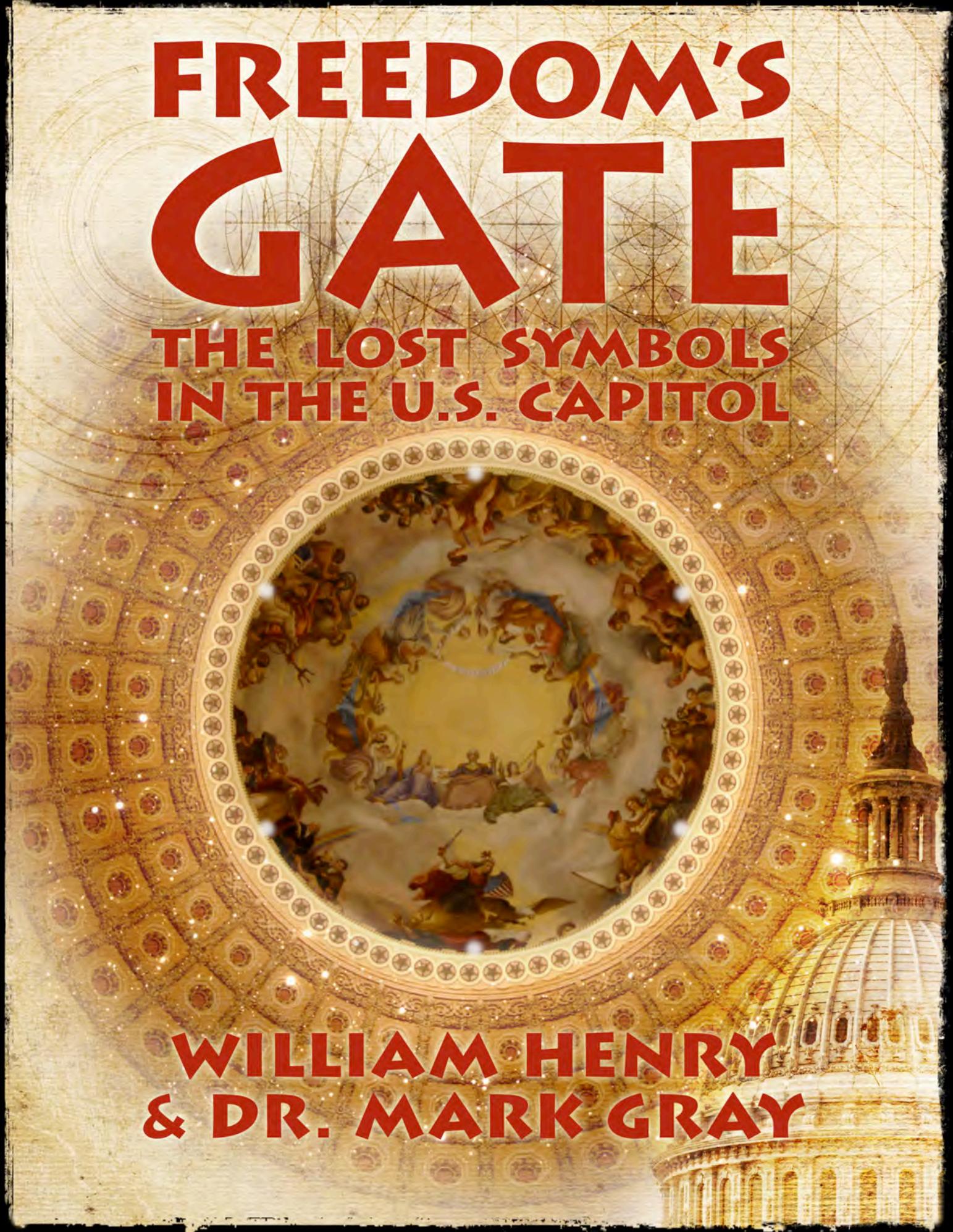


FREEDOM'S GATE

THE LOST SYMBOLS
IN THE U.S. CAPITOL

WILLIAM HENRY
& DR. MARK GRAY







FREEDOM'S GATE

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STARWALKERS & THE DIMENSION OF THE BLESSED

FREEDOM'S GATE



Lost Symbols in the U.S. Capitol

By

William Henry

&

Dr Mark Gray

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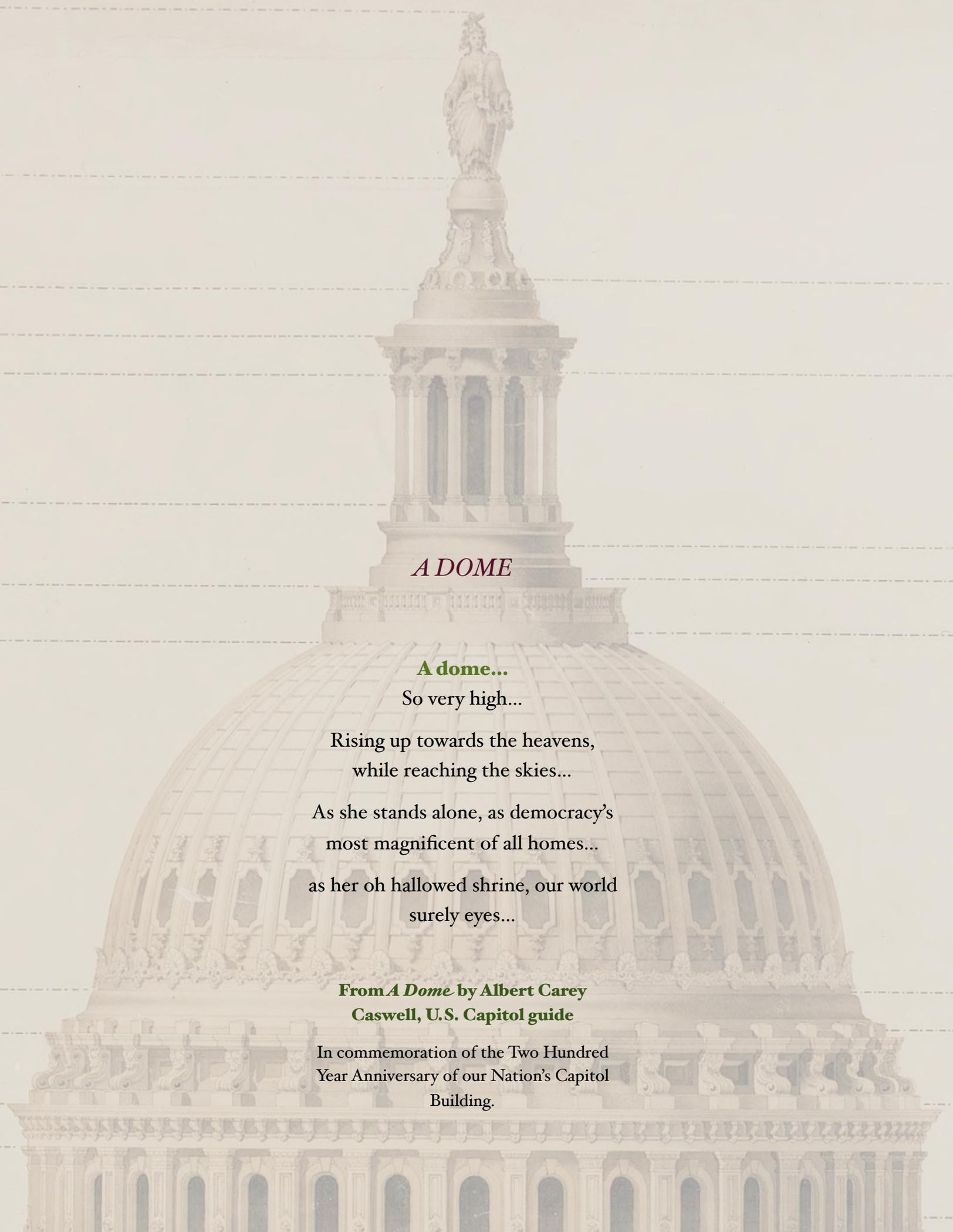
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Cover. George Washington in the Dome of the U.S. Capitol. Photo by William Henry. Cover Design and illustrations by Mark Foster of Artifice Design.



A DOME

A dome...

So very high...

Rising up towards the heavens,
while reaching the skies...

As she stands alone, as democracy's
most magnificent of all homes...

as her oh hallowed shrine, our world
surely eyes...

**From *A Dome* by Albert Carey
Caswell, U.S. Capitol guide**

In commemoration of the Two Hundred
Year Anniversary of our Nation's Capitol
Building.

CONTENTS

1. The Temple at the Heart of America 1
2. The *Apotheosis* and the Dome 13
3. Brumidi and the Vatican 33
4. George Washington: Man of God or God Man? 52
5. The Journey to Enlightenment 75
6. The Temple of Liberty 96
7. The Beehive and the Rotunda 110
8. The *Apotheosis* Revealed 146
9. The Alchemical *Apotheosis* 169
10. Conclusion 210
11. Appendix 212



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And especially, we thank Michelle Gray for sharing the joy, the wonder, the questioning, and discovery that created this book.

Finally, the red letters of the title symbolize the blood of all who sacrificed their lives for Freedom’s Gate.

PROLOGUE

The United States Capitol, rising atop Capitol Hill in the monument city of Washington, D.C., may well be the most famous building in the world.

The Capitol houses the chambers of the U.S. House of Representatives and the U.S. Senate. Standing in front of this breathtaking structure evokes awe and excitement. Its power is palpable, even to less sensitive visitors.

To Americans, the cast-iron, Capitol dome, dressed in pure white sandstone, is a sacred symbol of strength and democracy. Radiant. Luminous. Shining. Freedom rings from this beautiful bell.

The Capitol is the house that George Washington built. It was co-conceived and gestated by Thomas Jefferson. These Founding Fathers believed that the U.S. Constitution was written to “secure the Blessings of Liberty.” Writing in 1812 to Benjamin LaTrobe, the Capitol’s architect, Jefferson referred to the Capitol as “the first temple dedicated to the sovereignty of the people.” He also called the Virginia Capitol a “temple of sovereignty.” Hardly one to mince words, Jefferson obviously viewed the Capitol as a place of communion with the divine, a house of the holy.

Is the U.S. Capitol actually a temple?

In our quest to answer this question, we discovered that indeed it is. At the core of this living and continually evolving civic temple is Jefferson’s Enlightened vision of Liberty as the new secular religion of Light. The mighty Capitol Hill is a great High

Hill, in the tradition of all holy hills. The temple atop this mount emerges as a Temple of Enlightenment and Transformation that uses sacred architectural principles and spiritual symbolism to create a magnificent space or place where Heaven and Earth unite. By definition it is a gateway, a stargate, to use a 21st century term.

We’ll refer to it as Freedom’s Gate.

We will introduce you to a secret vision of the U.S. Capitol as a holy place and to an alchemical code we discovered concealed within its focal painting, “The Apotheosis of George Washington.”

Once the symbolism of the *Apotheosis* is revealed we think you’ll agree that the spiritual meaning of the Capitol is obvious. Like the secrets of the Light and the All-Seeing Eye on the back of the Great Seal of the United States of America, prominently displayed on the back of the one dollar bill, it is hidden in plain sight.

As we illuminate the wonders, the mystical symbols and the secrets encrypted within this temple/gate and the *Apotheosis*, our hope is that this sacred and beautiful white mountain will shine in the ways it was intended by its builders, as a source of light, radiance, and a beacon of hope for the new millennia.

While this book will only discuss the U.S. Capitol, with an emphasis on its Dome, we recognize its function is interconnected and works seamlessly with the overall visionary Masonic lay-out of Washington, D.C. As numerous authors have documented, the ten-square-mile diamond-shaped energy matrix carved out of Maryland and Virginia and known as the Federal District or Federal City is an energetic matrix/power center vibrating frequency and power throughout the entire world. Follow-up books will explore this matrix.

*The one who can decode a myth or symbol discovers the truth hidden
within it.*

water

wood

fire

metal

earth

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I. THE TEMPLE AT THE HEART OF AMERICA

"We have built no temple but the Capitol. We consult no common oracle but the Constitution."

Inscription in the House Wing of the Capitol, 1830s
Rufus Choate, Massachusetts Congressman

On December 2, 2008, the largest project ever in the U.S. Capitol's more than two centuries-long history of evolution was opened to the public. The stunning \$621 million marble and stone underground Capitol Visitor's Center doubled its footprint. Stephen T. Ayers, the Architect of the Capitol, hopes it will quickly become the gateway for visitors to the Capitol.

In his remarks, Senate Majority Leader Harry Reid quipped that members will no longer have to "smell the tourists" on hot summer days. He added, "Today the **'people's temple'** shines brighter than ever before..."



The opening drew heavy criticism in conservative circles for minimizing references to God and to religious faith and for emphasizing the Capitol as a "People's Temple" (in fact its "sole temple") and the Constitution as America's "oracle." An oracle is a shrine consecrated to worship where a prophetic revelation, also called an oracle, is given by a holy person. This revelation (or oracle) is thought of as coming from God. Is the Capitol really a temple? Is the U.S. Constitution a God-given revelation?



An angel holds the U.S. Constitution, "America's oracle," beside Justice in Old Supreme Court, 1817.

U.S. Senator Jim DeMint (R – S.C.) criticized the Capitol Visitor Center design in a press release, charging "it fails to appropriately honor our religious heritage that has been critical to America's success."

Noting that the Architect of the Capitol has pledged to include "some references to faith," DeMint continued:

"More needs to be done. You cannot accurately tell the history of America or its Capitol by ignoring the religious heritage of our Founders and the generations since who relied on their faith for strength and guidance. The millions of visitors that will visit the Capitol Visitor Center each year should get a true portrayal of the motivations and inspirations of those who have served in Congress since its establishment."

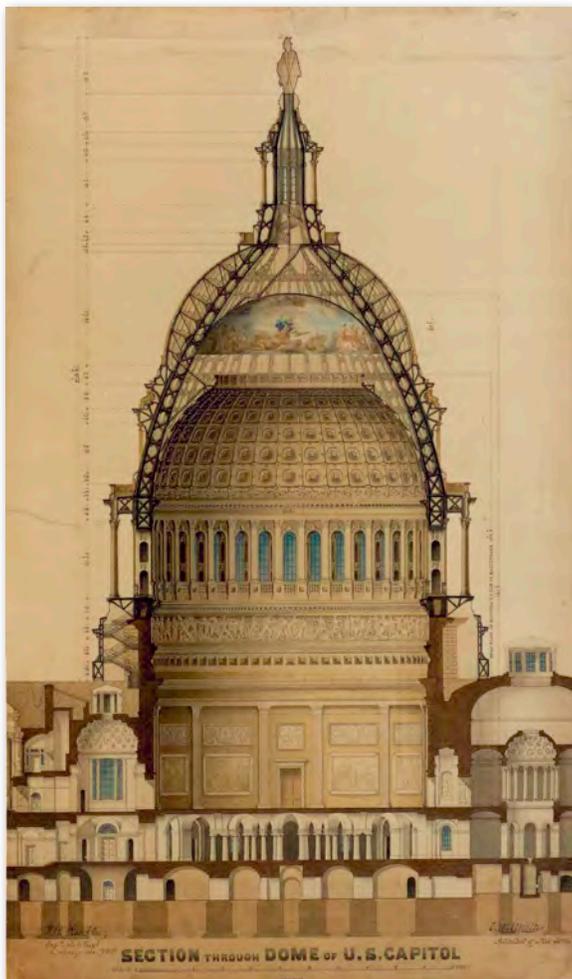
We agree with Senator DeMint. Americans should have a true portrayal of the motivations and inspirations of those who built the Capitol and who provided us with the oracle known as the U.S. Constitution. Here they are in their own words.

Thomas Jefferson, the Capitol's chief visionary, called it "the first temple dedicated to the sovereignty of the people."

An anonymous essay of 1795 described the Capitol building as a 'temple erected to Liberty'.

Specifically, the founders of the Capitol Temple likened it to Solomon's Temple in Jerusalem.

Maryland Grand Master Joseph Clark, September 18, 1793, at the laying of the cornerstone of the Capitol: "I have every hope that the grand work we have done today will be handed down...to a late posterity, as ***the like work of that ever memorable temple to our order erected by our ancient Grand Master Solomon.***"



Thomas U. Walter's watercolor rendering of the Capitol, 1859.



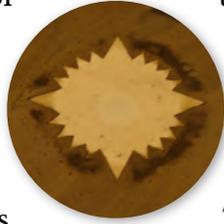
Goddess of the grain, House wing. America, on the East pediment. George Washington crowned by angels.

“It would be unbecoming the representatives of this Nation to assemble for the first time in this *solemn* Temple without looking up to the Supreme Ruler of the Universe and imploring His blessing,” said President Adams, November 22, 1800, opening the Second Session of the Sixth Congress in the new Capitol building.

These words are more than poetic. The U.S. Capitol has numerous architectural and other features that unquestionably identify it with ancient temples including stone construction, an underground entrance, chapels, an image of a deified being, numerous images of heavenly beings, religious imagery, symbols and inscriptions, divine proportions, sacred geometry, massive columns, palpable spiritual energy, acoustic trickery, terrifying guardians, mystic visitors, closed doors, private members, secret chambers, and an orientation to the Sun.



The designers of the city of Washington, D.C. oriented it to the Sun – especially the rising Sun on June 21 and December 21. The measurements for this orientation were made from the location of the center of the dome of the U.S. Capitol, rendering it a ‘solar temple’. Its alignment and encoded as the stars. A golden circle on the Crypt (right) marks this spot. the center of a compass and as a point of stillness, where the arc of the sunset is “centered.” This still star point is the power dot in Liberty’s Temple that radiates the abstract, even transcendent, concepts of Freedom and Liberty into the heart of America and beyond. Capping the solar connection is the painting in the Eye of the Dome portraying George Washington sitting in a “Sun Gate” (more momentarily).



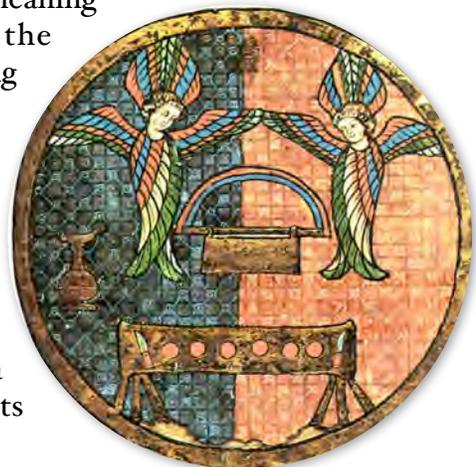
measurements for this orientation were made from the location of the center of the dome of the U.S. Capitol, rendering it a ‘solar temple’. Its alignment and encoded as the stars. A golden circle on the Crypt (right) marks this spot. the center of a compass and as a point of stillness, where the arc of the sunset is “centered.” This still star point is the power dot in Liberty’s Temple that radiates the abstract, even transcendent, concepts of Freedom and Liberty into the heart of America and beyond. Capping the solar connection is the painting in the Eye of the Dome portraying George Washington sitting in a “Sun Gate” (more momentarily).

It is crystal clear that the builders viewed the Capitol as America’s sole temple: a solemn, Solomon’s Solar Temple to be exact. As we will show, America’s Holy House, the U.S. Capitol, is indeed modeled after Solomon’s Temple.

A temple is, of course, a place of worship – “the house of the holy.” Temple is also a word for the flat part on either side of the human head above and beyond the eye. The origin of this form of the word temple is obscure to scholars. However, it is thought to derive from the Latin word *tempus* or “time.” Tempo and temporal are derived from the same root. The word *templum* technically refers to the drawing of the building, not the stone version. Often, these drawings were transmitted by the gods directly to humans (more momentarily).

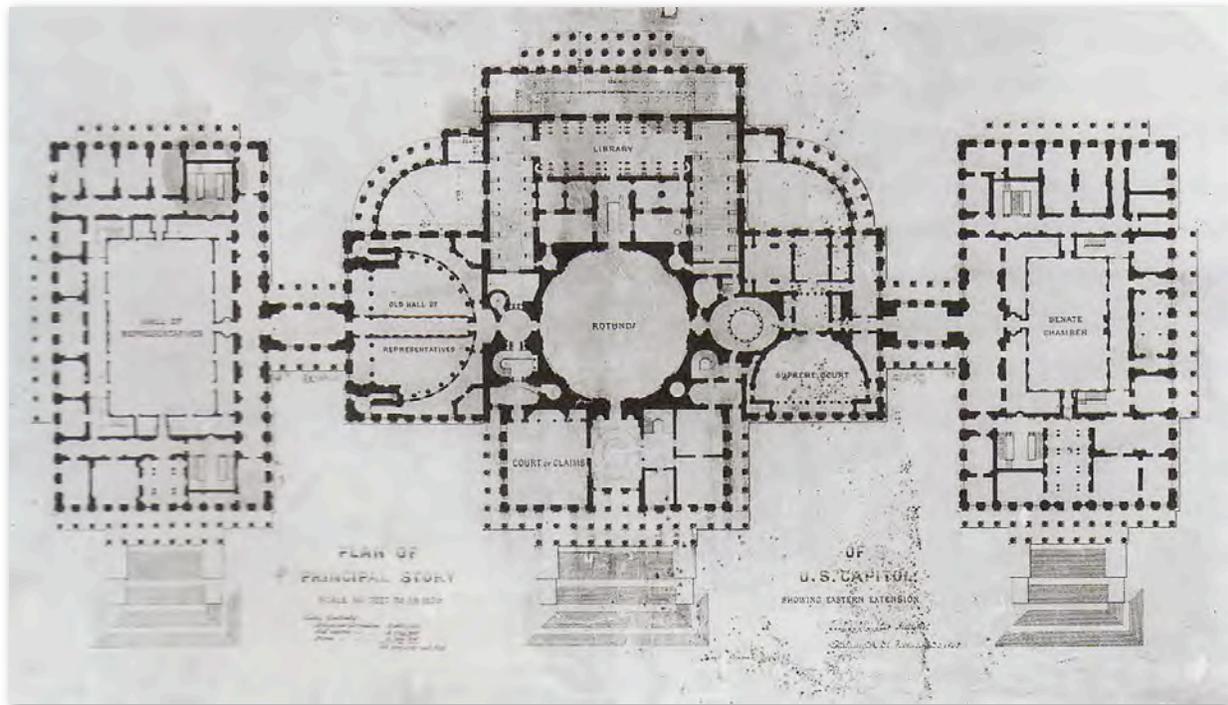
Scholars trace the origins of the ‘other’ temple to the sixth century AD Latin *tempus*, “divided place.” Temples were sacred spaces of a city or town set-apart or divided from the ordinary reality by an *auger* or priest. While we today use the word temple for any stand alone holy place, different words were used in ancient times for these ‘off limits to humans’ places. For instance, in ancient Egypt the house of the gods was called *per neter*. In Greece, the gods were worshipped in *temenos* meaning ‘sacred precinct’. The ancient Hebrews referred to the ‘sanctuary’ of God or the “Beth El”, House of El (‘Shining Ones’).

Webster’s cites the Holy of Holies of Solomon’s Temple (1 Kings 6: 16, 19-23), which housed the Ark of the Covenant, as a prime example of an *oracle*. Perhaps the poet Solomon and his Ark inspired Henry James’ words in *The American Scene*, where he described the U.S. Capitol, as the “**ark of the American covenant**, ... as a compendium of all the nation’s terms and standards, weights and measures and emblems of greatness and glory...”



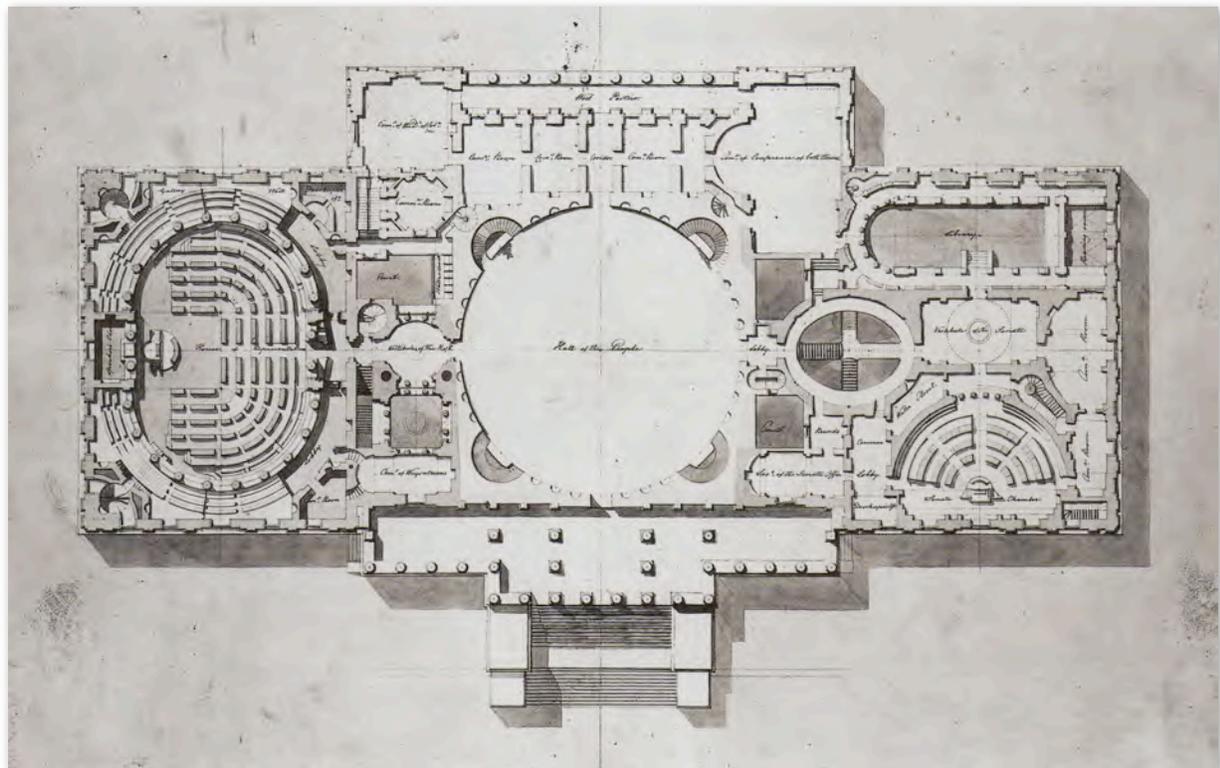
Cherubim guarding the Ark of the Covenant with its rainbow arch. French miniature, 14th century. The Ark of the Covenant, says the Book of Exodus, was a communications tool or oracular device used by Israelite High Priests to contact YHWH, who appeared in (rainbow) Glory on the Throne of Mercy between the Ark’s winged cherubim. Solomon’s Temple was built as its permanent home.





Latrobe's plan for the U.S. Capitol. The word *templum* technically refers to the drawing of the building, not the stone version.

Plan of the principal story of the Capitol, Latrobe, c. 1808. The Rotunda is labeled "'Hall of the People,'" with a notation that it was intended for "Impeachments, Inaugurations, Divine Service, General access to the buildings." Library of Congress



The common denominator in all temple-building cultures is the belief in a divine presence and a concept that unseen gods, usually star beings, inhabit the temples that men make for them. These temples become gateways for these deities to journey between heaven and earth and to communicate with humankind. In addition, they become 'power centers' radiating (spiritual) energy. According to Jewish tradition, Solomon's Temple acted as a "footstool" for God's presence (*shakina*) in our world.

Is it, therefore, surprising to learn, that the Capitol building had been used as a church for years **before** it was occupied by Congress? The cornerstone for the Capitol had been laid on September 18, 1793; two years later, while still under construction, the July 2, 1795 *Federal Orrery* newspaper of Boston reported:

City of Washington, June 19. It is with much pleasure that we discover the rising consequence of our infant city. Public worship is now regularly administered at the Capitol, every Sunday morning, at 11 o'clock by the Reverend Mr. Ralph.

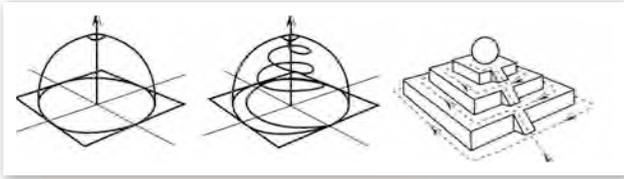
The reason for the original use of the Capitol as a church might initially be explained by the fact that there were no churches in the city at that time.

The magnificent dome of the Capitol seals its destiny as a holy place. Domes have been called the perfect architectural shape: the circle, symbol of the universe, executed in three dimensions.

In religious architecture domes proclaim the glory of God. In fact, the word *dome* comes from Latin *domus*, a house, via Italian *duomo*, a house of God, that is a church (from *kirk*, meaning 'circle'). Dome is also slang for head. The *oculus* or eye of the dome (head) is considered the Gateway to the Sun. From this gateway at the top of the dome rises the World Axis (Freedom), the link between Heaven and Earth. Domes, therefore, are the threshold of the spiritual world. No matter where they appear.

Solomon's Temple with domed roof and obelisks. From a Masonic Songbook, United Grand Lodge of England. Judeo-Christian End Time prophecy envisions the construction of The Third Temple of Solomon in Jerusalem associated with the coming of the Jewish Messiah or Messianic Era. It may have a dome as envisioned by Freemasons.





The stupa and dome create a spiral or vortex of energy that spins around a central axis.

Crossing cultures, the dome is a cosmic symbol. It is equivalent to the *stupa* of India and China. A stupa (Sanskrit meaning “heap”) is a mound-like structure containing Buddhist relics. Its hemispheric shape represents the World Egg and the womb. The relics placed inside the stupa symbolize the seed of life. Later, the stupa became a symbol of Buddha’s final release from the cycle of birth and rebirth.



The U.S. Capitol Dome is stupa-like.

As the stupa diagram (top left) and the “Great Stupa” of Sri Lanka (right) show, a conical spire or ‘steeple’ emerges from the stupa. Called the World Axis or World Pillar, it is a connection or link between Earth and Heaven. The axis is located where the four compass directions meet (as they do in the Crypt of the Capitol) making it sacred above all other places.



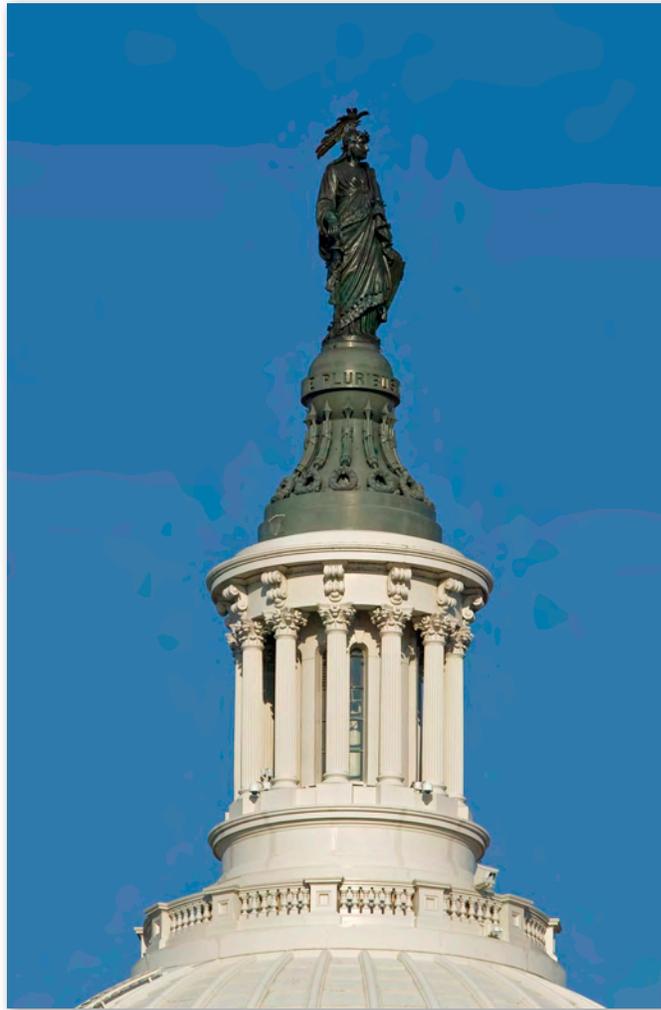
The sacred tree, the vine, and the tower elegantly encode this symbolism. Anything suspended from the Axis, a serpent or a fruit, for example, becomes a symbol encoding the heavenly knowledge.

Buddhists believe the building of a stupa brings good fortune. A universally told story is that of the seeker/traveler who builds and then scales the Axis, Pillar or Ladder to Heaven to retrieve the knowledge of the heavenly beings. Jacob did this in the Bible. In Genesis 28:12 Jacob prepares to dream by piling a heap (or stupa) of stones. In his dream, he sees a ladder or stairway with angels ascending and descending upon it. He scales the ladder to Heaven and returns. He is now a free man who changes his name to Israel.



Freedom tops the Dome.

With an “opened eye.” the initiated traveler beholds the dome as a grand stairway that reaches from Earth to Heaven. We will explore several traditions later that merge the human body with the stairway symbolism.



Freedom stands atop the Capitol Dome on the *tholos*, Greek for 'round temple'. In Greece, the tholos is a tomb often called a beehive tomb since it resembles a beehive. In the Late Bronze Age, warrior chieftains (and family) were buried in decorated Tholos tombs, round stone subterranean tombs with vaulted roofs.



Cross section of a beehive tomb
(Treasury of Atreus)

The Tholos Temple, Sanctuary of Athena Pronaia, Delphi



The Capitol Dome and Washington's obelisk.



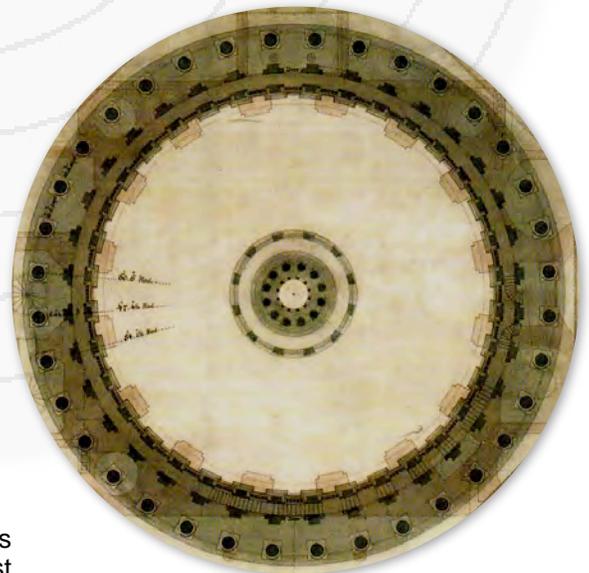
St. Peter's Dome and obelisk.

A Dome is female energy like a womb or a tomb. The phallic obelisk symbolizes male energy. Together, the obelisk/rod and the ring/dome, like the unity of male and female, births a third entity, 'spiritual energy' or Earth's subtle energies. The Vatican and U.S. Capitol complexes utilize these energies.

Dating back to Neolithic times, spirals were connected with spaces revered as spiritual energy spots and with thresholds (wombs/gates) between death and rebirth. Serpents symbolized this transformative energy. There are over 30 serpent images on or in the U.S. Capitol. They symbolize the spiritual or natural energy flowing through this temple/space.



An early American political cartoon originally published in Benjamin Franklin's *Pennsylvania Gazette* newspaper.



As in the plan for the U.S. Capitol Dome (right) a dome is symbolized by a circle or a ring. According to the oldest symbolism, the circle enclosing a dot represented the primal womb containing the spark of creation.



Columns transplanted from the U.S. Capitol to the National Arboretum in Washington, D.C.

One official publication about the Dome, *The Dome of the United States Capitol: An Architectural History*, warns against making too much of its symbolism. The founders were much more practical than mystical or spiritual, it claims.

Still, we are encouraged to take a poet's view, and even a prophet's view, of the Capitol Temple. Congressman James Wilson of Pennsylvania prophesied in 1787 that America's new federal government would "lay a foundation for erecting temples of Liberty in every part of the earth."

An 18th century poet, Benjamin Russell, envisioned the Capitol's dome in his tome, "The Birth of Columbia," published on December 3, 1788:

*Behold the FEDERAL DOME majestick rise!
 On lofty Pillars rear'd whose ample base,
 On firm foundations laid, unmov'd shall stand,
 'Till happy your unnumbered circles run,
 the **TEMPLE OF CELESTIAL LIBERTY!**
 Who designs from Heaven to bless our happy plains.*

In 1787 the *Massachusetts Gazette* described the 13 states as columns needing only a common shelter to protect them from decay. Such protection was offered by the Constitution, which, when ratified, would be like a "heaven-descended DOME, supporting and supported by the noble structure." Freestanding columns were among the earliest symbols of the federal government. Together they supported "the beauteous DOME" that signified the Constitution.

It is thought that this imagery probably contributed to Washington's desire for a domed capitol. On specific matters of architectural design, he deferred to Thomas Jefferson.



“Heaven-descended DOME.”

“The beautiful DOME.”

The TEMPLE OF CELESTIAL LIBERTY!

“The first temple dedicated to the sovereignty of the people.”

While the mundane explanation of these words may suffice for some, it fails to explain the astonishing imagery in the fresco of the curved canopy of the Dome.

Called *The Apotheosis of George Washington*, it portrays the Founding Father enthroned on a rainbow in front of a Sun gate. The word “apotheosis” means to raise from a man into a deity or god-man. Washington appears to be floating or suspended in the stars and drawing us towards him, as well.



2. *The Apotheosis* and the Dome

Brumidi's Masterpiece

Each day thousands of visitors to the U.S. Capitol catch a glimpse of something extraordinary. All they have to do is look up to the Eye of the Dome where 180 feet above the floor of the Rotunda in the U.S. Capitol is the single most important work of art anywhere in the world. Painted in fresco (in which pigments are mixed with wet mortar immediately before application to the surface), it's called "The Apotheosis of George Washington."

The fresco depicts the first President of the United States rising into the clouds in *glory*. Floating in the center of the painting, the deified Washington sits enthroned on a rainbow – the judgment seat of Heaven -- in a circle or 'gate' of 72 stars.

The great Italian painter, Constantino Brumidi (1805-1885), who was dubbed "the Michelangelo of the Capitol," painted it over the 4664-square-foot surface of the interior canopy of the Dome in 1865.







E PLURIBUS UNUM



Apotheosis is a Greek word that means ‘to raise to god like stature’ or the *glorification* of a person as an ideal. Webster’s 1829 dictionary defines *apotheosis* as “the act of placing a prince or other distinguished person among the heathen deities.”

Heathen is an Old English term meaning “not Christian or Jewish” (nor Muslim, presumably). It is compared to “pagan”. Indeed, Brumidi has Washington surrounded by the most powerful pagan gods of antiquity.

This scene is neither strictly pagan nor heathen as this fresco depicts Washington as a god-man in the model of Jesus Christ. Compare, for example, the traditional Christian Last Judgment images of the enthroned Jesus sitting on a rainbow before a Sun gate with that of Brumidi’s enthroned Washington in the Eye of the Dome.

Next page, *The Last Judgment*, Rogier Van Der Weyden, 1443.

Page following, *Christ in Majesty*, from *The Last Judgment*, 1716.



In Christian symbolism, the Sun-gate is a symbol of Christ from the prophecy of Malachi 4:2 “But unto you that fear my name shall the Sun of righteousness arise with healing in his wings.”



Salvator a me maledicti in infernum mittentur qui non crediderunt in vocibus eius

Veritas

Veritas





The Last Judgment.



The Last Judgment originates in the Egyptian concept of the *Duat*, detailed in texts such as the Book of Gates.

The concept of the Last Judgment is found in Judaism, Christianity and Islam (where it is called “the Day of Standing”). All three drew heavily from Ancient Egypt where, at Judgement Day, the heart is weighed against a feather on the scales of *Maat*, or ‘Divine Justice’. The soul advances if the heart weighs less than the feather.

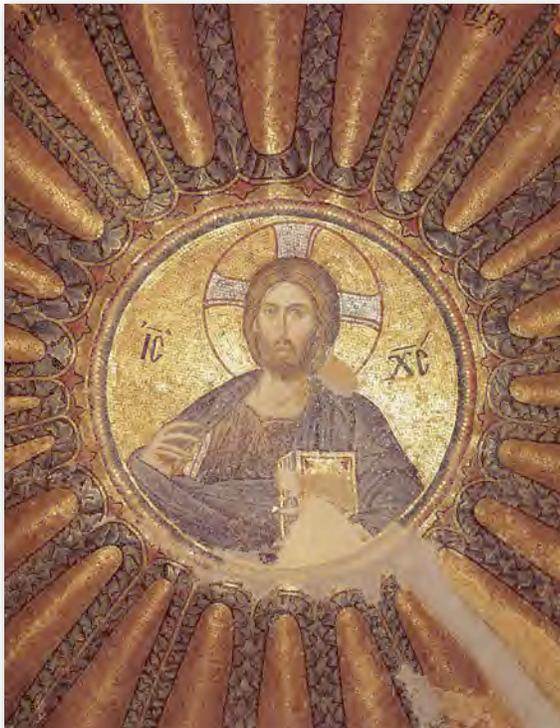
In Christian eschatology, the Last Judgment, Final Judgment, Judgment Day, or Day of the Lord is the judgment by God of all nations. It will take place after the resurrection of the dead and the Second Coming (Revelation 20:12-15) This belief has inspired numerous artistic depictions.

The iconography of the "Last Judgment" is drawn from many passages from the apocalyptic chapters of the Bible. Specifically, in the Sheep and Goats section of the Matthew's Gospel where the judgment is entirely based on help given or refused to "the least of these".

“When the Son of Man comes in His glory, and all the angels with Him, then He will sit on the throne of His glory, says Matthew 25:31. In Last Judgment scenes, Jesus is frequently seen on or in a rainbow. Hence, the rainbow is associated with glory. This makes sense. Symbolically, rainbows are intermediaries between heaven and earth. They are bridges the gods use to toggle between the worlds. The gods glow rays of light, especially rainbow rays.

“All the nations will be gathered before Him, and He will separate people one from another as a shepherd separates the sheep from the goats, and He will put the sheep at his right hand and the goats at the left. Then the king will say to those at His right hand, “Come, you that are blessed by my Father, inherit the kingdom prepared for you from the foundation of the world; for I was hungry and you gave me food, I was thirsty and you gave me something to drink, I was a stranger and you welcomed me, I was naked and you gave me clothing, I was sick and you took care of me, I was in prison and you visited me.” ... “Truly I tell you, just as you did it to one of the least of these who are members of my family, you did it to me.”

Then He will say to those at His left hand, “You that are accursed, depart from me into the eternal fire prepared for the devil and his angels; for I was hungry and you gave me no food, I was thirsty and you gave me nothing to drink, I was a stranger and you did not welcome me, naked and you did not give me clothing, sick and in prison and you did not visit me.” ... “Truly I tell you, just as you did not do it to one of the least of these, you did not do it to me.” And these will go away into eternal punishment, but the righteous into eternal life.” (Matthew 25:32-36, 40-43, 45-46 NRSV)



Jesus in Glory. He is encircled by a rainbow. He glows rays. Chora, Turkey.

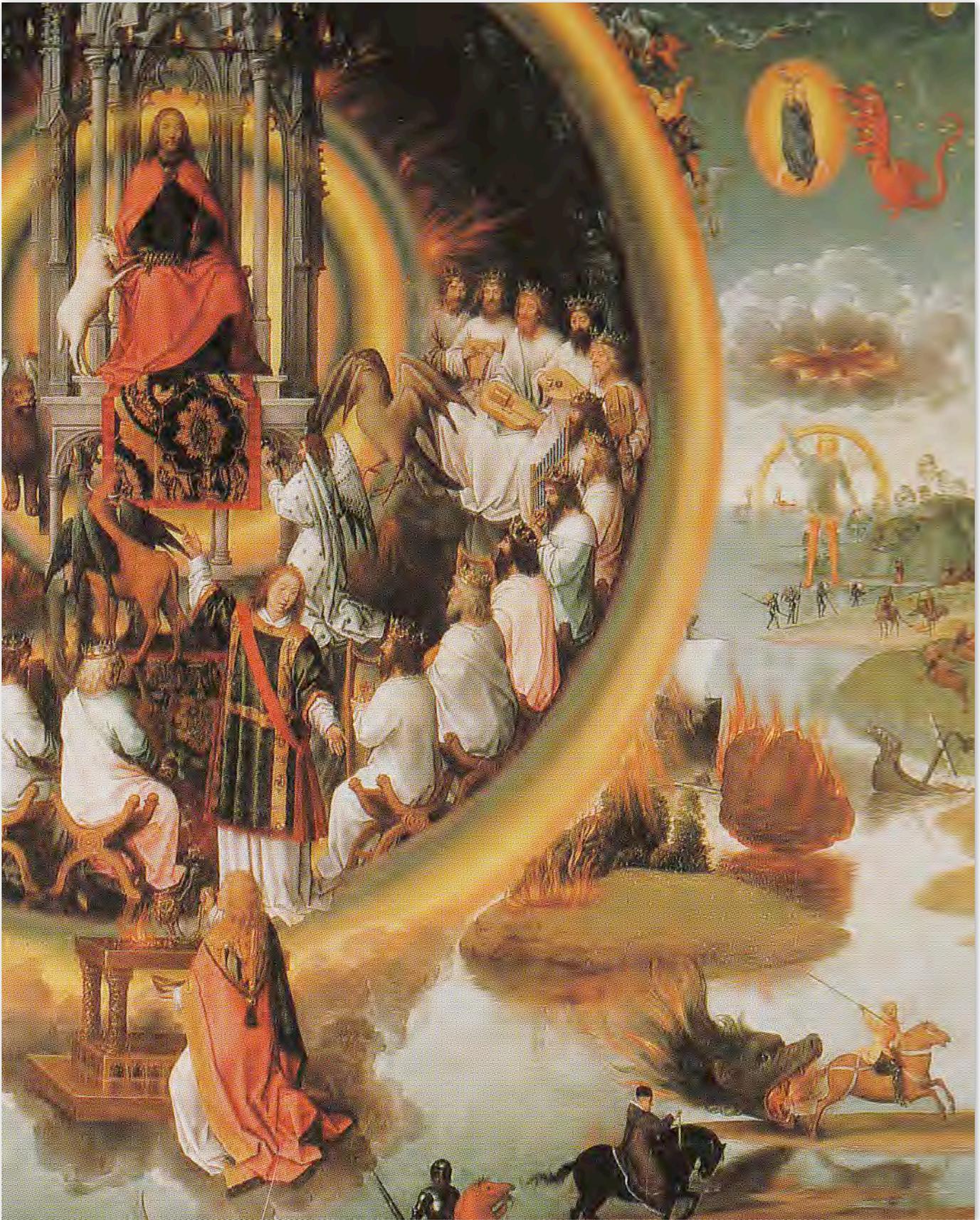


Jesus on the rainbow in a Last Judgment scene.



Hans Memling. *Saint John the Evangelist on Patmos*, from the *Altarpiece of Saint John the Baptist and Saint John the Evangelist*, 1474-79. Memling Museum, Bruges, Belgium.

John holds a book in his lap. Over the rainbow bridge is the glorified Jesus on His rainbow throne.



“But you have come to Mount Zion, to the heavenly Jerusalem, the city of the living God. You have come to thousands upon thousands of angels in joyful assembly, to the church of the firstborn, whose names are written in heaven. You have come to God, the judge of all men, to the spirits of righteous men *made perfect*,” Hebrews 12:22-24.

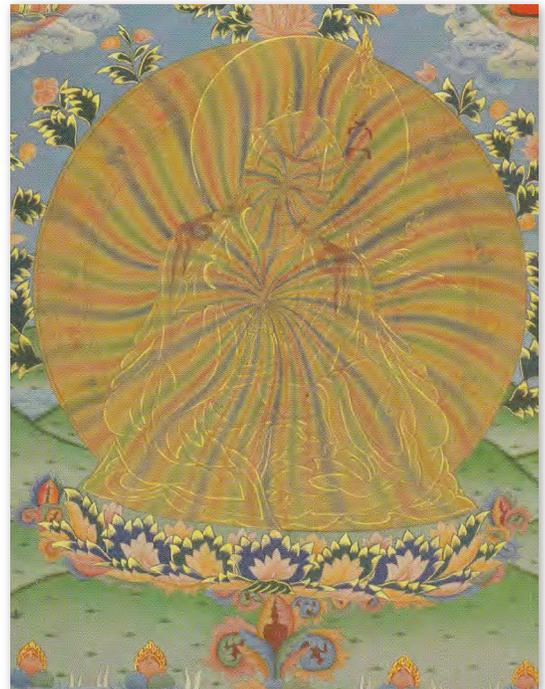


A Perfected one in the rainbow ring. Jesus in the rainbow ring.

Tibetan artists use identical rainbow imagery to portray their high holy ones (called lamas) who have achieved “The Great Perfection” (*Dzogchen*). The aim of the Great Perfection is to awaken the individual to the primordial state of enlightenment, which is naturally found in all beings. The initiate’s goal is to integrate enlightenment into all his or her activities and to unite the physical body with the energy of Nature. The supreme realization of which lies in the manifestation of the “Rainbow Body” or body of light. Hence, those who have achieved the Great Perfection are depicted on or in a rainbow.

This “Rainbow Bridge” symbolizes the link between Heaven and Earth. It appears in many religions and mythologies, especially the early goddess traditions. Later, we will explore more about this rainbow body within us.

From this perspective, the meaning behind the symbolism of George Washington sitting on the rainbow is clear. Washington is a perfected human, not only an enlightened Grand Master, but also an ‘American Christ’, in tune with his divine nature. He is now somewhere over the rainbow, and his image is a bridge between Heaven and Earth.







The Last Judgment, Hans Memling,



The Rainbow Body

In the Great Perfection or Rainbow Body teaching the human body is considered an intermediate phase, a bridge. Our next phase, putting on the Light Body, is referred to as putting on the whole armor of God in Ephesians 6:10-20. This Light Body (or Star Body, Rainbow Body) is our hidden, inner 'spiritual' body referenced in numerous traditions. In Sufism it is called "the most sacred body" and "supracelestial body". Taoists call it "the diamond body," and those who have attained it are called "the immortals" and "the cloudwalkers." Yogic schools and Tantrics call it "the divine body." In Kriya yoga it is called "the body of bliss." In Vedanta it is called "the superconductive body." The ancient Egyptians called it "the luminous body or being" (*akh*) or the *karast*. This conception evolved into Gnosticism, where it is called "the radiant body". In the Mithraic liturgy it was called "the perfect body". The philosopher Sri Aurobindo called it "the divine body," and said it is composed of supramental substance. The twentieth century Christian mystic, Teilhard de Chardin, called it "the ultrahuman." " In the Hermetic Corpus, it is called "the immortal body". In the alchemical tradition, the Emerald Tablet calls it "the golden body."



Every religious tradition has a term for this next step for the human body. What is lacking is a target – images of transfiguration – and a cultural belief that this is not only possible, but natural. We have been programmed to deny our divinity. Hence, we do not embrace the incredible powers of the Light Body or Resurrection Body within us.



Thomas Crawford's *America*, 1859. Plaster model of *America* on the East pediment of the Capitol, right.

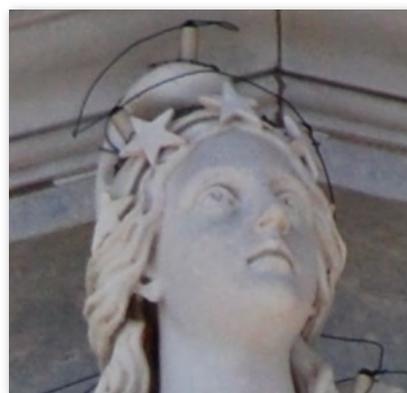


The Roman god, Mithra, wears his cloak of stars and Phrygian cap.



The Star Cloak of America and the Rainbow Body

In Thomas Crawford's statue *The Genius of America* (1859), as seen today on the East side of the Capitol, the goddess stands beside an eagle and the rising Sun. She wears a Liberty Cap, a crown of stars and a cloak of stars. She is strikingly similar to depictions of the 1-4th century Roman god of the mysteries, Mithras, with his cloak of stars. In *Lectures on Ancient Philosophy*, Manly P. Hall describes the Mithraic ladder used in the initiatory rites of the Persian mysteries, which he proclaims was in reality seven-stepped pyramid, each level painted a different color (think 'rainbow'). On each tier was a door. In the initiations, the neophyte climbed the pyramid, passing through the seven doors, and then descended through portals on the opposite side. Having passed successfully through the tests and dangers imposed by his initiators, the candidate was invested with a great cape either embroidered or painted with stars, and with the constellations embroidered on the hem. Like the starry hat of Attis (and of America), these star-strewn cloaks signified the soul in its highest aspects. Through this process the Mysteries of humanity's perfect heavenly nature were conferred transforming the initiate from an earthly to a heavenly being. The earthly body was transmuted into a celestial or star body, i.e. a light body. America's star cloak, therefore, symbolizes the cloak of many colors or the Rainbow Body.



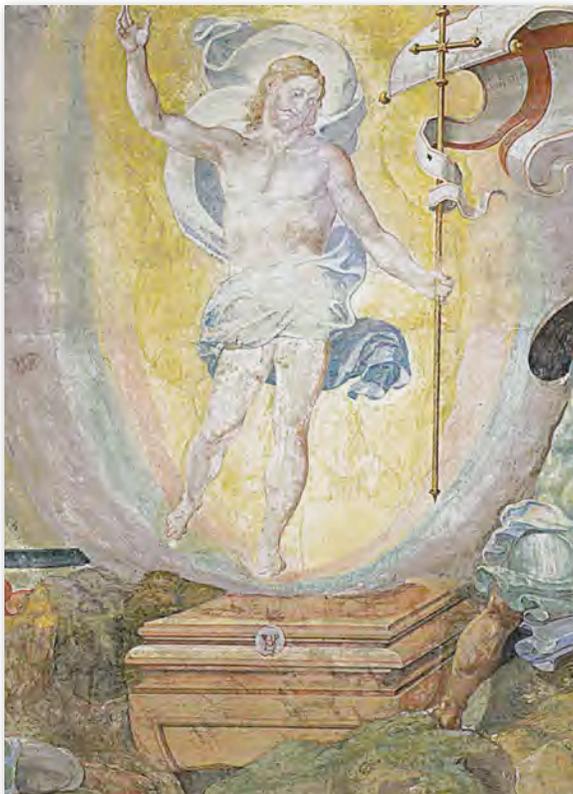


Christ in Glory, Marco da Siena, 1571. Vatican. The Rainbow Body is expressed as an aura around His body.

As we will explore momentarily, *Perfection* is the foundation tantra of the European Enlightenment thinkers Locke, Voltaire and Rousseau, who influenced the Founding Fathers.

Tearing a page from Plato's *Republic*, they saw enlightenment as a process of revealing what is already inside the person; perfection. We were made perfect.

The Enlightened ones of Tibet say the same thing only adding that perfection or holiness is the natural state of every living being whether they know it or not. They believe humans also have the capacity to make or perfect a Rainbow Body of Resurrection.



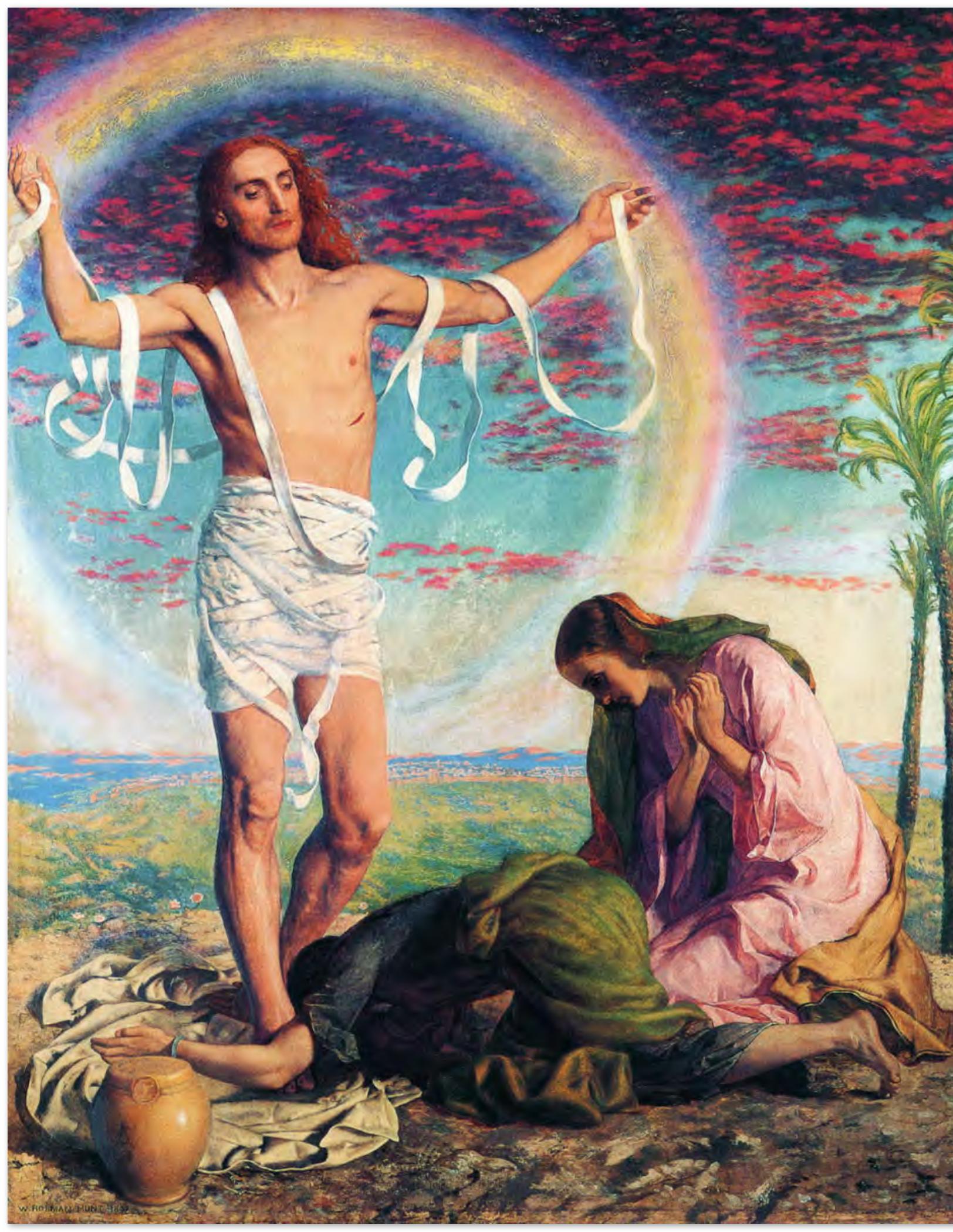
The Resurrection of Christ, Hendrick van den Broeck. Sistine Chapel.

The Founders had a vision of America as a psychological space and a place where individuals were free to perfect themselves, or in Jefferson's multi-layered language form 'a more perfect union'. Deep within this vision is an ideal common to nearly all the world's religions. As we continue, we will explore these mysteries with a focus on how George Washington models this vision of god-making in the *Apotheosis*. The similarity between Washington and Jesus's depictions have never before been discussed in Capitol history books. Nor has the connection to the Tibetan Great Perfection tradition. We are the first to make the connection.

In the next chapter we will meet Constantino Brumidi, the painter of the *Apotheosis*. Before opening this chapter we leave the reader to contemplate the famed "Lansdowne" portrait of George Washington as an elder. This iconic painting features Washington standing before a rainbow.

Christ and the Two Marys [The Risen Christ with the Two Marys in the Garden Of Joseph of Aramathea], c. 1847, Art Gallery of South Australia, Adelaide, William Holman Hunt (1827-1910).

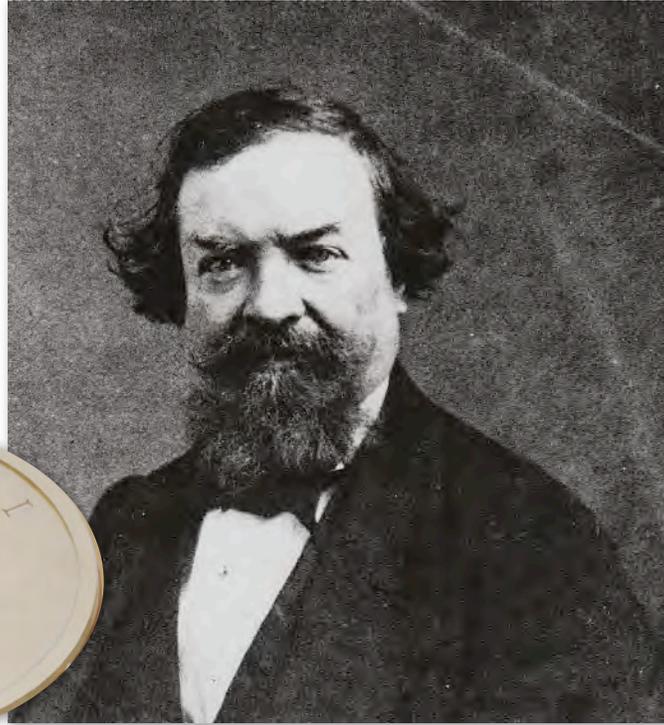
Hunt explains in his memoirs that he began this painting as a young art, when he was an atheist, and could not complete it. Fifty years later, he had adopted a personal form of Christianity (as evidenced by his world famous painting, *The Light of the World*), and completed this masterpiece.



In August, 1814 British troops destroyed much of Washington. First Lady Dolly Madison bravely held out at the White House, even after her bodyguards had fled, removing American national treasures, notably the Lansdowne Portrait, a full-length portrait of George Washington by Gilbert Stuart. She escaped moments before the British arrived and burned the building to the ground. The painting, done in 1796, is known as the Lansdowne portrait because it was a gift to the Marquis of Lansdowne, an English supporter of American independence, from Senator and Mrs. William Bingham of Pennsylvania. In the sky, storm clouds appear on the left while a rainbow appears on the right. The span of the rainbow culminates in Washington's arm. Some interpret this rainbow as a symbol of the peace that followed the end of the Revolutionary War. Others connect it with the rainbow that appeared in the biblical story of Noah's ark. It is the 'arc of the Covenant' sent by God as a sign that He would never again destroy humanity by a global flood. (Genesis 9:8, 13). The rainbow evolved into a symbol of purity, because it appears after rain has purified the air. We, however, believe it is there to symbolize Washington as a messenger between Heaven and Earth, and a deliverer of Freedom (indeed, Salvation), attained through the achievement of perfection or purity.

George Washington (Lansdowne portrait) by Gilbert Stuart, oil on canvas, 1796
National Portrait Gallery, Smithsonian Institution. Acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation.





3. Brumidi, the Vatican and the Capitol

Brumidi's Masterpiece

Born in Rome on July 26, 1805 to a Greek father and an Italian mother, Constantino Brumidi began his study of art at age thirteen when he was accepted at the acclaimed Accademia di San Luca. He spent the early years of his artistic life in the most powerful and prestigious center of artistic patronage, Rome.

In 1832, at the age of twenty seven, Brumidi wed Maria Covaluzzi, a widow nearly ten years his senior. They had a daughter, Maria Elana. Destiny intervened in 1837 when, during the next ten months, Brumidi wife and mother died. Brumidi remarried in October, 1838. His second wife, Anna, was sixteen; he was thirty-three. Their son, Giuseppe, was born four years later.

In the 1840s Brumidi settled into his family and his career. His artistic talents were recognized when he was commissioned by Pope Gregory XVI and later by Pope Pius IX to restore some of the Vatican frescos painted during the sixteenth century. This project brought him notice as the best painter in Rome.



Constantino Brumidi.

Throughout the 1840s Brumidi painted extensively in Rome moving from the Vatican to another prestigious assignment, the Palazzo Torlonia, a palace described by historians and art critics as one of the most beautiful buildings of eighteenth century Rome.

Brumidi's 1847 full-length portrait of Pope Pius IX, whom he befriended, elevated his stature in the Vatican. His star was on the rise. Then, destiny intervened once more. On November 15, 1848 the Papal States were temporarily overthrown by revolutionaries hoping to install a new Roman Republic and with it a Constitution enabling the free practice of all religions in Rome (not just Judaism for those born Jewish and Christianity). Rome was spun into chaos and violence with gangs looting, raping and pillaging at will. The pope fled the Vatican.

The revolution did not last. On April 25, 1849 a coalition of European armies led by French troops intervened to restore order. The pope and the Holy See regained power in July 1850 and condemned the revolution. Brumidi supported the movement to depose Pope Pius IX as the political power in favor of a republic.

In 1851, at the age of forty-six, Brumidi was arrested as one of a group of revolutionary leaders under Giuseppe Mazzini, the Italian Freemason who led the ill-fated revolution. As Captain of the National Guard Brumidi had refused to obey certain orders against his friends which resulted in the enmity of Cardinal Antonelli, Minister of State. Additionally, he was charged with committing grand larceny, aggravated assault, looting churches and convents and with conspiracy to destroy the Catholic Church. At his trial, Brumidi's lawyer provided evidence that his actions were intended to protect valuable Church art work, rather than to steal it. Several monks provided affidavits supporting Brumidi's case. Still, he was found guilty by the Vatican court and sentenced to eighteen years in prison.

Several weeks later Brumidi's sentence was reduced to six years. Within sixty days, on March 20, Pope Pius IX quietly granted him a pardon on the condition that the artist leave Italy and never return. Within six months Brumidi was on a ship headed for New York. He left Rome without his wife Anna and children, then twenty and ten years old.

Behind the scenes, Brumidi knew he would be working for the Jesuits in New York. In his trial testimony he mentioned that he had been selected by Archbishop John Hughes to work at St. Stephen's in New York City. John Hughes, an Irish immigrant gardener who became the first Archbishop of the Roman Catholic diocese of New York, was one of the most influential and controversial Americans of his time. He received the pallium, the woolen band that was the symbol of his new authority, directly from Pope Pius IX, a sign of the growing importance within the Church of American Catholics in general, of New York's Catholics in particular, and of Hughes himself. He had a dream of creating a magnificent cathedral in New York. He needed the great painter to help.

Hughes sailed for Rome in the autumn of 1851 and was introduced to Brumidi in Rome by Superior General John Roothaan of the Society of Jesus, or the Jesuits, a religious society formed in 1559 by the Spaniard, Ignatius Loyola, who had a mystical vision of Christ. Some call the Jesuits the Pope's private militia. The Superior General is referred to as Father General or President General. The position carries the nickname 'Black Pope', after his basic black robes, as contrasted by the Pope's flashy gold and white. However, during Brumidi's time this figure was seen by European and American Protestants as the secret or hidden power within the Church. Like Hughes, Roothaan, also from New York, saw great potential in bringing Brumidi to New York. This is how the man who would paint the dome of the U.S. Capitol came to America.

As recorded in the Bible given to him by the American Bible Society upon his arrival, Brumidi landed in New York on September 18, 1852. A burly five foot five man with a bushy beard and ebullient personality, Brumidi was a man on a mission when he arrived in the City. He wanted to become a United States citizen. On November 29 he filed for citizenship with the New York Court of Common Pleas. "I no longer have any desire for fame and fortune," he remarked upon arriving in the United States. "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty".

Manhattan was a raucous place when Brumidi arrived. The "nativists," as the highly organized anti-Catholics were called, included Protestant fundamentalists who saw the Catholic Church as the handiwork of Satan and superstition, intellectuals who considered Catholicism incompatible with democracy, ethnocentric cultural purists who believed the United States should be a land for Anglo-Saxons.

While he may not have been enthusiastically greeted by the "nativists," Brumidi was welcomed by the elite of Manhattan. His commissions included a number of portraits for wealthy individuals. However, his major employer was the Jesuits. Brumidi painted for the Jesuit Church of St. Ignatius in Baltimore. Another Jesuit commission was the altarpiece for the Church of St. Aloysius on North Capitol Street near the Capitol. Archbishop Hughes spoke at the dedication of this piece. Hughes was also present when Brumidi unveiled the *Crucifixion* in fresco at the Cathedral of SS. Peter and Paul in Philadelphia. He continued to work for the Jesuits concurrently with his work in the Capitol virtually until his death in 1880.

However, it was the Eye of Dome of the U.S. Capitol where Brumidi would make history.



Brumidi's first painting in the U.S. Capitol memorializes the Senators coming to Cincinnatus asking for help.



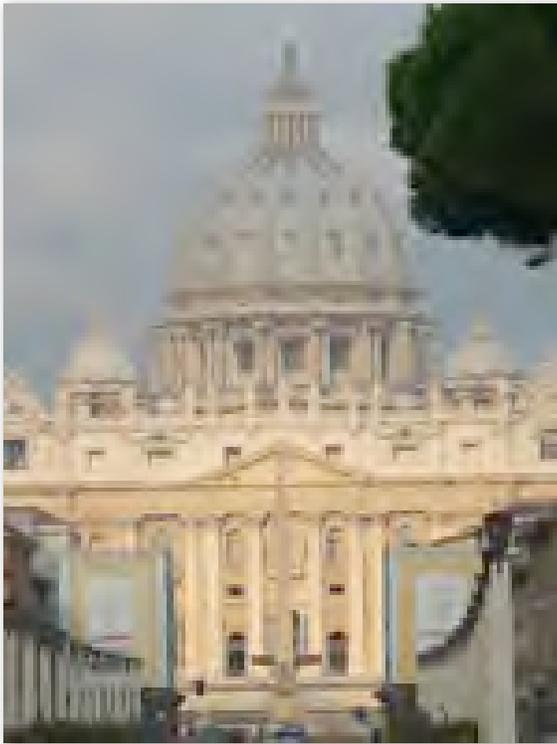
Washington resigns his commission in this painting found in the Capitol Rotunda. John Trumbull, 1817.

Designed in 1854 by prominent Philadelphia architect Thomas U. Walter, the Dome is a stunning orchestration of columns, pilasters, and windows crowned by a 19.5-foot tall statue of the goddess Freedom. Congress instantly commissioned construction after it saw the architect's sensational renderings of the Dome (see page 2).

Captain Montgomery C. Meigs was the engineer in charge of construction of the New Dome and the Capitol's expansion. He had envisioned a grand decorative program for the Capitol, inspired by his research on the Vatican and the villas of Pompeii. With his Vatican experience Brumidi was a perfect match. The two met on December 28, 1854. Meigs invited Brumidi to do a test fresco. The work—depicting the popular subject of the Roman General Cincinnatus—was a success, and Brumidi was hired to decorate the Capitol. He began work in 1855, and continued to paint the corridors, committee rooms and ceremonial spaces of the Capitol extension until his death in 1880.

George Washington has been called the American Cincinnatus. A few words about this Roman hero will help us understand the importance of this painting in establishing Brumidi's understanding of the 'mythic' Washington. Lucius Quinctius Cincinnatus (519 BC – 430 BC) was a politician in Rome who served as consul in 460 BC. He was one of the heroes of early Rome and was a model of Roman virtue and simplicity. In 458 B.C. Rome was under attack. Cincinnatus, a farmer, was nominated as dictator to rally the Empire. Victorious, his enemies defeated, Cincinnatus, the leader of the most powerful army on Earth then relinquished his position and handed over his toga to the Senate and returned to his fields until he was called upon once more. Once again, he laid down his power to return to a life of virtuous simplicity. This story has elements of the great temptation of Jesus by Satan in Luke 4:5-8. Satan offered Jesus all the kingdom's of the world, if he bowed down and worshipped Satan." In those days the Roman Empire ruled the majority of the world. Jesus declined, saying, "It is written: Worship the Lord your god and serve him only."

George Washington served as the first President of the Society of Cincinnati, a military hereditary society named in honor of the virtuous Roman. Like Cincinnatus, the Father of America, Washington, was a farmer (and whiskey-maker) who rose to power to save his fledgling country and then retired to his farm after the American Revolution. Like Cincinnatus, he was called upon once again to serve his country, which he did. At that time Washington could have demanded a kingship or to serve as president for life, both of which he refused, citing his interest in the public good when he retired from the presidency after just two terms. When asked to serve a third term as president, Washington declined, breaking the chain of power that leads to dictatorships and monarchies.



The First Capitol dome was modeled after the Pantheon in Rome, the crowning achievement of Roman dome building, completed by Hadrian in 125 AD and dedicated to all gods. It is now a church. The builders of the Hagia Sophia at Constantinople (532-537 AD) perfected the Roman art form. The golden Dome of the Rock in Jerusalem (691 AD) is one of the most celebrated religious structures in the world. But 'Freedom's Gate' (1854 AD), was most heavily influenced by St. Peter's Basilica in the Vatican (I). To some eyes the U.S. Capitol is a mirror of the Vatican.



The Pantheon, drawing by Giovanni Battista Falda, 17th century.

The Pantheon was defined as a temple to all gods. Michaelangelo believed it was of “angelic and not human design.” No one knows for certain when the Pantheon was constructed. One legend relevant to our quest says that the first Roman citizens built the original Pantheon on the very site where the current one still stands in the Campo Marzo – modern Rome’s business district. The story takes place in the 8th century B.C. (Romulus reigned 753-717 B.C.). Plutarch (*Life of Numa Pompilius*) tells how Romulus gathered the Senate and the populace in an open field. Suddenly, the sky darkened, a thick cloud of storm and rain settled on the earth; the common people fled in terror, and were dispersed; and in this whirlwind Romulus disappeared, his body being never found either living or dead. After one of the Senator calmed the mass of people, he told the assembled Romans that he had seen Romulus being carried up into the heavens. Romulus, the Senator said, had called out that he was going to live with the gods, and wished his people to worship him as the god Quirinus. The ancients constructed the first Pantheon on that site. They dedicated it to Romulus and some of his divine ancestors and, for centuries, held rites and processions there.



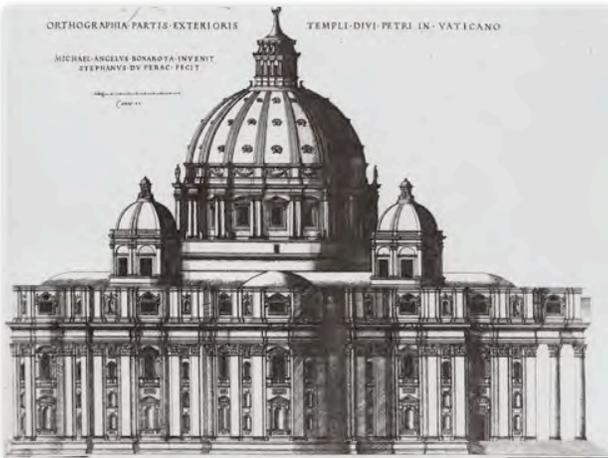
The configuration of the Vatican, with its Dome and obelisk, is exactly the same as the Capitol with its Dome and Washington Monument.



View from the East Front of the U.S. Capitol.



The Dome of the Vatican (l) was designed by Michaelangelo -- whose monumental sculpture and painting elevated him to “god like” status in the Vatican and altered the course of Western art. When called upon by Pope Julius II to design the dome Michaelangelo protested that he was more of a painter and sculptor than an architect. He had stunned the world with the Sistine Ceiling, that was completed in 1512.



The Sistine Chapel, one of the best known in the world, is a high rectangular brick building the internal measurements of which are 40.9 meters (134 ft) long by 13.4 meters (44 ft) wide—the dimensions of the Temple of Solomon as given in the Old Testament.

The Sistine Chapel's exterior (r) is unadorned by architectural or decorative details, as was common in Medieval and Renaissance churches of Italy. Inside is a floor with numerous concentric rings and walls exploding with wisdom. Its decoration, frescoed throughout by the greatest Renaissance artists, feature's Michaelangelo's legendary ceiling depicting Creation as told in the Book of Genesis.



In addition to Michaelangelo a team of painters that included Pietro Perugino and Botticelli worked on the frescoes of the Sistine thirty years earlier, creating a series of panels that depicted the life of Moses and of Jesus. One of the most important scenes is Perugino's *Christ Giving the Keys to St. Peter* Perugino portrays Jesus in purple, wrapped in a blue robe handing the “keys to the kingdom of heaven” to Peter. This scene is a reference to Matthew 16:18 in which the "keys of the kingdom of heaven" are given to ‘the Rock’. In the background of Perugino’s *Keys*, the octagonal and *domed* Temple of Solomon dominates the scene.

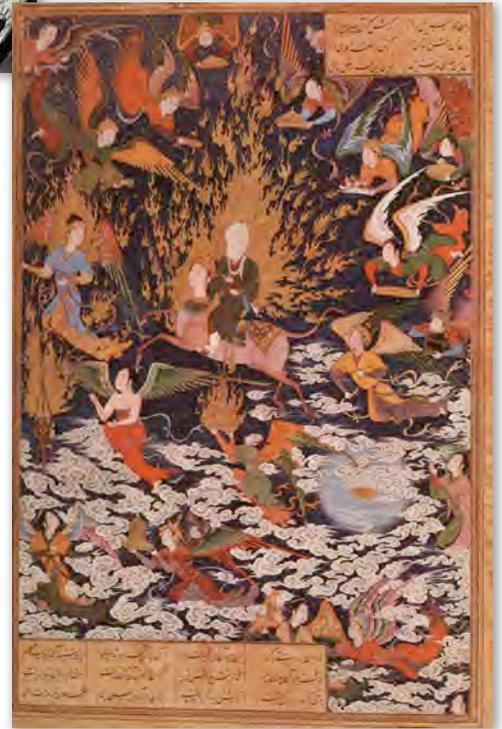


Perugino's *Keys* is considered a masterpiece and one of the finest frescoes of the fifteenth century. It was a piece against which Michaelangelo knew his own masterpiece on the Sistine ceiling would be measured.

Soon after its completion Perugino's fresco attained near mystical significance in Vatican arcana. The Sistine Chapel serves as an apartment during Papal conclaves. Rows of wooden cubicles are constructed on the floor and the cardinals eat and sleep in them until the new Pope is elected. At each conclave one lucky Cardinal is selected by lottery to occupy the space beneath the *Keys*. It is considered a highly honored place.

Perugino's *Christ Giving the Keys to St. Peter*, Sistine Chapel, 1481-1482.





Jerusalem's Dome of the Rock, built between 687 and 691, is considered hallowed ground. Jews venerate it as the site where Solomon's Temple stood. Right, Muhammad ascended from this spot.

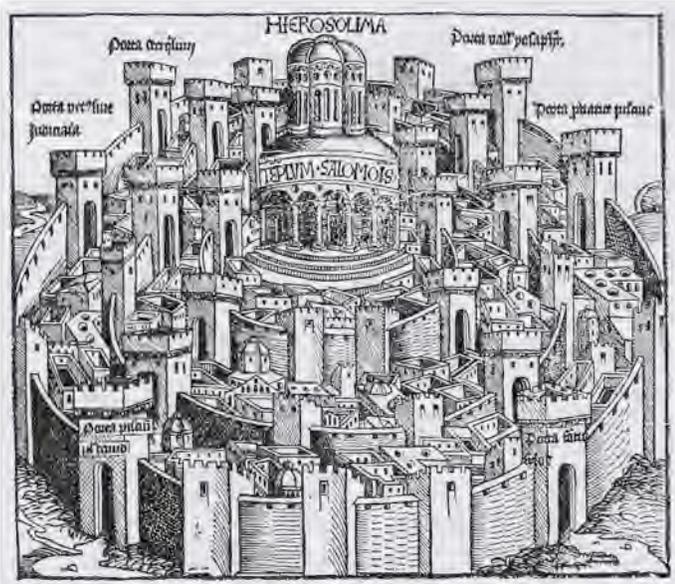
The City of the Ladder

Jerusalem is called the "City of Peace" because the word *salem* is generally interpreted to mean "peace". The Hebrew word for ladder is *sulam*. The similarity of these words leads some to proclaim Jerusalem the city of the ladder. The ladder links Jerusalem, specifically the site of Solomon's Temple, with the stories of ascension to the heavenly realms from this site.

The Koran links the Prophet Muhammad with Jerusalem and the Temple Mount. The seventeenth Sura, entitled 'The Night Journey', relates that Muhammad was carried by night 'from the sacred temple to the temple that is most remote, whose precinct we have blessed, that we might show him our signs...' Muslim belief identifies the two temples mentioned in this verse as being in Mecca and Jerusalem.

According to tradition, Muhammad's mystic night journey was in the company of the Archangel Gabriel, and they rode on a winged steed called El Burak (meaning 'lightning') which, according to Islamic Hadith tradition, was a winged, horse-like creature. Stopping briefly at Mt. Sinai and Bethlehem, they finally alighted at Temple Mount in Jerusalem, and there encountered Abraham, Moses, Jesus and other prophets, whom Muhammad led in prayers. Gabriel then escorted Muhammad to the pinnacle of the rock, which the Arabs call *as-Sakhra*, where a *ladder of golden light* or a *golden rope* materialized. On this glittering shaft, Muhammad ascended through the seven heavens into the presence of Allah, from whom he received instructions for himself and his followers. Following his divine meeting, Muhammad was flown back to Mecca by Gabriel and the winged horse, arriving there before dawn. The Chapel of the Ascension in Jerusalem (r) is a Christian and Muslim holy site that is believed to mark the place where Jesus ascended into heaven. The small round church/mosque contains a stone imprinted with the very footprints of Jesus.





'Templum Salamonis', 1493.



Map of Jerusalem, 1486. Solomon's Temple is shown in the foreground as an octagonal temple with a dome.



Mary Magdalene in the domed tomb of Jesus, Museo Sacro, Vatican.



Knights Templar seal with domed temple.

The *Keys* is even more intriguing since the Bible mentions nothing about a domed Solomon's Temple. However, the dome features prominently in contemporary books such as Hartmann Schedel's *Chronicle* of 1493, where the Temple is labeled 'Templum Salamonis' (top left).

After the Muslims conquered Jerusalem they built, in 1632, the mosque known as the Dome of the Rock (1) over what was believed to have been the Holy of Holies of Solomon's Temple. It is sacred ground to Islam, Christianity and Judaism. The dome of this mosque is shown left.

When the "The Poor Knights of the Temple of King Solomon" (later shortened to Knights Templar) became masters of Jerusalem they assigned a polygonal shape to the temple, christened it *Templum Domini* and consecrated it to their Mother Church. This conception appeared in the "Templar Churches" that appeared throughout Europe. The Church dissolved the Templars in 1307. Later, we will see that Brumidi embedded a Templar cross in the *Apotheosis*.

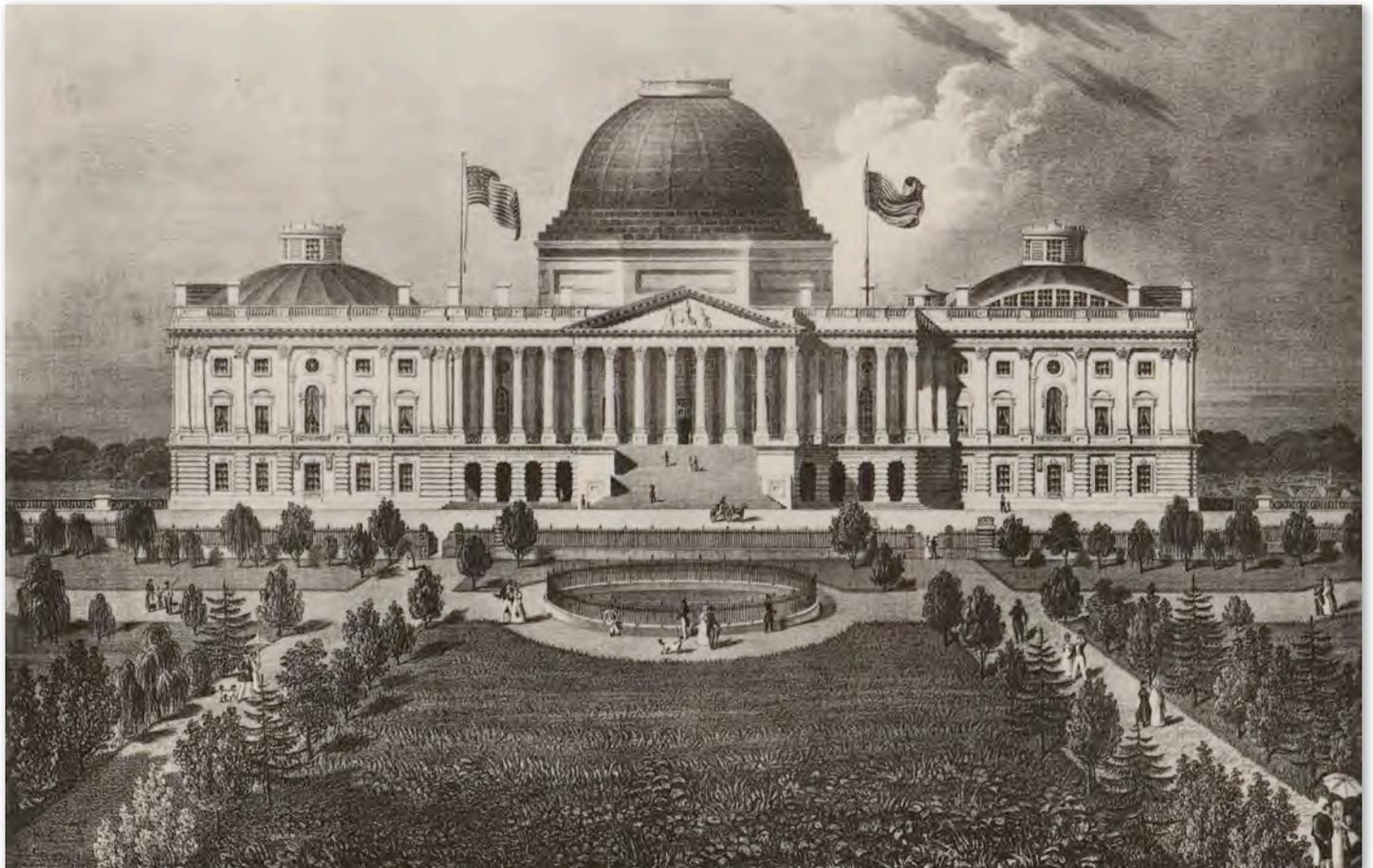
Notably, Michaelangelo's bitter rival, Raphael, painted a domed Solomon's Temple in his *Marriage of the Virgin*, 1504.



Marriage of the Virgin, Raphael, 1504. In this masterpiece Raphael clearly uses the basic elements of composition found in Perugino's *Keys*. Raphael reinforces the idea that Solomon's Temple featured a dome sitting on a polygonal base. Five virgins and five grooms have accompanied the sacred couple for a total of twelve figures, corresponding to the twelve signs of the zodiac and the twelve Apostles. With the priest, they form the number thirteen of Christ (the Dome) and his Apostles. Raphael shows us twelve of the Temple's posts or columns and seven of its sides. Writing in his *Raphael: The Paintings*, Konrad Oberhuber says: "The young architect revealing himself here in his perfect temple, which if built, would be one of the masterpieces of Renaissance architecture, was well aware of the sacred numbers and harmonies revealed as the foundation of the world by the Judeo-Christian traditions, as well as by Plato and Pythagoras."



The Keys to the Kingdom, Perugino. Sistine Chapel. The domed Solomon's Temple flanked by two wings. The U.S. Capitol matches this configuration in this lithograph of the East Front from 1830.





East View of the Capitol 1807. Two buildings resembling the arches of Constantine in the *Keys to Heaven and Earth*.



East Front of the Capitol, 1830.



View from the President's mansion, 1840.

A comparison of the domed Solomon's Temple in Perugino's *Keys* with the U.S. Capitol establishes yet another link between the U.S. Capitol and the 'Papally 'authorized' conception of Solomon's Temple -- a domed temple with two wings

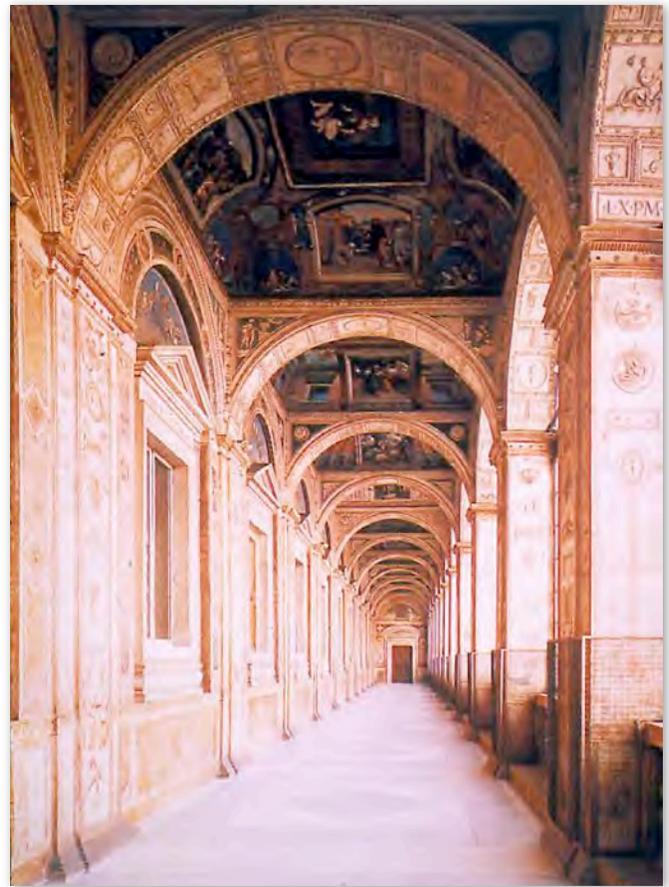
More yet, one of the great mysteries of Solomon's Temple concerns the incredible discrepancy in height between Solomon's Temple I (c. 950 B.C.) and Solomon's Temple II (c. 20 B.C. - 70 AD), built during the time of Jesus. On one the height of the Porch is 30 cubits. On the other (Jesus') it is a towering 120 cubits. A cubit is averaged at 18 inches, rendering the second Porch 180



feet tall (120 cubits x 18 in. = 2160 in. $2160/12 = 180$ feet). This number, 180 feet, is exactly the height from the floor of the Rotunda to the Apotheosis of George Washington on the Dome of the Capitol. This is further corroborative evidence pointing unmistakably to an important link between Solomon's Temple, the Vatican, and the U.S. Capitol.



Ascent to the Capitol, George Virtue, c. 1840.



The Brumidi Corridor in the U.S. Capitol's Senate wing (l). Raphael's Loggia in the Vatican (r). Flowers, fruit, vegetables, bizarre animal figures, and winged putti appear throughout both. On the ceiling vault of the Loggia is a series of frescoes devoted to Old Testament themes called Raphael's Bible.

And now to complete the connection let us remember that Brumidi also painted the corridors of the Capitol. The richly decorated hallways on the first floor of the Capitol's Senate wing rival the Vatican's.



A serpent-haired Medusa from the Brumidi Corridor in the U.S. Capitol. Next pages, the signs of the zodiac in the Zodiac Corridor.



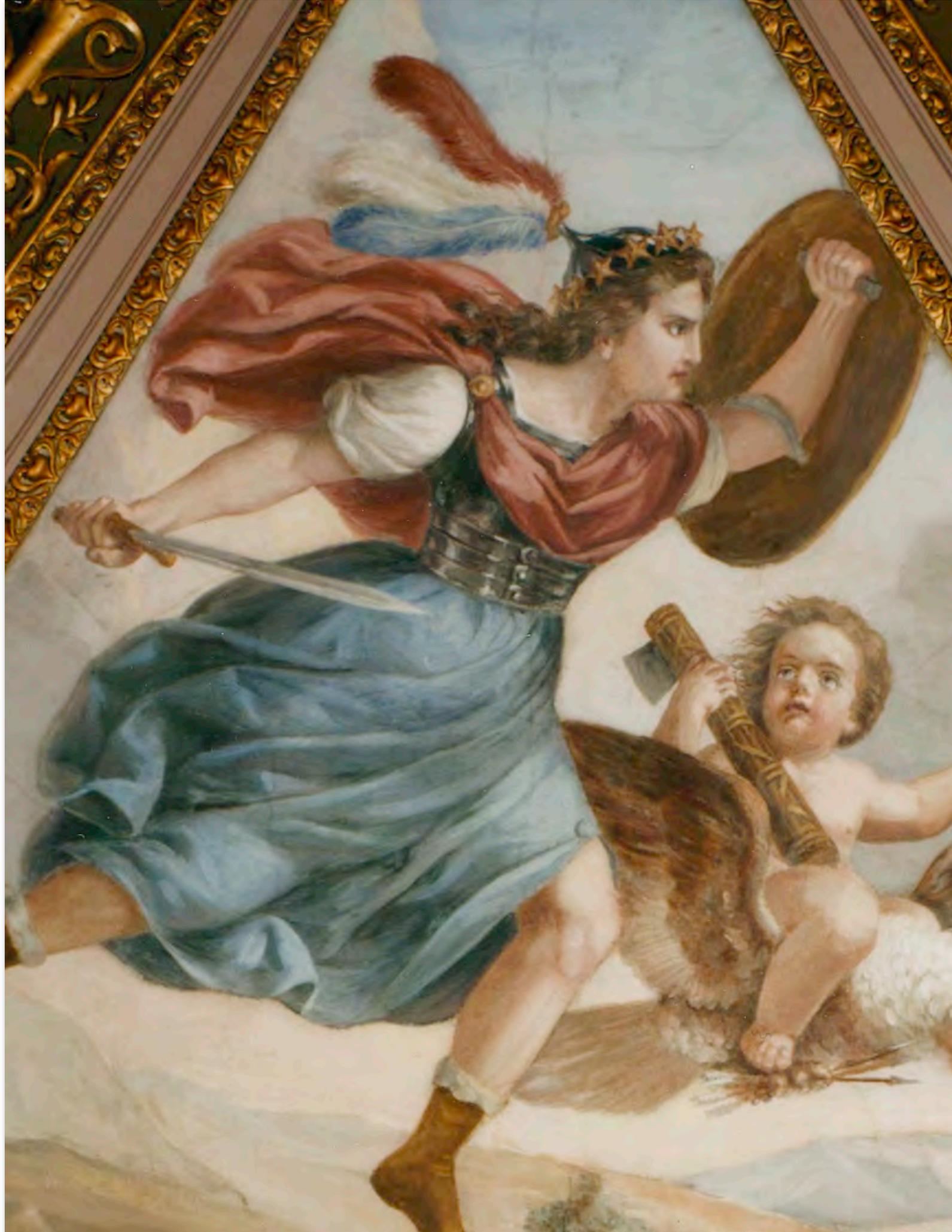




This view shows Brumidi's frescoed lunette Bellona, Roman Goddess of War over the door to the former Military Affairs Committee room. Detail of Bellona (r).



War Constantino Brumidi Fresco 1869 Room S-213. Detail of cherubim riding an eagle and holding the labry ax, an early goddess symbol of transformation, later adopted by Rome.





Mercury and Poseidon. Senate corridor.

As U.S. Capitol curator Dr. Barbara Wolanin notes in *Constantino Brumidi: Artist of the Capitol*, Brumidi believed that the classical architecture of the Capitol Building required real fresco, like the palaces of Augustus and Nero, and the baths of Titus and Livia at Rome, and the admired relics of the painting at Herculaneum and Pompei. The murals on the ruins of Nero's bath house, also called "The Golden House", on Rome's Equiline Hill, very near where Brumidi lived, were discovered by Raphael. The murals were documented and studied by Roman painters, including Brumidi, during the next two hundred years.

Raphael's penultimate High Renaissance "Golden House" decorations in the Vatican also inspired Brumidi as he imagineered the Capitol Corridors. He is called the "Michaelangelo of the Capitol." More properly, notes Wolanin, he should be called the "Raphael of the Capitol."



Ceilings. Senate corridor.



Hérons. Senate corridor.





4. GEORGE WASHINGTON

Man of God? God-Man?

While it may seem arcane, or even heretical, the Apotheosis of Washington was a popular theme among artists after Washington's death. The images were received by a welcoming and mythically-literate populace.

Among the most popular apotheosizers was John James Barralet. In January 1802 Barralet apotheosized Washington in a commemorative engraving (next page). He shows the Founding Father (meaning 'prophet', 'elder', 'Grand Master') dressed in grave clothes, being raised from his tomb by Immortality and the winged Father Time who assists him in his ascension.

As historian Phoebe Lloyd Jacobs notes in her article "John James Barralet and the Apotheosis of George Washington," such a sophisticated depiction could be readily read by the nineteenth century mind schooled in the *iconologia*, the symbolic language of the European Renaissance and Enlightenment. This period saw a rebirth of Classic Greek literature and symbolism, especially of the pagan gods, that had disappeared with the ascendancy of Christianity. Later, Brumidi displayed his mastery of this language in his *Apotheosis*. With Washington as his 'needle' he wove the resurrection mysteries of Christianity together with the ancient mysteries of ascension and resurrection.

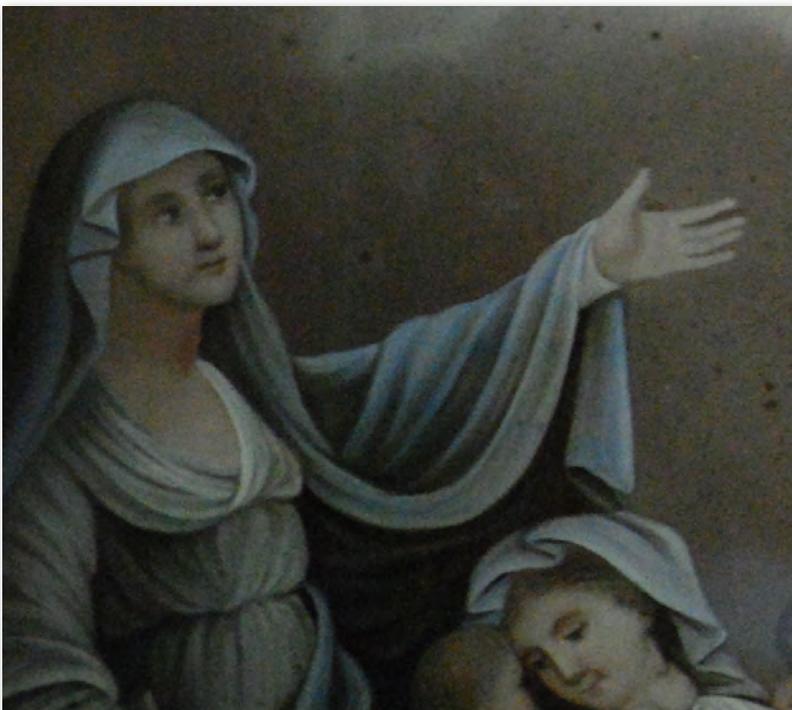


PLURIBUS
UNUM

SACRED
to the Memory of
WASHINGTON
OB 14 Dec. A.D. 1799
Aet. 67



The Apotheosis of George Washington, John James Barralet, January 1802. Washington is raised from the tomb upon a shaft of light by the spiritual and temporal Genius -- assisted by Immortality.





Engraved by Samuel Moore.

Lithograph by H. Westhaugh.

When the FIRST in Council, the FIRST in the Field, and the FIRST in the hearts of his fellow Citizens, the FATHER of his Country, the ILLUSTRIOUS WASHINGTON, left this earthly mansion attended by those VIRTUES which were the inmates of his soul in his terrestrial Pilgrimage and bore on the wings of FAITHFUL and LOVE he winged his flight to the portico of Immortality to join the Patriarchs of the Past and ever Celestial IMMORTALS.

HOPE led the way to the port of bliss and points the road to his unshackled SPIRIT, whilst the whole group, in glory unsurpassably too bright for mortal eyes, majestically ascended towards the THRONE of the EVERLASTING, to receive the reward of well done thy good and faithful servant. We may well suppose the hosts of HEAVEN and the spirits of the just made perfect welcomed their noble brother to the abodes of bliss, the regions of eternal day.

Seated on high, his GLORY bursts thro' the clouds of Heaven, and sheds rays of light on a Sorrowful World. A more peculiar ray of his GLORY brightens the widowed COLOMBIA who looks up to him as the ark of her consolation, taking an eternal leave of his mortal form, but whose glory beams on her forever. Rings of comfort delineate the countenance and show the bosom of the ORPHAN STATES, sighing in sorrow at his TOMB, and lamenting the departure of their eternal FRIEND, BENEFACTOR, and PROTECTOR.





In H. Weishaupt's hand-colored lithograph, "Apotheosis of George Washington," from c. 1860 the artist portrays the belief in Washington's extraordinary ascension.

The legend that accompanies the image expresses 'the Apotheosis Creed' (our term):

"When the FIRST in the Field, and the FIRST in the hearts of his fellow Citizens, the FATHER of his Country, the ILLUSTRIOUS WASHINGTON, left this earthly mansion attended by these VIRTUES which were the inmates of his Soul in his terrestrial Pilgrimage, and borne on the arms of FAITH and LOVE, he winged his flight to the footstool of boundless Mercy to join the Hallelujahs of the Host and ever Blessed IMMORTALS.

HOPE led the way to the seat of bliss and points the road to his enfranchised SPIRIT whilst the whole group in glory inexpressibly too bright for Mortal eyes majestically ascended toward the THRONE of the EVERLASTING to receive the award of well done good and faithful servant." We may well suppose the hosts of HEAVEN and the spirits of the just made perfect welcomed their newborn brother to the abode of bliss, the regions of eternal day."

It is clear that Washington was thought of as one who ascended to Heaven.

Another fine Apotheosis is Rembrandt Peale's (engraved by David Edwin in Philadelphia, ca. 1803-1808) in which Washington is seen halfway between his family estate, Mount Vernon, and the opening in the clouds above him, the portal to his final destination.

A winged figure prepares to crown him.

Two mortals look on. They are thought to be Martha Washington and John Parke Custis.

It is said that Peale displayed a transparency of the Apotheosis during Philadelphia's celebration of the Louisiana Purchase on May 12, 1804. He had it illuminated from the great window by the stair in the Peale Museum. The transparency is now lost. The effect must have been haunting.

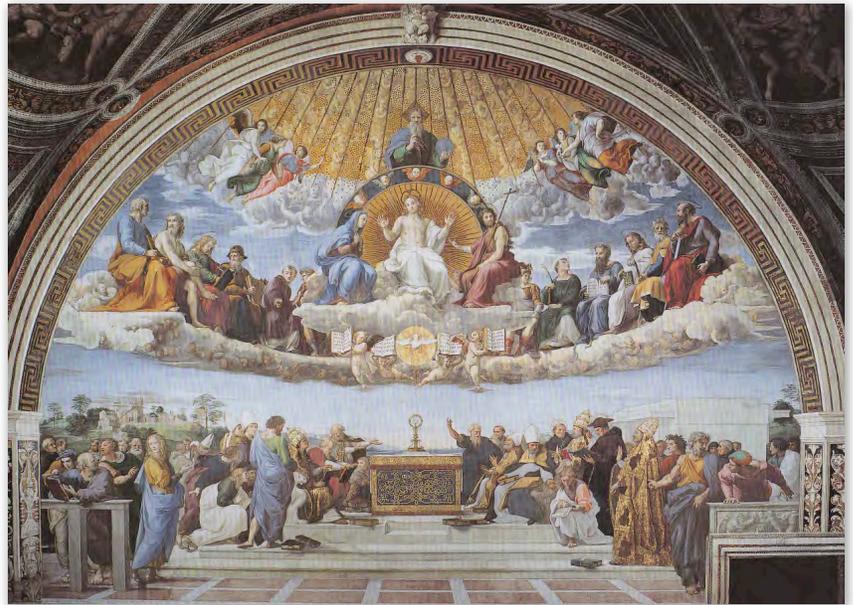




Apotheosis of George Washington, Rembrandt Peale.

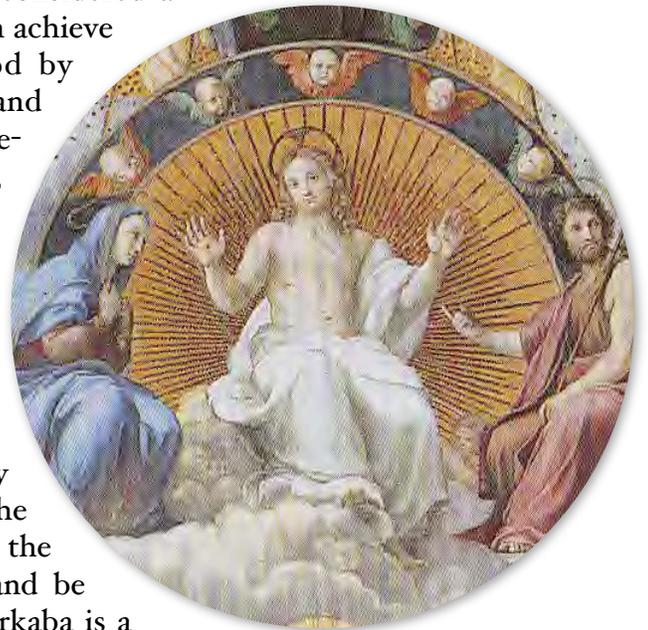


Rembrandt Lockwood's study for *The Last Judgment* (1850), Newark Museum.



In Rembrandt Lockwood's 1850 study for *The Last Judgment (I)*. George Washington is placed along the central axis directly beneath the figure of Jesus enthroned. Lockwood drew inspiration from Raphael's *Disputa*, in which Jesus sits in a Sun gate held aloft by angels. It is likely Brumidi studied this painting in its home in the Vatican.

As we will explore further, George Washington is considered a Deist. One tenet of Deism is the belief that man can achieve apotheosis and become self-actualized as a god by following a path of mental, physical, emotional and spiritual development. This idea originated in the pre-Christian Gnostic Mystery Schools of antiquity, particularly of ancient Egypt, and later, Palestine. It is opposed by the Church of Rome, which upholds belief in Christ as the exclusive entry to Heaven.

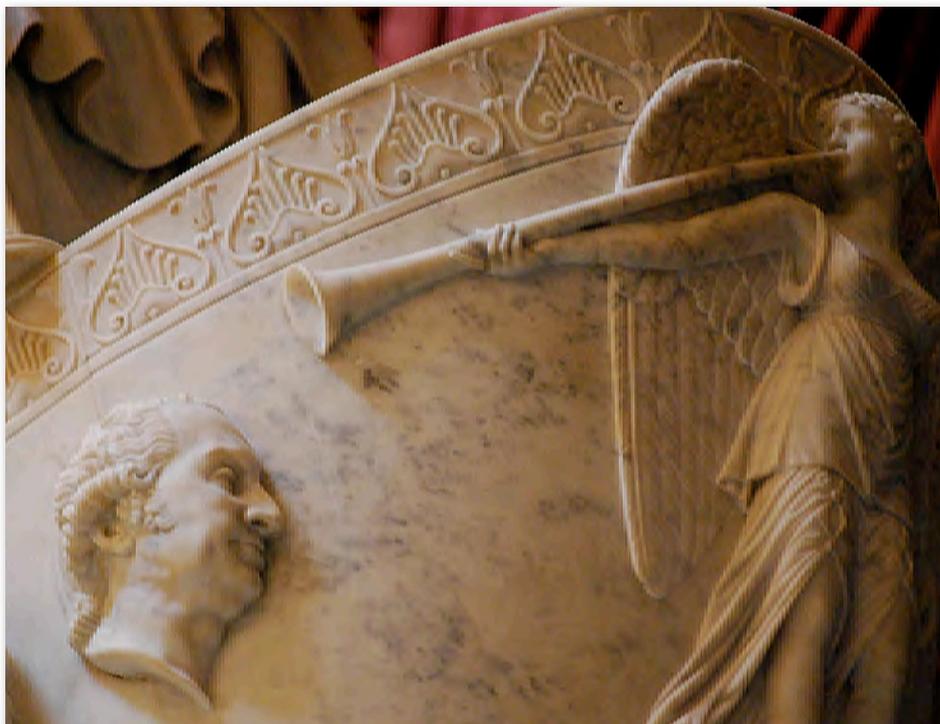


The cosmic ideas expressed in the *Apotheosis* are found throughout the ancient world. In the Hebraic cabbala, the Rainbow Throne or Rainbow Body is described as the *Merkaba* or Throne of Glory—the perfect dwelling place of the Lord. It is the supreme and pure Tabernacle or Temple in which the Messianic Presence of the Lord God may dwell and be manifested. According to Gnostic teaching, the Merkaba is a soul body, envisioned as a *chariot*, that must be built in order to enter Heaven. Once constructed or made ('identified'), a person is born anew.

Frequently, the apotheosized or ascended being is depicted riding amongst the stars in his Merkaba, shown as a *cosmic Sun chariot*, or winged chariot. This is the case with Elijah who ascends to the heavens in his heavenly sun chariot drawn by star horses and with George Washington in the statue *Car of History*, located in Statuary Hall of the U.S. Capitol. Clio traverses space-time upon a winged chariot or *Merkaba* that rests upon a zodiac. A 6-spoked Sun wheel/clock sits on the zodiac in between the signs for Scorpio and Sagittarius, the location of the center of the Milky Way galaxy.



Car of History, Carlo Franzoni, marble, 1819, Statuary Hall. George Washington's face is mounted on the front of the winged chariot. An angel blows a trumpet at him. In religious symbolism the trumpet represents the instrument (or tone) that unites Heaven and Earth. The ascension of Washington to another realm via his cosmic Merkaba throne chariot is clearly indicated.





A god flying above the sacred tree in his winged Merkaba, c. 800 B.C. Compare with the Tibetan Perfected one.



Ahura Mazda, the Iranian god of light, in his winged ring. He holds the 'Ring of Cosmic Sovereignty'.



Babylonian god in a winged ring hovers above the sacred tree.

At the back of Merkaba mysticism is the Ancient Near Eastern conception of the transformed or apotheosized gods flying through space on 'magic' chariots drawn by star beings. The gods whirl and spin through space on flying vehicles like this. In some stories, not only the gods and their star chariots, but also their often domed temples soared into space or into the spiritual world.

The Hindu epic *Mahabharata* says that Arjuna, in his journey aboard a "Divine Chariot, brilliant like the Sun" traveled through the galaxy to visit his father, Indra, "chief of the gods" and saw "wondrous chariots by the thousands" out in space. They shown with their own light.

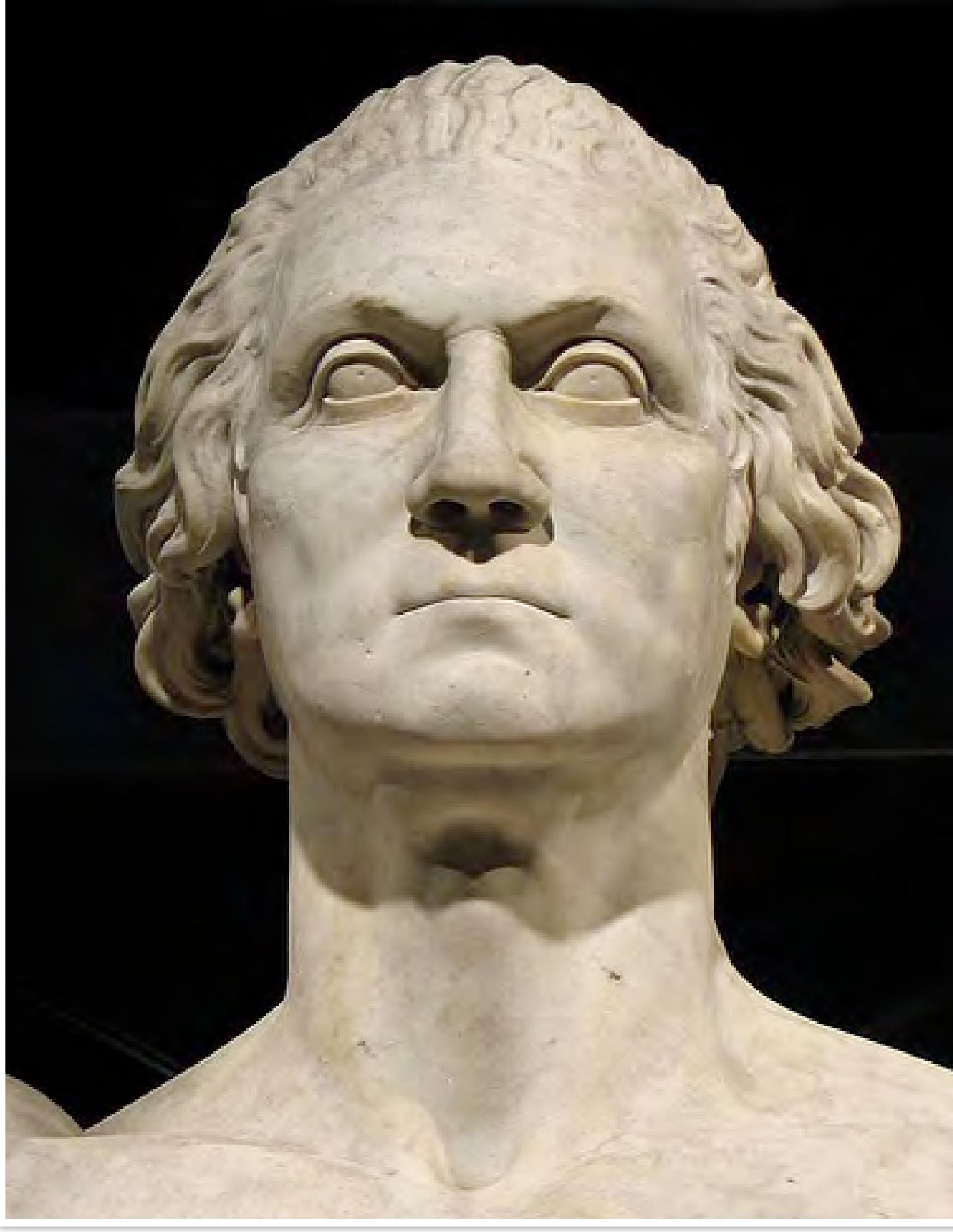
The Sage Vaisampayana told Arjuna that the lights he sees as stars are the "perfected royal seers," self-awakened humans who have transformed themselves into stars, light spheres.

Spiritual literature from Egypt, Babylon, Africa, India and China describes the process that enables a human to effect this metamorphosis and ascend to the Throne of God. In "throne mysticism", notes Peter Levenda in *Stairway To Heaven*, the throne and the chariot are often interchangeable.

This specific imagery has a long history extending to *Domus Aurea* or Cosmic Hall of Nero in ancient Rome. Nero borrowed the idea from Alexander the Great. However, this representation of the Great King enthroned in a dome of heaven, or star chamber, is older than Nero and Alexander, being traced to ancient Iran and Sumeria.

Horatio Greenough's *George Washington* (next page) is a prime example of the Washington-Merkaba Throne connection. It shows the enthroned Washington posed as a Greek god, perhaps Zeus, on a throne. On the left side of the throne Greenough features Hercules holding two serpents. On the right side is Apollo on his Sun chariot or Merkaba drawn by 'star horses'. It is there because Washington was thought to have ascended to the heavens and now sits on a rainbow Merkaba or Throne/Chariot.







Carvings on the sides depict an infant Hercules and the Greek god Apollo. Small flanking figures of an American Indian and Christopher Columbus represent the New and Old Worlds.



Antoine-Chrysotome Quatremier de Quincy's 1815 drawing *Le Jupiter Olympien*.



Horatio Greenough's 1840 sculpture on the Capitol's east grounds (photograph c. 1899), now in the National Museum of American History.

Recognizing that through sculpture Washington could be spiritually present in the Capitol, in 1832 the U.S. Congress commissioned Greenough to create a monument to George Washington for the Capitol Rotunda.

In *Art and Empire*, art scholar Vivien Fryd notes that Massachusetts representative, Edward Everett, a former chairman of Greek literature at Harvard, was influential in the choice of art and artists for the Rotunda. Everett pointed Greenough toward Phidias's statue of Zeus that once graced the temple at Olympus in Athens until its destruction in the sixth century AD. Additionally, Everett championed Antoine-Chrysotome Quatremier de Quincy's 1815 drawing *Le Jupiter Olympien* (left, top). After noting that the Rotunda is comparable in size to the temple of Jupiter at Elis, Everett suggested that Greenough immerse his imagination in and keep "that immortal work ever before his mind" and make his Washington "seated like Jupiter and as near the colossal as modern taste permits."

When the 12-ton colossus was installed in the Rotunda in 1841 it provoked immediate controversy. A Greek scholar such as Everett may have been pleased, but average citizens were appalled to see their Founding Father bare chested and chiseled. Virginia representative, Henry A. Wise's, scathing review summed up the work for many, "What was it but a plagiarism from the heathen mythology to represent a Christian hero...Jupiter Tonans, or Jupiter Stator, in place of an American hero and sage? a naked statue of George Washington! of a man whose skin had probably never been looked upon by any living. It might possibly suit modern Italian taste, but certainly it did not the American taste."

Citing poor lighting conditions, Greenough petitioned for the statue to be moved out of the Rotunda. In 1843 it was relocated to the Capitol's eastern grounds, where it sat during Brumidi's time. It likely influenced his portrayal of the enthroned Washington as Zeus in his *Apotheosis*. Today, it is in the Smithsonian's National Museum of American History.

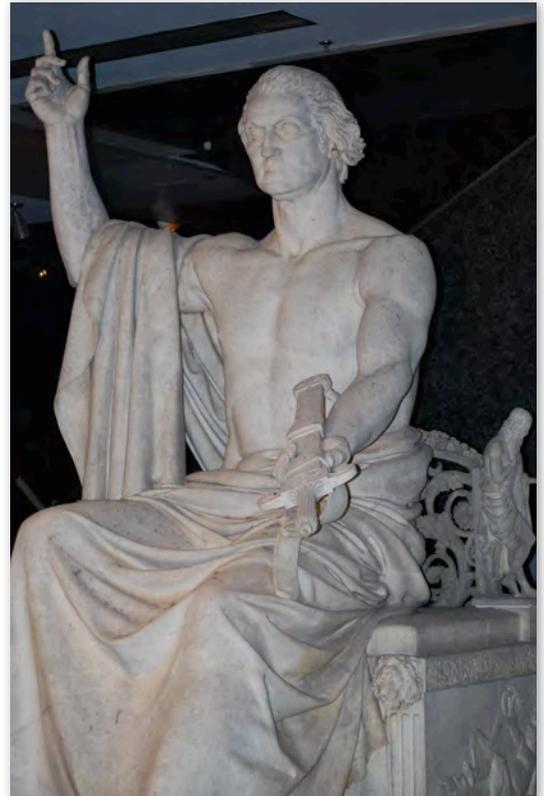


A circular opening about ten feet in diameter (now covered, above left) had been left by the builders of the Capitol in the center of the Rotunda. It was anticipated that visitors would peer through the opening into the crypt below to see a statue of Washington that was to be placed in his tomb. The crypt of the United States Capitol was designed to hold the body of George Washington. It is also the centerpiece of Washington, D.C., since it is the dividing point for the quadrants of the city. However, due to an issue with Washington's estate, his remains were entombed at his home, Mount Vernon, rather than in the Capitol.

Taste aside, some Americans were simply confused by the presentation of Washington as a god man. Yet this is exactly what Greenough intended. The right hand pointing heavenward, says the sculptor, created a "double gesture...to convey the idea of an entire abnegation of Self and to make my hero as it were a *conductor* between God and Man." In the subtext we may read, 'Washington is a divine interceder or channel. America's success is divinely guided.'

Greenough also envisioned the work as a symbolic representation of Washington as a great exemplar of liberty and republican democracy. The tell-tale symbol is the sword in Washington's outstretched hand. It's tilted toward the viewer. This celebrates the fact that after he led the country to victory in the American Revolution, he selflessly relinquished his power to the people." Interestingly, Vivien Fryd refers to this statue as "the apotheosis of abnegation" or resignation of power.

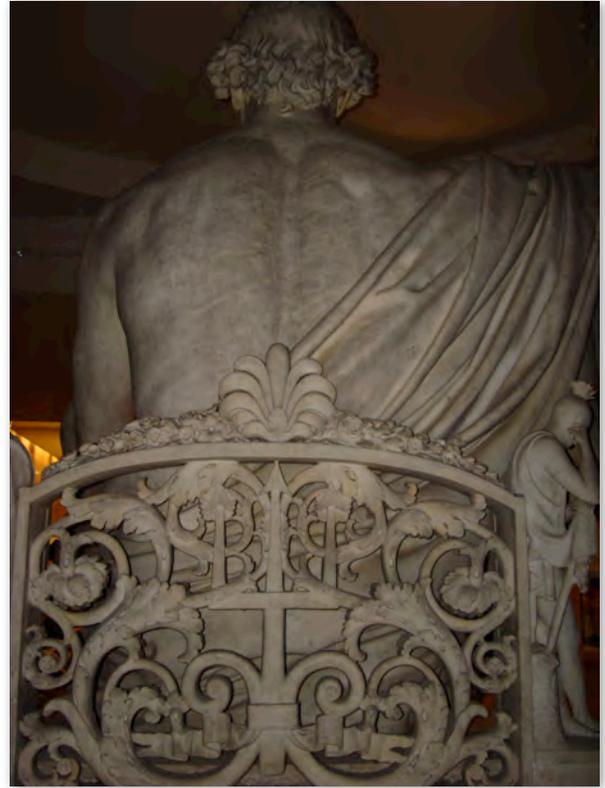
As Greenough explained in a letter to Samuel F.B. Morse, in 1834, "Washington's face and form are identified with *the salvation of the continent.*" As Fryd observes, Greenough is implying that Washington is a new Messiah. In our view, his secret destiny, and that of America, is encoded in Brumidi's dome.



"The sword," wrote Greenough, "to which objections are made, cleared the ground where our political fabric was raised."



Laocoön and His Sons, Vatican.



Washington's throne, rear.

Greenough was an American sculptor who lived in Florence, Italy. His college years at Harvard incited a passion for works of antiquity. When he moved to Rome to study art he focused on the Renaissance. Two works he studied in the Vatican gallery are cited as having made an impression on the young artist. The first is the *Pythian Apollo*, a marble sculpture from Classical Antiquity that was discovered during the Renaissance. It depicts the Greek sun god Apollo with a python, which he has subdued or enchanted.

The second is the statue of *Laocoön and His Sons*, also called the *Laocoön Group*. It shows the Trojan priest Laocoön and his sons Antiphantes and Thymbraeus being strangled by sea serpents. Laocoön was a priest of Poseidon (or of Apollo by some accounts) at Troy. In Greek mythology, Poseidon is the brother of Zeus and the priest-king of Atlantis. His symbol is the trident. Perhaps as an homage to Poseidon, Greenough placed a trident on the throne of Washington (top, right).

The *Laocoön* statue was discovered in 1506 on the site of the Golden House of the Emperor Nero (who ruled from 54 to 68 AD) and may even have belonged to him. The discovery of the *Laocoön* made a huge impact on Italian Renaissance sculptors, including Michaelangelo. The murals in the Golden House were discovered by Raphael. The ruins of the Golden House are on the Esquiline Hill in Rome, near where Brumidi lived. He was inspired by the decorations in what he knew as the Baths of Titus. They were built over the foundations of Nero's Golden House.



Tridents.



The repetition of this symbolism and mythology raises the obvious question: why?

In *Apotheosis In Ancient Portraiture*, H.P. L'Orange points toward an answer. He notes that deeply rooted in the ancient mind was the idea that divine powers were able to make special contact with chosen human beings. Poetry, myth, legend and history offer numerous examples of human beings who had intercourse with the gods, who received counsel from them, who strengthened and protected them in battle. Egyptian pharaohs, Old Testament prophets, kings like Minos and Zoroaster piloted kingdoms and formulated constitutions under the guidance of divine powers.

Then there's Alexander the Great, who was elevated from man to god man. He is considered the son of Zeus Ammon, a second Dionysus, a second Hercules, the Greek savior who was an earthly incarnation of Zeus. After his death he is glorified. He is apotheosized. Coins show him with the ram's horn of Ammon. He has transfigured into Sol or Apollo.

L'Orange observes that Hellenistic Kings and Roman emperors endeavored to live up to the Alexander ideal not only in their actions, but also in their outward appearance. He names Nero and Constantine as two key emperors who modeled themselves after Alexander.

In our view, George Washington is another in a long succession of Alexandrian warrior-kings who embodied the "Son of Zeus" archetype, and hence, were deified. Affirming this connection are the powerful early American depictions of Washington as Zeus, and as we will now explore, as Hercules, the Roman name for the Greek hero Heracles, the son of Zeus.



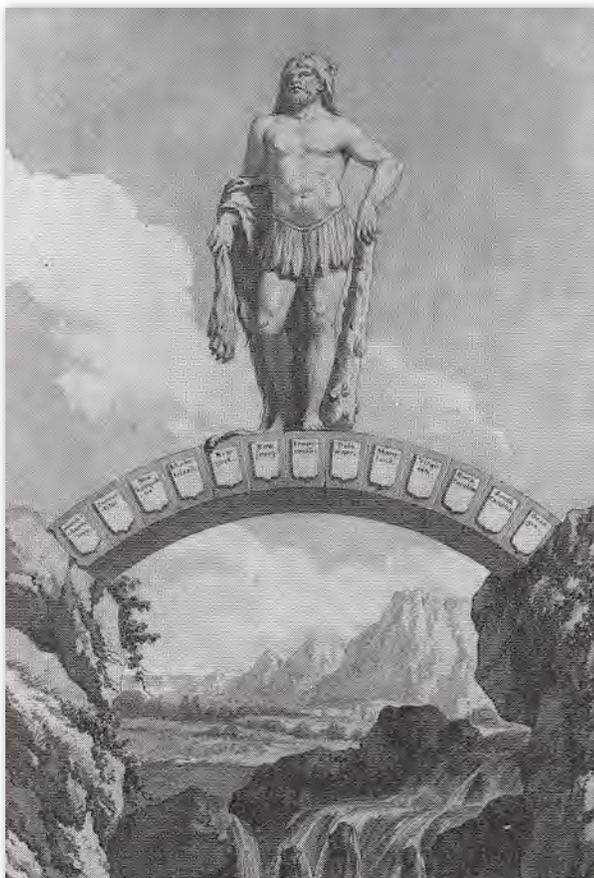
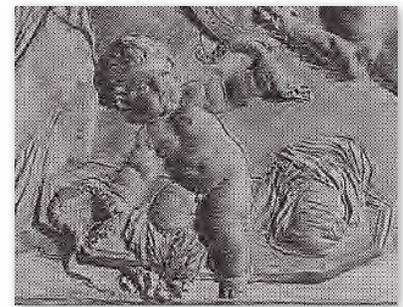
Bust of Washington, who appears as an emperor. Many of Washington's contemporaries considered this to be one of his most lifelike portraits. by Giuseppe Ceracchi, 1795. Metropolitan Museum of Art.



“Allegory of the American Revolution” Benjamin Franklin designer, and Claude - Michael Clodion, sculptor.

In 1782, Benjamin Franklin suggested Hercules represent America on a medal commemorating American independence, the “Allegory of the American Revolution” also known as the Libertas Americana Medal (1). Franklin featured three figures from classical mythology to signify France’s aid in the Revolution. Minerva, goddess of Wisdom, carries a shield emblazoned with the fleur-de-lys, representing France. She fends off a lion, symbolizing Britain. The infant Hercules, or young America, stands between them and wields two snakes.

In early America, a popular image depicted America as Hercules carrying a club and wearing a cloak of feathers (in emulation of the feather dress of the Native Americans). Franklin popularized Hercules as the slayer of tyrants and monsters, as recounted in the ancient alchemical tale, “The Twelve Labors of Hercules.” One of America’s first ships was called *Hercules*.



In 1792, the French minister to America, Barbe-Marbois, presented the U.S. with this image of Hercules atop an arch with 13 keystones engraved with the names of the 13 American states.

Another influential image of the American Hercules is Robert Edge Pine’s painting *Allegory of America* (1778), engraved by Joseph Strutt in 1781 (next page). America kneels before a pyramidal altar of peace. Standing before her is Heroic Virtue or Hercules.

On August 23, 1784, Pine’s patron George William Fairfax wrote to his relative George Washington from England: “The figure of ‘Heroic Virtue’ was intended to represent your Excellency, and if your likeness could have been procured, it had been a fine portrait of your person.”

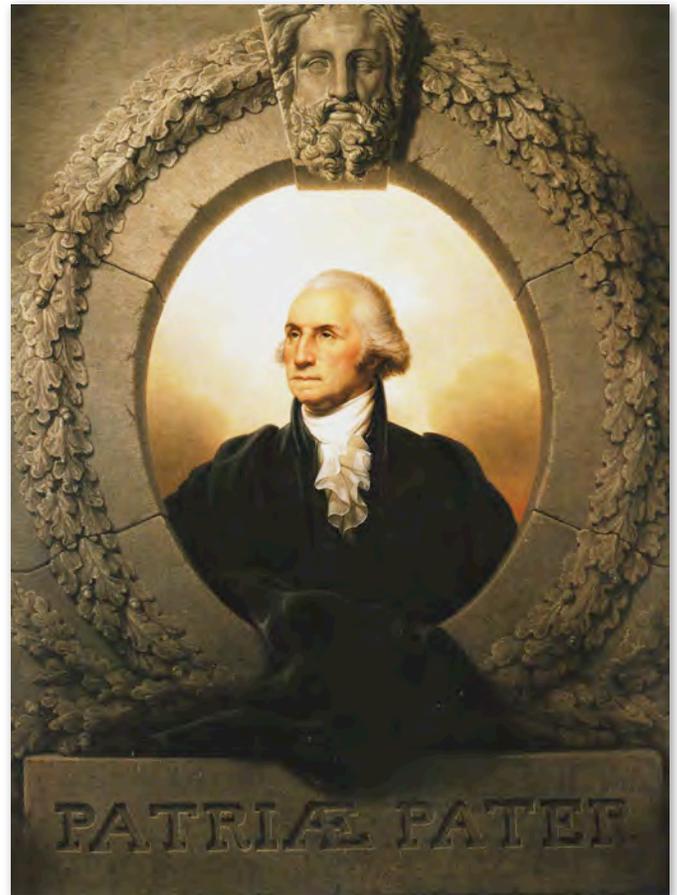
The message is clear. Washington is thought of not only as Zeus, but just like Alexander, also as Hercules.



Allegory of America, Joseph Strutt, after Robert Edge Pine, 1781. Library of Congress.

Another depiction linking Washington to Zeus/Jupiter is by Rembrandt Peale and was purchased by the Senate to commemorate the centennial of George Washington's birth.

In this painting (r), which Peale says was painted in a "Poetic frenzy," we see Washington encircled in an oval stone window atop a stone sill engraved with the legend PATRIAE PATER (Father of His Country). The window is decorated with a garland of oak leaves, and it is surmounted by the "Phyidian head of Jupiter" (Peale's description) on the keystone. The oak was sacred to Jupiter, and it also had a long Christian tradition as a symbol of virtue and endurance in the face of adversity. Within this "porthole," as it was soon dubbed, Peale placed the bust-length figure of Washington with an extraterrestrial background of clouds and shadows. With more than just a simple sky, it has the effect of placing Washington, if not precisely in eternity, then in "everlasting remembrance," according to Thomas Jefferson. It hangs in the Old Senate Chamber, S-228.



Patriae Pater, Rembrandt Peale.



The Egyptian obelisk, known as St. Peter's Obelisk, that stands in the square of St. John Lateran. The Vatican Obelisk, as it is also known, was originally erected at Heliopolis by an unknown pharaoh. The Emperor Augustus had it moved to the Julian Forum of Alexandria, where it stood until year 37 A.D., when Caligula ordered the forum demolished and the obelisk transferred to Rome. He placed it in the center of the Circus, where it would preside over Nero's countless brutal games and Christian executions. In 1586, Pope Sixtus V had it moved near Saint Peter's Basilica.

The identification of Washington as a PATRIAE PATER is key. The word Pater is the same as Peter. Jakob Bryant, in his work *A New System, or an Analysis of Ancient Mythology* (published in 1774 and included in Jefferson's library) says: "Not only the gods, but the Hierophantae [special priests], in most temples; and those priests in particular, who were occupied in the celebration of mysteries, were styled PATRES" . The word PATRE, he says, is the same as PATOR or PETER in meaning and pronunciation.

From a strictly Biblical perspective the word Pater or Peter means "interpreter." For example, when Moses wrote about the Egyptian priests, he shows they were called PETERS or "interpreters." Interpreters of the ancient Egyptian mysteries. Davidson shows in his Hebrew Lexicon that the consonantal word P-T-R (PETER) signifies "to interpret" or "interpretation" . Bryant points out that "the term always related to oracle interpretation" (p. 308).

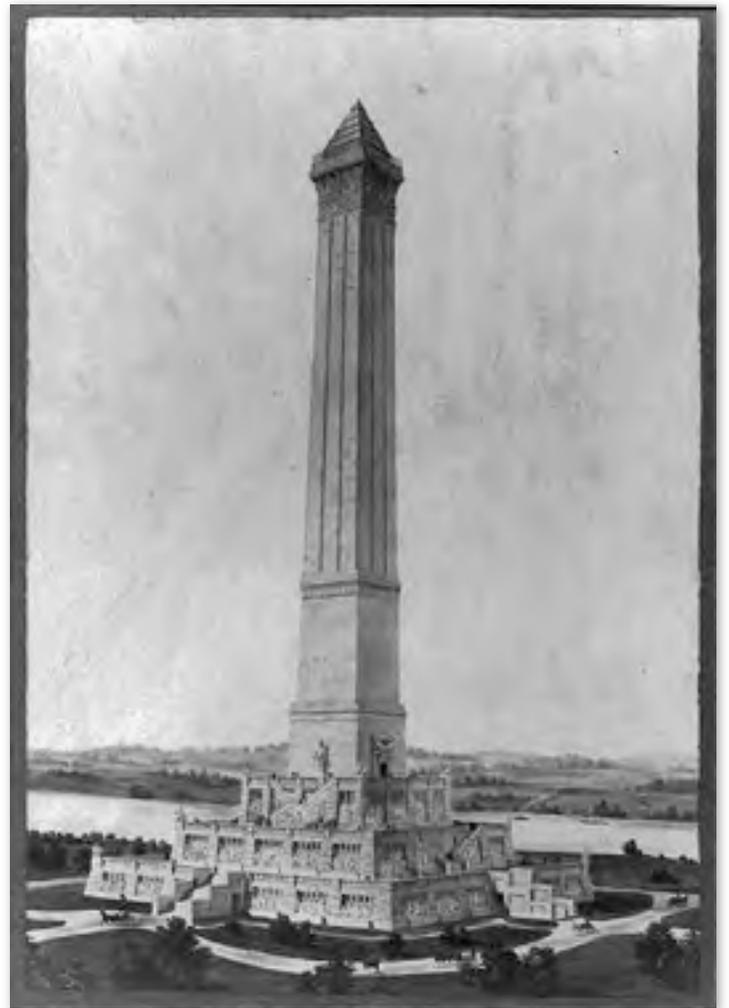
Peter also means 'stone'. The oracular *stone* that Jacob set up as *pillar* after his dream of the stairway to heaven in Genesis (28:11-19) was probably an obelisk, forging an early link between the Peters and obelisks (pillars).

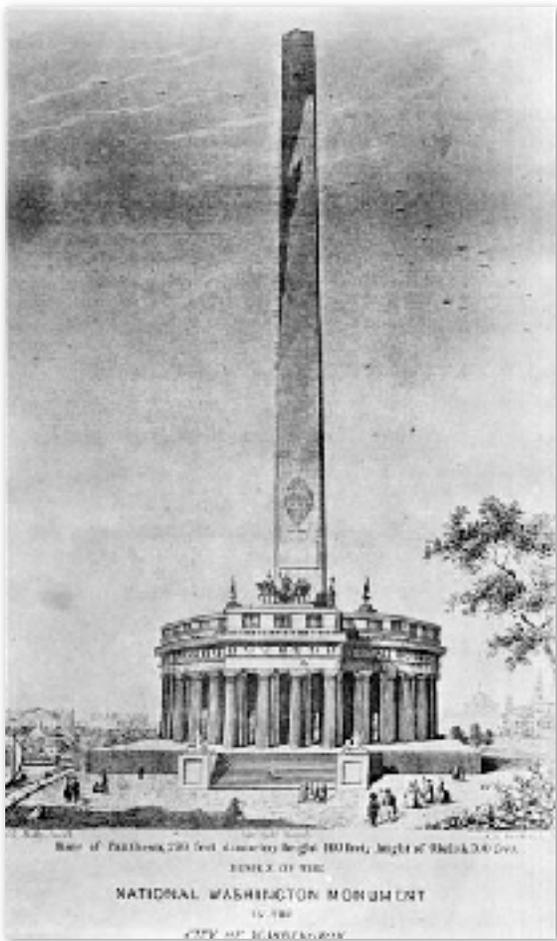
This tradition carried over into Rome, notes Bryant. The early Roman writer Lucilius, mentions Neptune, Liber, Saturn, Mars, Janus and Quirinus -- all were PATERS. He did not mean they were "father-gods." He meant they were gods of PETER-rank -- the chief gods. Ju-Peter or Jupiter was, of course, the highest ranking of the gods. Gladstone in his work on the antiquities of Greece, shows that Jupiter and the Greek god ZEUS were one and the same, JU-PETER was the Roman way of saying ZEUS-PETER, the chief god of the Greeks).

There is no better exemplar of the Zeus-Peter archetype than George Washington, who is also, appropriately, honored with an obelisk, the Washington Monument. This stone pillar, we believe, completes the Washington is Zeus-Peter circuit.



Two proposed designs for the Washington Monument. Top, in Gothic style. Right, with its tiered base is highly reminiscent of the Tower of Babel.

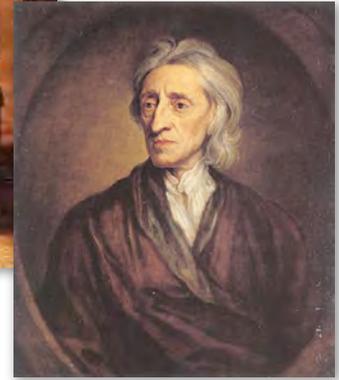




A sketch of the proposed Washington Monument done by architect Robert Mills circa 1836. He surrounded the obelisk with a circular colonnade, the top of which would feature Washington standing in a chariot.



The completed Washington Monument is the world's tallest obelisk standing 555 feet 5 $\frac{1}{8}$ inches (169.294 m) in height.



5. The Journey to Enlightenment

Beginning in the early 18th century the wealthy, socially conscious, and often highly educated, women of France opened their salons (and purses) to brilliant men of great intellect known as *philosophes*. Among these luminaries were Diderot, Voltaire, and Jean-Jacques Rousseau. These men, born under the rule of kings, conspired to rediscover or rebirth democracy and end the absolute rule of the Church and King.



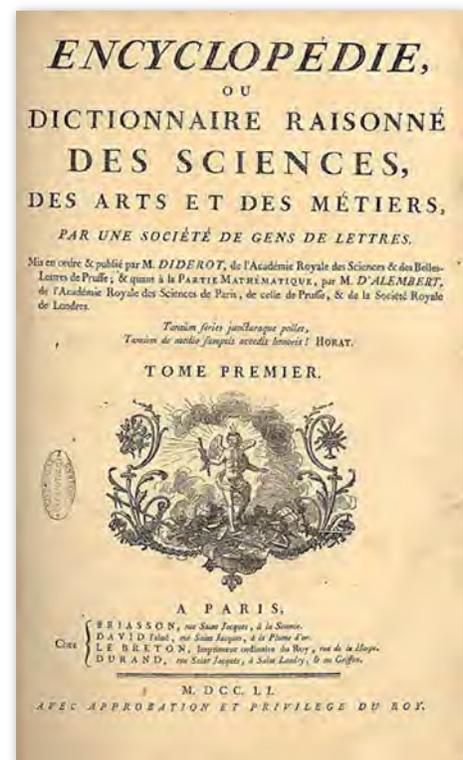
Philosophes, Soyons-Philosophes,
Rembrandt



The French Encyclopédie (Encyclopedia) was one of the main works of the Enlightenment. Many thinkers met to discuss this project.

These skeptical Enlightenment thinkers denounced the superstitions and customs of the Church and the abuses of the State. They believed that for too long Europe had been plagued by ruthless religious wars propagated by intolerant men of God who used violence to establish the Bible as truth. Together, they produced the Encyclopédie, a massive work which summarized the thought and belief of the Enlightenment. It was their answer to the Bible.

Riding the wave of exponential growth of knowledge from the Renaissance and the Scientific Revolution Enlightenment thinkers saw the hope of humanity rising on scientific discovery and technological innovation. Salvation -- liberty and freedom -- could be achieved through the right actions of men and right use of the new science and technology, not just through Divine intervention. They discovered the ghastly diseases that killed thousands the Church attributed to man's sinful nature were actually due to unsanitary or barbaric living conditions (which would change for many). Whereas the Church maintained potatoes caused plagues because they weren't mentioned in the Bible, the Enlightenment thinkers promoted the New World crop as a route to abundance (which it became).



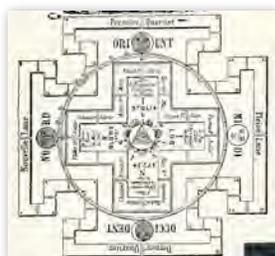
The frontispiece of Encyclopédie features an angel of light holding a rod or wand.



Plato and Aristotle, detail from Raphael's *The School of Athens*.



Solomon receives a transmission from God.



The plan for Solomon's Temple.

The Enlightenment was spawned by the Renaissance, which began in the middle of the 15th century when Classical Greek works became available in Europe. Foremost in these collections were the works of Plato, who believed in a divine source of all knowledge. Due to cataclysmic earth changes this primordial and pure knowledge of a time the Egyptians called “the First Time” was lost to humankind. In the *Timaeus* he tells of the lost civilization of Atlantis and states this loss rendered us as children.

Inspired by Plato, Renaissance thinkers such as Descartes, Francis Bacon, John Dee and Sir Isaac Newton began an all out search for the “lost pure knowledge” or the original Divine Science. Bacon, in particular, believed in a return to the state before the Fall of Adam, a state of pure and sinless contact with nature and knowledge of her powers.

Soon, it became evident to these seekers that embedded within the biblical story of King Solomon and his Temple were vital clues to the Divine Science. Solomon had this knowledge transmitted directly to him by God. Anyone who matched Solomon’s “spiritual frequency” could also receive this transmission, or so the Renaissance thinkers believed. This “Revelation” is called *Kabbalah* or *Cabala*.

The Renaissance thinkers took a clue from the New-Platonists of the 4th century who, having resurrected Plato’s works, carefully researched and wrote commentaries on them. Their research led them to the Greek god, *Hermes* (*Mercury* in Rome, *Thoth* in Egypt), “the messenger of the gods”, as the link to the primordial Divine Science. The Hebrews called him Enoch, and envisioned him as a star walker, saying, “he was taken up to heaven” and shown the secrets of heaven and earth (whereupon he assumed the name Metatron). It was he who could awaken humankind’s memory of its origins and he who became an inspiration to these seekers who sought to become ‘star walkers’ themselves.

PUSHING THE LIMITS

Enlightenment talk was about pushing the limits of human knowledge, especially through the open study of mathematics, philosophy and science (all closed subjects to the Church). Immanuel Kant passionately expressed the motto of the Enlightenment well – Dare to Know!

Human beings are not inherently depraved or sinful, Enlightenment thinkers reasoned, we are naturally good. Tearing a page from Plato's *Republic*, they saw enlightenment as a process of revealing what is already inside the person; self-perfection. The Enlightened ones of Tibet say the same thing only adding that perfection or holiness is the natural state of every living being whether they know it or not and that we also have the capacity to manifest perfection. It's the fundamental tantra of the primordial tradition.

The Enlightenment philosophers sought a universal truth, accepted by all, that could end violence and free the mind. If man could discover the “book of Nature” (engraved on the human mind by God) and the Natural laws that govern the universe he could pick himself up and change his circumstance. He could get the Church and the Despot off his back. He could end ceaseless war.

Once freed of the restraints of the Church and State man will act reasonably, they believed, and will act to promote the wellbeing of his fellow man. In fact, society could even become *perfect* if people were free to use their common sense and through tolerance.

Perfection is equated with completion, wholeness, even holiness. It comes from the Latin *perficio*, ‘to finish’. Finish is an

alchemical term; to refine. The circle symbolizes it.

The Enlightenment's central tenet was that Nature was perfect and that perfect men lived in harmony with Nature's law. Humanity's best days, when we lived closer to nature, are not behind us. They are ahead of us. Reason will lead us to discovering nature's secrets and a return to the Golden Age (or it a Green Age?). Importantly, many of the Enlightenment ideas about perfection and a former greener Golden Age were triggered by Europe's contact with the “noble savages” of the Americas who lived a more ‘primitive existence’.

Above all, the Enlightenment thinkers believed that through education we are improved or revealed as *perfected* beings.

As the Enlightened vision of a new, free man was crystallizing new possibilities for human society and ways of doing things were emerging resulting in the transformation of disciplines from medicine to the justice system.





The 'Glasses Apostle' by Conrad von Soest (1403)

THE HOLY SEE

The Renaissance (and the Enlightenment) was made possible by two intertwined inventions. The first was the invention of wearable eyeglasses in Italy. The exact date of invention is unknown. However, the first known depiction of eyeglasses in a painting is by Tommaso da Modena in 1352 (r). The first spectacles were pieces of glass that curved outward on both sides. These 'lenses' were mostly used to help older people read.



An illustration of the heliocentric model of the solar system, from the Harmonia Macrocosmica star atlas of Dutch-German cartographer Andreas Cellarius, circa 1660.

Attached to this invention was a bold idea, one that is at the heart of the Enlightenment. That is, the human body is *improvable*. No longer must one depend on God for one's well being. Human technology could fix, improve upon, and even *perfect* the Maker's work.

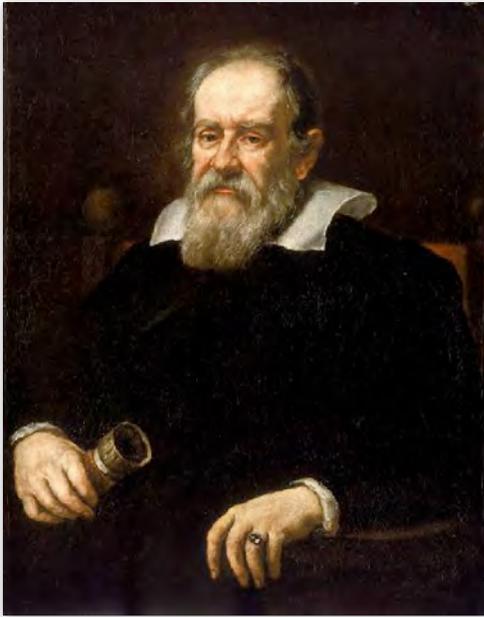
The match was lit.

Shortly after the invention of eyeglasses Thomas More's *Utopia*, published in 1516, bathed the imagination with thought streams from an imagined island civilization guided by the principles of reason and religious tolerance.

Following More, Copernicus (1473-1543) displaced the Earth as the center of the universe. His 'Heliocentric Model' placed the Sun at the center rather than the Earth.

An intellectual revolutionary named Giordano Bruno accepted Copernicus' view, and advanced it, claiming that the stars were spread through an infinite space, not just on an outer sphere, and there were infinitely many inhabited worlds.





Galileo.



The Hubble Space Telescope.

In 1608, some clever thinker in Europe, discovered that if you placed an eyeglass lens for the farsighted about 12 to 14 inches away from a lens for the nearsighted, and then peered through the latter lens, distant objects would miraculously appear as if nearby. Insert these lenses in a tube and one has a portable telescope or spyglass. This was the second great invention that triggered the Enlightenment.

By late fall of 1609 Galileo perfected the telescope and quickly, for the first time ever, trained it on the stars. His book *The Starry Messenger* documented his astonishing discoveries about our place in the universe and challenged the Bible's absolute authority. Contrary to Christian doctrine, the Earth is not the center of the universe. In 1611 the powerful Inquisition arrested Galileo and made him recant Copernicus' heretical position that the Earth revolves around the Sun.



Publication of his books was banned. He remained under house arrest until his death in 1642. (The Church finally accepted that Galileo might be right in 1983).

Sir Francis Bacon's *New Atlantis*, published posthumously in 1627, envisioned a technologically and spiritually advanced utopia in America centered on an academy of higher learning called "*Solomon's House*". This was his vision of an ideal land where "generosity and enlightenment, dignity and splendor, piety and public spirit" were the commonly held qualities of the inhabitants of Bensalem. This work is considered the 'bible' of the Founders of the American Republic. Thomas Jefferson considered Francis Bacon, without exception, one of the three greatest men who ever lived, along with John Locke and Sir Isaac Newton).

The Enlightenment ideals resonated with astronomer, alchemist and theologian, Sir Isaac Newton. His discoveries about classical mechanics and natural law, published in *Principia Mathematica* in 1687, offered final proof that Copernicus was right. Newton's science would give rise to a larger religious phenomenon, **Deism**, a radical revamping of Christianity which is founded on the idea that the soul can become enlightened or perfected and reason is the way into the mind of God. Drawing on Newton's visualization of the Universe as a giant clock built by the Deity or Creator and then set it motion, the Deists believed that all phenomena are fundamentally rational and mechanistic and can be explained in non-religious terms and understood solely by means of reason (rather than revelation or Kaballah).

Supernatural events (miracles) or Divine Revelation of the Divine Science were supplanted with Science. All of modern Western knowledge and the American Dream of progress is ultimately derived from this principle.

Like many other upper class intellectual Americans who questioned traditional religion, Deism was the belief of many of the Founding Fathers, including the first three presidents. Deists believe that a Supreme Being is the creator of the physical universe. This being is referred to as the Deity, the Divine Watchmaker, Grand Architect, Craftsman, Nature's God and Father of Lights (Ben Franklin's term).

The Deists set out to replace Christianity's ceremonies, symbols and mystical stories with a new religion they called "The Cult of the Supreme Being". Soon after America's founding Washington and Jefferson would co-chair a contest for the best design for the Capitol of this Enlightened New Atlantis.

Jefferson is especially Deist. In his works and letters he rejected the Trinity, the divinity and miracles of Jesus, the doctrine of eternal hell, and the inerrancy of the Bible, in favor of a belief in One God who does not intervene in this world. He believed Jesus himself was a Deist.

Jefferson believed there existed a pure Christianity. This was the religion *of* Jesus, rather than the descriptive religion *about* Jesus. Priests "disfigured the simple religion of Jesus," he wrote. Shortly after Jesus' death, Jefferson surmised, his teachings were manipulated into an "engine for enslaving mankind and aggrandizing their oppressors in Church and State."

Jefferson had hope that one day, "The genuine and simple religion of Jesus will one day be restored: such as it was preached and practiced by himself. Very soon after his death it became muffled up in mysteries, and has been ever since kept in concealment from the vulgar eye. To penetrate and dissipate these clouds of darkness, the general mind must be strengthened by education."

The deeply spiritual, even mystic, founders had a vision of America as a psychological space and a place where individuals were free to perfect themselves through education.

America was conceived as the place – a New Atlantis or a New Athens -- where Enlightenment ideals could flourish. Foremost among these Enlightenment values was that separation of church and state was mandatory for the pursuit of life, liberty and blessedness (the original meaning of happiness).

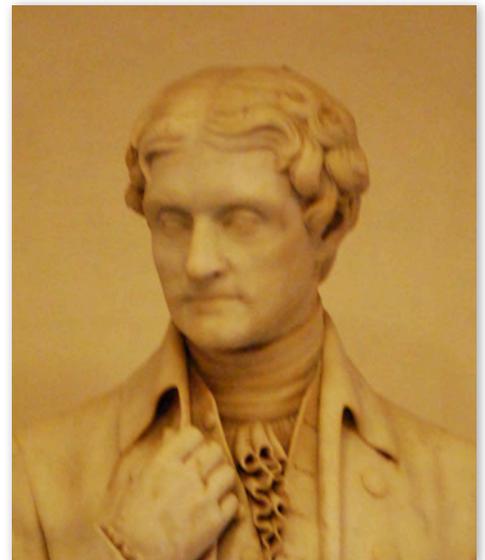


Jefferson's Credo

I have sworn upon the alter of God, eternal hostility against every form of tyranny over the mind of man. -- Letter to Dr. Benjamin Rush, Sept. 23, 1800

The words of the philosophes, the Enlightened language of natural law, of inherent freedoms, of self-determination were alchemized in the powerful works of George Washington, Thomas Jefferson, Thom Paine and Benjamin Franklin. The Declaration of Independence and the U.S. Constitution are Enlightenment documents. They're nearly perfect blueprints for an Enlightened society.

Foremost, the founders of America aimed to protect her citizens from the establishment of a state church. The First Amendment to the United States Constitution expressly prohibits the U.S. Congress from making laws "respecting an establishment of a religion" or that prohibit the free exercise of religion, laws that infringe the freedom of the speech, infringe the freedom of the press, limit the right to peaceably assemble or limit the right to petition the government.



A central paradox of these documents is the problem and practice of slavery. While the Enlightenment philosophy rose in America so too did perhaps the most despicable treatment of human beings in human history. American enslavement of Africans undermined the Enlightenment.



PRIESTS OF THE ENLIGHTENMENT

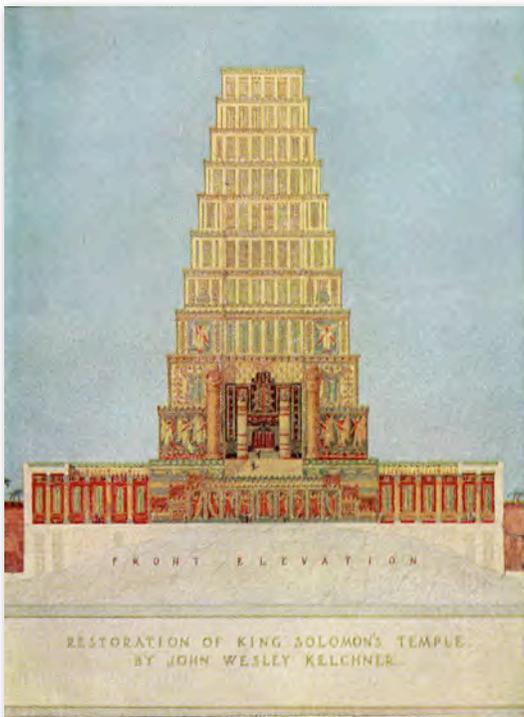
This social revolution was propagated by Freemasonry, a society devoted to revealing the mysteries of unveiling human perfection through psychological development.

The Fraternity of Freemasonry was founded in London in 1717 at the height of the Age of Enlightenment. Lodges were set up in the American colonies in Boston in 1733, in Charleston in 1735, and also in Savannah, Philadelphia and New York at around the same time.



According to author W. Kirk MacNulty, Freemasonry conceives of the complete human being as having a body, a psyche/soul, a spirit and a contact with a Divine Source.

Freemasonry represents the psyche by the Temple of Solomon which it describes as a three-storey temple within which one can be conscious of the presence of Divinity. These three stories are the Ground Floor, the Middle Chamber and the Holy of Holies. Likewise, the U.S. Capitol also has three stories – Washington's Tomb, the Crypt and the Rotunda. The Great Pyramid of Giza also has three main chambers: the Pit, the Queen's Chamber and the King's Chamber. These correspond with the three stories of Solomon's Temple because the U.S. Capitol is Solomon's Temple.



The signs and symbols of America, including the Great Seal of the United States are mainly Freemasonic.

It is well known that George Washington was a Freemason. On the next page he poses in his Masonic regalia.





Osiris, the ancient Egyptian Green God of Resurrection.

Freemasonry is derived from the ancient Egyptian Mysteries of Isis and Osiris, the Green God of Resurrection of ancient Egypt. According to Scottish Rite Freemasonry's founder, Albert Pike, writing in his book, *Morals and Dogma: The Lodge of Perfection*, "the great object of these mysteries was a great and politic one. It was to ameliorate our race, to *perfect* its manners and morals, and to restrain society by stronger bonds than those that human laws impose."

Many of the Founding Fathers were Freemasons and Rosicrucians, another fraternity of learned men formed in the early 1600s in pursuit of illumination, which they attributed to God, who is called the father of illumination or lights. They proclaimed that the time was at hand of a great advance in knowledge of nature. They urged learned magicians and Cabalists to communicate their knowledge to one another. There are parallels between Bacon's House of Solomon and the Society of the Rosi Crucians. Sir Francis Bacon himself was probably a Rosicrucian.

Solomon with Plans for the Temple', engraving from J.J. Scheuchzer's *Physica Sacra Iconibus Illustrata*, published Augsburg-Ulm, 1731).





Dr. Benjamin Franklin epitomized the scientific and philosophical learning of the Enlightenment. He looked at America through his square bi-focal lenses, which he invented, and saw a land where Independence and Freedom could be achieved. Manly P. Hall notes that when Franklin went to France to be honored by the State, he was received too by the Lodge of Perfection, the most famous of all the French secret orders. The origin of this lodge is traced to a Rosicrucian order called the “Chapter of Perfection”. It is claimed its representatives were from Francis Bacon’s secret society.



Benjamin Franklin opening a Masonic lodge.



THE ILLUMINATI

Another Enlightenment society that upheld the philosophy of perfection is the Illuminati. On May 1, 1776 Adam Weishaupt, a Bavarian Enlightenment proponent, formed the "Order of Perfectibilists", which was later known as the Illuminati. "Perfection" of its members was this order's aim. As Thomas Jefferson wrote:

"Weishaupt believes that to promote this perfection of the human character was the object of Jesus Christ. That his intention was simply to reinstate natural religion, & by diffusing the light of his morality, to teach us to govern ourselves. His precepts are the love of god & love of our neighbor. And by teaching innocence of conduct, he expected to place men in their natural state of liberty & equality. He says, no one ever laid a surer foundation for liberty than our grand master, Jesus of Nazareth. He believes the Free masons were originally possessed of the true principles & objects of Christianity, & have still preserved some of them by tradition, but much disfigured. The means he proposes to effect this improvement of human nature are "to enlighten men, to correct their morals & inspire them with benevolence."

Perfection is a journey more than a destination. It is achieved when the Light of Gnosis ('knowledge') turns on. Thomas Jefferson frequently equated knowledge and LIGHT. His life's work was a quest for light as for LIBERTY.

"Light and liberty go together." Thomas Jefferson to Tench Coxe, 1795.

Jefferson believed a free government relies on an enlightened citizenry. "The most effectual means of preventing [the

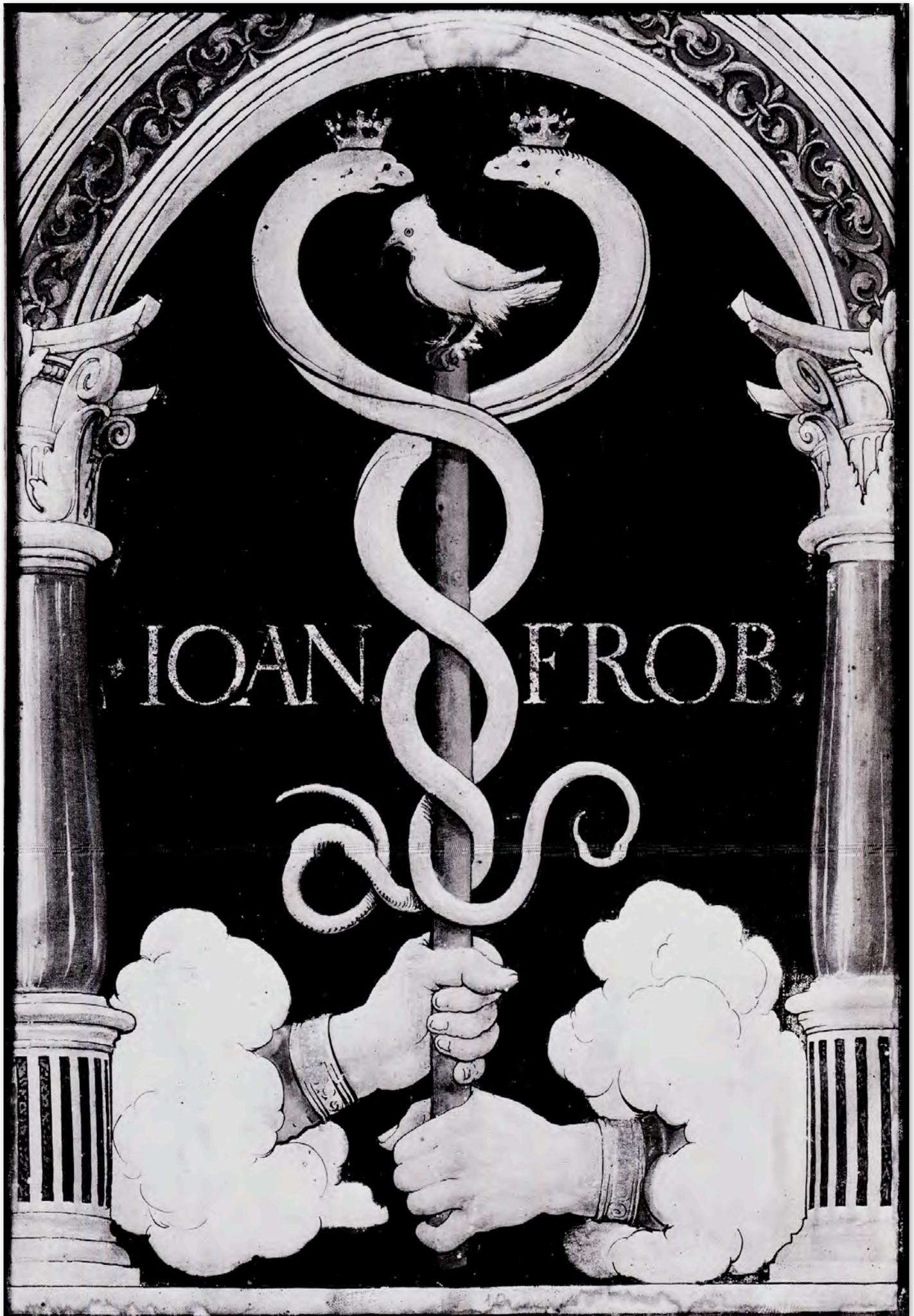
perversion of power into tyranny are] to illuminate, as far as practicable, the minds of the people at large, and more especially to give them knowledge of those facts which history exhibits, that possessed thereby of the experience of other ages and countries, they may be enabled to know ambition under all its shapes, and prompt to exert their natural powers to defeat its purposes." --Thomas Jefferson: Diffusion of Knowledge Bill, 1779. FE 2:221, Papers 2:526

Liberty had the same meaning as *perfection*. The process of perfection triggered 'metamorphosis' (a change in form). It is also called transfiguration, as in the model of Jesus atop Mount Tabor, when Jesus changed his form going from man to god-man.

America's Capitol architecture and art encodes the symbols of apotheosis, transformation or metamorphosis, and the Enlightenment ideal of perfection, because it is a Temple of Transformation. It is a Temple where Thoth or Mercury's magic could happen.

This divine messenger (whom we will meet in the *Apothosis* shortly) is recognized as the "lord of magic/alchemy and time". In Egyptian art he is identified by his icon, the *caduceus* wand composed of entwined serpents, and the "ankh," the lost key of knowledge and life.

In mythology, the caduceus wand is the alchemical talisman that enables Mercury (and others enlightened by him) to travel back and forth from the realm of the gods. It is the symbol of the transformation or 'perfection' of the star walkers. Significantly, a variation of the caduceus is also the symbol of the United States House of Representatives. In fact, it is found in several places in the U.S. Capitol.



IOAN FROB.



Hermes with caduceus.



Thoth raises the king, Sety, dressed as Osiris, from the dead with his serpent-entwined caduceus wand and key of life (*ankh*).



The Anunnciation, by Bartel Bruyn (left). Archangel Gabriel conducts the Holy Spirit into Mary with the caduceus.



In Christianity the Cross assumes the meaning of the caduceus as a symbol of transformation. The exchange of these symbols takes place in the panel at Jesus' left middle of the painting. *The Blood of the Redeemer*, Giovanni Bellini, 1460-65. London, National Gallery.



Seraphim from 8th century Spain. The pattern of their wings suggests a vortex and the Rainbow Body.



Interestingly, the caduceus may originate with the Seraphim angels who live closest to the Rainbow Throne of Christ. According to Judeo-Christian tradition, the Throne is located at an unknowable center point that is God. It is described as an immaterial emanation of pure imagination or thought of the highest and purest vibration. As this vibration travels into the universe it slows down its vibration and becomes matter.

As Malcomn Godwin explains in *Angels: An Endangered Species*, it is generally thought there are nine celestial orders orbiting the Throne of Glory. These orders are grouped in three ranks with the highest order being the closest to God. The first order of celestial beings includes the Seraphim, Cherubim and Thrones. These angels are in direct contact with the God Source and receive God's unfiltered Light. In the middle are the Dominations, Virtues and Powers. These middle ranking angels act as transmitters of the Light to the lower order, who then transmit to humanity. The lowest order, those closest to humans, are the Principalities, Archangels and Angels.

The Seraphs are considered to be the highest order of angels. They circle the Throne singing or chanting the song of creation whose primary vibration is love. As they are in direct communion with God they are thought to be beings of pure light and love. Their name, Seraphim, suggests an important aspect of their activity.

In Hebrew, Seraphim is a combination of *rapha*, meaning "healer," "doctor" or "surgeon" and *ser*, meaning "higher being" or "guardian angel." The *ser* prefix also connects them with *serpent*, especially the serpent of healing. The two serpents entwined around the rod of the caduceus is thought to originate with this class of angels. Metatron is named as their leader. This is the name given to Enoch in his ascended form. He is equated with the Egyptian Thoth, the Greek Hermes and the Roman Mercury. He is also identified with Micha-el, the "dragon slayer."



From America Guided by Wisdom. Drawn by John James Barralett, engraved by Benjamin Tanner. Philadelphia, Pa., 1820. Wove paper. Courtesy Winterthur Museum, Winterthur, Del.



The spirit of American Enlightenment underlies this allegory. Images of liberty, knowledge and progress and prosperity abound. The goddess of wisdom, Minevera, guides the seated “Genius of America,” a cornucopia at her feet. George Washington rides through an arch, the shield of the United States represents liberty.

On the left, Ceres, the Roman goddess of agriculture, and Mercury, with his caduceus, symbolize the wealth of America. Note the *beehive* beside Ceres.



The caduceus is the primary symbol of America.

Above. French medallion shows America with the wand of Mercury.

Below. W.D. Cooper. "America Trampling on Oppression." Frontispiece in *The History of North America*, 1789. Rare Book and Special Collections Division, Library of Congress.

In addition to wisdom, America points to the caduceus as the symbol of life energy or cosmic energy that saturated the soil/soul of America. Explorers came to America in search of this vital transformative wisdom and energy.





Brumidi's painting of Columbia (seated, holding a 'rudder'), welcoming the South Back into the Union. America cradles her caduceus like a baby. Her pose is the mirror image of a woman in a painting in the Louvre, Paris. S-212.





Inanna held the caduceus of entwined serpents in this cylinder seal, c. 1850-1700 B.C.



Brumidi's Justice in the Senate wing. The Capitol Mace, the symbol of the power of the United States House of Representatives is a stylized caduceus. The winged sun is an ancient Egyptian symbol of Horus. It is associated with divinity, royalty, and power.

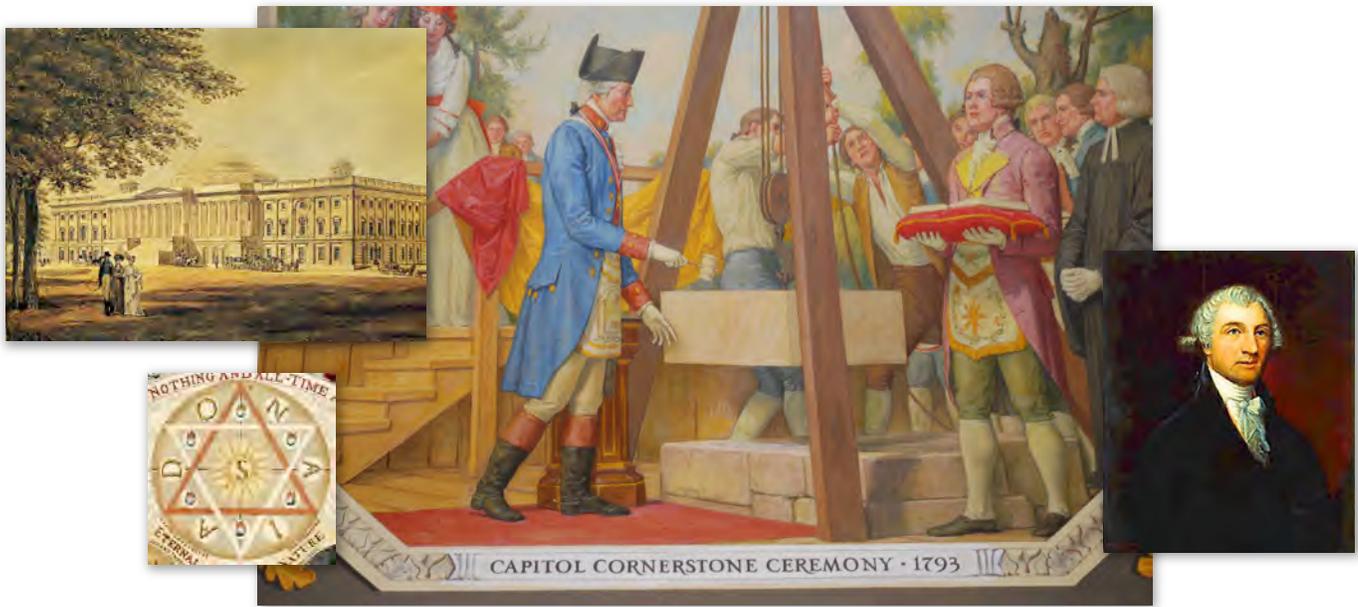
Justice is strikingly similar to Inanna who also held an entwined caduceus or mace.



Child with caduceus wand in the President's Room of the Capitol. Caduceus imagery in the Brumidi corridors.



Mercury with caduceus wand in House Wing, by Alan Cox.



6. The Temple of Liberty

The U.S. Capitol is the House of the Gods

America was the place where religious and political refugees from Ireland, France, Germany, Italy and other parts of Europe came for safety and better lives free of tyranny, religious and civil, and persecution. They came seeking religious freedom and liberty. Some were less than tolerant of others beliefs. Many enthusiastically supported their leaders who sought to create a “city on a hill” or a “holy experiment,” the fulfillment of the New Jerusalem. The Puritans who came to America in 1630 brought with them a copy of the King James Version of the Bible. Translated in 1610 by a team of scholars led by Sir Francis Bacon it established English as the new literary language. English would be the language of the New Atlantis.

In 1776 the Federal City was mainly an open field. Washington, D.C.’s designer, Pierre L’Enfant, mysteriously referred to the thick-wooded hill chosen as the site of the future Congress House as “Jenkins Hill” or “Jenkins Heights.” No one knows who Jenkins is and the designer never gave an explanation. After L’Enfant stamped the name on his map Washington and Jefferson followed his lead.

A small creek ran along the base of this hill west toward the Potomac. A farmer named Francis Pope named his farm located just west of the creek "Rome". He called the creek "Tiber Creek" after a river in Rome. Wikipedia and the Catholic Encyclopedia list Rome, Maryland as Washington D.C.'s original name. Like Rome, Washington D.C. has seven hills whose names are Capitol Hill, Meridian Hill, Floral Hills, Forest Hill, Hillbrook, Hillcrest, and Knox Hill.

The tract of land, which rose 88 feet above the Potomac River (the highest point in the district) had for many years belonged to the Carroll family and was noted in their records of ownership as "New Troy" after the legendary mighty city in Homer's poems (and which many take as an allegory for Atlantis).

It was Jefferson who had come up with the name Capitol Hill, consciously invoking the great temple of Jupiter Optimus Maximus on the Capitoline Hill in ancient Rome. It was sacred to Jupiter or Jove, the king of the gods, along with his companion deities Juno and Minerva (who is prominently featured in Jefferson's Library). Jupiter (Zeus in Greece) was worshipped at Capitoline Hill in the form of a stone, known as *Iuppiter Lapis* or the Jupiter Stone, which was sworn upon as an oath stone. As we have seen, Greenough's statue of Washington as Zeus-Jupiter was intended to sit in the Rotunda of the Capitol.

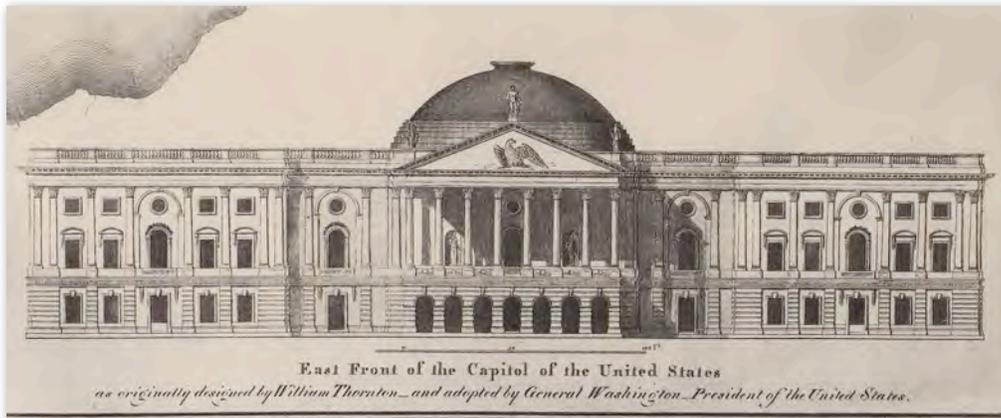
Troy was also called *Illi* or *Illium*. *Illi* means light. The Illi were the People of (or who worshipped) Light. The Hebrews called the Illi *Els* ('shining ones'). Their story is too long to be told here. All we need to know for now is that the word capitol originally means 'the head Illi' from the chief *hill* in Rome, Capitoline Hill, which was originally possessed by the Illi. Hill is *tel* (t-el) in Hebrew and in Greek it is *poli*. Hence, politics is done on top of Capitol Hill, affectionately and appropriately called 'the Hill'.



Roman sculpture of Jupiter enthroned in a zodiac, a circle of stars.

Construction on the Temple of Liberty ("on the hill") began in 1793, following the open design contest for the Congress House and the President's House suggested by Secretary of State Thomas Jefferson. None of the seventeen contestants designs were deemed worthy to become the people's temple of the newly formed American nation, and to serve as an architectural metaphor for their Enlightened hopes and aspirations.

Then, one final design, submitted by a physician and amateur architect named Dr. William Thornton, a wealthy plantation owner living on the Caribbean island of Tortola, was flashed before George Washington and Jefferson. The Masonic Grand Master and the enlightened statesman immediately took a shine to the proposed neo-classical dome flanked by its two wings (inspired by the east front of the Louvre and the Pantheon). Washington formally approved the plan in a letter dated April 5, 1793.



East Front, by Dr. William Thornton, c. 1797.

John Rubens Smith. East Front of the Capitol. c. 1828.

Latrobe view of the Capitol from the Northeast, c. 1810. Maryland Historical Society, Baltimore, MD.



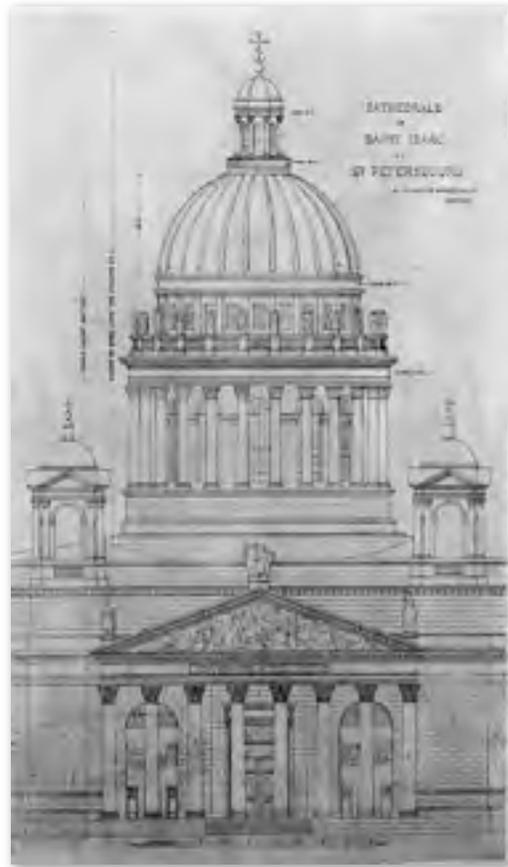
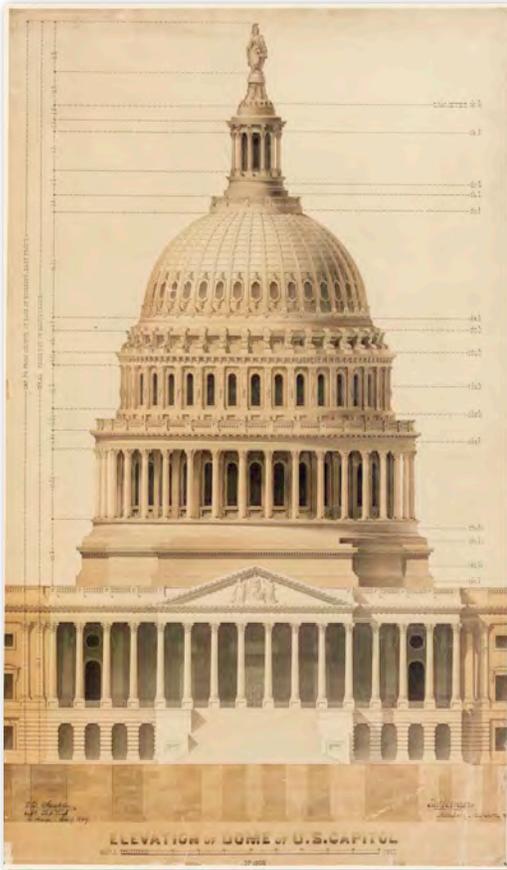
Thornton was appointed the first Architect of the Capitol and one of three commissioners in charge of laying out the Federal City and constructing its buildings. Jefferson appointed his good friend, Benjamin Henry Latrobe in 1803 as superintendent of construction to insure that Thornton's design was faithfully rendered in stone. Instead, Latrobe elaborated on Thornton's design.

By the early 1810s the Capitol's wings were nearing completion, but the dome was not even begun. War was brewing with Great Britain and cash flow had to be channeled toward the war effort. Construction would come to a dead halt when the British invaded Washington and set fire to the Capitol on August 24, 1814. A providential rainstorm saved the temple from burning to the ground.

After the defeat of the British reconstruction of the wings of the Capitol commenced in 1815 under the direction of a new architect, Charles Bulfinch. It was completed in 1819. For the next seven years work continued on the center Rotunda area and the first dome of the Capitol.

The new Architect of the Capitol envisioned a more robust dome. Thinking he could outsmart the new President, James Monroe, Bulfinch submitted two plans for approval. One was his pet favorite. The other featured a massive wooden dome sheathed in copper. Bulfinch hoped the uglier copper dome would prompt Monroe to choose his pet favorite. He was wrong. Monroe chose the copper monstrosity.

When this dome was completed in 1824 it was instantly despised (even though it was a near perfect match for Solomon's Temple in Perugino's *Keys* painting).



Thomas U. Walter's watercolor of Freedom and the Dome. Right, Russian Model for Dome, Ricard de Montferrand [Dome of St. Isaac's Cathedral, St. Petersburg, 1818-1858] Copyprint of architectural drawing Architect of the Capitol

Fortune or destiny had to, once again, intervene to save the Capitol and it did. By the 1850s Congress had outgrown its space in the Capitol. The Great Work of the Fathers was prospering. America was growing. Her population had swelled from just shy of four million in 1793 to 23 million.

On September 30, 1850 Congress authorized funds for the extension of the Capitol. Plans were put in place to dramatically increase the size of the Capitol, and to give her a new dome. Philadelphia architect, Thomas U. Walter, a student of William Strickland was chosen to create the designs. Walter added the present north (Senate) and south (House) wings and the present cast-iron dome. Congress instantly authorized the funds when they saw Walter's

Seventy-six years to the day after the signing of the Declaration of Independence President Millard Fillmore laid the cornerstone of the Capitol extension. He perpetuated the Great Work. A few surviving gentlemen who witnessed the first cornerstone ceremony were present.

African Americans, free and slave, comprised the largest number of laborers who built this great, white mountain. To honor their sacrifice Capitol visitors now enter through Emancipation Hall (right). This soaring space is now the primary Capitol gathering place.



'LINCOLN'S DOME'

It was Abraham Lincoln who 'raised' the New High Dome of the Capitol. When Lincoln took office in March, 1861, the Capitol dome was partially completed, standing on sandstone walls erected in the early 1820s, and braced by ropes of steel. The Capitol itself was sheathed in scaffolding as the former Congressman from Illinois spoke to a nation rapidly fracturing in secession's shambolic beginnings. Six states had already seceded from the union.



During the Civil War, construction costs for the new dome and other parts of the building drew unfavorable public opinion. Lincoln, however, stressed the rising dome's importance, saying, "If people see the Capitol going on, it is a sign we intend the Union shall go on." The Capitol was now more than a building. In Lincoln's head it became a metaphor that brought the people of America together.



On the Capitol lawn at Lincoln's inaugural the crowd could see the model of the statue of Freedom destined for the top. According to Congress, Freedom is the only authorized Symbol of American Heritage. In 1855, President Franklin Pierce's Secretary of War, Jefferson Davis, awarded the \$3,000 commission for the statue to sculptor Thomas Crawford, an American who lived in Rome.



Top. Union Troops at the Capitol, May, 1861.

Middle. Abraham Lincoln, 1861-1865.
Mathew Brady, National Archives

Bottom. Union Troops and Statue of
Freedom, 1861.

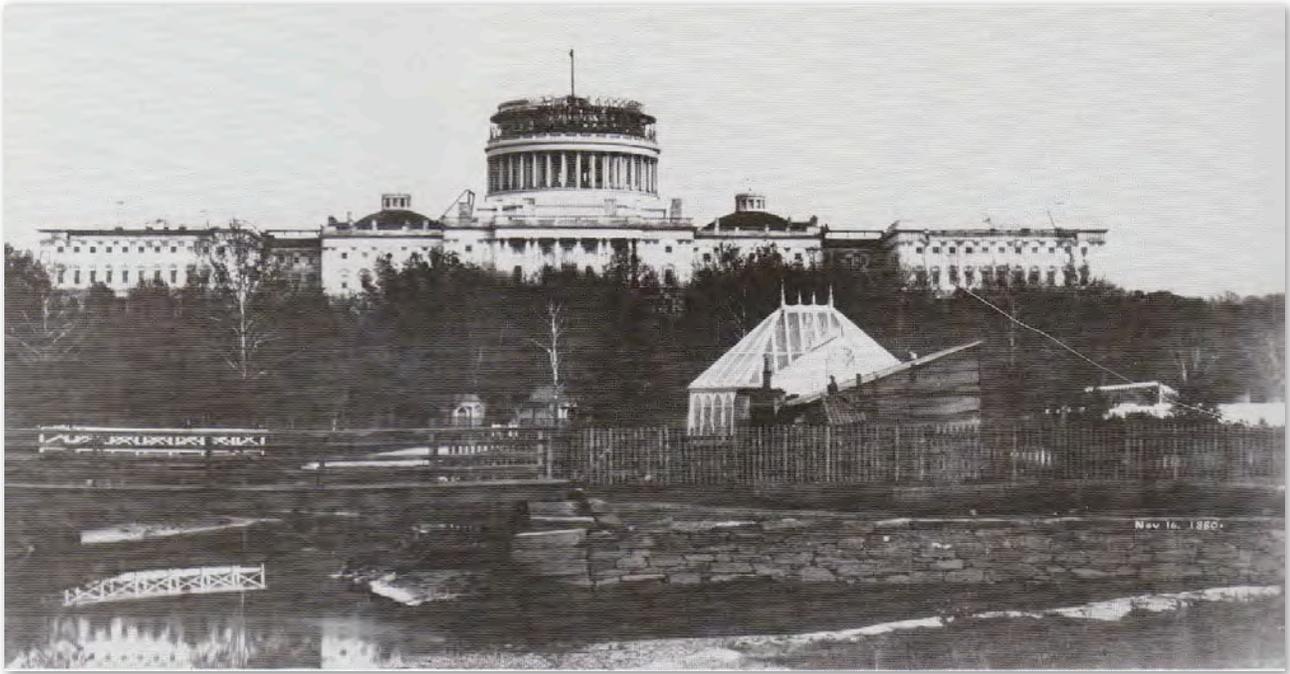


Plaster model of Freedom, Thomas Crawford, 1857. Photo c. 1859. National Archives.



Dome construction, 1857 (top) and 1858 (below). Note the columns.





West Front of the Capitol, November 16, 1860. B.B. French Papers, Library of Congress.



Preparation for the Cupola, February 12, 1861.



Bird's-eye View of the City of Washington with Capitol in Foreground, by George Henry Andrews, 1861.



"The Triumph," 1862 Allegory predicting the triumph of the Union over the Confederacy. Freedom, holding the American flag, is flanked by Christianity and Justice, and surrounded by historical figures including Washington, Jefferson, and Franklin. Humanitas reaches down to the manacled slave being restrained by the alligator King Cotton, sovereign of the dark underworld of the Confederacy. **"Reconstruction," 1867** Allegory depicting the rebuilding of the Union, with the figure of Christ saying "Do to others as you would have others do to you. Library of Congress

In an article entitled "Religion In The Civil War: The Northern Side" James Howell Moorhead of Princeton Theological Seminary provides important religious context for the raising of the New Dome. The vast majority of Northern religious bodies ardently supported the war for the Union. Of these groups, Protestants still enjoyed a significant numerical and cultural dominance in the 1860s. Catholics and Jews provided notable support for the war; but Protestants, given their numbers and position in American life, contributed religious or theological justifications of the war that had wider social and political impact. They believed America held a special place in the World history. A Northern victory would clear the way for the establishment of the Millennial Kingdom of God, the thousand years of peace that prepares the way for the Second Coming of Christ, as prophesied in chapter twenty of the Book of Revelation.

Moorhead cites one Baptist minister, preaching in Philadelphia in 1863, who claimed that the defeat of the rebellion would bring a time that the Founding Fathers of the republic "pictured and dreamed about, and prayed for. It will come with blessings, and be greeted with Hallelujahs, it will be the Millennium of political glory, the Sabbath of Liberty, the Jubilee of humanity." This shifted the Northern view of the Civil War from a battle to preserve the Union to an all-out spiritual battle for Liberation. The Capitol Dome came to symbolize this mind-set.

This belief, says Moorhead, is also reflected in the way the Churches handled the issue of slavery. Some churches pointed out that Jesus lived in a time when slavery was accepted and he didn't say a single word about it. The apostle Paul directly stated that slaves be obedient to their masters. As the Civil War progressed, and Union forces suffered military losses, Northerners began to view the losses as punishment by God. Church leaders sought new ways to rally the masses. Slavery was that issue. Ministers began preaching that the only way America could win the War was to first eradicate slavery. In 1861 the President declared that his sole purpose was to preserve the Union. By the fall of 1862, Lincoln announced his intention to free slaves in those areas still in rebellion against the government. President Lincoln issued the Emancipation Proclamation on January 1, 1863, as the nation approached its third year of bloody civil war. The proclamation declared "that all persons held as slaves" within the rebellious states "are, and henceforward shall be free."



N.E. View of the United States Capitol, Washington, D.C., by Henry Sartain, 1863. Published during the darkest days of the Civil War, this view of the finished Capitol helped to unify the people and to help them imagine more tranquil days ahead.



West Front of the Capitol December 2, 1863, 12:15 pm. This photograph was taken at the moment the American flag was hoisted above the Statue of Freedom. Charles F. Thomas Papers, Library of Congress.



Soon after *Freedom* was mounted on top of the dome, the scaffold was removed. Capitol, looking Southwest, 1863.

An immense crowd gathered to watch as the finished *Freedom* reached the pinnacle of the dome on December 2, 1863, during the Civil War's darkest hour. She was dedicated in silence, save for a 35-gun salute (the number of states).

Lincoln did not attend the ceremony that put *Freedom* on top of the Capitol. He stayed home with a "fever". Conspiracy theorists maintain this had to do with a Vatican plot. The Roman pope had backed the south. Jesuit priests were trying to assassinate him.

Wrapped in a flowing toga gathered at the waist in a brooch inscribed "U.S." and wearing high-laced sandals *Freedom* is a combination of a Native American and Neo-Classical Greek goddess symbolism and iconography. Many believe she is Athena or Persephone.

No doubt conversation turned to the strange and controversial plumed headdress atop her star crowned head.

After Secretary of War Jefferson Davis, a slave owner from Mississippi, objected to the sculptor's intention to include a liberty cap, Crawford replaced it with a crested Roman helmet and, at Davis's suggestion, a crown of stars "expressive of endless existence, and of heavenly birth".

An eagle emerges from lady *Freedom*'s head as if it is morphing from within her tight-fitting skullcap. The eagle's talons dangle like earrings over her ears. The effect is to render her an eagle-goddess ala the eagle-headed Anunnaki gods of ancient Sumeria. In Babylonia legend, Nimrod, the builder of the Tower of Babel, visits Abraham in a box carried up to heaven by eagles. Thus, the eagle became a symbol of the flight of the soul to the stars and resurrection from the dead, and of apotheosis. In Hellenistic Rome it carried Jupiter (Zeus in Greece), the King of the Gods.



Freedom.

Sculpted in Rome, *Freedom* was cast from Crawford's plaster model at Clark Mills's foundry in the District of Columbia. After an Italian craftsman in 1859 demanded more money for the job, Mills turned to one of his slaves, Philip Reid, to separate the five sections of the plaster model. Reid then worked on casting the sections in bronze.

Once the casting was completed in 1862, workmen erected the statue section by section atop the Capitol Dome. The final section was bolted in place on December 2 with thirty-five guns firing a salute to *Freedom*. If Philip Reid was present on that day, he was there as a free man. The D.C. Emancipation Act had ended slavery in the District of Columbia on April 16, 1862.

Freedom stands atop an orb with the Latin motto *E PLURIBUS UNUM*.

The orb is surrounded by twelve *fasces* or bundles of sticks. This is an ancient goddess symbol later corrupted into a symbol of Roman totalitarianism. But let's go a little deeper.



"Pedestal of Statue", designed by Thomas Crawford, 1857. Shows the fasces.

The *fasces* is a variation of the sacred double ax called the *Labrys* (x), the symbol of Gaia, Demeter and many other Earth goddesses. Because the double ax resembles a butterfly it became a symbol of transformation. A related symbol is the *labarum*, the "monogram of Christ" seen by Constantine in a vision. Christians claim this sign, the letter X with a vertical line through it (symbolizing the Cosmic Axis), turned over at the top, was formed of the letters *chi* and *rho*, for *Christos*.



Freedom's ostrich plume is the symbol of *Maat*, the Egyptian goddess of Truth and Justice. At death the heart of the deceased was weighed against the feather of *Maat*.

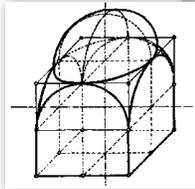
After the Revolution *Freedom* evolved into the goddess 'Justice'. Historians of Freemasonry identify her as the Egyptian goddess *Maat*, who stood for Truth, Justice, Righteousness and Cosmic Order. The ostrich feather is the symbol for *Maat*. In the Egyptian Weighing of the Heart ceremony the heart of the dead was weighed against the ostrich feather of *Maat* on the Scales of *Maat*.



In the Egyptian Last Judgment scene from the *Papyrus of Ani* the deceased's heart is weighed on the scales of Maat. Thoth stands by to record the result. His heart pure and true, Horus escorts Ani to the Throne of Osiris, Lord of Eternity, who is enthroned between the goddesses Isis and Nephthys.



Brumidi depicts a similar scene, only viewed from the face on, with Washington replacing Osiris and Fame and Liberty replacing Isis and Nephthys.

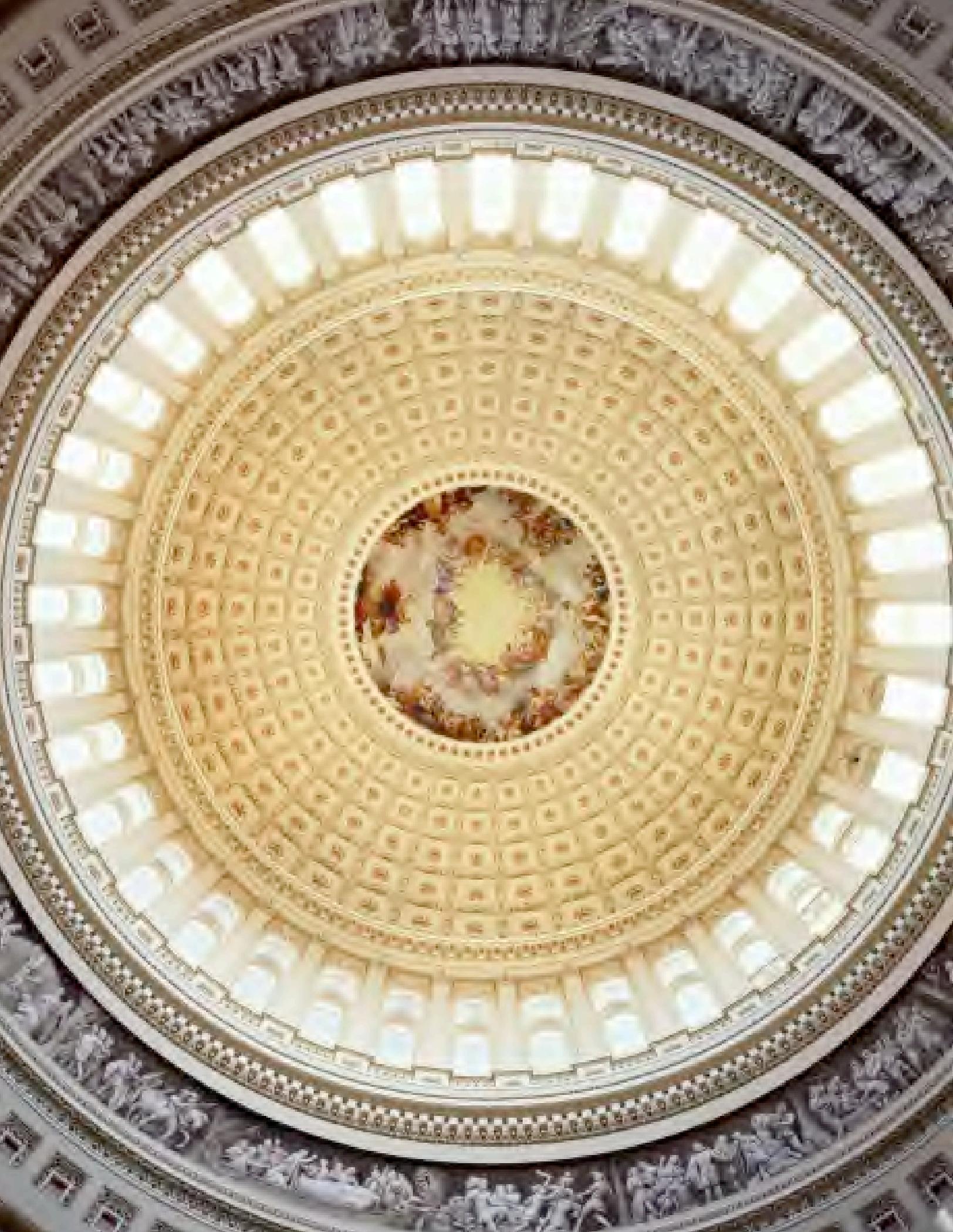


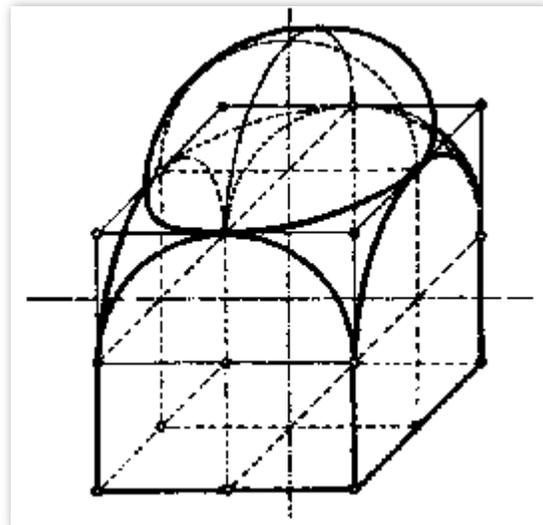
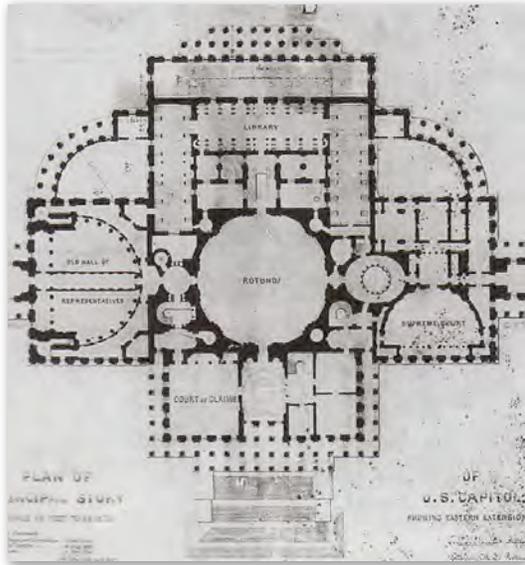
7. THE BEEHIVE and the ROTUNDA

Domes represent an elegant shift from cubic space to circular. This is why the dome is commonly set upon four pillars or upon a cubic structure with a square ground plan (as is the Capitol Dome). This square is known to Qabbalists as the Cube of Space or the Cosmic Cube. An important example of a cubic religious space is the New Jerusalem, prophesied in the Book of Revelation to come out of the sky (some believe above the Temple Mount) during the End Time and to bring renewal.

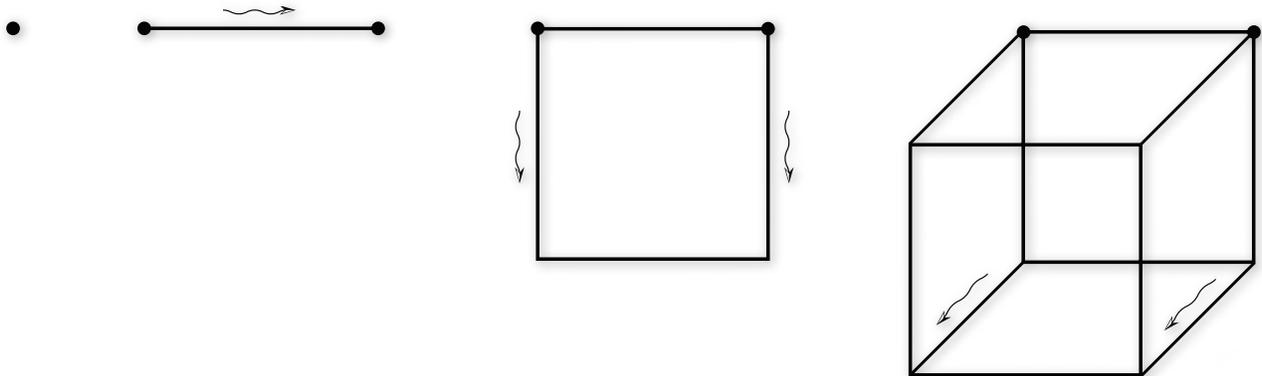
In Freemasonry, when an initiate enters into the Craft, he is considered to be an “Ashlar,” a rough stone removed from the quarry. He must be prepared for placement in the “Temple Made Without Hands.” The rough stone becomes the *perfected cube* that will be used as a cornerstone for the Temple. The purpose of Masonic study is to bring the Ashlar to perfection. Thus, the Cube is also a symbol for perfected humanity, especially when topped by a dome.

In Christian churches domes represent heaven. Hence, they are often painted blue on the inside and speckled with stars or with symbols of planetary deities or heavenly figures. In Islamic Mosques, where images are prohibited, domes have patterns. Some churches have images of the resurrected Jesus, often times sitting on His rainbow Throne. The U.S. Capitol has George Washington on a rainbow throne.

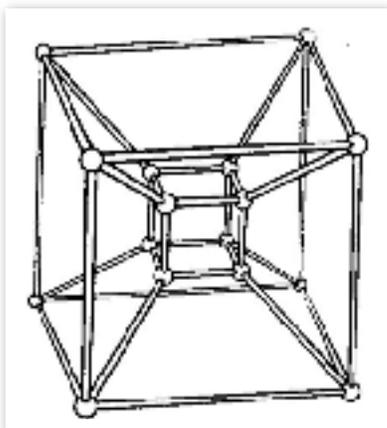




The Capitol Rotunda sits on the square (l). It becomes the center of an equal armed cross. This is a symbol for earth, since Judeo-Christian tradition maintains that the Earth is 'four square' (Isaiah 11:12, Revelation 7:1). A dome atop a cube (r). The cube is known as the Cube of Space.



In *Freemasonry*, W. Kirk MacNulty explains: "the regular progression of science from a point to a line, from a line to a superficies, from a superficies to a solid" is the way in which Freemasonry explains the process by which the Deity brings the four levels of existence into being. It is a new-Platonic device which can be traced through the literature of the Renaissance, via medieval Spain, to Alexandria." On the right is the Necker Cube. How do you see it? The cube is actually 12 lines brought to life in your imagination as a cube. You decide how to view it. It reminds us that, in fact, *everything* we 'see' is, at the elemental level, energy brought to life in our mind's eye.



Beyond the 3-D cube is the fourth dimensional hypercube, also called the *tesseract*. The tesseract is to the cube as the cube is to the square.



The dome of the Mosque of Muhammad Ali, Cairo.

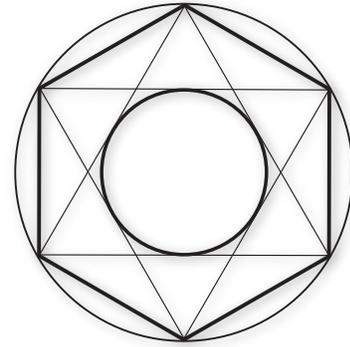
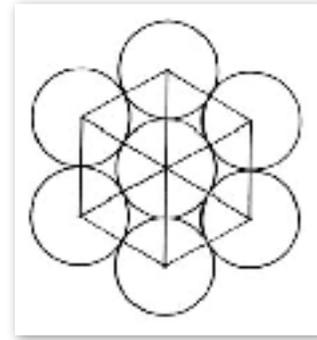
The earliest domes were probably modeled after beehives. The bee is symbolic of the Empress and the feminine powers of Nature because they are ruled by queens. Some focus on the bee as a symbol for obedience, industry and cooperation. The bee is also a symbol for wisdom as it collects pollen from flowers and turns it into honey, which is the gold of the bees. This gold is an offering to the Deity. Likewise, the seeker collects wisdom from varied sources, especially personal experiences, and turns it into spiritual gold, which is then offered to the Deity.

At another octave, the bee symbolizes death and rebirth (regeneration) and the soul. Because the bee appears to die in the winter and return in the spring - they actually hibernate in the hive - it also became the symbol of death and rebirth. In ancient Egypt, honey was placed in tombs as sacred offerings to the dead. The honey is the food of the immaterial Field of the Blessed (or the Promised Land), where the raised or perfected humans dwell for eternity.

A controversy exists over whether or not Jesus ate honeycomb after his Perfection and Resurrection. Early versions of Luke 24:42 reads, "And they gave him a piece of a broiled fish, and of an honeycomb." The final phrase, "and of an honeycomb", is missing in most modern versions.

"The first philosopher," Pythagoras (c. 580 B.C.), was one who understood nature's sacred geometry and the meaning of the bee and the honeycomb. Pythagoreans made (identified) the **hexagon** as an expression of the spirit of Aphrodite (also called *Melissa* the 'Queen Bee') and worshipped bees as her sacred creatures who understood how to create perfect hexagons in their honeycomb.

What is more, and here is the key point, the lattice or matrix of the honeycomb was seen as a symbol of the underlying matrix of energy or vibrating unified field that creates our reality.

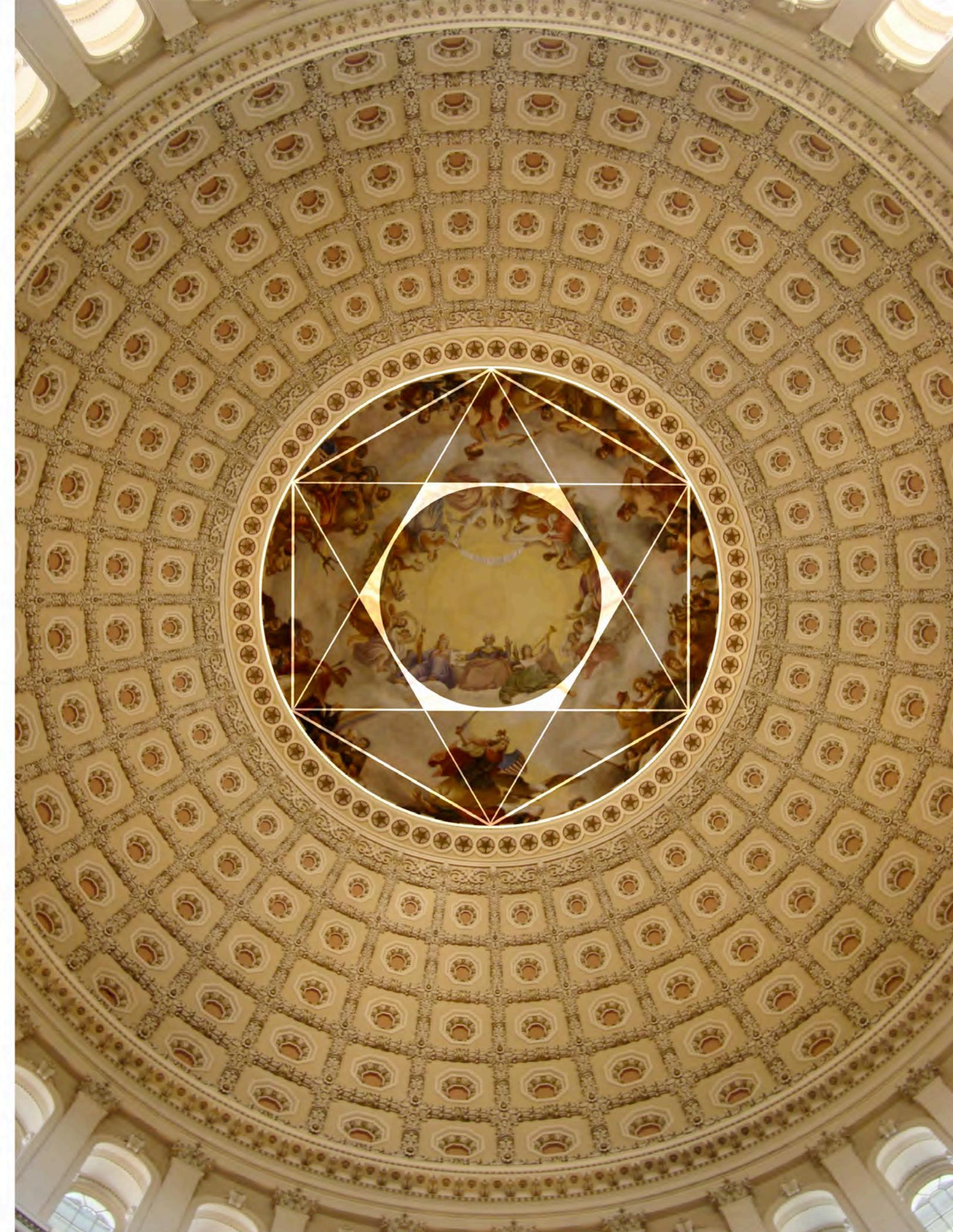


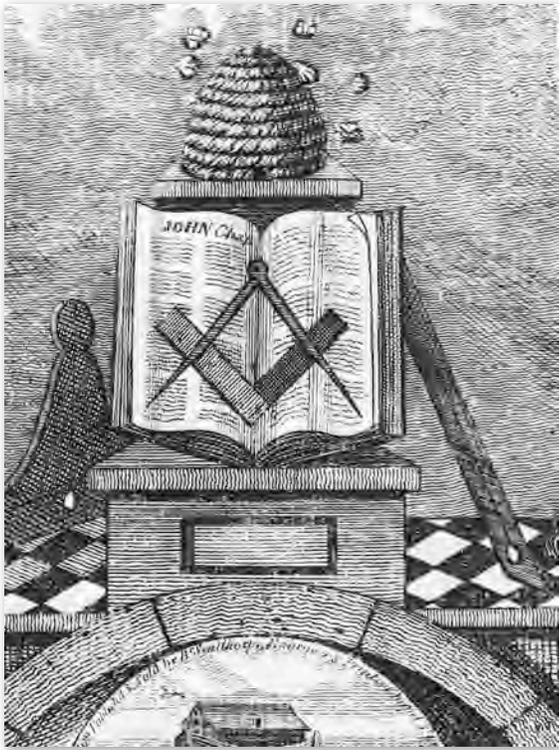
The hexagon and the honeycomb (I). Bees use the hexagonal shape to provide the maximum space with the least amount of building material. Snowflakes also exhibit this hexagonal pattern. A circle constructed within the inner hexagon of a hexagram star has a circumference exactly half that of the large outer circle. As shown on the next page, this geometry is found in the *Apotheosis*. It gives the impression of looking up into a beehive (which is what the Capitol resembles).

"Purity" and "salvation" (which are equated with perfection) are symbolized by honey. In the Bible Purity and perfection is depicted as either Jesus Himself or as a white wool or pure white garment. The Catholic Church referred to Jesus Christ as an Aetherial Bee. Salvation is depicted as the Cross or Jesus arising from the grave. Jesus, wearing the bright white garment symbolizing Perfection and the light body, descends into limbo through and almond or beehive-shaped gate of stars.



The bee-hive shape of the U.S. Capitol suggests it is a Masonic lodge.





The beehive tops the symbols for the Three Great Lights of Masonry: the Volume of the Sacred Law, the Square and Compasses. The Three Lights are present in all Masonic lodges.

In Freemasonry, the beehive is symbolic of the lodge itself as only the bees inside are aware of the inner activities of the lodge/hive. Author C.W. Leadbeater writes in his *The Hidden Life in Freemasonry*, that beehive-shaped structures (i.e. the Capitol Dome) can serve as subtle structures. In certain rites the candidate is placed within these subtle structures so that he may absorb the subtle energetic influences of the spot conjured by the rites into his or her body and spirit.

‘Solomon’s Builders’, the Freemasons, incorporated this symbolism in the design for Washington, D.C. Viewed through the lens of Freemasonry the Capitol Dome is a fantastic ‘beehive’. It is a collector or portal of solar energy.

Scientists have long known that the Earth and Sun are connected. Earth’s magnetosphere (the protective bubble that surrounds our planet) is filled with high-energy particles from the Sun. Some penetrate this bubble. Recent NASA experiments reveal that such “flux transfer events” (NASA’s term) do exist and may be more common than previously supposed. Like bees to a hive these particles can be attracted by domed temples and infuse them with solar energy. This is why some domes are painted gold.

THE DOME IS THE HEAD

Dome is slang for the human head. So, by extension, when one enters the inner space of a dome, whether in a mosque or the Capitol temple/building, one symbolically enters the inner space of the head.



The Papal Tiara, a prominent symbol of the papacy, is a classic example of the human-head-is-a-dome/beehive imagery. Like the example here, from the Basilica of the Immaculate Conception in Washington, D.C., these crowns have the shape of a circular beehive. This is because the head is a dome or ‘beehive’.



Beehive-shaped Papal tiara.



Plaster statue of *Liberty and the Eagle*, by Enrico Causici, placed in Statuary Hall in 1814.



Detail of *Liberty's* serpent.



Courage, by Lee Lawrie, 1950. This plaque was made for the newly remodeled Senate Chamber.

As noted, the bee is a symbol for the feminine powers of *natura* or nature. *Demeter* (“mother”) is the Greek name for this feminine power, which is often referred to as *Gaia*. She appears in her Roman guise as *Ceres* in the *Apotheosis* (more momentarily) and on the House side of the Capitol (r). She was the goddess of the pure and preserver of the sacred (natural) law. From her humankind learned the secrets of nature, symbolized by the cornucopia.

L'Enfant – evidently stung by the bee or deeply inspired by the spirit of Nature – dreamed of placing a sculptural group on the west side of the Capitol, featuring a giant woman beside a forty-foot water fall. This scene was to be called ‘Liberty hailing Nature out of its slumber’.



Godde s s proliferate in the Capitol. So too does her other primary symbol, the serpent, which represents life force. Nature is another word for ‘life force power’ or ‘earth energy’. Serpents, spirals, coils, water represent this life force energy pictorially. It wasn't the body of the snake that was sacred, but the energy exuded by its spiraling and coiling.



The design for one of the private Senate stairways includes this serpent and child.



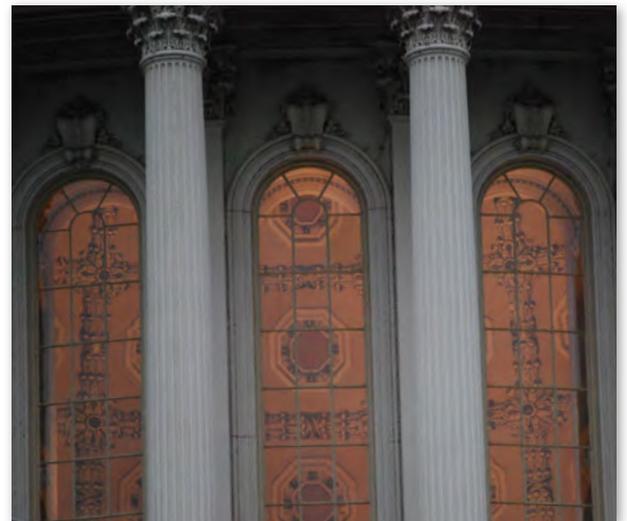
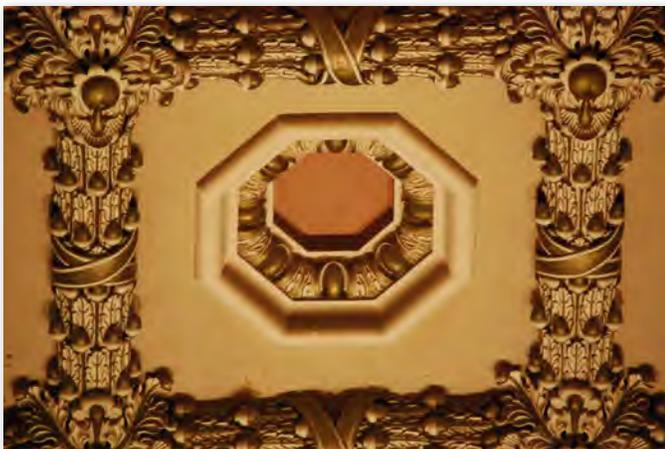
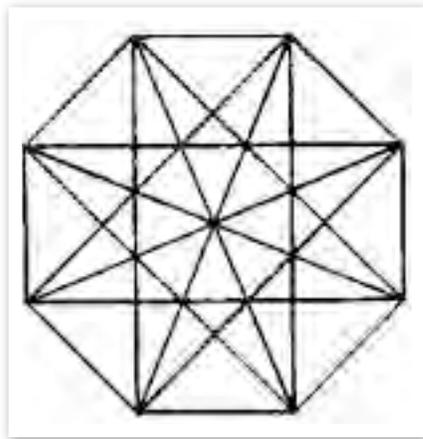
The Dome's stars are intertwined in figure eights.



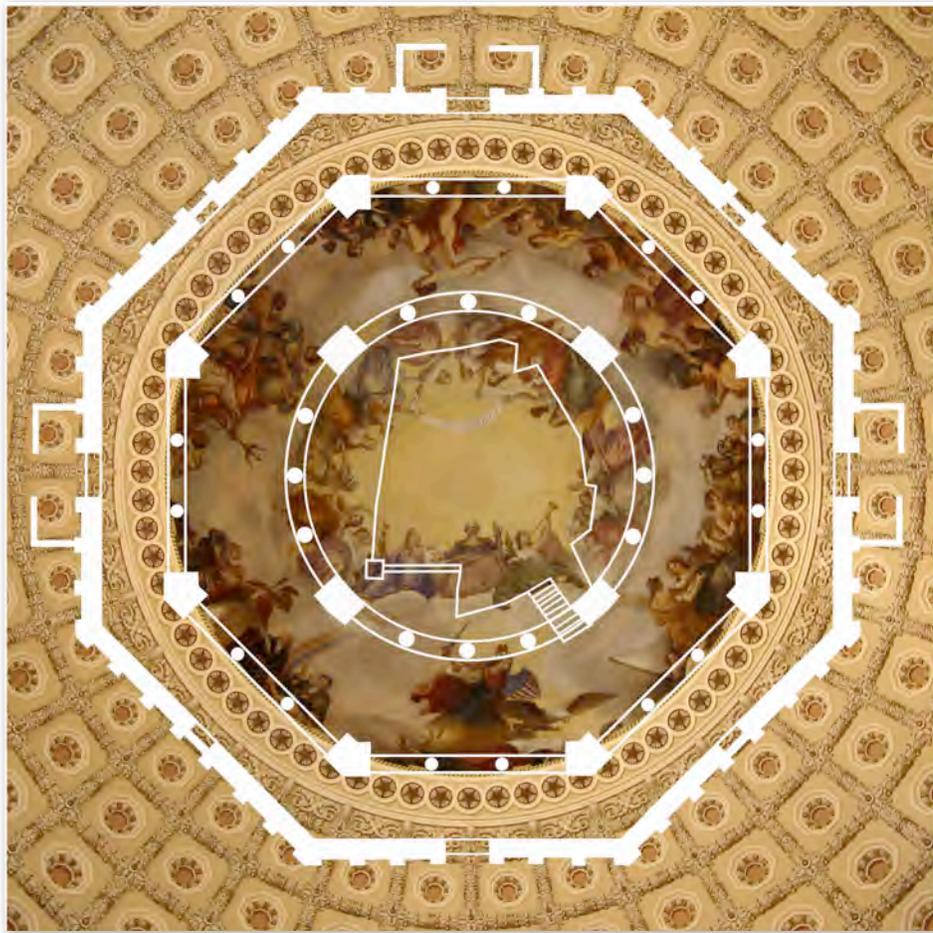
The curling vortex rings of the capitals symbolize the Earth's subtle energy flowing through the Dome. They are similar to emblems of Ceres flanked by cornucopias and vortex rings. As the fruit of the evergreen, the pine cone symbolizes eternal life.



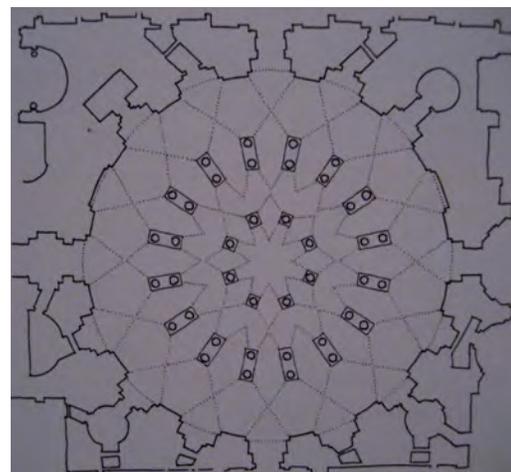
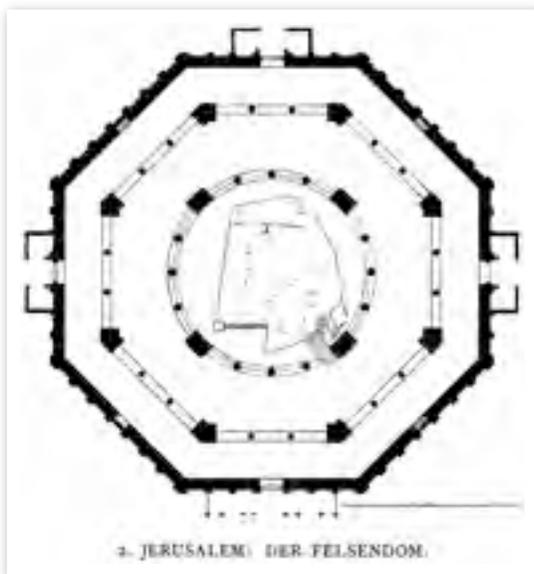




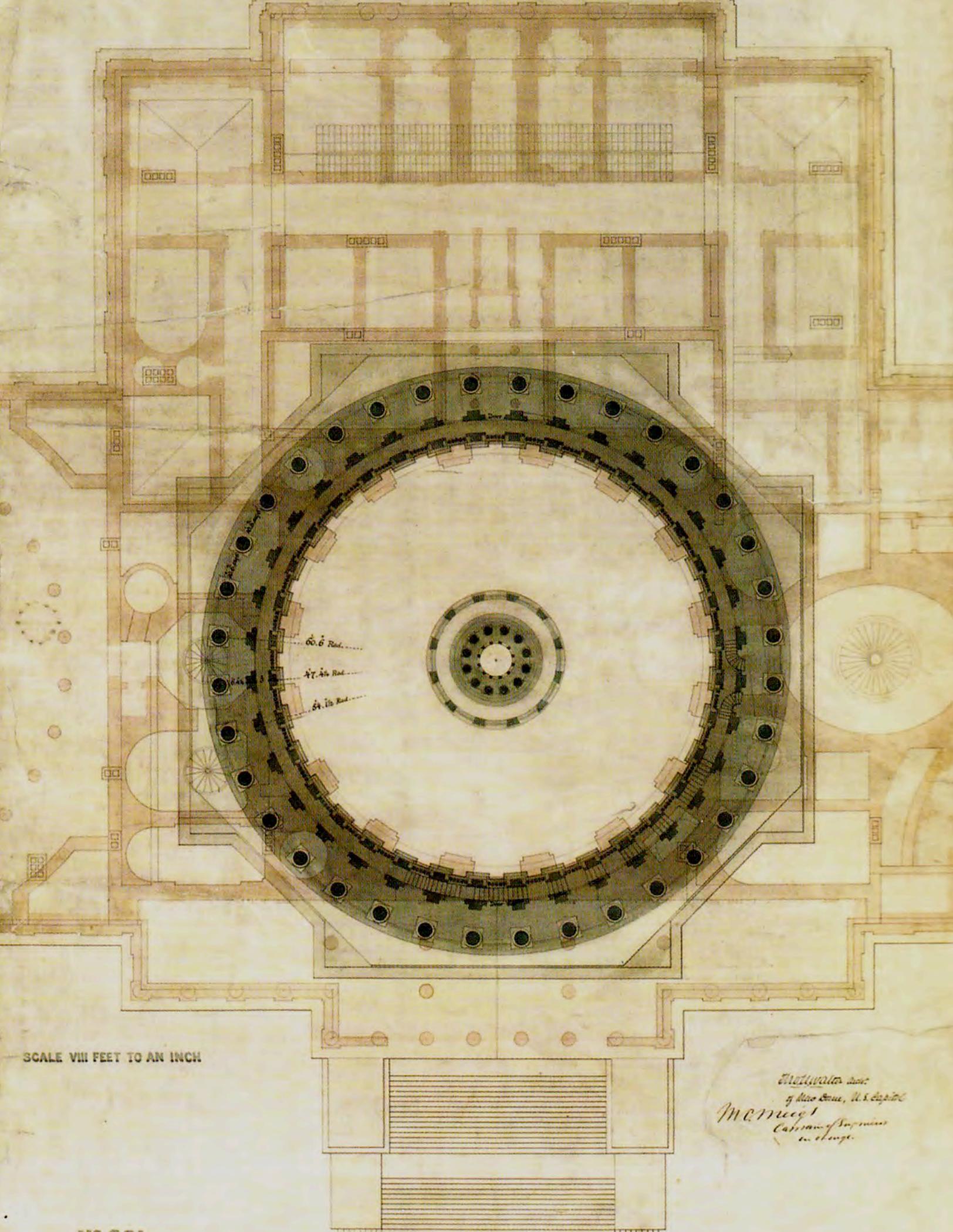
The octagon proliferates in the ceiling of the Dome.



Bottom left we see the floor plan of the octagonal arcade of the Dome of the Rock in Jerusalem. It is a perfect fit when superimposed over the *Apotheosis of George Washington*. It makes a powerful symbolic statement. The dome is supported by 40 pillars, just like the U.S. Capitol Crypt, lower right. It is believed to stand directly over the site of the Holy of Holies of both Solomon's Temple I and II. The jagged area in the center represents the sacred stone. For Jews it is the rock on which Abraham sacrificed Isaac. For Muslims, it is the rock from which the Prophet Mohammed ascended to heaven on his Night Journey.

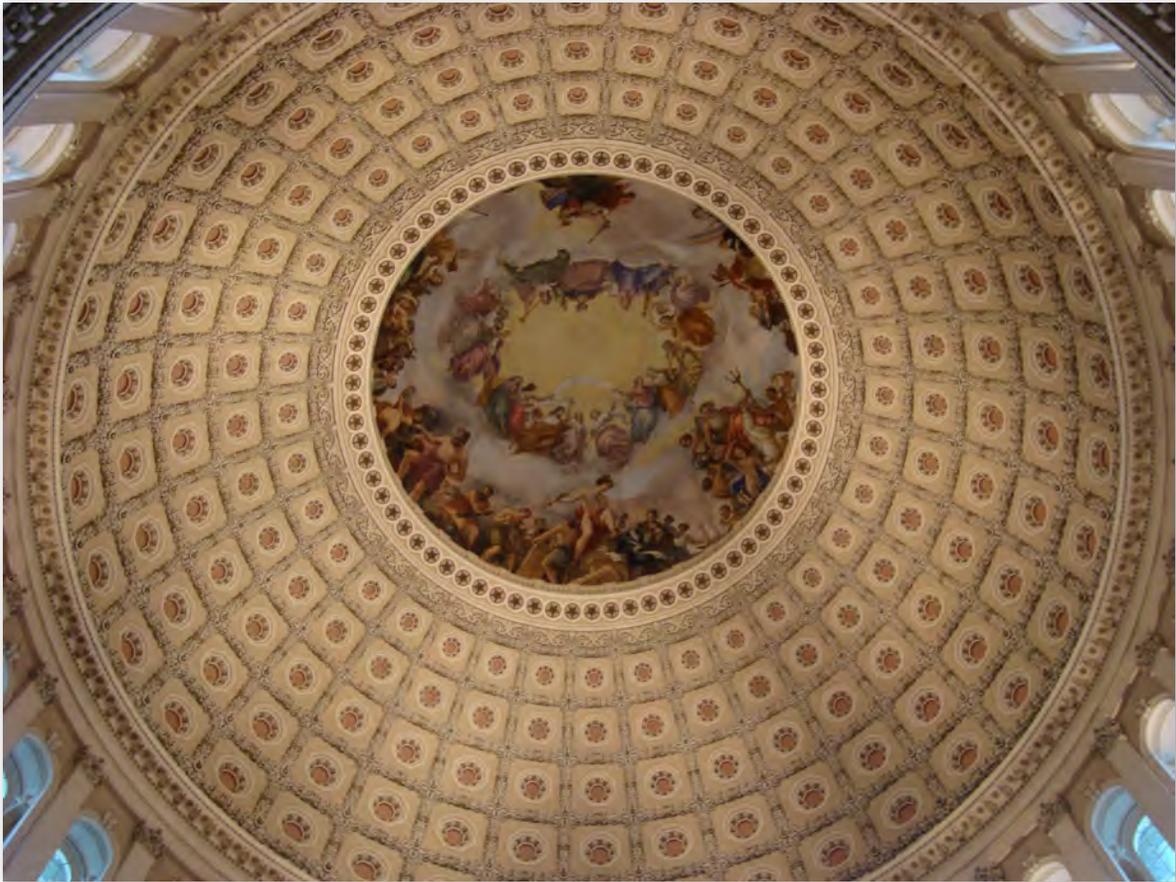


Next page, the plan of the U.S. Capitol Dome show its octagonal frame.



SCALE VIII FEET TO AN INCH

Architect
of this House, U.S. Capitol
McMurry
Captain of Engineers
in charge.



Mercury greets all who look at the *Apotheosis* from the 33rd step in the Rotunda (as seen on previous page).



The floor of the Rotunda.



The Rotunda.

The Capitol Rotunda is a large, circular room located in the center of the Capitol Dome on the second floor. 96 feet in diameter, it is the symbolic and physical heart of the U.S. Capitol. It is the ceremonial center of the United States of America. After Barack Obama was sworn in on January 20, 2009 on the West Porch of the Capitol he ascended 33 steps into the Rotunda.

More directly, it is a place of American ritual. Rites are performed here. Statues, such as the one of Washington, Jefferson and Lincoln are unveiled here. Inaugurations take place here. Eminent citizens lay in state here. It was the body of honest Abraham Lincoln, the first president to be assassinated, which has forever hallowed the spot.



The golden dot at the center of the Rotunda. Greenough's statue of Washington was intended to be seen through a circular opening on this spot.

Next page, 'walk the line' in the Rotunda. Statues of Thomas Jefferson and George Washington flank the east door.





Bronze statue of George Washington in the uniform of Commander-in-Chief of the American Army, by Jean-Antoine Houdon.



Bronze statue of Thomas Jefferson, by P.J. David D'Angers.

“Let us therefore animate and encourage each other , and show the whole world that a Freeman, contending for liberty on his own ground, is superior to any slavish mercenary on earth.”

George Washington, General orders, Headquarters, New York (July 2, 1776)

“Enlighten the people generally, and tyranny and oppressions of body and mind will vanish like evil spirits at the dawn of day.”

Thomas Jefferson, In a letter to his friend du Pont in 1816



Lincoln's funeral ceremony proper took place at Washington on the 19th of April, at the White House. The remains of the President lay in the Green Room, in a metallic coffin. On each side of the coffin were four silver handles, with stars between, a vein of silver winding around the whole cast in a serpentine form. This rested upon a canopied catafalque, and was decorated with wreaths of moss and evergreen, with white flowers and lilies intermingled.



The procession started from the White House at 2 P.M. and proceeded up Pennsylvania Avenue to the Capitol amidst the tolling of bells and the firing of minute-guns. The funeral car was carried up the steps of the Capitol, beneath the very spot where, six weeks before, the President had delivered his second Inaugural, and into the Rotunda, where the body was removed from the car to another catafalque, where a second service was read. Here the procession dispersed, leaving the remains of the President in the Rotunda, where they were open to view the next day.



President Lincoln on display in the East Room of the White House. The funeral procession led from the White House to the Capitol. From *Harper's Weekly*, April 19, 1865.

Statue of Lincoln in the Rotunda by Vinnie Ream.

Reporter Noah Brooks, a Lincoln family insider, was privileged to view the spectacle of the viewing of Lincoln's body from atop the Capitol dome. He wrote, "Looking down from that lofty point, the sight was weird and memorable. Directly beneath me lay the casket in which the dead President lay at full length, far, far, below; and like black atoms moving over a sheet of gray paper, the slow-moving mourners, seen from a perpendicular above them, crept silently in two dark lines across the pavement of the rotunda, forming an ellipse around the coffin and joining as they advanced toward the eastern portal and disappeared."

If one thinks about the 'dome as a beehive and the rite of laying the eminent ones in the Capitol Rotunda it is easy to see the true potential power of this place.

Lincoln, whom Walt Whitman eulogized as the "American Osiris" and Carl Sandburg later mythologized as "The Savior" of the American union, was elevated in American consciousness to the spiritual level of Washington. As seen on the next page, a card titled "Washington and Lincoln Apotheosis, made in 1865 envisions Washington receiving Lincoln into Heaven.

If Washington drew Lincoln to heaven one can only surmise this ascension took place while Lincoln laid in state in the Rotunda of the U.S. Capitol. Reading the symbols on the floor of the Rotunda and the Crypt through the lens of ascension reveals the story of the Dome as a Stairway to Heaven.



A fine carte de visite of the Apotheosis of Lincoln as issued by J. A. Arthur (Philadelphia) in 1865. This image depicts Washington drawing Lincoln up into Heaven. This is a detail from a larger image (an engraving) that has angels in the sky to the left.

THE STAIRWAY TO HEAVEN



The golden circle (or radiating sun?) at the center of the Rotunda.



The Capitol Crypt was originally built to support the Rotunda. It has 40 neo-classical columns modeled after the Temple of Poseidon in Greece.



Washington's Tomb.

An imaginary vertical line descending from the Sun gate in the dome travels through the golden-hued dot at the center of the Rotunda (where Lincoln laid in state), then through a star in a large circular room called the Crypt one story beneath the Rotunda. The Latin *crypta* means “hidden” or “secret.” A crypt is usually found in cemeteries and under public religious buildings, such as churches and cathedrals. It’s a burial place, but also, importantly, a meeting place.

The star in the crypt (next page) marks the literal ground zero in Washington. It divides the city into four quadrants, and every address in the city tells you where you are in relation to that precise point in the U.S. Capitol building. This is just another open (yet hidden) hint as to the significance of that particular star.

Architectural historians link the crypt with the unconscious and the chthonic, subterranean or earthly realm. This is based on the medieval belief that the cathedral was the body of Christ and a symbol also of Man. The body and spirit, encased in a coffin or casket, is ‘planted’ in the crypt to resurrect or rise.

A crypt is also an entrance to a tomb. Indeed, the Capitol’s Crypt provides an entrance to Washington’s Tomb, which is located one story beneath the Crypt. Washington’s Tomb is empty. Why? The tomb was never used to inter Washington’s body. The plans to place his casket there were scuttled by a legal issue in Washington’s will. His grave is at Mount Vernon, the President’s home.

A more compelling answer is because Washington is on the ceiling of the dome... in the heavens above. The story of these three Capitol stories is that Washington has risen. Just like Jesus’s tomb (and the King’s Chamber of the Great Pyramid) Washington’s tomb is empty because the man is now a deity. The Capitol is Washington’s temple of transformation.

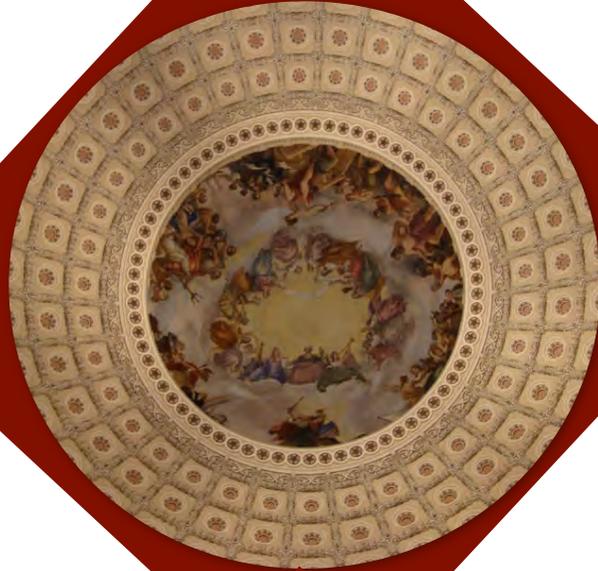


Beneath the Rotunda is the Crypt, an area whose sole architectural raison d'etre was to support the Rotunda and dome directly above it. The 40 stocky columns designed by Bulfinch were modeled after those of the Temple of Poseidon at Paestum. Its 40 columns match the 40 columns that support the Dome of the Rock.



Inset in the center of the crypt is a brass compass rose, the location for the New Republic's new prime meridian to replace the Greenwich prime meridian. From this point all distances would be measured including a one-mile standard established between the compass rose and a massive column to be constructed exactly one mile east of the Capitol. From it would be surveyed all lines for future states.

The Dome



The Rotunda



The Crypt



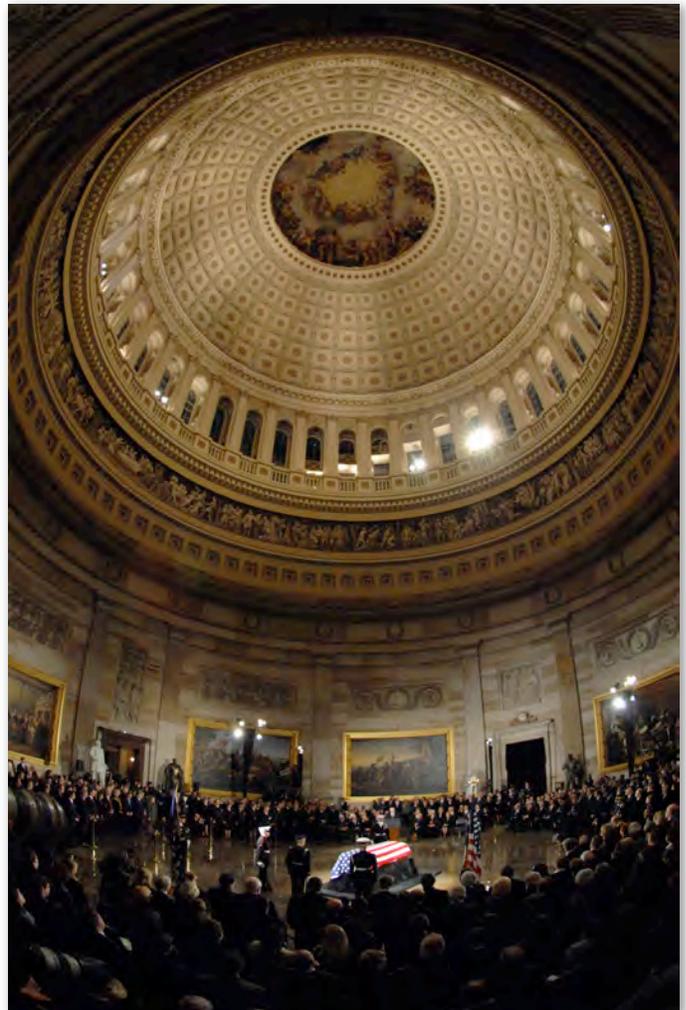
The Tomb of Washington





John F. Kennedy lies in State, the Rotunda, November 23-24, 1963. More than 250,000 people waited up to ten hours in lines that often stretched 40 blocks to pay their respects to the slain president.

Top right, John F. Kennedy lies in State. Photo by Eddie Adams.



Right and bottom, the Rotunda of the United States Capital during the memorial service for Gerald R. Ford on December 30, 2006. www.hesperia411.org/know.html

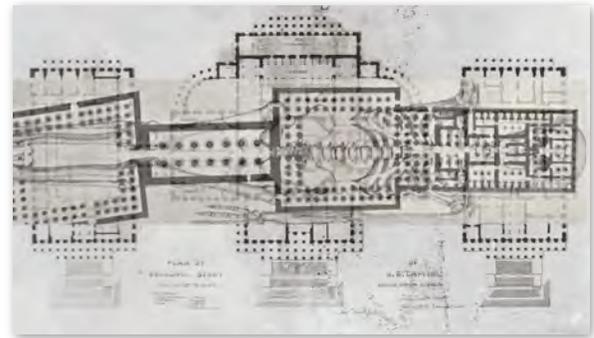
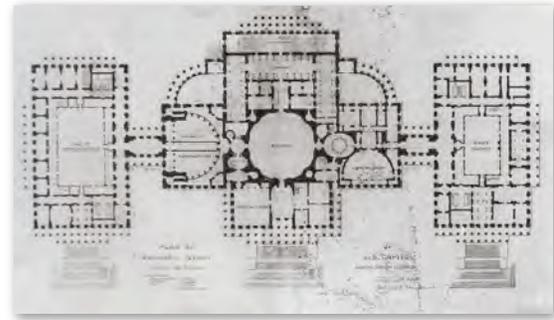
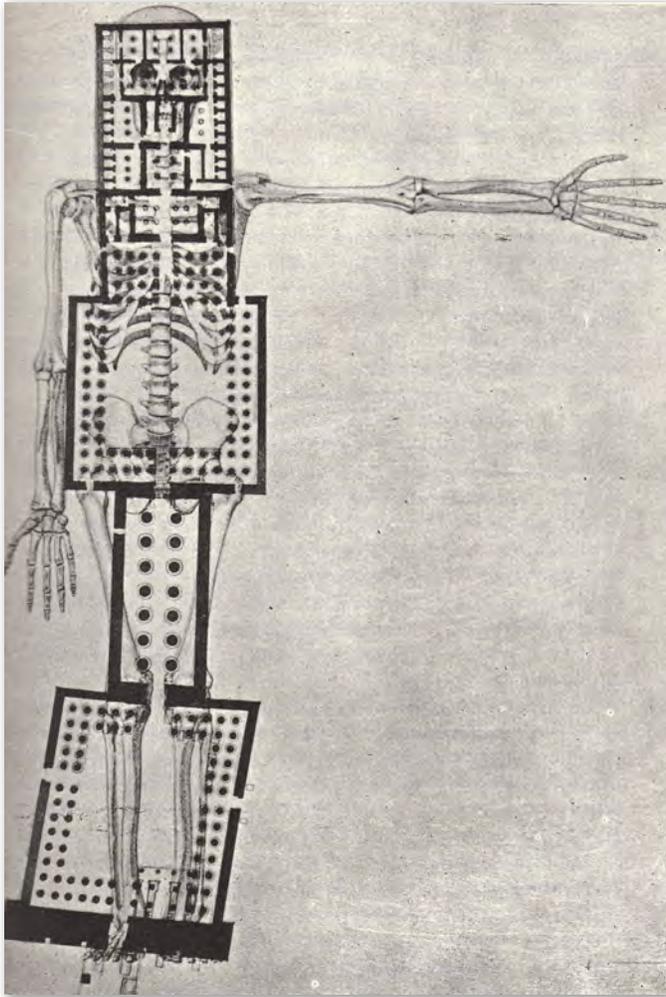




View from the canopy to the floor of the Rotunda.



"Through the Stargate". *The Cosmic Clipeus*, the world ring, is the Latin term for the ring of stars that encircles George Washington.



THE CAPITOL AND THE TEMPLE IN MAN

The findings of French Egypt-alchemy explorer Schwaller de Lubicz, presented in his work, *The Temple In Man: Sacred Architecture and the Perfect Man*, leads to a major breakthrough in our understanding of how the Capitol encodes the Resurrection Body teaching.

De Lubicz's work centered on the Temple of Luxor, located 2 miles from Thebes, Egypt's Vatican. The plan for this temple, he demonstrated, is based on human proportions and designed to symbolically represent the human body (1). It is an open book containing the secrets of human spiritual anatomy. In this temple he found a human being embodied in the geometry of the Temple's architecture. This, he concluded is Pharaoh, symbolic of the Perfect Man.

De Lubicz's drawing superimposes neatly over LaTrobe's plan for the Capitol. It is ironic that that U.S. Capitol mimics the sacred layout of Luxor temple considering that America was founded to abolish the Divine Right of Kings. It was built as a setting for the rituals of the Festival of Opet. The word 'Opet' means 'Secret Chamber'. So it is "the Festival of the Secret Chamber."

During this festival the king would make a ceremonial precession from Karnak along the avenue of Sphinxes to the temple of Luxor, located 2 miles away. The king would make his way to one of the innermost chambers of the temple. There, the king and his divine essence (called the *ka*, and created at his birth), were united and the king transformed into a divine being. The crowd, waiting anxiously, their belly's full of bread and beer provided by the king for the rite, would cheer wildly upon the king's emergence as the transformed or transfigured god-man.

The Festival affirmed and renewed the king's Divine Right to Rule. It assured the people that the power of the Cosmos was renewed in the king.



Fifty eight feet above the Rotunda's floor is a 9-foot-wide band, or "frieze". It encircles the 300 foot circumference of the Rotunda. Here is where Brumidi did his last work in the Capitol, depicting in fresco significant events in American history.

It is thought that Brumidi designed the sketches for the frieze at the same time that Thomas U. Walter was designing the Dome. A 30-foot-long scroll of his sketches is dated 1859. The ideas for the scenes originated with Emanuel Leutz and Montgomery Meigs who envisioned the frieze as "the pre-Columbian and post-Columbian history of the continent." The pre-Columbian history was omitted.



Brumidi's procession of nineteen friezes begins with a standing America wearing a Phrygian or Liberty Cap, holding a spear and a shield. An Indian woman sits beside her holding a bow and arrows. She too represents America. History sits beside an eagle (whose talons are on a fasces) recording events on a stone tablet.

The painter was 72 years old and feeble when he began the frieze. To reach the frieze required an elaborate exercise involving ladders and scaffolding.





"Burial of Desoto".



"Landing of the Pilgrims".



"Battle of Lexington".



"Declaration of Independence".



Details of John Adams, Thomas Jefferson and Benjamin Franklin reading the Declaration of Independence to colonists who point to the flag.





Cortez meets Montezuma II at an Aztec Temple. Montezuma thought Cortez was god.



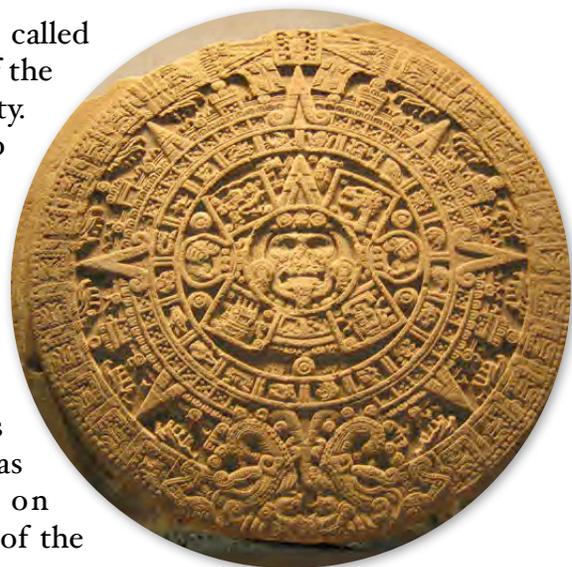


The Sun Stone in the Aztec Temple.

The Stone of the Sun

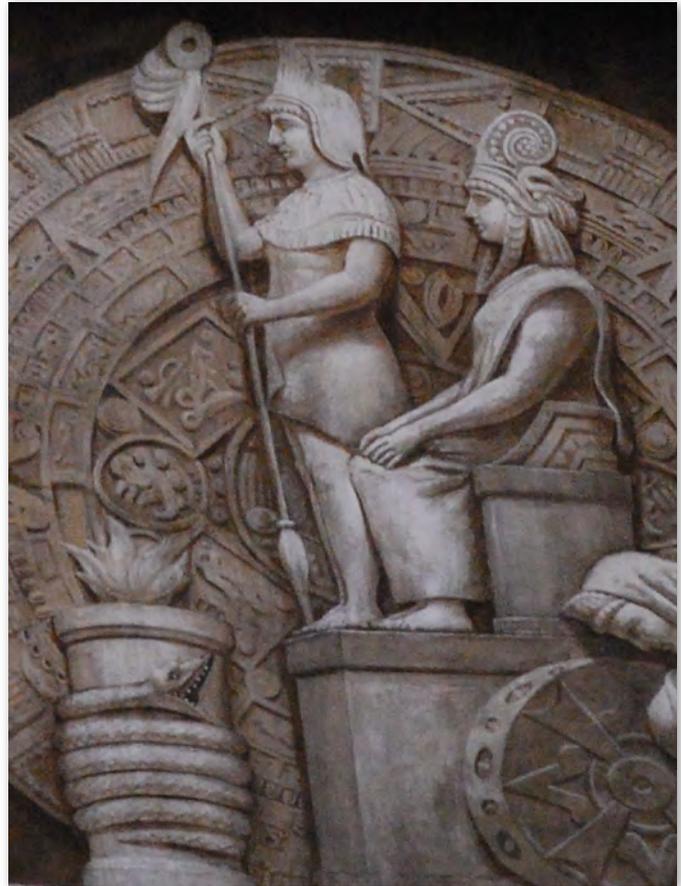
The Stone of the Sun (*Piedra del Sol*), commonly called the Aztec Sun Stone, is in Room 7 (Sala Mexica) of the National Museum of Anthropology, Mexico City. The 12-foot, 25-ton intricately carved basalt slab describing Aztec life is one of Mexico's most famous symbols.

The stone was carved in the late 1400s. Originally the Calendar Stone was placed atop the main temple in Tenochtitlan (pronounced tay-nohch-TEE-tlahn), the capital of the Aztec empire. Today, Mexico City's cathedral occupies that site. The stone, buried by the Spaniards, was discovered buried beneath the cathedral on December 17, 1790. It was embedded in the wall of the cathedral until 1885.



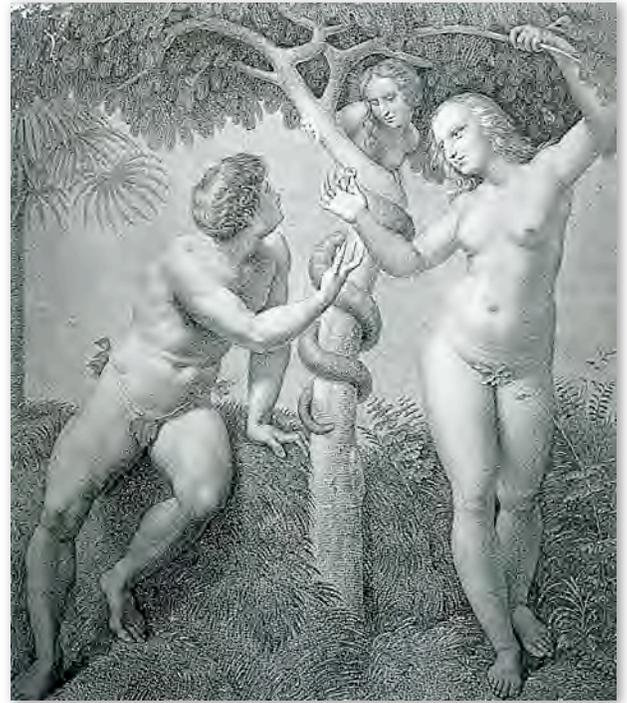
Barbara Wolanin notes that Brumidi's depiction of the calendar stone and idols is based on sketches he made when he was in Mexico City.

At its center is a human like face of the sun god Tonatiuh with a protruding tongue. This figure delivers important prophetic knowledge. He is the deity of the fifth and final era, which began in 3114 B.C. and ends on or about December 21, 2012. Like the previous four eras, the fifth will end in cataclysm. We can only wonder if Brumidi knew the significance of this prophecy.



In his original sketch Brumidi has the 'serpent-man' beside the king. In the fresco the serpent is coiled around a cylinder with the sacred fire. Brumidi is telling us Cortez has found the temple of the serpent wisdom where the secrets of regeneration are taught.





Brumidi's serpent-man is a universal symbol for regeneration, whether in China (left) or in the Biblical story of Adam, Eve and the Serpent. Lower left, from ancient Sumeria, an initiate is brought to the sacred fire of the serpent-man, Enki, who offers a star (or rather the secret of stars). Brumidi's scene tells the identical story. Lower right, Osiris and Isis from Alexandria, Egypt., c. 100- B.C. - 50 A.D.





In the Aztec Sun Stone we see the face of the sun in the center ring. Surrounding the Sun are its 'teeth', radiating like the Sun's rays. This is the meaning of Brumidi's menacing serpent and sacred altar. It is the Sun.



Brumidi's original drum (or is it an 'oath stone'?) is blank. The finished version has a 'star' and Maltese cross. It is strikingly similar to the c. 6th century B.C. Sun stone of the Babylonian god





Brumidi's life on the scaffold was not without incident. On October 1, 1879 he had a mishap that transformed into the stuff of legend. His own account of the incident, told in the third person, is riveting:

"...while sitting upon a temporary scaffold, and near its edge the chair turned from under him and threw him over; he caught the round of a ladder and, remained suspended by the strength of his arms for the space of fifteen minutes, till officer Lammon(s) descended from the top of the Dome to the scaffold and called two men from the floor of the Rotunda to assist in the rescue of your petitioner."

This is quite a feat for a man in his seventies.

Brumidi continued his work on the frieze until his death on February 19, 1880, passing at his home in Washington, D.C., United States of America.

Filippo Costaggini, an Italian immigrant artist who trained in Rome, was chosen to complete the eight scenes left unfinished by Brumidi, who left his designs on a 30-foot-long scroll. Costaggini died in 1907 leaving an unfinished frieze.

In 1951 Allyn Cox was commissioned by President Truman to complete three remaining panels. The final panel, "The Birth of Aviation in the United States," features three inventors whose inventions led to flight. The first is the great Leonardo da Vinci.



7. The *Apotheosis* Revealed

Let us now peer into the *Apotheosis*.

Brumidi left no record of explanation of his fresco. However, according to Myrtle Cheney Murdock, author of *Constantino Brumidi: Michaelangelo of the Capitol*, we may reasonably suppose that Brumidi's words were recorded by S.D. Wyeth in his six-page booklet, printed in 1866, and called *Description of Brumidi's Allegorical Painting within the Canopy of the Rotunda*.

Numerous historians have relied on S.D. Wyeth's legends and descriptions, which we will reproduce here. However, the full appreciation of this symbolism of deification and transformation demands that one must move to a higher level than the traditional 'story'. Specifically, we must move to the alchemical level. This will provide us with an intimate understanding of this symbolism. We will quote Wyeth and then reveal, for the first time, the alchemical code concealed within the *Apotheosis*.

Wyeth says, "The fresco of Brumidi (on the canopy of the Dome) arrests the gaze *as though the sky had opened and it were permitted to look into the beyond.*" As the images on these pages show, we are fortunate that the restoration of Brumidi's magnificent frescoes enables us to see them gloriously vivid, thereby attuning our vision to what lays beyond Freedom's 'gate in the sky'. The *Apotheosis* not only brings splendor to the Capitol, but also a connection to the deepest mysteries of humanity.

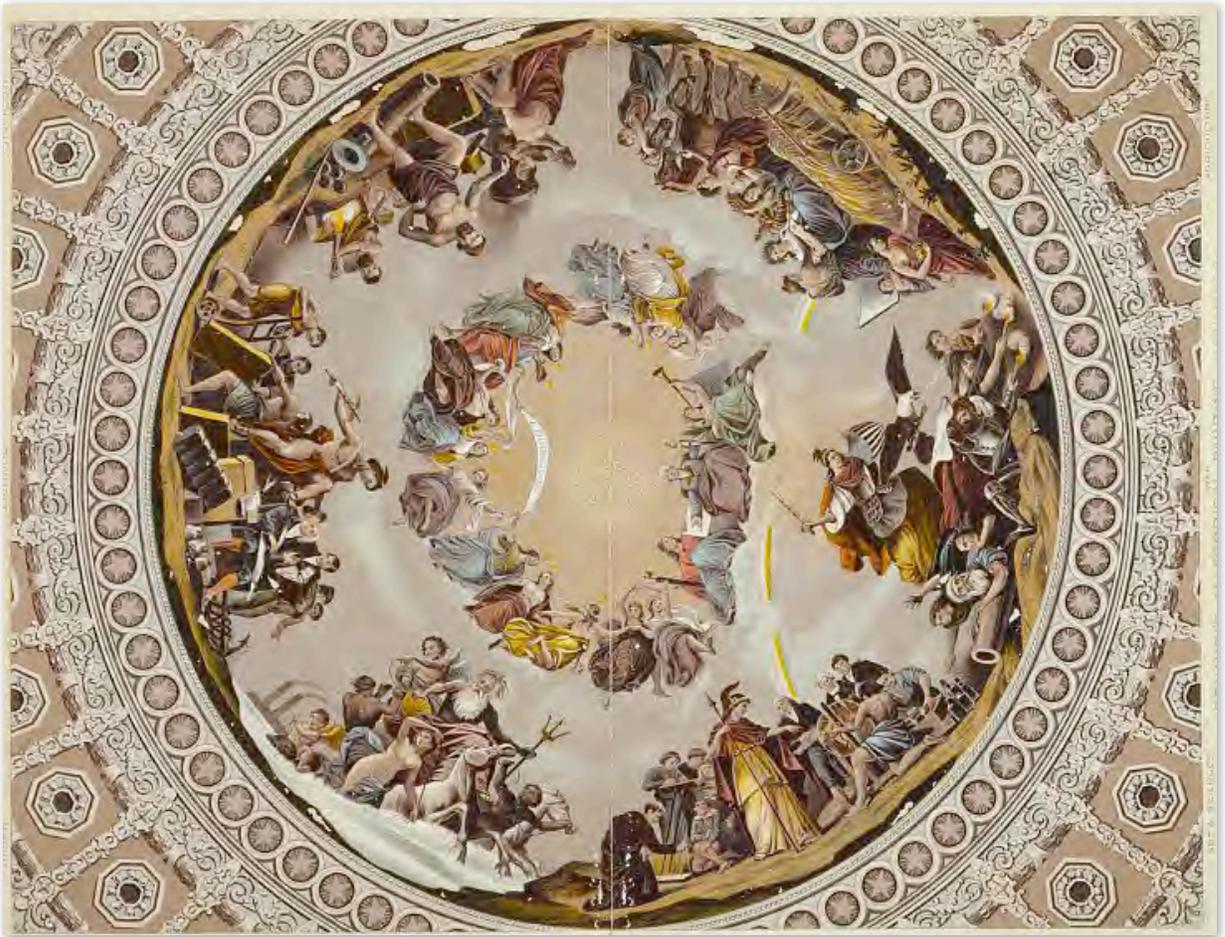


Illustration in: Washington Album. Published by Ph. Frey, Louis Glaser, and J. F. Jarvis, p. 7-8 between 1889 and 1893. Library of Congress.



Post card, c. 1930.



In this photograph from c. 1950 Brumidi's fresco joints are prominent, accentuating the concentric rings that create a 'gateway' effect. The cleaning and conservation effort of 1987-1988 revealed that Brumidi painted the *Apotheosis* on 120 sections of



Theodor Horydczak Collection (Library of Congress) Horydczak, Theodor, ca. 1890-1971



The Apotheosis, 2008. Wm. Henry.





“WASHINGTON,” wrote Wyeth, “the Savior of his Country, apotheosized, appears seated in majesty. On his right is the Goddess of Liberty, and on his left is a winged idealization of Victory and Fame, sounding a trumpet, and in triumph displaying the Victor’s palm. Forming a semicircle are thirteen female figures, representing the thirteen States.”







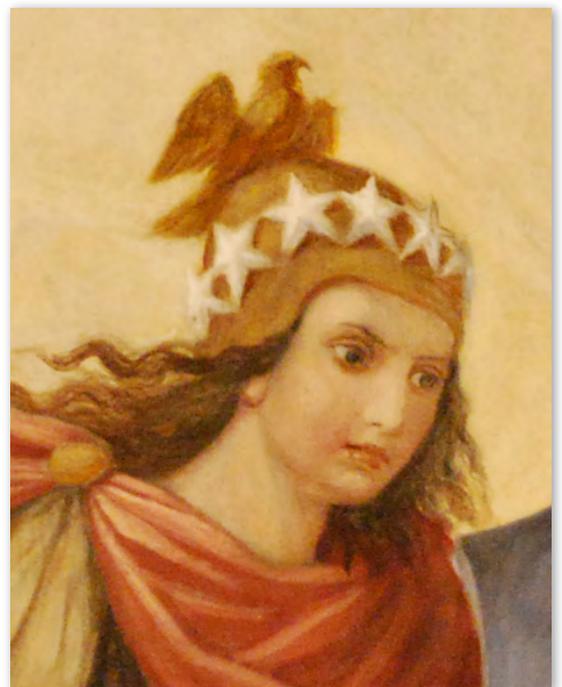


WAR

“FREEDOM,

terrible in vengeance, with upraised sword, is striking down Tyranny and Kingly Power. They are overcome, and flee from her wrath in dismay; with them is Anger, and also Vengeance and Discord bearing the incendiary torch. An angry Eagle, striking with his beak, is fighting for, and by the side of, Freedom.”

Note the eagle on her head and her crown of stars.









ARTS AND SCIENCES

“MINERVA,

the Goddess of Wisdom, stands gloriously prominent, with helmet and spear, as she springs, full grown, from the brain of Jupiter. In meek attitudes, but with glowing faces, attentive to her teachings, are Benjamin Franklin, Printer and Philosopher, Robert Fulton, of Steamboat renown, and S.F. B. Morse, the generally acknowledged inventor of the Magnetic Telegraph. There are also boys, with wondering eyes, and expressive gestures, listening to the instructions of a school teacher.”

Franklin, the ‘Philosopher’ (literally ‘lover of Wisdom’), holds a scroll and watches a Mason trace out a pattern on a stone.





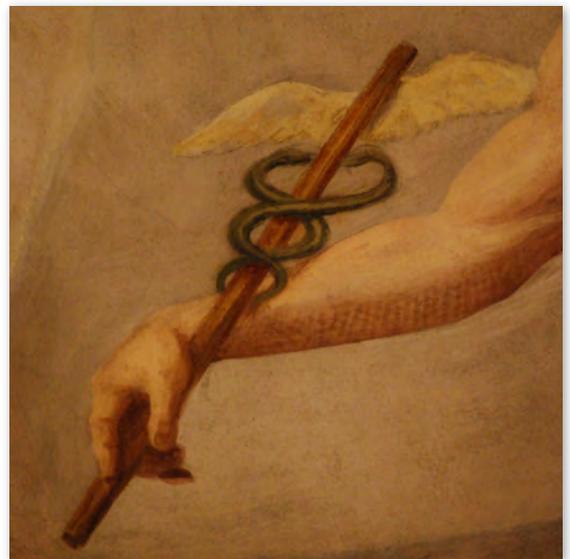




COMMERCE

“MERCURY,

the Protector of Travellers and Merchants, holds in his hand a bag of gold, to which he is directing the attention of *Robert Morris*, the Financier of the American Revolution. It was he who guided to a successful issue the entangled pecuniary embarrassments of our country in its struggle for independence. Alas! for himself, he died a bankrupt, and in confinement for debt. Boxes of merchandise, and bales of goods, with men at work among them are to be seen. Two sailors point to a gunboat in the distance.”





C. Bressler
1855



AGRICULTURE

“CERES,

the Goddess of Harvests and the Fields, with the Horn of Plenty, is in the center. *Young America*, with Liberty Cap, of red, the *bonnett rouge* of France, having under his control a pair of vigorous horses hitched to an American Reaper, in conscious pride is exhibiting his skill. The background is a luxuriant mass of prolific vegetation. *Flora* is gathering flowers, and hovering near, is a cherub. Beyond is *Pomona* with a basket of fruit.”



There are also hundreds of cherubs spread throughout the Capitol.

In the Brumidi corridors are multiple depictions of maidens carrying baskets on their heads. This is an honorific office given to virgins in ancient Greece who had the privilege of leading the procession to sacrifice at festivals. They carried a basket called a kanoun, which contained the first fruits, in a procession through the city up to the altar on the Acropolis.







MARINE

“NEPTUNE,

In Marine's scene, bearing his trident, in his chariot, accompanied by his charioteer and attendants, is emerging astonished from the deep. The beautiful Aphrodite (Venus), born of the sea foam half risen from the waves, holds in her hand the Atlantic cable, given her by a winged cherub, and is about dropping it into the sea.”

Neptune, the Greek Poseidon, is the king of Atlantis. He is shown on his white sea horse and holding his trident scepter.











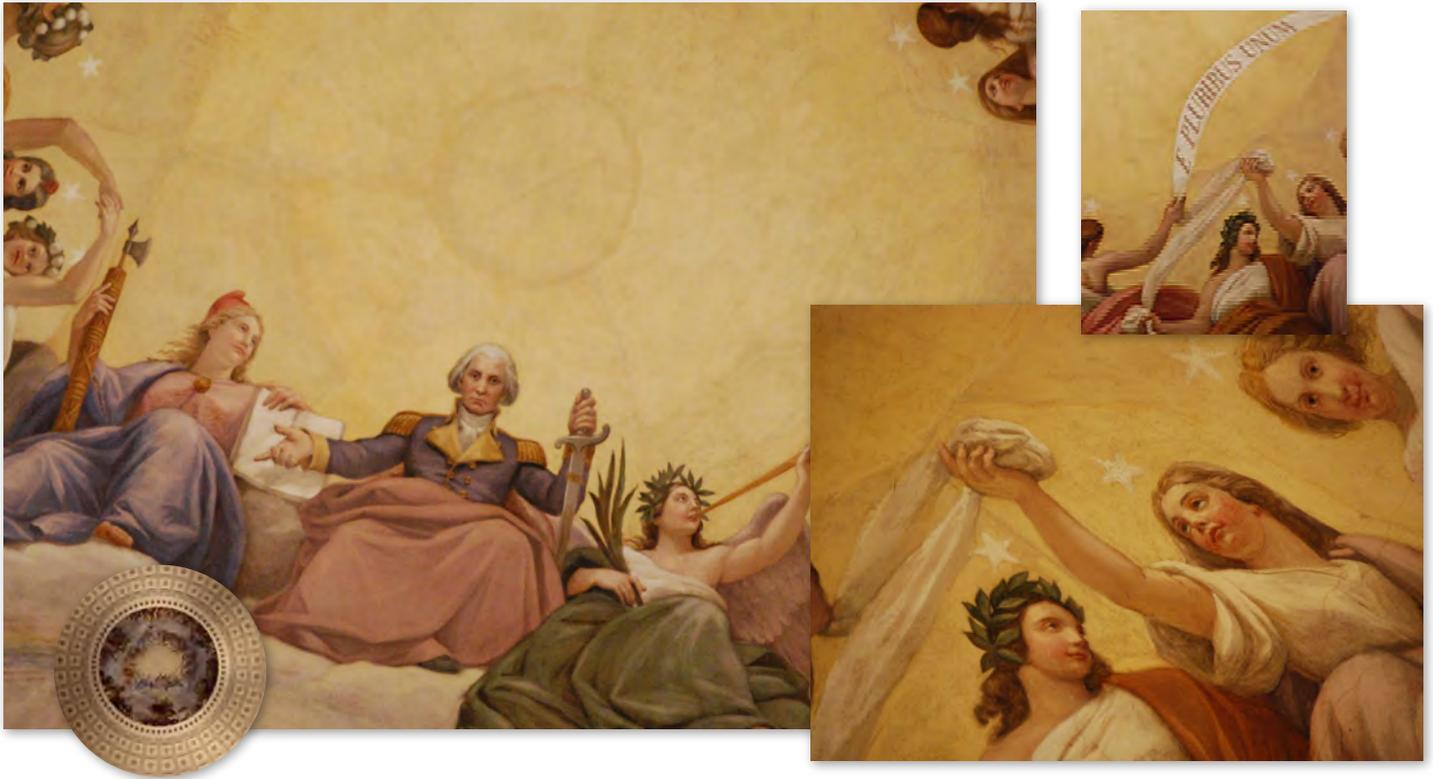
MECHANICS

“VULCAN,

the old stalwart Tubal Cain of Grecian mythology, is the colossal genius of this group. His right foot rests on a cannon. Machinery, forges, mortars, and cannon balls, strewn around, remind us of forging thunderbolts, as well as of combat with, and victory over, the giant forces of nature, and making them subservient to human will and purposes.”

Vulcan, the Roman god of iron who was known to have made the thrones of the gods and their magical weapons and other equipment is portrayed beside a steam engine. Brumidi’s ‘Iron Man’ can be seen as the symbol of the coal-powered Industrial Revolution. However, there is much more to this symbolism.

In the next chapter, we will build on S.D. Wyeth’s legends and look more deeply at the *Apotheosis*.



9. ALCHEMICAL SYMBOLISM IN THE *APOTHEOSIS*

An Icon of Transformation

The metaphysical idea expressed in the *Apotheosis* that humans can perfect themselves or transform into god-men is described in many spiritual traditions. *How* to accomplish this transformation is the deepest secret of the Ages.

Alchemists believe that anyone can do this. Alchemy is the art of transformation from an impure to a pure state. They call it the Great Work. It is also known as the “Perennial Philosophy.” It is called the *Wise Art* of the Egyptians and is attributed to a group of divine beings who are said to have visited Egypt during a period known as *Zep Tepi* or the First Time. Called the *Shemsu Hor*, their name means ‘Wise Ones’ or ‘Transfigured Ones’.

Alchemists believe that if they can find the Philosopher’s Stone they can transmute or *perfect* any element, including the human body. Said to be a common substance, part earthly, part heavenly, the Philosopher’s Stone is found everywhere but unrecognized and unappreciated. It is referred to as the Elixir of Life. Freemasons like Sir Isaac Newton and Nicholas Flammel believed the manifestation of the Philosopher’s Stone would bring enlightenment upon the maker and conclude the Great Work. When Jesus Transfigured or Metamorphosed (Greek, meaning “a change in form”) into light atop the ‘high mount’ it is thought that he demonstrated his mastery of this Wise Art.



In this detail from a Hesychast robe, Jesus sits on a rainbow in a Sun gate surrounded by angels. *Hesychasm* (from Greek word "hesychia" – silence, peace, quietness) was a 4th century Egyptian teaching and practice aimed at the acquisition of the Holy Spirit and deification (apotheosis) of the human soul and body. The ultimate goal of hesychasm is human transfiguration and *theosis* after the likeness of the risen Christ. The hesychasts held that through prayer and meditation believers could actually come to perceive the same divine light that shone around the Transfigured Jesus. The goal of Hesychastics was to experience the Holy Light of Transfiguration through meditation.

The alchemist's quest for the Philosopher's Stone begins with the realization that *everything* is alive; *everything* is energy in motion. *Everything* is imagination. *Everything* is connected -- stars, plants, planets, symbols, numbers -- in the integrated imagination of the alchemist. *Everything* can be transformed or transmuted. Thoughts can become things. Lead can become gold. A human can become a star.

This alchemical mind-set was adopted by the icon makers of the 14-17th century. An icon is a sacred image that is believed to be charged with spiritual power. Viewing an icon is considered a spiritual activity as it is imagined as a 'doorway' or a 'portal', a point of contact between the viewer and subject. They make the subject present to us, transferring their power to us. Often, the subject is portrayed in action. For example, Christ makes gestures of blessing or offers books of knowledge.

Believers do not *worship* the icon, rather, *through* the icon they make contact with a divine being, such as Christ in his exalted state. By meditating on imagery such as the Transfiguration (next page) to the point of saturation, spiritual energy is transmitted through the icon and adepts can internalize Jesus' experience in their own bodies. A chemical reaction occurs as the believer *alchemizes* the energy transmitted through the icon. Reproduce the proper alchemical manipulations, and theoretically, one could literally transfigure. This sacred art is also known to the Tibetans who teach that the secrets of the Great Perfection are transmitted orally and through images.



In the Eastern Orthodox tradition icons of Jesus' Transfiguration were considered to be sacred doorways to other realms and two-way channels of spiritual energy. Mixing all the colors together produces white, which has always been associated with purity, innocence and holiness. This association is found in Psalm 51:7 "Wash me, and I shall be brighter than snow". In the Transfiguration or Metamorphosis Jesus is seen to be "White as the Light" (Matthew 17:2).



Transfiguration of Jesus, 15th century, Moscow.



Constantino Brumidi signed the *Apotheosis of Washington* on a 'box' that resembles the Freemasons ashlar stone. In Masonic ritual, the rough ashlar represents the rude matter -- the non-Mason -- which, through the medium of Freemasonry, is transformed into a smooth, or perfect, ashlar. George Washington stands between the rough and perfect ashlars below. Stones have many uses and meanings there are key stones, corner stones, tomb stones, healing stones, oath stones, and washing stones. The missing capstone on the Great Seal of the United States represents the Stone of Perfection.





The *Apotheosis* with hexagonal geometry highlighted.



Painted 19th century Tibetan mandala. Vajrayogini, the “diamond female yogi,” stands in the center of the six-pointed star, the symbol of the macrocosm.

We propose the concepts of alchemy and of icons as a doorway and a transmitter of sacred energy are the keys to unlocking the hidden meaning of the *Apotheosis* and, in fact, to how it ‘works’. What makes it an ‘alchemical icon’ (our term) is its spiritual iconography. The imagery surrounding the deified Washington is meant to show that he is living in the (rainbow) Light of God. He has journeyed from the outer world to the inner, from the earthly to the heavenly. This icon shows us how to do it, too.

The Philosopher’s Stone was produced by harmonizing the four elements of earth, air, fire and water with a fifth essence, the divine life-essence in everything. As we will show momentarily, Brumidi encoded explicit pagan symbols of all five of these elements of alchemy in the *Aptthotheosis*. This is not by chance. He knew exactly what he was doing. For the past 144 years Brumidi’s secret has remained hidden in plain sight. We are the first to make this connection.

We further propose the circular *Apotheosis* should be viewed as a *mandala*. Strictly translated, the word mandala means a ‘magic circle’. It is thought of as a sacred diagram used for centering that reminds us of our connection to the universe and our ability to achieve divine powers, as well as a visual aid to spiritual instruction and enlightenment.

The purpose of the *Apotheosis* goes beyond glorifying George Washington. Its purpose is to open a gate into the heavenly realms for the viewer. This mandala is something to be repeatedly contemplated. We believe that when visitors to the Capitol look up into the Eye of the Dome and encounter the *Apotheosis* they can engage in profound spiritual instruction. The Eye of the Dome is the open eye to spiritual truth and to the universe. Indeed, it is a ‘stargate’.

Once this imagery and alchemical symbolism is revealed the *Apotheosis* can be seen as an instruction manual for the liberation of the human soul through the alchemical process. What follows is a guide to the alchemical symbolism in the *Apotheosis*.



We'll begin with Mercury, whom we met earlier as the god of transformation. Brumidi has him holding his caduceus rod entwined with green snakes. It is important to remember that the caduceus is the primary symbol of America. The spiritual meaning of this symbol must be factored in order to glean a true understanding of the *Apotheosis*.



In traditional alchemical symbolism, the green snakes symbolize the polarized soul forces within us. Once harmonized and made luminous by the initiate, *kundalini*, the Sanskrit term for 'life energy' begins to properly flow in the body. It is the ultimate spiritual power of nature. It is the Philosopher's Stone.

The *caduceus* (two entwined snakes around a central pole) is a symbol of the human energy system. It is the staff, pillar, ladder, rope, vine that connects earth with Heaven, the material world with the immaterial.

When the kundalini awakens it is a dramatic transformational force, a white, quicksilver, fluid light that flows through seven spinning spheres called *chakras* (Sanskrit, 'wheel' spiraling along the spinal column). The chakras are assigned the colors of the rainbow: Red. Orange. Yellow. Green. Blue. Violet. If properly opened and spinning in synchrony, these seven spheres become a ladder, tower, or stairway to heaven.



Three channels conduct kundalini energy through the spiritual body. These channels run vertically through the body. Two of these channels are depicted as serpents, known as *Ida* and *Pingala*. Representing solar and lunar energy, they weave up, down, around and through these seven spheres from the groin to between the eyes. They remind one of the double helix or a spiraling helix of red and white on the staff of a barber's pole.

The Seven Chakras. Count. One, two, three, four, five, six, seven...All good children go to Heaven_www.creativehealthstudio.com.au/contact_us.htm

The *Ida* and *Pingala* channels weave around a third channel called *sushumna*. They join at the crown chakra (the seventh sphere or energy center in the body, located just above the top of the head). It is sometimes referred to as *Merudanda* or the 'pipeline of Meru', the Hindu name for the bright, white cosmic mountain and dwelling place of the gods. The whiteness refers to purity and to the heavenly light Meru emanates. Importantly, the peak of Meru was viewed as a portal or gateway to the mystical celestial realm of the gods.



Alchemists teach that there are seven stages of transformation that are undergone before reaching the Philosopher's Stone. This image shows the Mountain of the Adepts, also known as the Anthanor or Tower Furnace. It is the forge or 'fiery furnace' of transformation.



The Forge of Vulcan by Diego Velazquez, (1630). This painting was produced during the Renaissance. It portrays Vulcan as a man of light.

Next is Vulcan. While S.D. Wyeth described Vulcan on the mundane level as the god of the forge, at a higher level of interpretation the Roman god of fire is actually the patron god of alchemy and a symbol of the Craft. In a Masonic myth, “The Temple Legend,” Tubal Cain instructs Hiram Abiff, the architect of Solomon’s Temple, in the art of alchemy. In alchemical symbolism Vulcan is a symbol of the smith who crafts his golden body or light body from the furnace of the body.

During the Renaissance the physician, Paracelsus, led a campaign to promote Vulcan as the god of alchemy. Paracelsus made a good case for Vulcan in his writing -

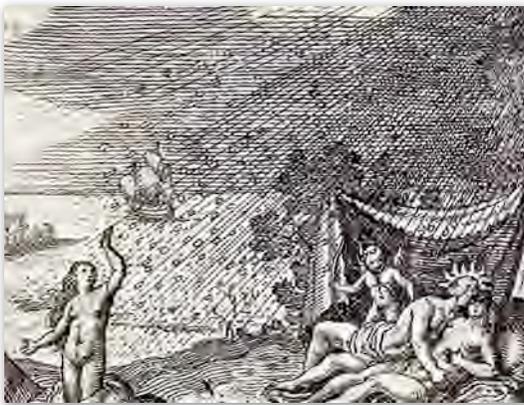
"Alchemy is an art and Vulcan (the governor of fire) is the artist in it: He who is Vulcan has the power of the art'...All things have been created in an unfinished state, nothing is finished, but Vulcan must bring all things to their completion. Everything is at first created in it *prima materia*, its original stuff; whereupon Vulcan comes, and develops it into its final substance...God created iron but not that which is to be made of it. He enjoined fire, and Vulcan to do the rest... This process is alchemy; its founder is the smith Vulcan."



Vulcan is viewed as the “Man of Light” who could use his craftsmanship and skills to enlighten and liberate the divine being within. As the god of alchemy, he should be interpreted in light of alchemy in the *Apotheosis*. So too should the other “allegorical” figures, including his brother Neptune/Poseidon and his wife, Minerva, whom we will discuss shortly.



The Sun god, Shamash, scales the ladder to the realm of Enki, who sits on his cube throne.



Athena born in a shower of gold.



Zeus (center) sits on the ground holding a thunderbolt in his right hand as Athena (center top) emerges naked from his head. Hephaestus (left) moves away, having split Zeus' skull with his axe. *Atalanta Fugiens*, Michael Maier (17th century)

The wise smith of the *Apotheosis* appears in numerous traditions. In Sumeria, Vulcan is Enki, and is known as 'the crafty god'. Enki is exalted and glorified in Sumerian texts as the all-wise, all-knowing leader of the gods, a wise counselor, a valuable friend, and generous benefactor of humankind. He is regularly given the epithet "lord of wisdom," i.e. enlightenment. He imparts this knowledge to humankind in the form of the Tablets or Stones of Destiny, which ring of the Philosopher's Stone.

In Greece, he is Hephaestus, the god of technology and smithcraft. Hephaestus was best known for his inventions. He crafted much of the other magnificent equipment of the gods, and almost any finely wrought metalwork imbued with powers that appears in Greek



myth is said to have been forged by Hephaestus: Hermes' winged helmet and sandals, Athena's Aegis breastplate, Aphrodite's famed girdle, Agamemnon's staff of office, Achilles' armor, Heracles' bronze clappers, Helios' star chariot as well as his own due to his lameness, the shoulder of Pelops, Eros' bow and arrows. Hephaestus worked with the help of the chthonic Cyclopes, his assistants in the forge. He also built automatons of metal to work for him.

In a key alchemical story we learn that Zeus had a headache. To cure it, Vulcan struck him with his ax. A golden rain fell and Athena emerged from Zeus's skull.



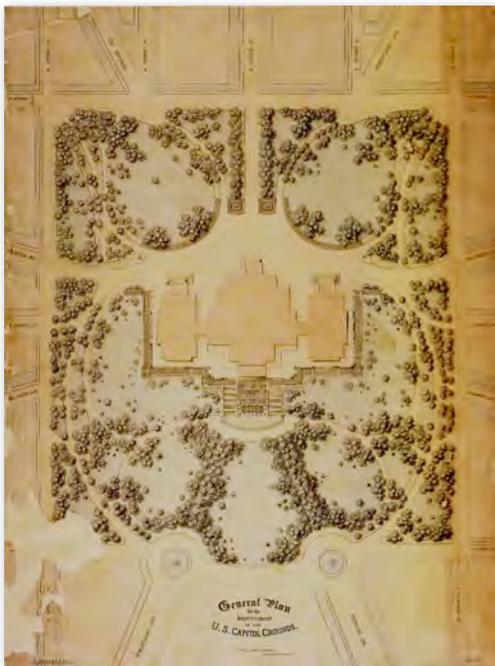
Athena is Minerva in Rome. She appears in the *Apotheosis* beside Benjamin Franklin.

Elizabethan alchemist, Francis Bacon, upheld Minerva as the goddess of alchemy. She's the Latinized Athena, the Greek goddess of war and wisdom. Her snakes-headed breastplate could turn a man to stone, meaning it could kill him or turn him into the Philosopher's Stone. Minerva's totem was an owl. Consequently, it became known as the bird of wisdom. Some see an owl in the plan for the Capitol and its grounds.

Bacon is widely believed to have been the real life William Shakespeare. It is theorized he took the name Shakes-Spear from Pallas-Athena/Minerva, who was known as the Spear Shaker. America is his *New Atlantis*.



In the emblem from *Wither's Emblems*, below, Mercury and Minerva flank the caduceus wand topped by a crown and an owl. The cornucopias are seen as an expression or effect of the nurturing energy the caduceus symbolizes.



Plan of Frederick Law Olmstead, for terraces and grounds, 1874. Many see an owl configured in the plan.





Mosaic of Minerva by Elihu Vedder within central arched panel leading to the Visitor's Gallery. Library of Congress Thomas Jefferson Building, Washington, D.C.



View of the U.S. Capitol at sunrise from the Library of Congress, seen through a window below a mural by Charles Sprague Pearce that shows female figures with quotation from Confucius that begins "Give instruction"



The Great Hall of the Jefferson Library at the Library of Congress is a temple to Minerva. A mosaic of her holds the place of honor. The exhibit caption reads: "Pictured on this mosaic in the arched panel is the Roman Goddess Minerva-guardian of civilization. She is portrayed as the Minerva of Peace, but according to the artist who created her, Elihu Vedder (American painter, 1836-1923), the peace and prosperity that she enjoys was attained only through warfare. A little statue of Nike, a representation of Victory, similar to those erected by ancient Greeks to commemorate their success in battle, stands next to Minerva. The figure is a winged female standing on a globe and holding out a laurel wreath (victory) and palm branch (peace) to the victors."



America holds her symbol, the caduceus, and wears the liberty cap in this painting by Brumidi in S-211.



Liberty wears the liberty cap.



Wisdom wears the liberty cap and crown of stars. She holds the scepter of authority. Room S-216.

The pointed Liberty or Phrygian cap worn by Young America, America and Liberty takes on extraordinary meaning when viewed through the lens of alchemy. This, usually red, cap is a Roman symbol for liberty. Called the *liberia* in the Mithraic rituals it was worn by Attis, a Christ prototype, whose cult was established on Vatican Hill in the second century B.C. Attis was a god of regeneration.

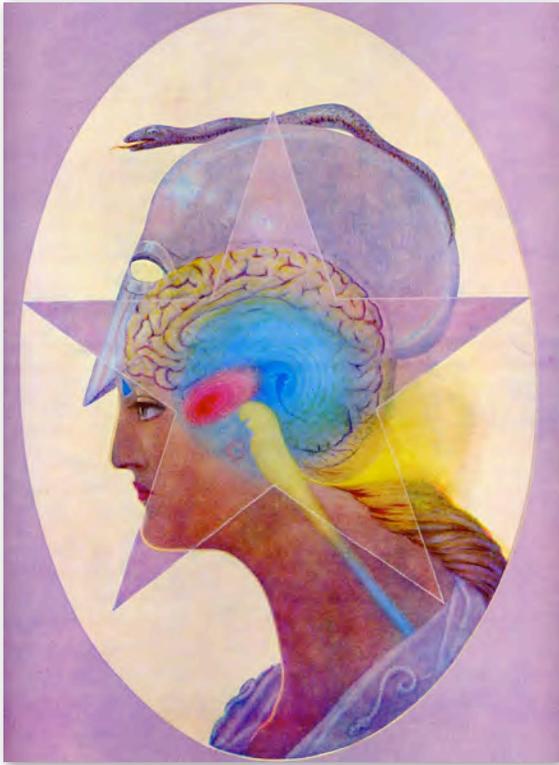
During the Roman Empire, the Phrygian cap (Latin: *pileus*) was worn on festive occasions such as the Saturnalia, and by former slaves who had been emancipated by their master and whose descendants were therefore considered citizens of the Empire



In the eighteenth century the red Phrygian cap was worn in France by Revolutionaries as a symbol of freedom.

In *Mystery of the Cathedrals*, alchemist Fulcanelli tells us that if we make our way to Paris and climb to the top of Notre Dame Cathedral's North Tower we will see, in the middle of a procession of monsters, a large and striking stone relief of an old man. This is the alchemist of Notre Dame. He is wearing a Phrygian cap. Fulcanelli says this is an attribute of the Adept. It worked as a sort of protective talisman in the midst of the revolutionary slaughter and was a distinct sign of the Initiates.

The Phrygian cap, notes Fulcanelli, also symbolized a grade in the Eluesinian Mystery School. When a new member was asked whether he felt in himself the strength, the will and the devotion necessary for him to set his hand to the Great Work, then the red cap was put on his head, while this formula was spoken: "*Cover yourself with this cap, it is worth more than the king's crown.*" Obviously, this cap is symbolic of an immensely powerful alchemical teaching.



The Opening of the Third Eye, Mihran K. Serailian, commissioned by Manly P. Hall, c. 1920. This painting of the head of Minerva shows, in part, the activities of the pineal gland and the pituitary body at the time of the opening of the third eye. The *kundalini* or spiritual fire is seen rising upward through the spinal canal into the shape of a dove. The pineal is shown radiating a blue aura.

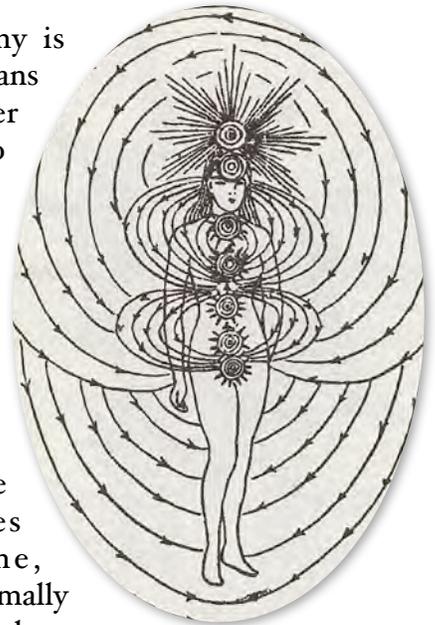


King Tut with freedom's symbol.

It is believed by alchemists that *key* substances necessary for the attainment of the Philosopher's Stone can be manufactured or secreted within the human brain. Specifically the pineal and pituitary glands. The pine cone-shaped pineal has been called "the seat of the soul" and the "third eye", whose opening is said to confer numerous spiritual powers, including the ability to pierce the veil of space-time.

In the words of Fulcanelli:

"The secret of alchemy is that there exists a means of manipulating matter and energy so as to create what modern science calls a force-field. This force-field acts upon the observer and puts him in a privileged position in relation to the universe. From this privileged position he has access to realities that space and time, matter and energy, normally conceal from us. It is what we call the Great Work."



In the alchemical depiction, above right, we see the seven chakra whirling around the figure.

The Phrygian cap, we believe, is equated with *Uraeus* (I), the symbol of sovereignty, royalty and deity of Ancient Egypt. The conical portion of the cap is pulled forward to mimic the protruding serpent of uraeus 'cap of liberty'.



Ganymede, Louvre.



In alchemical symbolism Washington's throne is the Seat of Wisdom. He is comparable to Alchemy on the *Seal of the Great Work* at Notre Dame Cathedral. Commenting on this seal in *The Mystery of the Cathedrals*, Fulcanelli says Alchemy is represented by a woman with her head 'in' the clouds. Seated on a throne, she holds in her left hand a scepter, the sign of royal power, while her right hand supports two books, one closed (esotericism), the other open (exotericism). Supported between her knees and running up her body is a the *scala philosophorum* -- the ladder of the philosophers -- also known as the *scala dei* or stairway to heaven. Like Alchemy, George Washington is in the clouds. Instead of a scepter he has a downturned sword. He directs us to an open book. This is the book of light, the book of heavenly secrets. What are these secrets?



In *The Ascension of the Apostle and the Heavenly Book*, Geo Widengren writes: "As to the knowledge communicated to the king, it is of a mysterious character, bearing upon the great mystery of heaven and earth, the hidden things, and is a revelation of the hidden knowledge possessed by the gods (the god)." Can we style it "primordial revelation?", he asks.

Primordial Revelation. Perennial Wisdom. Alchemy. The Philosopher's Stone. All are interchangeable for the supernatural divine wisdom.

As Widengren notes, this Book is sometimes accompanied by the *bag* with the mystery of heaven and earth. Both are placed in the hand of the newly ascended initiate (the tablets are obviously contained in the bag). The prominent presence of the book and the bag, held by Mercury, in the *Apotheosis* suggests that the deified Washington has assumed the role of ascended prophet or apostle and indicates that he truly symbolizes the mystery of Heaven and Earth.



Alchemy at Notre Dame, Paris.



In this 1856 engraving of the Great Seal proposed by Benjamin Franklin and made by the artist, Benson J. Lossing, the goddess Liberty and Justice, once again, flank the All Seeing Eye. On the reverse side, the Israelites escape through the Sea of Reeds, depicted as a flaming hole in space-time.

Few religious ideas in the Ancient Near East have played a more important role than the notion of the Heavenly Tablets of Wisdom or the Heavenly Book. Often, this book is handed over at the ascension in an interview with a heavenly being, or several heavenly beings, mostly gods (a god). This experience is the goal of metaphysical seeking.

In one of the oldest versions of the Heavenly Tablets we learn Adapa, the model for the biblical Adam, took the road to heaven with Enki and had the divine knowledge imparted directly to him by the god of magic.

For another example, at the moment of his enthronement the Sumerian prophet, Enmeduranki (the Biblical Enoch, who walked with God), was given three oracular instruments: an oil, a cedar rod or staff, and the Tablets of Destiny or the Heavenly Book containing extraordinary cosmic knowledge, especially the way to open “holes” or “gates” in and out of the world below, the nether world. We shall return to Enoch momentarily.

The idea of the Heavenly Tablets passed from Sumeria to Israel, where Moses ascended a mountain and received the two sets of heavenly tablets (a first set of sapphire tablets were destroyed and replaced by the tablets containing the ten commandments). Moses also possessed the rod of power. Exodus tells us Moses used this rod to part the Sea of Reeds enabling the Israelites to escape from Pharaoh. Benjamin Franklin wanted this scene on the Great Seal of the United States along with rays from a Pillar of Fire in the Clouds reaching to Moses to express that he acts by Command of the Deity. The Seal’s motto was **“Rebellion to Tyrants is Obedience to God.”**

Later, King David’s instructions to his son, Solomon, concerning the building of his temple contain a very interesting passage. *“In everything he has instructed me in a writing from a hand of Yahweh, in all the works of the model”* (I Chron. 28:19). In other words, the plan or *templum* for Solomon’s Temple was transmitted directly to or revealed to David (or upon a tablet, stone or book) by Yahweh. George Washington is shown in the Eye of the Dome of a temple with many associations with Solomon’s Temple.



"I have sworn upon the altar of God eternal hostility against every form of tyranny over the mind of man." Thomas Jefferson.

Thomas Jefferson liked the motto "Rebellion to Tyrants is Obedience to God" so much, he used it on his personal seal. Also, it seems to have inspired the upper motto on the final reverse side of the Great Seal: *Annuit Coeptis* (God has favored our undertakings). "Rebellion to Tyrants is Obedience to God" echoes the Declaration of Independence: "We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain inalienable rights, that among these are Life, Liberty, and the Pursuit of Happiness. . . **whenever any Form of Government becomes destructive to these Ends, it is the Right of the People to alter or abolish it, and to institute new Government**, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness."

According to Jefferson, America's goal is to provide people with the opportunity to pursue life and Liberty. The Preamble to the U.S. Constitution elaborates:

We the People of the United States are to: form a more perfect union, establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare and secure the blessings of Liberty to ourselves and our posterity.

Liberty is freedom from tyranny, including that imposed by religious and secular kings. In the *Apotheosis*, these kings are represented by the two figures holding torches and the third holding the Hand of God. Freedom stands above them. She is free of them. She has passed through the 'stargate' of 72 stars. She has achieved Liberty.



The hand is one of the most symbolically expressive members of the body. According to Aristotle, the hand is the 'tool of tools'. The Hand of God is divine power. Washington's extended right hand is a symbol of this power.

The 'long hand' in the tyrant's hand (top) is the sun's rays, as in the model of the hands extending from the Aton disk to Akhenaton (r).

Having the Tablets of Wisdom placed in the palm of our hands gives us this divine power.



The 'eye in palm' denotes the helping hand of compassion and unconditional wisdom. A similar meaning is inferred in the Masonic postcard below left. (Note the beehive in the lower left corner.)





The eagle beside Freedom has many levels of meaning. In pre-Columbian America, the eagle signified the struggle between the spiritual and celestial world and the lower world. The eagle is identified with the sun. In Vedic alchemical tradition it is the bearer of the soma or Elixir of Immortality from Indra.

Freedom's attire affirms the spiritual fight for Liberty. Her star crown suggests she is wearing either the armor of the gods made by Vulcan/Hephaestos or the "Armor of Light" referred to in Romans 13:12. "The night is nearly over; the day is almost here. So let us put aside the deeds of darkness and put on *the Armor of Light.*" In other words, let us put on our light body.

"For our struggle is not against flesh and blood," we learn in Ephesians 6:12, "but against.....the powers of darkness...and against the Spiritual Forces of Evil in the Heavenly realms."

The message is clear. The fight for Liberty is indeed a spiritual battle. It is the quest for immortality. The quest for the light body.



Freedom's star crown infers cosmic consciousness. Brumidi's young wife, Lola, was the model for Freedom.



Brumidi painted a squiggly 'z' or 'lightning bolt' that appears to emanate from the bundle of three arrows and enter the head of the contemplative tyrant.





Ceres is the Latin form of the Great Goddess holding the *cornucopia* or Horn of Plenty. In Greece she is Kore and is identified with Demeter as Mother Earth and goddess of the bountiful harvest.

Also known as the Horn of the Great Mother, the cornucopia was derived from Egypt where the Great Mother, Hathor, was shown with the horns of a cow. As a horn it is phallic and masculine; as hollow and receptive it is feminine. Cornucopias invoke the blessing of the all-giving Mother. Its presence in the *Apotheosis* invokes this blessing.

According to another legend, the Horn of Plenty was a gift of Zeus. When Zeus (Jupiter) was playing with Amalthea, the goat who had suckled him, he accidentally broke off her horn. To make amends, he promised that from then on the horn would always be filled with whatever fruit she desired. Zeus later became Demeter's lover. Eternal replenishment is the goal of alchemy.

Demeter's mystery school-temple at Eleusis was one of the greatest in Greece. Eleusis meant "advent". Its sacred and secret rites are considered some of the most esoteric in the ancient world. They brought about the advent of the Divine child or Savior, united the worshipper with the gods, and promised god-like powers in the after life. One line of thought by modern scholars has been that these Mysteries were intended "to elevate man above the human sphere into the divine and to assure his redemption by making him a god and so conferring immortality upon him." This suggests her key role in the *Apotheosis* of George Washington.



The wheel Brumidi painted on the reaper looks nothing an actual wheel of a McCormick Reaper. However, it is strikingly similar to the 8-pointed cross of the Knights Templar, also called the Cross of Gnosis (I). This order, also known as the Knights of the Temple, conducted massive excavations beneath Solomon's Temple in the early 12th century in search of the secrets of Solomon lost since the time of Jesus. Is Brumidi hinting that the secret Gnosis of Solomon is here?



Persephone gathers flowers. In alchemy, she symbolizes innocence. When the god of the Underworld abducts her and enlightens her she is forever changed. The rose symbolizes this ancient wisdom.





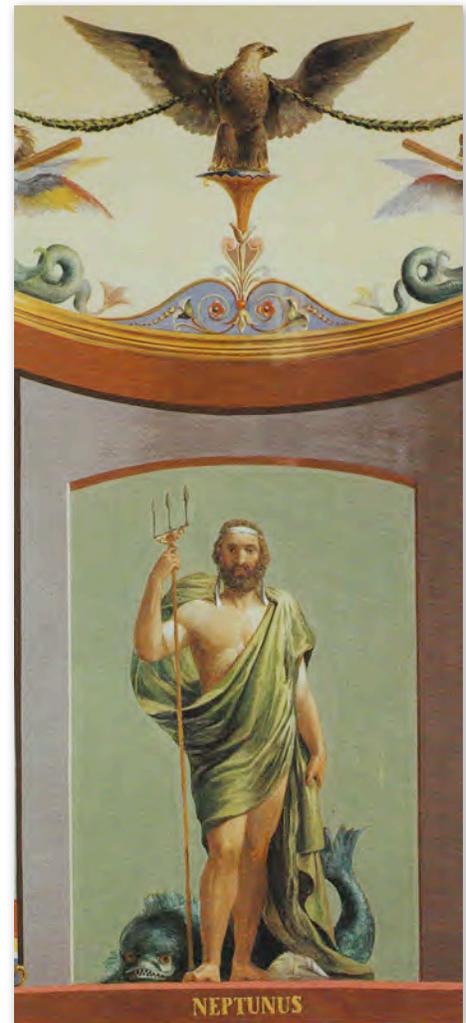
Neptune/Poseidon is the lord of the waters, i.e. the waters of life. Moreover, Poseidon represents the storm. In the wake of the storm, the trials every individual must weather, is to be found the Philosopher's Stone. Still waters run deep. Through meditation we enter into the cosmic waters of Poseidon.

His trident, or three-forks mounted on a spear, is a symbol of all the sea or water deities. It symbolizes his command over the waters, which he can raise or still.

In general, the trident conveys the idea of the trinity. Its three rays or prongs cause some to liken it to the three rays of the Egyptian sun glyph.

Above all, in India the trident is equated with the *trisula* or triple flame, the triple weapon of the heavens, air and water powers. It is the emblem of Shiva the transformer and destroyer. Its three prongs may represent three-fold time, past, present and future or the three levels of existence, body, mind and spirit. They also represent the creating, preserving and destroying powers.

In Christianity, the trident is placed in Satan's hands as an instrument of torture. However, a word similar to *trisula* is *tribul*, the Gypsy word for Cross.



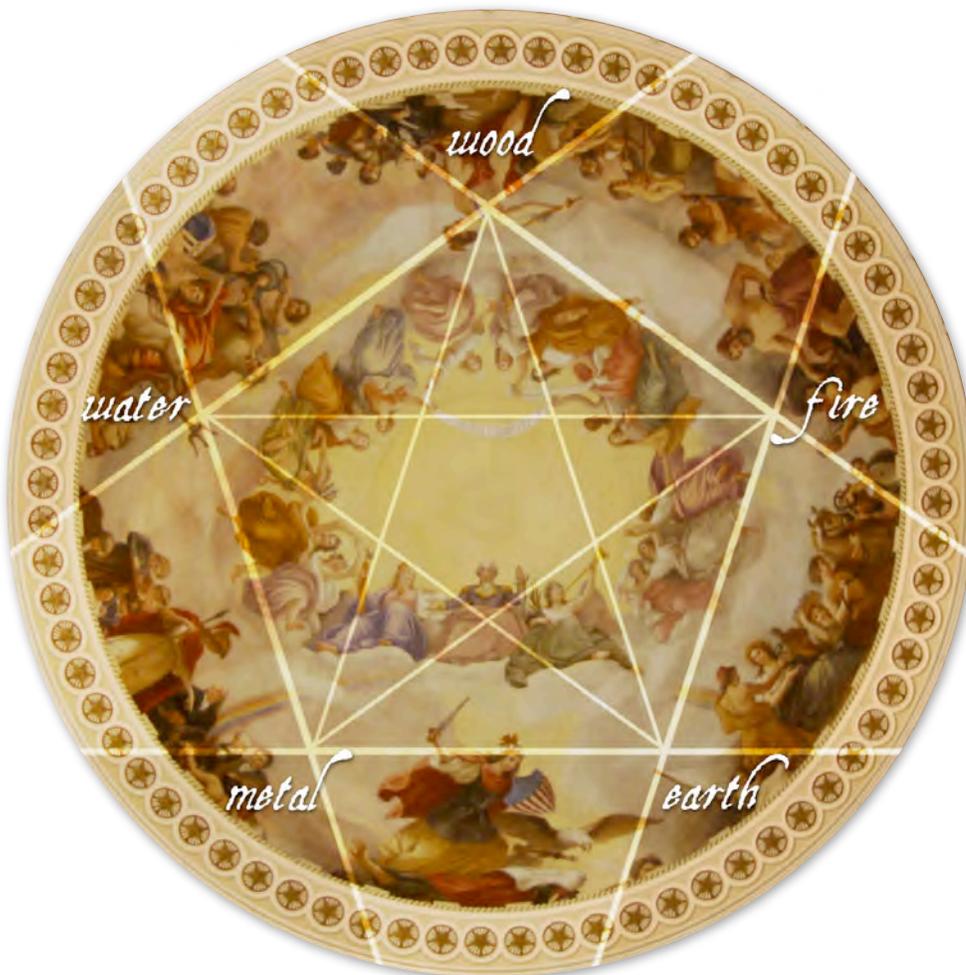
Detail of a ceiling decoration showing Brumidi's Neptune holding his trident in S-127.

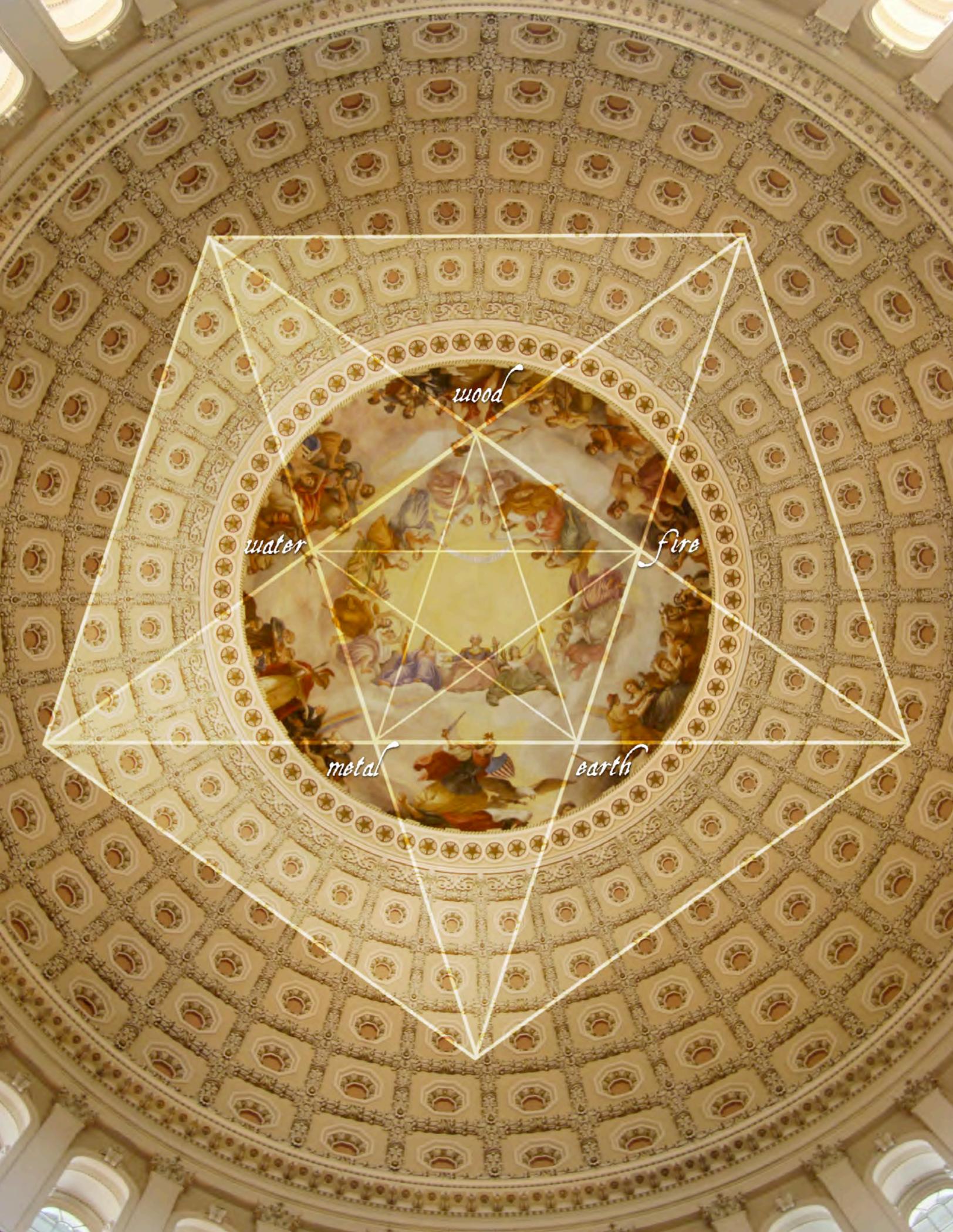
All five gods of the *Apotheosis*: Mercury, god of Wood. Ceres, goddess of agriculture/Earth, Minerva, goddess of Wisdom/Metal, Neptune god of Water and Vulcan, god of Fire are pagan gods that died with the fall of Rome and the advent of the Catholic Church. All five have connections to traditional European alchemy and to the five elements of Chinese alchemy: wood, fire, earth, metal, and water.

The pentacle, with its five lines and five angles, is the symbol of the five elements together. Revealed here for the first time, the pentacle fits perfectly when superimposed over the gods of the alchemical elements in the *Apotheosis*.

In view of the way in which the pentacle, the elements of alchemy and the *Apotheosis* so effortlessly merge, questions come to mind. Was the pentacle the guiding symbol of Brumidi's design? By resurrecting in the dome of the 'new Vatican' pagan gods dead since the advent of Christianity was Brumidi sending a message to the Vatican? Is Brumidi sending an alchemical message? Yes appears to be the answer to these questions. We believe Brumidi intended this underlying geometry to be discovered, and along with it, an important message about the true meaning of Liberty and how to achieve it through the alchemical process.

The content of such a message is found by taking a deeper look at the alchemical meaning of the pentacle.





wood

water

fire

metal

earth



The word pentagram is from the Greek, "pente", meaning five and "gramma", a letter; the pentagram is a five pointed figure formed by producing the sides of a pentagon both ways to their point of intersection, so as to form a five-pointed star.

The pentagram (also called pentacle, pentalpha, pentacle, pentagle, or pentangle) is thought by some occultists to trace its esoteric significance to an astronomical observance of the pattern of Venus' conjunctions with the Sun and has had many meanings in many cultures through the ages.



A five pointed star with a dot at its center and with the Hebrew letters J,R,S, L, M. placed around it. Thought to be an ancient spiritual emblem of Jerusalem.

Amongst the Hebrews, the five point symbol was ascribed to Truth and to the five books of the Pentateuch. In Ancient Greece, it was called the Pentalpha, the triple triangle, from the Greek words meaning five and, *alpha*, the letter A.



The followers of Pythagoras considered it an *emblem of perfection* or the symbol of the human being.

Solomonic texts of the Mediaeval period gave great importance to the pentagram, under the name "*Solomon's Seal*." Gershom Scholem writes, "In Arabic magick, the 'Seal of Solomon' was widely used, but at first its use in Jewish circles was restricted to relatively rare cases. Even then, the hexagram and pentagram were easily interchangeable and the name was applied to both figures." Latin versions of Solomonic texts, used the word "pentaculum" to refer to all the various circular devices associated with Solomon's Seal, even though most of them do not actually contain a pentagram.



The human body resonates to the pentad's symmetry in its five senses and five extensions from the torso, each limb ending in five fingers or toes.

Albert Pike also refers to it as the Pentangle of Solomon. Among Masons, he says, it is an emblem of Fellowship.

The presence of Solomon's Seal in the *Apotheosis* suggests, once again, that Washington is to be viewed as a *Perfect* being.



Tibetan letter "A", the symbol of body of light surrounded by the Himalayan rainbow.



The ancient Egyptian hieroglyph for the underworld place of Resurrection or Tuat is a five pointed star in a circle.

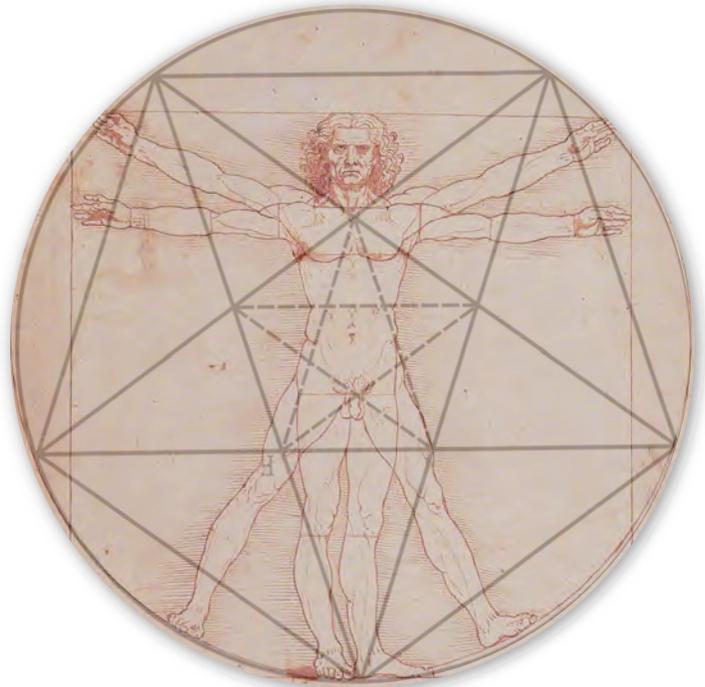
According to Giordano Bruno, the number five is the number of the soul.

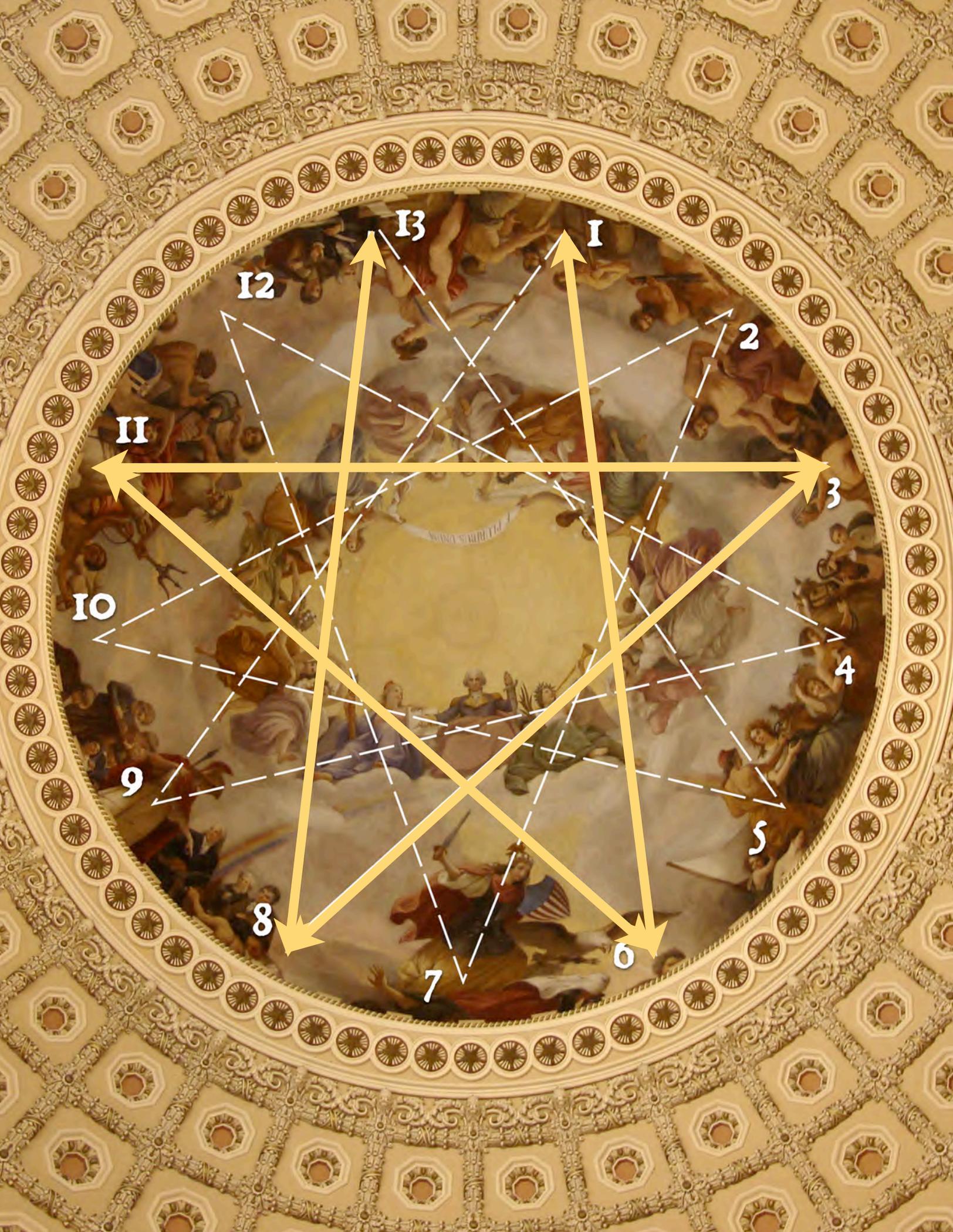
On the next page, the five points of the pentagram open to 13 points. This is the number of maidens that surround George Washington.

Tibetans teach that the Great Perfection's Rainbow Body is constituted by the Five Pure Lights. They are often associated with the five-colored Himalayan rainbow -- white, yellow, red, green and blue. The Five Pure Lights are understood as pure light energy and considered the most sublime essence-quality of the classical elements, namely Space, Air, Water, Fire, and Earth. The five pagan gods of the *Apotheosis* and the Five Pure Lights are interchangeable.

Some sources call metal Space, the all-pervading Ether or aether. Scientists also call ether 'substratum'. Einstein was said to have been keen on calling space-time Ether, but switched to substratum. The Hindus and other eastern cultures called this *Akasa*, which is also called Astral Light. It corresponds to the alchemical notion of the *Quintessence*, fifth essence, highest of all the elements. In the Tantra system, these, beginning with the lowest and most gross, are:

1. *prthivi* - Earth.
2. *Apas* - Water.
3. *Tejas* - Fire.
4. *Vayu* - Air.
5. *Akasa* - Quintessence, or Ether.





13

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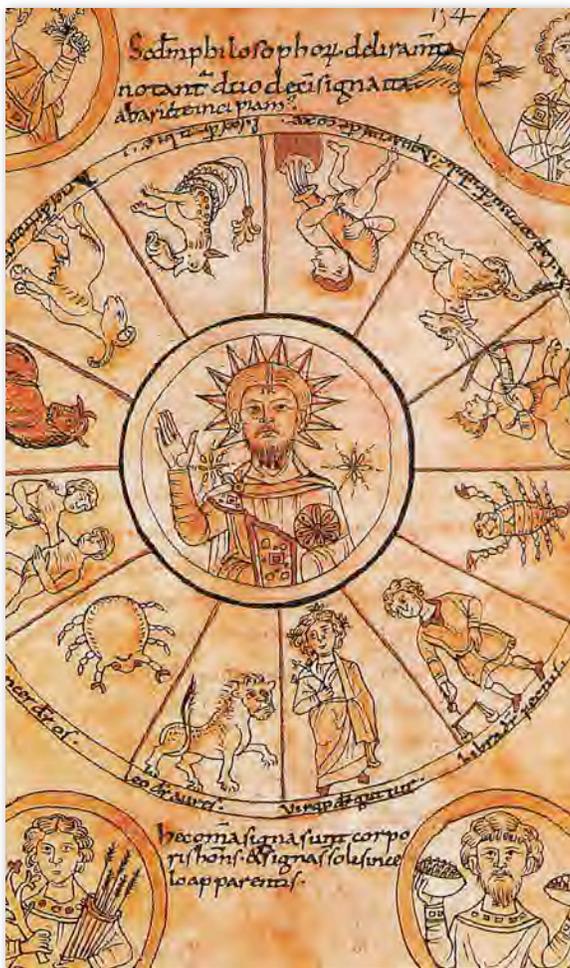
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Washington is like Zeus on Mount Olympus, or Ezekiel, riding the beams of the rainbow and the sun, the 'mount' or vehicle of the gods.



The Sun and the zodiac or ring of twelve. Correspondingly, Jesus had twelve apostles.

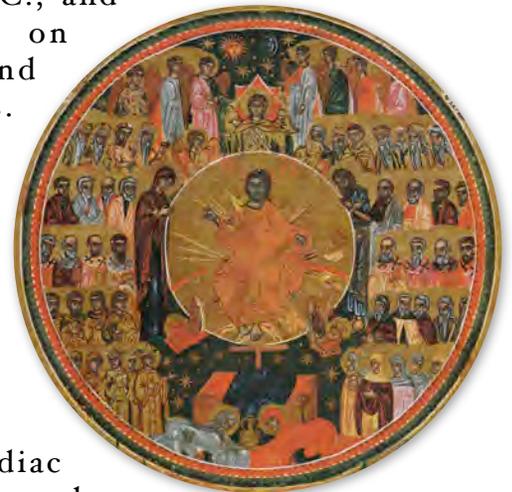
The thirteen points of the 'open' pentacle lead us to the thirteen maidens that surround Washington. They are thought to represent the thirteen original states. (The number 13 appears repeatedly in the United States; 13 colonies, 13 stripes, 13 stars on our original flag.) However, this is a heavenly scene not an earthly one. Each of these maidens has a star on her head. These 13 exquisite beings are star beings.

What, then, does this circle of star beings represent? Actual stars or constellations?

The zodiac is one possibility. There are 23 zodiacs on public government buildings in Washington, D.C., and

many more on monuments and interior rooms.

Perhaps we should not be surprised to find one concealed in Rotunda of the Capitol, THE public space in the Capital.



In Sanskrit, zodiac means the Road or the Way, i.e. to the stars. As our sun

(with the earth tagging along) journeys along this path, called the ecliptic, it crosses at least one group of stars in each of the signs of the zodiac. We typically think of twelve zodiacal signs; Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, and Pisces. However, there is actually a 'hidden' or lost 13th symbol of the zodiac; *Ophiuchus*, the Serpent Holder.

As of 2008, the Sun passes through Ophiuchus between November 30 and December 17. It is located between Aquila the Eagle, Serpens and Hercules, northwest of the center of the Milky Way. The eagle, the serpent, and Hercules, we have seen, appear repeatedly in the iconography of George Washington. The possible connection to this constellation must therefore be explored.



Asclepius.



Ophiuchus.



William Blake portrays Eve as Ophiuchus (or is she raising the kundalini?).

Ophiuchus has several important points of correspondence with our story. Some think Ophiuchus represents the Trojan priest Laocoön. Most, however, believe the figure represents the healer Asclepius, who learned the secrets of raising the dead and immortality after observing one serpent bringing another healing herbs. To prevent the entire human race from becoming immortal under Asclepius' influence, Zeus killed him with a bolt of lightning, but later placed his image in the heavens to honor his good works. Significantly, Ophiuchus is the only constellation in human form that resides in the direction of the center of our Milky Way.

Symbolists interpret the lifting of the serpent to mean that Ophiuchus represents transcendence. His story conveys the notion of resurrection. Interestingly, the Hebrew term “nachash” can mean serpent, but it can also mean “bright”, as in “shining.” In numerous traditions holy ones are described as shining or illuminated.

The ‘serpent’ or ‘mortality cure’ that is lifted by Ophiuchus may be equated with *kundalini*. The Rod of Ascleipus, the single serpent rising on a rod, represents this power and the constellation Ophiuchus. This is the rod of Moses.



In Acts 28:3 the apostle Paul is connected with Ophiuchus: “And when Paul had gathered a bundle of sticks, and laid them on the fire, there came a viper out of the heat, and fastened on his hand.” The serpent and the bundle of sticks accompany Liberty in the Capitol’s Statuary Hall. This could be interpreted to mean that she is standing between Ophiuchus and Aquila, the eagle. Or, if the viper that emerged from the Paul’s fire is interpreted as kundalini, then it is possible to interpret Liberty as the goddess of kundalini. It is important to note that Liberty stares at the statue of Clio traversing time upon her winged chariot (Merkaba). Recall, George Washington’s face is sculpted on this chariot.

Added together, it suggests that when we lift the serpent (kundalini) we transfigure into a shining one. We achieve cosmic Freedom. This is the ‘lost/forbidden secret’ of all the sacred traditions.

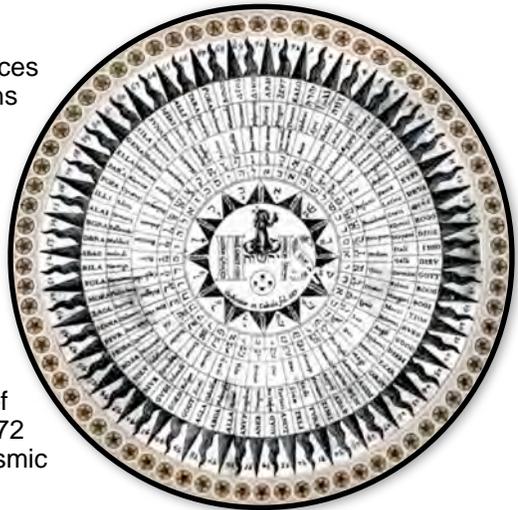


George Washington is sitting in a gate of 72 stars. This conceals an Astronomical Code. Graham Hancock and Robert Bauval say the number 72 is the preeminent number in understanding the Ancient Mysteries of the Heavens.

The circle or 'gate' of 72 stars that surrounds Washington affirms the *Apotheosis*' astrological connection. 72 represents the number of years on one degree of a zodiacal age. 72 stars x 5 points in each star = 360 points $72 \times 360 = 25,920$. This is the number of years it takes to the Earth to complete one precessional movement through the Zodiac.

72 is a powerful esoteric number with numerous correspondences in the Mysteries. 72 is the number of Mighty Kings and demons Solomon commanded into a vessel of brass.

Manly P. Hall's "The Secret Destiny of America" has an interesting interpretation of the 72 stones in pyramid of the Great Seal, which are stacked in 13 rows. He sees them corresponding to the 72 arrangements of the Tetragrammaton, or the four-lettered name of God, in Hebrew. These four letters can be combined into 72 combinations, resulting in what is called the Shemhamforesh, which represents, in turn, the laws, powers, and energies of Nature *by which the perfection of man is achieved*. Right, the 72 names of God correspond with with the 72 stars in the cosmic circle of Washington.



The 72 Buddhas seated within each of the stupas on the circular terrace of the main dome at the 9th century Meru temple of Borobudur in Java, Indonesia is a prime example of the same idea. These Stupas are arranged on the Meru pyramid (itself acting as chronomonitor of the 27 lunar mansions through which the Moon passes in one lunar year), in such a manner as to mark the 1° of precession shift of our planet within the 12 zodiac houses — 72 years per degree, 360×72 for the complete zodiac wheel (never mind the axiomatic 27/72).



Two additional layers of interpretation of these 13 star maidens are possible and vital to consider.

First, in AMERICA: A PROPHECY poet William Blake portrays Washington as looking to the East and seeking inspiration to found a new way of life. A bright fiery angel arises in the dawn sky who inspires the Americans to fight on and win. The text, also a poem, is a Masonic masterpiece, which Washington would have easily decoded. Blake tells how *the thirteen angels of the Masonic Council of Truth* appear to Washington *as a succession of bright flaming stars* in the East.

Then there is another Eastern way of looking at these 13 star beings. There is a tantra of Tibetan Great Perfection, for example, that says that the Great Perfection teaching did not originate on Earth. The teaching of Great Perfection is universal, say the Tibetans. They have possessed it since the beginning of Tibetan recorded history. It is acknowledged that it is likely not Tibetan in origin, because it comes from the primordial state itself and has no nationality and is omnipresent. The Tibetans claim it is taught in 13 star systems (or star colonies?) in addition to our own.



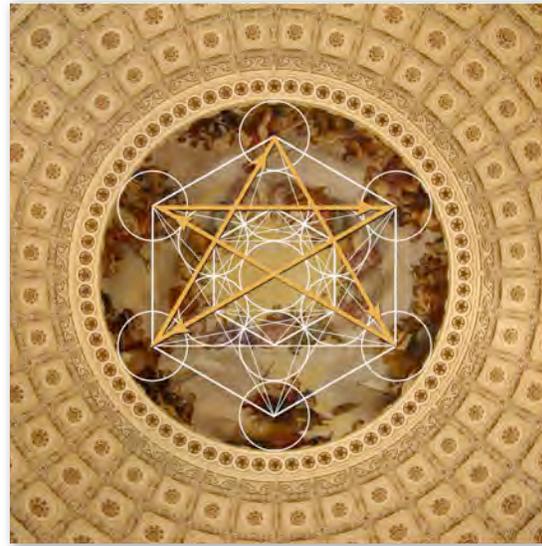
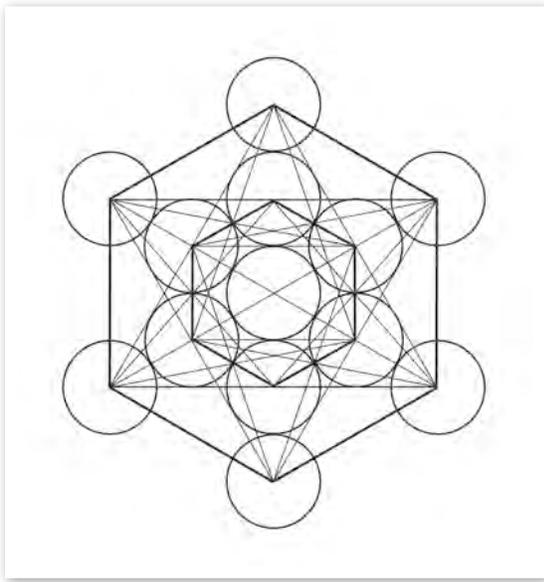
Considering Washington's portrayal matches that of Tibetan perfected ones dare we say it? Is Earth a colony in a "federation" of 13 other star systems where the Great Perfection is taught?

Two of the maidens hold a loft a banner expressing a cosmic ideal, "*E PLURIBUS UNUM*: OUT OF MANY ONE." 'That's certainly a suitable name for a federation of star systems.



Brumidi seems to have intuited this teaching. His painting certainly delivers a message of unparalleled hope that, one day, Earth and Sol, our solar system, will reunite with the other 13 star colonies of this federation.



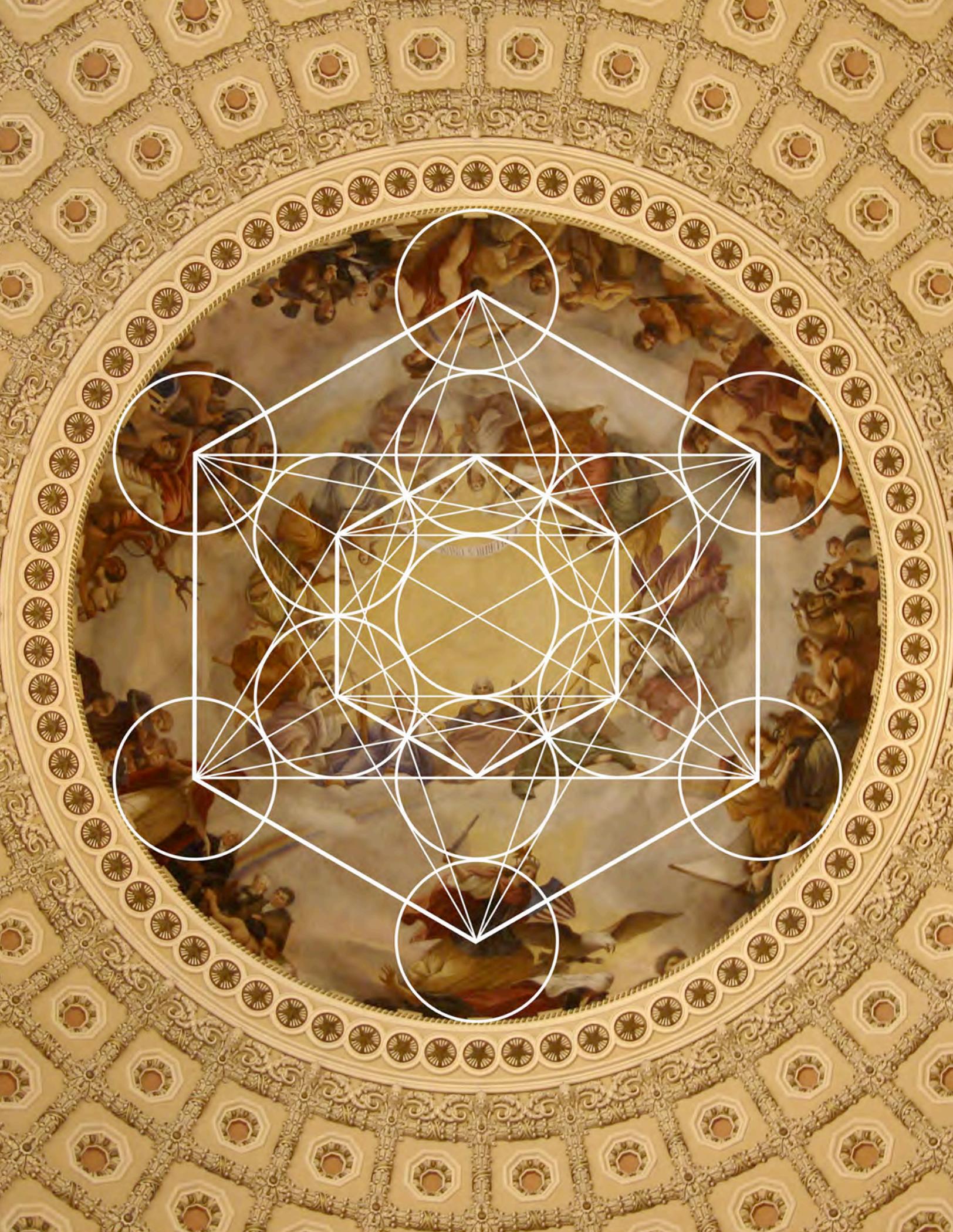


Thirteen circles form Metatron's Cube. It is a hexagram inside a hexagon, or a cube with in cube. The diagram, created by connecting the centers of all the circles in the form (two rings of 6, and one in the center) is said to function as a blueprint for the crystal structures of all carbon based life. In it we see the cube of space. The hexagram (six-pointed star, Star of David) is the symbol of the universe or Macrocosm. When the points of the hexagram are connected, we have a hexagon, and when the center point of the hexagram is connected we have the Cube. The symbol of the Macrocosm is formed by six circles of equal diameter centered around a central seventh circle of the same diameter. (The circle is a symbol of the female. The straight lines symbolize the male.) According to Dr. Case, the hexagram "is the key to all geometrical forms." If the six circles tangent to a central seventh were projected into three dimensions, it would be twelve spheres tangent to a central thirteenth. This is called Metatron's Cube or the Fruit of Life. When you look at this image, the eye is first presented with hexagons and hexagrams; then with triangles and rectangles.

The prominence of the number thirteen, the presence of the five elements of alchemy and the sacred geometry leads us to one final 'decoding' that includes all three *and* affirms the idea of the *Apotheosis* as a form of visual meditation or imagination gateway, an alchemical icon. On the top right and the next page, we present the *Apotheosis* with Metatron's Cube with 13 circles superimposed. Staring into it is thought to provoke a shift in consciousness.

Metatron's cube was discovered by the brilliant 13th century Italian mathematician Leonardo Pisano, better known as Fibonacci. It represents magic, alchemy and ascension as it contains 2-dimensional images of the five Perfect or Platonic Solids. The five shapes are named after Plato (c. 400 B.C.), who in *Timaeus* states that each of the Perfect Solids is related to one of the fundamental elements of earth (cube), air (octahedron), fire (tetrahedron) and water (icosahedron) with the fifth being the life force or *kundalini*, symbolized by the dodecahedron. Sacred geometers believe the Philosopher's Stone is found within these 5 shapes.

Fibonacci primarily worked for the royal families of Italy. He's famed for replacing the Roman numeral system with the decimal system and for discovering a series of numbers when he studied the Great Pyramid at Giza. The series, known as the Fibonacci series, is the sum of the two previous numbers 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144 into infinity. Dividing one number by the next after the eighth sequence yields $21/34 = .618$. This is the relationship of the height of the Great Pyramid to 1/2 its base. This ratio is known as the Golden Ratio. This ratio is found throughout architecture, art and music. It appears in Athena's Parthenon and in the works of such diverse artists as Rembrandt, Michaelangelo, Da Vinci, and Raphael. It is highly probable that Brumidi's training as an artist would have included instruction in these numbers, and possibly, Metatron's Cube.





In the Zohar, Metatron is a manifestation of Shekhinah (I:179b), the first “offspring” of the supernal union of God’s feminine and masculine aspects (I: 143a, 162a-b. Also see Scholem, *Origins of the Kabbalah*, p. 187).



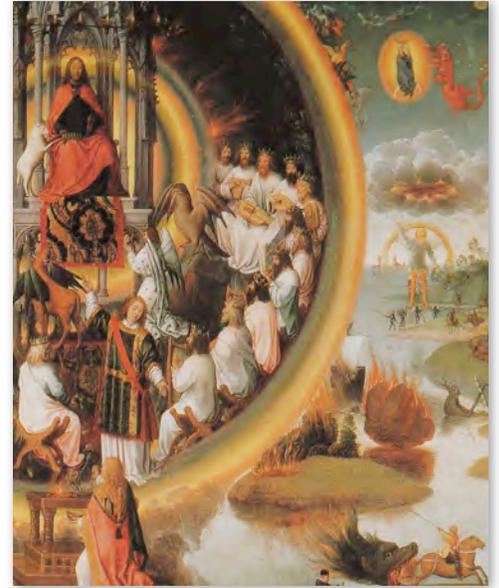
William Blake's *The Whirlwind: Ezekiel's Vision of the Cherubim and Eyed Wheels, of the Chariot-Throne of God*. Is this Metatron?

Metatron is an Archangel. According to one school of thought, he is Enoch, a man who lived before the Great Flood and who was taken to Heaven by God as a sole pure example of the pre-flood civilization (that was ultimately destroyed) and transformed into Metatron, explaining the mysterious passage "Enoch walked with God; then he was no more, because God took him away (Genesis 5:24 NIV). The name Metatron is thought to be Greek meaning *meta*-thronos, “beyond the throne” or Latin *metator*, “guide.” The ancient Greeks declare that Enoch is the same as Mercury, Hermes and Thoth.

In the mystery tradition of Judaism recorded in Kabbalistic legends, Enoch is said to have transformed from human into the Archangel Metatron after ascending to the Throne of God (where Washington sits) and having an ointment (elixir) rubbed over his body. In the Chronicles of Enoch, there is a passage about when Enoch first visited heaven, before his death and transformation. "Then the Lord said to Michael: 'Go and strip Enoch of his own clothes; *anoint him with oil*, and dress him like ourselves' and Michael did as he was told. He stripped me of my clothes, and rubbed me over with a wonderful oil like dew; with the scent of myrrh; which shone like a sunbeam. And I looked at myself, and I was like one of the other angels; there was no difference and all my fear and trembling left me."

This oil is the Elixir of Life that transforms Enoch into a radiant angel. It is the Philosopher's Stone.

Sitting next to God, Enoch was instructed in wisdom. He is unique in that he alone among the angels sits upon a throne, as does God, and he sees the Face of God. Using his skills as a scribe, he wrote three hundred and sixty-six books. At the end of these discussions, Enoch returned to Earth for a short time, to instruct everyone, including his sons, in all he learned. After thirty days, the angels returned him to Heaven. And then the divine transformation took place. This is a classic example of the ‘ascension of the prophet and the heavenly book’ motif.



In 3 Enoch Metatron-Enoch describes to Rabbi Ishmael how he lived before the Great Flood (the Atlantean civilization, some say) and was transubstantiated from mortal to angelic form. Ishmael tells us how he had ascended on high through seven halls or heavens, one within the other, to see a vision of the Merkaba (Divine Chariot or Throne of Glory). Enoch was lifted to heaven in one of these fiery chariots with fiery horses.

Under the direction of Michael and Gabriel Enoch grew in size until his body filled the whole universe (signaling a reversal of the “fall” of Adam). He sprouted 72 wings (for each of the 72 names of God), 36 on each side, and grew 365,000 luminous eyes (indicating he had become omniscient, symbolized by acquiring 1000 eyes for each day of the year). God made for him a garment of glory and clad him in it. In early traditions, this garment was considered a ‘light substance’ in which the inhabitants of the high heavens appear. It is a necessary condition for entering the high heavens (or the primordial states of E Pluribus Unum?).

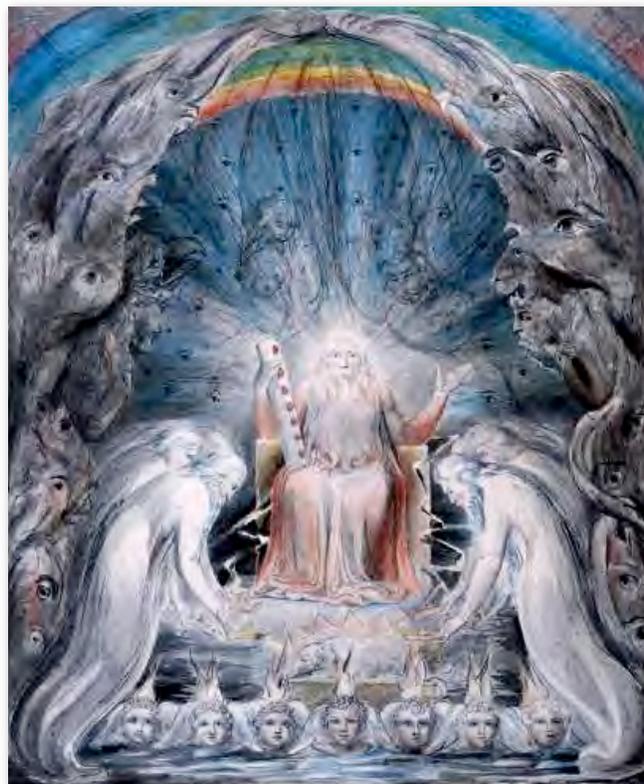
God then wrote the mystical secrets of creation on Enoch’s crown. Immense energy, beautiful sparks and fire emanated from him, says 3 Enoch. His material body turned into celestial fire -- flesh, veins, bones, all metamorphosed to glorious flame. (Some compare him to Elijah who ascended in a whirlwind that encircled his body). According to the Zohar, Enoch radiates the divine *Shekinah*, the divine *rainbow*. Finally, he is given a crown resembling the crown worn by God. A heavenly herald proclaims that from then on his name would no longer be Enoch, but Metatron.



It is apparent to us that 3 Enoch is a description of Enoch awakening kundalini, attaining the Great Perfection, the Rainbow Body and becoming the meta-human, Metatron.

As Metatron, Enoch's flesh becomes light and he takes on a new density in the heavenly realm. Brumidi is suggesting the same thing for Washington. The early Christian author, Origen, speculated that angels had a kind of material existence, but one that was "less dense" or closer to the original *material prima* from which they and the rest of creation were created. Since quantum physics tells us that our own seemingly solid reality is actually energetic or "idea-like," it should come as no surprise that the higher dimensions must also be experienced by their inhabitants as "physical." That means that what we regard as "thought" is perceived as "matter" in the higher dimensions.

Metatron is called "the Youth" in 3 Enoch, where it appears to mean "servant". As Enoch, he is identified as an 'elder' on Earth. The discrepancy in these terms suggests a 'graduation' along with an ascension. Enoch, the elder, was 'high' (spiritually advanced, pure) in the earthly world. He became 'low' in the higher heavenly realm, where he is perceived as a "youth" or a "beginner". He is assigned junior-level (from the heavenly perspective) tasks like attending the Throne (if such a task could be considered 'low'). In Merkabah literature, he appears as a guide to human adepts visiting heaven. (Another fairly common task.) Later in the story, Metatron earns his own throne. He is described as the High Priest in the heavenly Temple and is called the Minister of the Throne of Glory.



The Four and Twenty Elders Casting their Crowns before the Divine Throne, William Blake, c. 1803-5.

Enoch-Metatron is best known as a divine intermediary and a bridge. In the Talmud and Targum (the Babylonian version of the Talmud), Metatron is the direct link between God and humanity. The Zohar (*Book of Splendor*, an important book of Jewish mysticism) identifies Metatron as the angel that led the people of Israel through the 'wilderness' after their Exodus from Egypt (again referring to Exodus 23:21) to the land of milk and honey, and describes him as a heavenly priest. As noted, during the Exodus Moses parted the Red Sea with a rod. The Zohar associates this rod with the rod of Metatron, the caduceus. Again, the caduceus is the primary symbol of America and is a symbol of transformation and, perhaps, inter-dimensional travel.

The land of milk and honey, the Promised Land of Canaan, to which Metatron leads the Israelites is equated with the Egyptian *Aaru* or Field of the Blessed. The Egyptians make clear this is an otherworldly realm, and one parallel to our own. It is the infinite realm of the Blessed Immortals. From this perspective, when Metatron guides humanity to the land of milk and honey he is leading a spiritual journey or initiation 'out of the box' of this realm to another dimension; one where individuals transform into light beings.

If Metatron's Cube does indeed symbolize the Philosopher's Stone it is the lost symbol *and* the lost keystone of the Temple of Liberty, the U.S. Capitol. This would explain why the Metatron's Cube geometry fits so eloquently on the *Apotheosis of George Washington*, who it now appears, has become not just meta-human, but Metatron. We find support for this in Freemasonic literature.

In Scottish Rite Masonry, the thirteenth degree is called the Royal Arch of Solomon. It precedes the degree of Perfection. It tells how Enoch hid his cube in Solomon's Temple. Since the Capitol Dome is seen by Freemasons as a recreation of Solomon's Temple it is vital for us to consider this rite.

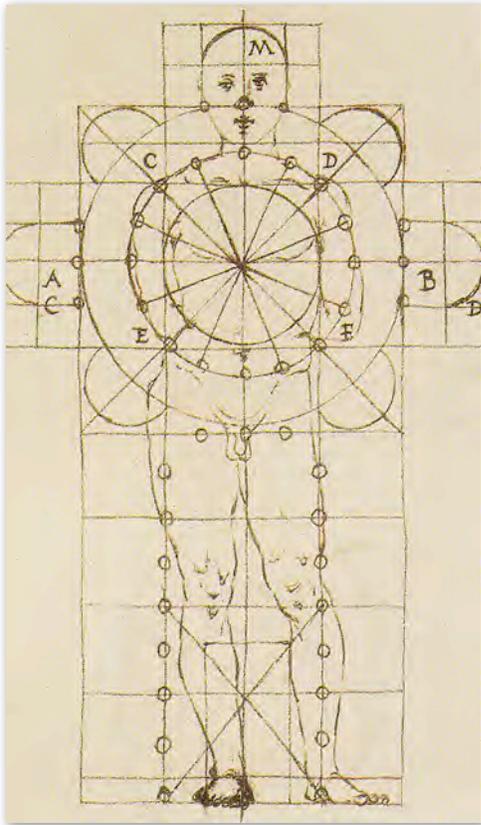
As the story goes, Enoch, after having been told of the impending Flood, excavated nine chambers or apartments in the Earth, each featuring an arch. (Arch could easily mean arc, ark, circle or bow, i.e. rainbow.) In the ninth or lowest chamber Enoch hid a white *cube* with an inset golden triangle on which was inscribed the True Name of God. There are different versions of the story, but the essence is that workmen preparing the site for the Temple (either Solomon's I or II), discovered the opening, climbed down to the ninth level and recovered the cube.

One school of thought has it that Enoch's lost cube *is* Metatron's Cube. We agree. We find it more than interesting that it can be discovered in the dome of the U.S. Capitol, the recreated Solomon's Temple.

This school of thought further has it that, in addition to being a domed building, Solomon's Temple is also a template for the human brain. When the 9 original French Knights Templar excavated 'beneath' Solomon's Temple (c. 1100 AD), so this interpretation holds, they were actually probing the human unconscious in search of the "treasure" of the Temple (the expanded consciousness of the human mind). With this discovery they returned to France and immediately set about building ethereal cathedrals as "vessels of divine light" and places of alchemical union with this light.

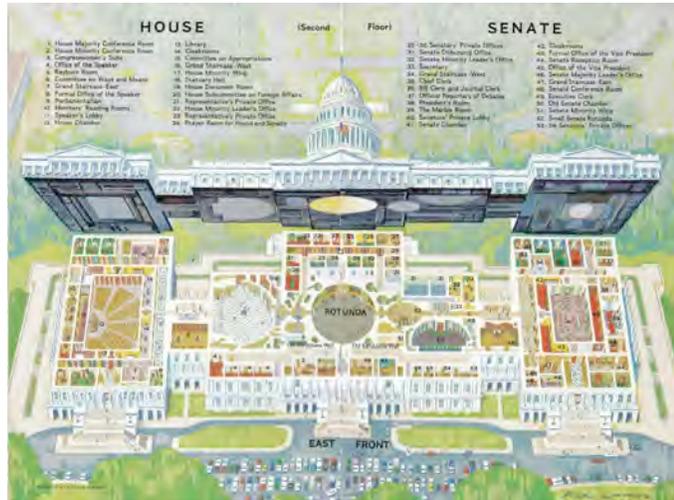
We believe the Philosopher's Stone is the Stone of Jacob and the twelve tribes of Israel. It is the Holy Grail shared by Jesus at the Last Supper with the 12 apostles. It is the 12 circles that orbit Metatron in the book of Enoch, when God gave Enoch a job and changed his name to Metatron. It is the 12 circles of Metatron's Cube that tangent the 13th. The repetition of the number 12 is intentional. In addition to the twelve signs of the zodiac, it references the twelve cranial nerves; the Olfactory, Optic, Motor Oculi, Trochlear, Trifacial, Abducent, Facial, Auditory, Glosso pharyngeal, Pnumogastric or Vagus, Spinal accessory, and Hypoglossal.

The evidence for Solomon's Temple having a neural corollary is given when Enoch arrives in the realm of the blessed in 3 Enoch. A group of high angels greet him and say, "What smell of one born of woman and what taste of a white drop (is this) that ascends on high." This white drop has been interpreted as semen. However, given that kundalini/the Philosopher's Stone is also imagined as a white substance and that this is an ascension story, we think it should be given equal consideration. In our opinion, the 'milk and honey' of the Promised Land are esoteric brain secretions (oils) and other ointments found in the spinal cord, in the nerves of the body that alter our consciousness and enable us to see the dimension of the Blessed and transmute the human body into the Rainbow Body. These oils raise from the tomb of the solar plexus, through the Rotunda or heart center, to the cerebrum (head or dome). They open Freedom's Gate.



Blueprint of a basilica based on the measure of a human figure.

The ancients divided their temples, public buildings and the like according to the structure of the human body. This was based on the belief that God himself gave the whole machine of the universe the symmetry of the human body. The U.S. Capitol follows these same principles. The House of Representatives is the lower portion of the body. The Rotunda is the heart. The Senate is the head.



U.S. Capitol drawing courtesy of the U.S. Capitol Historical Society.



The House is the 'gate' through which the transformed rise.

Now that we have recognized the alchemical and transcendent nature of the *Apotheosis* and the Capitol Dome we conclude with a question: how can we reach the same state as Washington? One answer we propose is to embrace the *Apotheosis* as an alchemical icon. Imagine it as a 'doorway' or a 'portal'. Saturate your body with the heavenly energy it potentially transmits.

For another answer we turn to Joseph Chilton Pearce, author of *The Biology of Transcendence*. Pearce wondered why we as humans seem stuck in a culture of violence and injustice. How is it, he wondered, that we can recognize the transcendent ideal represented by figures such as we have seen in this book -- Jesus, Enoch, Washington -- and yet cannot seem to reach the same state. Pearce looked at current biological understanding of our brain organization to address how we can transcend our evolutionary capacities and limitations. This latest research identifies four neural centers of our brain, plus a fifth, in our heart.

To us, these five centers appear to be another reflection of the 5 elements of alchemy. The bottom line of this research says that the heart has its own intelligence and it is love. When we shift our attention to our heart, and create and hold for a few moments in our imaginations a loving event, this creates a bridge between the heart and higher brain structures. The first step to activate is to learn to forgive and this requires being willing to see God in *everything*. This is the alchemical mindset required to transfigure. It will make all things new. It is perhaps best expressed by the alchemist, Paracelsus, who wrote: "Man is not a body. The heart, the spirit, is man. And spirit is an entire star, out which he is built. If there fore a man is *perfect in his heart*, nothing in the whole light of nature is hidden from him.

This returns us to Egypt where the heart was the primary center of dimension-shifting transformation and cosmic freedom. It was against the feather of Maat, the Egyptian goddess of cosmic order and truth, that the heart is weighed in the Book of Coming Forth By Day, and if the scales balance then the deceased may enter the "Field of the Blessed" and enjoy the afterlife.

May we suggest that the next time you're in the Rotunda that you'll take a moment to stand on the gold dot in the center of the Dome. Shift your attention to the area of your heart. Recall a joyful or loving moment in your life. Take a moment to see God in everything around you. Then, look up to George Washington and give him thanks for creating Freedom's Gate. We feel sure you'll get a response in your heart.

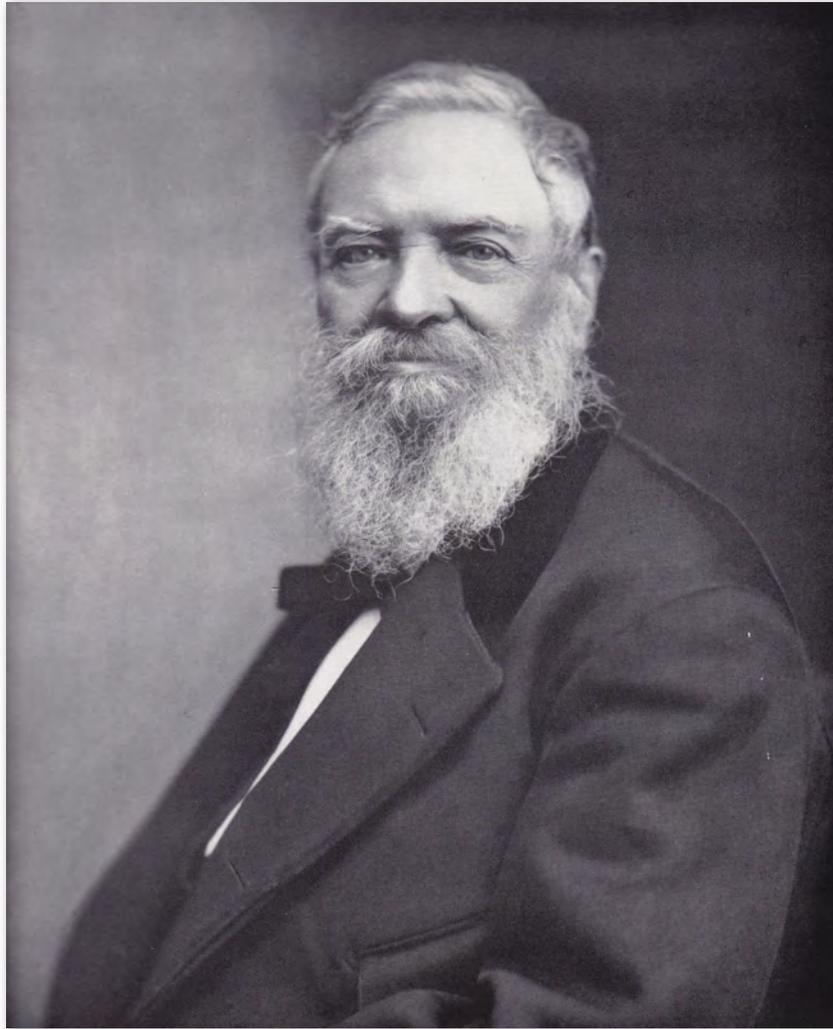


CONCLUSION

In the two centuries since the death of George Washington an effort has been made to deify him in the U.S. Capitol, the Temple of Liberty. Members of this Temple in positions of power have allowed, and even promoted, a non-historical Washington. The ‘other’ Washington is a deified human who came forth from the tomb of history, rose through Freedom’s Gate, and now lives among the stars with his fellow gods. *E Pluribus Unum.*

What does the *Apotheosis of George Washington* mean? Is it simply an artifact of the mid nineteenth century mind-set in which it was normal for figures such as Washington to embody the attributes of the gods? Or is it more? Will future generations remember Washington along with Elijah, Jesus, and others, who transformed into god-men or were transformed by men into gods? What are the social implications of such a portrayal of the Founding Father as a Savior figure? We cannot answer these questions, but hope that others will be inspired to pursue them.

Our additional hope is that visitors to the Capitol will look up to Washington in the *Apotheosis* and take to heart the notion that, they too, can transform. America is the place where all things, even metamorphosis into beings of light, are possible.



Constantino Brumidi, the “Michaelangelo of the Capitol,” spent his last years painting in the frieze that encircles the dome of the Capitol. His daughter, Elana, was allowed to leave Italy in 1870. She visited her father in Washington, D.C. in 1870. He gave her a tour of his masterpiece, the U.S. Capitol.

Brumidi was 72 and white-haired when he began painting the frieze. His death occurred at 6:30 a.m. on February 19, 1880, at his home at 921 G Street, N.W., a three-story brick house owned by his former wife, now Lola V. Walsh, who was also the model for “Freedom” in the *Apotheosis*.

In 1919, two crates he had placed in storage a year before his death, were discovered at the National Savings & Trust Co. They held twenty-seven oil paintings, including the final oil sketch for *The Apotheosis of Washington*, which were sold at auction in 1925.

On July 1, 2008, President George Bush signed into law a bill authorizing the posthumous award of a Congressional Gold Medal to Constantino Brumidi.

APPENDIX



First sketch for *The Apotheosis of Washington*, c. 1859. 33 maidens surround George Washington.



Second sketch of *The Apotheosis of Washington*, c. 1859. Brumidi kept 13 maidens, but now places 33 stars over them Washington on a rainbow.



1. The Sacred Number 33 and the Capitol

In Constantino Brumidi's first draft of the *Apotheosis* he surrounded George Washington with 33 Maidens. In his second draft Brumidi painted 33 stars over 13 Maidens.

The Number 33 is symbolically used throughout history to represent a position of High Spiritual Achievement. Washington was a 33rd degree Mason.

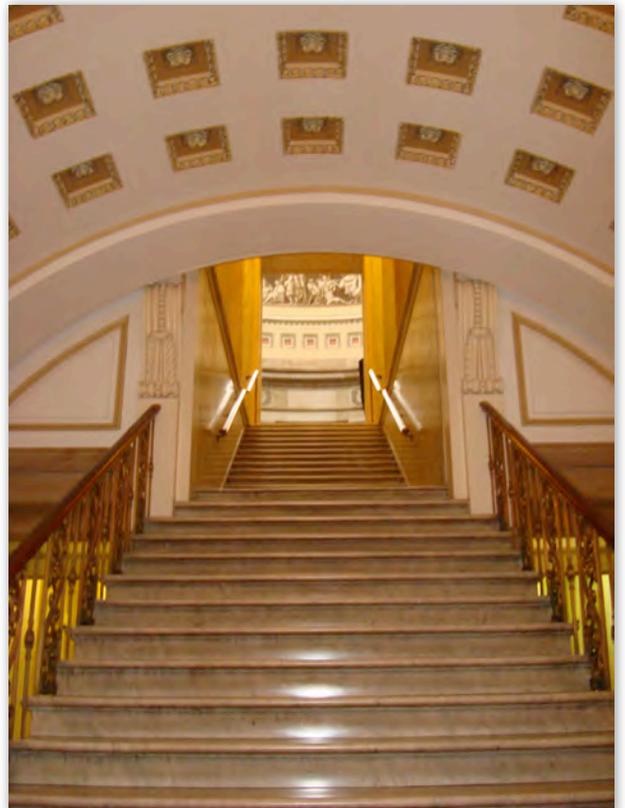
33 was the age of Christ when he died on the cross and rose from the dead.

33 is the number of degrees in the Rites of Freemasonry, 33 is the highest degree.

33 is the age Muslims believe we exist in Heaven eternally. In heaven you will be 33.

33 is the number of Vertebra in the human spine. The Spine is the stairway to Heaven.

33 is the number of steps the newly inaugurated president scales as he enters the Rotunda.



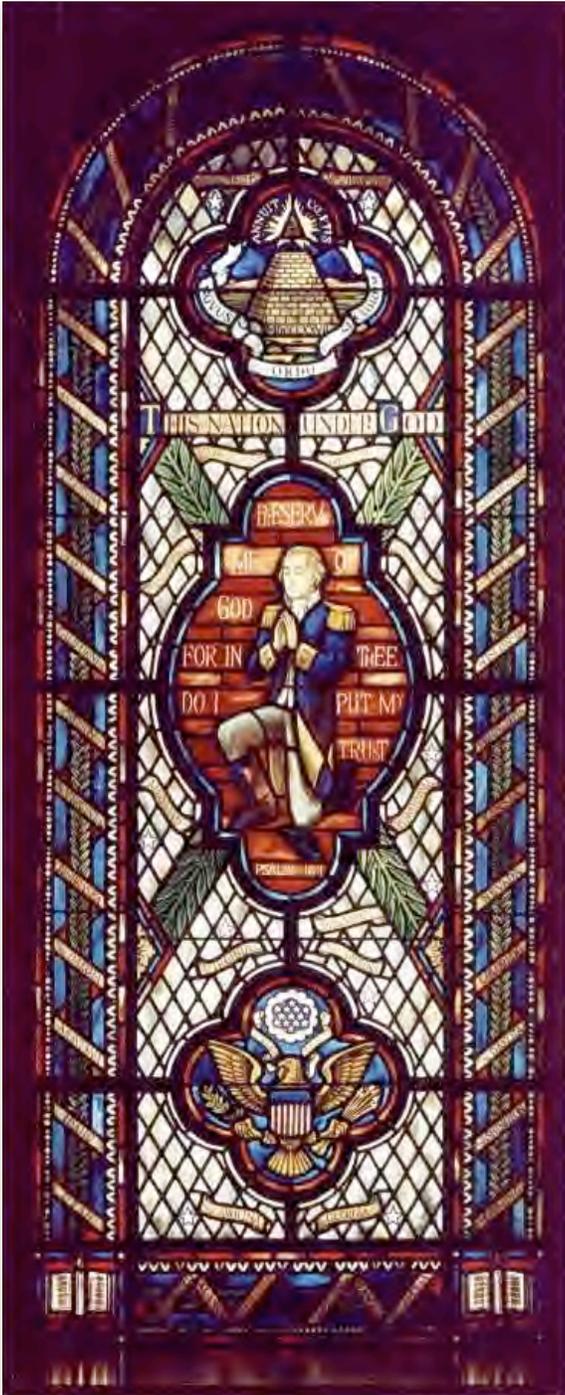
2. George Washington praying in the Congressional Prayer Room

Near the Rotunda of the Capitol there is a room set apart for prayer. It is not a room for religious assemblies, nor for any other public use. Its only purpose is to provide a quiet place to which individual Senators and Representatives may withdraw a while to seek Divine strength and guidance, both in public affairs and in their own personal concerns. It was opened in 1955.

The public is not allowed in this room. Nor is photography. A pamphlet made available by the office of the Architect of the Capitol provides the details of the room. The single window speaks of that religious faith which has always been a part of the greatness of our Nation. The central figure is of the kneeling Washington, reminding us of the words from his First Inaugural:

" . . . it would be peculiarly improper to omit in this first official act, my fervent supplications to that Almighty Being who rules over the universe, who presides in the councils of nations, and whose providential aids can supply every human defect, that His benediction may consecrate to the liberties and happiness of the people of the United States, a Government instituted by themselves for these essential purposes, and may enable every instrument employed in its administration to execute with success the functions allotted to his charge."

In the medallion, immediately surrounding the central figure, woven into the ruby glass, is the text from Psalm 16:1, "Preserve me, o God: for in Thee do I put my trust." Above and below are the two sides of the Great Seal of the United States. Above is the pyramid and eye with the Latin phrases, "Annuet Coeptis" (God has favored our undertakings) and "Novus Ordo Seclorum" (A new order of the ages is born). Below is the Eagle, "E Pluribus Unum" (One from many). Under the upper seal is the phrase from Lincoln's immortal Gettysburg Address, "This Nation Under God."





Noah's Thanksoffering (c.1803) by Joseph Anton Koch. Noah builds an altar to the Lord after being delivered from the Flood; God sends the rainbow as a sign of his covenant (Genesis 8-9)

3. The Sacred Number 40 and the Capitol

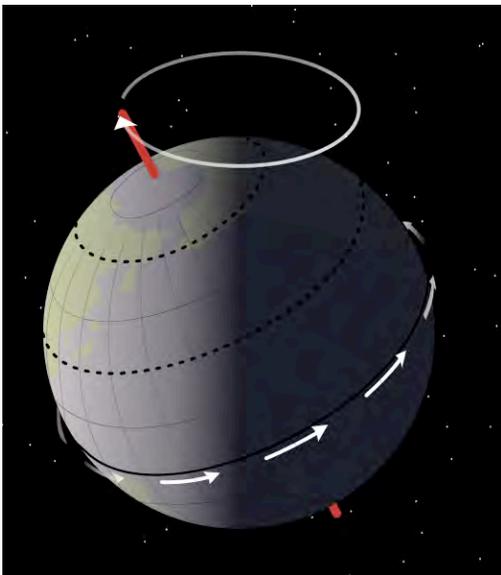
The number 40 is significant in Jewish, Christian, Islamic, and other Middle Eastern traditions.

- "Forty days and forty nights" describes the period for which rain fell during Noah's flood.
- "Forty days" was the length of the period that the twelve spies explored the Promised Land (Numbers 13).
- "Forty years" was the length of Israel's wandering in the wilderness. This period of years represents a generation, that is, the time it takes for a new generation to arise.
- 40 lashes is one of the punishments meted out by the Sanhedrin (in actual practice, only 39 lashes were administered).
- Jesus was presented at the Temple forty days after his birth.
- "Forty days and forty nights" was the period Jesus spent fasting in the wilderness, after which he was tempted by Satan.
- Forty days was the period from Jesus' resurrection till his ascension into heaven.
- In modern Christian practice, Lent is the 40 days preceding Easter.
- The dead are usually mourned for forty days in Muslim cultures.



The ring or 'stargate' of 72 stars around the *Apotheosis of George Washington*. 72 stars x 5 points in each star = 360 points. $72 \times 360 = 25,920$, the number of years it takes to complete one precessional movement through the Zodiac.

4. The Sacred Number 72



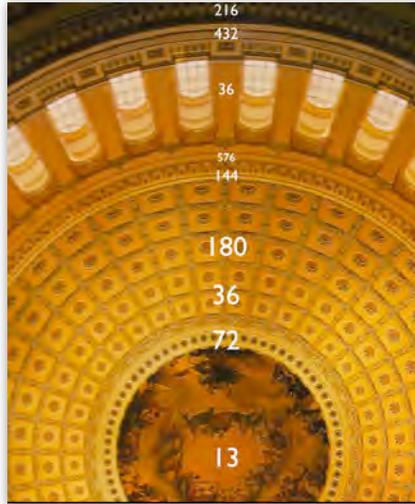
Like a wobbling top, the Earth gyrates in a circle once every 25,920 years. This is called precessional movement. As the Earth slowly wobbles, it changes the position of the stars in the sky very slowly over long periods of time. This is extremely important if you are an astronomer or astrologer. The code number to remember in precession is 72. The reason 72 is so important is because in 72 years the stars in the heavens will shift one degree. 72 years equals one degree of change.

When Muslims die, they receive 72 Virgins in Paradise.

Jesus was in the tomb three days = 72 hours.

Metatron led 72 princes and had 72 eyes in his wings.

At Borobudur in Java, 72 Buddhas seated in 72 stupas ring the temple.



5. The Sacred Meaning of the Numbers in the Dome

Many sacred numbers are represented in the architectural features of the Dome's elaborate detailing. These numbers are found in the rings encircling the Rotunda. To esotericists these numbers have deep meaning. They create frequencies of harmony and proportion that balance and tune the Dome, creating what is known as a sacred space, a spot where human and divine can commune.

216 $6 \times 6 \times 6 = 216$

The total number of corner-angle degrees on the surface of a cube is 2160.

The years of a Zodiac Age are also 2160.

GOD IS WITHIN THE BODY, in Gemetria = 216

216 is the period of Pythagorean metempsychosis.

432 a gematrian number meaning "consecration".

432 is a mythical archetype

4,320,000 years is one "Day of Brahma," that is, one vast cosmic cycle.

36 If we take the number 36 and add each number from 1 to 36 the total is 666

The number of 36 was the highest oath for the Pythagorean.

576 The breath of Life in Greek is Pneuma, it's esoteric number is 576

144 Esoterically, it is thought to be associated with the concept of "light".

The way that light travels in space is a 144 decimal harmonic (144:144)

The measurement, in cubits, of the wall of New Jerusalem

144,000 (those having a "heavenly hope") will reign with Christ in heaven,

180 the number of degrees a person must turn to make a different choice

36 According to the Midrash, the light created by God on the first day of creation shown for exactly 36 hours

The Torah commands 36 times to love, respect and protect the stranger.

72 The number of years to complete one house of the zodiac

72 Names of God in the kaballah.

13 there are 13 major joints in your body. There are 13 lunar cycles in a solar year, the moon travels 13 degrees across the sky every day. There were thirteen participants at the Last Supper.

6. The Sacred Number 260 and the Capitol



$$13 \times 20 = 260$$

These are the numbers of the Aztec/Mayan Tzolkin Calendar painted by Brumidi in the frieze of the Rotunda. The Tzolkin describes the energies of creation moving through cycles within cycles, based on a 13:20 ratio. One round is 13 tones and the other round is 20 glyphs or days. As the wheels turn, the 13 tones and 20 glyphs match up producing a unique energetic signature for each day, for 260 days.



$$13 \times 20 = 260 \text{ days}$$

13 tones on the inner dome,
20 glyphs on the outer dome create a wheel of time 260 days long.

260 days is the amount of time it takes for gestation of a human being.

The Aztecs had discovered a time cycle for our evolutionary processes.

They had 13 months which were 20 days long each on their calendar.

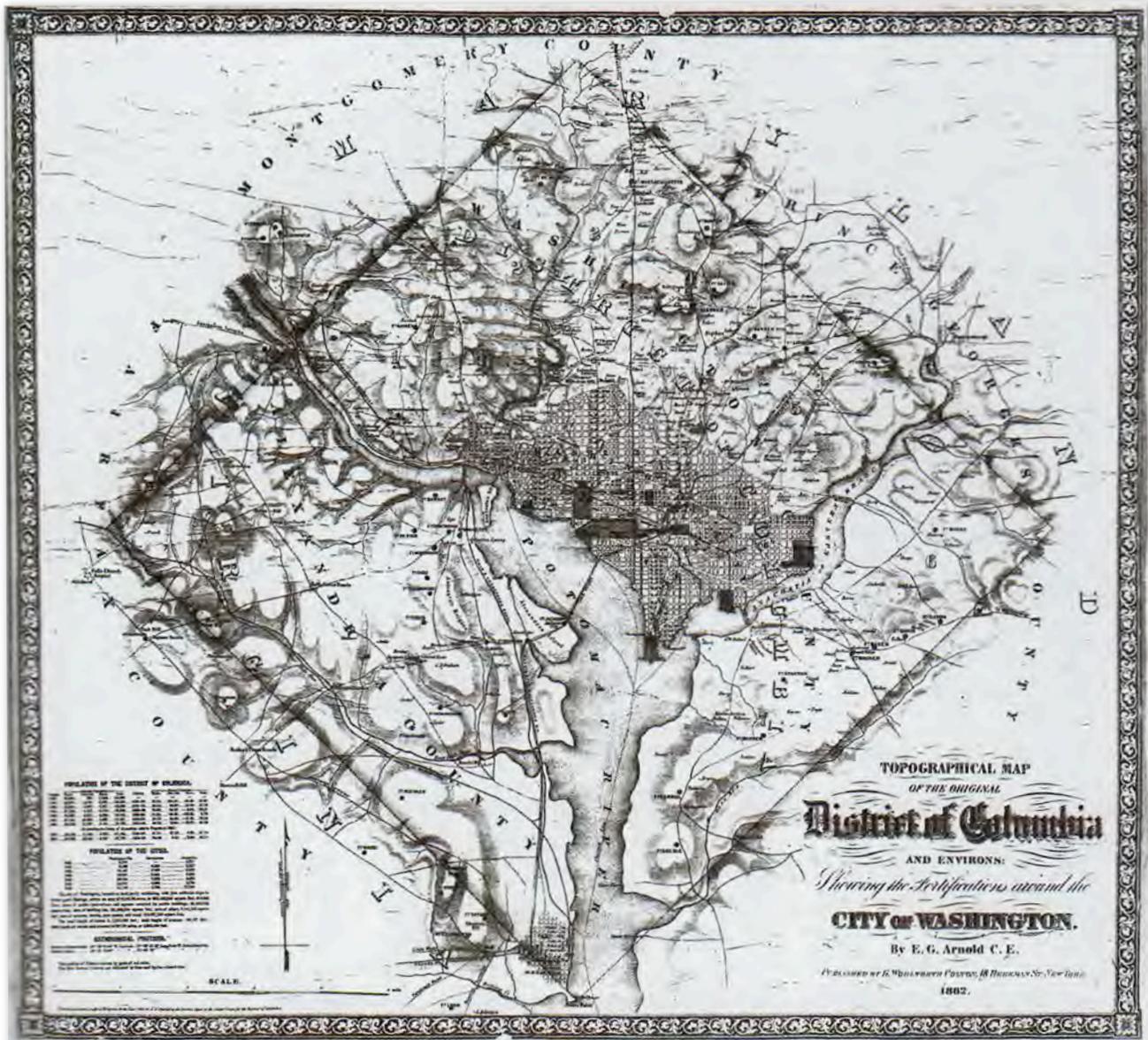
They had 20 weeks each 13 days in length.



The numbers 13 and 20 are the key numbers to the Tzolkin calendar, which is a description of human conscious evolution.

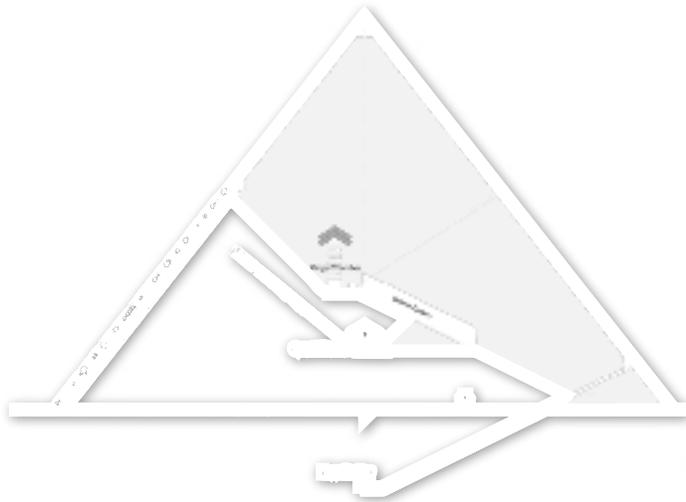
Through this symbolism one can say the Rotunda's frieze symbolically describes the evolution of human consciousness.

The sacred number 260 is repeated in the original layout of Washington, D.C. on the next page.



Washington, District of Columbia.

The original layout in the form of a square was placed between the states of Virginia and Maryland. The 'Virgin Mary Land'. D.C. was to contain 260 square kilometers of Land. 260 is the number of days in human gestation, and 260 is the magic number of the Tzolkin calendar.



7. The Stacked Chambers

There are three arched or Curved Ceiling Chambers in the 180-foot tall main tower structure of Solomon's Temple. The upper chamber or "sky chamber" was overlaid with gold. The Great Pyramid also has three main chambers: The Subterranean Pit, the Queen's Chamber and the King's Chamber. The U.S. Capitol has three stacked chambers: Washington's Tomb, the Crypt, and the Eye of the Dome/sky chamber.



8. Corn, Oil & Wine

King Solomon gave corn, wine and oil to the builders of the Temple as a reward for their labors. At the dedication of the new United States Capitol building in Washington, D.C. on September 18, 1793. President George Washington stands in front of a crowd dressed in his Masonic apron as he taps a gavel on the Masonic cornerstone of the Capitol. He then covers the cornerstone with corn, oil, and wine, Masonic symbols of consecration, and dedicates the building "in the thirteenth year of American independence . . . and in the year of Masonry, 5793" (Bullock 1996, 137). America's first President is acting like an ancient priest as he consecrates the country in the name of Freemasonry. The use of corn, the symbol of nourishment, oil, the symbol of peace and light, and wine, the symbol of joy, consecrates the building as a "lodge" intended to serve mankind. In Christian symbolism, corn (bread) and wine appear in the Eucharist and symbolize the body and blood of Christ, who was anointed with oil by Mary Magdalene. The three substances symbolize Christian initiation.



Details from Washington's Masonic casket strap.



9. War and Peace: Jachin and Boaz

The main entrance to the Capitol is through the Columbus Doors, also called the Rogers Doors or Rotunda Doors. They're 17 feet high and weigh 20,000 pounds. Above the semicircular tympanum is a bust of Columbus, surrounded by rays and oak leaves. The Architect of the Capitol says this signifies his *rising to glory* (light body?)

Flanking the Rotunda Doors are marbles statues of War and Peace executed by Luigi Persico in Italy. They arrived at the Capitol in 1834 and were placed in niches on the east front portico, flanking the doors to the Capitol Rotunda.

The Rotunda is the holy of holies of the Capitol Temple, which we have proposed, is Solomon's Temple. We think it highly likely that, to the Masons who constructed the Capitol, War and Peace would not only signify the archetypal energies of male and female, but also, and more importantly, they would have seen them as personifications of Jachin and Boaz, the twin pillars that flanked the entrance to Solomon's Temple.



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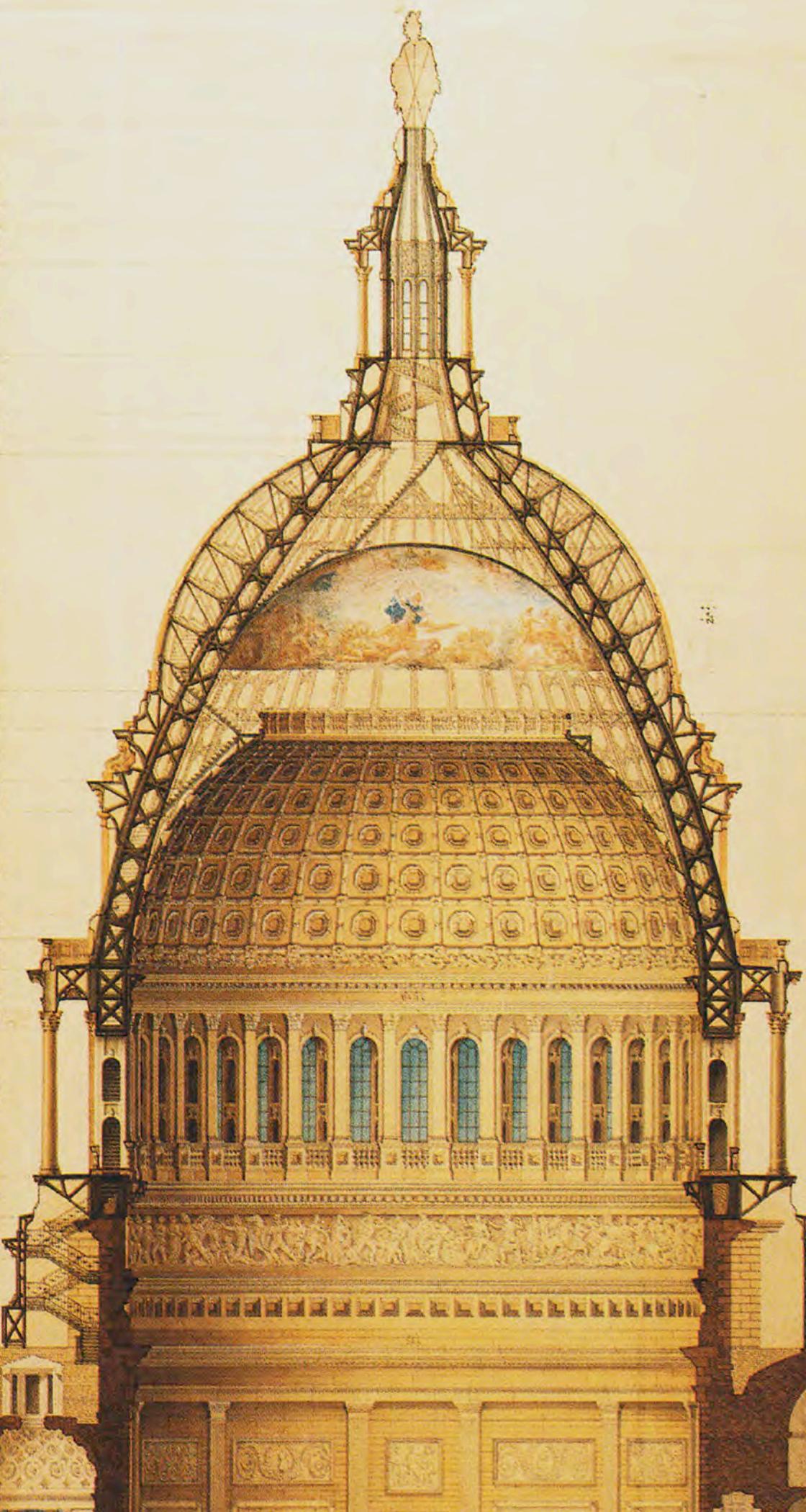
www.doctormarksgray.com

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264

TRACCIATO DI MONTANA TO TOP OF BACCHISTARCA 187.5
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