



Sarcophago degli Sposi (6th C B.C.)
Villa Giulia Museum, Rome



High Altar Balastrade Gate
Chiesa del Gesù, Rome

Jesuit Temples, Jesuit God

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Side Altar in Rome



IHS Sunburst Tropaion
Chiesa del Gesù, Rome

Jesuit Temples, Jesuit God

In the days of Constantine I (emperor 306-337 AD), who was both Emperor and Supreme High Priest (*Pontifex Maximus*), the one million people of Rome had access to 42 temples, each devoted to a particular divinity, four pagan basilicas (*Aemilia*, *Constantiani*¹, *Iulia*, and *Ulpia*), and one pantheon with its own attached basilica (*Neptuni*) dedicated to all the gods or nature itself as some modern historians say.

The Basilicas

The word “basilica” is derived from the Greek word *basilicos* meaning “imperial”. In Pre-Catholic Rome, the four basilicas were rectangular public buildings with a large open hall flanked by side aisles or bays marked by colonnades overhung by vaults. When used for judicial purposes, the magistrate usually spoke from a raised platform (dias) in a domed apse at the far end of the basilica. A lavish example of this architecture is the Basilica of Neptune attached to the Pantheon. The reconstruction of the Pantheon and the ancient city surrounding this area is shown in Figure 1.

The Pantheon

At the confluence of two streams, *Aqua Sallustiana* and *Annis Petronia*, in a marshy area called *Palus Caprae*, it was believed that the mythical founder of Rome was transformed into a Hero and carried off into the heavens by the god Mars. To commemorate this mythical event, a small temple was initially built on the site by Marcus Agrippa (63 BC-12 BC), Emperor and *Pontifex Maximus*, in 27 BC. Later in 126 AD, this temple was completely rebuilt by Hadrian (emp 117-138), Emperor and *Pontifex Maximus*. This phenomenal and awe inspiring structure has remained since the day it was completed--the largest self-supporting dome in the world with an internal drum diameter of 43.2 meters (142 English feet or 150 Roman feet). The dome is constantly open to the elements via a 9-meter (30-foot) diameter oculus at its pole, which is 43.2 meters above the floor—the same dimension as the diameter. The Pantheon (Greek for “all gods”) was set apart and dedicated to Jove and all the 30,000 gods known to the Romans. (It may be noted that the earlier Babylonians recognized only 5000 gods, however, some references say that the dedication was only to the 12 Olympian gods of classical Greece.) So pagan was this temple, that the early Catholic emperors forbade its use for worship. That policy changed when Pope Boniface IV (pope 608-615), who had the title of Supreme High Priest (*Pontifex Maximus*), as did all Roman emperors before 378 AD, established the Feast of All Saints Day on 1 November 609, thus replacing Jove and all the gods with an ever growing pantheon of Catholic saints. When this temple was renamed *Santa Maria ad Martyres* (St. Mary near the Martyrs), it became the ultimate

example of syncretization—the compromising of Christianity to adopt and to usurp pagan practices for the purpose of gaining converts. By adoption, the pagan practice of praying to multiple gods now became catholicized by praying to multiple saints. By usurpation, the pagans would now have to enter a Catholic temple to continue the practice of praying to the gods now saints.

Pontifex Maximus

The term “*Pontifex Maximus*” literally means “supreme bridge builder” from *maximus pons facio*. The early emperors were considered priest kings in two senses: 1) They guarded the all important bridges over the Tiber leading to Rome, and 2) they were guardian and mediator on the bridge between this life and the next. Hence, they had the keys for Heaven and Earth and wielded a sword over this life and the next. The Etruscans and the early Romans symbolized this authority by the two-fingered salute (two fingers up and three down). The present papal salute with two raised fingers telegraphs this message and another which will be discussed later.

Etruscan Influence on Rome

Much of what can be called fundamentally Roman is of Etruscan origin. The Roman arch, for instance, is actually an Etruscan arch. Funerary art on Roman sarcophagi come directly from their Etruscan predecessors not only in form, but in concept. Etruscan reliefs depicted the soul as having won the right to paradise by works. The early Romans faithfully embodied this motif as did the emerging Catholic Church in a later period. Art in the earliest Roman catacomb (*Catacomba di Domitilla* owned by consul Flavius Clemens in 95 AD) has many examples of wall and funerary art in the ante-chamber depicting the Etruscan two-fingered salute later used in Marian and papal contexts. Further Etruscan influence is seen in their Madonna and child (*Mater Matuta*²) who along with the Egyptian Madonna and child (Isis and Horus) became forerunners of the *Magna Mater* (Great Mother) whose allegiance was fulfilled by the Virgin Mary in the Catholic Church. Etruscan art featured the anthropomorphization of the sun god (human face or mask representing Horus), while their priests laid the foundation for the Julian Calendar, and their architecture produced the Capitoline Triad Temple dedicated to Jupiter, Juno, and Minerva.

Origin of the Roman Temple

The Latin word “*templum*” took its meaning from Etruscan divination. Originally the Etruscan word for “temple” defined an area of the night sky the priest used for the interpretation of omens. Later it came to mean the ground consecrated to the gods for

this purpose. At first these areas were like “high places” (*bama* in Hebrew) described in the Bible, open areas sometimes with stone markers (like Stonehenge) or surrounding walls and usually with altars. Finally the edifice defined the temple which theologically was the dwelling place of the god, the repository of his image, and locus of liturgy for the cult of the god. Later Catholics applied this same theology and use of liturgy to their own *templa* (temples). A temple showing both Greek and Etruscan influence is *Templum Nympharum* shown in Figure 1. It is a six-column (hexastyle) main porch peristyle (peripheral colonnades) aligned on an East-West axis, set on a stepped platform (stylobate) with a complete sloped roof (cleithral). This architecture was later used to create the core or central nave of Catholic basilicas and cathedrals.

Catholicism

Catholicism differs from Christianity as Zionism differs from Judaism with one notable exception. Zionism seeks the creation of a national state in Palestine where its citizens are free to come and go. Catholicism seeks a universal state with headquarters in Jerusalem—a world-wide religion united to the reigning dynasty where its citizens are not free to practice another religion or flee to a place of refuge to do the same. While it can be argued that much of Zionism is Biblically based, the two keys of Catholicism can only be found negatively in the One-World Church and Government of Revelation 17 and 18.

Between 66 and 135 AD, the Jews revolted against the Roman Empire in Mesopotamia, Cyprus, Syria/Palestine, Aegyptus, and Cyrenaica. These rebellions were quickly put down and victory arches commemorating the events were erected in Rome. When peace settled in 135 AD, the three million Jews throughout the empire were given the freedom of religion and exemptions from military service.

Christians as a block never revolted and yet history records that they were persecuted. Why? In 61 AD, Luke wrote in Acts 28:31 that Roman evangelism was proceeding peacefully and unhindered. Yet Roman historians show from Tacitus (Ann.15.44) that persecution began ten years into Nero’s (emp 54-68) rule in 64 AD. By 64 AD, the Christians were in such ill repute that Nero thought it plausible to blame the burning of Rome on this despised group. From Suetonius (*Nero 16*), it is clear that the name alone (*nomen ipsum*) of “Christian” was punishable. In the play *Centunculus*, mimes and pantomimes ridiculed Christians. Suetonius also wrote in *Domitilla 12* that uncircumcised Christians claiming Jewish privileges when discovered brought on a general persecution.

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A more important indication of what set Roman teeth on edge can be gained by understanding why the near contemporaneous cults of the Bacchanals and Druids were persecuted and banned. Their priests performed secret rituals and controlled their followers at the expense of public law, i.e. they were a law unto themselves. This, then, is one key to the persecutions. (The other key was Satan's resistance to the immutable law of the God of Abraham, Isaac, and Jacob embodied by the risen Savior.) Catholic elements within the early Christians sought to control their flocks and organize their followers to influence the Roman government and to aggrandize their own power through the creation of a hierarchy. In time, the chief priest of the Catholic elements (today called "pope" as a retronym) would covet the pagan title of *Pontifex Maximus* that belonged only to the Emperor. Consequently ten decrees were issued against the organized Church because of the incipient and threatening politicking began by the fledgling Catholic hierarchy. True Christians who sought no political power nor needed a hierarchy were tainted by their "separated brethren" and suffered as well. These politico-religious confrontations lasted until 313 when Constantine I issued the Edict of Milan which essentially united Church and State as symbolized by the two-fingered Etruscan salute. For Constantine who remained loyal all his life to Juno, the Sun God, and Mithraicism³, this was a stroke of genius.

History indicates that Constantine never became a born-again Christian, but instead syncretized the new religion of Catholicism with the image and cult of the sun god—a religion he never forsook. This sun god entered Catholic temples (known loosely as "churches") as a sunburst (aureole) symbol typically seen today in the monstrance with the Mithraic round cake or solar disc as the Eucharist at the center. Unlike early Christian churches which made use of local patrician homes called *domus ecclesiae* (house of assembly⁴), the Eucharist being the actual presence of the living god under the species of unleavened bread, needed to be housed in a temple. It is known that this pagan custom of creating and eating the god was adopted early by the Church because Tertulian (c160-c220) wrote that priests took great care that no crumb should fall lest the body of Jesus be hurt⁵.

With the Edict of Milan in place uniting Church and state, Pope Damasus I (p 366-384) finally succeeded in wresting the title of *Pontifex Maximus* from 19-year-old Emperor Gratian. Officially this made Damasus the Supreme High Priest and first pope. When religio-political power was consolidated, Emperor Theodosius I (emp 392-395) decreed that all "pagan" (non-Catholic) temples be closed. This act not only closed the few remaining Egyptian temples in Egypt home and abroad, but also consigned the hieroglyphic script to oblivion. Pagan obelisks were highly coveted by the early Catholic Church. Their script was understood and hieroglyphic cartouches bearing names of Nero,

Tiberius, Vespasian, and Trajan in two generations became meaningless for 1500 years until Jean-Francois Champollion (1790-1832) deciphered the Rosetta Stone using the assumption that the script was both ideographic and phonetic.

The Basilicas

The marriage created by the Edict of Milan forced a new requirement on the Church. The new official state religion would need its own basilicas similar to the four mentioned previously and used by the magistrates of Rome. Four patriarchal basilicas with attached temples were immediately selected, not by Pope Sylvester I (p 314-335) and Pope Liberius (p 352-366) as it is recounted in Roman Catholic history, but by the reigning emperor and *Pontifex Maximus* at the time, viz., Constantine I (emp 306-337) and Constantius II (emp 350-360). There were three reasons for this. First Sylvester and Liberius were not popes because they had not secured the title of *Pontifex Maximus*. Secondly the Church in 324 had little money and resources. The money and permission to divert prized craftsmen to these tasks had to be approved by the emperor. Thirdly Rome in 324 had already spread beyond the early city walls. Every plot within Rome was built upon. Authority to build over existing structure had to be approved by the emperor.

Accordingly four patriarchal basilicas with attached temples were built as described in Table 1 below.

Name	Date	Obelisk	Site
<i>San Pietro</i>	322	Pharaoh Mencares 1935 BC	On <i>Templum Martis in Circo</i> On or near Temple of Apollo On an Etruscan Temple circa 700 BC Facing the Temple of Cybele Facing the second pyramid of Rome
<i>San Paulo Fuori le Mura</i>	324	None	Near Paul's burial place in <i>Praedio Lucinae</i>
<i>San Giovanni in Laterno</i>	324	Tutmosi III 1450 BC	On a Constantinian Basilica
<i>Santa Maria Maggiore</i>	358	Column from Basilica of Constantine	On the Temple of Cybele Near the Temple of <i>Juno Lucina</i>

Table 1. The Four Patriarchal Roman Catholic Basilicas

It is no coincidence that three of the patriarchal basilicas were built on pagan temple sites and two used obelisks from Heliopolis which the Lord predicted would be destroyed (Jeremiah 43:13). The obelisk at St. Peter's (*San Pietro*) is among the oldest in the world

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while the one at St. John's (*San Giovanni*) is the largest. Today Rome boasts 13 standing obelisks which to the Egyptians were associated with sun-god worship. The fourth century Church could read these hieroglyphic inscriptions and was well aware of their liturgical function.

St. Mary's (*Santa Maria Maggiore*) transcended sun-god worship with Marian worship (hyperdoulia) by placing her image, not on just any column, but on one from the Basilica of Constantine (Maxentius). This Marian column had the same appearance, location, and function as obelisks used by other pagan temples. This temple was purposely built on the Temple of Cybele, the mother of the gods, known variously as *Mater Deum*, *Mater Dei*, *Magna Mater*, and *Mater Matuta*. It was also intended that this temple dedicated to the cult of the Virgin replace the nearby Temple of Juno Lucina, who was the goddess and protectress of childbirth. The ploy worked well for Roman women now invoke the Blessed Virgin Mary as patroness of childbirth. Pope Sixtus III (p 432-440) dedicated this temple with the following words: "Virgin Mary, I, Sixtus have dedicated to you the new **temple** worthy of the gift of your womb. O *Genitrix*..."

With the passage of time, St. Mary's became the first of 80 temples dedicated to the cult of the Virgin Mary in Rome alone. After several modifications and restorations, St. Paul's became the largest temple (120-m long) in Catholicism and remained so until Pope Julius II (p 1503-1513) decided that St. Peter's be reconstructed as the largest temple/basilica (186-m long) in the world. The present basilica took form between 1580 and 1666. (The gematria of the year of completion is revealing; and the year coincides with that of the plague in Europe.) Michelangelo (1475-1564) was responsible for the design of the dome which was to be the largest in Catholicism. The artist and architect, however, was so impressed and awed by the pagan Pantheon, that he refused to design a larger structure. Consequently St. Peter's dome was designed to have an external drum diameter of 58.9 meters—just 40 centimeters⁶ less than the Pantheon (59.3 meters) also know as *Santa Maria ad Martyres*.

Unlike the first Petrine basilica financed by Constantine, Emperor Rudolph II (emp 1576-1612) could not stake this project. Therefore a critical portion of the financing came from the sale of indulgences. The popular resistance to this tactic and the fact that there happened to be a leader—a Catholic monk, intelligent, voluble, and schooled in Scripture—led to the Great Reformation.

The Jesuits

The Great Reformation turned five million Catholics out of the Church into Protestantism. To revert the Protestants into the fold, the Jesuits (The Society of Jesus or Company of Rome) were formed under the tutelage of Ignatius of Loyola (1491-1556).

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Ignatius was “treacherous, brutal, and vindictive” according to a police report in his youth, “unruly and conceited” as a young soldier, a “great mystic” monk in his middle years, and indulging in active mysticism and “distortion of the will” in his later years. He claimed many visions of the Virgin Mary and through transcendental meditation often had mysteries of the faith made clear to him, but, upon emerging from his trance, he could never elucidate as to exactly what was so clear. The aim of the company he founded was to form through combined pedagogy, mysticism, and propaganda an elite group of people loyal to the pope so as to reverse the effects of the Reformation and usher in a universal political environment favorable and subservient to the pope, i.e., a One-World Order.

Jesuit Temples in Rome

Two overt strongholds of the Company of Jesus in Rome are *Chiesa del Gesù* (The Church of Jesus) and *Sant’Ignazio* (St. Ignatius Church). The cult, allegiance, and architecture of these two temples was heavily influenced by fixations in the life of the order’s founder. The first is a recurring meditative vision of the mystery of creation by Ignatius as described by H. Boehmer: “something hazy and light coming out of a ray of sunshine; the miraculous descent of Christ into the Eucharist as flashes of light...” And the second is what J. Huber, professor of Catholic theology in Munich, wrote: “Loyola had made the Virgin the most important thing in his life. The worship of Mary was the base of his religious devotions.”

The Jesuits built two spectacular temples next to the Pantheon. The closest Catholic temple to the Pantheon is *Santa Maria sopra Minervae* (St. Mary over Minerva). This temple was built over the *Templum Minervae Saeptrae Iuliae* shown as it stood in the period of Constantine in Figure 1. Built next to this temple was the Church of St. Ignatius which served the *Collegium Romanum* (Roman College) and replaced the Church of *Annunziata*. This temple was built over the Temples of Isis and Serapis in the Egyptian center of Rome between 1626 and 1694. (See *Iseum et Serapeum* in Figure 1.) Pope Gregory XV (p 1621-1623) who canonized St. Ignatius of Loyola suggested that this “**temple**” [his word] be built.

The principle temple of the Jesuits is the *Gesù Church*. It was constructed between 1550 and 1584 over *Templum Nympharum* (See Figure 1.) and today stands adjacent to a Jesuit College formerly the living quarters of Ignatius of Loyola.

Together these must be the two richest temples in Catholicism. One is simply awe-struck by the lavish displays of gold plated pilasters and Corinthian capitols in the nave, resplendent transepts, arches, the drum, the vault, the apse, border frieze, curvilinear and triangular tympana, sunbursts (aureoles) of all sizes, tabernacles, chandeliers, balustrades, and candelabra among the chapels and high altar⁷. Glittering gold in a sea of the most

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beautiful marble pillars, wall inlays, and flooring—marble of all colors: polychrome, white, yellow, gray, red, and purple carefully hewn to exacting dimensions and cut in double and quadruple symmetry thus revealing Rorschach-like chart designs. In the present period, when it has been directed that the poverty of Roman Catholic Church be portrayed, the richness of these temples is played down but not forgotten as attested to by attentive custodians and hidden cameras.

Although smaller in size, the architecture of these two temples resembles that of the major temples in Rome as well as the four patriarchal basilicas. These in turn resemble the pre-Christian pagan basilicas, the pantheon, and temples in their details but not in their assembly. This point is critical to the understanding of the architecture of the first Catholic temples. Most historians say that Catholic architecture bore no resemblance to their “pagan” predecessors. They are correct in assembly, but wrong in detail. Constantine’s Edict united the two swords of Church and state. Consequently the architectonics show the same marriage. The basilica was borrowed from the state, and the temple and pantheonic dome from pagan worship. If one takes the colonnaded nave of the Etruscan/Greek temple and places two of these naves at right angles to each other within the pre-Christian basilica with side bays and overhead vaults and then places the dome of the pantheon at the intersection of the two naves (actually nave and transept), one would have the rudiments of the Roman Catholic temple. The high altar where only the pope or a designated cardinal may celebrate Mass is usually under the dome or in the apse. Adjoining structure may consist of parallel colonnaded aisles, a sacristy, baptistery, peristyled cloister, and narthex⁸. Since the Jesuits considered their task of proselytizing (teaching and converting) superior to that of liturgy, their two temples replace the side colonnaded aisles with chapels inducible to this end.

Although many architects including Michelangelo (1475-1564) were responsible for certain aspects of these two temples, the Jesuits approved and were responsible for much of the design themselves. Orazio Grassi (1583-1654), professor of mathematics at the Roman College of the Company of Jesus was the chief architect of *Gesù*. The temple of St. Ignatius of Loyola was built between 1550 and 1587 with guidance from Jesuit architect John de Rosis as well as personal interventions by Ignatius of Loyola (1491-1556) and his successor Lainez. Consequently pagan architectonics and symbolism found within these two temples had to be accomplished with Jesuit intent.

Truly Temples

These Jesuit edifices of worship are called “temples” not only because they are “the dwelling place of the god” as evidenced by the red glowing sanctuary lamp⁹ and are in full keeping with the Latin and Etruscan etymology of the word “templum”, but also because various popes and Jesuits themselves have referred to these places or worship as “temples”.

“Thus he [Pope Gregory XV (p 1621-1623)] suggested to his nephew, Cardinal Ludovico Ludovisi, that a **temple** should be erected to the founder of the Company of Jesus at the [Roman] College itself.”¹⁰

The official guide to the Chiesa del Gesù (Church of Jesus) uses the word “temple” a number of times:

“Because of the vicissitudes of the end of the 17th century that caused the suppression of the order [Jesuits], the **temple** was deprived of its possessions.”¹¹

This same guide translates the word “temple” into four languages. In English, Italian, French, and Spanish the word is respectively rendered “the temple”, *Il tempio*, *le temple*, and *el templo*. Only in German is the word rendered “*die Kirche*” for obvious reasons. The word “*der Tempel*” is not used because German Catholics would associate this word with a Jewish temple and cringe at the affinity.

Both temples represent a commitment to world conquest. St. Ignatius’ motto was an adaptation of Luke 12:49a which he applied to himself: “*I am come to cast fire on the earth* (Douay-Rheims version).” In *Gesù*, the banisters below the colonnades beside the apse are dotted with marble spheres representing the earth while the entire vault of St. Ignatius and the four great abutments depict in fresco¹² the conquest of Europe, Africa, America, and the Indies by the Society of Jesus.

As a monument to deception—the Jesuits would say illusionistic portrayal—the temple of St. Ignatius never built a dome and cupola¹³, but had the artist Andrea Pozzo paint on canvas a picture so real that the visitor thinks he is standing beneath a 200-foot high vaulted dome. The dome was never built because of dwindling funds and sun rights claimed by the neighboring Dominicans at *Santa Maria sopra Minerva*.

Both temples are specifically designed for the laity to be overt and sumptuous manifestations of the cults they profess. As will be shown later, the clergy in their day-to-day lives have little need for such a pompous display of cultic grandeur.

Two-Fingered Salute

As a tribute to the cult of the Blessed Virgin Mary, a 16th-century statue of *Santa Anna* (St. Anne, Ann, Anna, Hannah), mentioned by name in the apocryphal Gospel of James (2nd C), stands in *Chiesa del Gesù*. Anne, the mother of the Blessed Virgin, is seated with her left arm around her young daughter, Mary. Her right hand is raised with two fingers up and three down. The statue, shown in Figure 2, depicts a 12 BC setting. Elsewhere in the temple a 15th-century fresco of *Madonna della Strada* (Our Lady of the Road) with her son, the Christ Child, in her arms. On her right shoulder is a sun-god sunburst. He has his right hand raised showing two fingers up and three down. See Figure 3. What are they signing? Is there a relationship between son and sun?

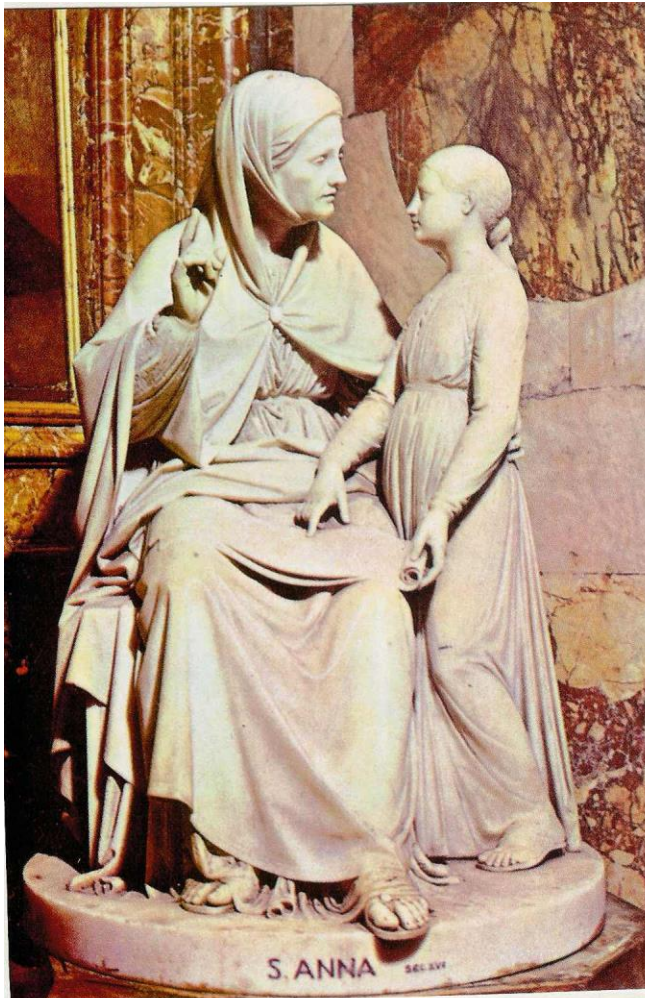


Fig 2. Statue of St. Anna (16th C)
Chiesa del Gesù, Rome



Fig 3. Fresco of Our Lady of the Road (*Madonna della Strada*) (15th C) *Gesù*
Occult Symbology:
Two-Fingered Salute
12-Pt Sunburst/Oculus
Halo & Crown Sunbursts
Vade Mecum Oculus^o
13-Stone Necklace

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St. Anne and the Christ Child's two extended fingers represent the two keys, two swords, and two pillars so commonly seen in Catholic symbology. They represent the pope and emperor united in the universal (catholic) reign of Church and state. (One-World Church and Government). The world is presently only a few years removed from this diabolical union predicted in the Book of Revelation. The two-fingered salute can be seen commonly in papal statuary in St. Peter's Basilica (17th C), in mosaics of the Basilica of New St. Apollinaris (6th C) in Ravenna, in the oldest Catholic mosaic in the Roman temple of *Santa Sabina* (5th C), in the extensive pre-Christian funerary art in the anteroom of the Catacomb of Domitilla (1st C), and finally in the *Villa Guilla* Museum of pre-Christian Etruscan art (3rd C BC).

The question becomes "What did this symbol mean to pre-Christian era pagans"? One known answer is that Baphomet is often portrayed with the two-fingered salute. This name is a contraction for Bapho-Mitras meaning "Father Mithras" who was represented as the sun god at the time of Christ. His birthday was celebrated on 25 December. Baphomet was also known as Set (Seth, Seti, Sutekh, and Satan), an ugly pig-like creature worshiped in Witchcraft today.

Continuing with the symbology, the heads of the Madonna and child are outlined by sunbursts. Crowns of jewels are on their heads. The sunburst medallion on the Madonna's cape has 12 points. Obviously this fresco implies that Mary is the "woman clothed with the sun, and moon under her feet, and upon her head a crown of twelve stars" from Revelation 12. Unfortunately the symbology can correctly be determined from Joseph's dream in Genesis 3:9-10. Here the sun is Jacob called Israel, the moon is Rachel (Jacob's wife), and the 12 stars are the tribes of Israel. In this allegory, the woman becomes Israel the nation, the child becomes the Messiah, and the Dragon becomes Satan.

This misinterpretation of Scripture for the Church's benefit is done elsewhere. It is said that the Pope fancies himself as the fulfillment of Revelation 6:2 (*And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer.*) because he dresses in white and ostentatiously carries a crucifix with a bowed transept.

Resplendent as this fresco is with hidden symbolism, it is hardly unique. A similar icon of the Madonna of the Snow (*Madonna ad Nives*) found across town in *Santa Maria Maggiore* delineates both mother and child signing with two fingers and the Christ Child holding his vade mecum which has a sunburst surrounding an oculus¹⁴ representing the all-seeing eye on the cover. (See Figure 4.) It was here that Ignatius of Loyola celebrated his first Mass.



Figure 4. Icon of Madonna ad Nives, Salus Populi Romani
(Madonna of the Snow, Salutory of the Roman People)
This painting resides in the Basilica of *Santa Maria Maggiore* in Rome.
[Note: Salus was a goddess with a temple on the Quirinal Hill.]

Triangle and the All-Seeing Eye

The basic triangle, be it isosceles or equilateral, or three-dimensional as are the pyramids with viewing planes for the four corners of the Earth (east, west, north, south) is the most fundamental pagan symbol. To the early Egyptians it represented the gods Sut, Shu, and Horus. Later it represented Osiris the Father god, Isis the Mother Goddess, and Horus the Son god. Sometimes Seb replaced Osiris in the trinity of triad. It was also the

hieroglyphic symbol for woman and universally the symbol for the Mother Goddess¹⁵. Benjamin Crème, the New-Age John the Baptist for the Anti-Christ, claims that his Master, Maitreya, will be known as “the point within the Triangle¹⁶”.

The eye or oculus within the triangle represented Hathor, the Sun-Eye Goddess and later in Egyptian history the sun-god Horus who was the son of Isis (*Hor-Sa-Iset*).¹⁷ Today the Virgin Mary has replaced Isis.

Four rather prominent examples of the Catholicizing of this pagan concept follow: Figure 5 shows the all-seeing eye within an isosceles triangle with apex up surrounded by a sunburst standing over the baptistery of *Santa Maria Maggiore* in Rome; Figure 6 an equilateral triangle surrounded by a sunburst in the cupola of *Santi Nome de Maria* in Rome; Figure 7 an equilateral triangle enclosing the alpha and omega Greek letters and surrounded by a sunburst in *Santa Maria sopra Minerva* in Rome; and Figure 8 a three-dimensional triangle mounted on a pedestal in a 16th-century painting in the same church.

The Jesuits, however, are more subtle in the utilization of this sun-god/Mother Goddess symbol. The facades of both temples and portions of the interior are marked with curvilinear or arched tympana. Every so often, a triangular tympanum is seen--subtle and effective. (See Figure 9 for the *Gesù* façade.) The façade of St. Peter's has two triangular tympana with what appears to be an elongated oculus in the center representing the eye. By far the most imaginative all-seeing eye is that found at St. Peter's and shown in Figure 10. Surrounding the curvilinear eye is an impeller similar to a swastika but with eight arms.

The Jesuits were hardly ignorant of ancient Egypt and showed intense interest in its rediscovery. Rev. Claude Sicard (1677-1726) who taught humanities at the Jesuit College in Lyons made the first modern map of Egypt using watercolors.

Shields, Animal Gods, and Antefixes

In Egypt many of the gods were thought to dwell the Earth in the form of a sacred animal. To name some examples, Horus, the sun god, was represented as a falcon; Hathor, an aspect of Isis, was represented as a cow; and Auf, an aspect of the sun god Ra, was a ram-headed god who wore the solar disc. The representation of a god by an animal is called zoomorphization.

In both Jesuit temples, shields are used to denote names (S. Aloysio Gonzaga) or messages (*Ad Maiorem Dei Gloriam*). Look closely, however, and the observer will see that these shields impersonate an animal god by simulating the thorax of the beast. About 50 feet above the two transept altars sit curved tympana resting on four extremely costly twisted columns of *verde antico* marble. On the top of each tympanum supported in each case by two putti (baby angels) are the demonic animated shields. Above the altar of St.

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Fig 6. *Santi Nome di Maria*
(Holy Names of Mary)
Temple in Rome
Cupola Skylight



Fig 5. *Santa Maria Maggiori*
Stained Glass in Baptistry

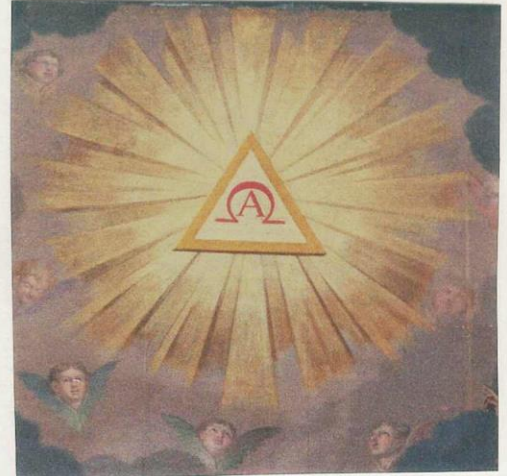


Fig 7. *Santa Maria sopra Minerva*
Painting of the Alpha and Omega



Fig 8. Painting called "The Annunciation" by A. Aquilio (16th C)
Basilica of *Santa Maria sopra Minerva*, Rome



Fig 9. Facade of *Chiesa del Gesù* in Rome Showing Triangular and Curvilinear Tympana



Fig 10. Curvilinear All-Seeing Eye with Sun-God Oculus Located in a Spandrel at St. Peter's in the Vatican

Aloysius is the falcon replete with wings used to represent the sun-god Horus (See Figure 11.) and above the altar of Annunziata is the ram with hooved feet used to represent Auf also connected with the sun god. (See Figure 12.) Four additional examples of the anthropomorphization and zoomorphization of shields from these two temples are shown in Figures 13-16. In some cases the winged, armed, or hooved entity (god) is either already crowned or in the act of being crowned by two putti.

Two variations of these shields are seen in *Gesù*. At the base of two of the four spandrels created by the nave/transept/drum intersection are the golden images of an Egyptian pharaoh in full headdress. Elsewhere on the hemi-drum above the papal altar are two Etruscan antefixes¹⁸ quite similar to the goddess Maenade taken from the Capitolium Temple dedicated to the triad of Jupiter, Juno, and Minerva. This is on display in the Villa Giulia Museum in Room 31 (#3798) and Room 7. Etruscan antefixes were terracotta architectonics which decorated the eaves and tympana of temples. The head of the goddess was placed within a nimbo (shell) rather than above the shield as we saw earlier. The golden antefixes in *Gesù* have the same form as the pagan predecessor, the same architectural function, and the same religious significance.

Decorating the golden capitals over the pilasters¹⁹ in both of these chapels are golden Etruscan Gorgons. These hideous demons take their name from the winged monsters of Greek mythology. In Greek mythology the cavern of the Gorgons was guarded by three gray goddesses called *graiæ* and named Enyo, Pemphredo, and Deino. It is not surprising, then, that both chapels have three *graiæ* above the tympana. (See Figures 11 and 12 for the three *graiæ*.) If one looks carefully 50-feet above the floor one can see a golden sunburst artfully centered above the head of each Gorgon. (See Figure 17.)

Sunburst (Aureole)

By far the most prolific symbol within the Jesuit temples is the sunburst (sometimes called “aureole”), the symbol of the son god. The *Gesù* is literally pocked with sunbursts in every conceivable form. Above the tympanum of the high (papal) altar in the golden apse of *Gesù* is a magnificent sunburst perhaps 15-feet in diameter. This sunburst of glistening gold is designed to arrest the attention of all parishioners within the huge nave. Set immediately below it and framed by a triangular tympanum is a golden all-seeing eye set amid a burst of golden rays. Elsewhere large sunbursts top the arched tympana of the important transept chapels. They also mark the pulpit, tabernacles, halos of saints, and the monstrance displaying the Eucharist. Behind the crucifix of God the Son is a four-quadrant burst of the sun god so that one can rightfully ask, “Which Son/sun is glorified here?”

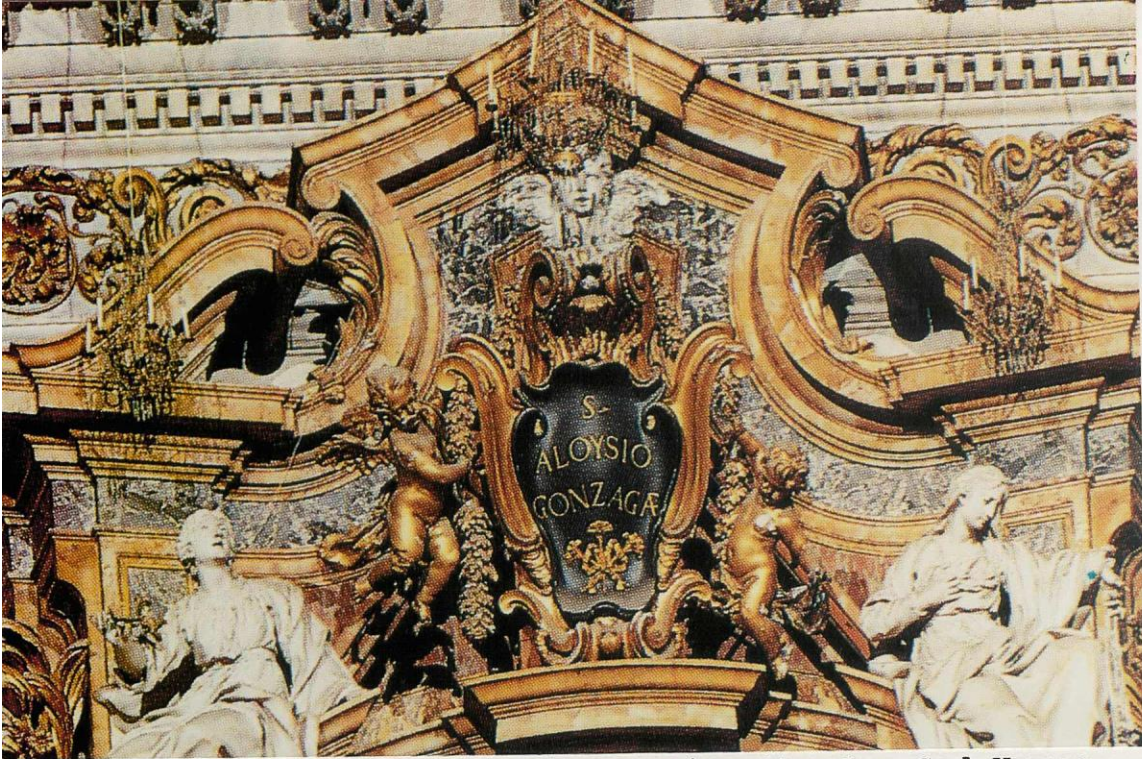


Fig 11. Falcon with Wings Representing the Sun God Horus
Two Putti and Three *graiæ* (Gray Goddesses)
Chapel of St. Aloysius, Chiesa del Gesù, Rome



Fig 12. Ram with Hoofed Feet Representing the Sun God Auf, an
Aspect of Ra, Chiesa del Gesù, Rome



Fig 13. Crowned Shield God
Anthropomorphized
St. Ignatius of L.



Fig 14. Crowned Shield God
Anthropomorphized
St. Ignatius of L.



Fig 15. Putti Crowning Shield God
and Pope Gregory Below
St. Ignatius of Loyola



Fig 16. Shield God
Anthropomorphized
S. Maria Maggiore



Fig 17. Sun God Sunburst Over Each Gorgon Atop Each Pilaster in *Chiesa del Gesù* in Rome



Fig 18. Seven of 96 Golden Sunbursts Encircling the Drum at the Base of the Dome in *Gesù*, Rome



Fig 19. Anthropomorphized Golden Sun God Mask above an Altar in a Catholic Temple in Rome

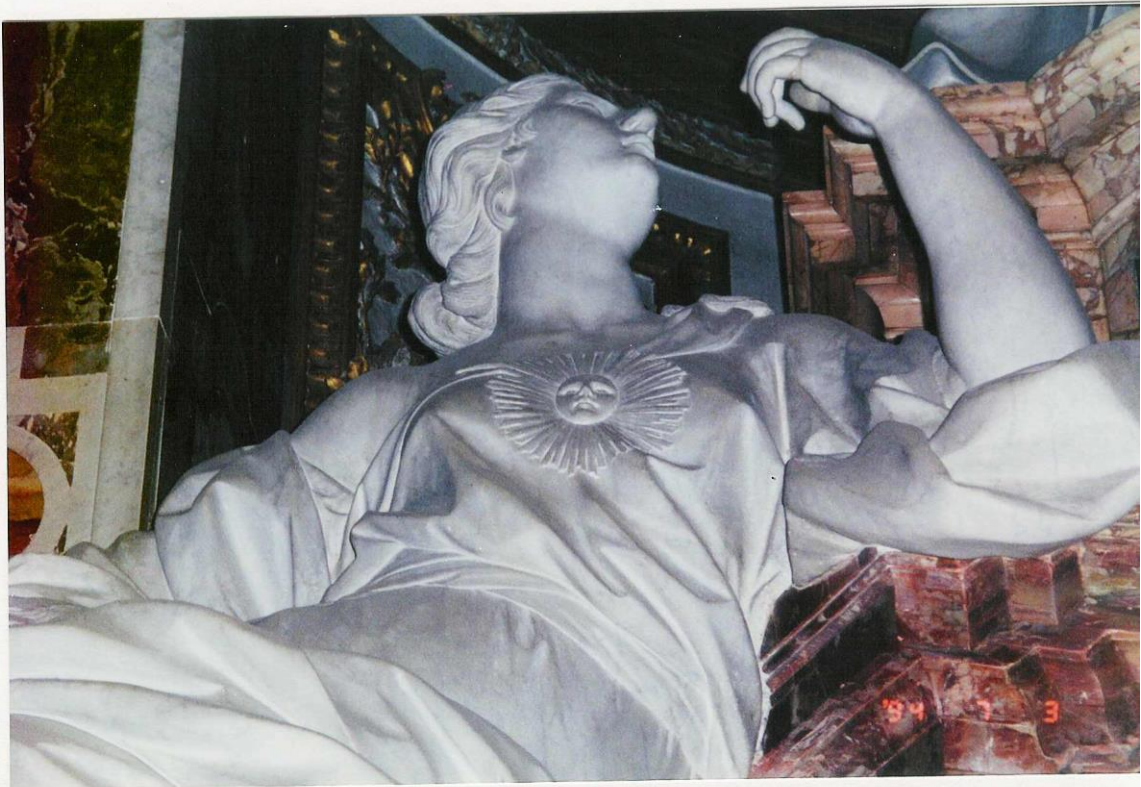


Fig 20. Anthropomorphized Sun God on Larger-Than-Life Sized Statue of an Angel at St. Peter's in the Vatican

Jesuit Temples, Jesuit God

The drum (rim of the dome) of *Gesù* has 96 large golden sunbursts while the false drum of St. Francis has 92. (See Figure 18 for a close-up of the *Gesù* drum.) Thousands of golden floral sun-god sunbursts stud the vault of the *Gesù* nave. Looking closely into the delicate golden frieze, one can see thousands of “sunflowers” or sunbursts with a circular all-seeing eye core outlining the many frescoes.

Lest the sun god, known variously as Horus to the Egyptians, Helios to the Greeks, and Juno to the Romans, appear muted and unfeeling, there is a chapel in Rome that anthropomorphizes the god with a facial mask as shown in figure 19. This is by no means an aberrant representation. In St. Peter’s Basilica east of the apse in the north transept is a huge statue of *Benedicto XIV Pontifex Maximus* graced by an angel at his feet. On the angel’s chest is an anthropomorphous sun-god image. See Figure 20. Now there can be no doubt as to what this primeval pagan symbol means. The human faces symbolize a being. That being is the sun god.

IHS

The acronym “IHS” forms the warp and woof of Jesuit symbology. It is seen everywhere. The Chapel of Ignatius of Loyola, for instance, is guarded by eight angels standing atop the bronze balustrade before the altar. In the left hand of each angel is an oval sunburst twice the size of the angel’s head with the IHS symbol at the apex. Overtly the acronym represents the first three letters of Jesus’ monogram in Greek (IHSOUS). But this symbol or shield is used almost defiantly by the Jesuits as a kind of *tropaion*²⁰ or “sign of victory” such as that supposedly given to Constantine before the battle for Milvian Bridge on 27 October 312 when he read in the sky: “*In Hoc Signo, Vincas*” (In this sign, conquer). But the symbol has an even deeper meaning—the Egyptian trinity of Isis, Horus, and Seb. Isis the mother of the sun god, today replaced by the Virgin Mary; Horus is the sun god, today represented by Jesus Christ as the Jesuit’s straw man for worship; and Seb it the god of the Earth. A variant of this symbol can be found in some Marian temples. Figure 21 shows a sunburst encircling the letters “MA” for mare and “Mary”. The letter “M” is sacred in occultism because it represents the generative waters of the Earth and the mother of mankind, the *Dei Genitrix*.

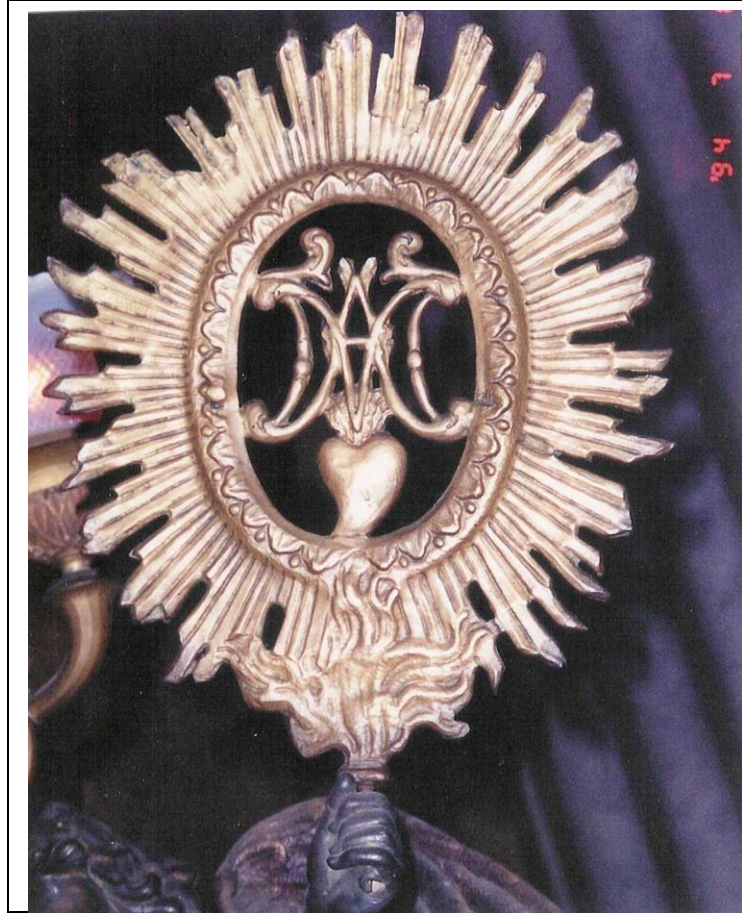


Fig 21. Tropaion in St. Ignatius of Loyola Temple in Rome. This represents the sun god by a sunburst with the letters “MA” in the oculus held by one of many angels.

Secrets

In occultism, it is often repeated that those that know don't tell and those that tell don't know. The fact that arcane secrets can be kept, guarded, and propagated by select members (priests) of a cult from the dues-paying (donating) public at large (laity) was demonstrated by the late Albert Pike (1809-1891), who in preparing a report for the Supreme Council of the 33rd Degree for the Southern Jurisdiction of the US wrote: “Masonry, like all the religions, all the mysteries...conceals its secrets from all except the adepts and sages or the elect, and uses false explanations and misinterpretations of its symbols to mislead those who deserve only to be misled, to conceal the Truth, which it calls Light, from them, and to draw them away from it²¹.” At one time, Catholics were enjoined from joining the ranks of Freemasons, but now that many Jesuits have infiltrated the upper ranks of Masonry and prepared the way for the One-World Church, Catholics may become members of a religion that forbids the mention of the name of Jesus Christ²².

The True God of the Jesuits

Before we exit the *Gesù* temple, let's enter the Jesus Sacristy and view the life-size crucifix shown in Figure 22. To the intelligent student of the Church, the acronym on the vertical post, INRI, might be taken to mean *I*esus *N*azareus, *R*ex *I*udaeorum (Jesus of Nazareth, King of the Jews) from John 19:19, but he would be wrong. In full keeping with the stated goals of the Company of Jesus, it means *I*ustum, *N*ecar, *R*eges, *I*mpios meaning that it is just to kill impious kings such as the one on the cross. Chanted repeatedly with the IHS tropaion waved threateningly overhead, this mantra could well motivate an ambitious cult. Now notice the fingers on both of Jesus' hands. He is signing for Baphomet, the sun god. Look further down the 16th-century crucifix and you will see the god of the Jesuits. No, not the crowned visage, but follow Christ's gaze to his own stomach. There you will see the living god of the Jesuits!

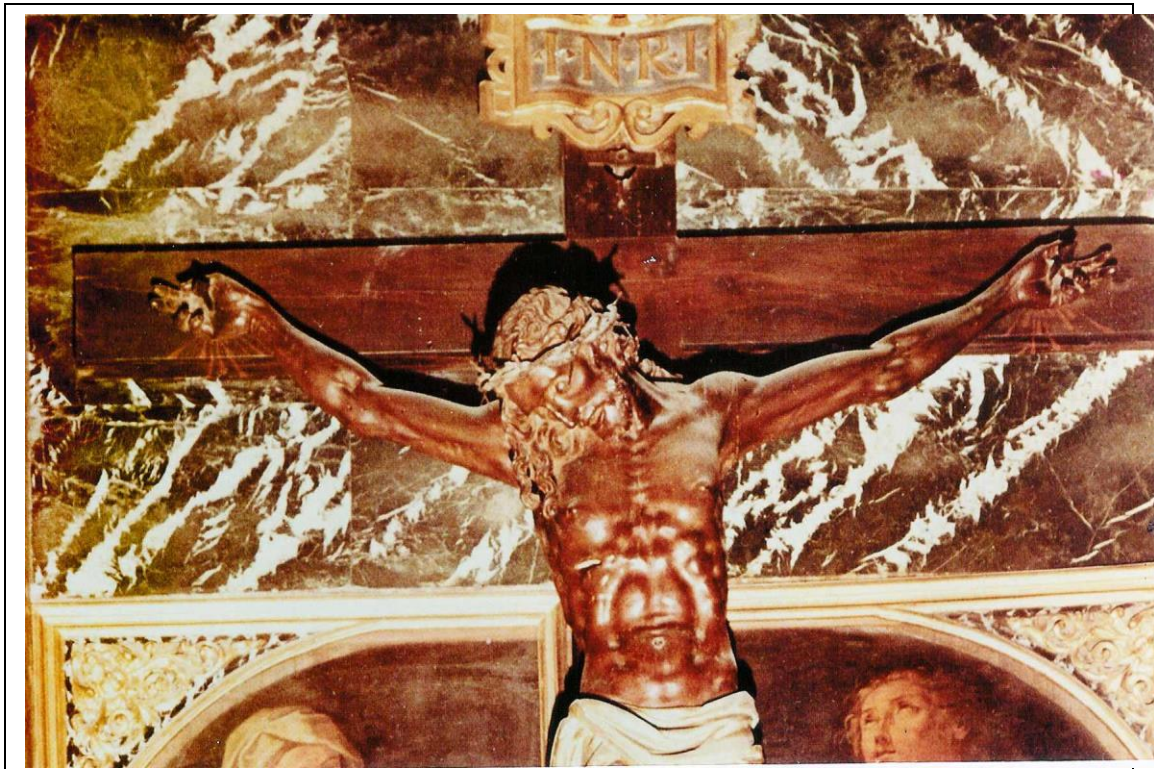


Fig 22. Life-Size 16th-Century Crucifix in the Sacristy of *Chiesa del Gesù* in Rome Showing Dual Symbolism: INRI, Two-Fingered Salute, Image of Horus, and Two Putti [Notice that the lance wound does not touch Horus.]

Jesuit Temples, Jesuit God

This is a good reason why the Second Commandment of God given on Mount Sinai to Moses is: “*You shall not make for yourself an idol, or any likeness of what is in heaven above or on the earth beneath or in the water under the earth*” (Exodus 20:4). The Roman Catholic Church judiciously omits this commandment from the Decalogue. If this commandment were followed, the image of Jesus Christ would not have been profaned because it would never have been made.

Sculptured on his abdomen is an image of the Etruscan sun god. Figure 23 shows two putti holding a similar Etruscan mask. This funerary art resides on the 4th-century pagan sarcophagus of Pietro di Leone located in the cloister of St. Paul’s Outside the Walls. Below this mask is inscribed the legend of Apollo and the flagellation of Marsyas. Notice that the mask of the sun god is set within the triangle of Isis, Horus, and Seb thus forming the all-seeing eye. In the Gregorian Etruscan Museum in the Vatican Museum, one can find similar looking antefixes in Room 7. Also in the National Etruscan Museum of Villa Giulia there is a similar antefix in Room 32 (#11886). (See Figure 24.) In Room 33 are similar images on a host of golden sun-god medallions about an inch in diameter.

In Roman Catholic sculpture, two putti invariably hold either the triple crown of the papal tiara (Figure 15) or as seen in Figures 11 and 12, the shield (thorax) of the sun god, and as shown in Figure 23, the mask of the sun god itself. Where are the putti holding the mask of the sun god in the crucifix of Figure 22? In this case, Mary and John fulfill the liturgical role.

Pontificia Universitas Gregoriana **Pontifical Gregorian University**

From the Pantheon, it is but a 30-second walk to *Santa Maria sopra Minerva*, a minute from there to *San Ignacio*, and two more minutes to *Gesù*. From there a few minutes walk uphill to the slopes of the Quirinal Hill brings one to the world famous Gregorian University founded by St. Ignatius of Loyola. Originally named *Collegium Romanum*, the University gradually became known by its present name by association with its second founder, Pope Gregory XIII (p 1572-1585). In the two buildings comprising the “Greg” about 2500 of the very best and brightest of the Roman Catholic clergy are educated *in toto* (in body, mind, and soul) by 150 professors of whom about 130 are Jesuits. Final degrees include the humanities, science, religion, philosophy, and theology. Many of these students go on to be theologians, bishops, and cardinals in the Church. Graduates include 16 popes, 19 saints, and 24 beatified. Pope Pius XI (p1922-1939) called this school “the true and proper university of the pope”.



Fig 23. Cover to a 4th Century Pagan Sarcophagus Residing in the Cloister of St. Paul's Outside the Walls [of Rome]. The Triangle forms an All-Seeing Eye with two putti holding an Etruscan mask of the sun god.



Fig 24. Etruscan Antefix of Maenade (6th C B.C.)

Jesuit Temples, Jesuit God

To be a full professor here requires an appointment by the Pope, who, incidentally, can be seen from the roof of this university every Sunday as he addresses tourists in the Piazza from his residence. The Greg, lying on the Quirinal Hill, has a direct line of view to the papal residence.

The chapel of this premier Jesuit university with a capacity for about 400 seated/kneeling worshipers is a shocking contrast to the grandiose, breathtaking, ostentatious, and gaudy *Gesù* temple. This proves that the magnificent grandeur of the Roman temples is to impress, and captivate the laity, or, as Pike would have said, “to captivate those who deserve to be captivated”.

When one thinks of gewgaws, baubles, tinsel, glitz, bells and whistles, one also thinks of Las Vegas, Hollywood (Tinsel Town and the Sunset Strip), and new cars. Merchants from these three areas vie desperately for your money. When you surrender it, you transfer your power to them. The same principle applies to the temples of the Roman Catholic Church, especially those in Rome which rely not on the penurious Romans for their money, but on the global Peter’s Pence. At the Gregorian University, however, the students are virtually impecunious. Hence no need for glitz.

In the Gregorian Chapel, meditation is heightened by intentionally austere surroundings, void of paintings, statues, murals, candelabra, reliquaries, votive candles (lights), mosaics, stained glass windows, balustrades, colonnades, vaulted ceiling, marble, and tapestry—just plain walls, a shallow ceiling, and a nondescript floor with one truly spectacular exception. Because it is an exception, its mesmerizing effect is profound. Behind the altar on a bare wall is the most imposing three-dimensional sunburst in Rome. Perhaps ten-feet in diameter with one foot of out-of-plane relief from the wall, golden rays sinusoidally radiate outward from a central golden tabernacle.

Inside the tabernacle is the presence of the god, carefully indicated by the single glowing red sanctuary lamp off to the left and two meters above the floor. In pre-Christian times, Egyptian priests consecrated a thin round Eucharistic cake that became the flesh of Osiris (god of corn and the dead). This host was then eaten as part of the rite. The pagan practice continues today²³.

Off to the left-hand side, far removed from the altar, and barely visible before the cynosure of the chapel—the sun-god sunburst—is a small one-foot-wide black crucifix on a black pedestal. Truly this man is dead to the *Provincia Romana della Compagnia di Gesù* (Company of Jesus—Roman Province).

In 1929 the Lateran Treaty between Pope Pius XI (p1922-1939) and Mussolini (pm 1922-1945) exempted the Vatican’s investments from taxation, declared Catholicism as the only religion in Italy, re-established the temporal power lost by the Church in 1870, granted extra-territorial privileges to the seven *Maggiore* (great) basilicas, and put \$100 million from Fascist Italy into Vatican banks²⁴. This much is common history. What is

Jesuit Temples, Jesuit God

Not generally known, however, is that the Jesuit General used millions from that fund to purchase, via a special agreement (concordat) with Mussolini, a small building behind and East of the Greg on the upward sloping Quirinal Hill²⁵. Why was this run-down building purchased in such secrecy at so great a price by a deal made at the highest political and religious levels? In this building was the former Temple dedicated to the Quirinal Triad²⁶ of Jupiter, Minerva, and Juno, the roman sun god. It is thought that the Triad was worshiped here prior to being officially stationed at the Capitoline Hill²⁷. The temple dating back to 300 BC was quickly exhumed and diggings carefully catalogued. Figure 25 shows an early summer view of the outer walls of this hidden temple. (This picture was taken by the author on the date indicated.)

This proves that the Jesuits in particular, and the Roman clergy in general, did not build their temples on existing pagan temples a) by accident, b) because no other land was available, and c) just to replace one form of worship with another. Temple sites were chosen for the occult reason that it was necessary and desired to worship the sun god there on that sacred site.



Fig 25. Early-Summer View on 29 June 1994 of the First Temple for the Triad of Jupiter, Minerva, and Juno on the Quirinal Hill in Rome as Purchased by the Jesuits for the Gregorian University in 1929

Jesuits and Occultism

I have heard numerous accounts from Protestant missionaries concerning Jesuit activity in occultism. I will report one example from a neutral source. An agnostic dentist named Harry B. Wright wrote a book in 1957 entitled *Witness to Witchcraft* in which he described his attempt to observe first-hand accounts of Witchcraft in Africa, South America, Malaya, Borneo, and Alaska. One rather ingenuous and somewhat naive account described a fetish owned by a lycanthropic (shape-shifting) witch doctor of the Bapende people near Leopoldville (Kinshasa), Belgian Congo. In Africa, talking fetishes are as rare as they are powerful. When confronted with the orders of a talking image, tribesmen will follow its orders implicitly. Zinda, the talking fetish, was stolen from the tribe by a white Jesuit priest called Delaere. To void its powers, Delaere could have broken or burned the fetish, but he stole it instead, obviously because the Company wanted it. Where is it today—Rome, Jerusalem?

In Company with the Infernal Sun God

The founder of the Jesuits, St. Ignatius of Loyola, was detained and questioned at least four times and imprisoned twice by the Inquisition on suspicion of heresy. Formerly an “unruly and conceited soldier”, this firebrand monk proposed to Pope Paul III (p 1534-1549) that the five million Catholics lost to the Reformation now called Protestants be infiltrated at work, home, school, and church. His goal, so aptly portrayed by the two-fingered Baphomet salute, was to unite pope and emperor symbolized by the two keys, two swords, and two pillars of the Church, thus forming a universal Church united to an empire on which the sun would never set (One-World Church and a One-World Government). He was not the first to conceive this strategy. Early Church Fathers attempted the same only to be met quite naturally by the ten decrees of the Roman emperors to persecute the power-bent early Catholic Church. This continued until an organizational genius (Constantine) parlayed the ambient religious ambitions of the Catholic Church to his own immediate gain and Rome’s long-term spiritual loss. Since few post-Reformational countries rolled over *perinde ac cadaver* (like a corpse in an undertaker’s hands) this Jesuit strategy led them to be expelled from 56 major countries. But the Company thrived on adversity.

As a Christian in the sense used at its founding in Antioch (Acts 11:26) and a Protestant in the sense used at its founding in Spire (Speyer, Germany, 1529), I detest all attempts to form a religious hierarchy. Power corrupts.

The sun god (disguised as Jesus Christ, God the Son) and the mother of the sun god (disguised as Mary, the mother of Jesus) are really the same fallen archangel of light, the would-be (Is 14:12) Morning Star (Rev 22:16). Satan has led the Company of Jesus to conquest after conquest. As an example, the Spanish/Catholic conversion of Mexico and Peru is said to have extracted 12 million deaths²⁸ for 10 million conversions. Today the conquests continue. In the United States, the word “Protestant” has taken on a pejorative

meaning. In the US Army, the inch-high silver Latin cross still identifies the Christian faith, but the Branch Plaque for the Office of the Chief of Chaplains and the Regimental Insignia both have a golden demi-sun with rays streaming downward eerily analogous to the aureole or sunburst. England will soon be paying Peter's Pence one again. It is interesting that Prince Charles (1948-) who as king would traditionally be charged with being defender of the faith (Protestant) said that he would rather use the title "Defender of the Faiths"—a completely different meaning. Ireland, too, will return to the fold. The EU, PU, and AU will soon be united economically and politically. In concert with this event, the Vatican would like its pope to address the United Nations as the official religious representative for all people on the earth, except those fundamentalist Christians, Jews, and Muslims who will be "removed" for the sake of world peace.

Because "*My people are destroyed for lack of knowledge*" (Hosea 4:6), the Company of Jesus will win many battles that will lead to the turning of the two keys which will open the door to the counterfeit trinity of Revelation—Satan (Father), Anti-Christ (Son), and False Prophet (Holy Ghost). The war, however, will be won at the Second Coming prophesied in Zechariah 9:10, officially announced at the Third Woe Judgment in Revelation 11:15: "*The kingdoms of this world are become the kingdoms of our Lord, and of his Christ, and he shall reign for ever and ever*", and fulfilled in Revelation 19:11-21: "*And I saw heaven opened...he should smite the nations: and he shall rule them with a rod of iron...These both [Beast and False Prophet] were cast alive into a lake of fire burning with brimstone.*"

While the tumult of Revelation 19:11-21 was played before his eyes, John saw "*an angel standing in the sun*" preparing to "*eat the flesh of kings, and the flesh of commanders, and the flesh of mighty men...*" Those who continue to stand beneath the sun and follow the sun god, sometimes called Lucifer²⁹ but known as Satan, will perish. Those Catholics who follow in ignorance, or understand but condone the religious practices of their elite teaching priests will fulfill God's warning: *My people are destroyed for lack of knowledge. Because you have rejected knowledge, I also will reject you from being My priest* (Hosea 4:6).

¹ The great Basilica of Constantine is sometimes called the Basilica of Maxentius (306-312) because construction of this 190,000-square-foot building was begun in the reign of Maxentius and completed by Constantine in 313.

² Rome, *Villa Giulia* Museum, Room 32, #27176, 13550, 11091, 11074, 11117, 11057.

³ According to the Mithraic mysteries, the candidate received a "small round cake or wafer of unleavened bread" with figures traced on it symbolizing the solar disc. See H.P. Blavatsky, *Isis Unveiled*, Part 2, The Theosophy Co: L.A. CA, 1931, p35.

⁴ Only one third-century *domus ecclesiae* exists today. In the Syrian city of Doura-Europus is a house of assembly with an undecorated meeting room marked only by a small dais and a nearby cupola set not in a towering dome, but in the floor. Adjacent to the main room was a baptistery and four small rooms. The first legal churches in Rome were called *tituli* (titles). About 25 of them still function today. Most of them came into use before the Edict of Milan which means that they were places where the Christians had gathered illegally. The *tituli* remained pure places of Christian worship until the fourth century when cardinals began to govern their administration.

⁵ Ralph Woodrow, *Babylon Mystery Religion: Ancient and Modern*, Riverside CA 92502: Ralph Woodrow Evang. Assoc, Inc., 1966, p127

⁶ Comparing internal drum diameters, the Pantheon is 43.3 meters and St. Peter's is 41.5 meters.

⁷ Nave: Like the hub of a wheel, it is the central interior portion of the temple.

Transept: In a cruciform shaped temple, the horizontal arm perpendicular to the vertical nave.

Apse: the altar or bishop's throne at the head of the nave

Drum: the cylindrical base of the circular vault

Vault: the circular self-supporting roof usually parabolic or spherical in depth

Tympanum: the space within an arch and above a lintel usually triangular in shape

Aureole: a burst of light or nimbus-like halo surrounding the head

Tabernacle: the golden vaulted container in which the Blessed Sacrament in the form of a host is kept

Balustrade: a row or balusters or pickets topped by a rail as along a staircase

Candelabra: a stationary candle support like a menorah

Chandelier: a hanging candle support usually with glittering glass reflectors

Chapels: small altars along the side of the nave where Mass can be said

High Altar: altar reserved for the pope or cardinal where High Mass is celebrated

⁸ Sacristy: a room adjoining the sanctuary where the priest may dress for Mass

Baptistery: the baptismal font is located here usually near the entrance of the temple

Peristyle: columns supporting a roof or a colonnade surrounding a building

Cloister: a passageway in a temple with one sidewall and colonnades to the open nave on the other

Narthex: entry room to the temple separated from the interior usually on the west side

⁹ Sanctuary Lamp: an odd number of red lights (usually just one) suspended at least two-meters above the floor to indicate that the Blessed Sacrament in the form of a host of unleavened bread is within the golden tabernacle

¹⁰ *Chiesa de Sant' Ignazio Roma*, Stab. Arti Grafiche L. Salome Roma, Maggio 1991, p5

¹¹ *Roma/Chiesa del Gesù, il resto del carlino*, Officine Grafiche, Bologna Luglio, 1975, pp 8 and 10

¹² These frescos are large mural paintings in fresh plaster on the ceiling or vault of the temple.

¹³ Cupola: a very small dome or vault projecting from the roof of a temple

¹⁴ The official church guide printed in 1975 does not show an oculus. A photo by Scala Antella Firenze in 1986 shows what appears to be an oculus just like the *Madonna ad Nives* in Figure 4.

¹⁵ Albert Churchward, *Signs and Symbols of Primordial Man*, 1913, pp 172-173

¹⁶ Benjamin Crème, *Maitreya's Mission*, 1986, p 46

¹⁷ Texe Marrs, *Mystery Mark of the New Age*, Westchester Illinois 60153: Crossway Books, 1988, pp 102-103

¹⁸ Antefix: an ornament concealing a joint usually in the eaves

¹⁹ Pilaster: a square column

²⁰ Tropaion: also trophaeum which is a Greek or Roman monument or trophy commemorating a victory

²¹ Albert Pike, *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*, Charleston, 1871

²² Avro Manhattan, *The Vatican Billions*, Chick Publications: Chino CA 91708-0662, 1983; *Alberto*, Jack Chick, 1979

²³ Ralph Woodrow, *Babylon Mystery Religion: Ancient and Modern*, Riverside CA 92502, 1966, pp 128-129

²⁴ Avro Manhattan, *Vatican Billions*, Chino CA 91708-0662: Jack Chick Pub., 1983, pp 128-129

²⁵ The Seven hills of Rome from north to south are Quirinal, Viminal, Capitoline, Esquiline, Palatine, Caelian, and Aventine. In Latin the Quirinal hill is called *Collis Quirinalis*.

²⁶ Jupiter is the head of the Triad and is the Greek equivalent of Zeus. He is remembered in the expression "by Jove". His sister was Juno, within the Triad, and he was the grandfather of the legendary founders of Rome (Romulus and Remus).

²⁸ This figure cannot be positively proven. Angel Rosenblat gives the Central Mexican population progressively as 20 million in 1519, 17 m in 1523, 6 m in 1550, and 1 million in 1605. Whether it was famine, persecution, or faulty census estimation, cannot be stated positively

²⁹ Lucifer, although not a good translation for the “star of the morning” (Isaiah 14:12), does carry the point that Satan’s star in the gloaming hours of sunrise is waning while the true light of the morning sun (Jesus Christ) is rising. This does not imply that Jesus Christ is the sun, but rather that his light is true and overpowering.