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Understanding Washington, D.C. Through a Kemetic Lens

Earle Cameron Mitchell, III
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ABSTRACT

Washington, D.C.'s urban plan has been studied from Baroque and Parisian standpoints, amongst others. However, understanding America's capital urban plan from a Kemetic perspective has rarely been attempted. The objective of this investigation was to examine Kemetic symbols within the urban plan, street layout, of Washington, D.C., and to add another, ancient African narrative to the way the city can be interpreted. This study is significant because it explores an overlooked, understudied, yet essential, contribution from an ancient African culture, Kemet.

The theoretical framework employed in this research comes from Molefi Asante's Afrocentricity theory. This theory was employed because it places African phenomena at the center of the research. Further, Afrocentricity, allowed for an expansion of the current conversation as it pertains to discussing the urban plan of Washington.

In addition, a hermeneutical methodology was utilized to analyze particular maps, and ancient Kemetic papyri, to show how Kemetic symbols could be seen within the city's urban plan. Information was gathered from maps, hand-drawn maps, papyri, texts, and visits to the nation's capital.

The conclusions drawn from the analysis illustrate that there are Kemetic symbols found within the urban plan of Washington, D.C. Lastly, the research provides evidence that, from its inception, Washington, D.C. had Kemetic symbols incorporated into its urban plan; and that past and present builders may be aware of this Kemetic presence.
UNDERSTANDING WASHINGTON, D.C. THROUGH A KEMETIC LENS

A THESIS
SUBMITTED TO THE FACULTY OF CLARK ATLANTA UNIVERSITY
IN PARTIAL FULFILLMENT FOR THE DEGREE OF
MASTER OF ARTS

DEPARTMENT OF AFRICAN-AMERICAN STUDIES

BY
EARLE CAMERON MITCHELL, III

ATLANTA, GEORGIA
MAY 2009
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Definition of Terms

Afrocentricity –"... is a mode of thought and action in which the centrality of African interests, values, and perspectives predominate. In regards to theory, it is the placing of African people [as well as African symbols and thought] in the center of any analysis of African phenomena."¹

Ankh (hh) – The Kemetic symbol that is considered the key of life.

Asr (Osiris) – The principle male figure of one of the Kemetic Holy Trinity's. He is considered the god of the underworld and resurrection.

Asr's Eye – Asr's eye is the symbol of omnipotence. His eye is found within the various papyri that will be discussed in this study.

Asr's crook – the instrument Asr, and other pharaohs, held in their hands as part of their authority.

Asr's Crown s – There are several crowns that Asr is seen wearing in many of the papyri that he is featured. The three crowns that will be focused upon in this investigation are the Hedjet, Deshret, and Pschent. The white crown, the Hedjet, is known as the crown of Upper Kemet which represents the south. The red crown, the Deshret, is known as the crown of Lower Kemet that represents the north.

Ast – The wife of the god Asr. Seen standing behind Asr within the papyrus of Hunefer.

City Plan – the developmental plan for a city arrived at through the process of city planning. This definition is used interchangeably with urban planning within this thesis.

Definition of Terms

**Egypt** – The northeastern country in Africa that is surrounded by the Mediterranean Sea, Libya, and Sudan. Its most ancient name is Kmt (Kemet).

**Double Crown** – This is the crown worn by pharaohs that represented the unifying of Southern and Northern Kemet. This crown was a combination of the white and red crown.

**Eye of Heru (Horus)** – The eye of Heru is also found within the papyri discussed. This eye relates to the god of the sun. Further, this eye can be found within the Papyrus of Hunefer, and the Papyrus of Her-Uben.

**Federal Triangle** – The area within Washington, D.C. that is known for where most of the influential governmental buildings are located.

**Hermeneutics** - Hermeneutics refers to the interpretation of religious texts. However, this definition of hermeneutics will be applied to the interpretation of the maps of Washington, D.C., and papyri utilized in this thesis.

**Kalaroma Circle** - The area within northwest Washington D.C. where several embassies are located.

**Kemet** – The indigenous name of the country commonly called Egypt.

**Kemetic Influence** – The influence that this civilization has had on other cultures via customs, religion, symbolic thought, and all other cultural replication by other cultures that infused Kemetic thought.

**Khepra** – The god of being and becoming in ancient Kemet.

**Lotus Plant/Lily** – The plant that is seen in front of Asr in the Papyrus of Ani and the Papyrus of Hunefer as he sits on his throne.
Definition of Terms

**Naval Observatory** – The area within Washington D.C. where the US Naval Observatory is located.

**Plinth of truth** – This is the object that Asr stands upon in the underworld. The symbol represents truth, and is represented by the fraction 1/2. Its transliteration is gs.

**Red Crown** - The red crown is known as the crown of Lower Kemet. It represents the northern part of Kemet.

**Reflecting Pool** – The area to the right of the Lincoln Monument located on the Mall within Washington D.C.

**Right Triangle within the Papyrus of Her Uben** – The right triangle within the Papyrus of Her-Uben with the god Asr on its hypotenuse.

**Semiotics** – The system of sign analysis that focuses on the iconic, indexical, and symbolic attributes of a sign.

**Shenu** – The Kemetic symbol that represents the cartouche. It is also a verb (snw) from the verb form sni which means to encircle.

**Stream of the Other World** – The stream that Asr and his throne are above as seen in the Papyrus of Hunefer.

**Texts** – The main part of a printed or written work, as distinguished from index, pictures, notes, and the like.\(^2\) Texts in this thesis will be seen as the maps, papyri, and hand drawn maps that this thesis employs.

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\(^2\) The *New Webster's Comprehensive Dictionary of the English Language*, Deluxe Edition, s.v. “Webster, Noah.”
Definition of Terms

**Throne of Asr** – The throne of Asr is the royal seat that this god sits upon. This seat is found within the Papyrus of Ani, and the Papyrus of Hunefer.

**Urban Plan** – See definition of City Plan.

**Vermont Avenue** – The street that goes northeast from the White House at a 45 degree angle.

**Washington Monument** – One of the most recognizable monuments in Washington, D.C. This monument is dedicated to George Washington, and its inspiration comes from the Kemetic obelisk.

**Watergate Hotel** – This hotel is famous for the break-in during the presidency of Richard Nixon. It is possible that this hotel, as an architectural edifice, figures prominently in this study. It may lead to referencing the crook from a Kemetic symbolic standpoint.

**White Crown** - The white crown is known as the crown of Upper Kemet. It represents the southern part of Kemet.
CHAPTER I

INTRODUCTION

Statement of Purpose

The purpose of this thesis is to examine ancient Kemetic symbols within the urban plan of Washington, D.C., therefore, establishing their influence on the city and adding a new narrative regarding ancient Africa's presence in America's capital. The identification of Kemetic symbolism within America's capital will include showing the symbols within the city plan, and interpreting those symbols within certain architectural forms. The city plan that is presented incorporates street layouts, landmarks, and buildings, that clearly distinguish Kemetic symbols found within the city limits of Washington, D.C.

The symbolic and historic narrative of America's capital has been relegated to scholarship focusing upon the Baroque period, Parisian influence, and the McMillan Plan. However, this investigation presents the urban plan of Washington, D.C., and some of its architecture, through a Kemetic lens. This Kemetic-centered examination, of the urban plan of Washington, D.C., has not been attempted with regard to pinpointing specific Kemetic symbols within the city's street layout. Therefore, it is important to expand this scholarship toward understanding the cultural inspiration that forged the city plan of America's capital. This research can add a voice to current scholarship that has not included a Kemetic

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perspective. Moreover, this investigation demonstrates the manner in which certain Kemetic symbols, from three specific Kemetic Papyri, find their way into the actual street design of America's capital as it is known today. The papyri used are the Papyrus of Hunefer, Papyrus of Ani, and Papyrus of Her-Uben. These particular papyri have been chosen because certain Kemetic symbols within them resemble a part of Washington D.C.'s urban plan.

Moreover, there is substantive evidence that many ancient and modern cultures have been influenced by ancient Kemet. Whether looking at Greek, Roman, Arabian, French, Scottish, English, German and even American cultures, Kemetic influence can be seen within all of these respective societies. For instance, when looking at Greece, the very worship of gods came from a Kemetic foundation. The historian Herodotus speaks specifically of how the worship of gods came to be utilized in Greece. Herodotus states:

In early times the Pelasgi, as I know by information which I got at Dodona, offered sacrifices of all kinds, and prayed to the gods, but had no distinct names or appellations for them, since they had never head of any. They called them gods (θεοί, disposers), because they had disposed and arranged all things in such a beautiful order. After a long lapse of time the names of the gods came to Greece from Egypt, and the Pelasgi learnt them...Not long after the arrival of the names they sent to consult the oracle at Dodona about them. This is the most ancient oracle in Greece, and at the time there was no other...Thenceforth in their sacrifices the Pelasgi made use of the names of the gods, and from them the names passed afterwards to the Greeks.²

George Rawlinson acknowledges the religious influence Kemet exerted upon Greece. He expresses that even the names of Greek gods came directly from Kemet. He continues with Herodotus' lexis:

Almost all the names of the gods came into Greece from Egypt. My inquiries prove that they were all derived from a foreign source, and my opinion is that Egypt furnished the greater number. For without exception of Poseidon and the Dioscúri . . . the other gods have been known from time immemorial in Egypt. This I assert on the authority of the Egyptians themselves.  

This Kemetic influence set the foundation for other aspects of Greek life that were impacted by Kemetic culture. This exerted influence included religion, mathematics, philosophy, agriculture, metallurgy, and even language. Cheikh Anta Diop posits that ancient Kemetic words could have passed into Grecian usage. Diop writes:

The Greek legends are illuminated by a particularly bright light when projected against the chronological table of Egyptian history.

Indeed, the XVIIIth Dynasty was contemporaneous with Mycenaean Greece; even Athens was founded by a colony of Black Egyptians led by Cecrops, who introduced agriculture and metallurgy to continental Greece around the sixteenth century B.C., according to Greek tradition itself. Erechtheus, who unified Attica, also came from Egypt, according to Diodorus of Sicily, while the Egyptian Danaus founded at Argos the first royal dynasty in Greece. It was at the same time that the Phoenician Cadmus, an Egyptian subject, founded the city of Thebes in Boeotia and the royalty of that country. Finally, Orpheus, the mythic ancestor of the Hellenic race, became initiated into the

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1 Ibid., 29-30.

Egyptian mysteries, during this same Mycenaean epoch. Therefore, no wonder that on the Mycenaean tablets, in Linear B, one should read the name of Dionysus in the genitive: Dionysus, as we know, is none other than a replica of Osiris [Asr] in Greece and the northern Mediterranean in general. . . in other words the introduction of Egyptian religion in Greece, is much more ancient than Herodotus believed it to be: so many facts underscore the preponderance of Egyptian influence at the birth of the Greek world.  

Greece is not the only society to be influenced by Kemetic thought. As Greece's power struggles weakened its state, the Romans became the inheritors of wisdom that preceded its rise.  

As in Greece, Rome also usurped the religious ideas and ideologies from ancient Kemet. This usurped religiosity from Kemet is still seen in Rome today in the number of obelisks that were taken from Kemet many hundreds of years ago and never returned. Among others, the obelisk is an ancient Kemetic symbol that represents, inter alia, the phallus of the god Asr (Osiris). Further, the obelisk is connected with the idea of resurrection, a wholly Kemetic idea. The most well-known obelisk in Rome, which was taken from the Temple of Waset (now called Luxor or Thebes), is found in the midst of St. Peter's Square. This obelisk, built by Rameses II, was taken from Kemet in 37 A.D. by Caligula and placed outside of his circus. However, in 1586 Pope Sixtus V and Domenico Fontana moved the obelisk to its present location in St. Peter's Square. This is a famous location for the obelisk; it stands in front of one of the world's most famous

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5 Ibid., 92.

6 cf. Romans and Blacks by Lloyd A. Thompson
Christian edifices, St. Peter's Basilica. While the obelisk is a Kemetic invention, many of the obelisks were made in Rome. Regardless of the origins of the obelisks in Rome, they still represent symbolism from an ancient African culture, Kemet. As the obelisks were used to tell the winter and summer solstices in ancient Kemet, the same can be said of how they are used in Rome today. Here too it is seen that Kemet had a major impact on the Roman Empire, and continues to influence Italy's capital and spiritual center.

Kemetic symbols are also evidenced in the countries of France, Scotland, and, England. The influence is seen in art design, interior design and other aspects of cultural expression.

Eric Grant comments on the Kemetic influence on western civilization when he writes:

> Since classical antiquity ancient Egypt has exerted a continuing spell on western civilization. The Greeks borrowed architectural ideals and symbols from Egypt and, more particularly, the Romans developed a cult of Isis and re-erected Egyptian obelisks in Rome. Sphinxes, pyramids and obelisks, symbolizing both death and belief in an afterlife survived as Roman motifs to the end of the middle ages. These three elements reproduced and preserved an image of Egypt as the land of esoteric wisdom and mystery. The Renaissance witnessed a distinct revival of interest in Egypt as a part of the wider appreciation of classical and pre-classical antiquity. . .the Napoleonic invasion of Egypt, stimulated an Egyptian revival which left its mark on the landscapes of Britain and America.  

As Kemetic influence has imposed its monumental cultural influence through the ages, it is clearly seen within the city plan of Washington, D.C.

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**Statement of the Problem**

Historically, the significance of Kemetic symbolism, within the urban plan and architectural motifs of America’s capital, has been neglected and absent from academic discourse. This absence of African culture leaves Washington, D.C. lacking with regard to its true universality of cultures that inspired its design. While European cultural thought processes and architectural motifs are given credit in relationship to the inspiration of the urban plan of Washington, D.C., specific Kemetic contributions are never systematically presented. This investigation proffers that there is an original Kemetic foundation in the urban plan of Washington D.C.\(^8\); yet, there is covert proof of this foundation within Washington D.C.’s urban design. As a general rule, academic discourse has related the city’s design to the Baroque Period\(^9\) and other classical influences. Those other classical influences include Greece, Rome, and Paris.

**Significance of the Research**

This research provides additional knowledge relevant to the influence of Kemetic spiritual symbols that are imbued within the urban plan, and architecture, of Washington, D.C. The interpretation of the Kemetic symbolism found within Washington, D.C. provides historians, cartographers, social scientists, anthropologists, geographers, and

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urban planners with a different redefinition and explanation of the design and layout of the America's capital.

**Theoretical Framework**

Afrocentricity and urban planning (city planning) are utilized as theoretical frameworks for this investigation. Jon Peterson states:

City planning in the United States was born in the fifteen years prior to World War I. It was the direct offspring of Progressive Era urban reform and its expanded ideal of public interest, as well as a culminating response to the rise of great urban centers dating back to the middle decades of the nineteenth century. Never before in the nation's history had there existed an organized field of public endeavor devoted to the overall shaping of the physical city, especially the big, already built-up city. Yet reformers identified this task as a matter of great urgency and succeeded in making it a function of the urban government in the United States. Prior to the outset of the twentieth century, demand for overall guidance of a city growth had not been widely voiced.10

Based on the aforementioned, city planning (urban planning) had its start two decades prior to World War I. Prior to that time, urban planning was not a consideration of theory, practice, nor profession within the United States. Even though Washington, D.C. was, and is, a planned city, the basis for this approach is relatively young in the United States (roughly sixty-nine years). Urban planning has been summarized in many different ways, and depending upon which school of thought one follows the definition can be murky.

Nonetheless, a coherent theoretical explanation of what urban planning is can be found. It is stated that:

... as is well known, "urban" planning conventionally means something more limited and precise: it refers to planning with a spatial, or geographical, component, in which the general objective is to provide for a spatial structure of activities (or of land uses) which in some way is better than the pattern that would exist without planning.11

This explanation lays the foundation for what urban planning (city planning) is, but there is a level of elasticity with regards to its meaning. The inclusion of Marxist12 thought, as it relates to urban planning adds other complexities to this approach, specifically, the usage of the phrase city (urban) planning. It is written, in reference to using the phraseology city plan, that:

Even that decision leaves remaining boundary disputes. The first concerns the meaning of that highly elastic phrase, city (town) planning. Almost everyone since Patrick Geddes would agree that it has to include the planning of the region around the city; many, again following the lead of Geddes and the Regional Planning Association of America, would extend that to embrace the natural region, such as river basin or a unit with a particular regional culture. And virtually all planners would say that their subject includes not merely the planning of one such region, but the relationship between them . . .13

There is much debate about what encompasses urban planning and what does not. The Marxian perspective of urban planning versus other perspectives will not be settled here, however, it is important to recognize the broad landscape that urban planning currently occupies.


13 Ibid.
Further, as an ideology, Afrocentricity "is a mode of thought and action in which the centrality of African interests, values, and perspectives predominate. Also, Afrocentricity is the placing of African people in the center of any analysis of African phenomena."14 For this research, the Afrocentric approach means two things: 1) It allows the researcher to embrace a cultural framework that specifically applies an African focus, and 2) It adds depth for understanding America's capital that is more inclusive of another culture. Ultimately, Afrocentricity, as it is used in this research, seeks the expansion of the accepted modern western narratives that underscore the complexity of the urban design of Washington, D.C. This expanded narrative, therefore, includes demonstrating that Washington, D.C.'s urban plan and certain architectural influences within the city are based upon Kemetic symbolism and, therefore, inculcates an African design, or at a minimum is reflective of that influence.

Employing Afrocentricity is not new as it pertains to understanding Washington, D.C. Tony Browder seems to be the first author to make the African-centered connection with Kemet as the inspiration for America's capital. His books Kemet on the Potomac, and Nile Valley Contributions to Civilizations opened the door to the type of theoretical framework this investigation employs. The usage of this theoretical framework underscores what the founders of America were trying to emulate from an African standpoint in contradistinction to the U.S. institutionalizing, before its founding and far too long afterwards, the chattel/human enslavement of persons of African descent.

Furthermore, this theoretical framework appears to shed light on what African Americans have potentially forgotten in reference to their cultural identity and what the future may hold for them in America. Ultimately, utilizing Afrocentricity as a theoretical framework, constitutes a lens through which to envision the urban plan of Washington, D.C. For this examination, Afrocentricity means seeing the urban plan of America's capital from an African perspective utilizing Kemetian symbolism. Lastly, should these Kemetian symbols be found in Washington, D.C., Afrocentricity, as a theory, will greatly expand the conversation with which we define and evaluate America's capital city with regards to urban planning and architecture.

**Methodology**

This investigation utilizes a hermeneutic methodology of interpretation which is defined as an approach to uncovering the meaning of a text which in this instance refers to the symbols and architecture as found within Washington, D.C. In addition, semiotics, which is the interpretation of signs and symbols, were employed. While there are no clear-cut steps in a hermeneutic methodology, this method is used as an approach in order to reveal meaning. Through hermeneutics, the meaning of the Kemetian symbols sought, and subsequent analysis within the maps utilized, reveals the relationship of the symbols chosen to their choice of location within America's capital. Most often the revealed meaning, using hermeneutics, pertains to scripture. However, as it relates to this investigation, hermeneutics was used to interpret maps, and Washington, D.C.'s city plan. Hermeneutics has been expressed as:
an approach to uncovering the meaning of a text (or cultural activity, which can be seen as being like a text) not by cerebration or objective intellectual analysis, but by entering into the text. The text is considered a self-contained universe, so to speak, and the hermeneutical critic wishes to experience this universe rather than “know” it through intellectual operations. The focus of hermeneutics remains on the text, of course. In this respect it differs from reception theory, which focuses on the role played by the reader of the text, and not on the “alleged” meaning contained in the text. Hermeneutics also differs from structural analysis, which tends to treat the text as an object to be analyzed, to see how meaning is produced and effects are generated, and from Marxist approaches, which consider matters such as the production of texts and social and economic forces at work in the societies in which the texts were provided.¹⁵

Traditionally, scripture has been the focal point of a hermeneutical approach; however, that concept can also include reading maps as texts. N. Collins-Kreiner states:

Reading maps as texts was found to be an act of interpreting text, and the hermeneutic method proved to be an appropriate and suitable method for reading maps. The main contribution to this method is to show that the product, the map, conveys not merely the facts but also and always the author’s intention and the values that the author and the reader bring to the work. It seems as if the maps takes on a life and context of its own and is open to interpretation like any other text.¹⁶

The hermeneutic methodology and application of semiotics, as used by N. Collins-Kreiner, provides the needed process for utilization within this investigation. In the introduction to her study N. Collins-Kreiner states:


The study reported here focused on the reading of current maps of the Holy Land as part of a broader research project on reading maps. The subject of the broader research was Israel's map, their meaning, nature, and narratives. This treatise examines 101 maps of Israel published in Israel and elsewhere... The main research goal was to interpret the maps as text and to describe, characterize, and analyze the messages, myths, and images conveyed by these maps and to identify the relationship between the maps' narrative and their political, social, and cultural context in Israel. The survey was done using the semiotic method, while the main innovation of the research is in its approach to the maps of Israel as a readable text.\(^{17}\)

Further, as it relates to maps as text J.B Harley states:

> It is generally accepted that the model of text can have a much wider application than to literary texts alone. To non-book texts such as musical compositions and architectural structures we can confidently add the graphic texts we call maps. ...Maps are cultural text. By accepting their textuality we are able to embrace a number of different interpretive possibilities.\(^{18}\)

This embracing of a different possibility is what this investigation seeks to discover. It is simply an addition to the conversation about the city plan of Washington, D.C. that includes an African perspective focusing on ancient Kemet. As Harley points out, maps are cultural texts, and as such, there would seemingly have to be other cultural interpretations from the maps this investigation seeks to use. Only research will elucidate this point.

\(^{17}\) Ibid., 257.

In addition, semiotics will also be employed within this methodology as to whether or not any Kemetic symbols can be isolated and identified within the maps discussed.

Arthur Berger defines semiotics as:

the system of sign analysis that focuses on the iconic, indexical, and symbolic attributes of a sign. A sign is "something which stands to somebody for something in some respect or capacity": It is a central concept in semiology and it unifies a concept. 19

In addition, N. Collins-Kreiner states:

Researchers argue today that many cultural products, including maps, can be read as a text. Geographers have to relate to a map as the sociologists refer to a souvenir as: "a symbolic unit", an "object" in the tourism industry that reveals socio-political influences and interests. The maps should be read as a "text" which purports to show something and conveys specific messages, exactly as the sociologist treats the "art" as a text, which reflects political and social processes, interests, ideological forces, and power relations. 20

Examples of the objects that will be interpreted within this thesis are books, maps, hand-drawn maps, images from Washington, D.C., Kemetic papyri, and Kemetic symbols. After careful examination of literature and the explanation of various Kemetic symbols, the juxtaposition of spatial relationships between the urban planned map of Washington, D.C., and the Kemetic papyri utilized in this investigation are discussed. By using the Kemetic papyri mentioned, clear interpretations of the findings of said symbols


within the city plan are shared. It is from a semiotic juxtaposition that Kemetic
cosmological symbols are shown to be central to the urban planning design of
Washington, D.C.'s street layout, which will include the first map drawn by Pierre
Charles L'Enfant. This semiotic juxtaposition exposes the Kemetic signs shown side by
side to the urban plan of Washington, D.C. In addition, part of Washington, D.C.'s
landscape, i.e., its city plan, is shown to be congruent to the papyri discussed. Lastly, it is
through a hermeneutical methodology that the city plan of Washington, D.C. is
interpreted. The examination and interpretation of the Kemetic symbols found within the
urban plan of America's capital provides a new narrative of the city, and adds a new
scholastic approach to understanding the Kemetic influence behind the city's urban plan
and certain architectural forms.

**Research Questions**

There remains a gap in the analysis as it pertains to expanded scholarship that includes
Kemet's contribution to Washington, D.C.'s city plan. Recognizing this gap in analysis,
questions to be addressed were:

1) What Kemetic symbols, if any, were found within the urban plan of Washington,
D.C.?

2) If there were well-defined Kemetic symbols found within the city how where they
incorporated into the urban plan of Washington, D.C?
Chapter Organization

This study is divided into five chapters. The first chapter is the introduction which provides the framework for this research. The second chapter is the literature review which discusses what scholars know about the building of Washington, D.C., and the symbolism contained therein. The third chapter discusses a brief history of the city plan of Washington, D.C., and the history of the papyri and Kemetic symbols used within this investigation. Further, the chapter explains the narratives behind the papyri while showing where the ancient Kemetic symbols are found within the respective papyri.

The fourth chapter analyzes the visual index to show where Kemetic symbolism can be found within the urban plan of Washington, D.C. The chapter also offers a new urban planned narrative, based upon the papyri discussed.

Lastly, the fifth chapter, Conclusion, offers summaries and other recommendations for further research on this burgeoning topic.
CHAPTER II
LITERATURE REVIEW

This literature review shares and critiques the historical content that is currently known about the urban plan of Washington, D.C. The review provides focus on Washington, D.C.'s urban plan, and the key personalities that were associated with the creation of it. Lastly, the literature review exposes a gap in the current analysis of how Washington, D.C. is currently interpreted, which underscores the need for this examination.

The literature review is separated into four sections:

1) Conceptualization of Washington, D.C. This section shares the major figures involved with the surveying of Washington, D.C. and the creation of the actual urban plan itself. The section also explains both the creation of the Territory of the District of Columbia and the City of Washington, D.C.

2) Known Influences on the Urban Plan of Washington, D.C. This section expresses the Baroque and other Old World influences that found their way into the design of America's capital. It shares the ideas of the leading scholars in the area, with primary data from George Washington's and Thomas Jefferson's writings upon the subject.

3) Kemetic Influence on Washington, D.C. This section expounds upon the literature that hints at the Kemetic influence within Washington, D.C.

4) Lastly, the Gap in the Narrative Analysis will examine gaps in the literature that moves this investigation further toward demonstrating its premise: that ancient Kemetic symbolic influence permeates the urban plan of America's capital.
Conceptulization of Washington, D.C.

There are several key personalities involved with the building of America's capital. Those main personalities are George Washington, Thomas Jefferson, Pierre Charles L'Enfant, Andrew Ellicott, and Benjamin Banneker. Further, the manner in which The Territory of Columbia and The City of Washington came into existence is unlike the beginning of any other capital city. Scholars acknowledge the passing of the Resident Act as the official beginning of what would eventually become Washington, D.C., America's capital.

The Resident Act officially titled, "An Act for Establishing the Temporary and Permanent Seat of the Government of the United States," is the starting point for discussing the birth of America's permanent capital.¹ This act gave George Washington the authority to pick the area where the capital would be created.² In a personal note of Thomas Jefferson's dated November 29, 1790 entitled "Proceedings to be had under the Resident Act", it states:

[A] territory not exceeding 10 miles square (or, I presume, 100 miles square miles in any form) to be located by metes and bounds.

3. [C]ommissioners to be appointed . . . The commissioners should have some taste in architecture, because they may have to decide between different plans. They will however be subject to the Presidents' direction in every point.³

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The Resident Act, with the guidance of George Washington and the assistance of Thomas Jefferson's political and architectural acumen, set the stage for how the city plan of Washington, D.C. would be set and carried out; however, George Washington undeniably had the most influence on the what, where, when, and how Washington, D.C. would be created. He single-handedly chose L'Enfant, in January of 1791, as the designer of the city. His contact with L'Enfant, engineer for the Continental Army from the Revolutionary War, sealed a bond between the two. Furthermore, Washington was familiar with L'Enfant's background as a painter and architect. As such, he felt extremely comfortable with charging L'Enfant with creating a capital city of honor and respect, and informed L'Enfant of his position via Thomas Jefferson.

As well, George Washington was extremely involved with the planning of Washington, D.C. from the very beginning. This fact is delineated from these comments:

Washington involved himself in the choice of a specific site on the Potomac for the federal district, the purchase of land for the federal city within it, the activities of Pierre L'Enfant, the details of the construction and financing of the city and the neutralization of political opposition. Contemporaries recognized the development of the capital as the project which more than anything else had his attention. His preeminent biographer states that had the District of Columbia been Washington's only responsibility, he scarcely could have found the future seat of government more time consuming.

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As mentioned, the Resident Act gave George Washington the power to select a place along the Potomac River to build the new nation's capital. In addition, at one point, Washington actually asked Pierre L'Enfant to move the President's House (White House) further west from where L'Enfant planned to place it.7 This demonstrates an involved level of participation, by the president, in the city planning of Washington, D.C. and the setting of particular lots. Washington's influence in this example is underscored by two accounts. Firstly, in reference to the lots of purchase, Berg states:

In the creation of the deeds of conveyance, the authority of the commissioners and planner had been subordinated to Washington equally. In other words, L'Enfant and the commissioners had no legal relationship except that which the president decreed. For six months now L'Enfant had been treated as an autonomous contractor placed along a line of authority with only two poles: himself and the president. Time after time Washington had huddled alone with L'Enfant to discuss the plan before going to the commissioners. To none of those conferences had Johnson, Stuart, or Carroll [the commissioners] been invited; in none of the city's planning, until preparation for the lot sale, had they taken a creative or even an organizational hand.8

Secondly, this example is underscored by a letter from Thomas Jefferson to Pierre L'Enfant in which Jefferson writes, "...the President may thereon decide whether he will communicate his ideas by letter, or await your coming and do it by word. If you are detained by laying out the lots, you had better not await that, as a suggestion has been

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8 Ibid., 156.
made here of arranging them in a particular manner . . . "9 Here, it is clearly seen that Thomas Jefferson, Secretary of State, was the mouthpiece and interceder on behalf of President Washington, who was intimately involved with the execution and progress of the urban plan.

However, Jefferson was more than just a mouthpiece for the President. He, too, had ambitions and ideas as to how the Federal City would be created and planned. Jefferson even drew a scale picture of how Washington, D.C. should look.10 In addition to speaking with L'Enfant, Jefferson also had contact with Andrew Ellicott, Benjamin Banneker, and the three Commissioners that assisted with creating the capital city. This put Jefferson in a very unique position: that of chief communicator to the President on all things concerning the new capital. In addition, he also directed the planners and surveyors of the capital via President Washington's directives. This allowed Jefferson to exercise some influence over the creation of America's capital. For instance, Jefferson alerted Andrew Ellicott to proceed with the first stage of Federal Territory. This refers to the southern point where the District of Columbia would commence. In a letter to Andrew Ellicott dated February 2, 1792 Jefferson states:

Sir: You are desired to proceed by the first stage to the Federal territory on the Potomac, for the purpose of making a survey of it. The first object will be to run the first two lines mentioned in the enclosed proclamation to wit: the S.W. line 160 poles and the S.E. line to Hunting Creek or should it not strike Hunting Creek as has been suggested then to the river. These two lines must run with all the

9 Padover, 63-64.

accuracy of which your art is susceptible as they are to fix the beginning either on Hunting Creek or the River, if the second line should strike the River instead of the Creek take and lay down the bearing and distance of the nearest part of the creek and also of any of its waters if any of them should be nearer than the creek itself...the Second line being accurately fixed, either on the creek or river proceed to run from that at a beginning the four lines of experiment directed in the proclamation, this is intended as the first rough essay to furnish data for the last accurate survey.11

L'Enfant was more than qualified for the opportunity presented to him by George Washington. This qualification to create America's capital would have come from his seeing the Garden of Tullieres,12 the beginning of the Champs Elysee, and the various urban compositions created by LeNotre. Andre LeNotre is considered one of France's greatest landscape architects, and his influence on L'Enfant is expressed thusly:

For practical information and instruction in landscape architecture, Pierre Charles L'Enfant had but to see the work of the greatest French landscape architect, Andre LeNotre. LeNotre's work at Versailles expressed the power...of France and the magnificence of the reign of Louis XIV in the great formal gardens that surrounded his palace, embellished with terraces, fountains and water basins...This formal design in the "grand manner" that extended its influences all over Europe, including London, Rome and St. Petersburg. Thus we can understand the source of his visions when L"Enfant was blamed, as he often was, for seeing and trying to do things "en grand" or "in the large".13

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11 Padover, 40.
The influence from his upbringing and subsequent interaction with the urban aesthetic of the city of Paris seems to have had an influence on how L'Enfant would ultimately create Washington, D.C. The Baroque style made a major impression on L'Enfant, and the style was a mainstay of his upbringing.

This Baroque influence on L'Enfant would culminate in an opportunity to create America's capital city. His participation in the Revolutionary War gave him access to the then General George Washington, who may have recruited him from prior interaction within the Masonic Order. After the war L'Enfant stayed in America and was informed of an opportunity that America was in need of creating a capital city. He felt he was more than prepared to assist in the endeavor, and wrote a letter to George Washington stating his case. Further, there were plans for the beginnings of what the capital city would look like (Jefferson created a drawing and placed the capital at Carrolsburg); however, L'Enfant felt that what America needed was a grandiose city. Contrary to L'Enfant's thoughts, Thomas Jefferson felt that there should be a break from the ostentatious manner of the royal palaces of the Old World, and a more tame presentation of the budding American republic. Yet, in his letter to George Washington about what his vision of the city should be, L'Enfant wrote:

No nation ever before had the opportunity offered them the deliberately deciding upon the spot where their capital city should be fixed, or of consideration in the choice of situation, and although the means now within the power of the country are not such as to pursue the design to any great

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extent, it will be obvious that the plan should be drawn on such a scale as to leave room for that aggrandizement and embellishment which the increase of wealth of the Nation will permit it to pursue to any period, however remote.¹⁶

This letter gives the scale of vision and L'Enfant's perspective of what the new democracy needed spatially and architecturally, within the city limits of the capital. L'Enfant wrote that his grand plan was "wholly new."¹⁷ His plan was supposed to have never been seen before, nor predicated upon any city that was created before Washington, D.C. However, John Reps presents a different view and believes that the only wholly new urban plan would have been the first city created in history. He states that "In this respect, then, the plan [of Washington, D.C.] is not "wholly" new — no city plan except the first has been - for L'Enfant used the familiar designs of Baroque designers in devising his grand plan."¹⁸

While L'Enfant was an able urban planner his temperament seemed to have gotten the best of him. He had several run-ins with the commissioners (in charge of carrying out the execution of building the city) and in a letter dated February 7, 1793 the commissioners wrote to Thomas Jefferson:

Sir

The [p]lat of territory was sent by Mr. Carroll, as soon as it arrived to Mr. Ellicott, who has informed us that he will have the additions required by the President completed by

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Sunday, so to be in [readiness] to be sent by the [p]ost upon Tuesday. We are very sorry to mention Mr. L'Enfant still continues in a very ill humor with us, and has refused to give us any information relative to his departure until May when he means to dismiss himself. If he persists in this [t]emper, we shall certainly not wait till that period: should that happen we have no doubt but his place will be well supplied by Mr. Briggs. 19

The issues with L'Enfant stemmed from his demolishing half of the house of Daniel Carroll of Duddington, 20 and to the poor temperament he expressed to the commissioners as shown above. L'Enfant's continued missteps seemed to have aggravated George Washington enough where he finally expressed to L'Enfant:

The continuance of your services (as I have often assured you) would have been pleasing to me, could they have been retained on terms compatible with the law. Every mode has been tried to accommodate your wishes on this principle, except changing the commissioners (for commissioners there must be, and under their directions the public buildings must be carried on, or the law will be violated; this is the opinion of the Attorney General of the United States and other competent judges). To change the commissioners cannot be done on the ground of propriety, justice or policy.

Many weeks have been lost since you came to Philadelphia in obtaining a plan for engraving, notwithstanding the earnestness with which I requested it might be prepared on your first arrival...These are unpleasant things to the friends of the measure, and are very much regrettable. 21

19 Padover, 172.
21 Ibid., 195.
Berg writes that this is the last letter that George Washington sent to L'Enfant prior to his departure from the planning of Washington, D.C. L'Enfant's hasty departure set the stage for Andrew Ellicott to finish the plan of America's capital and to supervise the final phases of surveying and planning.

Andrew Ellicott and Benjamin Banneker were already surveying the land that would encompass Washington, D.C. prior to L'Enfant joining the team. The area that was being surveyed was considered The Territory of Columbia and the city of Washington, D.C. would fit within it. As mentioned earlier, it was the Resident Act that created the entities of The Territory of Columbia and the city of Washington, D.C. In a letter sent to Ellicott from Thomas Jefferson it is clear his services were needed to create the Territory of Columbia. The letter states:

You are desired to proceed by the first stage to the Federal territory on the Potomac, for the purpose of making a survey of it. The first object will be to run the two first lines mentioned in the enclosed proclamation to writ: - the S.W. line 160 poles and the S.E. line to Hunting Creek or should it not strike Hunting Creek or should it not strike Hunting Creek as has been suggested then to the [r]iver. These two lines must run with all the accuracy of which your art is susceptible...

Ellicott received this letter from Thomas Jefferson and it was no accident. Both Washington and Jefferson knew of Elliott's technical prowess. Bedini writes:

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22 Ibid., 196.


24 Padover, 74-75.

25 Ibid., 40.
The selection of Elicott for this historic undertaking was not accidental. He had emerged as probably the foremost professional surveyor of that period, personally well known to both President Washington and Secretary of State Jefferson. He had considerable experience in the field, and unlike other surveyors of his time, worked full time at his occupation.26

Prior to Elicott being chosen as the surveyor of the Territory of Columbia, he worked on several other projects with which George Washington was familiar. Seemingly, this relationship led to the opportunity for Elicott to survey the Territory of Columbia. Bedini continues with the comment:

. . . George Washington has chosen him [Andrew Elicott] to survey the boundary of western New York, for it established his reputation as the foremost surveyor in the United States at that time. He would have even been prouder had he known that Washington, upon the recommendation of Elicott's friend, James Madison, considered him for the appointment to the first presidential commission in American history, which would oversee the survey of the newly federal district and the development of a federal city within it. Instead, Washington placed Elicott in a positioning which his talents would have a more direct application: the actual execution of the survey.27

Bedini’s account reveals that the contact between Elicott and Washington was more than just casual. Further, Elicott was known within the Masonic circle that Washington traveled which makes his appointment not so miraculous. This ties George Washington to


27 Ibid., 81.
all of the principal individuals that would have anything to do with the creation of the federal territory and the city of Washington, D.C.

Additionally, the respect that Ellicott had amongst Washington and Jefferson was immense. His understanding of what was required of him, in reference to surveying the Territory of Columbia, is seen via this letter sent to Thomas Jefferson on February 14, 1791. Ellicott writes:

> . . . I shall submit to your consideration the following plan for the permanent location which I believe will embrace every object of [a]dvantage which can be included within the ten mile square...Beginning at the most inclination of the upper cape of Hunting Creek and running a [straight] line North westerly ten miles making an angle at the beginning of 45 [degrees] with the [m]eridian line for the first line...You will observe by the plan which I have suggested for the [p]ermanent [l]ocation a small deviation with respect to the courses from the those mentioned in the Proclamation. [T]he reason of which is that the courses in the Proclamation strictly adhered to would neither, produce straight lines nor contain quite the ten miles square besides the almost impossibility of running such lines with tolerable exactness. 28

Even though Ellicott was familiar with how the President wanted the Territory of Columbia was to be surveyed, Washington and Jefferson kept up with Ellicott's progress:

"The President and Mr. Jefferson were constantly and actively interested in the plans made, suggesting and directing them [Ellicott and L'Enfant] in accordance with their ideas of the needs and demands of the future." 29 This "active interest" would continue to

29 Ibid., 87.
show itself with the communication and hands on management of George Washington throughout the survey and city planning process.

While it is relatively known that L'Enfant had issues with the commissioners, it is not as well known that Ellicott had similar issues. L'Enfant had the issue of a bad temper; however, Ellicott did not seemingly share that type of disposition. This defies any issues he could possibly have with the commissioners based on his disposition. In a letter written to his wife on April 18, 1792 Ellicott expresses:

\[ \text{My time here has yet passed heavily on. I have not even been so polite as to pay one regular visit. I shall endeavor to do my duty; but many difficulties of a serious nature have arisen between proprietors, and commissioners, which, (require all my addresses to prevent the bad effects thereof and) adds much to my embarrassments. If nothing uncommon should intervene to prevent, I shall certainly be with you some time next month. May god protect you.} \]

While much of Catherine Mathews' collection of Ellicott's letters read like love letters, there is much information to gleam from them. While his love for his wife was paramount, Ellicott focused on his duty to survey the land for the newly formed republic. His issues with the commissioners came from their apparent bad attitudes. Mathews writes, "While it is true that L'Enfant must have been hotheaded and hard to deal with, the paths of those who were placed under their [the commissioners] authority were made as thorny as possible on all occasions." While it is probable that L'Enfant received the brunt of the commissioners "thorny" treatment, Ellicott received a great deal of negativity as well. The ill manner in which Ellicott was treated stemmed from the commissioners

\[ \text{30 Ibid., 93.} \]

\[ \text{31 Ibid., 92.} \]
pushing Ellicott to sell as many lots in the city of Washington as possible, and the fact that they accused him of wasting time. Even though this treatment weighed on Ellicott he was vindicated by his good temperament and the esteem in which he was held. Mathews writes: "But the high estimation in which he [Ellicott] was held by the President, Mr. Jefferson, and by all who could appreciate his entire honesty to purpose, turned the scales so completely in his favor. . . ." Ellicott did not waste time, was politically astute, and stayed on after L'Enfant was dismissed from the project for a bad temper and run-ins with the commissioners. He ultimately was associated with not only the surveying of the Territory of Columbia, but the city plan of Washington, D.C., as well. While Ellicott surveyed the Territory of Columbia he was assisted by an African American named Benjamin Banneker.

Banneker, in most instances, is a footnote to American history when it comes to the story of the surveying the Territory of Columbia. Unfortunately, he was not initially wanted on the survey team by Ellicott due to his race. As Bedini expresses:

Well known among his peers as a hard taskmaster in the field and a stickler for precision, Andrew Ellicott questioned the competence of a black man without schooling or scientific training. The prospect of relying upon an untrained amateur astronomer for the precise astronomical data upon which his would be based was not a cheerful one. Ellicott must have consulted Jefferson about the matter, and the latter counseled him to employ Banneker for the preliminary survey until his brothers became available. Jefferson later wrote a letter

32 Ibid., 94.
33 Ibid., 99.
complimenting Banneker's skills to the Marquis de Condorcet.\textsuperscript{34}

The nature of the relationship with Banneker and Jefferson seemed to be one of congeniality. Furthermore, the letter written to Ellicott on behalf of Banneker to join the survey team seems to be more than a mere positive gesture by Jefferson. This is said of Jefferson due to his known entrenched belief in white racial superiority and problematic legacy as a slave owner. The letter's contents shared with the Marquis Condorcet about Banneker read in part, "I procured him to be employed under one of our chief directors in laying out the new Federal City on the Potomac." However, other writers do not feel the same sentiment in reference to Jefferson's genuine concern for Banneker. For instance Charles Cerami says, "...his letter of transmittal showed him to be so eager to let his French friend [Condorcet] see him as a champion of black advancement that he stooped to boasting of having personally arranged to use Banneker in the survey of Washington, D.C."\textsuperscript{35} Cerami continues:

The petty boast to Condorcet would be minor if it did not contrast and conflict with another sequel that is seriously disillusioning. In a letter to a friend, Joel Barlow, Jefferson questioned whether Banneker could really have produced an almanac without the suspicion of aid from Ellicott, his neighbor and friend. The slur was carelessly stated and totally without foundation.\textsuperscript{36}


\textsuperscript{36} Ibid., 173.
Cerami's observation shows the hypocrisy of Thomas Jefferson. He points out that,
"Scholars and biographers have not previously called Jefferson to account for the clear
falsehoods he committed in this disparity between his two opposing statements. Nor have
they pondered what could have caused his great mind to plunge to such a foolish and
mean-spirited misjudgment."37 While Cerami makes inroads with respect to pointing out
Jefferson was disingenuous toward Banneker, Cerami, himself, misses an opportunity to
set the record straight about the late 1700's in the same paragraph. Slavery was the law of
the land and Cerami gives Jefferson a pseudo pass by inferring his remarks were sparked
by the unfaithfulness of Sally Hemings. He writes:

Two possibilities occur; some have suspected that Sally
Hemings was unfaithful to Jefferson, perhaps with a
younger member of his family, and this might conceivably
have soured the Secretary of State's thoughts on race. But
the underlying premise is weak... The more obvious
possibility is that Banneker's indignant letter to
Jefferson... had infuriated him far more than he had let on.38

While this may have been Jefferson's motivation, it must not be forgotten, as mentioned,
that slavery was the law of the land in America at that time. Benjamin Banneker, a free
man, was able in some way to acquire knowledge, get noticed for his mental abilities, and
contribute to surveying the Territory of Columbia. Unfortunately, little documentation
recorded Banneker's participation with surveying the Territory of Columbia, but Silvio
Bedni was able to find an expense voucher that proved Banneker's participation.

37 Ibid., 173.
38 Ibid., 173-174.
The primary source of documentation that clearly reveals Banneker's participation on the survey team is an expense voucher that Ellicott submitted to the commissioners. The voucher was prepared by a Thomas Cook who sent the vouchers to Jefferson's attention. It was only when the Manuscript Division of the Library of Congress was reorganized that the voucher surfaced within Thomas Jefferson's personal effects. The voucher entitled "Expenses Incurred on Surveying the Experimental and Permanent Lines of the District of Columbia" showed work done between December 1791 and December 1792. This is important for it "officially" establishes Banneker as a part of the survey team.

Bedini is quoted at length here with reference to Banneker's participation on the survey:

Despite the significant role Banneker played in the preliminary survey of the federal territory, his name was absent from all previously known records relating to the survey. His name was never mentioned by Ellicott in his official communication with Jefferson and others, nor in letters to his wife. As a consequence, until recently, the only documentation of Banneker's participation has been somewhat tenuous. He was mentioned in Jefferson's letter to Condorcet... in two accounts written in the nineteenth century by George Ellicott's daughter, Martha E Tyson. Although Banneker's name has appeared repeatedly in accounts of the survey and establishment of Washington City... The manuscript statement of expenditures for the survey now officially confirms for the first time Banneker's presence on the survey.  

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40 Ibid., 91-92.
While it is good that Banneker has received "official" credit for his contribution, he was well aware of the times he lived in. His awareness is seen through a copy of a poem that he wrote just prior to the survey, dated October 19, 1791:

\[
\begin{align*}
&\text{Behold ye Christians! And in pity see} \\
&\text{Those Afric sons which Nature formed free;} \\
&\text{Behold them in a fruitful country blest,} \\
&\text{Of Nature’s bounties see them rich posses,} \\
&\text{Behold them herefrom torn by cruel force,} \\
&\text{And doomed to slavery without remorse,} \\
&\text{This act, America, thy sons have known;} \\
&\text{This cruel act, relentless they have done.}\n\end{align*}
\]

While his official credit may have come late, his contribution to the survey of the Federal Territory cannot be denied.

All five of the men discussed in this section had a major part to play in the creation of America’s capital. Each job was important, and each job was dependent on the other. This narrative gives a particular view, the agreed view, with respect to how the urban plan of Washington, D.C. was conceived and carried out to fruition to become a major capital city center. The personalities discussed are the key players linked with Washington D.C.’s early beginnings. As such, these personalities exerted a certain influence on the city’s urban plan, and the spirit of the city. The next section reviews these and other influences.

**Known Influences on the Urban Plan of Washington, D.C.**

The urban plan of Washington, D.C. has been influenced by Baroque design, and Parisian artistic flair. Baroque architecture and design find their origins in Rome, and of this style it is said:

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Baroque architecture originated in 17th-century Rome, where it developed as an expression of the newly triumphant Catholic Church, with the belief that architecture, painting, and sculpture would play an important role in transforming Rome into a truly Catholic city. The streets radiating from St. Peter's Cathedral were soon dotted with reminders of the victorious faith. Breaking with the somewhat static intellectual formulas of the Renaissance, baroque architecture was first and foremost an art of persuasion.43

This is clearly a notion recognized and established by scholars as to how Baroque design and architecture came about. However, not all scholars agree that Baroque design influenced Pierre Charles L'Enfant. Nicholas Mann sees L'Enfant's plan as devoid of Baroque and Parisian influence. Mann states:

> Despite the similarity of L'Enfant's focal points and radial avenues to those favoured in Baroque palaces, grand houses and in Paris and other European cities, no confirmation is given in any of his writing that he drew upon existing cities, or indeed on any traditional aesthetic or geometric formulae, for his inspiration. On the contrary, L'Enfant always claimed that his plan was "original" and "wholly new". Not once did L'Enfant justify himself in terms of tradition. He always insisted upon the originality of his plan.44

As scholars debate whether the Baroque period influenced L'Enfant, it is known that "L'Enfant was an artist and this Washington knew when he selected him to design the

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Federal City. L'Enfant was imbued with the artistic development of Paris," and it is probable that this Parisian influence on L'Enfant came from being in the midst of culture that permeated his upbringing. His father was an artist in France, and he was privileged enough to see certain aspects of the gardens of Versailles. John W. Reps writes:

\[
\ldots L'\text{Enfant used the familiar devices of baroque designers in devising his grand plan. To say this is not to minimize L'Enfant's accomplishment but merely to assert the obvious, that he was a product of his age and the instrument through which certain principles of civic design that had been developed in Western Europe found expression on the Potomac River... L'Enfant knew first hand the gardens of Versailles, that great composition by Le Notre, where his father was a court painter. And later studied in the Royal Academy of Painting and Sculpture, he could observe the Garden of the Tuilleries, the Place de Concorde, and the beginning of today's Avenue des Champs Elysees, which then was a track through the woods.\]

Caemmerer echoes the sentiments of Reps where he writes:

- This formal design was in the "grand manner" that extended its influences all over Europe, including London, Rome, and St. Petersburg. This we can understand the source of his visions when L'Enfant was blamed, as he often was, for seeing and trying to do things "en grand" or "in the large." In Paris Le Notre designed the Gardens of the Tuilleries, covering 56 acres, under Louis XIV. Though added and altered afterwards, they retain the main outlines of the original plan even now. Placing terminal motives at the end of long vistas, and the location of public buildings in relation to their landscape settings, were typical features that gave beauty to Le Notre's designs, and we see them


demonstrated in the L'Enfant plan for the City of Washington.\textsuperscript{47}

The grand manner, which is attributed to Baroque design and found within the urban plan of Washington, D.C., has its beginnings from an earlier source. This source includes the usage of the axis as a center point of focus. It is stated:

"The most enduring [Baroque] themes of this tradition were first articulated in the master plan of Pope Sixtus V for 16\textsuperscript{th} century Rome: the notion of vistas, the use of obelisks as a striking spatial marker, and the overarching principle of geometric order for its own sake. France appropriated the Baroque aesthetic, most notably in the replanning of Paris by Baron Eugene George Hausmann between 1853 and 1868."\textsuperscript{48}

As this Baroque tradition was incorporated into the capital of the United States, "the baroque axis appears sufficiently flexible to represent any political system."\textsuperscript{49} However, the United States was not just any political system. The country was young and new, and seeking to become a major influencer on the world stage. At the time of The United States of America's inception, its sovereignty was acknowledged first by France. This recognition of America's sovereignty could also be seen as why France exerted such a profound influence on America's capital.

The United States, in the 1700's, represented a break from the Old World with a New World outlook. Washington D.C., as a city, wanted to be something other and different as


it became an accepted nation. The newness of its democracy did not want to be
encumbered with monarchies of the past, but embrace a democratic sensibility that
incorporated participation from all the people within the new nation. The urban plan of
Washington D.C. was supposed to incorporate those ideals. L'Enfant himself presented
these types of grand ideas to Washington and Jefferson. Interestingly, Thomas Jefferson
drew a map of what he thought Washington, D.C. should look like. This drawing was not
comparable to the plan that L'Enfant would ultimately draw. L'Enfant's artistic standard,
and his understanding of the great undertaking at hand, led him to address George
Washington in a letter. The letter reads:

No nation ever before had the opportunity offered them the
deliberately deciding upon the spot where their capital city
should be fixed, or of consideration in the choice of
situation, and although the means now within the power of
the country are not such as to pursue the design to any great
extent, it will be obvious that the plan should be drawn on
such a scale as to leave room for that aggrandizement and
embellishment which the increase of wealth of the Nation
will permit it to pursue to any period, however remote.

While L'Enfant felt that no nation ever had the opportunity to deliberately decide on
where their capital should be, one modern scholar differs in that opinion. He writes:

...there is an earlier era when such consummate
theatricality, the conventions of a hierarchic and ceremonial
urbanism, had made its appearance. Straight streets with
continuously conceived elevations, vistas, urban platforms
and stairs, and the negotiation of slopes with terrace
architecture – all this has a story in the Hellenistic/Roman


period. And we can go even earlier to Egypt, to the sphinx-lined avenues and axial processionals arrangements of Luxor and Karnak, or the splendid terrace architecture of Deir el-Bahri.\footnote{Spiro Kostof, \textit{The City Shaped: Urban Planning through History} (Boston: Bulfinch Press, 1991), 211.}

While Kostof gives the historical accounting of where Baroque design garners its inspiration and historical context, he openly says the story has a start in ancient Egypt. Most scholars keep the influence on Washington, D.C. within the Baroque or Old Europeans models. Kostof is one of the few authors to make the connection to older cultures such as Kemet as the inspiration for urban plans. Thomas Jefferson, in keeping with modern scholarship of the time, allowed L'Enfant to peruse his private Old World map collection. In his response to L'Enfant's request to see the maps Jefferson said, "... in compliance with your request I have examined my papers and found the plans of Frankfort on the Mayne, Carlsruhe, Amsterdam, Strasburg, Paris, Orleans, Bordeaux, Lyon, Montpelier, Marseilles, Turin, and Milan, which I send in a roll by this Post. They are on large and accurate scales, having been procured by me while in those respective cities. ..."\footnote{Padover, 58.} Reps also recognizes the influence Paris had on L'Enfant. and Reps posits:

\ldots he [L'Enfant] saw everyday the great formed axis of central Paris based on the Gardens of the Tuilleries, also designed by Le Notre, and the adjoining Place de la Concorde, planned by Gabriel in 1763...It is not at all probable that he gained some knowledge of such foreign cities as St. Petersburg and Karlsruhe, and possibly of the baroque plans proposed by Christopher Wren and John
Evelyn for the rebuilding of London after the great fire of 1666.  

L'Enfant and the men of his time were very much influenced by the Old World even though they were diligently creating a separate type of government. That influence found its way into the urban plan of Washington, D.C. in varying degrees. The influence can be seen in the street design, the architecture, and even within the government itself.

Lastly, moving to the beginning of the twentieth century, the McMillan Plan picks up where the L'Enfant Plan left off. This plan was set fourth in 1901 by the Fifty-Seventh Congress with the focus of improving Washington, D.C.'s parks, and greater city, while maintaining L'Enfant's original vision. As the McMillan Plan sought to maintain L'Enfant's vision, the report also knew of the specific involvement of President Washington and Secretary of State Jefferson. This is specifically expressed where the McMillan Plan notes:

When the city of Washington, D.C., was planned under the direct and minute supervision of Washington and Jefferson, the relations that should subsist between the Capitol and the President's House were closely studied. Indeed the whole city was planned with a view to the reciprocal relations that should exist among public buildings. Vistas and axes; sites for monuments and museums: parks and pleasure gardens; fountains and canals: in a word, all that goes to make a city a magnificent and consistent work of art were regarded as essentials in the plans made by L'Enfant under the direction of the first President and his Secretary of State.  

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The McMillan Plan paid homage to the past, yet understood what the future urban plan of Washington, D.C. needed for growth and development. The McMillan Plan states:

The object of the present investigation is to prepare for the city of Washington such a plan as shall enable future development to proceed along the lines originally planned—namely, the treatment of the city as a civic work of art—and to develop the outlying parks as portions of a single well considered system.\(^6\)

The focus of the McMillan plan was to maintain L'Enfant's vision, and enhance the park system of the capital which included making changes on the national Mall. To ensure that L'Enfant's vision was followed, as close as possible, the members of the McMillan plan traveled to the places that would have influenced L'Enfant. The places visited were London, Rome, Venice, Budapest, Frankfort, and Berlin. These countries were chosen, in order to restudy these same models and take note of the great civic works of Europe. [T]he Commission spent five weeks of the summer of 1901 in foreign travel \(^57\) to the cities mentioned to assist their vision of how to best preserve the integrity of the original design of Washington, D.C. The major figures that assisted with the McMillan Plan were Daniel Burnham, Charles McKim, Fredrick Olmstead, Jr., and Augustus St. Gaudens. In addition to the McMillan Plan, the National Capital Planning Commission (NCPC) also assisted with maintaining the vision of an aesthetically pleasing capital city.\(^58\) This plan stands as yet another influence on Washington, D.C. that tried to bring L'Enfant's

\(^{56}\) Ibid., 15.

\(^{57}\) Ibid., 26.

vision closer than what was witnessed in the capital city at the dawn of the twentieth century.

Most scholars agree that the main influence on the urban plan of America's capital comes from a Baroque design; specifically, centering on France and other Old World European traditions -- specifically Greece and Rome. In addition, the McMillan Plan has had a major influence on the manner in which contemporary Washington, D.C. looks today, and is part of the narrative that exists when discussing Washington, D.C.'s urban plan. While these influences are the major points of agreement with scholars, ancient Kemet has influenced America's capital also.

**Kemetic Influence on Washington, D.C.**

The texts, *Egypt on the Potomac, Myths in Stone, and Nile Valley Contributions to Civilizations* render information related to the Kemetic influence on Washington, D.C. These books discuss the influence of ancient Kemetic thought, and symbolism, found within America's capital, but they fall short of sharing specifics in relation to the urban plan of Washington D.C. This lack of specificity, found in the books and article, may be due to the varying intent of the authors involved. For instance, in *Myths in Stone* Jeffrey Meyer shares knowledge of the architecture in Washington D.C., and gives some information with reference to the centrality of Kemetic design within America's capital. In chapter five of Jeffrey Meyer's book entitled “The Washington Monument: Enigma Variations” the author speaks of the ceremonial core of Washington, D.C. Meyer says:
At the ceremonial core of the capital, it is ironic that the least accessible of the Founding Father's is Washington himself... [e]ach shrine projects the personalities and significant qualities of its subjects and makes him assessable to the visiting public. But for Washington, there is only the mute obelisk, without image, words, or explanation. A recent book on the engraved inscriptions in Washington D.C. states, in bemused fashion, "Of note is that no inscriptions were found at the Washington Monument".

However, Meyer and Clint W. Ensign ask, why is there a lack of information about the obelisk? This is important because the obelisk is a Kemetic symbol that figures prominently within the centrality of America's capital. Seemingly, the question should be why is there not a Judeo-Christian, Grecian, or Western symbol at the center of Washington D.C.? This question is posed rhetorically because America and its capital city are based upon a Judeo-Christian/Western philosophical mindset.

In addition, Tony Browder in his books *Egypt on the Potomac* and *Nile Valley Contributions to Civilizations* point to Kemetic influence within Washington D.C., but they do not pinpoint that influence in the urban plan of Washington D.C. His focus in both of these books converge more on historical facts and architecture than the actual street plan of the capital. However, his focus on architecture, as it relates to America's capital, lends credence to the objectives of this investigation. For instance, Browder says of the Washington Monument:

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Everyone knows that the Washington Monument honors George Washington, the Founding Father and first President of the United States. Some people are aware that the Washington Monument is five times higher than any other building in the city as mandated by an obscure federal law. However, few tourists or residents know that the Washington Monument is actually a copy of a 6,000-year-old memorial that honored the founding father and first king, or president, of Ancient Egypt. Even fewer people are aware of a discreetly placed object inside the Washington Monument that openly acknowledges this Egyptian connection. If you cannot identify this object, or if you are unaware of the symbolic meaning of the Washington Monument, then you have been deprived of an invaluable learning experience.\(^{61}\)

Browder also states:

> By learning to decode the symbolism [within Washington, D.C.], you can read them as easily as you would read a book. This skill is not difficult to master, and it is similar to learning a new language. You begin by learning the alphabet, then simple words, then simple sentences. After a while you will be able to read the landscape of a city or nation, and a story that was previously hidden suddenly reveals itself to you.\(^{62}\)

Browder makes the case for the type of examination this thesis employs, and his book reveals ancient Kemetic symbols as they are found within the architecture of America's capital. While Browder does not utilize hermeneutics or semiotics the methodological process he uses is similar, and his idea definitely sets a foundation for how we can see Washington, D.C. from a Kemetic perspective.

Further, there are scant resources that specifically link any elements of Kemetic symbolism to the urban plan of Washington D.C. This lack of specificity via the books,

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\(^{62}\) Ibid., 5.
articles, and electronic sources utilized uncovers a gap in the analysis of the urban plan of Washington D.C. As such, there is an opportunity for a different interpretation of America's capital as it pertains to the Kemetic symbols this investigation seeks to identify. This is especially true when seeking information specifically about the street layout (i.e. urban plan) of Washington, D.C. and where these Kemetic symbols might be found.

Many books and lore speak to a Masonic code that permeates America's capital city design. Nonetheless, with regards to potential Masonic involvement, the symbols of Kemetic origin used in this investigation predate European Masonic usage of the same symbols by no less than 4,000 years. Further, a Masonic connection to Kemet is denied in strong terms. Eric Grant writes:

Freemasonry has provided a powerful stimulus for the adoption of Egyptian symbolism. Freemasons have frequently claimed to trace their history directly to Egypt, and in particular to mystical connections with the cult of Isis and Osiris. It is unlikely that there is such a direct link, or even, as has also been suggested, an indirect one via Greece. Freemasonry probably originated among the working masons of medieval England to allow them to move freely round the construction sites of churches and abbeys . . . Modern freemasonry originated at a meeting of the London lodges in 1717 when the Grand Lodge of England was formed.

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However, differing opinions are held about Masonic influence that may have found its way into Washington, D.C. Schaar John Reps feels Pierre L’Enfant may have known about Kemetic symbolism, but Kemetic grid city planning may not have inspired him. L’Enfant's knowledge of Kemetic symbols, and its potential usage within Washington, D.C., probably came through Masonic connections. Moreover, the influence for his city's design most likely came from French and other European sources.

Consequently, it is a persistent observation that books and articles, academic and non-academic, pertaining to the urban plan and design of Washington D.C. do suggest a Kemetic influence. However, most authors rarely give specifics in relationship to where that Kemetic influence resides within the city plan of Washington, D.C. itself. David Ovason alludes to the influence of Kemet upon Washington, D.C., but does not give specifics as to the where the influence can be found within the urban plan of America’s capital.

In 2000, the book *The Secret Architecture of Our Nation's Capital*, by David Ovason, sparked debate about whether Washington D.C. was influenced by Kemetic celestial phenomena, and Masonic builders. Specifically Ovason states:

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66 Email correspondence with John Reps April 2, 2008. “All though L’Enfant may have known something about Egyptian symbolism (Egyptian grid city planning would not have inspired him), he probably would have learned this through Masonic connections. I believe however, that the French and other European influences were far more likely to inspire his designs. Whatever may be the truth, I can only say that in my research I did not come across anything that would indicate the city plan was influenced by anything Egyptian. But I am opened to reasoned argument. This unusual city plan will continue to be the subject of research and speculation. Welcome to the club!”

67 Ibid.
This city [Washington D.C.], then, designed to serve a great future, is firmly rooted in...wisdom of the past, and like many of the great cities of the past ages has striven to unite itself with a tutelary goddess. The goddess may be traced back to the origins in the earliest records of Western civilization – to the temples of ancient Egypt and to the oldest papyrus records known to man. . .for all the Egyptian imagery that is found in Washington, D.C., the city is Greco-Roman in spirit. Washington, D.C., has been constructed upon classical principles – from what is an Egyptian wisdom transmuted by the genius of the Greek Mysteries. 

Ovason expressed that Washington D.C. was aligned to the constellation Virgo which is related to the goddess Isis from Kemet. Moreover, Ovason's conclusions were based on notes and observations of Andrew Ellicott and other surveyors of Washington D.C. Further, Ovason pointed out that Andrew Ellicott was the lead surveyor on the establishment of Washington, D.C. as a city. Also, Andrew Ellicott was appointed by President George Washington to serve in this surveyor capacity, and his team consisted of Pierre L'Enfant, and the famed African American astronomer, and almanac creator, Benjamin Banneker.

However, the book The Secret Architecture of Our Nation's Capital did not specifically demonstrate where any elements of Kemetic symbolism could be found within the city's urban plan. Even though there was an attempt to correlate various star systems important to the ancient Kemet's to the placement of specific buildings set by America's surveyors, the specificity of where Kemetic symbolism could be found within


the urban planned landscape of Washington D.C. was non-existent. This is not to say that
Ovason did not seek this correlation; rather, it seems the thesis he used did not allow for
the particular viewpoint this investigation is seeking to reveal. As such, there is room for
a different perspective in terms of uncovering elements of Kemetic symbolism within
Washington D.C.'s urban plan.

Gap in the Narrative Analysis

The Baroque style of city planning had an influence on Pierre Charles L'Enfant in his
designing of Washington, D.C. The influence of his father, as well as other notable
architects, and city planners, left imprints on L'Enfant's artistic eye. The grand manner in
which America's capital was built followed many of the old world styles such as Rome
and Paris. While scholars understand the Parisian and Baroque influence that was being
carved into America's capital, it seems there were other cultural nuances taking place.
For instance, as shared in the earlier section How Washington, D.C. Was Conceived,
George Washington apparently had more influence on the capital's creation than is
readily acknowledged. His influence over all the participants speaks to a codified manner
in carrying out plans that all were not privy to. For example, when Washington rode out
to meet L'Enfant on Jenkins Hill, he told L'Enfant to move the President's House [White
House] westward. In the literature it is not expressed how far westward or how short, just
westward. Surveying and planning are very exact sciences; even during the 1700s the
science was fairly accurate. Therefore, how could Washington make the type of demands
without being truly entrenched in the process? The Resident Act gave the president the
authority to be as involved as he cared to be, and should be considered the starting point in Washington's influence.

As Washington was entrenched with the building of the capital so was Thomas Jefferson. While Jefferson’s idea as to how the capital would look did not materialize, he still exercised a considerable level of influence over all workers under him. Nonetheless, he still did not have the last word in reference to the city's plan – Washington did. The commissioners, L'Enfant, Ellicott, and Banneker did what they were asked to do via Washington's directions. Therefore, all ideas seemed to come straight from the president himself. Seemingly, a grand city design, that many call Baroque, was agreed upon by Washington and it was executed within the city streets of America's capital.

However, this investigation seeks to examine Kemetic symbols within the urban plan of Washington, D.C., and add a different narrative to the city plan and architecture. Few authors have mentioned any connection with ancient Kemet with the exception of Tony Browder, Spiro Kosof, Jeffery Meyer, Davis Ovason, and a few others respectively. However, as these authors spoke of a lineage of city planning that went back to ancient Kemet, there were no specifics shared with where to find Kemetic symbolism within the urban plan or street layout, of America's capital. Even within the letters of Washington, Jefferson, and L'Enfant there is no hint of other influences from anywhere else other than Europe.

The review of literature clearly shows there is a need for a more critical and specified analysis of Kemetic symbolism within the urban plan of Washington, D.C. That there is a gap in the analysis with respect to this subject matter is clear. This recognition leaves fertile opportunity for this investigation to unearth what has not been discovered, and/or
discussed in depth by previous scholars. While the focus of the research reviewed did not
focus on the Kemetic agency within Washington, D.C.'s urban plan, there was still a
negligible amount of research that focused on the subject. The scholars cited wrote about
what areas of the world influenced America's capital design, however, very few scholars
gave specifics regarding where ancient Kemetic symbols could be found within
America's capital street layout.
CHAPTER III

ANCIENT KEMETIC SYMBOLISM EXPLAINED WITHIN WASHINGTON, D.C.

This chapter gives background history on the symbols and themes examined within Washington, D.C.'s urban plan. The historical background information includes: 1) a brief history of Kemet 2) the Asr (Osirian) Drama 3) the papyri of Ani, Hunefer, and Her-Uben, 4) Kemetic symbols sought within this thesis and 5) a brief timeline of the history of the urban plan of Washington, D.C. The historical background of the themes mentioned is shared so that the reader will be able to see their connections to the findings in the next chapter, and bring clarity to the new narrative(s) of Washington, D.C. that are sought through this investigation. It is vitally important to recognize that several elements are interlinked in creating a visual of those elements consisting of Kemetic symbols, Kemetic history, Washington, D.C. history, Washington, D.C.'s urban plan, and the interpretation of Kemetic signs within Washington, D.C.'s urban plan. Therefore, it is with the historical background to be provided that the reader will have the foundation to understand the connection between the Kemetic symbols sought, and how those symbols were incorporated into the urban plan of America's capital.

Ancient Kemet, commonly called Egypt today, has had much written about its history. It is known that this civilization dates back at least 4100 years, and that date will probably be pushed further back as future discoveries are made. Of the Kemetic civilization it has been said:

We all recognize ancient Egyptian civilization when we see it. Those distinctive hallmarks that set it apart from any other culture, ancient or modern, are instant identifiers: the
plethora of gods and goddesses . . . , the curiously beautiful art, rich with magical and religious symbolism; a divine king presiding over everything, forming a link between the gods and the people.  

Kemet has left an indelible mark on the history of humankind from the beginning of its existence. Kemet's records date back to a pre-dynastic era; and even though scholars continue to debate the age of this civilization Kemet's cultural significance is still revered. The history of this civilization has been carved into periods or Dynasty's. Those periods are:

- Pre-dynastic Period (5464-3414 B.C.E.), Archaic Period (3414-3100 B.C.E.), Old Kingdom (3100-2181 B.C.E.), Intermediate Period I (2181-2125 B.C.E.), Middle Kingdom (2125-1650 B.C.E.), Intermediate Period II (1650-1550 B.C.E.), New Kingdom (1550-1069 B.C.E.), Late Period I (1069-517 B.C.E.), Persian Period I (517-425 B.C.E.), Late Period II (425-342 B.C.E.), Persian Period II (342-332 B.C.E.), and the Greek Period (332-30 B.C.E.).

The chronology of Kemet's pharaohs can be seen at Abydos within Seti I's tomb complex. That list incorporates the uniting of the two lands by the first pharaoh Aha (Menes), all the way to the rule of Seti I. In later times the Greek historian Herodotus created the division of the Kemetic dynasty's (periods), and this was useful for future Egyptologist to understand the chronology of Kemet's rulers.

Included with the longevity of Kemet's great civilization was their knowledge of the seven liberal arts and sciences, religion, myths, and rituals. With this knowledge of religion, ritual, and liberal arts, Kemet produced one of the most enduring dramas, and some of the most enduring symbols. The drama that has endured for centuries is that of

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the Asr (Osirian Drama). This Kemetic drama represents part of the religious and spiritual thought forms that would endure for more than four millennia. In addition, the Kemetic symbols that assisted in telling the story are rooted in Kemet's linguistic and spiritual history. The following is the re-telling of the Asr Drama, which will be followed by the history and explanation of the three papyri utilized in this investigation.

The story of Asr is the foundation story to this investigation, and Asr is a central figure to all of the papyri surveyed in this thesis. Further, the papyri utilized with Asr as a center figure assists with the ancient Kemetic narrative that was applied to the urban plan of Washington D.C. in the findings of this investigation. The Asarian (Osirian) Drama is found written on papyri properly called Prt Em Hr (The Book of Coming Fourth by Day and By Night). Prt Em Hru is mistakenly called the Book of the Dead because of its references to death and the spiritual life of human beings after physical transition. It is written that the:

"Book of the Dead" is the title now commonly given to the great collection of funerary texts which the ancient Egyptian scribes composed for the benefit of the dead. These consist of spells and incantations, hymns and litanies, magical formulae and names, words of power and prayers, and they are found cut or painted on walls of pyramids and tombs, and painted on coffins and sarcophagi and rolls of papyri. The title "Book of the Dead" is somewhat unsatisfactory and misleading, for the texts neither form a connected work nor belong to one period; they are miscellaneous in character, and tell us nothing about the lives and works of the dead with whom they were buried.²

Budge gives further understanding in reference to the name "Book of the Dead" and its proper rendering, Prt Em Hru, while also quoting another Egyptologist, E. Naville.

He writes:

The common name for the Book of the Dead in the Theban Period, and probably also before this date, is pert em hru, which words have been variously translated: "manifested in the light," "la manifestation au jour," "la manifestation a la lumiere," "[Kapitel von] der Erscheinung im Lichte," "Erscheinen am Tage," "[Caput] egerdiendi in lucem," etc. This name, however, had probably a meaning for the Egyptians which has not yet been rendered in a modern language, and one important idea in connection with the whole work is expressed by another title which calls it "the chapter of making strong (or perfect) the Khu."³

This book which takes its knowledge from what was written on sarcophagi and written within burial chambers in Kemet is older than the Bible, the Torah, and many other holy books. It is through these pre-dynastic and dynastic writings that religious thought can be traced and shown to share a commonality with all world religions.⁴ The Asr (Osirian) drama is one of the oldest stories in ancient Kemetic religion that speaks to the life, death, and resurrection of a spiritual being.

The god Asr (Osiris), the goddess Ast (Isis), and the child Heru (Horus) constitute the main characters that make up this drama. Asr was the husbandman who went out and civilized the world and assisted with the betterment of humanity. Through his civilization of Kemet he taught humankind to plant, sow crops, the movements of the planets, and other facets of human governance. He was respected in all the lands he touched, however,

³ Ibid., 28.

his evil brother Set (Set-Typhon\textsuperscript{5} of the Greeks and the conceptual prototype of Satan/the Devil\textsuperscript{6}) despised his brother and longed for his power. When Asr came back from instructing other nations Set plotted with Queen Aso and seventy-two others to kill him. 

Secretly, the measurements of Asr's body were received, and at an affair in his honor he was tricked into getting into a chest designed to trap him. Set and the seventy-two conspirators trapped Asr in this chest, sealed it up, and threw him into the Nile River. The chest was tossed into the sea in hopes of Asr's definitive death. The chest, containing the king's body, ended up on an island called Byblos where it was consumed by a tamarisk (acacia) tree. This tree grew to be very large and trapped the chest that Asr was sealed in. When Ast (Isis) heard the news of her husband's demise she searched for his body all over the world. She finally came to Byblos, where the king of Byblos had cut the tamarisk tree down. After cutting the tamarisk tree down, the king of Byblos built his temple's roof with the tamarisk tree that contained Asr's body.

Interestingly, "the word "Bible" is derived from the word Byblos, a city in the ancient empire of Egypt noted for its religious firmament."\textsuperscript{7} While in Byblos Aset spoke to the Queen of the island and was able to get Asr's body from the roof of the temple. After getting Asr's body back to Egypt his brother Set found the body while hunting by the light of the moon. When Set saw Asr's body, in anger, he tore it into fifteen pieces and scattered the body all over the land. Some pieces of Asr's body ended up in the Nile


\textsuperscript{6} Ibid., 67-69.

River where it is said that a catfish ate the phallus. Ast, after finding out what happened, went searching for the pieces of Asr's body. Fifteen body parts were scattered throughout Egypt and Ast only found fourteen parts of Asr: fourteen body parts were found due to a catfish eating Asr's phallus. To pay tribute to her husband Ast built obelisks (the Kemetic word for obelisk is 'hn⁸, i.e. the Washington Monument) wherever she found pieces of her husband's body. The 'hn (obelisk) represents the phallus of Asr and plays a significant role in the layout of Washington D.C as will be demonstrated. With this foundation story of Asr explained, which comes from Budge's Book of the Dead, this historical backdrop moves toward explaining the three papyri (Hunefer, Ani, and Her-Uben). The god Asr, and the Kemetic symbols sought to be demonstrated within the urban plan of Washington D.C., are featured prominently in all of these papyri.

The Papyrus of Hunefer can be found in the British Museum: it is cataloged as No. 9901 (see Figure 1). While many ancient Kemetic papyri are long in size this investigation will confine itself to a certain part of the papyrus of Hunefer; the judgment scene. This scene is well known by Egyptologist and depicts the movement of a newly departed soul, Hunefer. Hunefer, within this papyrus, is being led into the light of the god Asr with the assistance of the god Impu who the Greeks call Anubis. While Impu (Anubis) leads Hunefer past the scales, where his heart is being weighed against a feather, Impu tests the scales to make sure that the heart is balanced. It is here, at the scales, where the spiritual drama takes place. The unfolding of the drama is seen within the scales written above Am-mit. It is there where Hunefer's deeds in life are chronicled by Tuhuti.

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Figure 1. The Papyrus of Hunefer is an excellent example of the Theban Recension of Prt Em Hr.

Tuhuti, in this respect, acts in the manner of St. Peter. He holds the keys to the kingdom of heaven, and through him Hunefer can enter into the glory of god. As Impu weighs the heart against the feather eater of souls, Am-mit, lurks to steal the soul of Hunefer if he is not found to be true of voice. The god Tuhhuti (Thoth of the Greeks) writes down the deeds of Hunefer's life. As it is in many other religious/spiritual stories the soul makes it into heaven: it is no different with Hunefer. As Hunefer makes it past the scales he is now led into the light of god, Asr, by Heru (Horus of the Greeks). Hunefer, after being found true of voice (maa hrw\(^9\)), gets the opportunity to dwell in the light of god (Asr) due to his balanced heart.

\(^9\) Ibid., 50.
While Hunefer sees Asr in his glory, Asr is sitting on a throne with two goddesses behind him. The goddesses are his wife Aset (Isis), and his sister is Nephys. They are all dressed in their godly regalia, and hold communion over the newly initiated soul in the netherworld. At the top of this papyrus there are fourteen gods that Hunefer is praying toward. These gods represent the older gods from primordial times. This is the standard narrative that is associated with the papyrus of Hunefer, and it will be of assistance when expanding upon the narrative of the urban plan of Washington, D.C.

Further, within the papyrus of Hunefer, there is an area designated as "the shrine of fire" (see Figure 2). Within the shrine of fire is where the bulk of the symbols can be found that this investigation seeks to utilize. This is the area where Asr is sitting upon the throne and Ast, and Nephys, are located behind him. In this area are located the symbols: Asr, Asr's all-seeing eye, Ast's throne, Ast, the shen, Heru's all-seeing eye, stream in the other world, the lily, four sons of Heru (Horus), and Asr's staff. The next papyrus this investigation seeks to shed light upon is the Papyrus of Ani.

The Papyrus of Ani is similar to the Papyrus of Hunefer and includes many of the same spiritual elements. However, Ani's papyrus differs from Hunefer's in that it is considered a better illuminated copy of the ancient Kemetic understanding of the netherworld (heaven). Budge says of this papyrus:

\[
\text{The Papyrus of Ani is the largest, the most perfect, and the best illuminated of all the papyri containing copies of the Theban Recession of the Book of the Dead. Its rare Vignettes, Hymns, and Chapters, and its descriptive Rubrics, render it of unique importance for the study of the Book of the Dead, and it holds a very high place among the}
\]

\[^{10}\text{E. A. Wallis Budge, Osiris and the Egyptian Resurrection, Volume II (Secaucus, New Jersey: Dover Publications, Inc., 1973), Frontispiece.}\]
Figure 2. The Shrine of Fire where Asr resides in the netherworld. Notice Ast, Nepthys, and the other symbols in shrine of fire that this research focuses upon.

funerary papyri that were written between B.C. 1500 and B.C. 1350. Although it contains less than one-half of the Chapters which formed the Great Corpus of texts written for the benefit of the dead, we may conclude that Ani’s exalted official position, as Chancellor of the ecclesiastical revenues and endowments of all Temples of Thebes and Abydos, ensured the inclusion of all the Chapters which an educated Egyptian deemed essential for salvation. The Papyrus of Ani is, in short, typical of the Book of the Dead in vogue among the Theban nobles of his time.11

Ani’s papyrus is not dated and is 78 feet by 1 foot and 3 inches. It is considered the longest papyrus of the Theban period. Further, in reference to the dating of this papyrus

Budge says:

The Papyrus of Ani is undated, and it is impossible to collect from it any exact data whereby it might be assigned to the reign of any particular king. An examination of the papyri of the Theban Period preserved in the British Museum shows that two distinct classes of Book of the Dead papyri existed in the XVIIIth dynasty... To the latter class the Papyrus of Ani belongs, but, if the text and Vignettes be compared with those found in any other Theban papyri, it will be seen that it occupies an independent position in all respects.12

The pictorial information contained within this papyrus is similar to that of the Papyrus of Hunefer. However, in this instance it is the scribe Ani who is the focus of spiritual evolution. As Ani is led to the scales to have his heart weighed he is going through the same spiritual process as Hunefer, and every other ancient Egyptian of that time period. There are major differences in this papyrus especially in terms of how the gods are depicted. The area of the Papyrus of Ani that will be focused upon is the judgment scene: the area where Asr, Ast, and Nepthys are within a shrine with the four sons of Heru (see Figure 3). The judgment scene follows the same narrative of Hunefer, yet, there are major differences. Where Hunefer prayed to fourteen goods in the top register of his papyrus, Ani must speak to forty-two gods: these gods are considered The Company of the Gods. In addition, he must know the names of the doors within the hall of justice. Budge explains:

The Hall of Maati, or the Judgment Hall of Osiris [Asr], in which Ani has to address severally the Forty-two gods who are seated in a row down the center of the Hall. At each end is a door: that on the right is called Neb-maat-heri-tep-retui-f, and the one on the left Neb-pehti-thes-menent.13

12 Ibid., 219-220.
13 Ibid., 314.
The narrative for the judgment of Ani slightly differs from Hunefer; however, both papyri contain the same fundamental Egyptian theosophical thought. As it further relates to the Papyrus of Ani, the area where Ast and Asr are depicted contain some of the symbols.

Figure 3. The Papyrus of Ani with Asr, Ast, and Nephtys within his shrine. Several symbols in this papyrus are germane to this study: Asr, Asr’s eye, Ast, crook, throne.

sought within Washington, D.C. The symbols in this area include: the face of Asr, Asr’s eye, face of Ast, the water lily, and throne of Asr. As some of these symbols are found in the papyrus of Ani they are also seen in the Papyrus of Hunefer. While the papyri of Ani and Hunefer contain similar symbols, the area within the Papyrus of Her-Uben includes symbols under review for this research.
The area of the Papyrus of Her-Uben central to this thesis is found within E.A. Wallis Budge's Osiris and the Egyptian Resurrection.\textsuperscript{14} This papyrus comes from the XXII Dynasty and Budge says:

\begin{quote}
... Osiris is seen lying on the slope of a mound of earth, with his right arm extended to the top of it. His hand nearly touches the head of a huge serpent, the body of which passes down the back of the heap, and emerging from under the front of it continues in deep undulations.\textsuperscript{15}
\end{quote}

Where Budge speaks of Asr (Osiris) laying on a slope of earth and an undulating serpent, that slope of earth and serpent are in the form of a right triangle (see Figure 4). Further, the right triangle is created by the body of a snake which always plays an important part in Kemetic religion. The area that is under discussion also comes with a narrative near the body of Asr, which is upon a right triangle created by a snake. The narrative is as follows: "The legend reads: "Osiris-Res, Khenti-Amenti, great god, dweller in the Tuat; that is to say, Ta-tchesert, the Aat of Kheper-Ra." In the papyrus the god is ithyphallic."\textsuperscript{16} While Budge translated the narrative by the body of Asr within this papyrus, he also said that "in the papyrus the god is ithyphallic."\textsuperscript{17} Budge adds that the god Asr is ithyphallic because in his book the phallus is erased, and that is not the way the god Asr was depicted in the Her-Uben Papyrus. While the deletion of the phallus may have been to assuage the puritanical mindset of the time, the picture on page 46 of Budge's Osiris and

\footnotesize
\begin{itemize}
\item\textsuperscript{14} A picture of Osiris-Res, or Osiris the Riser, can be found on page 46 of Osiris and the Egyptian Resurrection Vol. I. The depiction of Osiris (Asr) shown is part of the Papyrus of Her-Uben that this thesis focuses upon and seeks to demonstrate its symbols within the street layout of Washington, D.C.
\item\textsuperscript{15} E. A. Wallis Budge, Osiris and the Egyptian Resurrection Vol. I (New York, New York: Dover Publications, Inc., 1973), 44.
\item\textsuperscript{16} Ibid., 44.
\item\textsuperscript{17} Ibid.
\end{itemize}
the Egyptian Resurrection Vol. 1 shows Asr without his phallus. In the Papyrus of Her-Uben Asr is seen in full with his phallus in tact. This point is significant because Asr's phallus figures prominently with regard to this investigation. Dr. Yosef ben-Jochannan shared the full picture of how Asr is seen in the Papyrus of Her-Uben (see Figure 5) and critically expressed why such a depiction, Asr less his phallus, was shared by

Figure 4. Asr seen upon the right triangle of a serpent.

Budge and others. In a pointed and logical manner Budge, and other translators and illustrators of ancient Kemetic texts, are taken to task with their presentation of African religious thought. ben-Jochannan writes:

... the Africans showed the "penis" or "manhood," of the deceased relative to the value of Life before and after Death. You will also note that the Penis/Man's manhood has been omitted in most of the "Western Textbooks" of this scene [the Papyrus of Her-Uben] in almost all of their secular and religious institutions, i.e., Jewish, Christian, and Moslem, etc., all in order to comply with hypocrisy in the so-called "anti-pornographic materials campaign." Also, the Snake is symbolic of the "Penis," i.e., man's manhood, and holds the very same meaning in the original "Adam and Eve" allegory in the First Book of Moses/"Genesis"... Not only [is] the "Penis"... removed, but equally the relationship to all the human family. By the sexless image projected by E.A. Wallis Budge, his
European version of "Christendom's Sexless Jesus – the Christ" allegedly is equally transferred to the "Virgin Born Son of Osiris/Asaru, "who was "Immaculately Conceived [by Goddess Isis/Aset] over four thousand [4000] years before Mary duplicated the same "miracle" with Jesus – the Christ.\textsuperscript{18}

![Image](image-url)

Figure 5. The Papyrus of Hunefer shows Asr is ithyphallic. Source: Yosef ben-Jochannan, \textit{African Origins of Europeans Theosophical Concepts}. Used with permission.

While there is a disagreement with how Asr has been depicted with regard to the Papyrus of Her-Uben, it is the right triangle, the X on Asr's body, Asr's phallus, and the god Ra, as they are depicted within the urban plan of Washington, D.C. that this investigation focuses upon.

The areas within these papyri that have been discussed contain the ancient Kemetic symbols that this investigation seeks to demonstrate within America’s capital. It is vitally important to have a firm grasp of what these symbols mean, and what the ancient Africans say of these symbols. As well, the next part of this chapter will share definitions, meanings, and history that accompany these symbols. This is important because these symbols are interconnected in the narrative they share. As well, the indigenous words will be shared; that being the ancient Kemetic grammar that corresponds to each symbol.

sought within Washington, D.C. The explanation of the actual symbols (words) will come from the book *Egyptian Grammar* by Alan Gardiner.

The Kemetic symbols that are sought within the urban plan of Washington, D.C. are explained below. The transliteration, English rendering, of these symbols will be found either next to, or within, the definition of the symbol discussed. In addition, the monuments, within Washington, D.C., that will be focused upon will also have a historical definition communicated.

**Ankh (‘nh)**

In ancient Egyptian thought, the ankh, is considered the key of life and is the hieroglyphic sign for life. This sign can be seen on most temple walls and papyri, and is a major theme that is seen repeatedly throughout the country of Egypt. It is written that "Temple reliefs frequently include scenes in which the king was offered the ankh sign by the gods, thus symbolizing the divine conferral of eternal life." ¹⁹ The importance with which the ancient Kemites placed upon the ankh is a consideration in the analyzing of the urban plan of Washington, D.C. Finding the ankh is very important to this investigation. This symbol rigorously anchors the urban plan of Washington to the symbolism of Kemet.

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**Arlington Cemetery**

Arlington cemetery is the resting place for the dead who have fought in wars for the United States of America. This is a very solemn place within the District of Columbia, and its location is a part of the analysis of Kemetic symbols found in Washington.

The cemetery was shown to represent the lotus/lily flower from the Papyri of Hunefer and Ani.

**Asr (Osiris), (Wsir)**

The principle male figure of one of the Kemetic holy trinities (Asr, Ast, and Heru). He is considered the god of the underworld and the god of resurrection. While Asr takes on the underworld and resurrection duties, it seems he is a personification of an older god, An-her. Budge writes:

The Theban writers and scribes knew perfectly well that originally every nome or great city possessed its own underworld just as it possessed its own company of gods, and that each underworld was designated by a special name; they, therefore, made the Tuat to include all these underworlds and all the various gods with whom they were peopled, and gave it the most important of the names of the local underworlds. The best known of these was Amentat, i.e., the “hidden place,” which appears to have been originally the place where An-her, the local god of Abydos, ruled as god of the dead, under the title of “Khenti Amentet,” that is to say, “he who is the chief of the unseen land.” When the importance of An-her was eclipsed by the new-comer Osiris [Asr], the title of the former was assigned to Osiris, who, henceforth, was always called “Khenti Amentet.” But this usurpation of An-her’s title as god of the dead by Osiris must have taken place in very early times . . .

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Ian Shaw and Paul Nicholson also share information on Asr (Osiris) by providing a description of, as well as, define his principle roles. About Asr (Osiris) they write:

One of the most important deities of ancient Egypt whose principal association is with death, resurrection and fertility. He is usually depicted as a mummy whose hands project through his wrappings to hold the royal insignia of crook and flail. He wears the distinctive atef CROWN, consisting of the tall „white crown“ flanked by two plumes, sometimes shown with the horns of a ram. His flesh was sometimes shown as white, like the mummy wrappings, black to signify the fertile Nile alluvium, or green in allusion to resurrection.21

Asr figures prominently in this investigation and seemingly can be found within the urban plan of Washington, D.C. However, while Asr's face may be able to be seen via the urban plan of America's capital, to prove his representation in the urban plan other aspects of Asr's functionality must be corroborated. This means that his face cannot be legitimated within Washington, D.C. without other symbols that would correlate to a Kemetic exegesis.

Asr's Crown

The transliteration for the white crown that Asr wears is hedjet, and Asr is seen wearing the hedjet of Upper Egypt in the Papyrus of Hunefer and the Papyrus of Ani. It is said of the white crown that:

. . . [a] king can be depicted wearing a number of different head coverings, each corresponding to particular ceremonial situations. The earliest of these to be depicted is a form of a tall conical headpiece ending in a bulb. This is the crown of Upper Egypt or white crown (hedjet), which is seen as early as the time of the Scorpion macehead and the

Narmer palette (c. 3000 BC). It is sometimes referred to as the Nefer or "White Nefer". 22

This crown is sought within the urban plan of Washington, D.C. as it will legitimize Asr's presence if he is found, for Asr is always seen with his crown. Further, the spatial relationship of the symbols sought within America's capital and their location within the papyri utilized are equally as important. The spatial relationship determines if the Kemetic narrative can be applied to the city. Asr's crown in this instance provides crucial evidence that may prove or disprove the argument offered regarding the capital and Kemetic symbolism.

**Asr's Eye**

Asr's eye is the symbol of omnipotence. His eye can be found within the various identified papyri, as well as, on the walls of various tombs and temples in Kemet. Asr is considered the "funerary and fertility god, brother and husband of Isis. His name includes the sign of the eye and the throne and may mean "he who makes or occupies the "throne" or "he who copulates with Isis." 23 Moreover, Bridget McDermott recognizes the importance of Asr's eye and its symbolic importance to the ancient Kemites. She states:

"Osiris" wsir/wsr: the eye symbol usually means "to do" or "to create"; beneath it are the throne and the seated figure of the god. The combination can be translated "creator of the throne" or "the throne" 24

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24 Ibid., 69.
The connection of Asr's eye to the throne, especially as it relates to I Street northwest, near Georgetown, is included in the analysis of Kemetic symbolism.

**Asr's Phallus (hnn is the transliteration for the word phallus)**

Asr's phallus holds a major role in the story of the immaculate-conception with the goddess Ast. This story is depicted on temple walls, as well as, on papyri. The focus of Asr's phallus is central to the Papyrus of Her-Uben. Within this papyrus, and others, Asr is seen laying on the hypotenuse of a right triangle, and his phallus is seen projected at a forty-five degree angle from the middle of the hypotenuse (See Figure 5). The importance of the phallus as it relates to Asr is explained thusly:

The phallus was associated with early myths. The body of Osiris [Asr], murdered by his brother Seth [Set], was dismembered and thrown into the Nile. Isis [Ast], the sister-wife of Osiris, collected and assembled the remains of her husband and thereby created the first mummy. She used her magic to activate the body of Osiris and make him sexually potent. Phallic imagery was emphasized in artistic representations of this important Egyptian myth, which was often portrayed on temple walls.25

Oftentimes Asr's phallus has been omitted from depiction. Not only has the phallus been omitted on papyri, but within the temples of Kemet the phallus was omitted. The omission was not done by ancient Kemites, but by invaders who seemingly did not understand the natural state of man and woman. However, Budge omits the phallus in his presentation of the Papyrus of Her-Uben. What is missing is Asr's phallus, and how it

25 Ibid., 30-31.
was shown in its true form from a Kemetic perspective. In a critique of Budge, and others, Dr. Yosef ben-Jochannan wrote:

\[...\] note that the Penis/Man's Manhood has been omitted in most of the "Western Textbooks" of this scene in almost all of the secular and religious institutions \..., all in order to comply with hypocrisy in the so-called "anti-pornographic materials campaign." Also, the [s]nake is symbolic of the "[p]enis", "i.e., man's manhood, and holds the very same meaning in the original "Adam and Eve" allegory in the First Book of Moses/"Genesis".26

The phallus imagery, particularly as it is represented in the Papyrus of Her-Uben, shows the functionality of the male reproductive system as a creator instrument which is god-like. This phallic functionality is shown as Asr lays on the hypotenuse of the right triangle and relates to Vermont Avenue which is between Pennsylvania Avenue and Logan's Circle.

**Ast (3st)**

Ast is the wife/sister of the god Asr (Osiris), and is commonly known as Isis from the Greek rendering. She is seen standing behind Asr within the Papyrus of Hunefer as well as within the Papyrus of Ani. In addition, Ast plays a prominent role in the Osirian Drama.\(^{28}\) As a key factor in the Osirian Drama, Ast searches for Asr's body after the god Set tears him into fourteen pieces and spreads his body throughout the land. Wherever she found a part of Asr's body she erected an obelisk in his honor. It is written that Ast:


\[28\] Ibid., 54-56.
encapsulated the virtues of the archetypal Egyptian wife and mother. She was the sister-wife to Osiris and mother to Horus, and as such became the symbolic mother of the Egyptian king, who himself was regarded as a human manifestation of Horus. The association between Isis and the physical royal throne itself is perhaps indicated by the fact that her name may have originally meant "seat", and the emblem that she wore on her head was the hieroglyphic sign for throne.29

She was worshipped on the island of Philae until the 6th century A.D. Lastly, the area within Washington, D.C. that will focus upon Ast will be the area behind where Asr is found. The way in which Asr and Ast are seen in the Papyri of Hunefer and Ani, is reflective of her anticipated place within Washington, D.C.'s urban plan.

**Crook (hka)**

This is the instrument Asr, and other pharaohs, held in their hands as part of their authority. In ancient Kemet the crook is considered “[t]he most prominent item[s] in the royal regalia … the so-called "crook" (heka), [is] actually a scepter symbolizing "government" . . .”30 Recognizing the location of the symbol of the crook (heka) within the city plan of Washington, D.C. adds another substantive layer of Kemetic symbolic input within Washington.

As Shaw and Nicholson indicate, the symbol of the crook, from an ancient Kemetic standpoint, represented governance, and Washington, D.C. is considered the seat of government for the United States of America.

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30 Ibid., 75.
Eye of Heru (Wedjat)

The eye of Heru is found within the Papyrus of Hunefer. The symbolism of Heru relates to the sky and Shaw and Nicholson elaborate on Heru’s cosmic connection. They say:

"... Horus was a sky-god and a cosmogonic deity, his eyes were interpreted as the sun and the moon, and he was frequently described in the Old Kingdom (2286-2181 BC) as a god of the east, and hence of sunrise. In this guise he became known as Horemakhet ("Horus in the Horizon") and he was merged with Ra, to become Ra-Horakhty."

Budge elaborates further as to Heru’s origins. He says:

"... that the hawk was probably the first living creature which was worshipped generally throughout Egypt, and that as the spirit of the heights of heaven, and as the personification of the god who made the sky was called Heru, i.e., "he who is above," or, "that which is above." It appears, however, that at a very early period this conception of Heru was partly lost sight of, and whether as a result of the different views held by certain early schools of thought, or whether due to the similarity in sound between the name "Heru" and the word for "face," Her or Hra, the idea which became associated with the god Heru was that he represented the Face of heaven, i.e., the Face of the head of an otherwise unknown and invisible god."

The Eye of Heru is sought to correspond to an area within the Naval Observatory which is located in northwest Washington, D.C. In addition, the area where the Eye of Heru is sought will be commensurate spatially with regard to where it is found within the Papyrus of Hunefer.

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31 Ibid., 134.

Federal Triangle

The Federal Triangle is known for where many influential governmental buildings are located within America’s capital. This federal triangle is in the shape of a right triangle with the base as Constitution Avenue, the opposite angle as 23rd Street, and the hypotenuse as Pennsylvania Avenue. The area seems similar to the right angle that is found within the Papyrus of Her-Uben. However, this right triangle in the midst of Washington, D.C. cannot have a Kemetic thought process attached to it without other symbols that would espouse a Kemetic agency, i.e. other Kemetic symbols found within the same area. Therefore, it is necessary to locate other Kemetic symbols that can be seen spatially located near the Federal Triangle. If these symbols are found near the Federal Triangle than there is greater evidence of a Kemetic symbolic focus found within the urban street plan of Washington.

Kalorama Circle/Kalorama Road

The streets Kalorama Circle and Kalorama Road were examined in relation to the Kemetic symbol called the shen. In reference to the neighborhood that includes these streets it is expressed that:

This neighborhood is located in the northwest quadrant of Washington, D.C., just north of the original city boundaries laid out by Pierre L’Enfant in the late 18th century. Originally part of a large estate, today it is a quiet, elegant, and urbane residential enclave nestled in the midst of the city. Bounded by Connecticut Avenue on the east, Rock Creek Park on the north and west, and Florida Avenue on the south, this affluent neighborhood is distinguished by its well-designed houses and apartment buildings. The area
also features numerous embassies, chanceries, churches and private schools.\footnote{33}

Further:

In 1866, the District announced plans to extend Massachusetts Avenue across Rock Creek. Other improvements quickly followed, including the extension of Connecticut Avenue and the installment of streetcar lines. Land was quickly platted and systems of street terraces planned which included a circle at the north end of 24\textsuperscript{th} Street (Kalorama Circle).\footnote{34}

Julia Angwin in a special in the \textit{Washington Post} explains more about the area designated Kalorama. She writes:

Kalorama, which is Greek for “beautiful view”, sits on a hill above Dupont Circle and houses some of the grandest buildings in Washington. The neighborhood is bounded by Rock Creek and Massachusetts, Florida and Connecticut Avenues.\footnote{35}

Kalorama Circle and Kalorama Road represent the Kemetic symbol shen (snw), which is a sign that represents millions of years. Further, Kalaroma Circle and Road share a spatial relationship within the topography of Washington, D.C. as it relates to a certain section of the Papyrus of Hunefer.

\footnote{34}{Ibid.}
**Lotus Plant (ssn)**

The transliterated word for lotus is ssn. The lotus plant, or the lily, is seen in front of Asr in the Papyrus of Hunefer and the Papyrus of Ani as Asr sits on his throne. Further, the four sons of Hr (Horus) are seen standing on top of the lily and lotus within the respective papyri. These four sons of Hr represent the canopic jars that contain the visceral organs of the deceased after a person dies. Information written about the lotus plant states that it is a "Botanical term used by Egyptologist to refer to the water lily (seshen), which served as the emblem of Upper Egypt, in contrast to the Lower Egyptian Papyrus plant. The lotus and papyrus are exemplified by two types of granite pillar in the Hall of Records at Karnak". 

Ian and Nicholson comment about the lotus plant:

> The lotus was symbolic of rebirth, since one of the creation myths describes how the new-born sun rose out of the lotus floating on the waters of Nun. This solar imagery may have derived from the characteristic tendency of these flowers to grow up out of the water, opening their petals in the morning and closing them again at night.

An aspect of the lotus plant is representative of the southern importance to ancient Kemet. The southern importance of the lotus plant with respect to it being associated with Upper Kemet may refer to the location of Washington in the southern half of the United States. One can surmise that the founders of America were attempting to replicate this level of authority within the United States as coming from the south as it was done in ancient Kemet. Further, the lotus plant has a possible relationship to Arlington National Cemetery. Symbolically the lotus plant is related to Arlington Cemetery because it allows

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37 Ibid., 164.
there to be a congruent relationship between the four sons of Hr (Hours) and the deceased soldiers that have fought in all of America’s wars.

**Naval Observatory**

The Naval Observatory is found in the northwest quadrant of Washington, D.C. It is here that the Eye of Hr (Wedjat) will be possibly be linked symbolically to the grounds of the Naval Observatory, which relates to the Papyrus of Hunefer. The observatory itself was originally located in the Foggy Bottom, and of the observatory it is expressed that it is “A government observatory, founded in 1844 and originally based at the aptly-named Foggy Bottom on the banks of the Potomac River in Washington, D.C. . .The atrocious seeing conditions at the original site led to the observatory being relocated to the northwest of the capital in 1893, at which time it also absorbed the U.S. Navy’s office of the Nautical Almanac…”

The main function of the Naval Observatory is described thusly:

> The U.S. Observatory performs an essential scientific role for the United States, the Navy, and the Department of Defense. Its mission includes determining the positions and motions of the Earth, Sun, Moon, planets, stars and other celestial objects, providing astronomical data, determining precise time; measuring the Earth’s rotation; and maintaining the Master Clock for the United States. Observatory astronomers formulate the theories and conduct the relevant research necessary to improve these mission goals. This astronomical and timing data, essential for accurate navigation and the support of communications on Earth and in space, is vital to the Navy and Department

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of Defense. It is also used extensively by other agencies of the government and the public at large.\textsuperscript{39}

In addition to these functions the observatory also serves as the residence of the Vice President of the United States. This observatory represents an important area within America’s capital, thus, its potential connection to the eye of Heru within the Papyrus of Hunefer.

**Khepra (Hpri)**

The god of being and becoming in ancient Egypt is typically associated with the dung beetle. His transliterated name is hpr, and his pictograph sign is that of a dung beetle.

Khepra as a god, function, and historical entity is explained as such:

Creator-god principally manifested in the form of the scarab or dung beetle, although he was sometimes depicted in tomb paintings and funerary papyri as a man with a scarab as a head or as a scarab in a boat held aloft by Nun.\textsuperscript{40}

Shaw and Nicholson further say:

Because the Egyptians observed the scarab beetles emerge, apparently spontaneously, from balls of dung, it was perhaps not surprising that they came to believe that the scarab was associated with the process of creation itself. Khepri is attested from at least as early as the 5\textsuperscript{th} Dynasty (2949-2345 BC), when one of the spells in the Pyramid Texts invoked the sun to appear in his name of Khepri (the literal meaning of which [is] "he who is coming into being").\textsuperscript{41}

\textsuperscript{39} http://www.usno.navy.mil/about.shtml/ (accessed on August 7, 2008).


\textsuperscript{41} Ibid., 150.
In reference to this investigation Khepra's presence will be potentially associated with Temperance Court in the northwest part of Washington, and an area within the Papyrus of Her-Uben, where Khepra is seen.

**Plinth of truth (gs)**

This is the object that Asr stands upon in the netherworld, and represents the symbol for truth. In the Papyrus of Ani, Asr is shown as standing on the plinth of truth while Ast stands behind him. As this symbol represents truth it also represents the hieroglyph for . Its transliteration in the Kemetic language is gs. Gardiner says of this sign of truth that "For ½ the Egyptians used the word gs, lit. "side"." Gadalla adds further insight on this sign by sharing the following:

> In order to create the dynamics necessary for progression and extension from the Unity, an asymmetrical division is needed. The ancient Egyptian representation of half clearly shows sides of unequal length, indicative of asymmetrical division. The obvious, rational method of illustrating one-half, for symmetrical divisions, would be to make the sides equal. The glyph for Ma-at is the same as the glyph for half, indicative of the Ma-at Law of asymmetric division.\(^{43}\)

It seems fitting that the symbol for balance and truth be associated with Asr; as Asr is a just god that finds his footing literally upon the symbol of truth. This plinth of truth is perhaps within Washington that is near the area where Asr’s face can be seen. The

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\(^{42}\) Alan Gardiner, *Egyptian Grammar* (Oxford: Griffin Institute, 2005), 196.

proximity of the plinth of truth to Asr’s face seeks to provides a further basis to a Kemetic genesis within American’s capital.

**Stream of the Other World**

The stream that Asr and his throne are above, as seen in the Papyrus of Hunefer, is called the Stream of the Other World. The Other World has been compared to what the ancient Kemites called the Tuat, which is equivalent to heaven. Of the Other World as it relates to the Tuat it is said:

Tuart is the name which the Egyptians gave in primitive times to the region to which the dead departed after they had left this earth, and the word has been translated by Other World," "Hades," Underworld," "Hell," the "place of departed spirits," and the like. The exact meaning of the word is unknown, and it seems to have been lost in very early times. No English word or words will convey the idea which those who first used the word "Tuart" applied it, and it must not be translated by "Underworld," or "Hell," or "Sheol," or "Jehanneum," for each of these words has a special and limited meaning. On the other hand, the Tuart possessed all the characteristics which we associate with these words, for it was "unseen," and dark and gloomy, and there were pits of fire in it, and formed the home of hellish monsters, and of the damned. Speaking generally, we may say that "Other World" is a fairly accurate rendering of "Tuart,"44

Budge makes the connection of the Other World to the Tuart, and this rendition can be applied to the Stream of the Other World that is beneath Asr in the Papyrus of Hunefer. This stream of the Other World symbolically is believed to correspond to the Reflecting Pool that sits in front of the Lincoln Memorial.

Reflecting Pool

The Reflecting Pool is to the right of the Lincoln Memorial, east, if facing the Mall, as one faces east. This area symbolically correspond to the Stream of the Other World in the Papyrus of Hunefer.

Right Triangle within the Papyrus of Her Uben

The right triangle within the Papyrus of Her-Uben with the god Asr on its hypotenuse is sought to be shown within America's capital. The right angle within this part of the Papyrus of Her-Uben will appear to match the right angle created in Washington corresponding to 23rd Street, Pennsylvania Avenue, and Independence Avenue. As has been mentioned earlier, other Kemetic symbols need to be near this area to prove a pervasive Kemetic thought process.

Shenu (snw)

The Shenu is the Kemetic symbol that represents the cartouche, as well as, the symbol for millions of years. It is also a verb (snw) from the verb form sni which means to encircle. Of the word snw Gardiner says:

Egyptians called the cartouche snw from a verb-stem sni "encircle", and it seems not unlikely that the idea was to represent the king as ruler of all "that which is encircled by the sun", a frequently expressed notion.45

The area where the shen will be sought is in the northwest quadrant of Washington. This area represents Kalorama Circle and Kalorama Road.

**Throne of Asr**

The throne of Asr is the royal seat that this god sits upon. This seat is found within the Papyrus of Ani, and the Papyrus of Hunefer. As Asr is the ruler over the judgments of souls he is almost always seen sitting on his throne. Asr’s throne will be sought within Washington as yet another symbol indicative in this investigation that reveals a Kemetic genesis in the capital’s urban plan.

**Vermont Avenue**

Vermont Avenue is the street that radiates northeast from the front of the White House at a 45 degree angle. Vermont Avenue corresponds to Asr's phallus as it is seen within the Papyrus of Her-Uben. Other Kemetic symbols necessitate an integrative reading since no symbols can be read in isolation. This is extremely important in reference to getting a proper interpretation of this particular area of Washington as it relates to the Papyrus of Her-Uben. In addition, the word Vermont is made up of two French words: vert and mont. Vert is the French word for green, and mont is the French word for mountain. Asr has imagery, in the *Book of the Dead*, that speaks to his making the world wax green (prosper), and shows his dwelling to be that of a mountain. Budge shares the imagery of green and mountain as it relates to Asr (Osiris) in this passage:

> Glory be to thee, Osiris Un-nefer, the great god who dwellest within Abtu (Abydos), thou king of eternity, thou lord of everlastingness, who passest through millions of years in the course of thine existence. Thou art the eldest son of the womb of Nut, and thou wast engendered by Seb, the Ancestor; thou art the lord of the crowns of the South and North, thou art the lord of the lofty white crown, and as prince of gods and men thou hast received the crook, and the whip, and the dignity of his divine fathers. Let thine heart, O Osiris, who art in the Mountain of
Amentet, be content, for thy son Horus is established upon thy throne. Thou art crowned lord of Tettu (Mendes), and ruler in Abtu (Abydos). Through thee the world waxeth green in triumph before the might of Neb-er-cher. He leadeth in his train that which is, and that which is not yet, in his name Ta-her-sta-nef; he toweth along the earth by Maat in his name of 'Seker'; he is exceedingly mighty and most terrible in his name 'Osiris'; he endureth for ever and for ever in his name of 'Un-nefer'.

This aspect of Prt em Hr (Book of the Dead) provides a different topographical narrative that can be added to the city of Washington.

**Washington Monument**

The Washington Monument, which is an obelisk, commemorates George Washington as the first president of the United States. The roots of the Washington Monument have its beginnings in ancient Kemet. Of the obelisk is written that it is a:

Tapering, needle-like stone monument, the tip of which was carved in the form of a pyramidion (Egyptian bebenet). The shapes of both obelisks and pyramidia were derived ultimately from the ancient Benben stone in the temple of the sun-god at Heliopolis. This stone was believed to be that on which the rays of the rising sun first fell, and was sacred at least as early as the First Dynasty (3100-2890 BC). The Egyptian word for obelisk (tekhen) may be related to the word weben meaning „to shine‟; further emphasizing the connection with the cult of the sun.

The Washington Monument garners much attention in America's capital. By far this structure is a striking example of Kemet's influence on America. As such, it is obvious

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that this structure plays a prominent role in this investigation, and points to symbols that
this investigation seeks to demonstrate.

As has been related the obelisk from a Kemetic standpoint represents Asr's phallus.
Seemingly the phallic narrative will hold true as it relates to Washington, D.C. The aspect
of this symbolism will be sought within the Papyrus of Her-Uben and will be used as a
pointer to a potential semiotic reality within America's capital.

**Watergate Hotel**

This hotel is famous for the break-in during the presidency of Richard M. Nixon.
Currently, the hotel houses government and retail offices. It is possible that this hotel, as
an architectural edifice figures prominently in this study. The hotel may lead to
referencing the crook from a Kemetic symbolic standpoint if other symbols can be found
in the same area.

The historical definitions above explained the Kemetic symbols that are sought within
Washington's urban plan. In the appendix a simple timeline of Washington, D.C.'s urban
plan, and landscape additions, is shared to highlight important buildings, people, and
commissions. This chapter shows the current gap in the narrative analysis regarding Kemetic
symbolism found within America's capital. While many scholars speak to a Kemetic
influence, that influence is not specifically pinpointed within the urban plan. However, it
is the combining of the history and symbols of Kemet, certain papyri from Kemet, and the
timeline, urban plan, and landmarks of Washington that are interwoven to show an urban
landscape that utilized Kemetic symbols. The next chapter seeks to transform the above
historical information into a coherent visual showing Kemetic symbolism within America's
capital.
CHAPTER IV

KEMETIC SYMBOLISM DEMONSTRATED WITHIN WASHINGTON, D.C.

This chapter demonstrates the location of Kemetic symbolism within the urban plan of Washington. Utilizing semiotics, which is the study of signs and symbols, ancient Kemetic symbols are shown to be incorporated within various streets and architecture of America's capital urban plan. After examining these symbols within the capital, new narratives are applied to the urban plan of Washington.

Before pinpointing where Kemetic symbols can be found it is important to share a few insights from Spiro Kostof, and others, as it relates to urban planning, landscape, space, myth, religion, architecture, and their combined meaning to the investigation at hand. As a scholar who dealt with city planning and architecture, Kostof's insights warrant attention. He states:

... [The] legal and economic history that affects city-making is an enormous ... subject. It involves ownership of urban land and the land markets; the exercise of eminent domain or compulsory purchase, that is, the power of government to take private property for public use; the institution of the legally binding master plan. ...¹

What Kostof expresses happened as Washington, D.C. was being created. What does this mean? It means that before Washington, D.C. was carved into the "City of Washington", the land was owned by private citizens. George Washington and Congress had to pass a bill (The Resident Act), which would become the law that would ultimately lead to the

"establishment of the temporary and permanent seats of government". The buying of the land by Congress, and the deals that were made with wealthy landowners, constituted what can be considered early examples of eminent domain in the United States. Further, as Kostof expresses, Washington, D.C. was "the legally binding master plan ..." This master plan would include the solidification of Washington, D.C. as America's capital, as well as, the incorporation of ancient Kemetic symbols within the city's streets.

Kostof further speaks of the ancients, and more modern monarchs, and their reasons for creating great cities. Kostof states:

... in many ancient cultures, the city on the earth was supposed to represent a celestial model which it was extremely important to reproduce accurately. Ritual properties like orientation to the four points of the compass, symmetrically arranged gates, and dimensions of round, magical numbers, had to be observed. Which in turn meant an artificial layout, often of some geometric purity. The gods knew such things and told the kings. If you could start from scratch, you could have the whole town properly conform to the prescribed ritual instructions. One's reign could then start auspiciously. History is filled with instances of new towns that augur new eras: Amarna for Akhenaten; Khorsabad for Sargon II; Baghdad for al-Mansur; Dada for Khubilai Khan; Versailles for Louis XIV. A treasured advantage of these new starts was that the ruler could design an ideal population for his city, and coerce it to live to premeditated relationships. . .

E. Baldwin Smith says:

Ancient Egyptian cities and towns, in spite of their ruined, rebuilt, and buried remains, are important evidence in the history of urban architecture, first, because they illustrate many of the natural stages in the early development of
communities, and, second, because they show the first systematic and geometric town plans.4

There is much that can be gleamed from the above paragraphs. Kostof, and Smith, recognize the ancient manner in which great cities were created, and Washington, D.C. is no different. America's capital was built for George Washington, as the other great cities were built for their rulers. Therefore, it is plausible that George Washington, and high ranking others, knew exactly what they were doing when laying out the city plan. Not only was the city of Washington, D.C. laid out to the four cardinal points, but there, in the middle of the city, was placed iconography of an ancient Kemetic source. The specific manner in which Washington, D.C.'s urban plan was executed follows what Kostof surmised when he wrote, "...in many ancient cultures, the city on the earth was supposed to represent a celestial model which it was extremely important to reproduce accurately. Ritual properties like orientation to the four points of the compass, symmetrically arranged gates, and dimensions of round, magical numbers, had to be observed..."5

Hans-J. Klimkeit has a specific example in reference to ancient Kemet, and their mythicospatial orientation of land. Klimkeit states:

Much could be said about the significance of directions in mythicospatial thinking, for the directions of the compass not only have geographic significance but gain their accent, their specific meaning, from the thinking of a “mythical geography”. . . This fact has been exemplified and documented repeatedly, in the case. . . of Egypt but also of almost all areas in religious history...I cannot dismiss the subject of mythicospatial directions without pointing out


that not only have the directions in themselves [have] their significance, but the sum of all directions is also important as a symbol of totality. "The four heavenly directions together mean the ordered world," . . . in the case of Egypt. "The division of the world into four parts represents a primary mythic form. The main directions together imply the totality of the cosmos—even if there is no one word for "cosmos," [cf. interalia ntt-wnw (what exist and does not exist) and nb-r –dr (lord of the universe)] as in Egypt—a totality representative of the correspondence striven for between man's action and the structure, or order, of the whole universe." 6

Klimkeit's words above can be applied to Washington, D.C. For instance, when looking at Washington, D.C., the actual shape of the city is in the shape of a diamond. Each of the points of the city's "diamond" points toward the south, west, east, and north. Most scholars have mentioned the orientation of the city, but do not mention that Washington, D.C. is laid out with the four cardinal points in mind per se. The manner in which the city of Washington, D.C. is orientated is explained in a passage by Silvio Bedini. Bedini states:

Ellicott's procedure for laying the out the ten-mile square was a simple one. Before undertaking the definition of the square, Ellicott traced a meridian at Jones's Point on the west side of the Potomac River and then laid off an angle of 45 per cent from this meridian, continuing it in a straight line for ten miles to the northwest. At the termination of this line he made a right angle, a straight line he carried ten miles in a northeasterly direction. From the termination of this second line he carried a third line for the same distance at a right angle to it, to the southeast. Finally he carried a line from Jones Point to meet the termination of the third line. He measured these lines by means of a surveying chain that he examined each day to ensure that the links had not stretched or opened and that nothing affected its

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accuracy. He plumbed the line wherever the ground proved to be uneven, and traced it with his transit and equal altitude instrument.\(^7\)

This ten mile square that encompasses Washington, D.C. is orientated south, west, east, and north. Those points represent the "orientation to the four points of the compass," or what can commonly be considered the four cardinal points. Further, while the US Capitol is considered the building which serves as the center of Washington, D.C., which literally separates the city into Northeast, Northwest, Southeast, and Southwest; it is really the cardinal points (diamond shape) mentioned that point to the proper intersection of north, south, east, and west which sets the foundation for Washington, D.C. relating to celestial phenomena. And where the four cardinal points intersect, within the diamond that makes up the true center of America's capital, there we find one of the many symbols of ancient Kemet, the god Asr.

Lastly, the manner in which a unified Kemet materialized under Menes, and the materialization of America's capital under George Washington's guidance share a particular similarity: both entities were formed by joining their respective southern and northern lands to create one unified nation. The similarities can be seen as such: Menes was the first Pharaoh to unify Kemet during the Old Kingdom. The "unifying of the two lands" (southern and northern Kemet) had the pharaoh known as, using transliteration, the "\(n\text{-}\text{sw-bit}\)", "king of Upper and Lower Egypt", literally "he who belongs to the sedge of Upper Egypt and the Bee of Lower Egypt..."\(^8\) This was the first time in recorded


history that Kemet had a singular ruler. Prior to this time the rulers of southern Kemet wore the white crown (hdt), and the rulers of northern Kemet wore the red crown (dsrt). Once Menes took the seat as the one ruler of Kemet all pharaohs after him wore the white and the red crown. The white and red crowns worn together were better known as the double crown (shmty) which symbolized the unification of Upper and Lower Kemet (see Figure 6). Of this unification it is written:

The Early Dynastic pharaohs, and perhaps even the Predynastic rulers, seem to have had a deliberate politico-religious plan which involved the belief that they were building something unique and great in a divinely ordained way and not just securing a place for Egypt in a rough-and-tumble world. By establishing the first nation, the Egyptians were the forerunners of politico-economic centralization, of the vastly increased political and economic clout resulting from the merger of clans, tribes, city-states, and sepat provinces.9

The analogous American politico-religious connection to Kemet is seen with respect to Washington, D.C.'s creation. This thought process is extrapolated from L'Enfant's plan for Washington, D.C., and the politics of America in the late 1700's and early 1800's, along with the idea of Providence. Expanding on this theme, it is written by scholars that L'Enfant said that he created a city, Washington, D.C., that was "wholly new", or in other words "unique". This "wholly new", "unique", conceptualization for America's capital would correspond to Najovits' statement about Egypt when he wrote: "Early Dynastic pharaohs . . . had a deliberate politico-religious plan . . . which

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Figure 6. The White Crown (Hedjet), Red Crown (Deshret), and Double Crown (Pschent) are shown within Washington, D.C. Asr is rarely if ever depicted wearing the Double crown seen here (Asr normally is shown wearing the white crown/hedjet only). As such, this example may be George Washington, acting as Asr, by wearing the Double Crown. This would be commensurate with the Kemetic pharaoh, Menes (Aha), who united the two lands of Kemet. George Washington in this example would be canonized within the urban plan of Washington, D.C. as the uniter of a new republic, America. A further reason to think that this is George Washington playing the role of Asr is that Asr's face encompasses a good part of George Washington University. Copyright ADC The Map People – Used with Permission.

involved . . . something unique [author's emphasis] . . . " The political analogy is understood when Kenneth Bowling writes:

Madison and Hamilton, with the backing of Thomas Jefferson and George Washington, struck a compromise by which the North secured southern acquiescence to both financial capitalism and the constitutional doctrine of
implied powers. In exchange, the South – after seven frustrating years of defeat – at last gained passage of an act placing the United States capital on the Potomac River. Along with it came the strong implication that the North would not raise serious objection to the institution of slavery, for the North had consented to a capital located in the two slave states [Maryland and Virginia]. Although America's political leaders believed that the differences between North and South would long plague the Union, they hoped they had found an indissolvable bond: a republican empire, founded by northern financial and commercial capitalism, the capitalism of which sat in the agrarian slave south.⁴²

The similarity with the creation, and placement, of the United States' capital with regard to the Kemetic "unifying of the two lands" is easily surmised. George Washington chose the setting of the United States capital midpoint between the southern and northern colonies. Specifically, Washington was placed equidistant between Georgia and Maine, the extent of America's length from south to north during the colonial period. One scholar questioned, why would George Washington choose such a location? His thoughts are shared here:

What motivated a man so attuned to politics, public opinion and his own reputation in history to select the site he chose and risk putting the issue before Congress again? By fortunate chance, the place happened to be the midpoint between Maine and Georgia. He considered it the best spot for the survival of the Union to which so much of his life and reputation had been devoted, and he had faith in the commitment of Congress to the Compromise of 1790 and in the secureness of his reputation with Americans.⁴³


⁴³ Ibid., 214.
Based upon the findings thus far it can be concluded that the area chosen for America's capital placement was not arbitrary, or a "fortunate chance," but done in congruence with how ancient Africans unified their land in Kemet millennia ago. While some scholars may not understand George Washington's motivations, this investigation is showing the similarities, if not the main motivation(s) as to how, and why, the space for America's capital was chosen. Kostof specifically traces the influence of Washington, D.C. to Kemet when he writes:

> Behind L'Enfant's Washington plan stands over two hundred years of urbanism whose main invention is in fact the capital city . . . This European tradition [is] one chapter in the history I have entitled the Grand Manner. The beginnings of this chapter reach back into the 15th century; its long afterglow stretches toward the present. But there is an earlier era when such consummate theatricality, the conventions of a hierarchic and ceremonial urbanism, had made its appearances. Straight streets with continuously conceived elevations, vistas, urban platforms and stairs, and the negotiation of slopes with terrace architecture – all this has a story in the Hellenistic/Roman period. And we can go even earlier to Egypt, to the sphinx-lined avenues and axial processional arrangements of Luxor and Karnak, or the splendid terrace architecture of Deir el-Bahri.12

Expressed above are the historical, political, and spatial, similarities of how Kemet and the capital of the United States are seemingly congruent with regard to the unifying of their lands. This politico-religious founding represents the underpinning of what preceded the signs and symbols from Kemet that are now found in America's capital street layout.

Let us now move to examine where these ancient Kemetic symbols may be found within Washington, D.C. utilizing the three papyri discussed. The Papyri of Ani, Her-

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Uben, and Hunefer will guide the findings while assisting in interpreting ancient Kemetic symbols within the urban plan, the actual street layout, of Washington, D.C. The interpretation and visual index showing the Kemetic symbols within America's capital will be broken into five sections. Those sections are: The L'Enfant Map (1791), The Ellicott Map (Thackara & Vallance) 1792, The ADC Map (2004), The Rand McNally Map (2006), and the Sandborn Aerial Photograph (2008). These are the four maps, and one aerial photograph, that this investigation will use to prove its premise: there are ancient Kemetic symbols within the urban plan (street layout) of Washington, D.C. Lastly a new narrative will be added to the urban plan of Washington, D.C. utilizing the papyri mentioned.

**The L'Enfant Map 1791**

The June 1791 map of Washington, D.C. (see Figure 7), drawn by Pierre L'Enfant, shows one of the more prominent symbols that of Asr's white crown (Hedjet). While the hedjet is somewhat obscured by the intricacy of the map, it can still be seen. However, it is helpful to view the map by itself before enhancing the image to see where the hedjet resides. Observing in this manner allows the viewer to see the subtlety taken by the planners to include Kemetic symbolism within Washington, D.C.'s urban plan. In looking at the map's enhancement (see Figure 8) the hedjet now comes into view.
Figure 7. Original map produced by Pierre Charles L’Enfant from June 1791. Source: Library of Congress Geography and Maps Collection
Figure 8. The original June 1791 map shows the hedjet (white crown) enhanced. The darkened area shows where Asr’s white crown (hedjet) was located from the inception of the urban plan. The enhancement to the map is from the researcher. Source: Library of Congress Geography and Maps Collection
Interestingly, when looking at later maps the white crown of Asr becomes more pronounced. It is more pronounced because other Kemetic symbols can be seen in relation to Asr's crown that are not visible in the 1791 map of America's capital.

Recognizing that the hedjet is included within the 1791 plan of Washington, D.C. adds substantiation to the idea that Kemetic symbols were foremost on the minds of the American capital planners from the inception of the city. Even though there are no street names accompanied with this map, later maps include street names that encompass the white crown's location. The streets that will ultimately frame, and encompass, the hedjet are Pennsylvania Avenue, New Hampshire Avenue, Florida Avenue, and Vermont Avenue. Where all of these streets connect is where the shape of the hedjet is discerned.

Also, the way to visualize Asr's hedjet is by looking at the crown he wears in the Papyri of Ani and Hunefer (see Figures 2 and 3).

There are two other Kemetic symbols within this map that need explaining. Those symbols are the right triangle and Asr's phallus. The right triangle, as a mathematical theorem, was first solved by ancient Kemetic mathematicians' millennia ago. While this theorem is attributed to Pythagoras, it is done so improperly. This right triangle can be seen when looking at the streets that would become 23rd Street (opposite angle), Pennsylvania Avenue (hypotenuse), and the straight line formed from the Lincoln Memorial to the U.S. Capitol (base). The three streets named currently enclosed the area deemed The Federal Triangle, and the beginnings of this area can be seen on this map.

The next area this investigation seeks to illustrate is the area that corresponds to Asr's

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phallus within the Her-Uben Papyrus. This area consists of Vermont Avenue from the Whitehouse to Logan's Circle. The reader may ask why does Vermont Avenue apply to Asr's phallus only between the Whitehouse and Logan's Circle? The answer is found when looking at the Her-Uben Papyrus, and doing research on the person that Logan Circle is named after. The right triangle area, within the 1791 map, is similar to what we see in the Papyrus of Her-Uben. From the middle of the hypotenuse, on the papyrus, Asr's phallus is seen. The same can be said about the map of 1791: There is an area that corresponds to a right triangle, and there is a street that spatially fits where Asr's phallus would be, this is Vermont Avenue. The connection to Kemet, with regard to Vermont Avenue, asserts itself with Logan Circle and the general the street is named after, General John A. Logan. Logan was born in . . .

The Southern Illinois region which shaped Logan was nicknamed "Egypt" by farmers from northern Illinois who came south to purchase grain and seed after their crops were devastated by the harsh winter of 1832. These men likened themselves to the Hebrews of Genesis who had to go down to Egypt to buy corn.14

Further . . . Logan was elected prosecuting attorney of the Third Judicial District. In 1852 Logan was elected as a Democrat to the Illinois House of Representatives. Here he fiercely led and won the crusade which created the state's harsh Black Codes.15

Here we have a connection with ancient Kemet in regards to the area where General John A. Logan grew up. The Southern Illinois region which was dubbed "Egypt" points a clue as to what may be seen within the urban plan of Washington, D.C. Additionally, Logan's

15 Ibid.
connection to the creation of the "Black Codes", codes which restricted the movement of African Americans (before and after Emancipation), can be seen as a restriction placed upon Asr's fertile spiritual abilities (the phallus), symbolically. Further, a hand drawn map can show the aspect of how the Papyrus of Her-Uben has been described (see Figures 9). As well, the Washington Monument acts as a pointer to Asr's phallus within the maps discussed. Where the Washington Monument is placed it literally points to Vermont Avenue, and aligns so perfectly to where Vermont Avenue starts that the monument's placement cannot be considered happenstance. In total 16% of the symbols sought in this investigation are found in this map (see Table 1).
Figure 9. Diagram of how the Papyrus of Hunefer is incorporated within Washington, D.C. As shown, juxtaposing the papyrus to the hand drawn map shows the congruency of the papyrus to the urban plan discussed. Source: Image of Asr used with permission Dr. Yosef Jochannan. Computer generated diagram by Earle C. Mitchell, III
### Table 1. Symbols Sought Within this Investigation

<table>
<thead>
<tr>
<th>Egyptian Symbols Sought</th>
<th>1791 Map</th>
<th>1792 Map</th>
<th>ADC Map 2001</th>
<th>Rand McNally 2006</th>
<th>Sanborn Photograph 2008</th>
<th>Ani</th>
<th>Her-Uben</th>
<th>Hunefer</th>
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<td>Asr (Osiris)</td>
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<td>Asr's Eye</td>
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<td>Asr's Crook</td>
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<td>Red crown</td>
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<td>White Crown</td>
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<td>Double Crown</td>
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<td>Asr's Phallus</td>
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<td>Asr's Throne</td>
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<td>Ast (Isis)</td>
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<td>Eye of Heru</td>
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<td>Khepra</td>
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<td>Lotus/Lily Plant</td>
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<td>Plinth of Truth</td>
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<td>Right triangle</td>
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<td>Stream of the other World</td>
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<td>S</td>
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<tr>
<td>Percentages of symbols found in maps and papyri</td>
<td>16%</td>
<td>16%</td>
<td>89%</td>
<td>89%</td>
<td>95%</td>
<td>47%</td>
<td>31%</td>
<td>63%</td>
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X = symbols in maps  
S = symbols in papyri

Table shows the percentages of the symbols found within the maps and papyri.
The Ellicott Map (Thackara and Vallance) 1792

The map that Andrew Ellicott created in March 1792 also shows the symbols expressed in the map by L’Enfant in 1791. However, the difference is that this map is more discernable as far as seeing the streets that outline certain Kemetic symbols. The clarity of this map shows the hedjet (white crown), and the right triangle coming into focus (Figure 10 page 101). When looking at the enhanced map the viewer can see explicitly where these Kemetic symbols are taking shape (Figure 11 page 102). As was expressed earlier, the hedjet can be seen as commensurate with the crown worn by Asr in the Papyrus of Hunefer and Ani. In addition, where Vermont Street comes into view, within the 1792 map, that area can be seen as congruent to Asr’’s phallus within the Papyrus of Her-Uben.

The L’”Enfant map of 1791 and the Andrew Ellicott map of 1792 clearly show the foundation for the implementation of Kemetic symbols within America’s capital. However, the specificity of the placement of Kemetic symbols is better recognized when looking at more recent maps. The next two maps that this investigation utilizes show a more pronounced rendering of the symbols sought. The symbols are more pronounced because of the evolution of Washington, D.C. as a city, and the specificity with how the planners cared to incorporate African symbolic values from a Kemetic perspective. This map (Thackara and Vallance) captures 16% of the symbols utilized to demonstrate the significance of the Kemetic symbols identified in the urban plan of Washington. Table 1 illustrates the symbols found in the papyri and maps.
Figure 10. The 1792 Map of Washington, D.C. was created by Andrew Ellicott. This map improved upon the 1792 map created by Pierre Charles L’Enfant. Source: Library of Congress Geography and Maps Collection
Figure 11. The 1792 map of Washington, D.C. enhanced to show Asr's hedjet (white crown), and the beginning of the right triangle discussed within this investigation. The enhancement of the hedjet and right triangle is that of the author. Source: Geography and Maps Division Library of Congress.
The ADC Map (2001)

The manner in which the *ADC Washington, DC Metro Wall Map* (the ADC Map) is constructed shows greater clarity as to where Kemetic symbols can be seen in America’s capital. The ADC map shows clearly where Kemetic symbols can be found, more so than the 1791 and 1792 maps respectively. Further, this map includes street names and color coding which brings the map to life: ultimately, the map allows for greater scrutiny to showcase Kemetic symbols. In addition, the map was created in 2001; therefore, the incorporation of more Kemetic symbols can be seen. The recognition of these Kemetic symbols is intensified because from 1791 to 2001 the city of Washington, D.C. changed drastically. These changes included the incorporation of more streets and buildings which have shaped the city’s character. In addition to the city’s character being shaped, Kemetic symbols where incorporated into Washington, D.C.’s urban plan as seen in the ADC Map. Using the Papyri of Ani, Hunefer, and Her-Uben, the ADC Map will be shown to contain the Kemetic symbols sought within this investigation, of which 95% of the symbols are illustrated (see Table 1, page 99).

While looking at the Papyrus of Ani several Kemetic symbols can be seen within the ADC Map. Those symbols are Asr, Asr’s eye, Ast, the plinth of truth, and the ankh (Figure 12 page 104). When looking at the Papyrus of Ani as expressed within the ADC Map, the viewer can see where the symbols on the papyrus can be seen on the map (Figure 13 page 105).

The Papyrus of Hunefer has been described earlier, and many of its symbols can be seen within the ADC Map. When looking at the ADC Map, and seeking the symbols from the papyrus of Hunefer, these symbols are found: Asr, Asr’s eye, hedjet (white
Figure 12. Part of the Papyrus of Ani that shows Asr, Asr's Eye, Ast, Ankh, and the plinth of truth. The lotus flower is also seen and holds the same meaning as in the Papyrus of Hunefer. The four sons of Heru correspond to Arlington National Cemetery. The Crook is seen, in front of Asr and corresponds to the Watergate Hotel. Lastly, the ankh, held by Ast corresponds to route 66, and I Street, within Washington, D.C.
Figure 13. ADC map showing Kemetic symbols from the Papyrus of Ani: Asr, Asr's eye, Plinth of Truth, Ast, and the Ankh, Four Sons of Heru which are symbolically represented as Arlington national Cemetery. Source: Copyright ADC The Map People – Used with Permission.
crown), phallus, throne, Ast, eye of Heru, lotus plant, shen, and the stream of the other world can be found (see Figure 2).

Lastly, when looking at the Papyrus of Her-Uben (see Figure 14); the symbols from this papyrus can be seen within the urban plan of Washington, D.C. The symbols to be seen in America's capital from this papyrus are: the right angle, the X on Asr's chest, and Asr's phallus. From the top the left the eye of Heru is seen within the Naval Observatory. To the left and just below the Naval Observatory, the sign of the shen is seen at Kalorama Circle (looks like an omega sign). Asr and Ast are clearly visible, while Nepthys is shown symbolically as the Ellipse (feminine symbol), and part of Constitution Avenue. The Stream of the Other World is represented by the Reflecting Pool, and the seed pod corresponds to the Lincoln Memorial. The lotus stem relates to Arlington Memorial Bridge, and the two pods near the top of the lotus are represented by the two circular streets (Memorial Avenue and the circular area within Arlington Cemetery). The four sons of Heru are represented as Arlington National Cemetery (see Figure 15). In total the ADC map contains 95% of the symbols sought in this investigation (Table 1, page 99).

**Rand McNally Map 2006**

The Rand McNally Map of 2006 is a very detailed map like the ADC Map of 2001. The Rand McNally map, due to its attention to detail, allows the viewer to see Kemetic symbolism embedded into America's capital. The symbols found within the Rand McNally Map from the Papyrus of Ani include: Asr, Asr's crook, Asr's white crown, red crown (Deshret), Ast, lotus plant, and the plinth of truth (see Figure 16). The Kemetic
symbols found from the Papyrus of Her-Uben within the Rand McNally map are: Asr, Asr's eye, Asr's phallus, the X on Asr's chest, and the right triangle that Asr is located upon (see Figure 17). Lastly, the symbols found from the Papyrus of Hunefer within the the Rand McNally map are: Asr, Asr's eye, Asr's crook, Asr's white crown, Asr's throne, Ast, Eye of Heru, Lotus plant, Shen, and the Stream of the Other World (see Figure 18). The Rand McNally Map captures 89% of the symbols sought within this investigation (Table 1).
Figure 14. Symbols from the Papyrus of Hunefer as seen within the ADC Map. Source: Copyright ADC The Map People – Used with Permission.
Figure 15. The Papyrus of Hunefer seen within the ADC Map. The right triangle is created by Washington Circle, the Lincoln Memorial, and The US Capitol. The X is created when drawing a continued line from Pennsylvania and New York Avenues through the White House. Asr’s phallus is seen at the back of Asr’s head (Vermont Avenue. The imagery of the god Ra is Logan’s Circle. Asr’s face is included in this map to show the symbolism the builders of Washington, D.C. were following. See Her-Uben Papyrus below for comparison. Copyright ADC The Map People – Used with Permission.
Figures 17. Papyrus of Her-Uben seen within the Rand McNally Map. The Right triangle with the X by Asr's chest is seen on the hypotenuse of Pennsylvania Avenue. Asr's phallus is seen as Vermont Avenue extending from the X (the back of Asr's crown). Asr's face is shown to see the similarities to the Papyrus of Her-Uben (see below).
Source: ©RAND McNally – Reproduced with permission, R.L.08-S-112
Figure 18. Papyrus of Hunefer Symbols found on Rand McNally Map. Asr, Asr's eye (Eye Street), Ast, Stream of the Other World (Reflecting Pool), Lotus Flower (Arlington National Cemetery), Crook (Watergate Hotel), Eye of Heru (wadjet/Naval Observatory), Shen (Kalorama Circle/Kalorama Road), and the ankh (Hwy 66) are seen. The ankh is not seen within the section shared of the Papyrus of Hunefer, but it qualifies here to show Kemetic symbolism within the map. ©RAND McNally – Reproduced with permission, R.L.08-S-112
**Sandborn Aerial Photo 2008**

The Sanborn Photograph shows the symbols that this investigation seeks to demonstrate, and brings a singular clarity to setting the foundation for studying the Kemetic symbols embedded in America's capital. The Sanborn Aerial Photo shows a 2008 image over the central area of Washington, D.C. This photograph allows for the comparison of the aforementioned Kemetic symbols to the maps utilized illustrating Kemetic symbolism within America's capital. As well, the photograph assists in pinpointing the symbols based on the real topology of Washington, D.C.'s urban plan. This most up-to-date snapshot of America's capital shows the evolution of Washington D.C.'s urban plan, with regard to the Kemetic symbols etched into the street layout. Literally, the viewer can see the concluded visual chronology to what has taken place, since 1791, to create the symbolic imagery this investigation has proposed.

All of the symbols sought within this thesis are found within the Sandborn Aerial Photograph, with the exception of the symbol of the god Khepra. The aerial photograph captures 95% of the Kemetic symbols sought (see Table 1 page 99). From the Papyrus of Ani the symbols seen within the Sandborn Aerial Map are: Asr, Asr's Eye, Asr's Crook, Asr's throne, Ast, Lotus Plant/Lilly, and the Plinth of Truth (Figure 19 page 114). The symbols seen within the Sandborn Aerial photograph from the Papyrus of Her-Uben include: Asr, Asr's eye, Asr's phallus, the X on Asr's chest, and the right triangle (Figure 20 page 115). While neither the maps, nor the aerial photograph, show an actual X within Washington, D.C.'s urban plan it is implied, through this research, that this is what the builders of the city were striving to recreate. The X is created when extending New York and Pennsylvania Avenues through the White House. The X created by this extension
Figure 19. Papyrus of Ani as seen through the Sanborn Aerial Map. The plinth of truth, ankh, crook (heka), Asr, and Ast, can be seen in this photograph. Reprinted with permission from The Sanborn Map Company, Inc. © The Sanborn Company, Inc 2008. All rights reserved.
Figure 20. Papyrus of Her-Uben seen through the Sanborn Aerial Map. Symbols seen are: the right triangle (23rd Street, Constitution and Pennsylvania Avenues), Asr's face, the X on Asr's chest (symbolically the White House), and Asr's phalus (Vermont Avenue). Reprinted with permission from The Sanborn Map Company, Inc. © The Sanborn Company, Inc 2008. All rights reserved.
implies that each sitting President of the United States of America, since George Washington, is acting as a risen Asr (Kemetic god) symbolically. Further, the symbols seen within the Sanborn Aerial photograph from the Papyrus of Hunefer are: the shen (Kalorama Circle), Heru’s Eye (US Naval Observatory), Asr, Asr’s eye (Cloyd Heck Marion Bldg. on George Washington University Campus), Ast, Crook (heka/ Watergate Hotel), The Stream of the Other World (Reflecting Pool), lotus plant (Arlington National Cemetery), lotus pods (Lincoln Memorial, Memorial Avenue), and the lotus stem (Arlington Memorial Bridge). (see Figure 21 below).

Figure 21. The Papyrus of Hunefer as seen via the Sanborn Aerial Photograph. Reprinted with permission from The Sanborn Map Company, Inc. © The Sanborn Company, Inc 2008. All rights reserved.
The New Narrative of Washington, D.C.

While researching this subject matter, initially, a new narrative to Washington, D.C.'s urban plan was to be applied. However, upon further insight and reflection, it is realized, that the new narrative applied is more of an expanded narrative shared. This expanded narrative is clearly needed to broaden the historical narratives that are currently stated by scholars, i.e., the Baroque and the Parisian. The omission of Kemetic symbolic contributions allows the urban landscape to be seen in another context. A more ancient symbolic narrative process can be applied to the city's street plan. The expanded narrative that can be applied to the urban plan of Washington, D.C. comes from ancient Africa, specifically Kemet. It is through recognizing the symbols that predominated in ancient Kemet, and seeing their manifestations within the urban plan of Washington, D.C., that allows for this expanded narrative to be understood and explored. More specifically, in looking at the papyri discussed in this thesis and applying their symbols to the urban plan, it is clear that there is a Kemetic contribution to America's capital. While there is a Kemetic foundation to Washington, D.C., there is also a Baroque and Parisian foundation. Ultimately, what is found within the street plan is not an either/or consideration as to what shaped Washington, D.C.'s urban planned sensibility, but a both/and contribution to the city's urban makeup. The ideas of Kemet, the Baroque Period, and Paris, are equal and lesser contributors to the vision of the builders and reflect a history that is more ancient than what has heretofore been expressed. The ancient Kemetic history that is reflected in the urban plan of Washington, D.C. can be seen within the papyri discussed. The new narrative can be applied to the urban plan of Washington, D.C. by understanding the areas of the papyri focused upon. Each papyri, Ani, Hunefer, and Her-Uben, have
specific symbols that can be seen within America's capital that can now be applied to the urban plan of the city. Taking each papyrus one by one, a new narrative will be applied to the urban plan of America's capital.

Looking at the Papyrus of Ani there are several Kemetic symbols that can be seen within the urban plan of America's capital as has been demonstrated. There are two sections of the Papyrus of Ani that will be applied to the Washington, D.C.'s new narrative; those areas are where Asr is enthroned within his shrine (Figure 22 page 119), and where Asr stands upon the plinth of truth with Ast behind him (Figure 12 page 104). Washington, D.C. is the domain of Asr, as predicated upon the design of the city. Asr sits on the throne utilizing one of the implements of his office, the crook (heka)\(^\text{16}\). This implement represents the central aspect of Asr's power, which is now imbued upon Washington, D.C. Symbolically the crook is seen as the Watergate Hotel within the maps discussed, and from a Kemetic standpoint represents the sign for government. Therefore, it is seemingly no coincidence that the crook is found in America's capital where the country's federal government resides. More importantly, the throne of Asr is centrally located within the nation's capital, and the White House finds itself almost in the middle of the symbolic throne (Figure 23 page 120). Asr's throne, which represents sovereignty and dominion, can be applied to Washington, D.C., as well as to the White House. Washington, D.C. is a self contained functional government that holds dominion over the 50 states, and represents the sovereignty of the United States of America. The US President as the de-facto leader of America, and, like Asr, the de-facto leader of Kemet,

Figure 22. Asr on his throne from the Papyrus of Ani. Asr's throne can be seen within the urban plan of Washington, D.C. as the streets: 23rd Street, K Street, Vermont Avenue, 15th Street, and Constitution Avenue.
Figure 23. Asr's Throne as seen within Washington, D.C. utilizing ADC Map. All the maps, including the Sanborn Aerial Photograph, can display Asr's throne within the urban plan of Washington, D.C. Source: ADC MAP Used with Permission.
govern over the country. While it may seem that the narrative applied to Washington, D.C. in this manner is new, seemingly, there is an older narrative that can be applied from a Kemetic standpoint that explains how Washington, D.C. operates. This explanation may actually underscore how the concept of government, sovereignty, and other aspects of US government actually work, or at a minimum, explain America's governmental foundations based upon ancient Kemetic governmental processes. This is understood through the Kemetic symbolism that is found at the heart of America's capital.

Asr standing on the plinth of truth is what Washington, D.C., and the President of the US, is supposed to stand upon. Recognizing that Asr's face is placed on top of the throne, as well as the crook (heka) seen in front of his face, brings Kemetic symbolism into further focus within Washington, D.C. Following the Papyrus of Ani, and the seeking of the Plinth of Truth within the urban plan of Washington, D.C. adds further credibility to the narrative being applied. In the scene where Asr is standing on the Plinth of Truth (Figure 12 page 104), Ast is behind him. While looking at the face of Asr within the maps shown, below Asr's chin, there is the Plinth of Truth. The Plinth of Truth consists of the streets Pennsylvania Avenue, 23rd Street, and Constitution Avenue. What adds further legitimization to this narrative is that the goddess Ast is found within America's capital as well. Not only is the goddess Ast found, but she is found behind Asr, as she is seen within the Papyrus of Ani. The Kemetic symbols shown within the Papyrus of Ani express a particular narrative upon the urban plan of Washington, D.C. That narrative is that the President of the United States is supposed to stand on truth as the god Asr does. This assumption is made because the Kemetic symbols demonstrated within Washington's
urban plan gives rise to another narrative that can be applied to the governmental buildings, and streets, in the nation's capital.

The next papyrus to be focused upon will be the Papyrus of Hunefer, which is known for its "Judgment Scene". This papyrus adds another narrative layer that expands how the urban plan of Washington, D.C. can be interpreted. Parts of the Papyrus of Hunefer are similar to the Papyrus of Ani, but more of its symbols find their way into the urban plan of Washington, D.C. The area of the Papyrus of Hunefer that is similar to the papyrus of Ani is called the "Shrine of Fire". The similarities are evident between the Papyri of Hunefer and Ani, they include: The throne, the lotus/lilly plant, four sons of Heru (Horus), Asr, Ast, and the crook (heka). However, the similarities stop there. The shrines are decorated differently, and within the Papyrus of Hunefer, there are more symbols that can be found within the urban plan of Washington, D.C. The following symbols, within the Papyrus of Hunefer, that can found within America's capital are: Asr's face, Asr's eye, Asr's crook (heka), Asr's throne, Ast, Stream of the other world, seed pods of the lotus/lilly plant, the lilly/louts plant, four sons of Heru (Horus), Eye of Heru, and the shen. All of these symbols find their way into the urban plan of Washington, D.C (Figure 2 page 58). The "shrine of fire" shows Asr as the judge of the deceased. He is the ruler of the underworld, as the President is the ruler of America. While the similarities may stop there, there is an interesting aspect about Asr's throne that corresponds to America's flag. While the Kemetic symbols revealed within Washington, D.C. may seem coincidental, all of the Kemetic symbols shown show a level of intellectual specificity that would rule out happenstance in terms of their placement within America's capital. When turning the "Shrine of Fire" upsidedown and drawing a straight line from the back of Asr's throne to
the top of the shrine a curious symbol comes into view. That symbol is not only Kemetic, but it is extremely similar to the American Flag. This symbol for the Kemetic Flag was known as a "neter(u)". A neter(u) in ancient Kemetic culture was the symbol for god, or gods, and its symbol was extremely similar to a flag. In addition, the sign for a sepat (nome), which was the ancient Kemetic equivalent of a province, used the sign of neter to designate its 42 sepats (provinces). It can be clearly seen here that the sign for neter, which means god, is the symbol that Asr sits upon within the Papyrus of Hunefer.

Further, the sign of neter, which Asr's sits upon, when turned upside down looks like a flag; more specifically, it looks similar to the American flag. With the information thus shared it can be intimated that the White House is situated within the confines of a gigantic neter based upon ancient Kemet symbolism (Figure 24 page 124). Similar iconography can be seen within the urban plan of America's capital. Several of the streets make up what seemingly are a flag, with Asr's face on top of them (Figure 25 page 125). This again allows the research to apply part of the narrative of the Papyrus of Hunefer to America's capital.

The Papyrus of Hunefer, more so, than all of the papyri discussed, has specificity with how its symbols are embedded spatially within Washington, D.C. Moreover, this specificity indicates that some of the planners were fully conscious of the Kemetic symbolism they were incorporating into America's capital. Asr's face is etched into the urban plan of the city as is Ast's. Nepthys, another goddess from ancient Kemet is seen within the papyrus, but she is symbolically embedded into the city as the Ellipse. The

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Ellipse, as a symbol, is similar to the feminine symbol for Venus. As Asr has two feminine symbols behind him in the Papyrus of Hunefer, Asr, symbolically, within

Figures 24. The Papyrus of Hunefer turned upside down to show the sign for neter. This sign is also seen within the urban plan of Washington, D.C.
Figure 25. ADC map showing the sign for neter with Asr's face prominent (upside down). Comparing this figure to Figure 24 shows the similarities between the papyrus and the map. The same visual can be seen within an aerial photo of Washington, D.C. This figure allows the reader to recognize the sign for neter within the maps utilized in this investigation, and any other map focusing on America's capital. Source: ADC Map used with Permission.
Washington, D.C., has two feminine symbols behind him as well: Ast and the Ellipse. The stream of the Other World, which is located under the throne of Asr in the Papyrus of Hunefer, can be seen on the ADC Map, Rand McNally Map, and the Sandborn Photograph, under the face of Asr embedded in the urban plan of Washington, D.C. The Stream of the Other World corresponds to the Reflecting Pool which is upon the National Mall. Within the Stream of the Other World is a seed pod, which within the maps, and photograph discussed, shows itself as the Lincoln Memorial. Interestingly, the Lincoln Memorial resides outside of the reflecting Pool, whereas, the seed pod resides within the Stream of the Other World within the Papyrus of Hunefer. While the seed pod in the papyrus of Hunefer, and the Lincoln Memorial do not match up specifically, the symbolism is not lost. The seed pod (the Lincoln Memorial) moves up the stem, which is represented as the Arlington Memorial Bridge. It is here on the papyrus, and on the map, that two circular lilies/lotus pods are seen. The lilies/lotus pods are represented on the map as Memorial Avenue and Memorial Drive. On top of the lily/lotus plants within the papyrus sit the four sons of Heru. These four sons are the part of Kemetic burial ceremonies where the deceased organs are kept. The organs were kept in what are called canopic jars that looked like the faces of Heru's sons: Imsety, Hapi, Duamutef, and Qebhensenuf. This funerary aspect of the four sons of Heru is not lost on the urban plan of Washington, D.C. Symbolically, and spatially, where the four sons of Heru reside in the papyrus, Arlington National Cemetery resides on the maps. Here the symbolism becomes abundantly clear; Arlington National Cemetery is congruent symbolically with the fours sons of Heru within the Papyrus of Hunefer. An interesting side note to these findings is that before Arlington National Cemetery was used as a cemetery it was an
area known as Freedman's Village\textsuperscript{18}, which was a place where freed slaves could live. As well, Asr’s eye is noticeable in this papyrus. The god’s eye occupies the area of George Washington University. Specifically, the Cloyd Heck Marion Building represent Asr’s eye within the city plan.

Moving forward when we look to the left of Asr within the Papyrus of Hunefer the symbols of the eye of Heru and the shen are seen. Heru’s eye is found within the wings of a hawk, and the shen is within the claw of the hawk. On the maps the eye of Heru is represented as an area within the US Naval Observatory. This is the area where the Vice President of the United States lives. The observatory was established in 1830 as The Depot of Charts and Instruments, and was readied as the national observatory in 1842. The observatory was originally located in the Foggy Bottom, and was moved to its current location in 1893. The observatory houses the largest astronomical library in the United States, and keeps atomic clocks that keep precise time. The keeping of precise time is determined by the observatory via observation of the heavens. The symbolism that can be applied to this investigation is extremely apparent. The US Observatory, which houses astronomical data, and has an area shaped like an eye, can be assessed as being congruent symbolically to Heru’s eye within the Papyrus of Hunefer. The observatory deals with chronicling heavenly data, and the god Heru is a heavenly subject within the papyrus. Of major note is the fact that the observatory was moved to its current location in 1893. In many respects this speaks to a specified reason for the movement of the observatory. The reason given for the move is that the observatory needed a better view

\textsuperscript{18} www.arlingtoncemetery.net/freedman.htm (accessed January 20, 2009)
of the heavens. Based upon this investigation, seemingly, the observatory was moved so that its function and spatial placement would follow the Kemetic design from the Papyrus of Hunefer. As well, the symbol, shen, is located in an area of the papyrus that is congruent with the spatial location on the maps. In addition, the shape of the shen is configured by Kalorama Circle and Kalorama Road. This symbol, too, bears the same relationship to the maps and papyrus as the eye of Heru does. Of all of the papyri discussed, the Papyrus of Hunefer shows the most symbols residing within the maps utilized.

The Papyrus of Her-Uben will be the last papyrus discussed (Figure 5 page 63). The area of this papyrus to be focused upon contains Asr, who is ithyphallic, on the hypotenuse of a right triangle. The right triangle is actually a snake, and its symbolism is seen throughout Kemetic culture. On Asr's chest is an X, and above him are various Kemetic symbols (medu neter/writings of the gods). The meaning of the medu-neter reads: "[Asr] Res, Khenti-Amenti, great dweller in the Tuart, that is to say, Ta-tchesert, the Aat of Kheper-Ra."19 The medu-neter is saying Asr is the great dweller in heaven (Tuart), and that he is the door (Aat) to being and becoming (Kheper-Ra). This role that is ascribed to Asr is important, and symbolically this role can be symbolically expressed via the maps of Washington, D.C. The areas that correspond to the right triangle (snake) are: 23rd Street (vertical leg), Pennsylvania Avenue (hypotenuse), and the straight line from The Lincoln Memorial to the US Capitol (vertical leg). Looking at the map it is assumed that an X, as in the X on Asr's chest would be easy to find. This is not so, especially

when utilizing the current maps this study employs. However, symbolically and spatially, this X can be found. The X is found at the White House. The manner in which the X makes its presence known is by the cross streets of New York and Pennsylvania Avenues. If continuous lines are drawn from Pennsylvania Avenue Southeast, and from New York Avenue Southwest, the two streets would cross. Where these streets would cross would create an X over the White House. Here is expressed the right triangle from the Papyrus of Her-Uben within the maps cited. The X on Asr's chest is found and Asr's face can be seen off the horizontal leg of 23rd Street. Asr's phallus corresponds to Vermont Avenue between the White House and Logan's Circle. Khepra is not found on the map; however, spatially Khepra would correspond to Temperance Court, where the Metropolitan Baptist Church resides. It is interesting that the area where Khepra is located on the map would be is associated with "temperance". Temperance means moderation in action or restraint. Therefore, from a symbolic stance, Asr's phallus, and Khepra's energy, are being restrained within the urban plan of Washington, D.C. based on "temperance". Is this accidental or coincidental; further research may enlighten the paradox just described.

The papyri discussed, and the manner in which they are found within Washington, D.C., shows that there are Kemetic symbols at the heart of America's capital. Further, the narratives that are associated with the papyri can be applied to America's capital. The application of these narratives to Washington, D.C. expands the way the topology, and urban plan of the city can be read. It can further potentially enlighten the manner and meaning in which governmental buildings operate based on Kemetic influence. For
instance, if the papyri correspond to certain celestial features, then those features, within
the areas explained can add another, even higher, level of analysis to the city.
CHAPTER V

CONCLUSION

Afrocentricity, as utilized in this research, assisted in uncovering African thought processes, i.e., the gods and symbols of Kemet as seen within Washington D.C's urban plan. While the American Founders and builders of America's capital were not Afrocentrists, it is through Afrocentricity that the ideas and respect for a Kemetic ontology and cosmology was uncovered. More importantly, the research recognized that it was in the remembering of the cultural signs and symbols of African ancestry that allowed for the visualization of the Kemetic symbols expressed within America's capital. If the symbols were not a part of the researcher's cultural remembrance, I would not have been able to see the Kemetic symbols, nor make the assumptive hypothesis of their existence. While this was an inductive approach to how this study was conceived, it underscores the importance of cultural knowledge, i.e., understanding one's history, and truly being able to apply that knowledge in areas that not only enlighten culturally, but expands the cultural contributions of Africa.

It is concluded, via hermeneutical analysis, that ancient Kemetic symbolism resides within the urban plan of Washington, D.C., the actual street layout. The research questions have been answered in the affirmative. Are Kemetic symbols found within Washington, D.C.'s urban plan? Yes. Can a new narrative be applied to the urban plan of America's capital via the Kemetic symbolism found? Yes. However, many other questions arise from these findings such as: Why would European Americans imbue Kemetic symbols within their capital city while enslaving African people whose ancestry
created said symbols? What was highly important about the specific Kemetic symbols that were utilized within the foundation of Washington, D.C.'s urban plan? Is there another schematic, a specific Kemetic papyrus per se that L'Enfant drew inspiration from or copied directly? If America was built upon a Judeo-Christian thought process, why weren't those symbols incorporated at the granular level of the urban plan like the Kemetic symbols? It is possible that Judeo-Christian symbols are within the urban plan, but have not yet been recognized? This investigation did not focus upon Judeo-Christian symbols within Washington, D.C.; however, a cursory examination was executed to find Judeo-Christian symbols with no avail. The overall study showed that more Kemetic symbols were found in the maps, specifically the maps from 2001, 2006, and 2008, than within the papyri utilized to guide the investigation. In addition, the Sanborn Aerial Photograph of Washington, D.C. had the highest percentage of Kemetic symbols seen, 95%. This percentage was greater than the symbols found within the papyri as well.

The spatial manner in which the papyri and maps synced together was beneficial to proving this hypothesis. The usage of hermeneutics, the reading of the maps as texts, and the semiotic application of Kemetic symbols to the maps, allowed the research to in effect connect the dots. While the recognition of Kemetic symbols has been shown within Washington, D.C.'s urban plan, there is more study to be done to exhaust potential other symbolic components that may have assisted in creating the urban plan of America's capital. It is recommended that other aspects of how the urban plan came into formation be researched. Some of the areas of research would include Masonic ties that may have assisted in maintaining a Kemetic influence within the urban plan. Also, are there other
Kemetic symbols that this thesis failed to notice? This can be possible because there is a wider area in Washington, D.C. to be examined that may contain other Kemetic symbols. Further, the Kemetic symbols within Washington, D.C. find themselves as part of the streets, railroads, highways, buildings, and monuments. As such, the past and present building of Washington, D.C. is based upon a Kemetic thought process, amongst others, that maintains the original builder's strategic master plan. Part of that strategy was to incorporate Kemetic celestial ideas into the urban plan, and surround those ideas within a European intelligentsia that would establish a manifest destiny that would become the city known today as Washington, D.C., America's capital. The builders also incorporated George Washington and Martha Washington into the urban plan. This idea is ascertained by the fact that George Washington's face, on the maps, encompasses George Washington University. While this could be seen as a coincidence, based on what has been shared in this investigation it is not happenstance. Therefore, George Washington symbolically acts as the risen god Asr within the urban plan of Washington, D.C. Martha Washington acts as the goddess Ast, and they both are figures that "birth of a nation". This imagery is consistent with a new nation being created for specific purposes that reflect the heavens. As ancient city builders of Africa lifted their eyes to the sky, Washington, D.C.'s builders did the same. However, as opposed to utilizing a European schematic to reflect the heavens, one of the most ancient African stories from Kemet was used. The story of Asr and Ast sets the foundation for the urban planned schematic of America's capital. To know the Kemetic stories shared in this thesis is to know what George Washington, and the builders of America's capital wanted to emulate: heaven on earth from a Kemetic perspective.
Lastly, the importance of this research shows that there is another manner in understanding Washington, D.C.'s urban plan. More importantly, the research shows there is an African foundation, from ancient Kemet, that was incorporated into the fabric of America's capital from its inception. Perhaps the reevaluation of other American urban plans, as well as capital city plans from around the world, can yield the presence of Kemetic symbols within them. Using this investigation as a template can expand the manner in which Kemetic thought can be examined, within an urban planned perspective, throughout the world. As well, if said African symbols are found, then the true question becomes, why is this so? Ultimately, there are opportunities to research and show the preponderance of African thought within urban plans in all cities within the United States, and around the world. This investigation can potentially be a breakthrough that will add yet another layer of contribution that Africa has shared with humanity.
APPENDIX A

HISTORICAL TIMELINE

The Washington you see today had its birth two centuries ago in a rational yet visionary design unprecedented in its scale. Pierre Charles L'Enfant's plan for the city and its core mall area was influenced by urban planning then current in Europe and neoclassical landscape design exemplified by Versailles. Brilliantly adapting those ideas to Washington's terrain, L'Enfant placed the Capitol on Jenkins Hill and the "President's House" on a lower terrace then overlooking the Potomac River. Between them ran Pennsylvania Avenue, to symbolize the connection between the branches of government. The spirit of that plan lives in the city still. Below is a chronology of important dates relating to America's capital, Washington, D.C.

1790

The result of a compromise between northern and southern interests, the Residency Act authorizes President Washington to choose a site for the capital on the Potomac River. Andrew Ellicott, aided by Benjamin Banneker, surveys a ten-mile square encompassing parts of Maryland and Virginia. The core of L'Enfant's 1791 plan is the triangle created by the Capitol, the White House, and the Mall. The plan calls for grand avenues radiating from a number of plazas. The cornerstone for the White House is laid October 13, 1792; it is the oldest federal structure in Washington.
1800

The Senate chamber of the Capitol, designed by Dr. William Thornton, is completed and Congress moves from Philadelphia to Washington. The House chamber is completed in 1807, with a covered walkway between the buildings. President John Adams and Abigail Adams move into the just-completed President's House in 1800.

1810

Work begins on converting Tiber Creek into L'Enfant's planned canal. It follows what is now Constitution Avenue, then turns in front of the Capitol.

1814

After the British burn the Capitol during the War of 1812, Benjamin Latrobe begins rebuilding. William Bulfinch completes the restoration by 1829, sheathing in copper the dome designed by William Thornton.

1836

Robert Mills' winning design for a monument to George Washington calls for a great obelisk with a colonnaded base. His Treasury building, begun the same year, obstructs the line-of-sight L'Enfant had wanted between the Capitol and White House.
1846

The portion of the District of Columbia that had been annexed from Virginia is ceded back to the state.

1848

Construction of the Washington Monument begins. Because of sandy soil where L'Enfant had specified a monument, it is not built at the exact intersection of the axes. Work on the monument ceases in 1854 after the anti-foreign Know-Nothing party seizes the monument to protest the contribution of a memorial stone by Pope Pius IX. Rising sectionalism prevents the resumption of work.

1851

Landscape architect Andrew Jackson Downing submits a plan for a "national park" on the mall, calling for a series of natural gardens. Only his plan for the Smithsonian gardens is adopted, although his influence is felt in the Department of Agriculture's garden and other parts of the Mall. Downing's curving paths and varied foliage are quite different from L'Enfant's rational, geometric plan with a "Grand Avenue" lined with imposing residences, although L'Enfant's well-defined axes remain intact.
1861

During the Civil War Washington is transformed from a quiet town into a thriving wartime capital with a booming population. In the decades after the war the city's continuing vitality is evident in ambitious projects that bring new life to the Mall area.

1872

The Washington Canal is filled in. The Baltimore & Potomac Railroad builds a station on the Mall where the canal had run between 6th and 7th streets and lays tracks across the Mall. The National Gallery stands at the site of the station, which was demolished in 1907 when Union Station was completed.

1874

Frederick Law Olmsted's landscape plan for the Capitol calls for terraces that enhance the building's setting on Capitol Hill.

1879

Work is resumed on the Washington Monument. It is dedicated in 1885.

1884

The mudflats from the Washington Monument to today's Potomac shoreline are reclaimed to form what is now East and West Potomac Parks.
1902

The Senate Park Commission – The "McMillan Commission" – proposes a reflecting pool west of the Washington Monument, a memorial to Lincoln, another major memorial south of the Washington Monument, a bridge between the Lincoln Memorial and Arlington National Cemetery, government buildings in the area between Pennsylvania Avenue and the Mall (the "Federal Triangle"), and restoration of the open, geometric quality L'Enfant had wanted for the Mall.

1932

Having used borrowed quarters for 143 years, the Supreme Court finally moves to its own building.

1971

The Mall's World War II temporary structures are removed to make room for Constitution Gardens, completed in time for the Bicentennial.

1998

The National Capital Planning Commission recommends developing North and South Capitol streets, removing railroad tracks and a freeway that divide the city, reinforcing
the connection between the Capitol and the Anacostia River, improving the Anacostia waterfront, and linking waterfront areas from Georgetown to the National Arboretum.¹

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