

"U.S. Supreme Cover Up"

By Chaplain Todd DuBord, M.Div.





Lake Almanor Community Church

2610 Highway A-13 ~ Lake Almanor, CA 96137

Phone # (530) 596-3683 ~ Fax # (530) 596-4682 ~ E-mail: lacchurch@frontiernet.net ~ Web page:
www.lacconline.org

Todd DuBord, Senior Pastor
Paul Bernard, Student Ministry Pastor

John Erickson, Associate Pastor

Kathy Arberg
Information Officer
U.S. Supreme Court
Washington, D.C.

2/13/07

Dear Mrs. Arberg:

My name is Todd DuBord and I am the Senior Pastor of Lake Almanor Community Church in California. I've attempted a few different times over the past months (by mail and fax) to inform you of my experience on the tour at the U.S. Supreme Court.

Attached (also online at www.lacconline.org) is a copy of that experience, "National Treasure," in which I convey what was told to me (and 150 others that day) on the tour regarding the absence of Ten Commandment depictions on the Building—not just in the East Frieze, but even that the tablet engravings on the oak doors leading into the Court room also depict "the ten amendments." A while later I also had the person at the Information Booth in the basement tell me that Moses was not depicted on the East Pediment; until she pulled out the Official Information sheet, she actually twice denied Moses' existence on the East outside point of the Building. Collectively these matters prompted me to write you the first time. Because I have not had a reply in four months, I'm writing again with further evidence I've found in the Smithsonian files.

The second treatise (attached and also online at www.lacconline.org as well), "U.S. Supreme Cover Up" (excuse the title), was recently prepared by me as the result of that extensive search in the Smithsonian files (which I had shipped out here by inter-library loan), regarding the identification of the central tablet on the East Frieze in the Court room, above the Justices Bench. As I mentioned in this paper, I lay no blame at your feet for identifying that tablet as the ten amendments. I realize you are merely passing along the baton of information you've received. However, I am respectfully asking if you would reconsider the evidence (I discovered in the Smithsonian files) that point to the tablet as "the Ten Commandments." What I've found is genuinely contradictory to what is presented in the official information of the Court in its brochures, tours, and online.

I'm not a conspirator or an extremist, but merely an American citizen who is sincerely concerned with the preservation of truth and tradition that has been handed down to us (as I'm sure you are too). I apologize for any difficulty that my quest (which has turned into thousands of others' as well) has caused upon your valuable time and energy in serving the Court and our great country. I know you are given to so many other notable things too.

Respectfully,

Todd DuBord (M.Div.)
Senior Pastor
Lake Almanor Community Church

Cc: U.S. Supreme Court Justices and other governmental officials

“U.S. Supreme Cover Up”

by Chaplain Todd DuBord (M. Div.)

www.CrossFireUSA.org

I'm not a conspirator. I must admit, however, that my recent research on the U.S. Supreme Court is making me think that cover up might be more than make up.

I am a small mountain pastor in rural Northern California, who was last year given a Christian legacy tour of the Washington, D.C. area. What I discovered was that America's founding settlements were passing down a legacy that was anything but Christian, particularly on the tours of the Historic Jamestown Settlement, Monticello (Thomas Jefferson's estate), and the U.S. Supreme Court.

I collectively wrote these establishments, conveying major Christian oversights on each of the tours and giving documentation as to potential corrective materials the guides could use. To date, nearly four months later, I've received no official response from any of them, even though I and others have written, called, and faxed them all repeatedly.

On the other hand, my journey and historical apologetic (titled, “National Treasure”--<http://lacconline.org/supremecourt.asp>) has become a hot topic on a myriad of media sites, blogs, and radio shows across the nation—all of which have prompted hundreds of additional contacts to these historic landmarks (I again thank worldnetdaily.com for breaking the initial story nationally--http://worldnetdaily.com/news/article.asp?ARTICLE_ID=52895)

As a result of their lack of response, I have prepared separate treatises to each (U.S. Supreme Court, Monticello, and Jamestown) with even greater extents of research and evidence, in hope that they will finally respond and correct the revisionist views of Christian history being taught to and perpetuated by their tour guides.

Each of these treatises (and speeches) will be consecutively posted and available free online in the latter part of February on our Church web site (www.lacconline.org) (“U.S. Supreme Cover Up” on 2/11, “The Hijacking of Thomas Jefferson” on 2/18, and “The Jading of Jamestown” on 2/25).

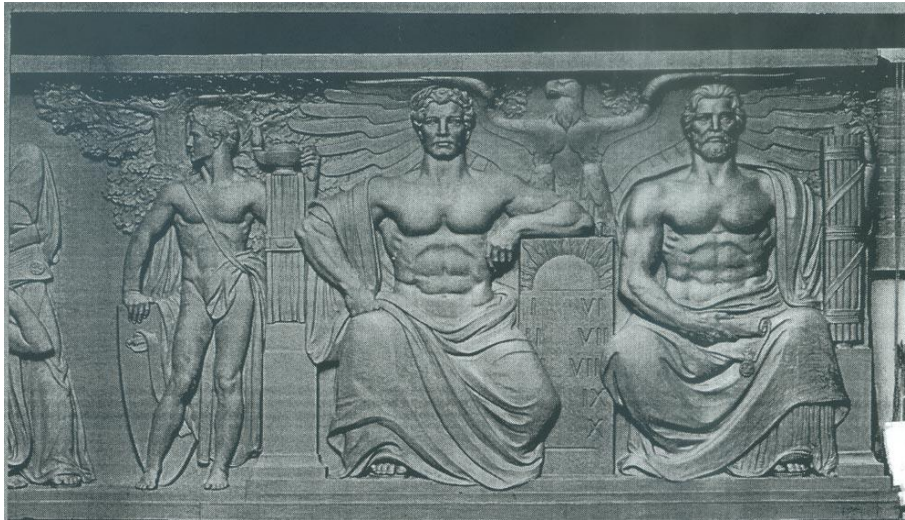
I begin this tri-part series by conveying the almost unbelievable facts (some of which not documented anywhere until now) that I discovered while researching the Smithsonian files on the U.S. Supreme Court.

Brief background: from Ten Commandments to ten amendments

At the end of my original treatise, “The National Treasure,” I documented and gave photos for seven places on the U.S. Supreme Court Building that Moses and/or the Ten Commandments are engraved, etched, or sculpted. The seventh location (in the Grand Hall) is repeated eight times, for a total of fourteen displays on the Building.

One of these locations, on the East Frieze above the Justices' Bench, in the actual courtroom, is still described online by the National Park Service as the "Ten Commandments": "Directly above the Bench are two central figures, depicting Majesty of the Law and Power of Government. Between them is a tableau of the Ten Commandments."

(http://www.cr.nps.gov/history/online_books/butowsky2/constitution9.htm)



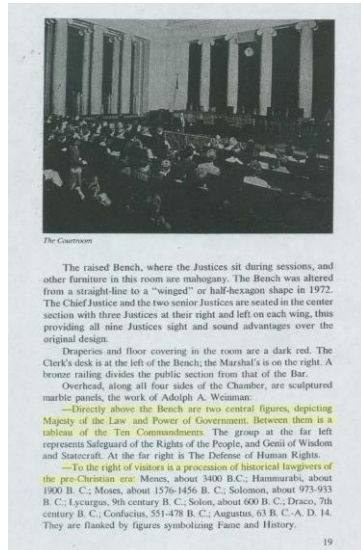
However, in U.S. Supreme Court official information (available at the Information desk, tours, and online at <http://www.supremecourtus.gov/about/archdetails.html>) the central tablet on the East Frieze is now described to visitors (including weekly groups of students from across our nation) as "the ten amendments."

On the official document explaining the East Wall Frieze it tells its readers exactly why the tablet represents the Bill of Rights,

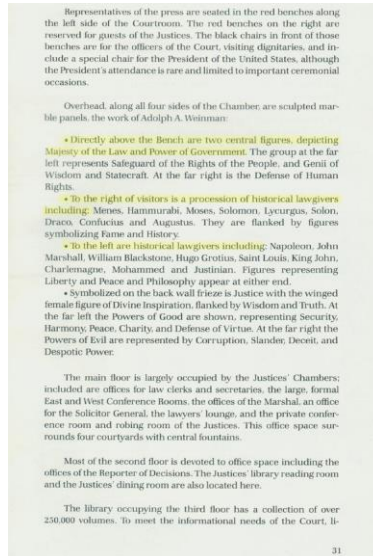
According to a letter from [the sculptor of the four friezes, Adolph A.] Weinman to [the architect of the Supreme Court Building Cass] Gilbert describing the design for this frieze, the pylon carved with the Roman numerals 1 to X between the two central figures symbolizes the first ten amendments to the Constitution, also known as the Bill of Rights"

When was the so-called "Weinman letter" discovered? Difficult to say, but, thanks to the research of Dr. Catherine Millard, we have a few tips, because, in 1988, one year after

the U.S. Supreme Court became a historic landmark under the National Park Service, someone removed any reference to the tablet being the Ten Commandments in the Court's official information, as it had been since 1975. It would take many years, however, for the tablet's description to reappear in official documentation, but this time it was described as "the ten amendments or bill of rights to the Constitution."

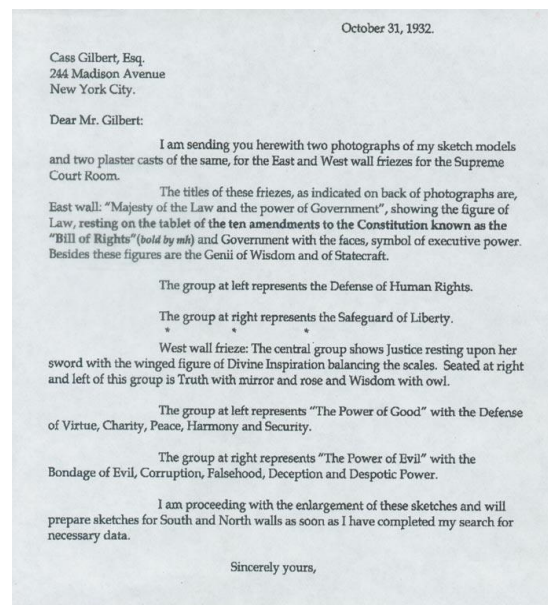


1975 handbook to U.S. Supreme Court
(with "Ten Commandments")



1988 handbook to U.S. Supreme Court
(Ten Commandments reference taken out)

In "National Treasure," I explained why the "Weinman letter" is likely bogus and should not be regarded as sufficient evidence to make this change, primarily because it is without three primary characteristics of authenticity: (1) Weinman's signature; (2) Weinman's letterhead; (3) A normative stamp from Gilbert's office that reads "Gilbert received" with the handwritten date of reception.



A voice of one in the wilderness (of the government)

On December 1st, 2006, in the Chico *Enterprise Record*, staff writer Larry Mitchell, wrote a front-page article about my story, “Pastor claims faith deleted from history.” At the end of it he cites Kathy Arberg, the public information officer at the U.S. Supreme Court, with whom he spoke personally about the Weinman letter. Mitchell wrote

that she understood Weinman’s letter was authentic. It’s among correspondences from the sculptor contained in the Smithsonian Institute’s archives, and there is also a response to it from the architect, she said. Also, she said, there are handwritten notes in which Weinman indicates the tablet represented amendments to the Constitution. She said for a while it was believed the tablet did stand for the Ten Commandments, but later research indicated otherwise.

(Larry later told me on the phone she was familiar with me and my “National Treasure” material and that he was a bit amazed how quickly she could respond to the East Frieze-Ten Commandment issue. I wonder why?!)

Let me say that I don’t place any blame on Ms. Arberg, as she is merely stating what was given to her. I believe the problems were created by her predecessors. I do hope, however, that she will help to lead the way in reinvestigating what I’m about to say.

“A response to it from the architect” and “handwritten notes”?

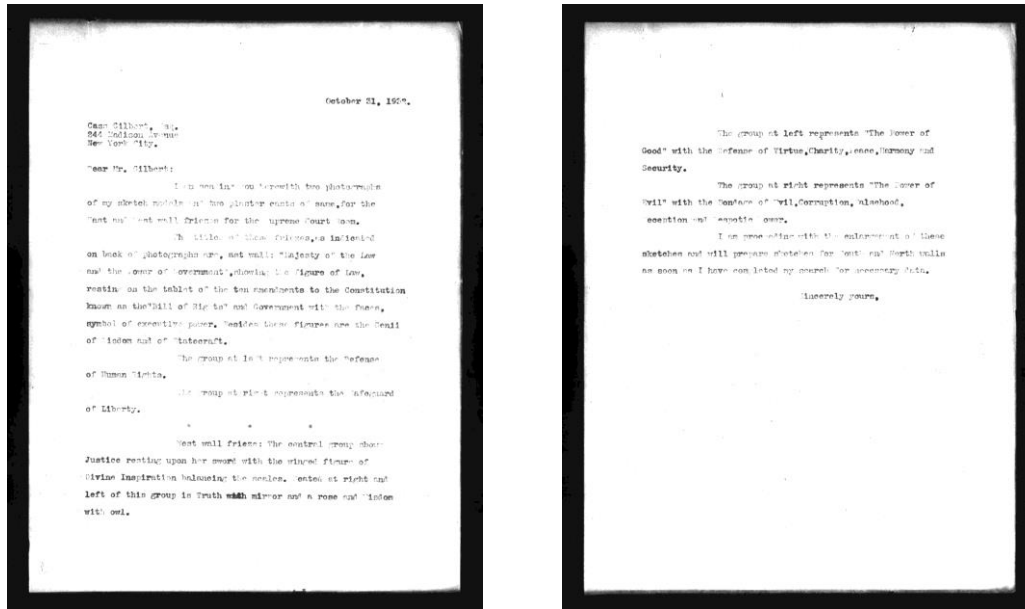
As a former atheist then agnostic, I’m also a recovering doubter. I still doubt, but at least now I’ll generally give others the benefit of the doubt before I do so. So if the Information Officer of the U.S. Supreme Court says there’s (1) a response to the Weinman letter; (2) handwritten notes in which Weinman indicates the tablet on the East Frieze represented amendments to the Constitution, who am I to doubt? So I ordered the Smithsonian files on the building of the U.S. Supreme Court through the inter-library loan program! (Remember I said I was “in recovery”!)--
<http://www.aaa.si.edu/collections/findingaids/weinadol.htm>

The Smithsonian files took several weeks to cross the country, but it finally landed in the small mountain library at Quincy, California, the seat of our county. (By the way, some governmental official really needs to buy them a new microfiche machine—it must be decades old and didn’t copy very well, often printing with black streaks—created by the machine not me—I promise there’s no cover up on my end!)

Over several visits I combed the microfiche for information—there are hundreds and hundreds of letters from every person, group, company, or organization who spent time assisting in the building of the U.S. Supreme Court. And with no markings on individual slides, it was virtually impossible to find a particular letter very quickly. Still I kept searching and scanning.

Exhibit A: the “Weinman letter”

Eureka! There was exhibit A: “the Weinman letter” (dated October 31, 1932—interesting date by the way—Halloween?). And there were all of its absent characteristics—no signature, no letterhead, no stamp. Interesting that the Smithsonian letter is two pages, not one, as in the letter at the Supreme Court. Clearly, the copy at the Court is a redraft of the one in the Smithsonian file, with the copyist (being known by the initials “ml”) also bolded the sentence about the ten amendments.



Not that it's needed, but there is one more unlikely characteristic of the letter: the long drawn out explanation, “*showing the figure of Law resting on the tablet of the ten amendments to the Constitution known as the ‘Bill of Rights.’*” It seems an awkward and strange way for Weinman to address his “boss”, the architect of the Supreme Court Building, Cass Gilbert, by teaching him about the ten amendments, as if he did not know what they were?

Moreover, when determining authentic readings in manuscripts, textual critics generally prefer shorter readings, because copyists tend to embellish or elaborate on the original—this scribal mistake is called *homoteleuton*, and could have been responsible here for a secretary or someone else’s erroneous copying from another source. Or was it a forger’s pseudo-amplification to assure the reading audience didn’t confuse the ten amendments with the Ten Commandments?

The last disturbing characteristic about this letter is that, unlike most of the letters in the Weinman files that you can easily read, the ink on this letter is so light that one has a very difficult time even reading much of the letter. Why was the ink low on this one?

In the end, we will never know if Weinman approved this draft, because it does not have any necessary characteristics of authenticity. I never expected the letter to be absent from the files, for, even if there was some type of cover up with the letter, its presence in the archives was a must either way. Still I question its use as primary evidence to change the identification of a Frieze in the highest court of the land. Its lack of legitimate marks is sufficient to prove its inappropriateness as reasonable evidence in any court of law.

But there are three NEW reasons to question its genuineness! (Exhibit B, C, and D)

Exhibit B: “a response to it from the architect”?

Did the “Weinman letter” have a response to it from the architect, Cass Gilbert, as the Information Officer told Larry Mitchell, the staff writer for the *Chico Enterprise*? There is a letter from Gilbert dated 11/4/32, five days after Weinman’s correspondence, but on the letter someone has made a correction that is too unbelievably quirky to be true!

It isn’t the fact that there is no mention of the ten amendments—which there is not. It’s the fact that in the opening line from Gilbert, “*I am very much pleased to receive your letter of October 31st....*”, the term “31st” is: (1) bolded unlike the rest of the type; (2) tilted unlike the rest of the type--and in a way as if inserted afterward, and (3) with the letters “st” so compressed (unlike those in the words “east” and “west” right underneath in the next line) that one instantly asks, “What is going on here?” Why is it that this one letter, which is supposed to authenticate ‘the Weinman letter,’ which in turn is supposed to authenticate the ten amendments saga, has to have the date, “31st”, as the only part of the letter that has been clearly tampered with?

I’m honestly not a conspirator, but what’s wrong with this picture? Why can’t this “response from the architect,” as the Information Officer calls it, just have been the one letter (like hundreds of others in the files) that didn’t have the main part of it appear questionable?

If I were a lawyer in a court of law, and was using this letter as evidence, specifically for the date mentioned in the body of it, I would have discarded it long ago, because the blatant skewing of the type would be open to so much conjecture and debate. And it is!

Exhibit C: three “handwritten notes” that say “Ten Commandments,” not ten amendments!

The Information Officer also mentioned there were “handwritten notes” from Adolph Weinman in the Smithsonian files that further validates the ten amendment theory. While there is a single type-written note with a reference to “ten articles of the ‘Bill of Right’” (singular? “Rights”?), by a person who misspelled the simplest words and made mistakes when describing other parts of the Friezes (see Dr. Catherine Millard comments about below), I also found three handwritten notes with the words “Ten Commandments” on them—at least one (if not two) in the hand of Adolph Weinman!

Why is it that these above hand-written notes are never mentioned in the Court’s official information? Why aren’t they offered as admissible evidence in this case?

Dr. Catherine Millard did extensive analysis of this typed-written note with the reference to “ten articles of the ‘Bill of Right’” and listed why it could not be from either the typewriter or the hand of Adolph Weinman:

The typewriter text size is different from the numerous official letters by Weinman (on his letterhead and/or typed name/signature). 2. The inserted corrections [not seen on select portion here] are not in his handwriting. 3. There is a discrepancy between “Truth with mirror and rose” and “Truth with mirror and lilly” – each contradicting the other. “Lily” is misspelled. 4. “Innocense” is misspelled twice. Weinman’s original letters and descriptive signed sheets contain no misspellings. 5. There is a discrepancy between “Power of Good” and “Power of Evil” in the October 31, 1932 letter; and “Powers of Good” and “Powers of Evil” in the descriptive sheet. 6. In “Symbolism in Supreme Court Frieze” – “Frieze” in the title, should be “Friezes” as there are four. 7. “Bill of Right” with the blazing sun, symbol of “Right” and “Protector of Right” male figure leaning on shield bearing the symbol of “Right” – the blazing sun; should be “Bill of Rights” and the male figure bearing a shield is “Security” in original. 8. The word “Right” [is singular—Adolph Weinman would have simply not made that spelling mistake] 9. There is a discrepancy between “faces” in letter and “fasces” in descriptive sheet. Weinman could not have misspelled this frequently-used symbolic word – the well-known symbol for ancient Roman unified government, recurring in his sculptures.

Could this error-riddled note actually be the “handwritten note” from Weinman to which the Information Officer referred as evidence? If not, to which one is she referring?

It is clear that this note was written by a person who was uneducated in grammar and flat out confused about many facets of the Friezes. As such, Adolph Weinman could never have been its author with so many technical errors. I propose it originated with any one of literally dozens of people who worked on these Friezes (including subcontracted sculptors to Weinman). So why then did someone type “the ten articles to the ‘bill of right’”? Ignorance, euphemistic mistake, subcontractor misunderstanding, scribal error, or forgery are all reasonable causes. In the end, the note is so full of mistakes (as Millard exposed above) it can hardly be regarded as a credible witness, and it certainly wasn’t from Weinman.

I lastly present what I call the *coup de grace* evidence that leaves no doubt that the tablet in the East Frieze is none other than the Ten Commandments.

Exhibit D: the “Gilbert letter” (Gilbert writes to Weinman a month before the “Weinman letter” and says he wants “the Ten Commandments” in East Frieze)

This was the surprise of the search for me! While surfing for another letter, my eyes “accidentally” fell upon a page where I saw the words “ten Commandments.” At further inquiry it was another letter from Gilbert to Weinman, dated September 17, 1932 (just over one month prior to the penning of the “Weinman letter” on October 31, 1932), with Gilbert’s letterhead and signature. On the second page of it Gilbert specifically spells out what he wants to see in the East Frieze. And guess what he says? He wants “the ten Commandments”!

The fact that Weinman understood Gilbert's decree that the "ten Commandments" were to be depicted on the East Frieze is proven via another note in the file with Weinman's letterhead on it and his normative type.

Keep in mind Cass Gilbert was a perfectionist and an exacting man, evidenced in his correspondence to Weinman, dated 12/28/32, in which he told him, "under no circumstances would it be advisable to modify the design of the sculpture." He finishes in his own hand, "Please consult me personally before finally determining any of [it]."

With that in mind, just over one month prior to the "Weinman letter," architect Gilbert ("Weinman's boss") tells Weinman exactly what he wants to be displayed in the East Frieze: he wants the Ten Commandments. Now can you imagine if a boss of yours told you as a sculptor that he wanted you to create a display with the Ten Commandments in it, would you deliberately, without consent, only one month later change it to the ten amendments?? And when the creative decree was given for the highest court in the land? This is surely one more reason to cast doubt upon the "Weinman letter" authenticity and hypothesis.

As far as Gilbert's request to depict "books of Law or the tablets of the ten commandments," Weinman pleased his boss by doing both, as clearly seen in the U.S. Supreme Court's official information. However, on their sheet titled, "Symbols of Law," it shows the "books of law" flanking the figures (Majesty of Law and the Power of Government) but the tablet in the center of them is called, "the bill of rights," clearly covering up the original orders of what I call "the Gilbert letter."

In addition to Exhibits A, B, and C, why the Court has given greater evidential weight to a questionable “Weinman letter” over an indisputable “Gilbert letter” (with his signature, letterhead, and authoritative decree) can only bring us to one conclusion: that someone either didn’t do enough research or that there is a supreme cover up.

In summary: the scale of evidence clearly leans toward Ten Commandments

The weight of evidence against the “Weinman letter” and the “Bill of Right” error-filled typed note (not in Weinman’s hand or typewriter font) is substantial: including **(1)** the spurious nature of the “Weinman letter”; **(2)** the genuine nature of the “Gilbert letter”; **(3)** several handwritten documents including at least one in Adolph Weinman’s own hand, describing the tablet as the “Ten Commandments,” not to mention the facts (from “National Treasure”) **(4)** that Adolph Weinman created just a couple years later an exact duplicate of the tablet in the center of East Frieze over on the Oscar Straus Memorial in front of the Ronald Reagan Building in D.C. and called it “the Ten Commandments”; and **(5)** that architect Gilbert planned and displayed six other depictions of Moses and/or the Ten Commandments on the Supreme Court Building; **(6)** that the culture, in which the U.S. Supreme Court was built, understood and believed that the Ten Commandments had a much more pivotal role in society and law than we do today. Is that not obvious just by the other six displays of Moses and/or the Ten Commandments? But if not, consider again what some of our leaders said about the Ten Commandments before, during, and after the era of the construction of the U.S. Supreme Court Building.

“The Ten Commandments and the Sermon on the Mount contain my religion” - John Adams, Nov. 4, 1816, letter to Thomas Jefferson.

“The Law given from Sinai [The Ten Commandments] was a civil and municipal as well as a moral and religious code.”
John Quincy Adams. *Letters to his son*. p. 61

“Our laws are founded upon the Decalogue, not that every case can be exactly decided according to what is there enjoined, but we can never safely depart from this short, but great, declaration of moral principles, without founding the law upon the sand instead of upon the eternal rock of justice and equity.”—Supreme Court of North Carolina, 1917

"A people unschooled about the sovereignty of God, the Ten Commandments, and the ethics of Jesus, could never have evolved the Bill of Rights, the Declaration of Independence, and the Constitution. There is not one solitary fundamental principle of our democratic policy that did not stem directly from the basic moral concepts as embodied in the Decalogue .."—**Florida Supreme Court, 1950**

"The fundamental basis of this nation's laws was given to Moses on the Mount [Sinai]. The fundamental basis of our Bill of Rights comes from the teachings we get from Exodus and St. Matthew, from Isaiah and St. Paul. I don't think we emphasize that enough these days." - **Harry S Truman, Feb. 15, 1950, Attorney General's Conference.**

"The Ten Commandments have had an immeasurable effect on Anglo-American legal development" - **U.S. District Court, Crockett v. Sorenson , W.D. Va. (1983)**

"It is equally undeniable ...that the Ten Commandments have had a significant impact on the development of secular legal codes of the Western World." - **U.S. Supreme Court, Stone v. Graham, (1980) (Rehnquist, J., dissenting)**



Bottom line, the weight of historical, documentary, and architectural evidence clearly leans the scale to the fact that the tablet (or tableau) in the center of the East Frieze is the Ten Commandments, not the ten amendments. As a result, I, as well as tens of thousands across this country, are respectfully asking the Court to reconsider its change years back in describing this tablet as the "ten amendments," instead calling it by its original identification for decades before: "the Ten Commandments."



Lake Almanor Community Church

2610 Highway A-13 ~ Lake Almanor, CA 96137

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Todd DuBord, Senior Pastor
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John Erickson, Associate Pastor
Scott Cory, Chair of Elder Board

Mrs. Kathleen L. Arberg
Public Information Officer
Supreme Court of the United States
Washington, D.C. 20543-0001

10/20/07

Dear Mrs. Arberg:

I genuinely appreciate your correspondence to me dated April 10, 2007 (attached), and apologize for any undue inconvenience my research ("U.S. Supreme Cover Up"—available at www.lacconline.org) has caused you or your staff, due to a host of other Americans across the country bringing it to your attention as well. I realize that you are extremely busy, and I appreciate you taking the time to address the concerns of America's citizens, who are now learning about the changes that were made to describe the Ten Commandments as the ten amendments on your tours.

I apologize for my delay in writing, as I wanted to wait to respond to your letter until after I visited the U.S. Supreme court for a 2nd time in the summer of 2007, with a 2nd group of 50 Californians who I led back to Washington D.C. area. When I returned, I was caught up in several summer emergency situations with my pastoral position, then I was invited on a trip to Iraq with Chuck Norris in September during which we visited 15 military bases there to encourage the troops.

I also appreciate your apology for, as you wrote, the "erroneous information concerning the architecture of the Court" given to our tour group of 50 Californians when we visited there in 2006. I'm sure, as you also wrote, "the Curator's Office spends a great deal of time training the staff and volunteers who conduct lectures in the Courtroom." I'm not quite sure, however, as you additionally wrote, that the dissemination of faulty information about Moses and the Ten Commandment displays was "an unfortunate but rare exception," because it not only occurred by multiple personnel last year (July 2006) but again this year (June 2007), when our second group of 50 different Californians experienced the very same thing.

Same mistakes repeated in a 2nd visit to the U.S. Supreme Court in summer 2007

On Thursday June 7, 2007, another group of 50 went with me to Washington, D.C. and went on the U.S. Supreme Court tour. While the guide was informative and cordial, when asked, "Where are the depictions of Moses and/or the Ten Commandments on the Building?" she pointed only to the one in the South Frieze, in which Moses is holding the Hebrew tablet of the Ten Commandments. And she, like last year's guide, identified the single tablet (with the Roman numerals I-V on the left and VI-X on the right) in the center of the East Frieze as the ten amendments of the Constitution, though she added the qualification, "its identity is apparently under review."

Similarly, when downstairs, I asked an elderly gentleman in the official Information Booth a question, "How many depictions of Moses and/or the Ten Commandments are on the inside or outside of the U.S. Supreme Court Building?" He responded confidently by saying, "There is one." (There were also witnesses to hear these comments, just as there were last year.).

64 depictions of the Ten Commandments and/or Moses

While I appreciate you addressing in your April letter the evidence I present, Exhibit D: the letter by Cass Gilbert that requests Weinman sculpt the Ten Commandments in the East Frieze, unfortunately your April letter does not address the rest of the evidence (Exhibits A, B, and C) that I present in my research: **(1)** Exhibit A: the questionable marks of authenticity of the Weinman letter (dated 10/31/07); **(2)** Exhibit B: A response from the architect Gilbert (11/4/32) that just happens to mention the date of Weinman's previous letter, "October 31st," but that date has obviously been typed in later and even the type is different; **(3)** Exhibit C: Many handwritten documents (in different styles) in Weinman's files make reference to the East Frieze tablet as the "Ten Commandments."

In my original letter and research to you ("National Treasure"—at www.lacconline.org), I pointed out that there are 14 depictions of Moses and/or the Ten Commandments. I have since discovered an additional depiction of the Ten Commandments on the bronze gates inside the Courtroom that is repeated 50 times on both sides of the gates. So there are actually 64 depictions in all on the inside and outside of the Court. They include: **(1)** Once in the South Wall Frieze inside the Courtroom; **(2)** Twice on the inside, lower parts of the oak doors entering the Courtroom. **(3)** Once the East Pediment, leading up to the Court Building from the outside; **(4)** Moses is at least one of eight Exterior Portrait Medallions, which are found on the corners of the Supreme Court Building. Moses is actually on the West Façade. **(5)** Moses is also depicted eight times as ornamental metopes located on at the top of the Great Hall. **(6)** And my recently discovered depiction (of the Ten Commandments) on an Information Sheet ("Symbols of Law") from the U.S. Supreme Court which they did not have on file at the time I was there—the two tablets appear on the front and back of the posts of the bronze gates—which also can serve as exits out the south and north sides of the courtroom. This display of the Ten Commandments is repeated 50 times (again on the front and back of multiple posts that uphold these gates). **(7)** Lastly, there is the tablet on the East Wall Frieze above the Bench—which is now described as "the ten amendments" but was identified prior to 1986 as "the Ten Commandments"—I document in "U.S. Supreme Cover Up" why I believe the preponderance of evidence still leans for that identity.

Again, I do not wish to make a case against your guides, only to say that it seems that the U.S. Supreme Court needs to add to or correct its educational training materials, as the incorrect information has now been disseminated two years in a row to our groups of 50 plus tourists. This is of course more than coincidental. I am truthfully only trying to help you in fine tuning the tours at U.S. Supreme Court. They are exceptional in all cases, except it seems the depictions

of Moses and/or the Ten Commandments—based upon these two major tour groups two annual trips from the west coast.

Would it be possible to obtain a copy of the training materials used in educating your tour guides? For the purpose of settling not only in my own mind but thousands if not tens or hundreds of thousands of others across America who continue to visit our website (we've had almost 100,000 distinct visits for this material since last November). I would gladly post a reassurance to the public that it is in the training material by quoting it, or a letter from you that it is being reviewed for proper emphasis in the training material.

Regarding your letter's further justification of the tablet in the East Frieze as the ten amendments (or Bill of Rights)

In your letter to me dated April 10, 2007, you write that "The courtroom guide's description of the tablet in the frieze above the Bench as the Bill of Rights, however, is accurate." Each of the subsequent reasons given in your letter for support of that conclusion, however, has very questionable discrepancies that I believe leaves the tablet's identity still highly debatable and simply improper to be identified with certainty to the public as the ten amendments. Let me deal with each of your three bases of justification.

(1) You confess: Official brochure information about the Ten Commandments was eliminated in 1986, before evidence for that change was even allegedly discovered "about ten years later."

As you say in your letter,

Although the Court's brochures did refer to the tablet as a 'tableau of the ten commandments' from 1972-1985, no documentation for this description could be found and it was removed in the 1986 brochure while additional research was undertaken. About ten years later, the Curator's staff examined the Weinman Papers located in the Archives of American Art and found documentation referring to the tablet as the Bill of Rights.

First, it seems the removal of the tablet's identity from the 1986 brochure as the Ten Commandments, "while additional research was undertaken," was a certain (if not intentional) step toward its permanent absence. Why would anyone remove the information from the official brochure before doing the necessary research that warrants its removal? Why not just leave its 13-year identity alone while doing the research? Especially when the research of the Weinman Papers did not occur, as you say, until "about ten years later"? (It took me just two weeks to obtain the Weinman letters on microfiche from the east coast—why would it take the Curator's staff 10 years back then, when they resided in the same city?)

And what would have prompted someone from the Curator's office to look at that one apparent depiction of the Ten Commandments in 1986 (in the midst of 100's if not 1000's of different artistic renderings in and outside the Building) and conclude, "I wonder if that is really the Ten Commandments"? What previous actions or thoughts would even begin to put that change in motion? It seems to me that the actual removal of the tablets description was presumptive and must have been prompted by something that drew attention to that one small part of that one Frieze—otherwise why single out that tablet for revision? Could it be only a coincidence that the description of the East Frieze tablet was called into question in the highest court of the land at the same time lower courts were debating ten commandment depictions on public buildings or places?

(<https://www.fastcase.com/Google/Start.aspx?C=954a9aa4bc025d2d8399bed05a48ec9afcda1287700184af&D=dd2eef1adc5d18de3c7c86d5a6f40f11d0d01611a22d10d4>).

And what about the dozens of tablet depictions already on the U.S. Supreme Court building that are clearly the Ten Commandments? Did/do they not count as some form of corroborating evidence or bear significant weight upon identifying the East Frieze tablet?

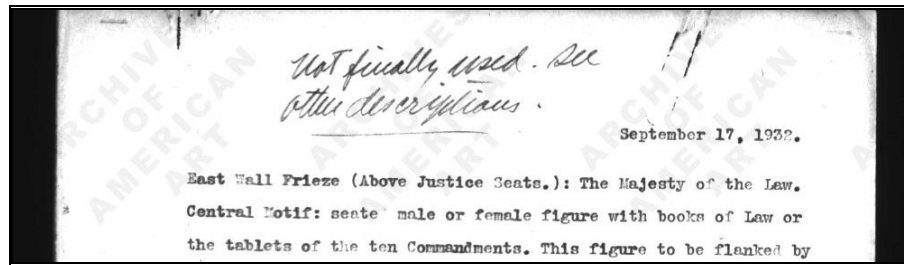
And again, as I noted in my previous research (“U.S. Supreme Cover Up”—www.lacconline.org), which I also made based upon study through the same files of the 100’s of Weinman Papers and documents, the letter from Weinman that discusses its identity as the bill of rights does not have his three marks of original authenticity that his other letters possess: (1) Weinman’s letterhead; (2) Weinman’s signature; (3) An official stamp “Received--Cass Gilbert” (the architect of the U.S. Supreme Court Building). I ask again, should a revision as radical as the “ten commandments” to the “ten amendments” be based upon the evidence of a spurious letter, in the highest court of the land? This letter doesn’t clarify but cloud and raise suspicion to the tablet’s identity. And for the Court tour guides (and your official website) to teach it is definitively the ten amendments is simply misleading the American public. Why not cite the other letters in those files that identify it as “the Ten Commandments”? Why hasn’t one tour guide in two years of our visits told us there was any more than one depiction of Moses and/or the Ten Commandments on the U.S. Supreme Court Building, when in fact there are 64? Does the Supreme Court fear the public knowing the truth about how the society of yesteryear embedded these Ten Commandment depictions on federal buildings?

The origins of the Ten Commandment-ten amendment change are shrouded in suspicion, for which I don’t fault you or the present Curator’s Office but your predecessors who made that change with clear presumption, faulty evidence, and improper protocol (by making changes before evidence was even sought).

(2) You conclude: Weinman’s papers do include architect Cass Gilbert’s “preliminary ideas” for the Ten Commandments in the East Frieze, but it wasn’t used by sculptor Adolph Weinman.

I appreciate you acknowledging, as I showed in Exhibit D of my research (“U.S. Supreme Cover Up”—www.lacconline.org), the letter dated September 17, 1932 (just one month before the alleged Weinman letter—dated 10/31/32) from Cass Gilbert, the architect of the U.S. Supreme Court Building, to the sculptor of the courtroom friezes, Adolph Weinman, describing what Gilbert wanted Weinman to place in the Eastern Frieze. You note in your letter to me, *“Weinman’s papers do include preliminary ideas for the design of the frieze (cited your Exhibit C—[it’s actually Exhibit D]), which refer to ‘books of the Law or the tablets of the ten commandments’ as part of the design.”*

But then you discount that description based upon your words, *“However, the design was not used, as indicated on the carbon copy...which is clearly marked in Weinman’s handwriting, ‘Not finally used. See other descriptions.’” (below).* I thought the very same thing when I first read it! There are, however, a couple of serious problems with your conclusion.

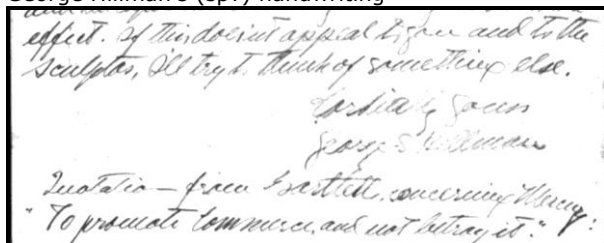


First, I find it fascinating in hundreds of letters I examined in Weinman's papers that this sole letter was marked with some handwriting at the top margin—I could find absolutely no other in hundreds of letters. Why would Weinman single out this one letter (when he describes hundreds of other sculpting projects in the hundreds of other letters) and clarify that "this was not finally used. See other descriptions"? Moreover, to what "descriptions"—plural—might he have been referring? The single Weinman letter of 10/31—which does not describe all the Friezes? If he took the time to write a note of clarification on this 9/17/32 letter, would he not rather specify "see the description in the letter dated 10/31/32" instead of "See other descriptions" without a reference?

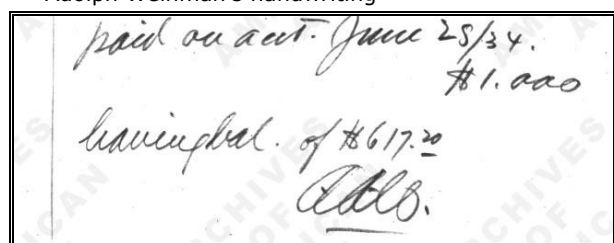
Here's the point: I went through hundreds of letters and there are, as I pointed out in my former research, multiple copies typewritten and handwritten (by different people) that agree verbatim with the 9/17/32 Cass Gilbert letter of the "Ten Commandment" description. On the other hand, there is only one variant letter that describes all four Friezes, which I also mentioned in my former research, Dr. Catherine Millard pointed out has misspellings and artistic oversights that Weinman would just not have made. (Even the alleged "Weinman letter" of 10/31/32 is not a full description of the Friezes but just a few notes on the East Frieze). So again I ask why would Weinman take the time to write "Not used. See other descriptions" on this single letter in hundreds, and then not point to any specific references (dates of letter, etc.)? It seemed to me that this handwritten commentary in the top margin is the work of someone much later (like in the 1990's "research"??) who actually wrote the comments on the 10/17/32 letter (the Weinman papers were not turned into microfiche until I believe 2003-4+).

Second, when you say, it is "clearly marked in Weinman's handwriting," I'm not sure you are saying so based upon professional examination or your own personal assessment. In the hundreds if not thousands of letters and documents in the Weinman files, they are written in dozens if not hundreds of variant handwriting styles (a few photographed in my previous research also). Have all those styles of handwriting been compared to those on the top margin of the 9/17/32 letter from Gilbert? For example, do the words, "Not finally used--See other descriptions," match a Mr. George Hillman's (sp?) handwriting (left below) or Weinman's handwriting (right below), or one of dozens of other writers--or is the commentary on that top margin from a more contemporary time? (1990's?)

George Hillman's (sp?) handwriting



Adolph Weinman's handwriting

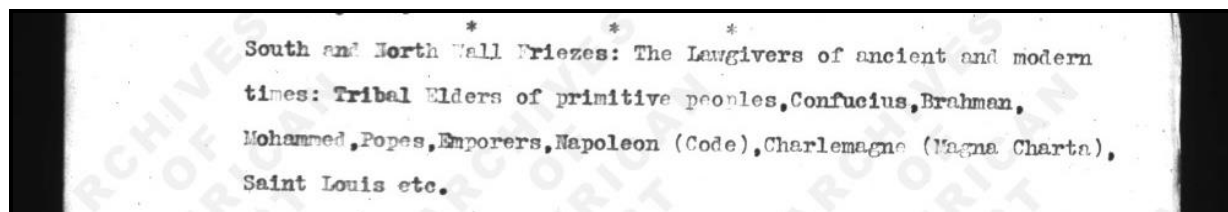


Third, and most importantly, even if the handwritten notes in the top margin of the letter dated 9/17/32 were authentically verified in Weinman's own hand, about what Frieze or what

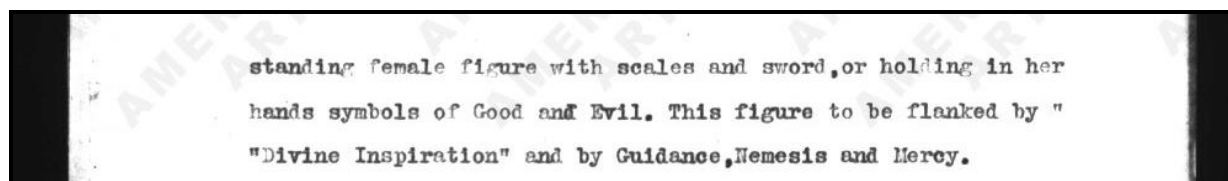
part of what Frieze is Weinman describing “this” in his words, “this was not finally used. See other descriptions”? Does the handwritten word “this” refer to “everything in this letter,” “the Ten Commandments,” “Napoleon,” “Charlemagne,” or the host of other descriptive requests mentioned in the three-page letter describing what Gilbert wanted in all four Courtroom Friezes?

While Gilbert allowed Weinman some liberty by giving him options in the letter (create “male or female figure,” etc.), most of the items Gilbert requested were in fact sculpted. For example, he wanted the **East Frieze** “above Justice seats,” describing “The Majesty of Law,” which it does. Flanked to each side of the central figures “may also be...wingless figures representing Wisdom,” which there is to the left. <http://www.supremecourtus.gov/about/east&westwalls.pdf> (I shall return to this Frieze and the letter’s description of the Ten Commandments in a moment.)

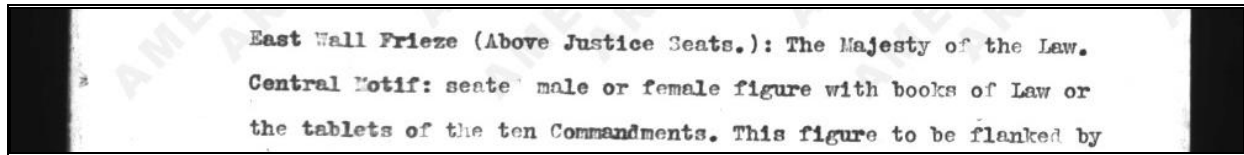
In the **West Frieze**, Gilbert placed the optional “symbols of wisdom (owl)...[and a] mirror” on the smaller figures flanking the central ones. He says he wants figures representing “...Justice,” “Divine Inspiration,” and “a seated or standing female figure with scales and sword,” which is what is pictured in the Frieze and even in your official description online—which also agrees with this letter about the emphasis of “Good...Evil.” <http://www.supremecourtus.gov/about/east&westwalls.pdf>



In addition, in the “**South and North Wall Friezes**,” Gilbert requests “The Lawgivers of ancient and modern times: Tribal Elders of primitive peoples, Confucius, Brahman, Mohammed, Popes, Emperors, Napoleon...Charlemagne...etc.” Weinman obeys his requests by placing these individuals in the South and North Friezes. Moreover, Gilbert requests, “two allegorical end motifs of somewhat larger figures, forming a heavy mass at both ends of the Frieze,” which is exactly what Weinman does in both South and North Friezes. ETC! <http://www.supremecourtus.gov/about/north&southwalls.pdf>



Here’s my point: Weinman DID in fact use MOST of what Gilbert described in this letter. Only on optional points and minor variants did he take his liberty to divert from Gilbert’s demands as his boss allowed him. So my question is this: when architect Gilbert also requests sculptor Weinman to place in the center of the Eastern Frieze with the central figures “books of Law or the tablets of the Ten Commandments,” how in the name of truth and justice can you rightly say to me or anyone else that Weinman didn’t also follow Gilbert’s orders there too?



Did the handwritten words, "Not used—see other descriptions" NOT apply to all those other requests Weinman fulfilled but the "ten Commandments," when there is a clear tablet in the center of those figures that's a tablet with the Roman Numerals I-X?? You cannot use Weinman's alleged handwritten words to exclude the "ten Commandments" and yet not exclude the rest of his writing. The only way you can is to play a-la-carte with your interpretation of his words. The fact is, when Gilbert requests "books of Law or the tablets of the ten Commandments," Weinman followed his order by including both! The Ten Commandments are represented in the East Frieze on the tablet on which "The Majesty of Law" is resting his left arm, and the "books of law" are flanking each of those central figures, even as the U.S. Supreme Court literature describes on your own website <http://www.supremecourtus.gov/about/east&westwalls.pdf>

It is simply untrue what you say in your letter to me in April, "A close examination of the entire [East] frieze, with special attention to the symbols surrounding the tablet, supports the documentation indicating that Weinman intended this tablet to represent the Bill of Rights."

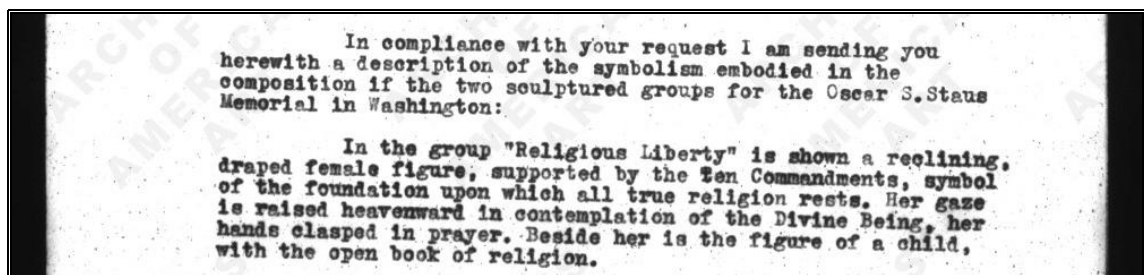
(3) You conclude: The tablet in the East Frieze of the U.S. Supreme Court couldn't be the Ten Commandments because it has a sun at the top of it—and there's no other tablet like that (even in Weinman's Oscar Straus Memorial)

In your letter to me you wrote, "*The Curator is not aware of any representation of the tablets of the Ten Commandments that incorporates the use of the sun in this manner, including the Oscar Straus Memorial by Weinman.*"



Ten Commandment tablet at Oscar Straus Memorial in Washington D.C.

One of the apparent objections to the East Frieze tablet being the Ten Commandments is that, unlike the rest of the depictions in/on the U.S. Supreme Court Building, it is a singular and rectangular tablet with the Roman numerals I-X, with a depiction of the sun shining at the top of it. At first that seems like a logical reason to conclude the tablet represents something else besides the Ten Commandments. However, as I pointed out in my former research (“U.S. Supreme Cover Up”—www.lacconline.org), the Oscar Straus Memorial (which was also created by Weinman and is also in Washington, D.C.—in front of the Reagan Building) also has a singular tablet with the Roman Numerals I-X. Because it is a Jewish memorial, and because we have on file a clearly signed letter from Weinman (signed and dated 9/11/47) that explains, the tablet on the Oscar Straus memorial is in fact, in Weinman’s own words, “a reclining draped female figure, supported by the Ten Commandments....” What is stunning are the words that follow immediately next, “...Ten Commandments, symbol of the foundation upon which all true religion rests.” What a fascinating commentary for this sculptor to give! “...symbol of the foundation upon which all true religion rests”! Equally fascinating is that this female figure is “supported” and “rests” upon the Ten Commandments, just as the male figure in the U.S. Supreme Court East Frieze on that tablet there!!

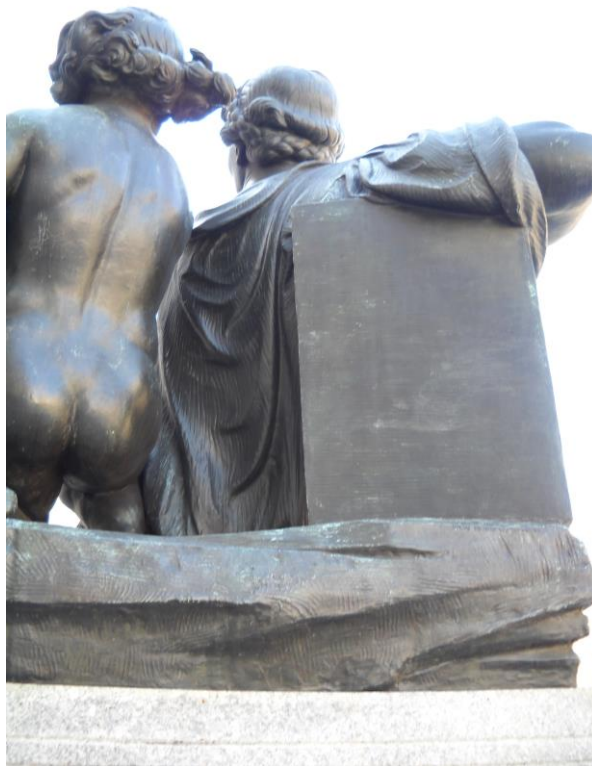


Over the last year, I was e-mailed by a professor of a university who asked me, “Did you see the backside of the tablet on the Oscar Straus Memorial, to see if it has a rectangular top like the tablet in the U.S. Supreme Court?” I did not see the back side of it, but was determined to check around the backside on this June 2007 visit—because if it had a half-moon top, then that was a clear difference from the rectangular tablet at the Supreme Court.

So when our group stopped to see the Oscar Straus memorial, I was anxious to go around the backside. There it was! A rectangular top just like at the U.S. Supreme Court—a clear and exact parallel! (See photos below)



Backside of the “Liberty of Worship” at the Ronald Reagan Building, which anyone can clearly see the rectangular shape of the Ten Commandments tablet, exactly like one designed by Oscar Strauss (the same designer) in the East Frieze of the U.S. Supreme Court building.



Close up of backside of “Liberty of Worship” and Ten Commandment rectangular tablet.

As far as the shining-sun at top of tablet in U.S. Supreme Court, the robe of the woman on the Oscar Straus Memorial is draped over the top-front of the tablet, so we will never know if Weinman would have included it there. The question is: Shouldn't a rectangular tablet with the Roman numerals I-X, created by the same sculptor in the same city during the same period, with both figures resting their arm on the tablet, bear evidence of similar identity?? Of course it should!!

Incidentally, we were on a White House tour, when we spotted an etched sun in a mural above an entrance door within the house. Many of us noticed and so I asked our tour guide what the sun meant. He told us, it is representative in art to depict "the dawning of something." Could it be that Weinman sculpted a shining sun at the top of the East Frieze tablet to represent the "right" of citizens during the dawn of our country that their "Law" rested upon the bedrock of the Ten Commandments?

Is it not more than coincidence that every colony of early America had each of the Ten Commandments embedded in their civil laws? (see <http://www.lc.org/hotissues/attachments/Affidavit%20-%20David%20Barton%20re%20impact%20of%20ten%20commandments-McCreary.pdf>)

Is it not also more than coincidence that scholars and leaders of our nation from its inception until today have declared similar sentiments about the foundation the Ten Commandments have had in American foundations and law?

"The Ten Commandments and the Sermon on the Mount contain my religion" - **John Adams, Nov. 4, 1816, letter to Thomas Jefferson.**

"Our laws are founded upon the Decalogue, not that every case can be exactly decided according to what is there enjoined, but we can never safely depart from this short, but great, declaration of moral principles, without founding the law upon the sand instead of upon the eternal rock of justice and equity."—**Supreme Court of North Carolina, 1917**

"A people unschooled about the sovereignty of God, the Ten Commandments, and the ethics of Jesus, could never have evolved the Bill of Rights, the Declaration of Independence, and the Constitution. There is not one solitary fundamental principle of our democratic policy that did not stem directly from the basic moral concepts as embodied in the Decalogue .." .—**Florida Supreme Court, 1950**

"The fundamental basis of this nation's laws was given to Moses on the Mount [Sinai]. The fundamental basis of our Bill of Rights comes from the teachings we get from Exodus and St. Matthew, from Isaiah and St. Paul. I don't think we emphasize that enough these days." - **Harry S Truman, Feb. 15, 1950, Attorney General's Conference.**

"The Ten Commandments have had an immeasurable effect on Anglo-American legal development" - **U.S. District Court, *Crockett v. Sorenson*, W.D. Va. (1983)**

"It is equally undeniable ...that the Ten Commandments have had a significant impact on the development of secular legal codes of the Western World." - **U.S. Supreme Court, *Stone v. Graham*, (1980) (Rehnquist, J., dissenting)**

Should we therefore be surprised that architect Cass Gilbert and sculptor Adolph Weinman assured that the Ten Commandments were placed in and outside the U.S. Supreme Court Building 64 times?

For these reasons, I am respectfully asking **three** things:

(1) That your tour guide training (manuals, etc.) include the fact that there are 64 depictions of the Ten Commandments/Moses in/on the U.S. Supreme Court Building, not “one” or “a couple” as told to us by repeated tour guides in both 2006 and now 2007.

(2) Would you please reconsider reversing the Curator Office’s post-1986 decision to remove and then change the identity of the East Frieze single rectangular tablet with the Roman numerals I-X from being described as the Ten Commandments to the ten amendments (or Bill of Rights)? Presumption led the Ten Commandment description to be removed in 1986—and ten years later changed because of one controversial letter in the Weinman files. Mistakes are made and mistakes can be corrected—and I truly appreciate your efforts in seeking to rectify these that your predecessors made.

(3) At very least, would you please consider changing the “ten amendment” description of the tablet in the East Frieze in your official information (brochures, website, tours, etc.) from being “accurate” (as you say in your letter) to “debatable” based upon the totality of evidence presented (not just one unverifiable Weinman letter)? Shouldn’t the public have the right to know there is far more contradictory evidence than simply an unsigned, non-letterhead, non-stamped letter from Adolph Weinman (10/31/32) describing it as the ten amendments? I plea that you would do so, not because I or others are asking, but because the public has a right to know the complete truth from the highest court in the land.

Because of the related Internet news articles posted on www.worldnetdaily.com, you should know I’ve been interviewed on over three dozen radio stations nationwide, about the U.S. Supreme Court’s educational oversights and potential need to enhance its tour training manuals. Because these news agencies are curious about your next response, about 20 station managers have given me their e-mail addresses and are waiting to hear back from me.

I do appreciate your time and attention to this matter, and realize that there are many pressing things before you everyday. As I said in my former letter to you, I’m not a conspirator or an extremist, but merely an American citizen who is sincerely concerned with the preservation of truth and tradition that has been handed down to us (as I’m sure you are too). I apologize for any difficulty that my quest (which has turned into thousands of others’ as well) has caused upon your valuable time and energy in serving the Court and our great country.

Respectfully,

Todd DuBord (M.Div.)
Senior Pastor
Lake Almanor Community Church (www.lacconline.org)
Cc: Jeffrey Minear, Catherine Fitts, Matt Hoftstedt

(To date, Todd has heard no reply to this last letter from anyone at the U.S. Supreme Court—he plans to resend it multiple times until he does.)

***Snopes.com sneaks in a few ten commandment changes,
and adds more fuel to the ten amendment fire***

By Todd DuBord (M. Div.)

Dear Snopes.com:

Though I've received no formal response from you in my inquiry about the few inaccuracies in your study of the depictions of Moses and the Ten Commandments on the U.S. Supreme Court, I was please today to look on your site and notice you did make a few corrections. Thank you!

However, I must also say that I was a bit surprised today to find you have included a few modifications, additions, and even footnotes in your article, which prompt further inquiry and possible debate.

To date (12/6/06), I've heard nothing in response from truthorfication.com, nor have they made any adjustments to their article on the same subject.

(1) Thank you for taking off the word *"two"* in the *"two representations of Moses which adorn the Supreme Court building,"* since as I pointed out in my research to you (same at www.lacconline.org) there are at least four (actually in the Grand Hall the metope that bears Moses' facial image, with small two tablets beside it, is repeated 8 times in the Hall, but it is technically the same image--so I didn't count it 8 times).



The metope of Moses and Ten Commandments
--There are eighth of these in the Grand Hall of the U.S. Supreme Court

(2) Thank you for removing your statement regarding the Eastern Pediment, *"And although many viewers might assume Moses is holding a copy of the Ten Commandments in this depiction, the two tablets in his arms are actually blank."* But it is now replaced with the shorter-version, *"The two tablets Moses holds in his arms are actually blank, without inscription."*

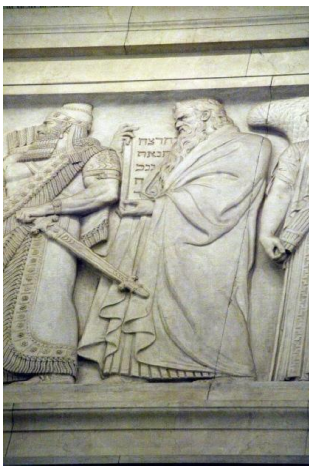
Frankly, it sounds to me like you've merely restated and implied the same thing: i.e. we don't know if these tablets are the Ten Commandments. If not inferring that, then I must ask what is the relevancy of that statement in your treatise?

Whether or not Moses' tablets are blank is irrelevant--they are at least 50 feet above the ground and even the architect Gilbert knew the point of the display would not be reading such small print at that height.

I wonder if any reputable scholar would contest that those “blank” tablets represent the Ten Commandments? What would Jewish readers think of Snopes implying this conclusion about these esteemed religious tablets, being carried by the patriarch of their faith?

So, I wondered in conclusion, why even state they are “blank, without inscription”? There are dozens of books, tablets, and scrolls all over the architecture of the Supreme Court building-- should we now question their identity (even when associated with such obvious characters like Moses) just because they are blank?

Again, if the South Wall Frieze inside the courtroom portrays Moses holding one of the tablets (with Commandments six through ten written in Hebrew), and the eight ornamental metopes of him in the Great Hall bearing two tablets in each, can we not reasonably assume he is holding the same on the East Pediment display of the same building?



Moses in South Wall Frieze
of Inside Courtroom



Moses and Ten “blank” Commandments on
East Pediment of U.S. Supreme Court Building

The two tablets are also “blank” in the eight metopes of Moses in the Grand Hall, but does that mean they represent “generic law”? If so, why don’t two blank tablets accompany the depictions of any of the other eighteen plus lawgivers depicted on the Building? The answer is obvious: because the two tablets represent the Ten Commandments. What other option is there for their identification?

If Snopes were to say anything, based upon the clear evidence of the rest of the building, in addition to the lucid history of the Jews, I would expect you to say, “These tablets, though blank, obviously represent the Ten Commandments, consistent with the rest of the displays in the Building and Jewish history.”

Would it not be reasonable scholarship and reporting to say such a statement, or at very least remove the clear inference and bias of even the shorter statement that you’ve created?

(3) Regarding the two tablets engraved with the Roman numerals I-X on each of the large oak doors entering the U.S. Supreme Court Chamber, you have added a new footnote to your statement, “As discussed in the next item, these symbols can represent something other than the Ten Commandments.”

Your new footnote reads,

Some critics contend that anything that is tablet-shaped cannot possibly be interpreted as representing the U.S. Constitution, because that document was “not written on tablets.” But one could use that same argument to contend that anything bearing the common version of Roman numerals cannot possibly represent the Ten Commandments, because that numbering system was not yet in use at the time of the events described in Exodus.”



Tablets with Roman Numerals I-X on each of the oak doors entering U.S. Supreme Court

First, I assume, since I wrote the article to you that prompted this footnote, that I am one of the “critics,” about whom you write (“Critic” is an interesting and pejorative term to choose in reference to me, since I am trying to *help* you straighten out some scholarship on your site). Am I a critic for merely speaking up to you, the U.S. Supreme Court, or both?

Moreover, to cite my half-cynical comment that the “ten amendments were not written on tablets” as being a part of your rationale and defense for their identity being possibly the Bill of Rights is unfair to the rest of the real evidence I presented to you, and, again, an unbecoming footnote to add to Snope’s alleged unbiased scholarship. I was hardly making any case at all on that point.

As your footnote says, I’m not contending that “anything that is tablet-shaped cannot possibly be interpreted as representing the Constitution.” I’m debating that the two half-moon topped tablets, shaped identical to those on the oak doors, found also right next to Moses’ face on the eight ornamental metopes that decorate the Great Hall and being held by Moses on the Eastern Pediment, are anything but the Ten Commandments. To conclude that these tablets on the oak doors are different from the same tablets represented as the Ten Commandments in nine other places on the U.S. Supreme Court building is just plain and simple scholastic oversight and logical denial.

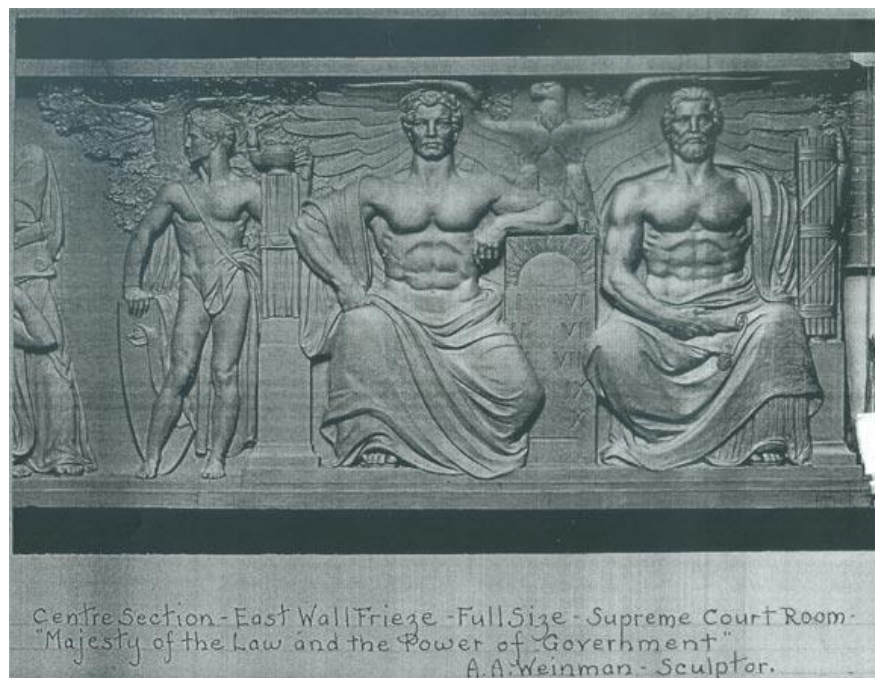
Why not instead place in the footnote or, better yet, the body of your writing the very explanation from the U.S. Supreme Court’s official Information Sheet on the “Symbols of Law” for the Building (available to all at <http://www.supremecourtus.gov/about/symbolsoflaw.pdf>): “Over

time, the use of two tablets has become a symbol for the [Ten] Commandments, and, more generally, ancient laws." If they can cite it as a symbol for the Ten Comandments, why can't you? Why jump to the latter conclusion (that they represent "ancient laws") when the former (that they represent the "Ten Commandments") is so obvious from the nine other displays of the tablets and their association with Moses on the Building?

Remember too, there are ten Roman numerals on them (I-X), which are a clear reference to something, and the only other conclusion (outside of the Ten Commandments) is that they represent the ten amendments to the Constitution. But, even by the U.S. Supreme Court's definition above, the ten amendments are not "ancient laws," having been drafted just a few centuries ago and, therefore, don't even fit within the parameters of their definition of "Symbols of Law."

So, if the tablets on the oak doors don't represent "The Ten Commandments" and the ten amendments are also not "ancient laws," what other identification is there for these oak-door "Symbols of Law"? Is there some other western art that depicts two tablets, with half-moon tops and the Roman numerals I-X, that represent other than the Ten Commandments (which are in lots more places around the land, including the National Archives building--or are those too the ten amendments?) I'd love (sincerely love) to see that contrary documentation come forth.

The only possible reason you've concluded that these tablets on the oak door "can" represent some other law, and especially the ten amendments, is because you too have accepted (and defend) the Court's explanation of the singular, square tablet on the East Wall Frieze (see next point, #4) and are carrying over that explanation to these other Ten Commandment tablet displays.



The "ten amendments" or "Ten Commandments" tablet on the East Wall Frieze?

(4) In explaining and giving evidence for the singular tablet (with the Roman numerals I-X) on the East Wall Frieze, you further elaborated upon your former statement, “*According to Weinman....*” Now it reads, “*In a letter on file in the archives of the Supreme Court, Adolph Weinman....*” And then you now give a link to the letter (below) or what is actually an alleged draft of a (lost?) letter that Weinman wrote that explains the tablets as the ten amendments. Notice the letter is bolded at the part that refers to the “ten amendments to the Constitution”—if this is an original, why bold that section? Also, it says in parentheses, “bolded by mh”—is this a duplicate? How else would this have been bolded? And why not show the “original” as definitive proof?!

October 31, 1932.

Cass Gilbert, Esq.
244 Madison Avenue
New York City.

Dear Mr. Gilbert:

I am sending you herewith two photographs of my sketch models and two plaster casts of the same, for the East and West wall friezes for the Supreme Court Room.

The titles of these friezes, as indicated on back of photographs are, East wall: “Majesty of the Law and the power of Government”, showing the figure of Law, resting on the tablet of the **ten amendments to the Constitution known as the “Bill of Rights”** (bold by mh) and Government with the scales, symbol of executive power. Besides these figures are the Genii of Wisdom and of Statecraft.

The group at left represents the Defense of Human Rights.

The group at right represents the Safeguard of Liberty.

West wall frieze: The central group shows Justice resting upon her sword with the winged figure of Divine Inspiration balancing the scales. Seated at right and left of this group is Truth with mirror and rose and Wisdom with owl.

The group at left represents “The Power of Good” with the Defense of Virtue, Charity, Peace, Harmony and Security.

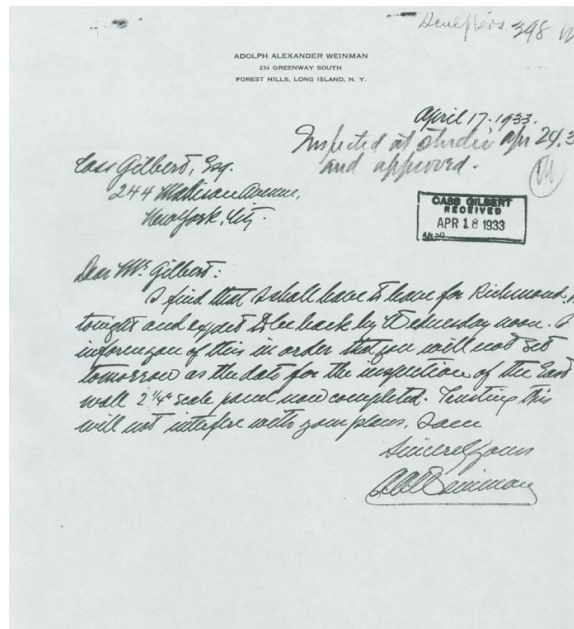
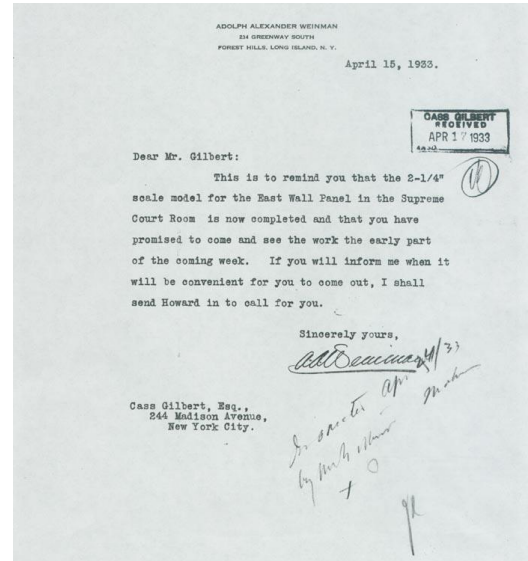
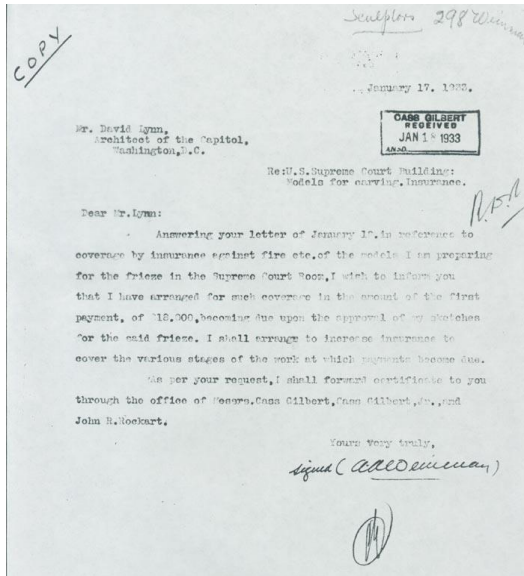
The group at right represents “The Power of Evil” with the Bondage of Evil, Corruption, Falsehood, Deception and Despotism Power.

I am proceeding with the enlargement of these sketches and will prepare sketches for South and North walls as soon as I have completed my search for necessary data.

Sincerely yours,

Disputed U.S. Supreme Court sculptor Adolph Weinman’s letter to architect Cass Gilbert, upon which identity of tablet on East Wall Frieze is taught as the “ten amendments” (Bill of Rights) of the Constitution

Thanks to the excellent scholarship of Dr. Catherine Millard (“The Rewriting of America’s History”) and others, we can now view this disputed letter in light of the these other three letters, which bear unquestionable marks of Weinman authenticity.



Three undisputed letters of sculptor Adolph Weinman, with his letterhead, signature, and the official reception stamp.

By the briefest comparison, the “Weinman letter” is clearly not the same type or format of the other three. The question still stands: why use it? Who is “mh,” who bolded the type of the “ten amendments”? And why didn’t they just use the original of the letter?

Your newly added footnote, however, defends Weinman originality

Although the authenticity of the Weinman letter has been challenged because it does not bear the hallmarks of his other business correspondence, there are several prosaic reasons that might explain the differences, such as that the item is a draft of a letter (which may or may not

have been formally prepared and sent) or an archival copy of a piece of correspondence whose original has since been lost.

The fact remains that the entire basis for the identity of the singular tablet on the East Wall Frieze as the ten amendments lies in the hands of a letter that has neither Weinman's letterhead, signature, nor the official stamp received by the architect Gilbert, like all other Weinman correspondence.

Does Snopes and the U.S. Supreme Court want to base the identity of a singular tablet in the U.S. Supreme Court East Wall Frieze on a singular letter of spurious authenticity? Would that evidence be regarded by a jury in any other court of law as "beyond a reasonable doubt"? And yet you defend it! Why?!

Would it not make more sense, as I pointed out in my last correspondence, to reveal the reasonable doubt for the letter's originality, favoring the identity of the East Wall Frieze tablet to the virtually identical tablet Weinman created (on *The Oscar Strauss Memorial*) in the same city? (Both tablets are inscribed with Roman numerals I-X, both are being leaned upon in their portraits, and both bear similarity and consistency with the rest of the Ten Commandment depictions on the art of the U.S. Supreme Court Building and elsewhere in the capital itself). And, as I pointed out in my former letter, we have an undisputed letter from Weinman to his explanation of the tablet on *The Oscar Solomon Memorial* as being none other than the Ten Commandments.

And what about how the Supreme Court identified the East Wall Frieze tablet as "the Ten Commandments" in their 1975 handbook, only to be removed in 1987 after becoming a national landmark, then evolving into a representation of "ancient laws," and finally metamorphosizing into the "ten amendments" in 2000 tours, literature, etc.? To this day, you can still read how that tablet is described as the "Ten Commandments" on the National Park Service online guidebook at http://www.cr.nps.gov/history/online_books/butowsky2/constitution9.htm. How about linking that page to your site??

Shouldn't Snopes be reporting that research (those truths), instead of favoring and defending a conclusion of the highest Court, which has evolved, changed, and been held suspect by a highly questionable letter (Weinman) discovered a few years ago?

What is further unfortunate is that the "Weinman letter" is not only the defense for the ten-amendment theory, but it is being used to carry over identifying other tablet depictions on the U.S. Supreme Court Building (like the oak doors), which are clearly the Ten Commandments.

I respectfully request you to reconsider the basis upon which you agree with the U.S. Supreme Court's dogmas on this matter.

(5) My last point is to contest what the Curator of the U.S. Supreme Court has told you that all of these figures (whether Moses, the Ten Commandments, or other law givers) were selected as representatives of "secular" law.

Unfortunately, this conclusion, like the others, is inferring that there was or is no mixture whatsoever of Judeo-Christian religious ideas (art, laws, beliefs, etc.) and our secular law, whether in jurisprudence or on federal buildings such as these.

The truth, however, is that, once upon a time, the Ten Commandments had a huge interplay with American government and law (a mark I believe indelibly made upon certain objects and even buildings of our land, like the U.S. Supreme Court). In his new weekly syndicated column, the actor Chuck Norris recently entered the fray of this issue by citing some research from www.wallbuilders.com.

The proof of that is found in the fact that every early American colony (all thirteen except Rhode Island under Roger Williams) incorporated the complete Decalogue into its own civil code of laws.

For example, the Fundamental Orders of Connecticut, established in 1638-39 as the first written constitution in America and considered as the direct predecessor of the U. S. Constitution, stated that the Governor and his council of six elected officials would "have power to administer justice according to the laws here established; and for want thereof according to the rule of the word of God."

Even in 1638, the Rhode Island government adopted "all those perfect and most absolute laws of His, given us in His holy word of truth, to be guided and judged thereby. Exod. 24. 3, 4; 2 Chron. II. 3; 2 Kings. II. 17."

The following year, in 1639, the New Haven Colony unanimously adopted its "Fundamental Articles" to govern that Colony as well with "the Scriptures."

Historians, government officials, and even our courts used to proudly declare our country's relationship with the Ten Commandments.

Unfortunately, America's once code of conduct [the Ten Commandments] has now turned into a code of silence!

All of the real depictions of Moses and/or the Ten Commandments on the U.S. Supreme Court Building should prompt us all to consider just what place (dare I say even priority) only a few decades ago that the Ten Commandments had within the legal system and foundations of our nation:

"The Ten Commandments and the Sermon on the Mount contain my religion" - John Adams, Nov. 4, 1816, letter to Thomas Jefferson.

"Our laws are founded upon the Decalogue, not that every case can be exactly decided according to what is there enjoined, but we can never safely depart from this short, but great, declaration of moral principles, without founding the law upon the sand instead of upon the eternal rock of justice and equity."—Supreme Court of North Carolina, 1917

"A people unschooled about the sovereignty of God, the Ten Commandments, and the ethics of Jesus, could never have evolved the Bill of Rights, the Declaration of Independence, and the Constitution. There is not one solitary fundamental principle of our democratic policy that did not stem directly from the basic moral concepts as embodied in the Decalogue .."—Florida Supreme Court, 1950

"The fundamental basis of this nation's laws was given to Moses on the Mount [Sinai]. The fundamental basis of our Bill of Rights comes from the teachings we get from Exodus and St.

Matthew, from Isaiah and St. Paul. I don't think we emphasize that enough these days." - Harry S Truman, Feb. 15, 1950, Attorney General's Conference.

"The Ten Commandments have had an immeasurable effect on Anglo-American legal development" - U.S. District Court, *Crockett v. Sorenson*, W.D. Va. (1983)

"It is equally undeniable ...that the Ten Commandments have had a significant impact on the development of secular legal codes of the Western World." - U.S. Supreme Court, *Stone v. Graham*, (1980) (Rehnquist, J., dissenting)

Please Snopes, will you snoop around a little more? Please, Snopes, in the pursuit of truth and scholarship, would you please reconsider your conclusions?

At very least, would you consider incorporating some of the additional facts I've stated in this letter? Rather than using footnotes to make potshots at "critics" like me, could you please consider using that space for some of the research above?

I'm not trying to win a debate with you. I'm only a rural mountain pastor, who is trying to set the record straight, completely. And I thought you might want to help do the same, since you are in the business of debunking urban legends, which even the U.S. Supreme Court is now perpetuating about the art on their Building.

Because I don't like people who heckle without being willing to help, I would respectfully offer you my help, by working alongside any of your researchers on this particular article, if you would so like. I am a reasonable man and only wish to help you, help others, who will turn to your site for years to come to get the truth and nothing but the truth.

Respectfully,

Todd DuBord (www.lacconline.org)
Senior Pastor of Lake Almanor Community Church
Lake Almanor, Ca.

P.S. By the way, just to show that we all need to be able to admit to being at least partially wrong once in a while, I was wrong about how many depictions of Moses and/or the Ten Commandments were on the Supreme Court. I said there were six, when there were actually seven. After a little further research, I discovered number seven, which is the Ten Commandments, as they appear on the frame of the bronze gates which exit from either side of the courtroom, separating the courtroom from the aisle. Always something to learn.

