

CRESCENT OF BETRAYAL

DIRECTOR'S CUT (v. 1.0)

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CRESCENT OF BETRAYAL

Dishonoring the Heroes of Flight
93

ALEC RAWLS



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CHAPTER THREE

THE FORTY-FOUR BLOCKS

PEOPLE WHO have seen my analyses are often curious how I discovered the litany of Islamic and *jihadist* elements contained in the Crescent/Bowl of Embrace design. Very simply, they all point to each other. Once a starting point is discovered, it is just a matter of following the trail. The starting point for me came when I was examining the orientation of the crescent by drawing a line between the upper and lower crescent tips and adding a perpendicular bisector.

Extending the perpendicular bisector in both directions, I noticed that instead of passing through the center of the copse of trees that sits roughly in the position of the star on an Islamic crescent-and-star flag, it passes through the top third of the copse of trees:

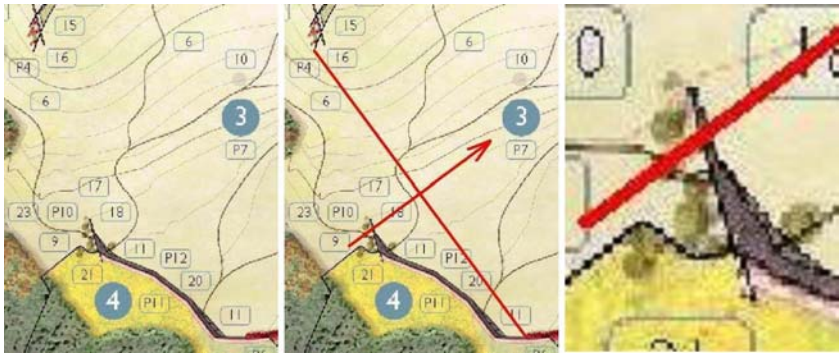


Figure 22. The left-most image here shows the upper and lower crescent tips, with the copse of trees centered roughly between. The middle image adds the crescent-tip-line and its perpendicular bisector. The right-hand image enlarges the intersection of the bisector and the copse of trees.¹

The star on most Islamic flags sits exactly on the bisector of its associated crescent. On some Islamic flags, the star sits substantially out in front of the crescent. On some it sits partly inside the crescent, but it is almost always centered on the center line of the crescent. Thus Murdoch's copse of trees sits *almost* exactly in the position of the star on an Islamic flag, but not quite.

I already knew that the crescent-bisector pointed not quite exactly at Mecca, suggesting a pattern. Perhaps there was a hidden precision behind these apparent imprecisions. If so, the copse of trees offered an obvious place to look for it. Was there was something contained in the upper third of the copse of trees that *did* sit exactly in the place of the star on an Islamic flag? It was just a matter of looking.

The Star on the Crescent and Star Flag

Each of the five design competition finalists was given \$25,000 by the Memorial Project to refine their designs and to submit a set of five poster boards illustrating their final proposals. These poster boards were converted to PDF documents (Portable Document Format documents) that were posted on the Memorial Project website.

One of the five PDF pages for the Crescent of Embrace details the Sacred Ground area where Flight 93 crashed. It shows the memorial structures that sit inside the copse of trees that is planted just above the crash site. Here is a ground-level view from the bottom end (the south end) of the copse of trees. The upper end of the copse is towards the right:



Figure 23. Inside the copse of trees sits a two-part Memorial Wall, laid out along the flight path that Flight 93 followed to ground.

The upper third of the copse of trees *does* contain a separate feature: a separate upper section of Memorial Wall. Is this upper section of Memorial Wall centered on the bisector of the giant crescent? To

THE FORTY-FOUR BLOCKS

check, it is necessary to locate the endpoints of the upper section of Memorial Wall on the larger site-plan. A third view enables this connection.

The Sacred Ground PDF contains an elevation of the Memorial Wall that identifies the gap between the upper and lower sections of Wall as the opening for a trail that comes in from behind:



Figure 24. Elevation specifies a 12 foot gap where a trail passes between the upper and lower sections of Memorial Wall.

Now look again at the blow-up of the full site plan where the crescent-bisector crosses the upper third of the copse of trees. The trail that passes between the upper and lower sections of Memorial Wall can be seen coming in from the left (between P10 and 9):



Figure 25. Blow-up from figure 21. The red line is the bisector of the giant crescent.

The Memorial Wall forms the left edge of the Sacred Ground plaza. It follows the direction of the flight path and terminates inside the yellow Sacred Ground area. Notice that the separate upper section of Memorial Wall (above where the trail comes in from the left) is centered pretty much exactly on the bisector of the giant central crescent, placing it pretty much exactly in the position of the star on an Islamic crescent-and-star flag.²

This suggests that the separate upper section of Memorial Wall is the true focus of the memorial. Placed as the star on an Islamic crescent-and-star flag, it is integrated with the symbolism of the giant

Mecca oriented crescent. In contrast, the lower section of Memorial Wall is literally off to the side.

September 11th, 2001

Each section of Memorial Wall contains a series of glass blocks. Embedded in the lower section of Memorial Wall is a row of forty glass blocks, back lighted for nighttime viewing. Each is inscribed with the name of one of the forty murdered passengers and crew of Flight 93. That makes Islamofascist sense. If the giant crescent is the central feature of a mosque, then the infidels cannot be memorialized on a wall that is placed as the star on an Islamic flag. Barred from the Islamic heavens, they have to be cast out. They have to be off to the side, as the lower section of Memorial Wall is placed.

The upper section of Memorial Wall also contains glass blocks. They are inscribed with the date: September 11, 2001. Thus the date goes to the star on the Islamic flag. The date goes to the terrorists.

But what about the glass block count? A close-up look at the Memorial Wall elevation shows that the upper section of Memorial Wall only contains three glass blocks:



Figure 26. Detail of gap in Memorial Wall, showing three glass blocks on the upper (right hand) section of Memorial Wall.

Some early news reports, based on interviews with family members who had spoken to loved ones on Flight 93, claimed that there were three hijackers, but the passengers and crew did not know that there were two hijackers in the cockpit. Flight manifests later confirmed that there were four hijackers. If the Crescent design is meant to be a memorial to the terrorists (as the discovery of the exactly placed star on the Islamic flag seems to confirm) there ought to be one more glass block. Since the first 43 were all emplaced along the flight path, the obvious place to look for a 44th was further up the flight path.

THE FORTY-FOUR BLOCKS

The Forty-Forth Glass Block

At the end of the Entry Portal Walkway, where the flight path “breaks the circle,” sits one last glass block, a huge one, dedicating the entire site:

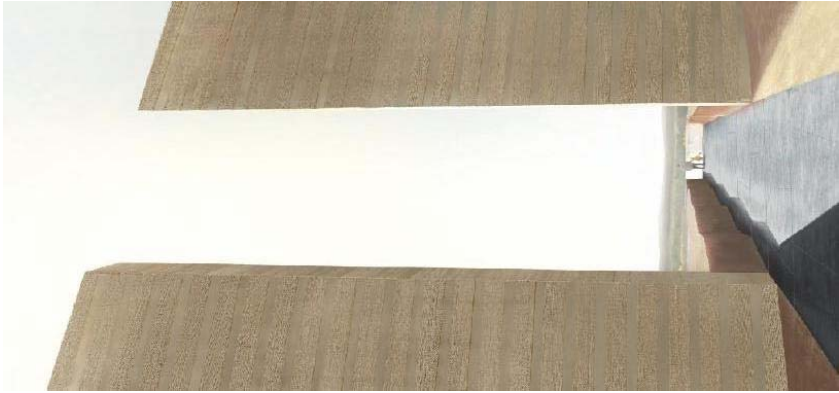


Figure 27. The forty-fourth glass block, emplaced at the end of the Entry Portal Walkway. (Turn book to view.)

That brings the total number of dedicatory glass blocks on the flight path to forty-four, exceeding the number of our murdered heroes by the number of their murderers. *Prima facie*, this block count could hardly be coincidence. The glass blocks, being inscribed with individual names, are explicitly designated to represent individual lives. That makes the number intentionally important. No architect placing glass blocks along the flight path could be unaware of the count.

It is the forty-four glass blocks that turn Murdoch’s mosque into a terrorist memorial mosque. All grand mosques are memorial mosques, and Murdoch’s mosque is a memorial to the terrorists.

Amazingly enough, Congress actually foresaw to bar designs that numbered the terrorists amongst those memorialized. Here is a clarification that was added to the end of the legislation that created the Memorial Project:

SEC. 6. CLARIFICATION OF PASSENGERS AND CREW.

For the purposes of this Act, the terrorists on United Airlines Flight 93 on September 11, 2001, shall not be considered passengers or crew of that flight.³

That seals the legal basis for charges of fraud against Paul Murdoch, if there was any doubt.

Mapping the Forty-Four Glass Blocks

Here is a site-map, recapping the locations of the 44 glass blocks:

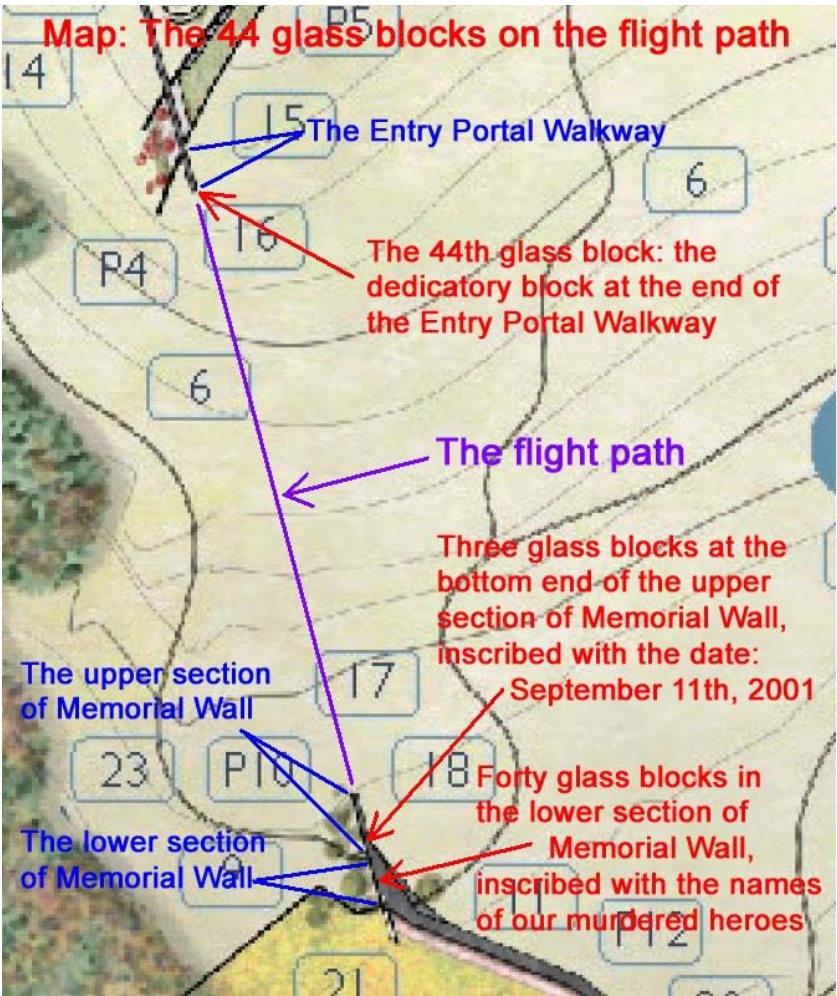


Figure 28. The blocks placed along the flight path in the lower and upper sections of Memorial Wall point to the 44th block, on the flight path at the end of the Entry Portal Walkway.

The Exact Mecca Orientation of the Crescent/Bowl of Embrace

The upper section of Memorial Wall was discovered by looking to see whether the design contained some separate structure placed in the exact position of the star on an Islamic flag. What happens if the same

THE FORTY-FOUR BLOCKS

procedure is applied to the orientation of the giant Crescent? If the perpendicular to an exact Mecca-line is superimposed on the Crescent site-plan, will it line up with meaningful features of Murdoch's design? Does the Crescent design contain a hidden exact Mecca-orientation, the same way it contains a hidden exactly-placed Islamic-star?

The graphic below shows a crescent-tip-line whose perpendicular bisector points exactly to Mecca. The bottom crescent tip is unambiguous. There is just a last red maple tree at the bottom, and no other features in the area that could be used to define a bottom crescent tip. Thus the exact Mecca-tip-line starts at the last maple tree at the bottom, and projects up towards the spray of features that make up the upper crescent tip. Take a close look at where this exact Mecca-line intersects the Entry Portal structure:

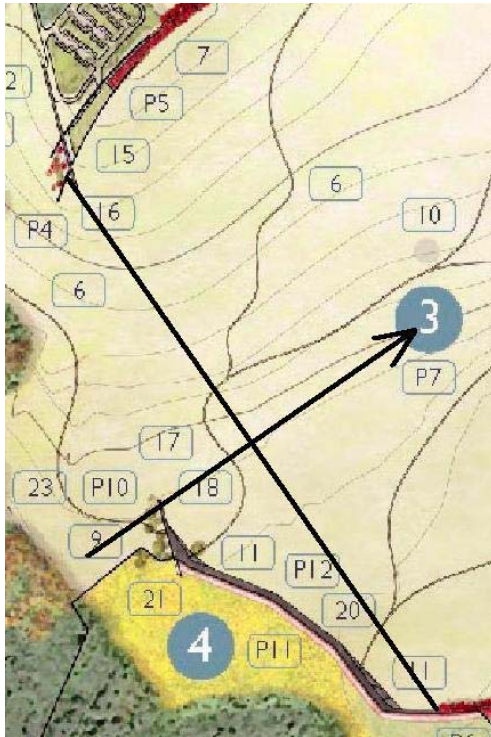


Figure 29. The exact-Mecca-tip-line passes through the large glass block that sits at the end of the Entry Portal Walkway. The perpendicular bisector to this line (black arrow) points 3/100ths of a degree off the true Mecca line (*i.e.* it points exactly at Mecca, as closely as can be constructed given the pixel resolution of the graphics).⁴

This is how Murdoch proves that the forty-fourth block is intended to memorialize the terrorists: he uses it as the key that unlocks the hidden Islamic precision of his design.

That the forty-fourth glass block defines a hidden exact-Mecca-orientation of the crescent can also be seen by taking a close-up look at Etaoin Shrdlu's graphic. Counting pixels, Etaoin's Mecca line is seen to be highly accurate, pointing 55.17° clockwise from north, compared to the 55.19° indicated by KCATV's great-circle calculator.⁵ Notice that the perpendicular to this very accurate Mecca line is the exact same distance from the glass block at the end of the Entry Portal Walkway as it is from the last red maple tree at the bottom of the Crescent:

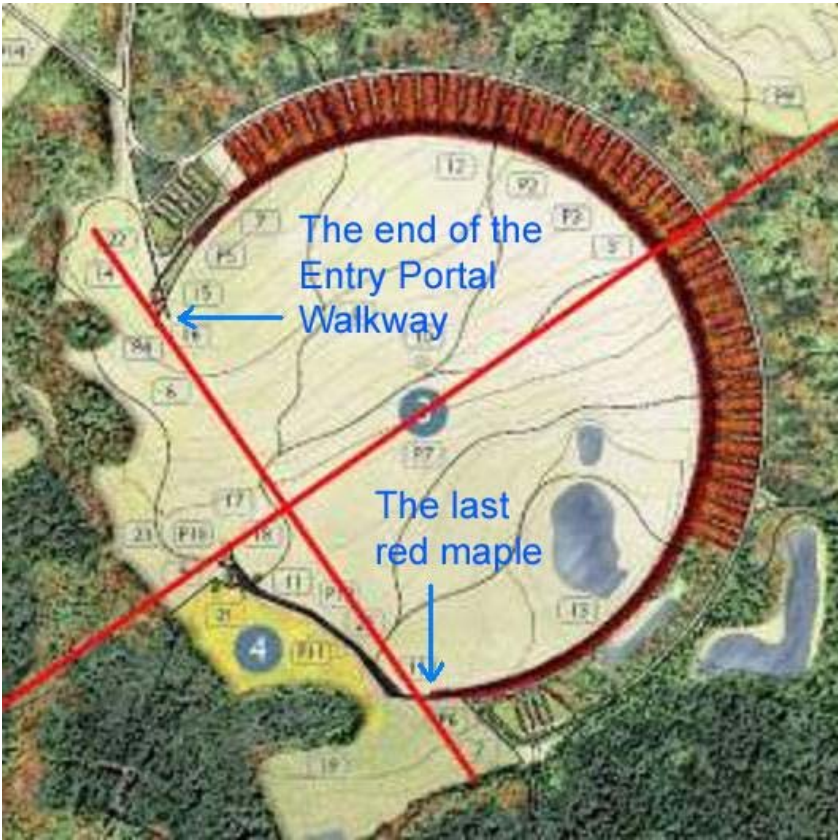


Figure 30. Blow-up of the bottom-left corner of Etaoin's graphic.

Shifting Etaoin's perpendicular a few pixels up the Mecca line will bring it into contact with the last red maple tree at the bottom, and with the glass block at the end of the Entry Portal Walkway on top, at the exact same time. Thus the forty-fourth glass block defines a hidden upper-crescent-tip, which when joined to the last red maple at the bottom, defines a precisely Mecca-oriented giant crescent.

THE FORTY-FOUR BLOCKS

Multiply Redundant Confirmation

Having his different Islamic and *jihadist* features point to each other is one of the ways Murdoch provides confirmation that his Islamic and *jihadist* features are all intended. Another way he provides confirmation is by repeating his structures and orientations. We already saw an example of this, where the orientation of the central crescent is repeated in the Tower crescents. A line across the most obtruding tips of the Tower crescents has the exact same slightly-north-of-Mecca orientation as the central crescent.

With the hidden exact-Mecca orientation of the central crescent, Murdoch goes absolutely hog-wild, providing *multiply* redundant confirmation. Maybe because the exact Mecca-orientation is hidden, he figures more confirmation is needed to secure his accomplishment. In any case, he provides it in spades.

First, Murdoch uses a second feature of the Entry Portal structure to provide a second way of defining the exact Mecca orientation of the central crescent. If the line connecting the last maple at the bottom to the end of the Entry Portal Walkway on top is projected further upwards, it lands on the end of the outer Entry Portal wall.⁶

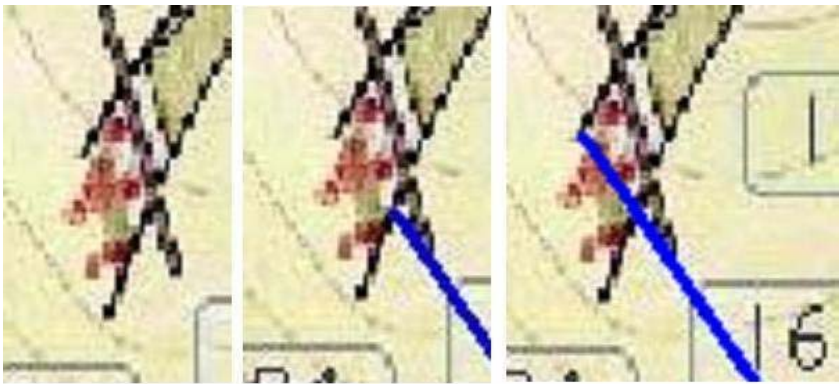


Figure 31. Exact Mecca-line (which I originally plotted in blue), projected up to the end of the outer Entry Portal wall.

The end of the outer Entry Portal wall provides a whole different route by which one can follow Murdoch's "glass-brick road," this time starting at the top and working down towards the memorial wall. The most obtruding Crescent tip (defined by the end of the *inner* Entry Portal wall) orients the crescent slightly north of Mecca. The end of the *outer* wall offers a similar but hidden way of defining the crescent. It is not a logical first pick for the upper crescent tip because there are

points that stick out farther and it isn't on the circle that the crescent partly inscribes, but once one has discovered that the end of the inner Entry Portal wall orients the crescent not-quite-exactly on Mecca, the obvious candidate for a second way to orient the crescent is to use the end of the outer Entry Portal wall.

If one does this, and discovers that it creates an exact Mecca orientation, then one immediately sees that the end of the Entry Portal walkway is implicated, since it sits on this new connecting line. That leads to the glass block, which implicates the other forty-three glass blocks on the flight path, which leads to the star on the crescent-and-star flag (the separate upper section of Memorial Wall). I happened to follow the glass-brick road up the flight path, but it could just as easily have been followed down the flight path.

Could the fact that the forty-fourth block on the flight path creates an exact Mecca orientation of Murdoch's central crescent possibly be a one in a trillion lightning strike of coincidence? Murdoch seems to be afraid that some people might think so, because he ups the ante to a trillion *squared*.

The Exact Mecca Orientation is Repeated in the Tower-Crescents

The exact same arrangement of exact and inexact Mecca orientations that occurs in the central crescent is repeated in the crescents of trees that surround the Tower of Voices minaret, only turned exactly 90°.

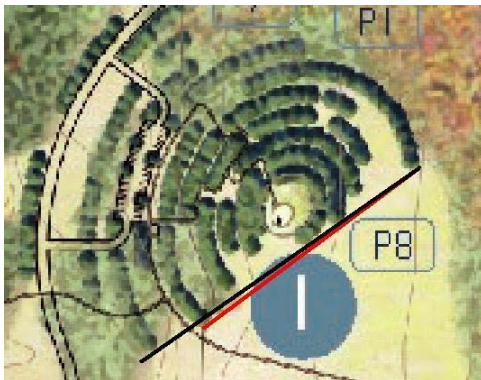


Figure 32. Blow up of the Tower of Voices section of the Crescent of Embrace site-plan, with inexact (red) and exact (black) Mecca-lines superimposed.

The exact Mecca-orientation of the central crescent is created by drawing a line across the most obtruding tips of the crescent, then swinging its leftward end inwards, until it touches a second and more recessed crescent tip on the left side of the crescent structure. Notice that the left side of the tower crescents also include a and second more

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recessed crescent tip. Swinging the left end of the crescent-tip line inwards until it touches this further out and more recessed crescent tip (black line) creates a crescent-tip line that points *exactly* to Mecca.⁷ To directly compare this Tower of Voices geometry to the geometry of the central crescent just turn the graphic of the central crescent 90° counterclockwise and compare it to the Tower crescents:



Figure 33. Left hand image shows the central crescent, rotated 90° for easy comparison with the Tower-crescents graphic.

The red lines in these two images are of virtually identical slope (6/100ths of a degree apart). Both point about 1.8 degrees north of Mecca. Both black lines point exactly at Mecca, within the pixel resolution of the graphics. The inexact Mecca-orientations are formed by connecting the two most obtruding crescent tips in each crescent array. The exact Mecca-orientations are formed by swinging up to the further out and more recessed of the lower-left crescent tips. Here are the two views overlaid:

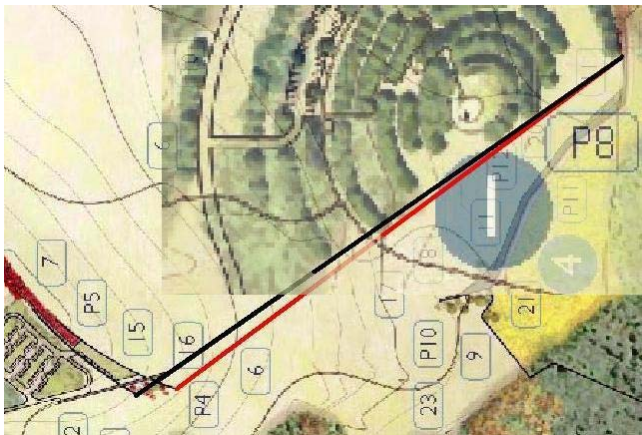


Figure 34. Overlay of the central crescent (rotated 90°), and the Tower of Voices. The geometries are identical.

In sum, Paul Murdoch confirms that the overt orientation of his central crescent (not quite on Mecca) is intentional by repeating it in the Tower crescents. So too he confirms that the hidden exact Mecca orientation of his central crescent is no accident by repeating *it* in his Tower crescents. And just because he knows how thick some people are, he uses the exact same geometric arrangement (a single most obtruding crescent tip at one end, and a most obtruding crescent tip paired with a further out and more recessed crescent tip at the other) to create these orientations in both instances.

It is clear that Murdoch must be intimately familiar with the American left. By providing such an extraordinary level of redundant proof of Islamic and *jihadist* intent, he is demonstrating his understanding of the extraordinary difficulty of proving anything to those who think in terms of their presumptive interests. Murdoch understands that, for many, *no* level of redundant proof is enough. The willfully blind will try every available move to avoid being checkmated into comprehending what they don't want to comprehend.

Murdoch has done an admirable job of checkmating the board, but that still leaves those whose post-modernist "move" is to kick the board over, denying that reason and evidence mean anything at all. These too must be answered, and here I am glad to help.

Crying Woltz

As will be seen in Part Three, a key factor in the truth-suppressing behavior of the Memorial Project was the post-modernist presumption that reality is in the eye of the beholder, and a person can see anything if he looking for it. The deeper that Murdoch's redundant proofs of intent piled up, the more the very fantastic-ness of it all was taken as grounds for skepticism. Could Murdoch really have done all this? Is he some kind of magician? And if we are going to believe in magicians, isn't it more likely that it is this Rawls fellow who is some kind of magician, able to find redundant Mecca orientations in any complex design?

I can prove, however, that I have no such magical talent, and can only find Mecca orientations, year-round-accurate Islamic prayer-time sundials, and walls placed as the star on an Islamic crescent-and-star flag, in locations where these features actually exist.

When bloggers first started discovering the untoward features of Murdoch's design, it was not obvious who might be responsible. Maybe the precise Islamic and *jihadist* geometries had been laid out by

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Murdoch's landscape architect, Nelson Byrd Woltz of Charlottesville Virginia.

The website for Woltz Landscape Architects posts multiple views of about two dozen earlier projects.⁸ Suspiciously, Woltz seems to have a thing for crescents. Yet I was able to determine from the various site-plans that not one of Woltz crescents is oriented anywhere near Mecca. Neither could I find any other features in any of Woltz's designs that I could attribute any Islamic meaning to.

Similarly with the somewhat crescent-shaped 9/11 Memorial that was built in Phoenix Arizona. Phoenix blogger Espresso Pundit attended the unveiling of the Phoenix memorial in September 2006 and discovered it to be replete with anti-war propaganda and condemnations of America.⁹ Aren't these cute?

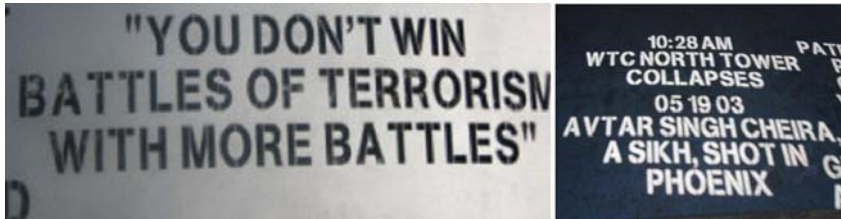


Figure 35. Sunlight through laser cut letters in the Arizona memorial (left) casts captions onto circular benches below (right).

From the design images, I thought it looked like the Arizona crescent could be oriented on Mecca:



Figure 36. CAD drawing of crescent-y shaped Arizona memorial. Notice that it uses circular inner and outer arcs, like an Islamic crescent, and that the suspended portion covers about 2/3rds of a circle of arc, like an Islamic crescent.

Despite its suspicious looks, I was able to determine from construction photos that the highest-fattest part of the Arizona crescent is actually oriented due north, while the *qibla* direction from Phoenix to Mecca is 29.7° clockwise from north.

One might *suspect* all kinds of things, but when it comes to verification, the features actually have to be there, or they will be verified *not* to be there. Still, it is demented of the Arizona designers to use yet another crescent for a 9/11 memorial.

Murdoch's Motivations

The beauty, ambition and achievement of Murdoch's terrorist-memorial design are astounding. Is there a precedent in human history for this? There have been plenty of ruthlessly capable monsters, but has *artistic* genius ever before found its full flower in the expression of evil? There might be something new under the sun after all.

Unfortunately, very little information is available about the man himself. Murdoch refuses to talk to me, and I have not been able to find out anything that would give a clue as to his motivations.

When I told Fouad El Baley, a western Pennsylvania *imam*, what I had found in Murdoch's design, he assumed that if I was telling the truth, then Murdoch must be an Islam hater, out to tar all of Islam with the 9/11 murders. That is certainly a possibility, though it is hard to square with the sheer beauty and inspiration of the design. Every view bespeaks genuine dedication.

That brings up the other obvious possibility: that Murdoch might have converted to Islam at some point and, like many converts, become a radical zealot. If he did, there is no evidence for it (beyond the fact that he designed a terrorist-memorial mosque).

Given that his wife worked with him on the design it could be that the Islamofascist sympathies start with her. If she was Muslim before they got married, he might have converted to marry her, but her maiden name suggests a Christian heritage, so there is no evidence for that that scenario either.

Maybe after it becomes common knowledge what Murdoch has done, people who know more about him will come forward with information. For now, the man himself remains a cipher. All we have is his *magnum opus*.

Whatever Murdoch's motivation, it is clear from his endless redundant proofs of Islamic and *jihadist* intent that he wants his accomplishment to be undeniable once the keys are revealed. That suggests that the purpose is to advance the primary Islamofascist goal of claiming and winning territory.

THE FORTY-FOUR BLOCKS

It Points to Washington

One of the consistent themes in the Crescent/Bowl of embrace is how lines across the most obtruding tips of Murdoch's crescents indicate meaningful directions. There is one last giant crescent to examine the orientation of.

Note that Murdoch's central crescent is actually a combination of two crescents. There is the full crescent, defined the furthest extents of the Crescent structure at its upper and lower tips, and there is a thick rear crescent, formed by the 38 radial arbors of trees. (There are supposed to be *forty* Memorial Groves—the design was even at one point named “Forty Memorial Groves”—but for some reason there are only 38 actually in the design. Details in Addendum Five.)

Where does a line across the tips of the thick rear crescent of radial arbors point? Take a look:



Figure 37. The crash-site to White-House line (in black), has the same slope as a line across the tips of the heavy rear crescent of the Crescent of Embrace.

According to The 9/11 Commission Report, the hijackers of Flight 93 planned to crash the airliner “into symbols of the American Republic, the Capitol or the White House.”¹⁰ The White House sits just about at the middle of the “i” in “Washington” on this Yahoo map. It is used

here as the Washington end of the superimposed Shanksville-to-Washington line.

Yahoo's red star marks downtown Shanksville. The crash site (marked in blue) is about three miles north and slightly east of downtown Shanksville. A line through the White House and the crash site (depicted) turns out to have the same slope as a line across the tips of Murdoch's rear crescent (129° clockwise from north).

Now you know why the crescent of radial arbors at the back of the Crescent of Embrace (unchanged in the Bowl of Embrace redesign) is not symmetrical with the full crescent. It has a different job to perform. The full crescent gives the direction to Mecca. The rear crescent gives the direction to the target that the terrorists were trying to destroy. The full crescent is a mosque element (one of many). The rear crescent is a terrorist-memorializing element (one of many).

In answer to this Islamofascist attack it is not enough to alter a few details, so that Murdoch's crescents point a bit further from Mecca, or so there is no longer a precisely placed star on the crescent and star flag. As long as *any* part of Murdoch's plan is used, Murdoch's Islamofascist *intent* will remain. Ideally, the man should be prosecuted for fraud, or charged with treason, but what is absolutely imperative is that he be tackled and his evil plan destroyed.

CHAPTER FOUR

THE TOWER SUNDIAL

ALREADY KNOWING Murdoch's central crescent to be rich in Islamic and jihadist symbolism, the Tower of Voices portion of the memorial presents a puzzle. What is he up to here? With the ninety-three-foot tall Tower sticking up in the middle, the obvious suspicion is that the Tower array might be some kind of sundial. Minarets are literal towers-of-voices from which Muslim calls to prayer are issued, so I used Google to look up how Islamic prayer-times are determined. Sure enough, the two Islamic prayer-times that occur during the day are determined by shadow length. Midday prayers can commence any time after celestial noon (the time of shortest shadow), while the afternoon-prayer time begins when an object's shadow attains a length equal to the object's height, plus the length of its noon shadow.¹

The rough similarity between Paul Murdoch's Tower Plan and a traditional Islamic sundial is overt:



Figure 38. Left: A modern reconstruction of a historic sundial from Moorish Spain, created by Grupo al-Andalus, Siglo XXI (Germán Moreno, 2006). Right, Paul Murdoch's Tower of Voices site-plan. (Both images have south at the top.)

In the Grupo al-Andalus photo, the tip of the gnomon's shadow has just reached the second curved vertical, indicating time for Islamic

afternoon prayers (called *asr* prayers). Shadow calculations confirm that the inner arc of trees in the Tower array is indeed an *asr* prayer line: when the Tower shadow hits the trees, it is time for Islamic afternoon prayers.

A few years ago, this would have been difficult to ascertain. The shadow calculations are so complicated that traditional Islamic sundials, calibrated to a particular location, were not derived by calculation at all. They were derived by observation, plotting the length of shortest shadow each day, then plotting the point in the afternoon when this shadow length was exceeded by the height of the gnomon. It took a year to make one.

Now plotting an *asr* prayer line is child's play. Using J. Giesen's awesome online Sun Shadow Applet, I was able to punch in the latitude and longitude of the crash site and calculate the *asr* line for the Tower of Voices in a couple of hours.² Here is the result:

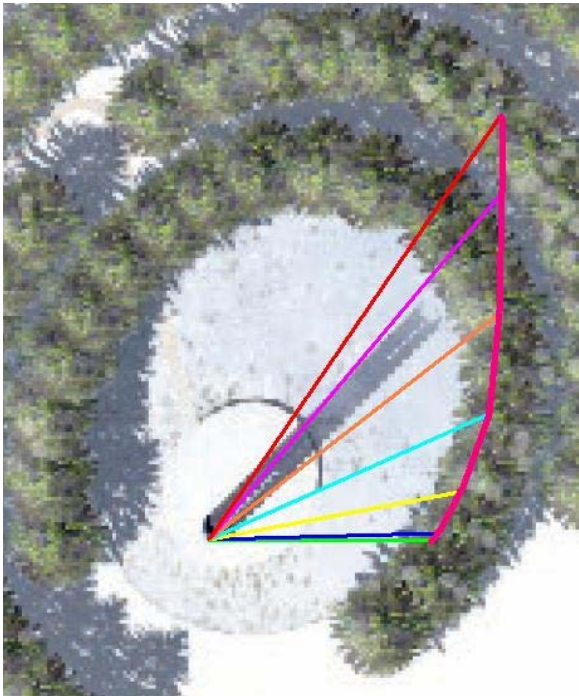


Figure 39. *Asr* prayer shadow lengths for the Tower of voices. The site-plan image is un-rotated this time, so that north is at the top. June 16th (the longest day of the year) is depicted in green; July 16th, in blue; August 16th, in yellow; September 16th, in aqua; October 16th, in orange; November 16th, in purple; and December 21st (the shortest day of the year) in red. (See Addendum Six for shadow calculations, and other Tower-sundial esoterica.)

The outer magenta line this figure connects the dots between the mid-month prayer shadows (in lieu of calculating *asr* time shadow lengths for each day of the year). After December 21st the days start lengthening again and the shadow-path gets retraced. Mid-January

THE TOWER SUNDIAL

shadows correspond to mid-November shadows, mid-February corresponds to mid-October, etcetera.

As can be seen in Figure 39 above, the Tower's *asr* prayer line coincides with the inner arc of trees from March through October, but from November through February, the inner arc of trees no longer provides an accurate indication of the afternoon prayer times. When the Tower's shadow reaches the trees during these months, time for Islamic afternoon prayers will not yet have arrived.

Shades of Murdoch's slightly off-center placement of the copse of trees, and the slightly north-of-Mecca orientation of his central crescent. Both of those seeming Islamic imprecisions were found to contain hidden precision, once additional hidden features were discovered. Are there hidden features that turn Murdoch's Tower-array from an eight-month-accurate Islamic prayer-time sundial into a year-round-accurate Islamic prayer-time sundial? I stumbled on the answer by accident.

Murdoch's Tricky Two Height Gnomon

Shadow lengths in my *asr* prayer-line figure are calculated to the bottom of the top of the Tower's shadow. My original rationale for looking at the bottom of the top of the Tower's shadow was just because this represents the center of the tower, which is formed in the shape of an extruded crescent, and is cut off at an angle, from low at the center to high at the crescent tips. It turns out, however, that using the bottom of the top of the Tower's shadow to define the gnomon height is the key to Murdoch's brilliant scheme for hiding a year-round-accurate *asr* prayer sundial. Take a close look at this up-tower view from the Crescent PDF's. You can see that the Tower has a deep slot cut down its spine:



Figure 40. The Tower of Voices has a deep slot cut down its spine (similar to slot at bottom).

In the *asr* prayer-line figure, shafts of light can be seen reaching the ground through the slots cut in the tower. Note also that the accurate rendering of shadows throughout this graphic means that this is a Computer Assisted Design drawing (a CAD drawing). Thus the shadows depicted will be the actual shadows that the planned object will cast, given the selected lighting.

So what is the significance of the slot? Just having a crescent shaped top to the Tower has already created the rule that shadow length is measured to the bottom of the top of the Tower's shadow. Thus whenever sunlight makes it through the upper slot and to the ground, the gnomon height automatically becomes the bottom of the upper slot.

Quite ingeniously, Murdoch has designed his Tower so that this second and lower gnomon height comes into play at *asr* prayer time only from the beginning of November to the end of February. To see that light will reach the ground through the slot at *asr* prayer time only during the shortest days of the year, look closely at the light coming through the slot in the Tower Plan image and compare it to the position of the right hand crescent tip.



Figure 41. Left image: overhead view of crescent-shaped tower, showing the crescent-shaped cross-section of the tower itself in black (at the bottom of the shadow). Right image: shadow cast by the top of the crescent shaped tower. In both images it looks as if light through the slot might already be partially blocked by the right arm of the crescent shape of the Tower.

You can see in the up-Tower view of the Tower of Voices that the crescent arms of the Tower have fine tips, so they probably project a

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little further out than can be discerned from these low resolution graphics. Thus in Figure 41, it seems that any further westward movement of the sun will, within a few minutes, cause sunlight passing through the slot to get blocked by the right-hand crescent-arm of the Tower's crescent shape. Light through the slot will then no longer reach the ground, and the gnomon height will become the full tower height.

The Zig-Zag *Asr* Prayer-Line

How does this two-height gnomon affect the path of the Tower's *asr* prayer-line? The first step is to determine the date after which light will pass through the slot at *asr* prayer time. Murdoch's Tower Plan view already shows the angle of the Tower's shadow at which further westward movement of the sun will cause light through the slot to get blocked by the Tower's crescent arm. This angle corresponds to the *asr* prayer time shadow for November 3rd.

Each day after November 3rd, *asr* prayers start a little bit earlier. Thus after November 3rd, the sun is not quite as far westward at *asr* prayer time, meaning that *more* light will make it through the slot at *asr* prayer time, which means that the lower gnomon height will be in play. Conversely, going back a couple days before November 3rd, prayer times would be starting a few minutes later, when the sun is further west, which means that light from the slot should just be getting closed off from reaching the ground, bringing the taller gnomon height into play.

There is not enough information to determine the transition date exactly, but before sometime around November 1st, all light through the slot will be blocked by the time the Tower's shadow reaches the trees. This could very well be the date depicted in Figures 39 and 41. With a few minutes' more westward movement of the sun, the Tower shadow depicted in the figure will lengthen to reach the tree line, just as light through the slot gets completely closed off.

From March through October, the lower gnomon height does not come into play, and the *asr* prayer line is as depicted in Figure 39. After about November 1st, and continuing until the end of February, light will reach the ground through the slot at *asr* prayer time and shadow length will be determined by the lower gnomon height. (The bottom of the top of the Tower's shadow will be cast by the bottom of the slot.)

How does moving to the lower gnomon height for November through February affect the *asr* prayer shadow lengths for these

months? We already know Murdoch’s intent, so the answer comes as no surprise. Counting pixels in Figure 39, it turns out that the light coming through the slot in the top of the tower covers 18 percent of the Tower’s height. Shrinking the *asr* prayer shadows 18 percent for November and December yields the following modified *asr* prayer line:

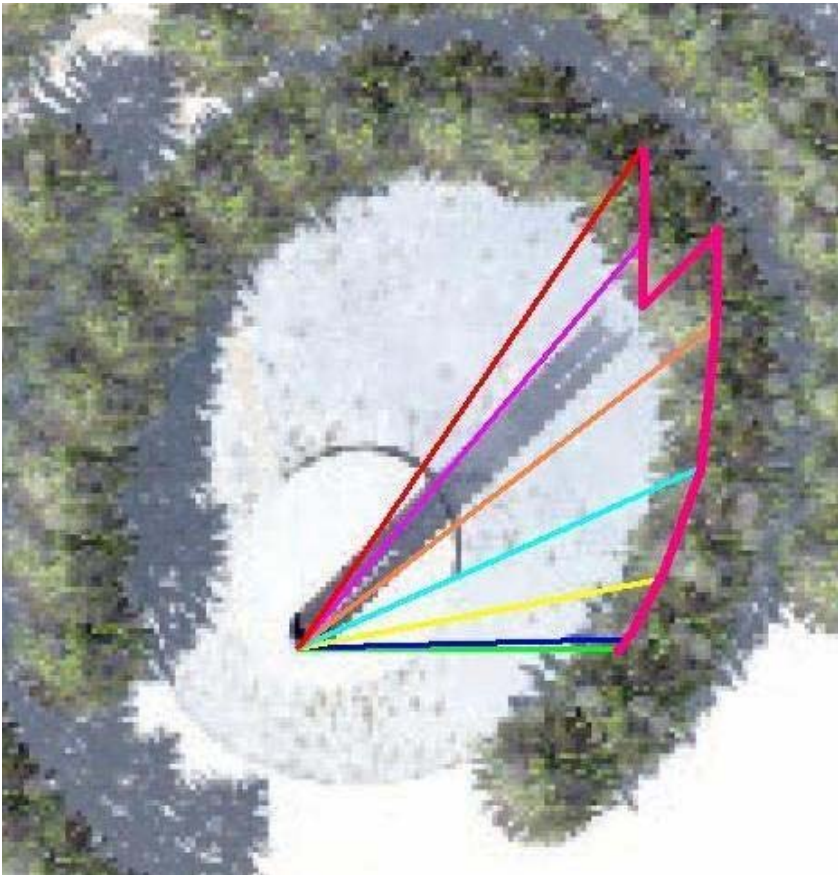


Figure 42. Clever fellow that Murdoch. With his tricky two-height gnomon, the inner arc of trees serves as a slightly fat but still plenty accurate *asr* prayer line, indicating afternoon prayer-times to within a couple of minutes every day of the year.

I can find no precedent for any kind of two-height gnomon, never mind a scheme for creating an automatic transition between them. Murdoch could patent it as a useful invention, except that it is only useful for hiding terrorist-memorializing-intent, which a patent officer

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would probably have to reject as not falling within the constitutional definition of “useful arts.”

Caveats

Shadow calculations are sensitive to any change in assumptions about the topography of the ground where the shadows are landing, or about the exact dimensions of the shadow caster. The calculations above require a couple of assumptions, but they seem well justified.

The first assumption is that the bottom of the Tower is at the same level as the inner ellipse of trees (*i.e.*, that the whole construct is flat). This is borne out by topo maps of the area (see Addendum Eight, at CrescentOfBetrayal.com). There are also some discrepancies between the different views provided in the site-plan PDF's. One view shows a shallower slot than that depicted in the preceding graphics. Two seem to confirm the deeper slot depth in the views above, making it two views to one for the above analysis. (Again, see Addendum Eight.)

Finding the Islamic sundial adds meaning to the Mecca orientation of the Tower crescents. When time for afternoon prayers arrives, the Muslim faithful will need some way to determine the direction to Mecca, and Murdoch has provided it. All they have to do is walk out towards the mouth of the inner ellipse of trees, sight down the line of upper crescent tips, and they will be looking towards Mecca:

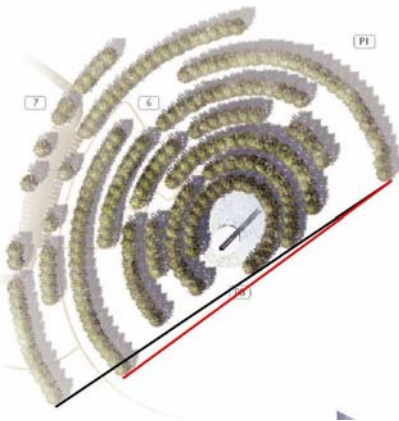


Figure 43. Tower detail with crescent-tip lines. When these lines were drawn onto the Tower portion of the Crescent site-plan (figure 34 in chapter 4) the black line pointed directly at Mecca. You can see here that this black line is the sight line, along the tips of the Tower crescents in the northeast direction, affording a person coming out from the Tower-sundial a visual reference for Mecca. Prayer rugs could then be laid down on this orientation.

Interestingly, this detail graphic of the Tower array seems to be rotated clockwise about one degree *vis a vis* the lower resolution site plan graphic of the Tower array seen earlier. (Details in Addendum Eight). I don't know what accounts for these small discrepancies. Perhaps Murdoch decided (finally) to exercise a modicum of caution

about revealing his terrorist-memorializing scheme. There is no reason he had to include the full Islamofascist precision of his design in the publicly available plans at all. He could have fudged many details and only put the exact plan into the engineering drawings.

What is really surprising is how much he did reveal. The most likely explanation is pride. Why depict the shaft of light passing through the slot in the tower at just the time of day when a little further westward movement of the sun will close this shaft off, changing the effective gnomon height of the tower? If he hadn't done that, I could not have figured out the zig-zag in his *asr* prayer line. But Murdoch *had* to include this key information. After all, if the Crescent of Embrace did not win (and what were the chances that the jury would pick a giant red crescent for the memorial to Flight 93?), the submitted plans would be all anyone would ever see of Murdoch's brilliant creation. He couldn't leave out the key elements that made the design a work of genius.

CHAPTER FIVE

THE WORLD'S LARGEST MOSQUE

I AM OBVIOUSLY not an expert on mosque design. I did not even know what a *mihrab* was until someone tipped me off. Still, it is a pretty easy subject to research. Starting with online encyclopedia entries and proceeding to in-depth articles, a very useful master thesis, and focused searches on each discovered mosque element, a pretty clear picture of mosque philosophy and design emerges.

The most basic elements of a mosque are just a clean place to pray and an indication of the direction to Mecca. As noted in the introduction, these basic elements can be secured just by rolling out a prayer rug (a *musalla*, or “small mosque”) and pointing it towards Mecca. At the most minimal, even a prayer rug is not required. A bare piece of wall that one can face to face Mecca (called a *qibla* wall) will suffice, if the area is clean.

On the other hand, the Muslim world is full of very elaborate mosques that manifest an array of typical mosque features that interpret and elaborate the elements of the prototypical mosque: Muhammad’s original mosque in Medina. Some of these features are typical for any full-service mosque that hosts regular Friday services. A few are typically found only in the grandest mosques. Here is a list:

Basic mosque elements

1. A ***qibla* wall** (perpendicular, or roughly perpendicular, to the direction to Mecca).
2. A ***mihrab*** (crescent or arch shaped prayer niche, facing Mecca, usually set into the *qibla* wall).
3. A **prayer area** (a clean area facing the *mihrab/qibla*-wall).

Typical elements seen in mosques that host regular Friday services

4. A **pulpit or dais**, called the *mimbar*, or the *minbar*, from which Muslim clerics give their sermons.

5. A **courtyard**, called the *sahan*. (Smaller mosques, especially if they are not housed in structures that are purpose-built to be mosques, may lack a courtyard).

6. **Arcaded or colonnaded porticos**, called *riwaqs*, surrounding the courtyard. (The origin of the colonnades is the colonnaded architecture of the prototypical mosque: Muhammad's original mosque in Medina, which was built on standing palm trunks.)

7. If the courtyard is roofed then the *riwaqs* will obviously be roofed as well. If the courtyard is open air, at least a portion of the *riwaqs* will usually be **roofed riwaqs**. (Again, this follows from the prototypical mosque: Muhammad added a roof to one section of his colonnade of palm trunks.)

8. All full-service mosques provide waters for conducting ablutions before prayer. **Ablution waters** are usually placed either within the courtyard, or out through the colonnaded porticos that permit access to the courtyard.

9. Any full-service mosque that allows women to enter at all will have a **separate women's prayer area** set to the rear (so that the men will not be distracted by the sight of women). There may also be a **separate women's entrance** to the rear, though shared means of egress are common.

Typical grand mosque features

10. An **imposing façade**.

11. A crescent-shaped or arch-shaped **entry portal**, called an *iwan* or a *pishtaq* (translated "gateway"), that permits passage through the façade.

12. A **minaret**, or minarets, from which calls to prayer or issued.

13. A **tomb or other memorial**. Most grand mosques are memorial mosques.

All of these typical mosque features are realized in Paul Murdoch's Crescent/Bowl of Embrace, all on the same epic scale as his half-mile-wide mihrab. We have already seen one of them. The 93-foot-

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tall Tower of Voices makes a more than adequate minaret. Not only does it indicate Muslim prayer-times (Chapter 5), but its white-tile exterior and blue-plaster interior, reflecting the blue of the sky, seem to be inspired by the famous blue-tile minarets of the Shah Mosque in Isfahan, Iran:



Figure 44. Tower of Voices (right), inspired by Isfahan (left)? No one can say that Paul Murdoch does not have good artistic judgment. (Isfahan photo by Ralf Schumacher Dresden, ShareAlike1.0.)

The Pulpit or *Mimbar*

A mosque's pulpit or *mimbar* is generally situated either inside the *mihrab*, or beside the *mihrab*. Paul Murdoch's Crescent of Embrace is not without a possible epic *mimbar*:



Figure 45. The end of the Entry Portal Walkway, where the forty-fourth glass block is situated, makes a more than adequate *mimbar*.

Usually a *mimbar* is positioned towards the right side of the *mihrab*, not the left. Does this matter? Almost certainly not. Consider

Omeima Khidir's account (from her Masters of Architecture thesis at Virginia Polytechnic) of the origin of the *mimbar*:

A two-step plate form was provided for the Prophet to address the congregation. Thus becoming the first *mimbar*. This simple design was a direct response to the functional needs of the community of worshippers. It did not attribute any complicated mystical significance to the structure or the layout, and underlined the simplicity of the radical monotheism of Islam, where the bond between god the creator and his submissive subjects is direct and without intermediation.¹

In other words, what *would* violate Islamic principles would be to try to claim that a *mimbar* must go on a particular side of the *mihrab*. This is a manifestation of the anti-idolatry of Islam. To require a particular placement of the *mimbar* would be to sacralize that placement, which is not allowed.

The only structure that is considered sacred in Islam is the Sacred Mosque, built around the *Kaaba*, which is considered sacred because Muhammad called it sacred:

And from whencesoever place you come forth, turn your face towards the Sacred Mosque; and wherever you are turn your faces towards it.

Koran: 2.150 (Shakir translation)

Friday Services

No one should be surprised when *imams* start delivering sermons from the end of the Entry Portal Walkway, attended by Muslim faithful below. After all, we not only will seem to have built the world's grandest *mihrab*, but the world's grandest *mimbar* too, and who could pass up an invitation like that? When the *imams* start using amplification, and the Park Service, tries to stop them, which side will the ACLU take in the ensuing court case? Congregants will certainly have a right to assemble, and it will be pretty hard, given freedom of speech, to deny their leaders the means to communicate with them.

Look for the Park Foundation to lose this one. Probably some special time will have to be set aside to accommodate Muslim demands. Maximum accommodation with the least imposition on others would

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be achieved by allowing amplification during the usual hours for Friday services, which means we had better be prepared to build additional parking and restrooms too.

But just because the Parks Department will be forced to accommodate Muslim demands does not mean that devout Muslims will be accommodating to non-Muslims. Islam instructs otherwise, especially regarding mosques:

Only he shall visit the mosques of Allah who believes in Allah and the latter day, and keeps up prayer and pays the poor-rate and fears none but Allah...

Koran: 9.18 (Shakir translation)

No infidels allowed:

O you who believe! the idolaters are nothing but unclean, so they shall not approach the Sacred Mosque after this year; and if you fear poverty then Allah will enrich you out of His grace if He please; surely Allah is Knowing Wise.

Koran: 9:28 (Shakir translation)

In this verse, Muslims are instructed not to worry that barring infidels from the Sacred Mosque might cause offense. It says to go ahead and offend, even to the point that relations break down and Muslims end up in poverty as a result. Just keep those dirty infidels out!²

Amongst those adherents to Islam who *do* interpret the Crescent/Bowl of Embrace as a mosque, expect to see growing anger that it is being defiled by infidels. Amongst the radicals, well, they are already angry that the *world* is defiled by infidels. And of course the infidels aren't going to be happy when Muslims start flocking to the world largest mosque. Those Memorial Project jurors who chose the Crescent of Embrace to promote healing with the Islamic world are not likely to get their wish.

The Evidentiary Status of Possible Mosque Elements

Two of Murdoch's mosque elements, the Crescent/*mihrab* and the Tower/minaret, are accompanied by their own confirmations of intent. Repeated Mecca orientations and year-round-accurate Islamic sundials don't just appear by coincidence. Most of the other possible mosque elements in Murdoch's design (such as the possible epic pul-

pit/*mimbar*) are without their own self-contained confirmation. What kind of evidence do these merely possible mosque elements provide about what Murdoch is up to?

The first answer is: we already know his intent. Knowing that Murdoch has intentionally emplaced the central feature of a mosque as the central feature of his design, it is reasonable to assume that further possible mosque elements are also intended as mosque elements. But these possible mosque features also *add* to the evidence of intent, especially when they are all realized on the same epic scale as Murdoch's giant *mihrab*, or if they are seen to combine into an effective mosque design, efficiently serving "the functional needs of the community of worshippers," as Khidir puts it.

Brilliant architect that he is, Murdoch has not neglected the "form follows function" foundation of his art. One might be able to find a possible pulpit/*mimbar* in many memorial designs, and perhaps some other possible mosque features as well, but to find all of the typical features of a mosque combining in a functional way is like happening onto an electric motor. It can't be a random collection of parts. Somebody had to have intentionally put these parts together.

It is important to take this larger view because, if one were looking too narrowly for possible individual mosque elements, there really is the possibility that a too-clever person might be able to find a few features to interpret as possible mosque elements in almost any complex design. This possibility is magnified by the inherent flexibility of mosque design, stemming from the radical anti-idolatarism of Islam. Actual requirements are minimal because mosque elements cannot be sacralized. Omeima Khidir pointed this out with respect to the *mimbar*, and she also makes the same point more generally:

The mosque is an example of a simple construction based on the traditional prototype. Specific liturgy and functional requirements of the mosque do not dictate any particular architectural and physical layout, thus the architects are bound by their imagination in what they can propose.³

Given the inherent flexibility of mosque design, and given enough random elements to pick and choose amongst, even a not-so clever person might be able to find some things to interpret as possible mosque elements. Nevertheless, the door is still open to three kinds of evidence:

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1. It is not likely, through picking and choosing, that even the cleverest person could find possible mosque elements on the same epic scale as Murdoch's giant *mihrab*. Epic scale reduces the number of possible features to pick and choose between, which reduces the chances of being able to find possible mosque elements where they were not intended.

2. When the individual parts are put together, it might be discovered that there has been no picking and choosing at all. Instead of being picked from a larger body of mosque-irrelevant elements, it might turn out that the possible mosque elements exhaust the design.

3. The possible mosque elements might function effectively together, in ways that randomly placed possible-mosque-elements would not.

All of these forms of evidence are completely realized in Murdoch's design. No picking and choosing is involved *at all*. Once all the possible mosque elements of Murdoch's design are identified, they are seen to encompass every particle of structure. Even the trees that were added in the redesign are integrated into Murdoch's mosque design, and as we will see, all of his mosque elements function brilliantly together. Murdoch's got skill. He nailed it.

This is a different kind of proof of intent than Murdoch used with his repeated geometries, but again, the proof stems from Murdoch himself. His clear intent is to make the mosque interpretation undeniable, once the various elements are revealed. This is why he touches every base, not leaving a single mosque element out. Murdoch includes every evidence that he can think of, every proof, and he succeeds. He proves it.

Open-air Mosques with Combined Courtyard/prayer-Areas

How can the Crescent/Bowl of Embrace be a mosque if it doesn't even have a roof over it? Isn't a mosque a building?

For many centuries, open-air mosques were actually the most common mosque form, and they are still common in Iran and Africa.⁴ Muhammad's original mosque in Medina was an open-air mosque in which the courtyard and prayer areas were one and the same. The world's largest mosque, the Sacred Mosque in Mecca, is of this same classic type: its huge open-air central courtyard doubles as its central

prayer-area. At the center of its courtyard/prayer-area sits the *Kaaba* (the supposed temple of Abraham), which all Muslims face for prayer:



Figure 46. The Sacred Mosque in Mecca, built around the cube-shaped *Kaaba* at the center. In this photo, pilgrims are arrayed in concentric circles, all facing the *Kaaba*.

Notice how the central courtyard/prayer-area in the center of the Sacred Mosque is ringed by the colonnaded *riwaqs*. Here is a closer view:



Figure 47. The *riwaqs* are the arched colonnades surrounding the courtyard/prayer-area. The colonnades do not just go around the courtyard, but also march back away from the courtyard, under the roof of the mosque. (Ali Mansuri, 2003, Share-Alike2.5.)

The *Riwaqs*

The *riwaqs* provide a key to locating the prayer area, or combination courtyard/prayer-area, in a mosque design. Is there a candidate courtyard/prayer-area in the Crescent of Embrace, encircled by possible *riwaqs*?

The Crescent images submitted by architect Paul Murdoch include renderings of the colonnade of red maples that are to encircle the entire giant crescent:

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Figure 48. Mile-long colonnade of red maples, with thirty-eight radial arbors (right) extending out from the crescent.

If Murdoch had used palm trees for his *riwaqs*, as Muhammad did for his original mosque in Medina, that would be even more suggestive, but such details do not matter. There is nothing sacred about palm trees.

It is not completely clear (and may well not be known) whether Muhammad used living palm trees or hewn palm trees for his mosque structure, but the Saudi Information Office makes it sound like the trees were living:

Once settled in Madinah, the Prophet built another mosque adjacent to his house. Called *Masjid Al-Nabawi* (the Prophet's Mosque), the first structure on today's site was a simple one supported by the trunks of standing palm trees, and was built by the Prophet himself.⁵

Here is an overhead view of the arbor layout:

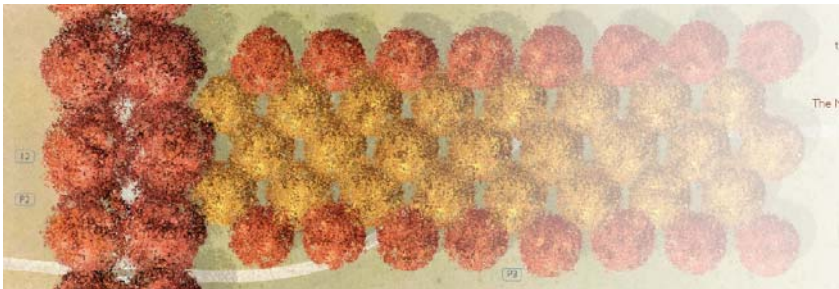


Figure 49. The double row of red maples at the left follows the arc of the crescent. 38 radial arbors extend out from the crescent. (Image is from the Crescent PDFs, unchanged in the Bowl of Embrace redesign.)

Here is an elevation/cross-section view of the possible *riwaqs*:

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Seen this way, Murdoch's placement of the congregation inside the *mihrab* actually creates the closest possible cousin to the Sacred Mosque. He has figured out a way to replicate at least a part of the unique structure of the Sacred Mosque half a world away. If the whole thing were not perverted—if it were not placed as a public memorial (in violation of our Constitution), and if it were not a terrorist-memorial mosque—then this tribute to the Sacred Mosque would even be beautiful. It is a fantastic idea, twisted around in Murdoch's sick mind to become a kind of devil worship.

Maybe Murdoch *is* a devil worshipper who thinks that he has found his God in Islam. Islam certainly sets itself up for this interpretation. Half the religion at this point is a murder cult, claiming to love death. "You love life and we love death," says al Qaeda, "which gives an example of what the Prophet Muhammad said."⁶ On this, they have the backing of the entire Wahhabist/Khomeni-ist Islamofascist mullacracy.⁷ They all want to kill everyone who does not love death.

We can probably trust that only a smallish minority of Muslim followers really cleave to that view. "Smallish" meaning not quite small, like the 25 percent of British Muslims who feel that the 7/7 terror-bombings of British trains was justified.⁸ So too, only a smallish minority of Germans were true believers in Nazism. The problem is that the vast majority of Muslim spokesmen and activists around the world are death cultists. The Sunni Wahhabists and their al Qaeda and Muslim Brotherhood foot-soldiers, together with the Shiite Khomeni-ists and their Hezbollah foot-soldiers, are dominating the Islamic world.

If the Sacred Mosque in Mecca can be run by Wahabbi death-cultists, why shouldn't Murdoch's brilliantly conceived New World Sacred Mosque be a death-cult mosque too? To the good people in the Islamic world, this is your call to arms, as much as it is the West's. Are you going to fight for your religion, or are you going to let it remain the religion of murder that the dominant Muslim spokesmen have embraced?

The Roofed *Riwaqs*

Muhammad ordered that a section of the colonnade of palm trees in his original mosque be roofed, so that he could have some shade. Thus it is typical for at least a portion of the *riwaqs* in any mosque to be roofed. This requirement is met in the Crescent of Embrace design:

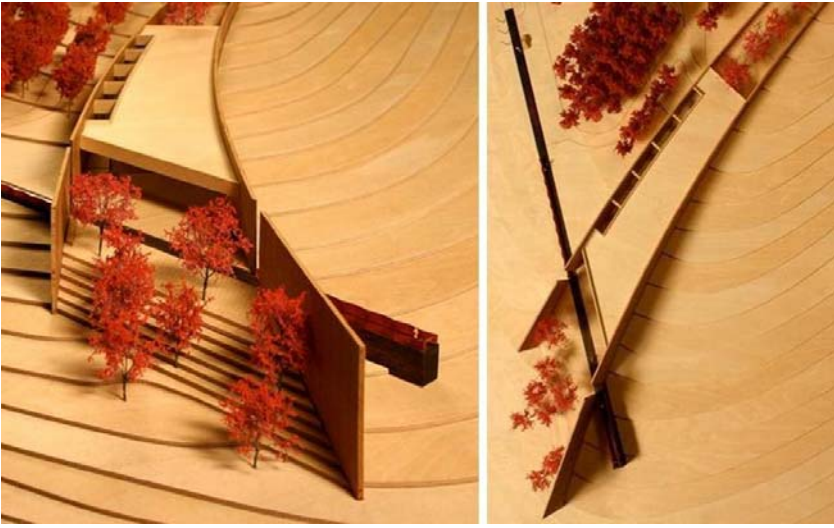


Figure 51. The Visitor Center, built into the Entry Portal structure at the upper crescent-tip, constitutes a roofed area in line with the colonnade of trees that lines the Crescent/Bowl of Embrace.

When only a section of *riwaqs* is roofed, it is unclear whether there is any norm for where the roofed section should be placed. Muhammad added the roofed section to his mosque before he changed the *qibla* direction from Jerusalem in the north to the *Kaaba* in the south. After the *qibla* direction was changed, the roof ended up over the *qibla* wall.⁹ That means it was originally opposite the *qibla* wall, suggesting that neither location is required. Add to this ambiguity the anti-idolatarist principle that no particular arrangement of features can be considered sacred, and it seems that the roofed *riwaqs* feature must be flexible.

The roofed section of Murdoch's design is neither towards nor away from the *qibla* direction, but is in the logical place for mosque purposes. It is next to what would be the *mimbar* (the Entry Portal Walkway), and hence is situated where it can provide protection for the Imam. Given that the original *riwaqs* was to provide shade for Muhammad, this would seem to be the most mosque-appropriate placement.

The Redesign

Notice that the extra arc of trees, added in the Bowl of Embrace redesign, simply extends the colonnade of red maples further around the

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circle that the crescent partly inscribes. If the colonnade of red maples is seen as the *riwaqs* of Murdoch's mosque, then this further encircling of the courtyard/prayer-area with *riwaqs* only makes the design more like the Sacred Mosque, where the *riwaqs* completely encircle the central courtyard/prayer-area.

The *riwaqs* don't *have* to completely encircle the court-yard. Islam does not allow for such requirements. Murdoch's reason for leaving them out initially seems pretty obvious: he wanted to create a gigantic crescent-and-star flag that would be recognizable from commercial jetliners, like Flight 93, flying overhead. That part of his triumph has now been compromised. The crescent-and-star flag is still there, but with a distracting and unnecessary extra arc of *riwaqs* that from above make the crescent look a bit like a circle. His terrorist-memorial mosque however, remains 100 percent intact, and may even be strengthened by the redesign.

Thus Murdoch's brilliance proves out again. When Tancredo *et. al.* gave him lemons, forcing him to give up his naked crescent-and-star flag, he made Islamofascist lemonade, making his recreation of the Sacred Mosque even more faithful to the original.

The *Qibla* Wall

There is no wall anywhere in the Crescent memorial that follows a line exactly or even near to exactly perpendicular to the direction to Mecca. This might seem to be a shortfall from the mosque ideal, but it is consistent with Muhammad's original mosque in Medina.

When the Medina mosque was built, Muhammad at first had his followers pray towards Jerusalem, to the north. This *qibla* direction was later changed to face the *Kaaba*, in the south. Thus the *qibla* wall changed from the north wall to the south wall of Muhammad's mosque. Since the south wall had not been built to face the *Kaaba*, it established the precedent that a *qibla* wall need not face Mecca exactly, especially if a pre-existing wall is used as the *qibla* wall. A purpose-built mosque will usually have its *qibla* wall built to face Mecca with as much exactitude as is practical, but if some pre-existing wall or line is used, then a rough orientation on Mecca suffices. What was good enough for Muhammad must be good enough for other Muslims.

The site where Flight 93 crashed does contain one crucial pre-existing line: the flight path of the aircraft as it careened into the ground. Murdoch's memorial design builds a wall on this line: the

Memorial Wall. If a person facing this line is facing even roughly towards Mecca, then the Memorial Wall would constitute not just an adequate *qibla* wall, but one suited to the magnitude and symbolism of Murdoch's giant crescent.

It seems Murdoch had a bit of luck here. A *qibla* wall oriented exactly on Mecca would point 35° counter-clockwise from north. The flight path comes down 15° counter-clockwise from north, or 20° off from the ideal orientation. That is plenty close enough to meet the Muhammad-standard for a *qibla* wall, especially when one considers who gets to decide.

The radical *imams* and the *mullahs* who dominate the Islamic world will certainly want to issue a *fatwa* (an Islamic theological ruling). They are the authorities after all, and will insist on being the ones who say whether Murdoch's mosque design passes muster. For the imperialist-*jihadist* clerics (including the Wahhabists who make up most of America's Muslim clerics), their interest will be in approving the design. The death-cult *imams* know better than anyone that the first duty of all Muslims, according to established doctrine, is to claim new territory for Islam. They will not pass up the chance to support such a claim, should it enter their jurisdiction, and their jurisdiction, as they see it, is the entire world.

Crescent and Star

Murdoch may have had to give up his naked Islamic flag, but the crescent and star are still there, and are still performing important service. On the terrorist-memorializing side, the placement of the upper wall as the star on the flag, together with the inscription of the 9/11 date on the upper wall, claims 9/11 for Islam. On the mosque-design side, the crescent-and-star configuration also has an important role to play.

In most mosque designs, the two Mecca orienting features—the *mihrab* and the *qibla* wall—are joined together. The *mihrab* forms a prayer-niche that is usually built into the *qibla* wall. Murdoch's scheme for joining his *qibla* wall (the Memorial Wall) to his *mihrab* is brilliantly creative. He has them joined in the crescent and star configuration of an Islamic flag. The *mihrab* is the crescent on the flag. The *qibla* wall is the star on the flag.

As innovative as this union of *mihrab* and *qibla* wall is, it also remains classic. A mosque's *mihrab* generally projects through the line of the *qibla* wall. Where there is a deep three dimensional *mihrab*, as with

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the *mihrab* of the Grand Mosque in Cordoba Spain, the depth dimension balloons out behind the *qibla* wall. This is just the arrangement that Murdoch achieves. The flight-path/*qibla*-wall goes across in the front of the *mihrab*, which opens up behind.

Neither is it unheard of to have both a *mihrab* and a *qibla* wall, yet not have them physically attached to each other. This is the case at the rebuilt Prophet's mosque in Medina, where the Prophet's Mihrab is a freestanding construct, not attached to any *qibla* wall.

Ablution Waters

There is not enough detail in Murdoch's plans to know whether he is planning to place drinking-fountains that can be used as ablution-fountains in convenient spots. What we can say is that sufficient water to accommodate ablutions even for hundreds of thousands of worshippers is available both inside the courtyard/prayer-area and out through the southeastern porticoes. Here is a close-up of the ponds at the southeast corner of the *mihrab* that could serve as epic-scale ablution waters:



Figure 52. Possible ablution ponds.

A commentator on my blog pointed out that the shapes of these ponds are somewhat suggestive of a man and woman praying. Actually, this upright kneeling position is how *Christians* pray. Muslims bow all the way down. A Muslim performing ablutions, however, would be kneeling more upright, and might even have his or her

“head” tilted back, as with the more feminine-shaped pond on the right, since Muslims are supposed to wipe water back over their hair during ablutions.¹⁰

If these shapes do look like abluting figures, it could well be intentional, because the exact shape of these ponds is entirely Murdoch’s doing. On the unbuilt site, the entire area between the right and left ponds in this graphic is wetland. The elevated crescent-walkway raises the land between the ponds, making the detailed shapes of the ponds a product of projected grading.

Any humanlike shape contained in a mosque design would have to be highly stylized, to avoid the Islamic prohibition on idolatry. If these ponds *are* intentionally shaped as abluting figures, the *imams* will surely want to issue a *fatwa*. Probably they will want the figures to be made even more stylized. After all, they have to flex their muscles somewhere. They have to show their acolyte who is boss!

The shapes of the ponds themselves are only mildly suggestive. Is there any hard evidence of intent? What about the orientations? Are these figures facing Mecca?

As it turns out, the feminine figure (oriented by her upright front) is facing only .6° off of the “rhumb-line” direction to Mecca (the direction of constant compass heading that one would follow to get to Mecca). Defining the orientation of the masculine shaped pond in the same way (connecting the “knee” to the “chest”), it turns out to be facing only .19° off of the great-circle direction to Mecca. (See Addendum Nine for calculations.)

In the 1990’s there was actually a somewhat heated debate amongst North American Muslims about the proper way to calculate the direction to Mecca. Rhumb-line advocates claimed to have tradition on their side, while great-circle advocates claimed to have both tradition and geometry on their side, which seems to have been the winning argument, though some still argue for the rhumb line direction.¹¹

Finding both a rhumb-line oriented pond and a great-circle oriented pond is suspicious, but all we can say for certain here is that Murdoch has the ablution-waters mosque-element well covered. He even has separate male and female ablution ponds, both on the same epic scale as his giant *mihrab*, *mimbar*, prayer area, *riwaqs* and minaret.

As an aside, one might wonder how living trees could be allowed by the principles of mosque design when representations of living plants are not. The simple answer is that representations are exactly

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what idolatry is concerned with. A statue of a living thing represents the living thing, which is why it is not allowed, but when living things are used to represent a non-living thing (as when trees are used to represent a crescent/*mihrab*), they represent a non-living thing, which is *not* idolatry.

Of course it is going to take *fatwas* to settle this matter too. Don't get me wrong. Murdoch is raising novel questions that will have to be ruled on. If Murdoch's mosque gets built, there are going to be *fatwas* up the wazoo. Just don't expect the *mullahs* to rule against Murdoch. The guy has done his homework. He has built a proper mosque, or at least a proper death-cult mosque.

The Women's Prayer Area

The main prayer-area, demarked by the tree-colonnaded *riwaqs*, is the inside of the giant crescent-*mihrab*. The women's prayer area in a mosque is generally behind the main prayer area. The obvious place to put it in Murdoch's mosque design is behind the flight path that serves as his *qibla* wall.

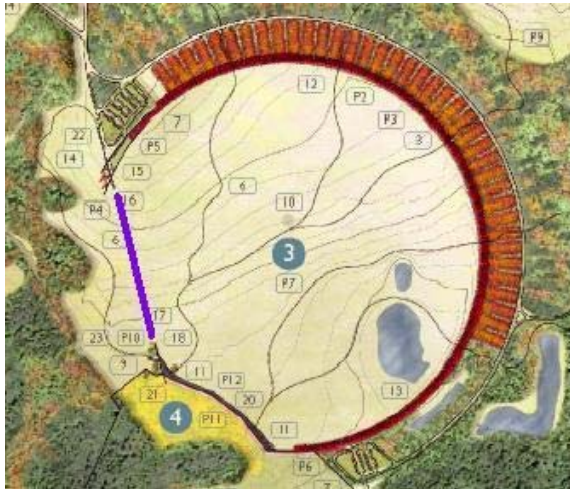


Figure 53. An imaginary line connecting the Memorial Wall to the Entry Portal Walkway (in purple) marks the flight path. This line would serve as a simple and effective dividing line between a men's prayer-area (inside the crescent) and a women's prayer-area (left of the purple line).

Murdoch's plan is well set up to allow access to both of these areas separately, with no need to cross one to get to the other. Recall the path that passes between the upper and lower sections of memorial wall. This would become the entrance to the women's prayer area. Some mosques also have a separate women's side entrance, but in

general, common areas of egress are allowed. Murdoch's design accommodates both of these norms.

If you look closely at the graphic above, you can see that the path that passes between the upper and lower sections of Memorial Wall wends its way up to the parking lot by the upper crescent tip, without ever crossing back over the flight path (that is, it stays within the speculated women's-prayer-area). That path from the upper parking lot would be the women's "side entrance."

At the same time, there would be no obstacle to letting both men and women travel the path that circles the crescent, since this is outside of the men's prayer area (the inside of the crescent). By the same token, both men and women could walk through the Sacred Ground Plaza. That is important because it allows women to walk directly back and forth between their prayer area and the women's ablution pond (outside the crescent), without having to step into the men's prayer area (inside the crescent).

From the Sacred Ground Plaza, only women would be allowed to pass through the gap in the memorial wall that leads to the women's prayer area behind the flight path. Similarly, only men would be allowed to follow the paths that lead from the Sacred Ground Plaza out towards the center of the crescent/*mihrab*. Using the passage between the upper and lower sections of Memorial Wall to define the women's prayer area is simple, elegant, and it puts women in their proper place (behind the men). Another typical mosque feature, fulfilled on an epic scale.

Façade, Gateway and Minaret or Minarets



Figure 54. *Jama Masjid*, India's largest mosque, displays three typical grand mosque features: façade, gateway and minaret or minarets (Steve Evans 2005, Creative Commons Attribution 2.0).

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In the case of India's *Jama Masjid*, pictured above, the façade is the entire front face of the mosque. The central portion of the façade houses an entry portal called a *pishtaq* or an *ivan*. A *pishtaq* is shaped like a *mihrab*, but unlike a *mihrab*, a *pishtaq* does not necessarily face Mecca. Many grand mosques have *pishtaq*s on several sides. The *pishtaq* entry through the façade of a mosque is generally translated into English as "the gateway" or "the entry portal."

The only one of these three grand-mosque elements that Murdoch overtly includes is the minaret, but the façade and the gateway are also suggested. The gateway is suggested first up at the Tower of Voices section of the memorial. This area of the memorial is actually called "The Gateway," but this seems to be mere coincidence, since it is called The Gateway in all of the memorial designs submitted to the Memorial Project competition, indicating that the name was specified by the Project itself.

Murdoch, however, manages to evoke a mosque gateway more than just in name. He has his entry road curve in through the crescents of trees that surround the Tower of voices minaret. This passage through the crescents of trees could symbolize passage through the crescent/arch of a mosque's gateway.



Figure 55. The "Gateway" through the crescents of trees that surround the Tower of Voices.

This symbolism is repeated down at the Crescent/Bowl portion of the memorial, where the Entry Portal structure is suggestive of both a façade and a gateway or entry portal through the façade:



Figure 56. The Entry Portal structure, seen from the parking lot at the upper crescent tip. The walkway follows the flight path through the Entry Portal walls.

Whether or not any symbolism is intended, this is a very impressive façade, with a self-described Entry Portal through it. Note that, as with the upper entrance through the crescents of trees, this too is an entryway through a crescent, since the entry portal walls form the upper tip of Murdoch's central crescent. Viewed as a *pishtaq* or *iwan*, this Entry Portal is in the position of a typical side-entry *iwan*. It faces down the line of the *qibla*-wall instead of towards Mecca.

That is whole list of typical mosque features, each one fulfilled in Murdoch's design on the same epic scale as his giant *mihrab*. Neither has any cherry-picking been involved in discerning these possible mosque features. The features that can be seen as realizing typical mosque features are not a few chosen from many, but almost completely exhaust Murdoch's design. Only two features remain, and these are typical mosque adjuncts.

Adjunct Elements: A Memorial Mosque

One element of Murdoch's design that is outside of the mosque norm is the Sacred Ground Plaza, fronting the area where the pulverized aircraft and bodies of Flight 93 are entombed. Many mosques are memorial mosques, however, so this would be a typical mosque adjunct. Neither does Murdoch neglect Islamic symbolism in his plaza design. One key Islamic symbol is black stone. Here is a photograph of the *Kaaba* stone, built into the corner of the *Kaaba* that Muslims face for prayer:

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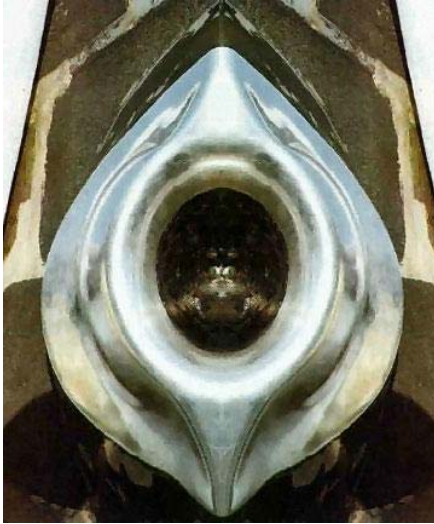


Figure 57. The *Kaaba* stone, affixed to a corner of the *Kaaba*, is thought to be a black meteorite. (The surprising symmetry of this photo is a product of photoshopping. The original had a pilgrim reaching in from one side of the picture so the travel agency toursaudi Arabia.com reflected the side that was entirely visible in order to create a facsimile of the whole. Photo courtesy of toursaudi Arabia.com.)

Is it coincidence that, except for the Memorial Wall, the entire Memorial Plaza is built out of black stone?



Figure 58. Black stone at Sacred Ground. A possible reference to Islam.

The second non-typical element in Murdoch's design is the lower section of memorial wall, containing the forty glass blocks inscribed with the names of our murdered heroes. It would certainly be unusual for a mosque to include a memorial to non-Muslims. This wall, however, can be considered integral to the *jihadist*-memorializing part of the mosque design by exclusion.

The terrorist-memorializing blocks are set into the upper section of memorial wall, which is located in the position of the star on the

Islamic crescent-and-star flag. Thus symbolically, the terrorists are placed in the Islamic heavens, while the vanquished infidels are memorialized further down the flight path, symbolizing their exclusion from heaven. Addendum Four will discuss how the full geometric resolution of Murdoch's design seems to point to a "*jihadist heaven*" interpretation. Here we see the importance of such a resolution. It really would be inappropriate, in terms of mosque design, to include a straightforward memorial to a bunch of infidels. They have to be symbolically excluded, and they are.

Theoretically, this should have been the most difficult requirement of mosque design for Murdoch to meet, but talent creates its own luck. His boldness in proceeding with a crescent and star configuration offered the interpretation of being in the Islamic heavens or out of the Islamic heavens, and from there it was an easy matter to cast the infidels out of heaven.

The Grandest Mosque ever Built

In sum, there is not a single particle of the Crescent/Bowl of Embrace that cannot be readily interpreted either as a typical mosque element, or as a typical mosque adjunct. Several of these mosque elements can only be intentional. It is not possible to build a huge crescent with multiply redundant orientations on Mecca by mistake. Similarly, a year-round-accurate Islamic prayer-time sundial-minaret cannot come about by accident. This suggests that *all* of the mosque elements of Murdoch's design must be intended. Certainly they are destined to be interpreted as if they are intended. How could they not be, when put-together they constitute an astoundingly functional and ambitious mosque design?

This is the Saint Peter's Basilica of mosques, not only capable of accommodating hundreds of thousands of congregants for ablutions, prayer and Friday services, not only soaring with majestic *mihrab*, *minbar*, minaret, façade, gateway and sweeping prayer area/courtyard, but also soaring with gargantuan symbolism: not just a mosque, but a vast Islamic crescent-and-star flag, memorializing the valiant *mujahideen* who almost succeeded in chopping off the head of the Great Satan. What an inspiration it will be to many.

NOTES

Chapter Three Notes

¹ The crescent-tip-line in this graphic was placed so that it sits on top of the most obtruding tips of the crescent, instead of running across outside of them. Either placement yields the same slope tip-line, and the same slope bisector: 53.46° clockwise from north, give or take a tenth of a degree, depending on exact pixel choices. As placed, the superimposed crescent-tip-line goes down 448 pixels and over 332 pixels (or down 112px for every 83px over). Thus the perpendicular bisector (red arrow) goes over 112px for every 83px it goes up. Depending on the magnification of the PDF when the underlying screen shot is taken, the total rise and run in pixels will vary, but the ratio will be very close to 83/112, so long as the end points are located similarly to mine. Doing the arithmetic, these pixel counts imply that the crescent bisector points 53.46° clockwise from north. (Degrees up from east = arctangent $(83/112) = 36.54$.)

² Accuracy of centering is about 99 percent. The wall is within five pixels of being exactly centered on the giant crescent, out of the crescent's 550 pixel span. This is pretty much exact within the pixel resolution of the graphics, but a possible further resolution of the Islamo-fascist precision of Murdoch's design is available, where the upper section of Memorial Wall ends up centered on the giant crescent to the pixel. See Addendum 5 (Jihadist Heaven) at the CrescentOfBetrayal.com website.

³ "Flight 93 national memorial act," Public Law 107-226-September 24th 2002, 116 Stat. 1345, (http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=107_cong_public_laws&docid=f:publ226.107.pdf).

⁴ The rise and run of this exact Mecca tip line are 486 pixels up by 325 pixels over. The bisector points arctangent $(468/325)$ degrees from north (55.22 degrees from north), compared to the true Mecca-direction of 55.19 degrees from north.

⁵ I measure Etaoin's Mecca-line as having a rise of 359pixels per run of 516pixels. $\text{Arctangent}(359/516) = 34.83^\circ$ is the degrees up from east that this line points. Subtract 34.83 from 90 to get that Etaoin's Mecca line is oriented 55.17° clockwise from north. This is an exact match for the great-circle calculation of the direction to Mecca (55.19° from north), within the pixel resolution of Etaoin's graphic. (Given the difficulty in picking just the right pixels to identify the slope of Etaoin's line, the practical accuracy within which the slope can be measured is probably about \pm a tenth of a degree.)

⁶ How exact is the placement of the 44th glass block on the line that connects the lower crescent tip to the end of the outer Entry Portal wall? It depends on whether this line is drawn so that its endpoints sit on the end of the outer wall and on the last red maple at the bottom, or whether it is drawn to go across next to these points, without touching them. In the Crescent design, the 44th glass block actually is placed slightly too far into the crescent to define the exact-Mecca-orientation exactly. (The resulting orientation is about 3/10ths of a degree off Mecca.) But Murdoch fixed this in the Bowl of Embrace redesign so this initial imprecision is moot and can be relegated to the addenda. See addendum 3 (Why the redesign repositions the 44th block) at the CrescentOfBetrayal website.

⁷ The black line has rise and run of 216 px. and 310 px. Degrees from north = $\text{arctangent}(310/216) = 55.13$ which is 6/100ths of a degree steeper than the true Mecca line (55.19). This compares to the Crescent/Bowl's "exact-Mecca-orientation" of 55.22 degrees from north (3/100th flatter than the true Mecca line). Both orientations are

identical to the true Mecca direction, within the accuracy that the pixel resolution can determine.

⁸ Sitemap for Nelson Byrd Woltz Landscape Architects: <<http://www.nelson-byrd.com/sitemap.shtml>>.

⁹ "Shock and Awe," Greg Patterson, *Espresso Pundit*, September 20, 2006. Espresso Pundit does not use permalinks, but he does have archives that can be searched by date, <<http://www.espressopundit.com/>>.

¹⁰ "Report of the National Commission on Terrorist Attacks upon the United States," The 9/11 Commission, 7/22/2004, Chapter 1, p 14, <http://www.9-11commission.gov/report/911Report_Ch1.pdf>. Chapter 5, page 155: "Bin Ladin, Atef, and KSM developed an initial list of targets. These included the White House, the U.S. Capitol, the Pentagon, and the World Trade Center. According to KSM, Bin Ladin wanted to destroy the White House and the Pentagon, KSM wanted to strike the World Trade Center, and all of them wanted to hit the Capitol. No one else was involved in the initial selection of targets."

Chapter Four Notes

¹ These definitions are from "The Determination of *Salat* Times," by Dr. Monzur Ahmed <http://www.ummah.net/astronomy/saltime/>. The "height, plus noon-shadow" definition of shadow length for afternoon prayers is according to the *Shafi* school of Islamic jurisprudence. The Hanafi school has afternoon prayer-time beginning when an object's shadow is twice its height, plus the length of its noon shadow.

² Giesen's applet will calculate the length and direction of the shadow cast by any gnomon, at any time of the day, at any point on the earth. Just plug in latitude and longitude and gnomon shape. Available at: <<http://www.jgiesen.de/sunshadow/index.htm>>.

Chapter Five Notes

¹ Omeima Khidir, "Bridging between the Contemporary and the Vernacular Architecture," Master of Architecture thesis, Virginia Polytechnic, 1998, p. 46-7. Quote is from Chapter 14, available at: <<http://scholar.lib.vt.edu/theses/available/etd-050599-103655/unrestricted/ch14.pdf>>. Front page at: <<http://scholar.lib.vt.edu/theses/available/etd-050599-103655/>>.

² The *sharia* law term for things that the religion deems unclean, like menstrual blood is *najis*. According to Verse 9:28 above, infidels are classified as *najis*.

³ Khidir, "Bridging between the Contemporary and the Vernacular Architecture," *op cit*.

⁴ An online MIT OpenCourse on Islamic architecture shows a picture of Iran's Friday Mosque at Isfahan (a large open air prayer area surrounded by four *iwans*, the largest on the *qibla* wall) and captions it: *Mosque in which the prayer hall is an iwan, or more, up to four iwans, surrounding a courtyard. It was the most popular type in the medieval period, and remained dominant in Iran.* (<<http://ocw.mit.edu/OcwWeb/Architecture/4-614Religious-Architecture-and-Islamic-CulturesFall2002/LectureNotes/detail/vocab-islam.htm#islam8>>.)

⁵ From the essay, "*Al-Madinah Al-Munawwara: the city of the Prophet*," extracted from the book by the same title, published by the Saudi Arabia, Information Office, The Royal Embassy of Saudi Arabia. The essay is available online at:

<http://www.riyadhksa.gov.sa/En/Islam/Homepage/Al-Madinah-Al-Munawwarah--The-City-o.doc_cvt.asp>.

⁶ “Full text: ‘Al-Qaeda’ Madrid claim,” BBC News, March 14, 2004,

<<http://news.bbc.co.uk/1/hi/world/europe/3509556.stm>>.

⁷ For a compendium of “we love death” citations and background, see “Dealing in death,” by Steven Stalinsky, *National Review*, May 24, 2004,

<<http://www.nationalreview.com/comment/stalinsky200405240846.asp>>.

A prominent British death-cultist is Finsbury Park *Imam* Abu Hamza al-Masri, who explains: “What unites all of these operations is their love of death for the sake of Allah, their burning desire to meet Allah.” MEMRI has al-Masri’s full death-cult sermon translated: “Sheikh Abu Hamza Al-Masri Praises The ‘Love Of Death For The Sake Of Allah’ In A Friday Sermon,” April 23, 2004,

<<http://www.memritv.org/Transcript.asp?P1=193>>.

⁸ Smallish: “Almost a quarter of British Muslims say the 7/7 bombings can be justified because of the government’s support for the war on terror,” found a poll conducted by England’s Channel 4 Dispatches. See the report by Scotsman News: “7/7 bombings ‘justified’ say a quarter of British Muslims,” August 7, 2006, <<http://news.scotsman.com/uk.cfm?id=1145782006>>. A *Daily Telegraph* poll a year earlier found 6 percent of Muslims in Britain believing the 7/7 bombings were fully justified, 24 percent sympathizing with the feelings and motives of the bombers, and 32 percent believing that “Western society is decadent and immoral and Muslims should seek to bring it to an end.” (“One in four Muslims sympathizes with motives of terrorists,” Anthony King, *The Daily Telegraph*, July 23, 2005, <<http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2005/07/23/npoll23.xml&page=1>>.) In many Muslim-majority countries, similar “smallish” minorities of Muslims favor violent *jihad*. An October 2006 poll from Indonesia, for instance, reported that 10 percent of the Muslims in 85 percent Muslim Indonesia (18.7 million people), approve the Bali bombings. (“One in ten Indonesia Muslims back violent *jihad*: poll,” Reuters, September 15, 2006,

<<http://today.reuters.co.uk/news/CrisesArticle.aspx?storyId=JAK144283&WTmodLoc=World-R5-Alertnet-5>>.) Blogger Ice Viking has been keeping an updated compilation of Muslim poll results. See “Compilation of links to all of my posts regarding polls of Muslims,” *Ice Viking*, September 31, 2006,

<<http://icevikings.blogspot.com/2006/10/compilation-of-and-links-to-all-of-my.html>>.

⁹ Arch-net’s “digital library” includes this information in its “Prophet’s Mosque” item, available at: <http://archnet.org/library/sites/one-site.tcl?site_id=10061>.

¹⁰ See answeringIslam.org’s page on ablution rituals: “Ablutions,” <<http://answering-islam.org.uk/Index/A/ablutions.html>>.

¹¹ Citations for the great-circle vs. rhumb-line debate are included in Addendum 9, available at CrescentOfBetrayal.com.