
II. High Wisdom of Egypt

The present issues from the past, and the future from the present. Everything is made one by this continuity. Time is like a circle, where all the points are so linked that one cannot say where it begins or ends, for all points precede and follow one another for ever.

- Corpus Hermeticum

Know thyself as the pride of His creation, the link uniting divinity and matter; behold a part of God Himself within thee; remember thine own dignity nor dare descend to evil or meanness.

- Akhenaten

There is a sacred science, and for thousands of years countless inquisitive people have sought in vain to penetrate its "secrets." It is as if they attempted to dig a hole in the sea with an ax. The tool must be of the same nature as the objective to be worked upon. Spirit is found only with spirit, and esoterism is the spiritual aspect of the world, inaccessible to cerebral intelligence. Those who profess to reveal the esoterism of such teachings are charlatans.

- R.A. Schwaller de Lubicz

Egyptian civilization was not a development,
it was a legacy.

- John Anthony West

Sacred Science

Unanimously, the greatest minds of history have always considered Egypt to be the source of the greatest knowledge on Earth. The recorded documents, technology, and living traditions that were present in the library at Alexandria constitute a body of information so invaluable and far reaching, that there has never since been a collection that could even begin to compare. As many scientific breakthroughs as we may make, we will never be able to guess what data they had observed for centuries, or what they would have said about themselves.

Traveling to Egypt was the crowning achievement for men like Alexander the Great, the Greek statesmen Solon (arguably, the inventor of democracy) and Napoleon Bonaparte. There is no debate regarding the fact that Egypt was equated with knowledge of the highest degree fathomable.

The earliest accounts of Egypt were not direct contacts with the actual civilization in its prime. As stated above, the peak of Egyptian culture actually occurred at a period thought to be the earliest era of its existence, and this will be demonstrated shortly. Then, slowly but surely, it's secrets were lost. One of the earliest accounts of Egypt comes to us from Herodotus who traveled there around 454 BC. Even then, those who showed him the monuments were more like spectators themselves, marveling at what the past had created while generally in the dark as to how it was done.

Therefore, much or all of the clues we have about Egypt come from interpretations of what they left behind – structures, hieroglyphs, paintings, relieves, sculptures and

stories. The way these are interpreted can vary greatly from observer to observer. That is why Egypt is still shrouded in mystery.

Rene A. Schwaller de Lubicz (1887 – 1961) was a pioneer in recognizing and displaying the genius of the Egyptians. He was a mathematician, astrologer and alchemist, and therefore saw the whole of Egypt not as some prehistoric society just crawling out of caves and learning how to farm, but as an enormously complex puzzle of symbolic information that would require an illuminated mind to solve. His research helped to restore honor to the ancient Egyptians by outrightly showing evidence of their high knowledge and brilliant encryption methods. He insisted that Egypt be studied from a symbolic point of view, one heavily based on the use of number and geometry. For this he has been called the founder of the 'Symbolist School' of Egyptology.

Of course he was not the first to notice that Egypt's constructions were brilliantly fashioned, and that their architecture far exceeded our own capabilities, but he showed in detail how far their knowledge of proportion, harmony, geometry, biology, astrology, and geodesy (the branch of mathematics dealing with the earth's various measurements) extended. Suddenly, every single stone had a specific purpose, the length of every wall, the number of sculptures in a line, the mass of a pillar, the height of the ceiling – *nothing* was done by accident, and he was intent on proving this.

Schwaller insisted that the hieroglyphs were a completely different kind of language than that of our alphabet. He strongly emphasized the separation of *exoteric* and *esoteric*. Our modern language may be considered as a whole, exoteric. In other words, it is external and focuses on objective reality. In general use, our letters have no inherent meaning, and neither do our words. It is only when we already have an understanding of what the word means that it holds any value to us.

In opposition to this system are the esoteric hieroglyphs. Here we find a system in which a symbol (pictograph, or glyph) can evoke a specific meaning based on an image or idea. This is a system of *principles*. The Egyptian *Neters*, (somewhat mistranslated as 'Gods') actually means

principles, or forces within nature, and the hieroglyphs are the *language* of these principles. In fact, my first guide in Egypt, Mohamed Ibrahim, has mentioned, the 't' in neter would be better translated as a 'ch', and so the pronunciation of the word is actually near identical to 'NATURE', and most certainly the origin of the modern term.

If we find in hieroglyphic writing, a symbol representing a cat, the image that arises within us is that of the principle of a cat. It directly corresponds to the mental form of 'Cat-ness' – or the qualities of this existence. Therefore, the image of a cat refers to the qualities that make it a cat – its dominant characteristics such as dexterity, balance, cleanliness, and at times, ferocity. Cats have strong wills and walk where they please. They fend off disease by hunting rats. What else does a cat make one think of?

The serpent does not mean simply a snake, but wisdom, spirit or consciousness – for the snake has no arms or legs and thus can evoke the idea of a disconnection from the sense of touch, and therefore, the physical world. A serpent moves like a wave pattern of light or sound, thus it represents waveforms of energy and transmutation. A serpent on the forehead of a sculpture (the *Uraeus*), therefore, means that a person had attained a higher level of consciousness, separate from the purely physical. Because of various associations, serpents take on countless other meanings as well, both in Egypt and beyond.

The scarab does not simply mean 'dung beetle', but rather, eternity and cyclical regeneration, as it carries a spherical ball of dung, which fertilizes its own eggs. It is therefore born of its own waste – a complete, sustainable existence similar to the phoenix, or the snake that eats its own tail; the *ouroboros*. The concept of immortality and eternity is thus represented in the scarab's activities. When seen from above, the three plates on its back resemble the three sutured plates of the human skull, also when viewed from above.

The imagery often holds strong visual riddles of this type worked into it, alongside the purely metaphysical or mystical meanings. This is called *steganography*, which is a theme across this entire somewhat-chronological exploration of the human race, even to modern times. Oxford defines it as

“the practice of concealing messages or information within other nonsecret text or data”, originating from the Greek steganos (covered) and the English -graphy, essentially meaning, 'the study of what is covered up'.

Steganography means hiding secret symbolism in such a way that only those who know it is hidden there will see it, and all those 'profane ones', who are non-initiates, will never notice it at all. The more inconspicuous, the better. It is a riddle or a code that no one but the intended audience would ever solve, because they would not even know that it was there. How could one solve a riddle, if they did not know there was a riddle to be solved?

To think in the symbolic mindset is to recognize that the outward object is an effect of the inward quality of it. *The object is an emanation of the principle.*

Consider the structure of a political cartoon. If we don't know that a donkey means a democrat, or \$ means money, or a bomb means war, then the illustration will convey no meaning to us at all. When we have this understanding, then all the pieces come together to form a comprehensive whole and a specific meaning comes forth. The phrase, a picture is worth a thousand words, certainly applies. To convey the meaning using only words, it would be much more complicated than with a simple illustration, and many times, it would be impossible to embody the exact message.

Schwaller, as well as all those others who interpret Egypt from the *symbolist* point of view (very few), has made a point of recognizing that we today are reading the 'political cartoons' with no idea as to what the donkey and the bomb are actually referring to. To truly understand Khemit (meaning 'The Black [land]' - the Native Egyptian [or *Khemetic*] name for the Nile and its delta), one must look at the hidden meanings, which arise in the wellsprings of our consciousness when we observe the symbolic language. In Schwaller's words, “the symbol is the most perfect means for esoteric transmission.”

To be clear, this system was not only used in the Hieroglyphic language, but actually extended throughout the entirety of Egyptian culture – in temple architecture, relief, paintings, sculptures and in all other forms of expression.

Schwaller made the important distinction that the temples of Egypt were not simply places of worship and teaching, but *they were the lessons themselves*. Great wisdom was embodied in such buildings and to the initiate, these lessons could be understood from the temples as easily as we today could read a book. In this way, they serve as immortal teachers, and each one taught a different lesson. Each was dedicated to a different Neter, or principle, and so each was a chapter in the 'book' that was the lifelong object of study for the initiate.

The most amazing aspect of the temples is that they employ this symbolic language to deliver a very forceful and clear message to us today. It is as if they were built with the intention of sending their knowledge to *us* - the far removed future generations of humanity. This medium is a bridge between the past and future and that seems to be the primary reason it was utilized. This information was so sacred and important that they went to great lengths to immortalize it within indestructible monuments. The message has reached us now and we would be wise to interpret it with great care.

Among the more poignant statements made in these lessons, is that all arts should be studied as one. Within temple building we find many disciplines embodied as a single work. The object in focus was both the macrocosmic and microcosmic universe. The temples also demonstrate the study of consciousness itself, how it may be shifted and transformed, as well as how natural harmonies can be constructed to call forth such effects. This art also surfaced in the renaissance with the resurgence of sacred architecture by the cathedral builders of Europe, but none could have equaled the perfection established by Khemit.

All the arts and architecture of Egypt embodied the Seven Hermetic Principles, each of which, in varying ways, expresses perfect balance. Everything in Egypt expresses perfect balance, because the core theme of all the temples and the religion tied to them, is to find perfect balance in all things. It is to embody within ourselves, the qualities of all the Neters, so that all aspects of the divine cosmos are present within ourselves. Long before Solomon's time, was a deep appreciation of the twin pillars, or the primary duality which gives rise to all lesser distortions and divisions.

So the balance of all these forces, and of the primary duality at their roots, was known as the 'Return to Source', or the 'Law of One'. This duality, suspended below Unity, is reflected in the later symbolism of the Holy Trinity. In it's purest sense, it relates to the *prima materia*, and the *Light* or the *Word*, referenced in many of the creation myths. It means the balanced story of what quantum science calls the *wave* and the *particle*, or matter and energy. It is the manifest form, balanced by it's own conceptual form, or 'nonexistent potential' form. This early 'quantum philosophy' is found not only in Egypt, but is also reflected in the Hindu days and nights of Brahma, and elsewhere throughout the world. Yet in Egypt, the concept of balance is simply everywhere; *perfect* balance.

This balance of duality, in the Hermetic texts, refers to all opposites at once, and it recognizes a higher plane of consciousness in which all these forces function together, in order to maintain existence as we know it. They are all trying to balance one another. Yet at the roots of all these aspects of creation, is the duality, which is all dualities. It is water and fire, cold and heat, male and female, dry and wet, sun and moon, night and day, earth and sky, man and universe, gravity and levity, exoteric and esoteric, microcosm and macrocosm, left brain and right brain, mercy and might, thought and emotion, yin and yang, fear and love.

The Hermetic axiom, one of the oldest phrases known to us, is quite familiar to you already:

'As Above, So Below.
As Within, So Without.'

So balance, between the two hemispheres of the brain was the aim of the initiate – to be centered between these two forces. Only then would the Third Eye open. The Eye of Horus and the Eye of Ra, known as the left and right eye, are merely depictions of the pineal gland, pituitary, thalamus and complete third eye structure, as seen from the left or right hemisphere of the brain. Thus, the Twin Pillars are within us, and to truly become microcosms of the divine blueprint, we must recognize, appreciate and internalize all the eternal forces and characteristics of creation. We must attune our will

to that of Nature, which is only to promote, encourage and aid in the growth of life, beauty and experience.

It was understood that vibration is the key to everything. It is vibrating energy that calls forth a reaction to a heart wrenching concerto, a beautiful painting or a breathtaking view from the high peak of a mountain. All these wonders enter into our minds by way of vibration, either of sound, light, or other waves, and the construction of such wonderful temples as are found in Egypt, demonstrate the same influence. The stones themselves, and the shapes they have been formed into, resonate with a person's consciousness, even if subliminally, in order to lift them into a higher state of being.

The Temple of Man

Primarily, Schwaller worked with the Temple of Luxor, where he lived for over 15 years and developed the conclusion that this temple was built in the likeness of the human body. His primary work was presented in the book *The Temple of Man*, condensing all his years of research into a massive body of mathematics and interpretations thereof. With just one picture, however, we can gain a great deal of understanding into his suggestion – the human skeleton laid over the ground plan of Luxor. It is accurate to say the Temple of Man rather than 'human', as Luxor is clearly speaking of the male form, whereas other temples have been suggested as the

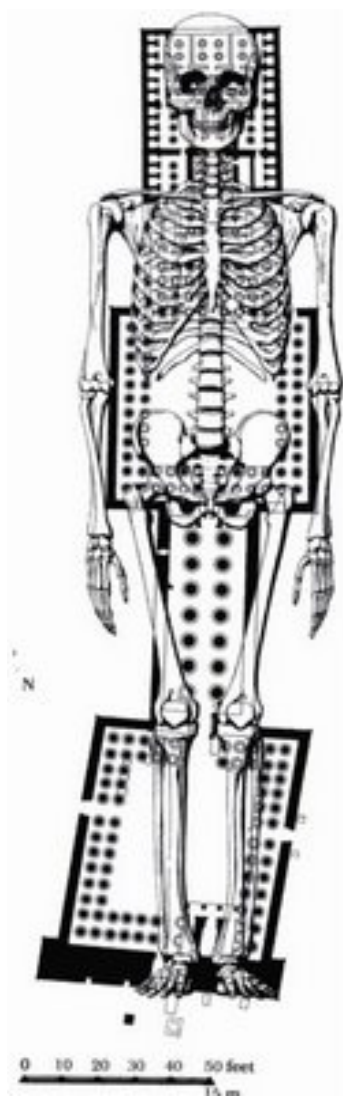


Illustration 1: From *The Temple of Man*, R. A. Schwaller de Lubicz

'Temple of Woman'; perhaps the Temple of Isis at Philae, or even Karnak itself, in a certain sense, which is connected directly to Luxor by a long causeway lined with Sphinxes. Though in general, Karnak is most associated with a netjer that is somewhat female in energy, dealing with birth and growth. It is the Temple of Phi, as I will explain soon enough.

Luxor appears to have been built over a period of five centuries, slowly completing a plan that was likely set at the beginning. Schwaller's fifteen years on site gave him plenty of time to measure everything he possibly could, and calculate the relationships of all these measurements.

He had discovered the key that was to revive the meaning of Luxor, and this was not simply man, but the correspondence of man to the temple. For instance in the Hermetic tradition, the organs of the body all correlate to specific functions, planets, metals and astrological concepts. Within the temple, we find lessons in each chamber that relate to the principles representing that part of the body.



Illustration 2: Early depiction of human anatomy corresponding to zodiacal signs. (Artist unknown)

Moreover, the temple illustrated the *perfected* human being. The Pharaoh was the highest form of man; that which has reached a divine form. This is why the Pharaoh was often considered part God. But the temple also speaks of the unity of man and the universe, describing the microcosm and the macrocosm as the same form. The Egyptians saw the universe as indivisible from man, realizing that both were governed by the

same natural principles, and in a manner of speaking, shared the same form. The Neters were described as very real and active forces that balanced and guided the progress of the divine human-cosmos.

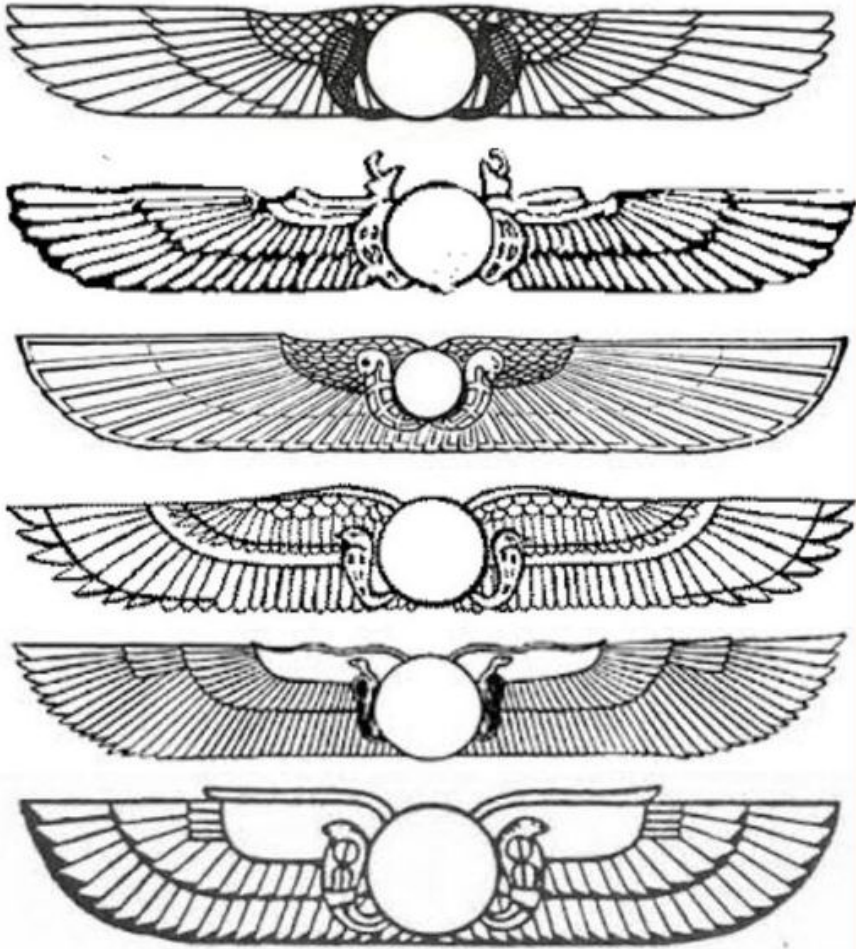


Illustration 3: Ur Uatchti (artist unknown)

The entryway of the temple reveals in itself a great deal. Two huge pylons represent the dual nature within man, and the balanced imagery symbolizes the two hemispheres of the brain. In the center is a gate designed perfectly to Pi and Phi proportions. Above the door is carved the winged solar disc with dual cobras, also known as the *Ur Uatchti*. This emblem represents eternal, liberated consciousness of the ascended soul, the pineal gland, and countless other meanings

as well. Generally, it marked the lintels on the entryway to all of the 'initiation temples', so in it's most basic and essential meaning, it generally implied ascended consciousness.

However, the side by side presentation of scaled serpent, along with feathered wings, holds very deep meaning. It is the very mystery that Carl Jung devoted his life to understanding, and is related to what I have called the 'Spectrum of Consciousness'. Jung's *Psychology and Alchemy* presents these symbols thoughtfully. The juxtaposition of scales and feathers is a theme present across the globe, across all ages, always connected to the Mystery Schools, and it always represents the spectrum of human consciousness. These are the two doors through which a soul endowed with consciousness might leave this realm. The Bird and the Serpent represent higher and lower dimensions, or densities. Unless we remain in this, the *third density*, we will be either ascending or descending out of this 'layer' of reality, into one of higher density or else one of lower density.

This imagery will be addressed in further detail throughout this book, but we must at least note here, that this was the goal of the whole Khemetic religion – to help humanity as a whole ascend to a higher state of being, or reality; one which, in the modern world, we might call Angelic or Divine. Yet it also required knowledge of the lower densities; of the Earth and the lower elements, and serpents were often used to indicate this underworld, which was not considered evil, but more deeply polarized towards the physical, objective and material, rather than the spiritual.

All of this overall intention of attempting, through living in purity, to access the 'Divine Consciousness', or Divine Realm; all of this core philosophy of the Hermetic teachings, and *so much more*, was beautifully encased within this simple symbol, which was viewed by the initiate every single day at the temples like Luxor.

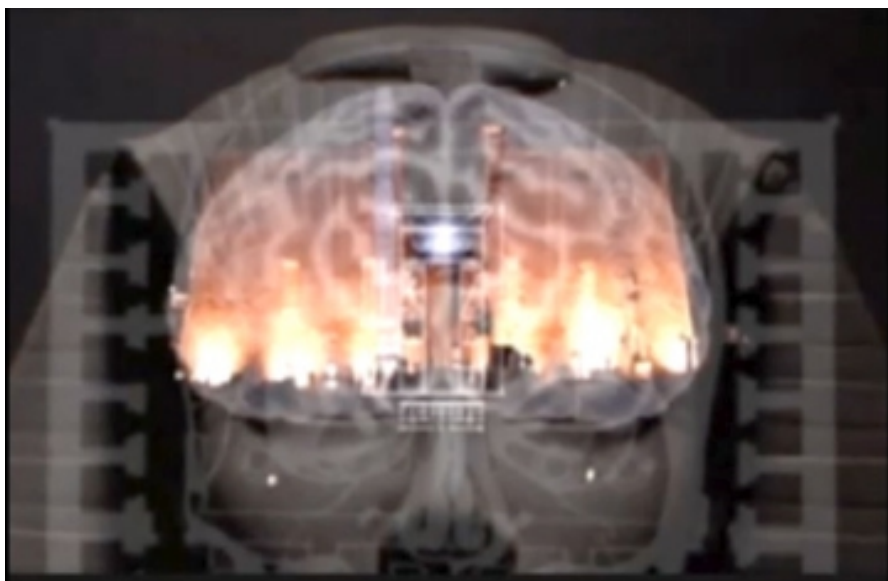


Illustration 4: From John Anthony West's Magical Egypt series, an overlay shows balance of brain hemispheres, pylons of Luxor Temple's entrance and ground plan of the 'head' of the temple.

Upon entering, one would find the 'Hall of Marches'. In this chamber, which corresponds to the feet and lower legs of the body, can be found eighteen giant statues of men with their left legs identically extended forward. Within Egyptian symbolism, this is used to denote the first step taken toward a destination. Even in the modern Masonic tradition, the first step taken in a forward procession is always taken with the left leg. The angle at which the leg extends also matches the angle at which the chamber is skewed from the rest of the temple when viewed from above. This is embodying the principle of an initial motion – evoking the idea that the entire temple is taking this very same step forward. Just as the first moment of the big bang or the first appearance of life on earth, this chamber speaks of the concept of *genesis* – that which sets the whole into motion.



Illustration 5: Hall of Marches, Photo: Trevor Grassi

At the doorway into the second chamber, we find another clear, aesthetic technique to establish the human form as the key to the temple. As one moves through the temple, or up through the body, they can notice that the stones which the relieves are carved into, each have specific heights. Therefore, the joints between them land at different levels relative to the figures carved onto their surface. At the knee level, the joint clearly lines up to the knees of the characters inscribed on it. This correspondence can also be found at the base of the feet, the ankles, the hips, the shoulders and so on. (Illustration 12)

It acts as just one more mark of evidence that the human symbolism was absolutely intentional and it also functions similar to a 'you are here' marker that we might find on a modern map, reminding the viewer of what section of the temple (or body) they are in.

Moving onward, we enter the chamber of the thighs, which is elaborately ornamented with images of feasts and celebrations. These scenes illustrate offerings given to the Neters, and such offerings represent the sustenance that feeds

the entire machinery of the cosmos. In the human body it corresponds to the femur, the largest bone and that which produces the majority of blood cells within its marrow, sustaining the body. This correlation demonstrates the sustenance that feeds the initial motion taken in the first chamber by the first step

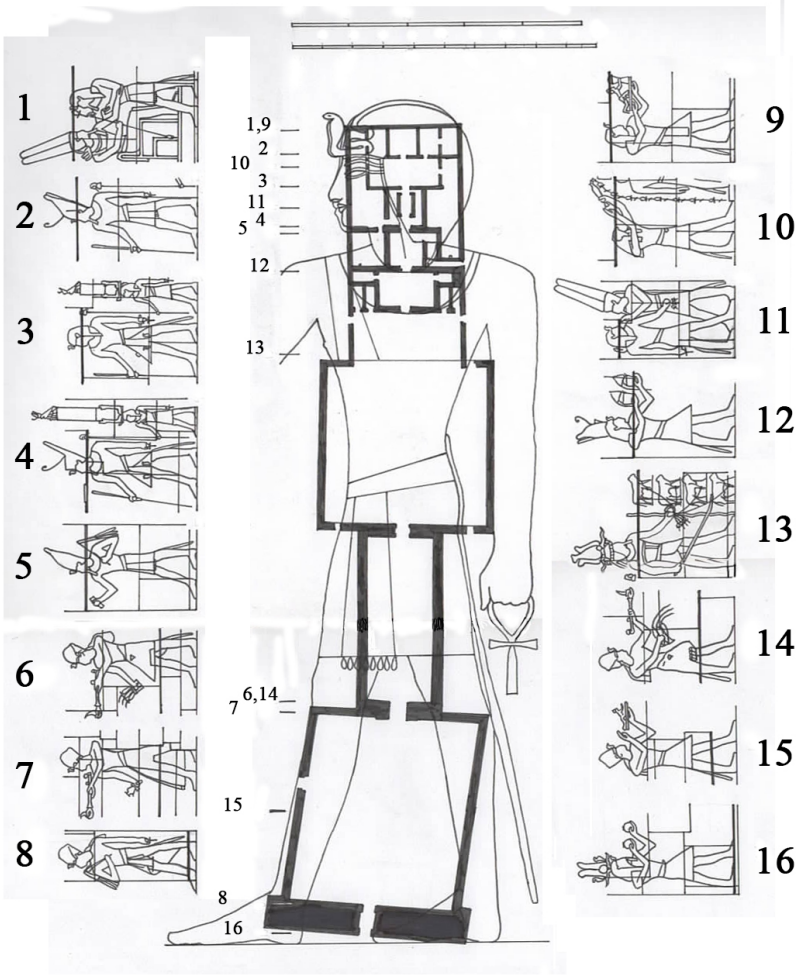


Illustration 6: My own reproduction of Schwaller's image, showing seams between stones that connect location in the body, to location in the temple. The temple's skewed portion can also be seen here, to mimic the forward motion of the step taken by the statues in the Hall of Marches.

The next chamber is centered on the navel and belly. Schwaller was convinced that within this chamber would be

found symbolism related to the umbilical, and as this is the last connection to the mother's energy, something related to birth. If the references to such topics were not found corresponding to the area of the navel, serious doubts would fall onto Schwaller's research, but when hieroglyphs near the ceiling were interpreted, the message was to the effect of "Here the King is born. Here life begins." His theory being right on target, turned many skeptics to believers.

In the next chamber lies a hall of many pillars, each having carved on their bases the various phases of the moon. The moon, in Egypt, was associated with the lungs, as the wavelike pattern of inhalation and exhalation seemed to mimic the rising and lowering of the tides; the rise and fall of the Nile. The moon, working with the principle of the pull of gravity, was balanced by the Sun radiating outwards. For this reason the sun was equated with the heart, pumping the blood out through the body. In the small chamber located in the upper part of the hall of pillars, the early Christians had violated what was likely the solar-altar and turned it into a place of Christian worship. It was a common practice for the holy centers of Egyptian temples to be replaced by invading theologies, and the heart of this temple was clearly such a holy place. Therefore if a solar-heart shrine was once positioned there, it is no longer.

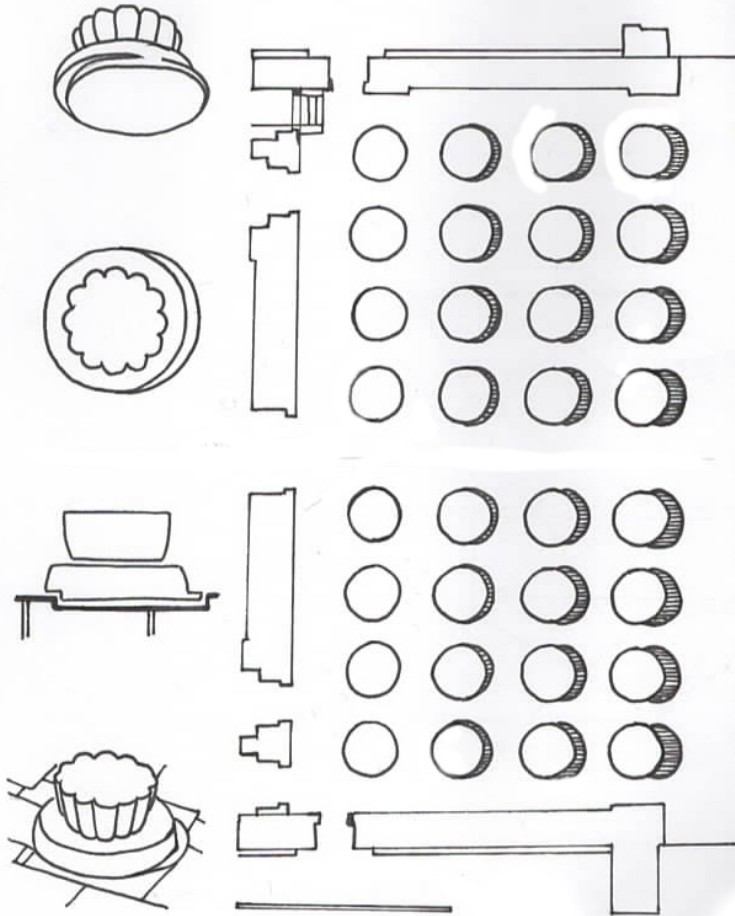


Illustration 7: My own reproduction of Schwaller's demonstration of moon phases carved into bases of the pillars representing the lungs.

Above this are the throat and head area. In the region of the optic center stand 12 columns, symbolizing 12 hours of day and of night. Interestingly, the optic nerve is made up of twelve bundles of nerves. Just above, we find the seat of the pineal gland. This small chamber is centered around the gland's position in the brain.

All in all, the temple paints a picture of a conscious, living universe and man's place within it. It is a map of the eternal cosmos drawn upon the human form. Man and the

universe are linked together in time, space and form. To study one is to study the other, and to study the Temple of Luxor is to study both.

Such a temple gives a clear example of the ingenious creativity and depth of the Khemetic Masters. However, Luxor is only one of the thousands of mysteries yet to be fully understood within the archaic civilization.

The Great Pyramid

Our journey begins with the Great Pyramid and it will certainly conclude there as well. From this introduction to the masterpiece of all masterpieces, we will spiral back around again, to discover more and more of the secrets of this structure. By the time we have dissected all of history in this deep investigation, we will still be, and perhaps more than ever, wondering how many secrets are yet to be revealed from this single monument. Yet, we shall have an appreciation of how much knowledge is truly encoded within it. It is no tomb, but a teacher, among many other things.

I would argue throughout the course of this work, that everything humanity today needs to learn, is in fact, a lesson that the Great Pyramid teaches. It is a book that tells all, if we know how to read it.

The Great Pyramid is perhaps the single greatest enigma in the world. Of the seven Great Wonders of the Ancient World, it is the only one remaining. Weighing in at an estimated six million tons, the sheer mass is overwhelming to the viewer. The perfectly executed geometry as well, is eerily stunning. The overall effect given by the pyramid is nothing short of chilling. It seems almost out of place on our simple planet. When one contemplates its existence for only a moment, they must acknowledge that the skill of the builders is unequalled in our current world. This realization is uncomfortable because we have been taught all our lives that we are the most sophisticated form of humanity that has ever inhabited the planet. But who today could build such a magnificent structure?

Most people believe that the great pyramid is four sided, yet in truth, it has *eight sides*, not including the base, and

flat top, which would give it ten total faces. Each one of the 'four' sides are bisected down the middle and are actually concave. By an extremely subtle angle, they hint inwards at the middle point of each base edge. This can be seen, but only at dawn and dusk of the equinoxes due to the sun's exact angle in the sky shedding light unequally on the two halves. This is no accident, but an incredibly precise calculation.

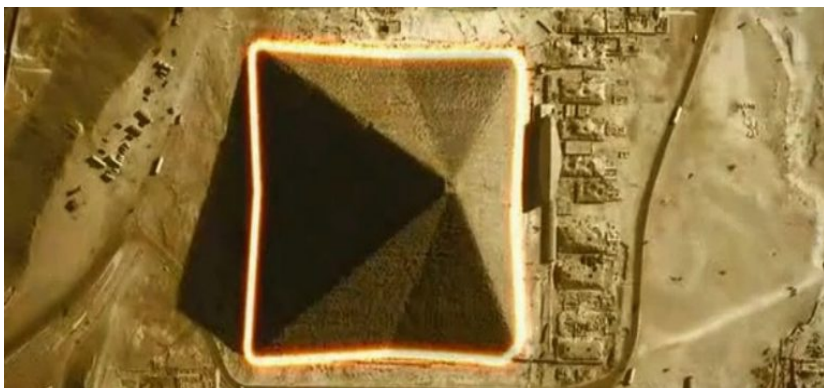


Illustration 8: The Great Pyramid has EIGHT side walls, not FOUR.

Image: Hidden Inca Tours, Brien Foerster

The enormous base sits perfectly level within an inch from corner to corner – far greater precision than is used in today's construction. The massive blocks used are far too heavy for any modern crane (or any other modern device) to lift, and the manner in which they were cut is equally mysterious, yet they are stacked hundreds of feet high and fit together so perfectly that a razor blade, even today, can not enter into the joints. To date, no one has provided a definitive theory as to how these stones were moved and put in place, though there are clues.

It is interesting to note that perhaps geo-polymers may have been used in the pyramid's construction. This is a fancy word for natural cements that were poured or packed into forms to create blocks. In *Why the Pharaohs built the Pyramids with Fake Stones*, Joseph Davidovits argues that even today, 'stones' that are seemingly identical in density and chemical makeup to some of those used in the Great Pyramid, can be manufactured from sand and a few other locally-available ingredients using a simple process. In fact, he has demonstrated this quite effectively on video. If such stones

could be 'man-made', and could fill the role needed by the structure, then perhaps this technique was used, at least for certain parts. By 'filling the role', I mean to say that the pyramids are machines. Though we may not understand exactly how they work, we can tell that they are energetic devices in some sense. They are laid out much like circuitboards and we can find lines, plains or fields of stone that are meant to be either insulation or conductive – to electricity, but *also* to a certain force that is as yet unknown to most of humanity.

Does this solve the enigma? Not at all. Even if the proper density and chemical composition of 'manufactured stones' could have produced the desired effect in some instances, there are other parts that seem to defy physics. It is also possible that the geopolymer technique was used by later generations trying to mimic the effects produced by the great works of Pre-Dynastic times. However, within the pyramids, there is certainly evidence of far more unthinkable methods being utilized. Certainly, for instance, the limestone casing blocks were not formed in this way. Only rudimentary sandstone has arguably been reproduced, which may have been 'filler stone' at best. There are *many* types of stone used in the pyramids, in the *plateau's patio itself* and in the Sphinx and Valley Temples nearby.



Illustration 9: Example of the stones making up the Giza Plateau itself. TG

(patio stones) and witness three or more layers deep of various types of stone, making one wonder if they are literally on a constructed mountain. How deep does this machinery extend into the earth, we might wonder? What else might be hidden below it?

It is not well understood, except by those who have visited the pyramids firsthand, that in fact, *the Giza Plateau itself is constructed of stone*. It is not bedrock carved smooth to make a platform for the pyramids, but multiple layers of massive stones that descend 6-8 feet per layer, on average, and again, are locked together so tightly that a needle can not enter the seam. This platform is *immense*. There are places where one can find cross sections of this constructed motherboard

Graveyard of Ships

Another curiosity of the plateau is why this motherboard-patio has throughout it, several pits which once contained massive ships. One of these has only recently been moved from its original location immediately beside the center pyramid.. A giant building was constructed over the pit and the ship itself was suspended within this 'museum' – only a few feet away from the pyramid itself. It has now been moved to the Grand Egyptian Museum, which is, as I write, in construction.

Though scholars have denied that such ships ever saw the ocean, remnants of marine biology on their hulls tell a

different tale, including evidence of corrals that do not grow near Egypt. We are often told that these were purely ceremonial and symbolic, rather than functional. Some Egyptologists may admit that they were used by the pharaohs when they travelled from temple to temple. The most bold concede that they also navigated the Mediterranean, yet there is no reason to assume they did not sail across the whole world.

Khufu's ship is constructed brilliantly to allow the ropes to expand in the gaps between the planks of Lebanon cedar, and form a watertight seal. The cedars of Lebanon were very sacred to the Egyptians. They were also very strong and obviously, they imply commerce with Lebanon, and therefore, Mediterranean Sea navigation. When visiting Alexandria, a local Egyptian told me that they refer to the Mediterranean as the White Sea. Though I do not know how old this descriptive title is, it would seem to balance nicely the name Khemit; the Black Land.



Illustration 10: Empty 'boat grave' in Giza Plateau. TG
Such ships could arguably have travelled to America or Australia with ease. It is odd that they decided to bury the ships in the sand pits of the plateau, within 'boat graves'. It is almost as if they knew that we would forget about any ancient ages of exploration and would need evidence of such ships. The sand preserved the wooden structure beautifully and the ship *did* survive to our day, with strong implications. Khufu's boat is

considered potentially 'the oldest organic antiquity' in the world.

A reproduction of this ancient style of ship was built by Hamdi Lahma & Brothers shipyard in Rashid (Rosetta). Aside from some electrical bandsaws, the ship was created entirely with hand tools which, aside from being iron rather than copper, would have been available over 4,000 years ago. It was based on ancient designs, instructions and detailed images and was called Min of the Desert.



Illustration 11: Khufu's boat, displayed in the museum roughly fifty feet away from the pyramid. TG

In an article titled *From River to Sea: Evidence for Ancient Egyptian Seafaring Ships*, Dr. Cheryl Ward writes, “*MIN OF THE DESERT* demonstrates that Egyptians were fully capable of long-distance sea voyages in ships relying on technology developed along the Nile. For its design and internal structure, Min relies first upon archaeological data drawn from the Gawasis timbers, and only secondarily upon contemporary rivercraft techniques. The combination of thick planks shaped to interlock with one another along their edges and deep, unpegged mortise-and-tenon joints remained structurally sound. The ship outperformed expectations in terms of sailing and seakeeping, actively demonstrating that a rigging plan copied directly from the Hatshepsut Punt reliefs and the ship's uniquely Egyptian construction were efficient and effective.

Scholars have underestimated the capabilities of the ancient Egyptians because direct evidence was lacking, but new excavations in the Red Sea demonstrate mastery of technique and practice.”

The Egyptians had advanced fleets of ships and this is demonstrated in Hatshepsut's reliefs and other sources as well. When entering Hatshepsut's temple, my guide pointed out the root of an ancient bush or small tree, still planted in the sandy soil, which he said was not only thousands of years old, but from *Australia*.

Though this is not the only evidence to suggest that the Egyptians traveled to Australia, the questions of ancient sea travel will be explored at length in later chapters, but it is worth noting the ship's presence at Giza, as it represents an important aspect of the Giza Mystery in particular.

As the academics say, the boat did have powerful symbolic relevance, as it was emblematic of the funerary boat that carried the soul of a pharaoh into the afterlife. If successful, the pharaoh hoped to join Ra on his 'Boat of Millions of Years', and traverse the skies on this divine craft, so it represents a 'heavenly boat' or ship. It may even have been used in processions, traveling over land. None of this, however, implies that it was not also fully functioning and ocean equipped, and certainly, there were countless others like it.

There are also many other pits or shafts that descend deep into the bedrock for unknown reasons.



Illustration 12: One of the many unexcavated shafts descending down into the Giza underground. TG

It is shocking to see, when visiting Giza, how many of these shafts descend downward, yet are filled in with sand. How hard could it be to excavate these passageways and find where they lead? This is one of many clues that begin to inform us that perhaps Egyptian authorities do not want us to see what is below Giza. Countless iron gates over entrances into the bedrock further imply this, many of which are very close to the Sphinx.

One of the most interesting of these straight downward shafts, which has garnered massive attention in recent years, has been deemed the Osiris Tomb or Osiris shaft, which in itself, seems to have many secrets, yet to be revealed. Richard Gabriel has documented much of this story in an article titled *More Secrets and Questions from within the Osiris Shaft*, in association with the Giza Foundation, and also in his book titled *Echoes from the Chamber*.

It appears that the Giza Plateau and monuments may have been constructed over a long period of time, though the initial plan seems to have been established from the earliest age. At Giza there can be found evidence of many different techniques to quarry, shape, transport or place stones, and these should each be considered as separate mysteries, unless we can explain them all at once. The Master Technology that truly marks a civilization as an heir of the Secret Doctrine, will be addressed later, but there are many lesser technological methods that we can immediately attribute to Egyptians of *some age* between the creation of the plateau and today.

Flinders Petrie was another great luminary who helped to open up the codes of knowledge present at Giza. He was perhaps the first to truly understand and dissect the pyramid as a *machine* rather than a 'tomb'. His shift of approach led him to discover incredible aspects of the pyramid that were often passed over by others. Perhaps most importantly, he measured precisely the various thickness of the courses of stone and found that there was a pattern of sorts. At the base are very large stones and the course above this one uses slightly smaller ones. The course above becomes thinner still and the following one, thinner still. This continues until the 19th course, which is suddenly thicker once again and those

above it gradually diminish in like fashion until the 35th course, which is again, suddenly larger, just as the 44th and so on.

Petrie had discovered a sort of compression wave demonstrated in these thinner and thicker concourses of stone. He noted that many of the thick courses that established a new sort of plateau within the pyramid, tended to fall directly on even twenty-fifths of the pyramid's overall height.

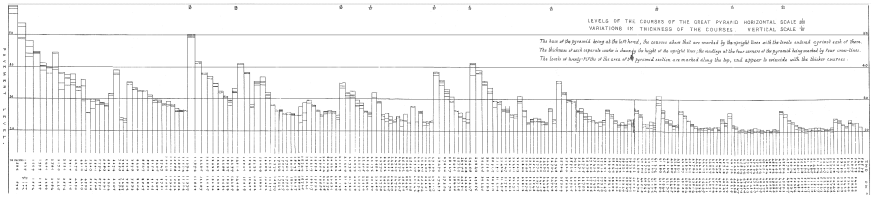


Illustration 13: Petrie's diagram shows the 'compression waves' built into pyramid concourses. The height of each course is shown in sequence.

I suspect these varied thickness may play a role in increasing the capillary action between stones as well. Some have suggested that one of the functions of the pyramid was to serve as a reservoir of water. Though it does not look like most reservoirs, pyramids have often been known to inexplicably *draw water up from deep within the ground*.

Such was the case for Jim Onan, who built a 1/9 scale replica of the Great Pyramid in Illinois, for his family to live in. This was a passion project for Onan, who ran a successful cement company, so he was able to put significant resources into the project. It was built of cement, and coated in a layer of gold. This mimics the Great pyramid's 'filler stones' (insulation) encased with the conductive Limestone casing blocks. During construction, water began to seep up from the ground, as if it was magnetized to the pyramid. Some of his helpers tried drinking this water, and claimed that it cured them of certain ailments, and soon many were interested in drinking this 'miracle water'. By the time the construction was finished, *it was in the middle of a lake, which had not been there before*.

This is a phenomenal story in itself, yet there are many reasons to suspect that water was an important aspect of the function of the pyramid. In fact, one of the main excuses of orthodox historians to explain that nothing much could be

hidden below Giza, is that it must be flooded, not far below the surface. The Nile is very close, so the water table may be high in some places, though water can easily be diverted or directed underground as well.

Even still, it is clear that there are aquifers in the vicinity below, and this is not only a clue to the pyramid's function, but also a significant trait shared by Nikola Tesla's designs for wireless power transmitter/receiver towers, like his famous Wardencliyffe Tower. The aquifers are significant to both, as both seemed to have similar functions. It would seem that Tesla was attempting to recreate the Pyramid in a sense, and studied it in depth. He predicted long before most, that pyramids would be discovered all throughout the world.

In fact, it is very possible that the pyramid could have 'pumped' or 'drawn' like a wick *and* stored, enough water for the vast empire, and perhaps this water was necessary in the pyramid to increase the conductivity of the 'machinery'. Perhaps each of these bands of thick and thin courses were able to 'wick' the water higher and higher towards the apex.

I personally have a suspicion that these 'compressions and expansions' of stone levels play an important role in the directing of energetic currents that spiral up and down the pyramid and that perhaps, they also have a spiritual metaphor hidden within them as well. Perhaps they correspond to the chakras of the human body – the resonant centers that our own kundalini energy rises through in its ascent to the third eye. Though I noticed this connection many years ago, much more has recently come to light. We shall learn more about the chakras of the Great Pyramid when we reach the Renaissance Era, as Leonardo da Vinci also has some interesting things to say on the subject.

The Giza Machine

Chris Dunn, who was greatly inspired by Petrie, has elaborated on this evidence of 'high technology' in his book, *The Giza Power Plant*. He is a pioneer in the work of, not only showing that Giza *is a machine*, but also demonstrating the use of machines in the construction of these marvels. I had the pleasure of touring Egypt with Mohamed Ibrahim, who has

also hosted tours with Chris Dunn and has helped to serve as the 'eyes and ears' on the ground for him, as well as for many other incredible researchers who have all noticed certain 'keys' to Egypt. Ibrahim finds these keys in more and more places, as he travels through the temples constantly as a tour guide, and thus helps to provide more data for more revelations by the 'open minded' research community at large. He pointed out to me much of the evidence at Giza that he and Dunn consider most important. For instance, evidence of high speed tube drills.

We also find evidence of circular saws, presumably with some sort of diamond coating seeing as they have sliced through stones like granite, basalt, quartzite and *diorite* (some of the hardest stones on Earth). Some of these circular saws may have used water as well and by studying the cuts, we can tell that some of the blades must have been up to roughly *fourteen feet in diameter!*



Illustration 14: Evidence of tube drill at Valley Temple, Giza. This was drilled into Rose Granite, which must have been imported from Aswan in Southern Egypt, where all Rose Granite in Egypt originates.

Chris Dunn has carried out a detailed analysis of these 'machining' marks, and can even tell, at least roughly, how fast these saws and drills were likely rotating or gyrating. It is safe to say, they were 'power tools' though it is hard to say if that power was electricity, magnetism or some other force as yet unknown to us, but certainly it was no water wheel turning an axle or slaves turning a crank. It involved high speed, high torque controlled energy. One of the best examples of this is found in a stone box at the Cairo Museum. These boxes are found throughout Egypt, most

notably at the Serapeum of Saqqara, where there are *many*. Do not jump to the conclusion that these were sarcophagi, as they may have had many functions.



The museum piece shown below, is unique, as it shows the process midway through. This box was abandoned after the circular saw went off course. The lids of these boxes were sawn off of their bottoms, ensuring that lid and box are of the same stone. They were likely transported as blocks and shaped near their final resting places. Having found a piece that is broken gives us a very unique glimpse into the process. Obviously, after having broken the lid, this piece was no longer worth the effort. The same can be said for the famous Unfinished Obelisk in the quarry at Aswan; it tells many secrets, all because it cracked and was abandoned mid-

Illustration 15: Stone box at the Cairo Museum shows that a 'circular saw' went off course. TG

process. The Unfinished Obelisk and the true purpose of these boxes will be discussed in later chapters, as for now, we must remain at Giza.

All of this (power tools and precision machining) represents, again, only lesser technologies that pale in comparison to the 'Master Technology' that we are approaching. It almost seems as though the entire history of the study of this monumental plateau has been dedicated to explaining away its mystery in order to feel more comfortable about the fact that it is completely unsolved, in a thousand ways.

The 'best guess' of archaeologists is that these magnificent pyramidal structures were merely tombs, built for Khafre, Khufu and Menkaure, though no mummy has ever been found within. Even when it was first opened in the Ninth Century, no pharaoh was present. Unlike the rest of Egypt's temples and monuments, the pyramid shows no signs of hieroglyphs or any other literal indication of its purpose or architects, so the theory that it was a tomb was a shot in the dark, and simply put, it is entirely untrue.

Not only is this theory lacking in evidence, but to anyone who can recognize the level of genius in these structures, and the extreme intentionality of every detail, anyone claiming they were tombs is unmistakably seen as entirely ignorant of the very foundational meanings of Egypt. All the Pharaohs were entombed in the Valley of the Kings; mummified and left in peace.

We are meant to believe that Khufu ordered the slave labor of hundreds of thousands, just so he could glorify himself? Consider the intentions of the Pharaoh – his primary goal was to ascend in the afterlife, and all the teachings describe what is necessary, in order that one's heart would weigh less than the feather of Ma'at on the Scales of Anubis. This means that rulers must rule wisely and justly. They must respect all life and never take advantage of others or cause harm to them.

Perhaps these ideals were gradually lost over time, but if one truly understands the motivations that guided the Pharaoh's actions, they would understand how ridiculous it is to consider that they may have built such enormous,

conspicuous monuments to be their own tombs. In order to navigate the afterlife, they needed time undisturbed, and so the most prized tomb is the one *least likely to be found*. So where is the logic in saying that Khufu or Khafre would have built the world's greatest monument as the place where they would be buried? It simply makes no sense at all.

This mystery has been approached under the assumption that the builders were primitive and unlearned, and so its many phenomenal attributes are all called coincidences, or attributed to the labors of hundreds of thousands of slaves, yet any pharaoh ordering this, would know inevitably that the action would carry a karmic weight for his own soul. He would be aware that he was digging his own path to Hell, so to speak. If he caused suffering, he would have no chance of ascension.

If we are looking at Giza from this point of view (calling them tombs), we are *blind*. Not only was it an ignorant suggestion when first proposed, but today, it is unforgivable, as so much evidence has now revealed many of the countless, mind-expanding revelations of this monument. The spirit this search should reflect, is one of awe and humility. Inevitably, this search begins with two simple questions – why and how? The true function of the pyramid is yet to be fully explained, but we do have many clues. These clues hint that it probably had several functions.

To begin with, it seems to be a marker of time and in fact it is also a calendar of sorts. It is a time capsule that has physically stored advanced information within its design as if to relay to the future generations that this knowledge was present in the days when it was built, and it's own calendar or prophecy, coded into the ascending corridor, predicts the date at which the time capsule will be opened. As it happens, it is *right now!* To read the pyramid like the temples, we must remember that the language is a spatial one. For this reason, many important messages can be found in its various measurements.

Divine Geometry

In these measures can be found many of the most

important mathematical constants that would be discovered in later ages. Most of these discoveries were made by polymaths of history who studied the Great Pyramid, including Thales, Pythagoras, and many others. So perhaps some of the most advanced mathematics in the world are not only present in the Great Pyramid, *but they likely were reverse engineered from it.* Beyond this, the 'Pyramid Prophecy' encodes the message that it was constructed at the dawn of the last astrological Age of Leo, and was meant to last until the dawn of the Age of Aquarius (right now), when all its remaining secrets would be revealed. This is to say, it was not built only 4,500 years ago, but more like 12,500 years ago, or one half precessional cycle ago.

Clearly, if true, this is a very serious flaw in our history books, and so the evidence and symbolism suggesting this prophecy and verifying this bold claim, will be shown in subsequent chapters, but as we are simply scratching into the surface of this mysterious civilization, let's open up the realm of possibilities, and begin to recognize that many things which the academic Egyptologists claim, who we are meant to think of as 'experts', may be *very wrong*.

If Giza was actually (at least) well over twice as old as we imagine, then so is human civilization as we know it.

Within it are all the sure marks of the most advanced culture known in the history of the planet, including modern times. Presently, we can see some of the examples of the kind of knowledge hidden within the structure itself. For instance, just as in the Temple of Luxor, we find Pi incorporated in the design. The height of the apex multiplied by 2π equals the base perimeter. In this, we see the ability to 'square to circle' just as in Da Vinci's *Vitruvian Man*; a feat not as easy as it may sound, and certainly more difficult without use of the constant Pi. Egyptologists predominantly attribute this 'rectification of the circle' to coincidence, since Pi was apparently not discovered until the Greek Age. However, at this point, it is impossible to deny that the Egyptians were aware of the irrational number, as it is demonstrated countless times throughout Egypt in stone and art.

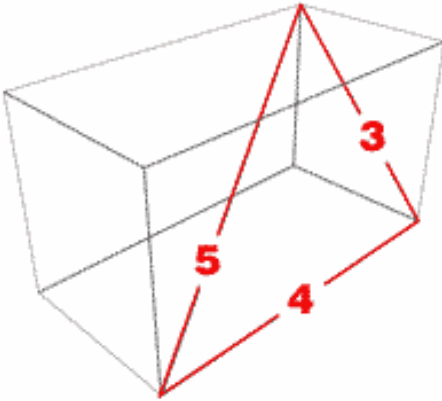


Illustration 16: Pythagorean Triangle demonstrated in the King's Chamber.

Also, in the King's Chamber of the Great Pyramid, we find a perfect 'Pythagorean' triangle. The diagonal across the end wall and the length of the chamber represent the 3 and 4 of a perfect 3-4-5 right triangle.

The pyramid is aligned perfectly to the four cardinal directions, with far greater accuracy than is the norm in our current world.

Understanding that there even *are* four cardinal directions, implies an understanding of the *shape* of the Earth. This knowledge, however, is also clearly exemplified elsewhere.

Robert Edward Grant has shared a truly shocking 'coincidence', noting that the pyramid is located on the longest straight line that one can walk on land without crossing a major body of water, anywhere in the world! *Beyond that, the Great Pyramid bisects this line at the Golden Section; Phi!*

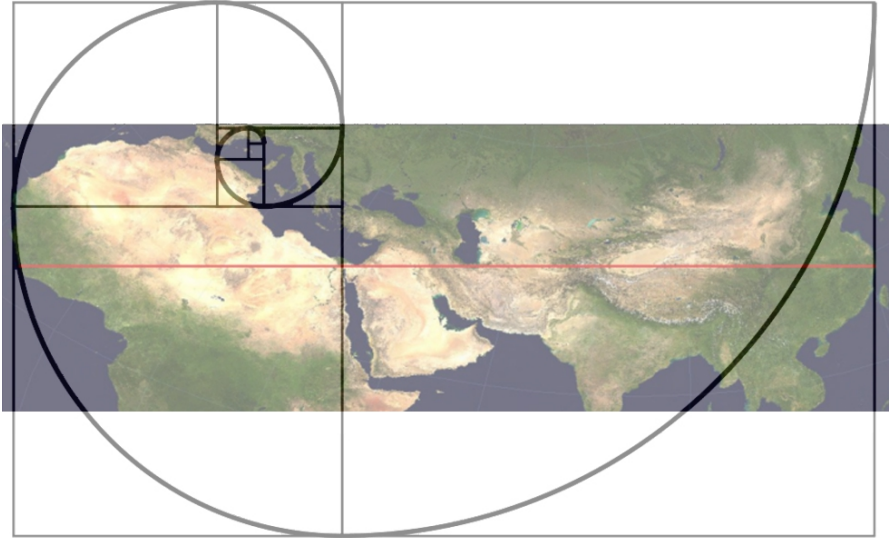


Illustration 17: I've overlaid a Phi spiral on Robert Edward Grant's image to confirm this revelation.

The pyramid sits at, near perfectly, 30° North latitude. At perfectly 30° , it would be exactly one third of the way from the equator to the North Pole. Once again, it is called coincidence.

Yet it is slightly off of this mark, and the slight deviation implies something far more paradigm breaking. In a vacuum, light travels at 299,792,458 meters per second. When we translate this number into into a line of latitude 29.9792458° N we find that it is mere *feet away* from the exact apex of the Great Pyramid.

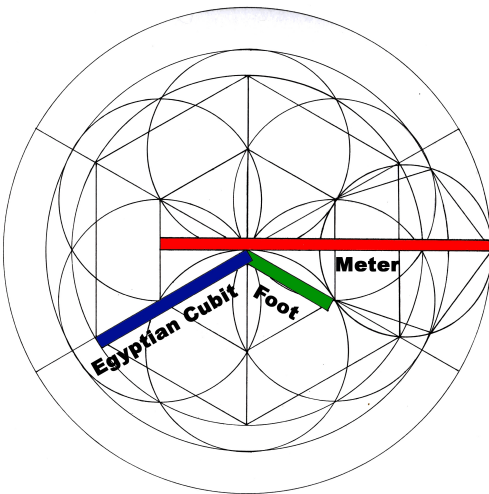
The 'experts' will once again tell us that this could not possibly have been intentional, not only because they could not have known the speed of light, but because the *meter* was only discovered much later. It was not arbitrarily invented, but had to be calculated, as it is an exact measurement of the distance from the equator to the pole, divided by 10,000,000. The French Academy of Sciences is said to have determined this length in 1792 when Pierre Méchain and Jean-Baptiste Delambre were commissioned to survey the distance.

Likewise, the *foot* was a unit of measure dating back to ancient Sumer, but when it became standardized is debatable, as many times, it was simply a reference to one's own foot size, or that

of the average person of their culture, which allows for significant variation. It was not until 1958 that the United States and other nations officially defined the international yard to be .9144 meters. As 1/3 of a yard, this makes a modern foot .3048 meters.

Yet, we are told, the Egyptians used *cubits* as their standard of measure. The Sacred or Royal Cubit (.524 meters) was one of several they held as extremely important, and it is well defined within the Great Pyramid. These lengths are used today in the making of tensor rings, in order to 'tune' lengths of twisted copper wire to certain frequencies; in the case of the sacred cubit, to 144 hertz. Tensor rings were perhaps an ancient form of technology used for healing. The science was rediscovered by a man named Slim Spurling, who describes the importance of these sacred units. It is likely that ankhs, formed of special copper or gold, would be precisely sized to the sacred cubit.

What is truly astounding is that all three of these units are actually related to each other in an exact way. It suddenly all makes sense when we translate them from math into geometry – the two most important languages of the mystery temples. In a simple hexagon, and a pentagon made from one side, we can see all three and their relationship to each other, and *we must understand that the ancient Egyptians were obviously aware of all three, long before our modern era 'discovered' them.*



There have been many odd coincidences that have arisen as I've written this book, and one has just taken place that I believe bears mentioning. It is July of 2022, as I make final edits on this text, which has been in formation since 2006. For the past week, I have been planning on drawing this geometric diagram, to explain the relationship of these three units. I finally drew the image on July 17th (yesterday, as I

Illustration 18: Geometric relationship of cubit, meter and foot. With any one of the three, the other two can be derived. TG

write), the very same day in which this crop circle formed at Barbury Castle. The shape of the crop circle was the very same form, and this was obvious in the first second I saw it.

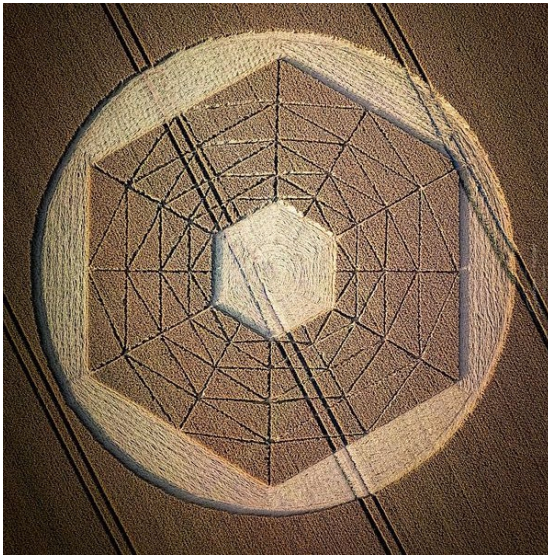


Illustration 19: Crop Circle at Barbury Castle, July 17, 2022 was created on the day I drew this diagram and placed it into this text!

This was very strange. When I laid the images over each other, I first aligned the outer circles and found that the two hexagons in the drawing matched two of those in the crop circle. When the crop circle was aligned to the inner circle of the drawing, two of its other hexagons match up with the two in the drawing. So the crop circle, by its outer circle's relationship to the hexagon within it, describes exactly, the

geometrical shape that describes the relationship of the cubit, meter and foot!

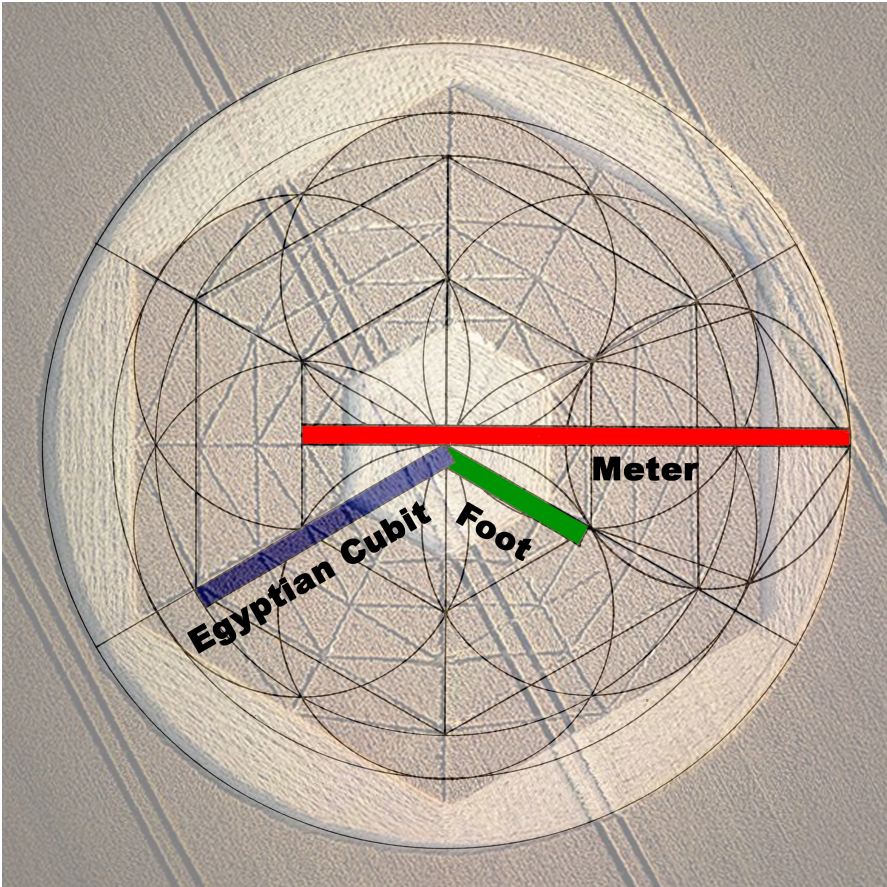


Illustration 20: Crop circle aligned to outer circle of my drawing, defined by a pentagon made from one of the hexagons. Two of the inner hexagons match perfectly.

If this was not bizarre enough, I realized only today, that in the early hours this morning, as I made all these images proving the unique geometry, *the circle makers returned – perhaps at the exact time I was making this connection!* It was about 3-4 am (on the 18th) when I made this discovery, and upon waking later in the morning, *half the triangles in this crop circle had been removed!*

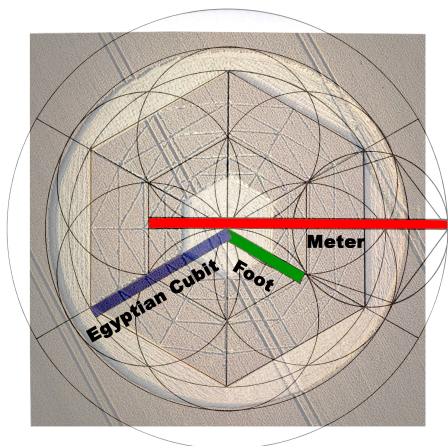


Illustration 21: Crop circle aligned to the inner circle of my drawing, matching two more of the hexagons.



Illustration 22: The circle maker[s] returned as I decrypted the message and removed half of the triangles, only hours after the circle had appeared and been photographed!

And if *THAT* was not bizarre enough, I soon discovered that this crop circle appeared in the same field as a very unique crop circle years before, at Barbury Castle. On the first of June, 2008, a circle appeared here that also spoke of universal geometry and mathematics. Michael Reed, astrophysicist was the first to decode the puzzle. It was the number Pi, down to ten decimal points, and including the decimal mark itself, as well as three dots to imply continuation of the sequence...

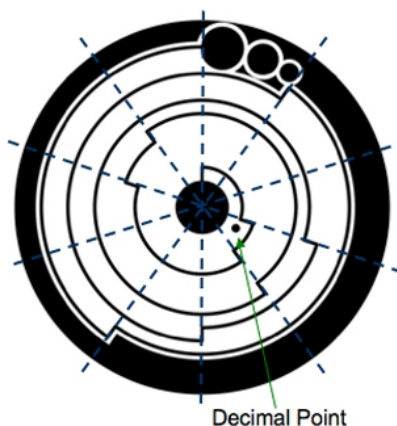


Illustration 23: Barbury Castle Crop Circle from 2008, showing Pi, with diagram. Image credit: CropCircleConnector.com

When dividing the circle into the ten radial segments implied, we

note that the first crosses 3 segments before hitting the decimal point and moving outward to a wider concentric path, which spans 1 segment. The next spans 4, and the next 1, until we see Pi defined to ten digits – 1.314159265 with the final eleventh digit rounded up to 4.

It is not yet the place to discuss crop circle phenomena, but we must begin to wonder, when we see a field that specifically relays information related to high mathematics, proving that the 'circle maker', whoever they be, had knowledge of pi, and of the relationship of Cubit, Meter and Foot, if we might speculate that these two circles were formed by the same source.

We must acknowledge that the *meter* is derived from the size of Earth, and the *cubit* and *foot* can be derived from the *meter*. The Egyptians could interchange *all three units*, and chose to do so intentionally. Let us remember that the word *geometry* means literally, the measure or *meter* of the *Earth* (geo)...

Geodesy is another term that means essentially the same. The Greek or the Latin *geometria* is also thought to be the root of the Hebrew *Gematria*, which refers to numerical and geometric codes hidden within written language, including Hebrew and English. When replacing the e with an a, *metria* becomes *matria*, and by this shift, one could expand the meaning of measure or meter to *Mother* [of the Earth], as in matriarch, matrix, maternal (material), mater (matter), or Ma'at. All of these terms are in one sense referencing Mother Earth, Gaia herself, as a Mother to humanity in a spiritual sense, but *matria* will also mean *source*. So it applies, to say that geometry is the measure of the Earth-Mother, who is the source of all these divine measures.

These numbers and harmonies are applicable all throughout our Universe, yet *she* is the best expression of them available to us. She is, simply speaking, the largest thing in the universe that we have the ability to measure, and so for humanity, *Earth is the source of geometry*.

This is to say that the meter was sourced from Nature, but it could have been found in a number of ways. The Royal Pendulum, for instance, measures .994 meters. This was arrived at by trial and error, as the exact length of a pendulum whose single swing will equal one second, and whose full swing, both back and forth once, will take two seconds. Any clock makers using this measure must be perfectly precise in this, or their clock would race ahead or fall

behind significantly, within only hours. This is why the Grandfather clock was invented; because the pendulum needed to be one meter long in order to sway at a perfect intervals of seconds, so the box that contained the pendulum had to be very tall.

Why is this meter slightly shorter than the standard meter, by .6%? Perhaps this 'second' is distorted from a 'universal second'. Perhaps it is an 'Earth second', meaning it is slightly shorter than the universal measure, in order to account for the roughly 4 minutes lost daily to the sidereal motion of the Earth around the sun. Since, every day the Earth moves about one degree around the sun, it technically does not have to make a full rotation between noon and noon. Any point on the earth's surface at noon, will, 24 Earth-hours later, be directly beneath the sun again, and it will be noon again. Yet, this is not the full rotational period of the Earth, within a cosmic frame of reference – it is only the amount of time it takes for us to see the sun again, but as we are traveling around the sun, we only have to turn most of the way. Therefore, the 24 hour day we have come to know, is not actually based on a period of full rotation of the earth, but of a period just shy of that length.

So the length of the pendulums in our clocks must be cut just shy of a true meter. Otherwise, if we used 'perfect seconds' on Earth, the noontime on our clocks would slowly drift into the afternoon and evening. This helps to illustrate that the meter itself could be derived straight from nature in a number of ways, yet knowing that there simply must be 10,000,000 of them between the pole and equator, one could measure this long distance, divide it by ten million, and arrive at the most accurate meter ever known, because it is derived from the largest example. In the same way, the ancients also chose to measure time using the longest cycle or wavelength they could recognize in Nature; the precessional cycle, and dividing it down by these harmonic numbers into it's smaller units. Rather than question whether the Egyptians were aware of the foot or meter, we should be testing our own measures against theirs, because theirs are likely *more accurate* than ours. Theirs are *universal* units, based on the movements of the *whole heavens and all eternity*.

The pyramid builders not only *knew the size and shape of the Earth*, but they could also certainly have encoded the speed of light into their design intentionally; *in meters per second!*

Still, this is only the beginning. It is as if they knew that someday, when we finally began to decrypt the full message

of the pyramid, we would notice this speed of light anomaly and that those who dared to speculate at it's intentional placement, would be called insane. So thankfully, the Master Builders decided to encode the speed of light in not one, not *two*, but *three ways*, as if to smash any doubt as to their knowledge.

In the article, *Was the metre invented by the Ancient Egyptians 4500 years ago?*, John Frewen-Lord describes the second instance.

“If we draw two circles, one circumscribing the Pyramid’s base (i.e. intersecting the four corners) and one inside (i.e. touching the mid-point of each side), then subtract, *in metres*, the circumference of the inner circle from that of the outer circle, you end up with a figure of 299.71. This is almost exactly one millionth of the speed of light in metres per second (299,792,458 m/s – the slight discrepancy is due to rounding at various points along the way).”

The third demonstration is a bit more complicated. First, we must understand how they knew of the unit of time known as a second, if we are to seriously posit that they could use the *compound unit* of meters per second.

Seeing as these units are all directly related, we must acknowledge that many of the fractions can be calculated using any of the units. In other words, light will travel at the same speed regardless of what units are used to measure it; it is simply a relationship of space to time. These magical harmonics are numbers that represent relationships to 1, in other words, they are decimals, or fractions or percentages.

In geometry, they are each represented by a line, divided at a single point, so if we understand the line to be simply 1 (1 meter for example) then a harmonic number like phi, 0.618... represents the point at which the line is broken. So each number actually represents a relationship of three numbers (the original number itself (in this example, 0.618 m), it's remainder when it is subtracted from one (0.382 m), and one (1 m). From these three, we can arrive at many others by adding and subtracting them together and so on.

There is a second way to translate the numbers into geometry as well, and this is to make 1 equal to a circle (of 360°). Suddenly the number that is also a fraction and a line

becomes also an *arc* and an *angle*. We simply must note the linguistic connection to what is called the *arc – angel*. The Metatron, or Metatron Cube, is a geometric shape. It could be called quantum geometry, as it is a 2D form that describes higher dimensional forms, including 3D ones. We will see that pyramids also utilize quantum geometry, though they are already 3D forms, so their volume is used to describe time...

That is why all this math is necessary to grasp at least loosely, if we are to understand the codes written into the monuments. All of this describes the Divine Language that our time capsules speak in, so we will need this language to recognize the Golden Wisdom across the globe. This is when we start to recognize the deep mystery of the numbers, and that we did not invent them, but are still discovering them. Some of these numbers are simply keys to the universe, and it does not seem as if anyone on Earth is truly aware of why. Very few have even recognized that they exist.

So we must acknowledge one further mathematical anomaly of the pyramid which cannot be denied, and unequivocally provides evidence that the architects did know the exact size and shape of the Earth.

The height of the pyramid multiplied by 43,200 is equal to the polar radius of the Northern Hemisphere. The base perimeter multiplied by the same number gives the equatorial circumference. In this way, the form of the pyramid directly reflects, (or is a miniature model of) the Earth's Northern Hemisphere at 1/43,200 scale. You may say that 43,200 is an obscure number, but it too holds incredible significance. It is a grand, universal harmonic and we will see this number arise frequently.

For instance, if the base perimeter of the pyramid is equal to one 43,200th of the Equator, then half of the perimeter (or the length of two of its base edges combined) equals one 86,400th of the Equator. This is the distance that a single point will travel (due to Earth's rotation) on the equator, in a single second. That is to say, it is one 60th (second) of a 60th (minute) of a 24th (hour) of the length of the Equator. The distance or unit represents one 86,400th of the Earth's Equator, OR one 86,400th of a single day – one second. *It represents both time and space at once.* Simply put, one half of the pyramid's base

perimeter represents $1/86,400$ of the Equator, just as one second represents $1/86,400$ of a day.

Obviously, any given point of the Equator travels this full distance in a given day, moving over 1,000 miles per hour, relative to the planet's core, as the equatorial circumference is about 24,900 miles (divided by 24 hours). The neighboring Babylonians, or else their predecessors, the Sumerians, are attributed as the first culture to use a sexagesimal system (based on 60) to divide the day into 86,400 seconds.

Since this is expressed as a fraction of a whole, either of the Equator or of a day, we can admire this astonishing level of genius and creative expression, through any units we please, either of time or space. Even still, they made a point to ensure that they demonstrated knowledge of each unit of measure.

For instance, the second proof of the speed of light, described above by John Frewen-Lord, will only work when using meters as the unit. As for the third proof, it ties all of this together very nicely, and dashes the hopes of any who would dare to question whether or not light speed was truly known. This third proof has been noticed by a few dedicated researchers, and applies not to the latitude or the circles derived from square base, but the slope angle of the side faces.

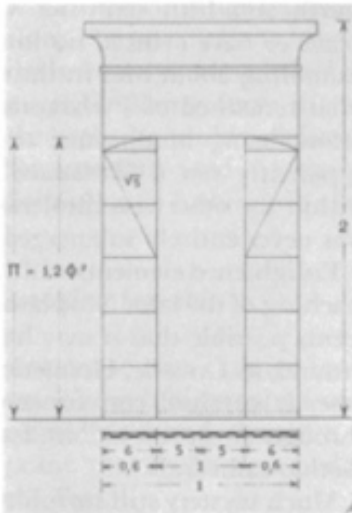
In an article called *The curious case of The Great Pyramid and the speed of light*, Ross Hedley nicely mentions all three, while noting the irony of how much knowledge has lain dormant within the pyramid for our entire known history; hidden in plain sight!

“I am not sure whether it is more comic or tragic to picture Eratosthenes – the man credited as the first to measure the size of the earth – staring down a well in the Egyptian town of Syene and observing the angle of the sun beams, while in that same country, The Great Pyramid had stood for over 2000 years, silent keeper of the knowledge he sought.

We've seen how the pyramid appears to encode the speed of light in its latitude, and also in the circles circumscribing and inscribing its base. But the builders went for the hat trick. The Great Pyramid has a slope angle of 51 degrees, 50 arc minutes and 40 arc seconds. This adds up to 186,640 arc seconds. The speed of light in miles per second is 186,282. The difference is less than 0.2 per cent. Again, this might be a coincidence, just like all the others."

If we choose to consider these details to be more than mere coincidence, then we must acknowledge that the ancient craftsmen were aware of the planet's shape, it's size, it's rotational speed, Pi, and the Pythagorean theorem. John Anthony West has noted that the doors at Luxor and other temples, which very clearly demonstrate Pi as a ratio, are made with two pillars and a lintel across the top, which may even have been the shape that inspired the later symbol for Pi.

π



Schwaller de Lubiez's analysis of this Egyptian doorway provides incontestable proof of the Egyptian knowledge of pi. While it might be argued that the 2:1 proportion of height to width could be arbitrary, it is more difficult to call upon coincidence to explain the height of the aperture, which is $1.2 \phi^2$ (Phi = The Golden Section) or pi. Is it coincidence that this typical Egyptian doorway resembles the glyph π the Greeks would later choose for pi?

*Illustration 24: West's description of Schwaller's demonstration of Pi ratio shown in entryway, from *Serpent in the Sky**

The all important constant, Phi, is also demonstrated thousands of times over throughout Egypt. It is so prevalent, in fact, that I feel no need whatsoever to debate whether or not the Khemetics were aware of it. Phi was their most sacred

number of all.

In fact, one of the most incredibly vast and impressive temples in the whole land is Karnak, which is literally dedicated to Phi. It honors growth and expansion of life. Karnak's ground plan mimics itself in smaller versions, like a fractal, spiraling off of it. The temple itself seems to be growing and actually did continually grow over the many centuries of its construction. That is the only way such a stunning piece of art could possibly have been made, and these generations of tedious care and unparalleled skill, make themselves known the instant one walks through the gate.

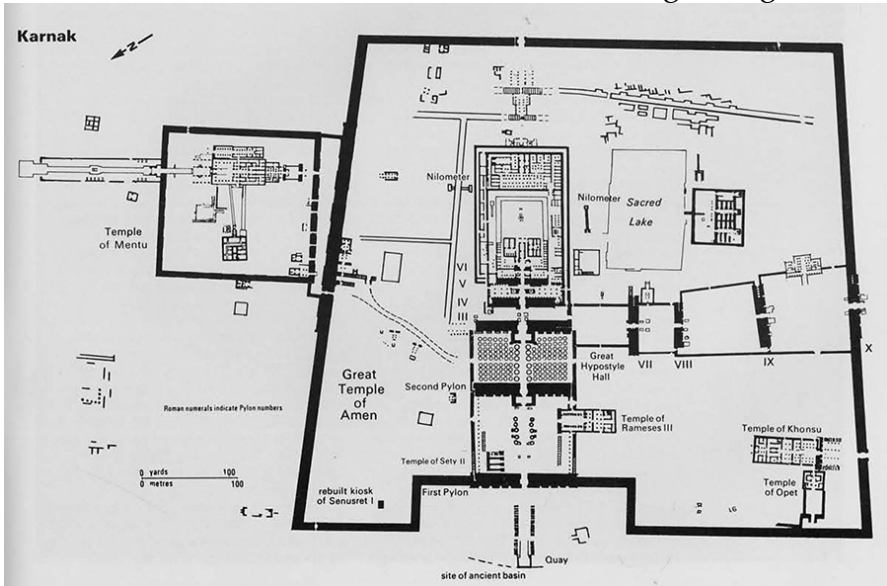


Illustration 25: Karnak map shows on left, a smaller temple which seems to mimic the greater complex, having turned 90 degrees and 'growing' off it, like a fractal. Cartographer unknown

In a certain sense, Karnak and Luxor are both one temple, connected together by a long colonnade of sphinxes bestriding a paved road spanning the 1.7 miles between the two sites. It is estimated there were once around 13,000 sphinxes along this processional causeway. I would assume that the number was likely 12,960, being the number of years in one half of a precessional cycle. They certainly would not have chosen an arbitrary number, yet with numbers this high, it is almost certain that they would choose one of these miraculous numbers I refer to as Universal Harmonics, which

transcend all units of space and time and even translate from numbers into angles in geometry.

Graham Hancock mentions these numbers in *Fingerprints of the Gods* as 'precessional numbers', because they obviously relate to the astrological cycle as it is expressed in years, but the more we see, all across the world, the more we realize that these numbers can be *universally* applied; the more we realize that they themselves are an incredibly important language of their own, and quite a divine one.

At Karnak, Phi is shown over and over again. It is seen at Luxor as well. The symbolism of natural growth and beauty at Karnak is tethered by the avenue of sphinxes, directly to the metaphor of the perfected man at Luxor (Temple of Man). So growth leads to maturity, and eventually, perfection. All of this is told simply through esoteric architecture.

