

A ROCK OF THE AGES



THE GREAT PYRAMID

Frank Shallieu

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AUTHOR'S NOTE

When properly understood, the title and subject matter of this work, *A Rock of the Ages: The Great Pyramid*, do no injustice to the theme of that grand old hymn “Rock of Ages,” for the Great Pyramid of Egypt clearly accentuates the centrality of Christ in abolishing death and bringing to light the two salvations – life and immortality (2 Tim. 1:10). It is to the Great Pyramid and its missing top stone, “the head of the corner,” that both the Apostle Peter and the Master himself allude as being emblematic of Jesus (Acts 4:10-12; 1 Pet. 2:6-8; Matt. 21:42; Mark 12:10; Luke 20:17,18). FRANK SHALLIEU

EDITOR'S NOTE

The following is an incomplete posthumous collection of writings and notes by Bible and Pyramid scholar Frank Shallieu. From his personal examination of the interior passages and features of the Great Pyramid, his exploration of Mount Ararat, and a harmonization of Egyptian history with the Bible come startling insights and answers to mysteries of the ages.

PHOTO/ILLUSTRATION ACKNOWLEDGMENTS

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God's Stone Witness in Egypt The Great Pyramid

"In that day shall there be an altar to the LORD in the midst of the land of Egypt, and a pillar at the border thereof to the LORD.

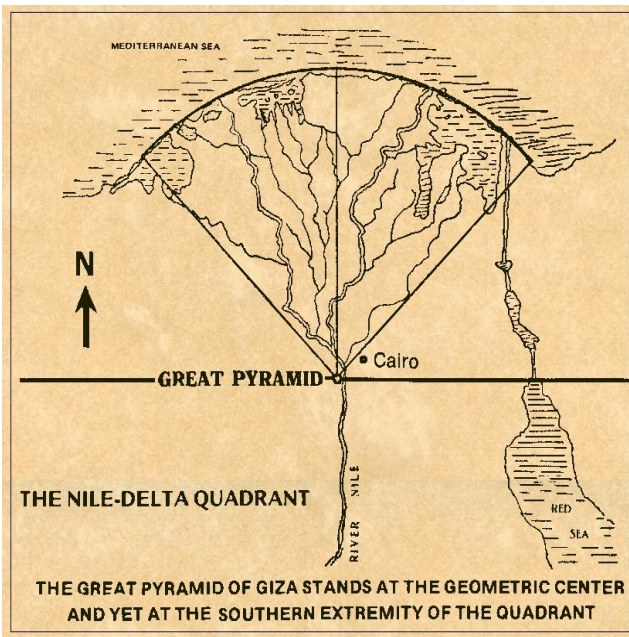
"And it shall be for a sign and for a witness unto the LORD of hosts in the land of Egypt. . . ." (Isa. 19:19,20)

The Word of the Lord specifically directs the reader to be on the lookout for a mysterious wonder or sign located in Egypt, described as a pillar monument or a stone witness altar built unto the Lord. Yea, it is a memorial whose very stones figuratively cry aloud and testify, to such who have "ears to hear" (Matt. 11:15), of the world's coming emancipation from sin and death and the salvation of the Lord of hosts through His beloved Son, Christ Jesus.

This marvelous edifice is the Great Pyramid. To such a degree did the Great Pyramid enthrall the ancients, who possessed but a fractional knowledge of the awesome scientific, mathematical, astronomical, mechanical, structural, chronological, and sacred laws, truths, and symbolisms designed into its very fabric, that they not only acclaimed it to be one of the Seven Wonders of the Ancient World but also considered it to be supreme in that listing. Of the seven great wonders of antiquity, it is the only one still in existence. If the ancients were so impressed with the Great Pyramid, how much more meaningful it should be to those living today, in an age and at a time, when the portent of its prophetic testimony is better able to be discerned! This structure is the most singular and significant monument of stone existing on planet Earth, and ultimately this preeminence will be attested to and recognized by all.

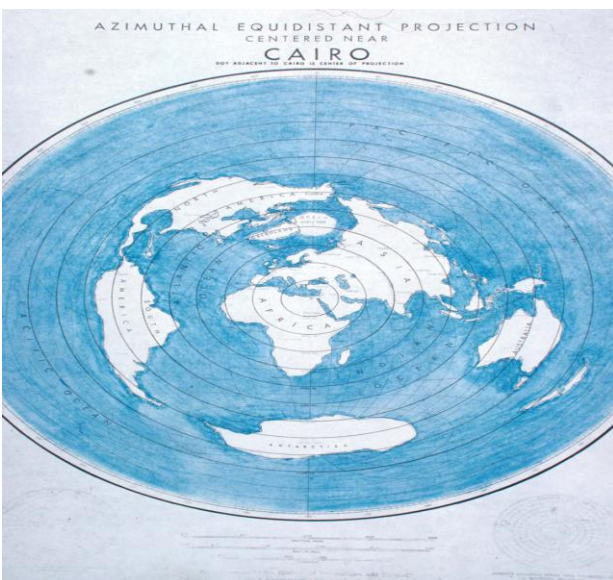
Unique Location

In every particular, the Great Pyramid exactly corresponds to the Prophet Isaiah's description of just such a monument. The structure even fulfills what appears to be the contradictory requirement of being both "in the *midst* of the land of Egypt" and "at the *border* thereof." In fact, this very prediction – this seemingly impossible enigma – furnishes the clue necessary to establish the correct location and, therefore, the true identity of the pillar or mystery monument built "unto the LORD."



First, the peripheral *curve-shaped* Nile Delta formation protruding into the Mediterranean Sea is significant. The Pyramid is located exactly where the compass *point* of the quadrant of a circle — such as here circumscribes the whole shoreline of cultivated Egypt — should be. Not only does the Pyramid sit astride the north-south median line that bisects Ancient Egypt proper into two equal parts, but it also lies at the intersect point, or juncture, of the east and west boundary line of Lower Egypt, or the delta land formation. The Pyramid is located both *on* the border and *at* the border.

Second, the fact that the Great Pyramid, in another and a broader sense, is *upon* as well as *at* the border, or boundary line, of the Libyan Desert plateau dividing Upper and Lower Egypt serves as a double confirmation of its proper identity. It is frequently and unwittingly referred to as “the Pyramid of Gizeh,” and this designation is a resounding confirmation that the structure meets the requirements of Isaiah’s predictions, for the Arabic word *gizeh* means “border” or “skirt.”



And third, the Great Pyramid, lying in the mathematical center of the habitable land surface of the Earth, occupies the most ideal location for longitude zero — superior to the present Greenwich time meridian in England. A line extended due north and south, or laterally east and west, through the apex of the Pyramid traverses the largest land mass of Earth, and either line, during its nether hemispheric circuit, travels the longest marine distance on this planet.

By Whom Built

Piecing together fragments of history reveals that approximately one century after the Great Deluge in Noah's day, and two centuries before the erection of the Pyramid, Nimrod came boldly forward as the champion and savior of the world. As a result of his daring and successful exploits as a mighty hunter, he posed as man's benefactor and the protector of the human race, and thus captured the imagination and admiration of his fellow men.

The Scriptures state that Nimrod became "a mighty one in the earth," intimating that he attracted men's attention away from God to himself. Apparently, his apostasy soon became quite open and flagrant. It consisted mainly of leading men into sensuality, teaching them that they might enjoy the pleasures of sin without fear of divine retributive justice. On his hunting expeditions, he was accompanied by a large group of women and by music, as well as by other forms of revelry. Nimrod's reputation became such that he was esteemed by his depraved followers as the "mighty hunter *before* [that is, in preference to] the LORD" (Gen. 10:8-12). The expression "before the LORD" is alluded to in the First Commandment of the Law given to Moses: "Thou shalt have no other gods *before me*" (Exod. 20:3).

After founding ancient Babel, Nineveh, and other great cities, Nimrod eventually took up residence in the land of Egypt. The scriptural statement that these former cities were the "*beginning* of his kingdom" strongly implies that he moved elsewhere – to the south, to Egypt. The confusion of tongues (Gen. 11:1-9) caused by Divine Providence during the construction of the Tower of Babel in the days of Peleg (Gen. 10:25), and the resulting dispersion of the peoples when "the earth [became] divided," may have been the determining factor in Nimrod's departure to Egypt, "the land of Ham" (Psa. 105:23,27; 106:22), his progenitor (Gen. 10:6-8).

While Nimrod was in Egypt, his evil, pernicious influence and his licentious, riotous, oppressive acts brought the more noble-minded and righteously inclined Egyptians under an intolerable yoke of bondage and servitude. Since the country at that time was known as "the land of Ham," it is quite possible – indeed, quite probable – that Ham solicited the aid of his brother Shem to help him and his people in their distress.

It is well known that at one time Egypt was invaded by a people styled "Hyksos," that is, Shepherd Kings, who came out of the East and easily subdued the land by their power . . . *without a battle*. That such an intrusion by an unarmed host could have been accomplished without some strenuous opposition by the inhabitants of the land seems scarcely conceivable, that is, if the common people considered this force to be alien and hostile. On the other hand, if the people of Egypt considered such an event a friendly invasion to help liberate them from their affliction, then this theory would afford a plausible explanation to what has been considered a long-standing historical enigma.¹

Moreover, this theory helps to explain, in part, the significance of the latter part of Isaiah 19:20, “. . . for they [the Egyptians] shall cry unto the LORD because of the oppressors, and he shall send them a saviour, and a great one, and he shall deliver them.” Although also a prophecy of the future, this text is based upon a prior historic experience of the Egyptian people that prototypes or illustrates the later, larger, more significant fulfillment. It should also be noted that this statement of Holy Writ is inseparably linked with the earlier part of Isaiah 19:20 and the preceding verse, which refer to the Pyramid as a *praise altar*, a *pillar sign*, a *victory monument*, and a *witness testimonial* unto the Lord of *hosts* – the Mighty Conqueror!

Historic tradition credits the oratorical power and persuasive abilities of the Patriarch Shem, the son of Noah – frequently characterized under the name Sem, Set, Sheth, et al. (Num. 24:17; Luke 3:36) – with rallying and moving the elders of Egypt to both condemn and execute Nimrod. Portions of Nimrod’s dismembered body were distributed by messengers throughout the realm as a warning and as an evidence of the fate that would overtake any who persisted in their idolatrous practices and worship as his devotees. Thus the false religions of that time were banned, and their adherents were forced to meet clandestinely, to go “underground.” This event marked the beginning of the secret cults and “mysteries” practiced in Egypt during this era. In other words, Shem was the great savior *at that time* who came to the Egyptians’ rescue and smote the land, healing and cleansing it.² Under his leadership, not only were the false temples of worship closed, but also the people became gainfully employed in the construction of the Great Pyramid with the Hyksos acting as overseers and Shem being the master craftsman under God, the Pyramid’s true Author and Architect. Strong evidence suggests that Shem is the same personage spoken of in Genesis 14:18-20 and Hebrews 7 as Melchizedek, King of Salem and King of Peace.

The historian Herodotus states that the actual construction of the Pyramid was preceded by ten years of preparatory quarry work, and that 100,000 men were employed in three-month shifts for a period of 20 years in the erection of the structure. Cheops in the Greek, more properly named Khufu (Chufu) by modern Egyptologists, was then the reigning king. In grateful tribute, the people and their king (*Chamu* Chufu, or *Ham*) willingly participated in the building of the Pyramid; both the king and his subjects were enlisted in the actual construction. At first, the people properly thought the Pyramid would somehow be a monument or a memorial of the great victory achieved on behalf of the nation. Later, as the work in progress revealed the development of chambers and passages, they perhaps conceived the Pyramid to be a burial vault for their king. Little would the populace, at that time, have realized this structure was under divine supervision and predetermined to be primarily (1) a future witness, (2) an impressive testimony, and (3) a symbol in the future, “in that day,” which has already begun. Its historical background, its symbolisms and time features – yea, its very fabric – pertain to lessons concerning the Golden Age of Prophecy, when the human race, previously long under bondage to Sin and Death, will be delivered from the yoke of Satan’s servitude (prefigured by the Nimrod oppression) into the

glorious liberty of the sons of God—a work to be accomplished by a far greater Savior than Shem . . . even by Christ Jesus, mighty to save!

Satan, however, has long since beclouded the pages of history with regard to the events of this era by a cunning distortion of truth. As soon as the Hyksos departed out of Egypt to go to Judea, where according to Manetho, the Egyptian historian, they built a city they named Jerusalem, the former upholders of the idolatrous religious systems gradually emerged from hiding. Under the influence of these religionists, the Egyptians soon began to stigmatize the Hyksos and to detest the memory of the Shepherd Kings, who had made them close their temples. Before long the arduous but willing participation of the people in the construction of the Pyramid and the remuneration they received were forgotten, being pictured to later generations as slave labor under cruel taskmasters. This misconception is presently acknowledged by many, including noted archaeologists Zahi Hawass and Mark Lehner, based upon the results and findings of excavations of the workers' village in proximity to the Great Pyramid.

The proposition has thus been put forth that the Great Pyramid was built by Ham and his subjects acting under the leadership and supervision of his brother, the Patriarch Shem. Ostensibly constructed as a war victory monument commemorating the emancipation of the nation at that time by the hand of Divine Providence, the Great Pyramid was actually, or more fully, erected as a prophetic Stone Witness to a coming (yet future) and much greater worldwide deliverance from the thralldom of Sin and Death.

Date of Erection

The time of the construction of the Great Pyramid was closely approximated by Sir John Herschel, the famous astronomer. Impressed with the resemblance of the bore, or long tubelike shaft, of the Descending Passage of the Pyramid to the barrel of an immense, imaginary stationary telescope, he sought to ascertain the date of the Pyramid's erection by noting what stellar constellation shone down, as a polar star, its entire slope of decline. Though his efforts were not entirely satisfactory because of the lack of adequate and sufficiently accurate information at his disposal, such as the proper angle of inclination being $26^{\circ}18'9.7''$, he did affix the date as sometime during the twenty-second century BC.

The time the construction was completed can be calculated with exactness from internal evidence in the Pyramid itself. Forty feet down the Descending Passage (along the floor line from the original casing-stone surface), two pairs of similar but uniquely slanted joints, each astride the path of decline, were apparently intended to draw attention to the immediate appearance of two exquisitely drawn straight lines, each finely and sharply scored from ceiling to floor, on either side wall of the passage. These "Scored Lines," perpendicular in relation to the floor of descent, are 2,173 inches (that is, years—an inch for a year) distant from the commencement of the Grand Gallery at its north wall, which signifies AD 33, the date of Jesus' death and resurrection. Thus 2140 BC (2,173 minus 33) is indicated as the zero line of the Pyramid's erection.

Furthermore, at the time of the autumnal equinox that very year, the Dragon Star, Draconis – the symbol of Satan, sin, and death – shone down and dominated the Descending Passage to its juncture with the Lower Horizontal Passage, which leads to the Pyramid's chamber of horrors, the Bottomless Pit. Conversely, at that same date, the Scored Lines pointed in an upward fashion, in the direction of the ascending passages of hope, to Alcyone, the chief star in the constellation Pleiades, which is the symbol of God, the central seat of gravitation, and the midnight throne of the universe (Job 38:31).

Miracle in Stone

The ancient Greek writer Strabo declared that the Great Pyramid “seemed like a building let down from heaven, untouched by human hands.”³ It has elicited the praise of Hindus, who gave it the epithet “The Golden Mountain” because of its glistening appearance in the sunlight in the clear, dry desert air. By others it has been styled “The Holy Pyramid,” “The Light,” and “The Glorious.”

Although the Great Pyramid is almost entirely bereft of its outer sheathing of superior-quality white limestone masonry as a result of centuries of pillage,⁴ even though it is shorn of its glory mantle of casing stones, and its softer substratum masonry has been exposed to and shamefully damaged by spiteful vandalism and sporting pranksters, by deterioration from sandstorms, and by general erosion from the elements of nature – in spite of its humbled condition – the majesty and quiet dignity of the Pyramid still bespeak prior grandeur. Even now this marvelous structure is acclaimed by men of distinction. Hear the testimony of but a few of the many renowned scientists, engineers, and scholars – men of erudition – who have recognized its greatness.

Until the last century, the Great Pyramid was the largest and tallest building in the world. In his comprehensive treatise on pyramidology, Adam Rutherford states that the Great Pyramid is “the most accurately oriented edifice in the World.”⁵ The degree of perfection and solidity of the original exterior masonry can be ascertained by a critical examination of the relatively few remaining outer casing stones located *in situ* at the base of the Pyramid. Having been previously hidden for years under a heap of rubbish and sand – but fortunately preserved thereby – these stones are now uncovered.

In his work *The Pyramids and Temples of Gizeh*, Sir Flinders Petrie fully confirms Colonel (later General) Howard Vyse's praise of nearly a half century earlier. Speaking of these casing stones, Petrie says:

“... the mean variation of the cutting of the stone from a straight line and from a true square, is but .01 inch on a length of 75 inches up the face, an amount of accuracy equal to most modern opticians' straight-edges of such a length. These joints, with an area of some 35 square feet each, were not only worked as finely as this, but cemented throughout. Though the stones were brought as close as 1/500 inch, or, in fact, into contact, and the mean opening of the joint was but 1/50 inch, yet the builders managed to fill the joint with cement, despite the great area of it, and the weight of the

stone to be moved – some 16 tons. To merely place such stones in exact contact at the sides would be careful work; but to do so with cement in the joint seems almost impossible. . . . The accuracy of leveling is marvelous . . . how they could fill with cement a vertical joint about five feet by seven feet in area, and only averaging 1/50 part of an inch is a mystery . . . yet this was the usual work over thirteen acres of surface, with tens of thousands of casing stones, none less than a ton in weight.”⁶

Architects Perrot and Chipiez, in their work entitled *Ancient Egyptian Art*, mention that “the glory of the workmen who built the Great Pyramid is the masonry of the Grand Gallery. The faces of the blocks of limestone of which its walls are composed have been dressed with a care that is not surpassed even by the most perfect examples of Hellenic architecture on the Acropolis at Athens.”⁷

Concerning the internal passages and chambers of the Pyramid, the engineer William Kingsland has written, “Altogether they are absolutely unique both in design and construction. There is nothing like them in any other known building in the World. Every passage, every chamber, almost every stone, is a problem.”⁸

Adam Rutherford conveys an appreciation and understanding of the gargantuan size of the Great Pyramid. He estimates that it is $2\frac{1}{3}$ times the size or cubical content of the Empire State Building and that there is enough masonry in the almost solid Pyramid to erect 30 buildings comparable in size to the New York City structure.⁹ It is impossible, however, to convey to the reader in a few words an adequate perception of the awesome mechanical, mathematical, and astronomical features of the Pyramid, as well as the depths of its historical and sacred symbolisms.

Emblem of Spherical Planet Earth

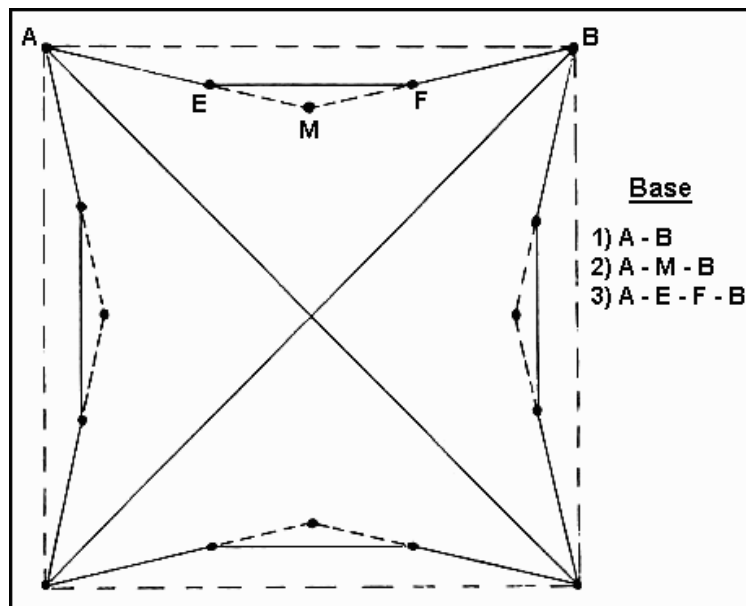
A remarkable feature is that the height of the Pyramid is to the perimeter of its square base the same as the radius of a circle is to its circumference; or, stated another way, twice the height of the Pyramid is to its peripheral base length the same as the diameter of a circle is to its circumference. In other words, the Pyramid exhibits what is now commonly known by any high school student as the π (pi) factor, yet the specifics of the approximate numeric value of this constant, 3.14159, were not known, even in scientific circles, until Van Ceulen’s disclosure in the sixteenth century.

There are less than 100 true pyramids throughout the world, and the Great Pyramid, with its arris angle of $51^{\circ}51'14.3''$, is sometimes distinctly set apart from all the others and referred to as the “ π Pyramid.” The relative dimensions of the building, therefore, exhibit in a practical manner the *circle squared*; or, more important still, it is a spherical quadrant of the Earth expressed mathematically in pyramidal form. The spiritual significance of the π (pi) value – so important in the field of geometry and astronomy – is as follows. *As the radius determines the path and the distance traveled in an arc of circumference, so divine regulative authority and control keep the planetary bodies of the various solar systems in their respective orbits.* Thus God has established

certain stellar or interstellar (galactic) boundaries within which the travel and other related activities of His creatures are confined to a physical domain.

The Creator has additionally prescribed specific moral responsibilities for His subjects in the spiritual (religious) realm. It is appropriate, therefore, that the exact numerical significance of the π factor can never be precisely determined, expressed, or fully understood except by Divinity, of which it is a symbol. The π factor is as important in the field of geometry and astronomy as another of God's laws is in the field of nuclear physics; namely, the Einstein equation, $E = mc^2$, equates energy with mass times the square of a basic universal constant, the speed of light ("light" represents truth).

Evidence of other aberrations deliberately incorporated into the design of the Pyramid, and discernible only by careful instrumentation, scientifically demonstrates that its Author was fully aware of the eccentricity or the elliptical nature of the Earth and the lunar orbits, the peculiar shape of this spheroidal planet with its flattened poles and slight equatorial protuberance, and the number of *days* in (1) each mean solar tropical (365.242) year, (2) each sidereal (365.256) year,¹⁰ and (3) each anomalistic (365.259) year.¹¹ This foreknowledge of eccentricity is demonstrated in two ways. First, the purposed different depths of the sockets cut into the living rock at the four corners of the base of the Pyramid are used as reference points.¹² Second, the distance from one socket corner to another socket corner can be measured in three ways: (1) the mean taut-line distance; (2) a skew-line measurement in the direction of the midpoint of the base side of the structure, namely, to the outer edge of the raised platform upon which the building directly rests;¹³ and (3) a similar slant-line measurement extended to the slope intersect line at the halfway point.



All facts stated thus far are but a brief summation of *some* of the mathematical lessons set forth in the Pyramid's geometry, as recognized by several eminently qualified scientists, scholars, hydrologists, and engineers. Bearing in mind that such

information was well understood several millennia before the advent of the present age of science and discovery — long before the tools of modern technology were available — one gasps and wonders at such a display of superhuman knowledge, unless he or she humbly recognizes and accepts it as being of Divinity . . . that the Builder and Maker of the Great Pyramid is none other than God Himself, that the ancient Arabic saying about the plans being let down from heaven is indeed true, and that Shem of Philistia (*Chemu Chufu*), with the cooperation of his brother *Chamu Chufu*, who was on the throne of Egypt at that time, was the human instrumentality prominently used to superintend the Pyramid's erection.

It should be noted here that the Great Pyramid, while uncharacteristically void of hieroglyphs or other decoration which is common in tombs of Ancient Egypt, nevertheless includes in its upper so-called "Construction Chambers" several simple painted inscriptions typically understood to have been quarry marks made by the workers. Among these are two cartouches that identify the two distinct names Khnum-Khufu (i.e., Ham) and Khem-Khufu (i.e., Shem).

Solar Symbol

Scientifically a symbol of "the sun," the top stone of the Pyramid represents the position of influence that this stellar body occupies in Earth's solar system. The uppermost point, or tip, of the top stone indicates the center of that orb, while the main body of the Pyramid beneath prefigures the Earth. Just as the chief cornerstone crowns, governs, and controls the contour lines of the whole pyramidal structure, so the sun likewise exercises a unique power, for example, in regulating the orbital path and distance through space that its subsidiary planet Earth travels, as well as in having a vital influence upon Earth's plant and animal life.¹⁴

Pyramid Units

Many of the scientific values inherent in the Great Pyramid demonstrate a solar relationship. Just as the inch, the foot, and the yard are basic standards or lineal units of measurement, so the Pyramid has its own two basic units, namely, the Pyramid inch and the Pyramid cubit. The Pyramid inch is remarkable in that it is an *even* 1/500,000,000 part of the Earth's polar diameter, or axis of rotation. The Pyramid cubit is a 1/10,000,000 part of the Earth's polar radius, or semiaxis of rotation. One hundred Pyramid inches equal one solar day.

The mean length of one side of the base of the Pyramid measured in Pyramid *cubits* precisely corresponds to the number of days in the calendar year, including the leap-year fraction. The length of the four sides of the base of the Pyramid measured in Pyramid *inches* is exactly 100 times the number of days in Earth's mean solar tropical year; or, stated another way, the total number of Pyramid inches in the perimeter of its base divided by 100 equals the number of days in a solar tropical year, including the leap-year fraction. Thus the structure exhibits the tropical year, which is the orbital distance the Earth travels about the sun expressed as a *time* measurement.

The basic Pyramid inch,¹⁵ the smallest unit of measure, multiplied by 100 billion (10^{11}) equals the *literal distance* the Earth travels through space during one day or one revolution upon its axis. If this product, in turn, is multiplied by the number of days in the year (365.24224), the result measures Earth's journey in one full year in its orbit about the sun.

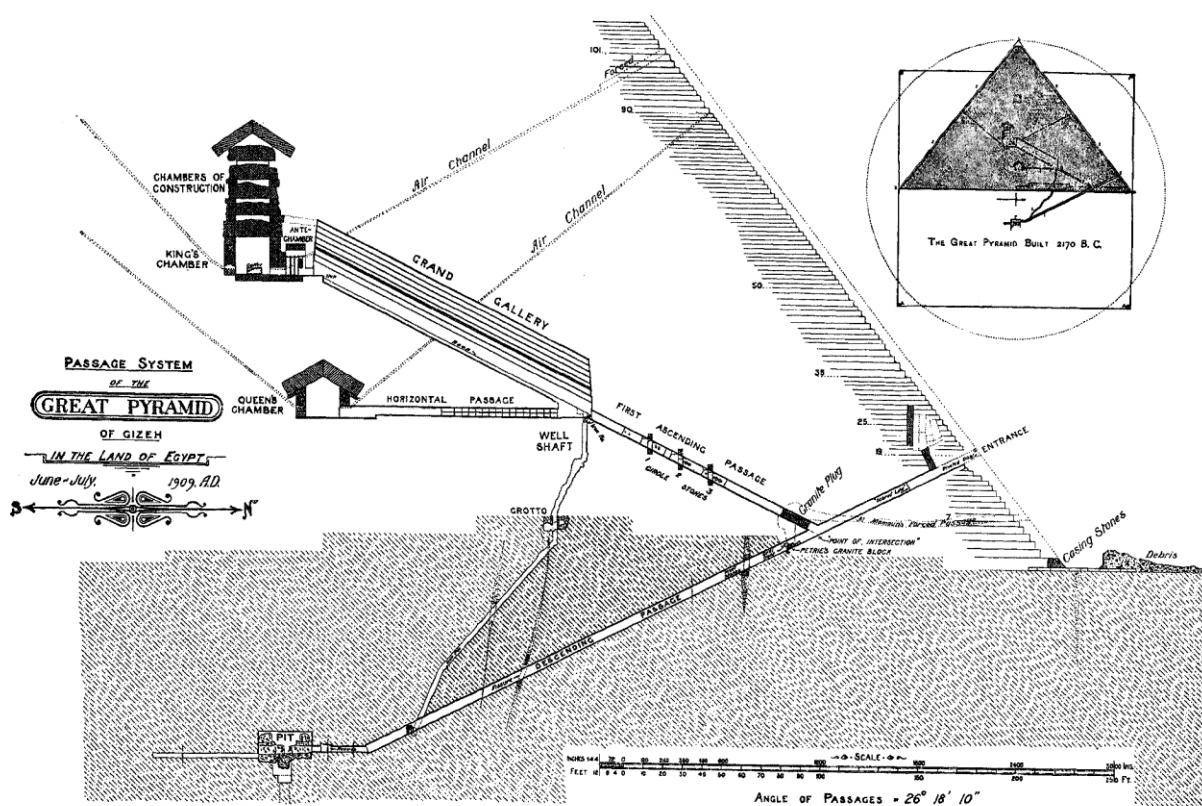
Application of the Petrie theorem indicates that 1 billion (10^9) times the vertical height of the Pyramid in inches equals the mean distance between the Earth and the sun, that is, 91,837,578 miles. The sum of the diagonals in the base of the Pyramid equals the number of years (25,868) in the great precessional cycle of the equinoxes, the zodiacal clock of the ages. Moreover, 1,000 billion (10^{12}) times the estimated weight of the Pyramid is said to equal the estimated weight of the Earth.

Externally, therefore, this great Stone Witness testifies to God's glory as manifested in the laws of creation and science, and as exhibited chiefly by the basic relationship that exists between the Earth and the rest of the physical universe.

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1. In addition to this "friendly" invasion, which occurred in the twenty-second century BC, there was a hostile invasion by the Amalekites considerably later in time (circa 1615 BC), just subsequent to the Exodus. Having suffered a defeat at the hands of the Hebrews in the Wilderness of Sinai, the Amalekites continued on toward Egypt, where they met virtually no resistance because the Egyptian host had just been destroyed in the Red Sea. Egyptologists and historians, typically not giving credence to Scripture, have failed to make the historical connection with this later invasion by those styled "Hyksos." "And the LORD said unto Moses, Write this for a memorial in a book, and rehearse it in the ears of Joshua: for I will utterly put out the remembrance of Amalek from under heaven" (Exod. 17:14).
 2. Subsequent to Shem's death, Egypt reverted back to its former idolatry, and Shem (Set) became anathema.
 3. Adam Rutherford, *Pyramidology*, 2nd ed. (Bedfordshire, Great Britain: Institute of Pyramidology, 1961), book 1, p. 28.
 4. Through vengeance and the greed of man, nearly all of the splendid hard and finely worked exterior casing stones were carried off either to build and ornament the mosques and houses of Cairo or to be burned for lime in the manufacture of cement. About 30 feet of the original pile of cyclopean masonry have also disappeared from the top of the Pyramid, leaving approximately a 24-foot square of level space.
 5. Rutherford, *Pyramidology*, p. 36.
 6. W. M. Flinders Petrie, *The Pyramids and Temples of Gizeh* (New York: Scribner & Welford, 1883), p. 44.
 7. Rutherford, *Pyramidology*, p. 26.

8. Ibid., p. 24.
9. Ibid., p. 27.
10. The sidereal year is related to the stars rising and falling 50 seconds late each year.
11. The anomalistic year is also known as the “orbital” year from perihelion to perihelion.
12. The foundation cornerstones of the Pyramid were designed to be set into these four peculiar sockets that were cut into the living rock of the plateau. Characteristic of the Great Pyramid, these sockets are not found in any of the other pyramids of the Giza group. Given the present ruinous condition of the Pyramid, the sockets are of special value in ascertaining the exact original corners and the precise lengths of the sides.
13. This measurement is suggested by the very slight concave curvature of each face of the Pyramid.
14. In like manner, Messiah, “the Son,” is the central hub of God’s Plan of Salvation in the spiritual universe. Obedience to the gravitational pull or influence of God’s Law or His Word, as exemplified in and issued forth from the Son of Righteousness (Mal. 4:2), is a prerequisite to eternal life in the divine order (John 17:2) . . . and will be made a mandatory requirement in the Millennial Age, and especially in the illimitable future age beyond (Phil. 2:11; Luke 20:34-36).
15. It is calculated that 999 Pyramid inches equal 1,000 British inches, or 1 Pyramid inch equals 1.00106 British inches. Use of the Pyramid inch is attributed to Sir Isaac Newton, who discovered that many measurements of the Great Pyramid would be in whole numbers if this unit were used.

Chart of Interior Chambers and Passage System



The large shaded area at the bottom of the chart indicates the plateau or natural rock base of the Great Pyramid, which covers about 13 acres of ground. The triangular shape represents the body of the Pyramid, showing the slope of the sides as they rise to a blunted point at the summit. The lines on the outside mark the original size when the Pyramid was once covered with polished casing stones.

In order to give a view of the interior chambers and passage system, the elevation shows the Pyramid cut in half from north to south. The spectator, then, is looking from east to west. The following is an overview of the rooms and the passage system, which subsequent chapters will examine in more detail.

Entrance Passage

The only entrance to the structure, as left by the builders, is the low and narrow squarelike tube that begins on the north side and runs obliquely down to an unfinished room in solid rock about 100 feet below the leveled surface on which the Pyramid stands. Viewed from the front, the entrance is about 24 feet off center to the left of the median of the north face of the Pyramid. The size of the opening is not quite 4 feet high and a little over 3 feet 5 inches wide throughout almost the entire descent of the passageway. One must not only stoop considerably to journey through the passage but also proceed with care because of the steep decline, which was originally finished as smooth as slate from top to bottom.

Ascending Passage

The first upward passage, known as the First Ascending Passage or just the Ascending Passage, begins its ascent well over 100 feet within the structure. It is directly over the descending entrance tube and continues along in the same direction from north to south. The First Ascending Passage is of the same general size, character, and angle of inclination except that it branches in an upward and opposite fashion through the ceiling of the Descending Passage. Three notable Girdle Stones are located within the confines of this Ascending Passage, that is, *before* it conducts into a high, long, beautifully finished opening, or hallway, called the Grand Gallery, whose floor line is continuous with the passage of ascent leading to it. The Girdle Stones, immense blocks of dressed limestone, embrace, or completely encircle, at evenly spaced intervals, the First Ascending Passage in such a manner that they supplant, or are in lieu of, what would constitute the floor, ceiling, and side walls of the passageway.

As originally designed and left by the builders, the Ascending Passage was blocked at its lower end by three huge granite stones, compositely styled the Granite Plug. There the stones remain to the present day, all efforts to dislodge them having proven unsuccessful, for they are wedged by a slight and a purposed constriction of the passageway like a tight cork in the mouth of a bottle. The presence of this plugged ascending tunnel was unknown for three millennia because a relatively thin scaling of the original limestone ceiling of the declining Entrance Passage concealed the bottom end of the Granite Plug, thus hiding the existence of the upper avenue of ascent.

Mamoun's Forced Passage

A little below the juncture of the Entrance Passage with the Ascending Passage, and in the west or right wall of the Descending Passage, is a dark and rugged opening that represents the *terminal* end of a forced tunnel. The other end of this tunnel was cut into the center of the north face of the Great Pyramid at the seventh course, or level, of masonry by a Muhammadan caliph, Al Mamoun, in search of treasures sometime between AD 820 and 825.

Descending Passage and Subterranean Chamber

From the Entrance Passage, the path of descent has a slope distance of approximately 340 feet before its lower end levels off into a horizontal plane that leads an additional 50 feet directly into the basement room of the Pyramid. About 6 feet prior to entry into this room, a small recess, or compartment, in the passageway is marked by a notable earthquake fissure in the ceiling and side wall. Proceeding onward, the horizontal pathway abruptly terminates with a sharp drop to the floor into the chief basement chamber.

This large subterranean room, known as the Subterranean Chamber, has a dressed ceiling but possesses a rough, unfinished floor. In the midst of this floor, and almost directly ahead of the line of entrance, is a yawning cavernous hole that converges into a deep, square vertical shaft called the Bottomless Pit. As for the rest of the room, the stone floor of the right or western half of the chamber is very irregular and peculiarly raised about 5 1/2 feet above that of the eastern half. Also, a distinctive channel running east and west divides the floor of the western end of the room into two extremely bumpy sections. The dressed side walls and ceiling of the eastern end of this large chamber remain regular, and they are continuous with those of the western half except as interrupted by the higher floor and the consequently abbreviated height of the ceiling.

Directly opposite the point of entry into the Subterranean Chamber, in the other side wall and similarly above the floor line of this large basement room, there is another but smaller square opening with a horizontal north-to-south 53-foot passageway, through which it is necessary to crawl, instead of stoop, in order to proceed farther. Coming to a dead end, this passageway is appropriately named the Blind End Passage.

Well Shaft and Grotto

As one leaves the Pit area and journeys back toward the exit of the Pyramid, about 15 feet from the lower end of the long slope of the Descending Passage, there is a somewhat circular opening and passage in the left or west wall. This east-west passage leads about 12 feet to a bell-shaped cavity not quite large enough for three people to stand erect in. Overhead, and off from the northern end of this cavity, is an approximately 26-inch somewhat square and yet somewhat tubular shaft called the Well. The Well Shaft wends its way tortuously upward in a seemingly perpendicular fashion, until it eventually conducts into, or connects with, the lower or north end of the Grand Gallery above.

About two thirds of the distance up the Well, one climbing this dangerous ascent will pass an orifice in the left or west wall about the same size as the bore leading up to it. Inside is what appears to be a natural cavity, or geodelike enlarged opening, able to accommodate about 12 kneeling adults. This two-pronged cavelike room, which straddles the neck of the Well Shaft, is called the Grotto. Located deep within the body of the Pyramid, the Grotto is above the basal plane, at the level of the seventh course of masonry outside the Pyramid and at the Granite Plug level within.

The ceiling of the Grotto is composed of, and the floor is littered with, a crustaceous type of rock resembling in color and in content empty, broken kernels of grain. The upper portion of a trough-shaped granite slab rises conspicuously from the midst of the floor. From the wall at the far end, a peculiar and remarkable boulder protrudes noticeably. The walls are composed of a hard sandstone and rock mixture. In this connection, it is important to note that while externally the masonry of the Pyramid on all sides appears to rest on a level platform at its base, yet internally it is supported by a raised steplike platform of the natural rock plateau, in which the Grotto cavern is mysteriously found. Possibly this deep inner-core plateau extends as high as the exterior tenth building-block course. It is surprising to note the singular strangeness of this Grotto recess; its material composition; the uncanny impression that both the upper and the lower shafts leading thereto – jointly called the Well – were mysteriously, purposely, and miraculously guided to the Grotto; and the fact that the disclosure of the Grotto was not accidental but providential, being a part of the Pyramid's architectural design.

So much for the Grotto. The inner surface of the wall of the shaft leading upward from there to the Grand Gallery is notably different in character from that leading downward to the Descending Passage. The wall extending downward is comparatively roughly chiseled, while that leading upward is lined with hewn masonry, bearing indeed a strong resemblance to a portion of a well and being appropriately styled as such.

Three large iron spikes – one located near the top of the Well Shaft complex, one near the bottom third, and the other above the center – are securely fastened into the wall to assist, by means of guy ropes, in the exploration of the passage. Situated a few feet to one side of the beginning of the Grand Gallery – that is, at its northwest corner – the upper end of the Well Shaft proper terminates in a *precision-finished* square-type opening, which is a further indication that the Well formed a part of the Pyramid's symbolic design. A short, well-defined west-east channel conducts directly from the Well mouth to the junction from which one can either journey horizontally on the path leading to the Queen's Chamber or ascend the Grand Gallery walk to the King's Chamber. This junction is the central hub from which the Pyramid passages radiate.

Before proceeding upward from this all-important junction – namely, the intersection marking the upper end of the Ascending Passage and, coincidentally, the beginning of the Grand Gallery passage – one notes that just off to the right, or west, a ramp stone is missing. The stone once covered the mouth of the Well, which plummets downward through masonry and original rock until it strikes the main entrance, or Descending Passage, a short way above the Subterranean Chamber. The missing ramp stone seems to have been forced out and upward from below, as a fragment of it is still seen adhering to the firm cement of the joint.

The torn and ragged opening sheltering the upper mouth of the Well gives the impression of a violent bursting out, or explosion, from below as part of the intention of

the mighty fabric of the Pyramid. Hence the conclusion is reached that either (1) the builders themselves broke off the ramp stone or sealed on the fragment to convey this thought or, as the author prefers to believe, (2) the ramp stone is missing as the result of an earthquake. Perhaps this earthquake was the very one that occurred at the time of Jesus' death and resurrection, as recorded by the apostles (Matt. 27:50,51). At the same time, it may have broken the partitioning wall that shielded the bottom or Descending Passage entry way from the lower mouth of the Well, disclosing a new and unusual avenue of ascent. In any event, from the time the Pyramid was constructed until the arrival of Al Mamoun's hordes, no one had ascended or descended this peculiar shaft, which connects the upper and lower parts of the Pyramid in a more rugged style than the Ascending (Granite Plug) Passage.

Grand Gallery

The Grand Gallery, whose floor is continuous with the steep slope of the Ascending Passage, is an exalted corridor. Its two end and two side walls were built of seven courses of overlapping stones that culminate in a majestic vaulted ceiling 28 feet high, affording marked relief from the cramped conditions (less than 4-foot-high ceilings) otherwise characteristic of the Pyramid's passageways.

The Grand Gallery is sufficiently wide to permit two people to walk abreast up its slope. The entire length of the Grand Gallery is flanked on either side by two protruding ramp stone walls 3 1/2 feet high, in the top side of which, at evenly spaced intervals, are 55 socket holes. Both end walls of the passage are inclined inward. Stretching across and covering the top of the Grand Gallery are 36 large stones.

Unfortunately, the former grandeur of this hallway can scarcely be appreciated today because of damage caused largely by the smoke and scorching heat of carelessly handled kerosene-soaked torches used from the time of the Pyramid's discovery until recent years to guide innumerable visitors through the structure. Although the Grand Gallery's pristine beauty has been marred, its design and symbolism remain indelibly stamped. Slightly more than 156 feet long, the hallway suddenly terminates against an end wall.

Antechamber

A still farther opening, which is low and small, leads into a rather narrow anteroom, in the forepart of which a double and heavy granite block known as the Granite Leaf hangs from grooves in the side walls. The front or south end wall of the Antechamber is marked with peculiar vertical grooves. Each side wall has a pair of protruding lumberlike ridges extending upward and perpendicularly from the floor.

King's Chamber

Then follows another low entrance leading into what is called the King's Chamber, the highest and largest room in the edifice. In this chamber stands the only article of furniture in the Pyramid, the celebrated Granite Coffin. Above this room appear what are called the Chambers of Construction, indicating how the builders arranged to keep

the weight of the superincumbent mass from crushing in the King's Chamber ceiling, which consists of nine powerful blocks of granite stretching from one side to the other and weighing up to 50–80 tons each. The dark or cross shadings about the chamber indicate that the stones are granite; all the rest of the building not so marked is of light limestone. This room is oblong, and its four side walls consist of 100 blocks of masonry, no two of which are alike. Ventilation is provided by two tubes that run from the King's Chamber to the outer surface of the Pyramid.

Queen's Chamber

Directly under the Grand Gallery, and running in the same direction from north to south, is a Horizontal Passage that starts on a level with the entrance into the Grand Gallery and leads to a room called the Queen's Chamber. This chamber stands on the twenty-fifth course of masonry, while the King's Chamber stands on the fiftieth course. The Queen's Chamber has a pointed-arch ceiling. Though excellently finished, this room has neither ornament nor furniture. Not only is a line marked evenly around its sides at the height of the passage of entrance, but there is a remarkable niche in the east wall. The top of this niche is 25 inches across and 25 inches south of the vertical center of the wall into which it is cut. Leading from this room are two ventilating tubes, only first opened in 1872, which the builders had concealed by leaving a thin scale over each. Cut regularly, these tubes approach inward through the walls to within 5 inches of the inner surface of the chamber, which was left as though no such openings existed in back of it.

The Entrance



The entrance proper¹ to the Great Pyramid, situated on its north face, is recessed within the interior core masonry to a point 10 feet or more inside where the outer casing stones were laid prior to their removal a millennium ago. This recess and vestibule corridor in front of the main portal entrance was sufficiently deep to permit enough core masonry and outer sheathing stone to completely obscure from view the whereabouts of the theoretical, yet purposely hidden, opening to the structure until God's due time for its disclosure.

As conjectured by Strabo the historian, the *imagined* former existence of a mechanically operated, secret outer pivotal entrance stone – an idea generally accepted by Pyramid scholars – not only was unnecessary but also was never intended for public or practical use in the first place, primarily because the entrance was designed as a spiritual and schematic symbolism. Furthermore, the steep incline and smooth surface of the ancient perfect structure would have frustrated ascent to such an opening for the purpose of entry, unless an extensive and unsightly exterior platform was built specifically to facilitate entry, and no reasonable clue has been found to support such a theory.

In any event, the Great Pyramid has stood in place for more than 4,000 years. For 3,000 years, up to the time of the medieval caliph of Baghdad, Al Mamoun, who was the son of Harun al-Rashid of *Arabian Nights* fame, the Pyramid was resplendent, unmarred, and completely enshrouded with its original casing stones. Hitherto, from

the date of its completion, perhaps no mortal man had penetrated the *upper* parts and chambers of this awesome edifice. In addition, historical evidence reveals that for many centuries prior to the Muhammadan caliph's time, the *lower* passage of the Great Pyramid was also closed up, no entrance being known to any human being.

Apparently, it was not until earthquake tremors not only cracked and unsettled the exterior surface of the Pyramid but also broke the mystical spell and aura of its former beauty and sanctity that the invitation to vandalize and plunder was engendered. Finally, around AD 821 Al Mamoun, in quest of hidden treasure, forced a tunnel a full 100 feet into the solid core of masonry by boring through the outer face of the Pyramid's north side. Finding everything solid up to that point, and having expended all this labor to no effect, he was about to abandon all further effort when a singular – undoubtedly providential – occurrence served to reanimate exertion. The sound of a falling stone in some open space not far beyond the men incited them to dig and bore on, until presently they broke into the regular passageway. They struck the tube just where the First Ascending Passage forks off from the Descending Passage. The stone they heard fall had previously hung in the top, or ceiling, of the Entrance Passage, quite concealing the fact of another upward way. But the newly uncovered passage was blocked by the Granite Plug, which was impossible to remove, causing Al Mamoun to have his men dig around it. Beyond the Plug, the upper passage was littered with great stones and debris. By sliding this material down and removing it, the men freed the upward entrance way from obstruction. Imagine how keen their disappointment was as they scurried and scampered up to the principal room of the Pyramid only to find no hidden riches! Nothing was in its upper and lower extremities but an empty, open Coffin and barren chambers. Little did they realize that this monument was meant to be a *treasure house of knowledge* – not one of material wealth.

Thus Divine Providence permitted the disclosure of the hidden parts of the Pyramid sufficiently in advance of modern times to prepare for a *gradual* unfolding of its prophetic testimony . . . the Pyramid is designed to be fully revealed, as a witness, unto the generation living in the last days. The purposed concealment of various passages or openings is exhibited in the Pyramid structure in the following ways: (1) The ventilation tubes of the Queen's Chamber were hidden until 1872; (2) the lower butt end of the Granite Plug was concealed by the ceiling of the Descending Passage at the place of its juncture with the Ascending Passage; (3) the vestibule tunnel leading westward from the Descending Passage to the bottom end of the Well Shaft was undisclosed; (4) a ramp stone at the lower northwest corner of the Grand Gallery covered the short entry way to the upper end, or mouth, of the Well Shaft; and (5) the location of the entrance proper to the Pyramid was unknown at the time of Al Mamoun.

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1. Literally barred at present, this original entrance is located above and to the left of Al Mamoun's forced passageway, which is currently being used as a tourist tunnel into the interior passage system of the Pyramid.

Well Shaft and Grotto

At the upper reach of the Well Shaft, a flarelike effect or appearance of an explosion expands outward to the very edge, or west corner, of the Grand Gallery entrance. For this reason, the north wall intersect point here more accurately and fittingly represents the resurrection of Jesus rather than his birth, as suggested by some.¹ The birth-date point is theoretically indicated farther down the First Ascending Passage, in another manner, as follows. If the Queen's Chamber floor line, the level of human perfection, is produced and extended to its juncture with the floor of the First Ascending Passage, the intersect point occurs 33 1/2 inches down the First Ascending Passage from the north wall of the Grand Gallery, thus indicating the date of the birth of Christ.²

Well Shaft

The Well Shaft itself merits consideration. If its upper mouth opens into the resurrection state or condition, then its lowest extremity leading to a small pitlike enclosure fitly symbolizes *hades*, the death state to which Jesus descended and from which he later arose. Near the upper third of the Well Shaft is a mysterious subterranean hollow in the earth called the Grotto. It is a *natural* cavity that existed in the platform hill, upon which the Great Pyramid rests, long before the Pyramid was ever built. While the greater part of the hill was leveled in preparation for its use as a base for the Pyramid, it is interesting to observe that the knoll, or mound, arising in its midst, wherein resides the Grotto, was left intact. Why? Principally because of economy of structural effort and time? Indeed not! Rather, its preservation was providential, for if Christ's death was foreknown to God before the foundation of the world, of which the Pyramid itself is a symbol, so likewise his birth and entry into this planet were also foreknown and foreordained (1 Pet. 1:19,20; Rev. 13:8). Thus, in this manner, the Grotto memorializes Jesus' birth.

That the Well passage system, as well as the crude and lowly subterranean recess, was intended to be an integral part of the symbolic program of the Pyramid passages and chambers is evidenced by the following.

1. There is a square and orderly opening from the Well Shaft into the Grotto. This opening, which is orientated on a north-to-south axis, is situated to the left – that is, in the eastern extremity or corner of the cavity room – in the same fashion as are the

entrances to the King's Chamber, the Queen's Chamber, the large subterranean Pit Room, and the Blind End Passage . . . an extraordinary "coincidence" of divine design.

2. If the Well Shaft were a makeshift excavation to provide a way of escape for the workmen who supposedly loosed the three Granite Plug stones from a temporary scaffolding erected in the Grand Gallery so that they would slide down the First Ascending Passage³ and effectively seal the lower end of the passage from intrusion – in other words, if the Well Shaft were merely an exit tunnel – why would the laborers have constructed a ten-layer brick chimney reaching from the floor to the ceiling of the Grotto?

3. Why was the short lateral passage at the bottom of the Well Shaft, which now leads eastward to and into the Descending Passage, originally sealed off? Or, more strictly speaking, why was the Well Shaft never tunneled through completely but came to a blind end approximately 5 inches from effecting a breach into the descending corridor? The intervening side wall was knocked or blown out from west to east from within, possibly by Al Mamoun's men when they discovered the upper opening of the Well Shaft off the Grand Gallery and then made their descent down the Well, forcing an entry into the Descending Passage. Another intriguing possibility exists. At the time of the Crucifixion, the area adjacent to the extreme upper and lower ends of the Well Shaft corridor system was blown out by a violent earthquake along the great Middle East fault known as the *Palestine Rift*.⁴

4. The upper extremity of the Well Shaft was an architecturally planned orifice. Also, the masonry immediately adjacent to the Well mouth is buttressed on the north, west, and south sides by a single yoke stone. Another clue is that the inclined ramp elevation which runs down along the entire western side of the Grand Gallery ends abruptly – with a *firm engineered determination* – at the very gap where the single ramp stone is missing at its lower terminus. No such indication of corresponding specialized construction is found on the opposite eastern side of the hallway where it is not needed and where there is no missing ramp stone.

Grotto

The interior of the Grotto unmistakably resembles a cave. In fact, the term "grotto" signifies a natural covered opening in the earth, a chamber either wholly or partly underground, hence a cave. While this word, as presently employed, more often conveys the thought of an artificial recess, cave, or cavernlike apartment, it also means and originally denoted a more *natural* formation. There is a definite connection in thought between the open or closed *shell* (hull) of grain, which has been emptied of its seed content, and either the open mouth of a cave shelter or a wholly concealed cavity in the earth. The word "grotto" is derived from the "groat" or "grot" of grain, which is hidden within or covered by an exterior shell, or hull. In the process of time, the expression "grot" came to signify a coarse fragment of grain in contrast to a fine or smaller-grade fragment styled a "grit." Eventually, as is so often the case, the emphasis

of meaning changed from the *content* of the pod, or envelope containing the *grain*, to the empty husk or hull cavity henceforth styled a “grotto.”

Christian religious writers generally concede the spiritual import of the Grotto to be the chamber or tomb of Jesus’ death, thus considering the term “grotto” in the sense of a burial vault, or crypt. To the contrary, however, the Grotto represents the place of Jesus’ *birth*, not his death; it is a nativity grotto, for it bears no resemblance to, nor does it suggest, the sepulchre in which the Lord Jesus was laid after his crucifixion on Golgotha’s hill.

The grave in which the body of the Savior was placed is scripturally described as a “new tomb, which he [Joseph of Arimathea] had hewn out in the [solid] rock” (Matt. 27:59,60; Luke 23:53; John 19:41). Apparently, one of the reasons Divine Purpose provided a burial chamber hewn out of *solid rock*, and arranged to have a great stone placed and a guard set before the entrance, was to contradict the argument of those who would later belittle the testimony of Jesus’ resurrection and claim his body had been stolen or spirited away by his disciples through a secret passage. Another factor to be considered is that since Joseph of Arimathea was a man of wealth and an honorable counselor (Matt. 27:57; Mark 15:43; Luke 23:50), it is reasonable to assume that the facing of the interior walls of this burial chamber was artificially dressed or finished into a compartment befitting the dignity of a person of his rank. Certainly, then, the tomb in which Jesus’ body was placed was not of crustaceous stone composition (resembling the interior of a geode), as is found in the Grotto in the Pyramid.



The key to the mystery of the meaning of the Pyramid Grotto is its appearance. Many will be surprised to learn that Jesus was not born in a *wooden* stable. Such a tradition is entirely unrecognized by Christians living in the Middle East, where it has

always been taken for granted that Jesus was born in a grotto or cave stable.⁵ The scriptural account merely states that Mary, after giving birth to her son, “laid him in a manger; because there was no room for them in the inn” (Luke 2:7).

The basic derivation of the word “manger” means to chew or to eat, and it refers to a trough or open box (of stone). Usually a long, comparatively shallow vessel, it held feed grain and sometimes water for animals to eat or drink. In Jesus’ day (Herod’s day), the manger served as a bench to which the heads of horses or cattle were tethered, as well as a receptacle on or in which fodder was placed. The manger stones preserved to this day at Solomon’s stables at Megiddo are of whole stone and dug-out formation. Similarly, the poor people of that day customarily utilized any conveniently shaped stone to tether or feed their animals. The Virgin Mary placed Messiah in such a stone manger after she had given birth to him in a Bethlehem cave.



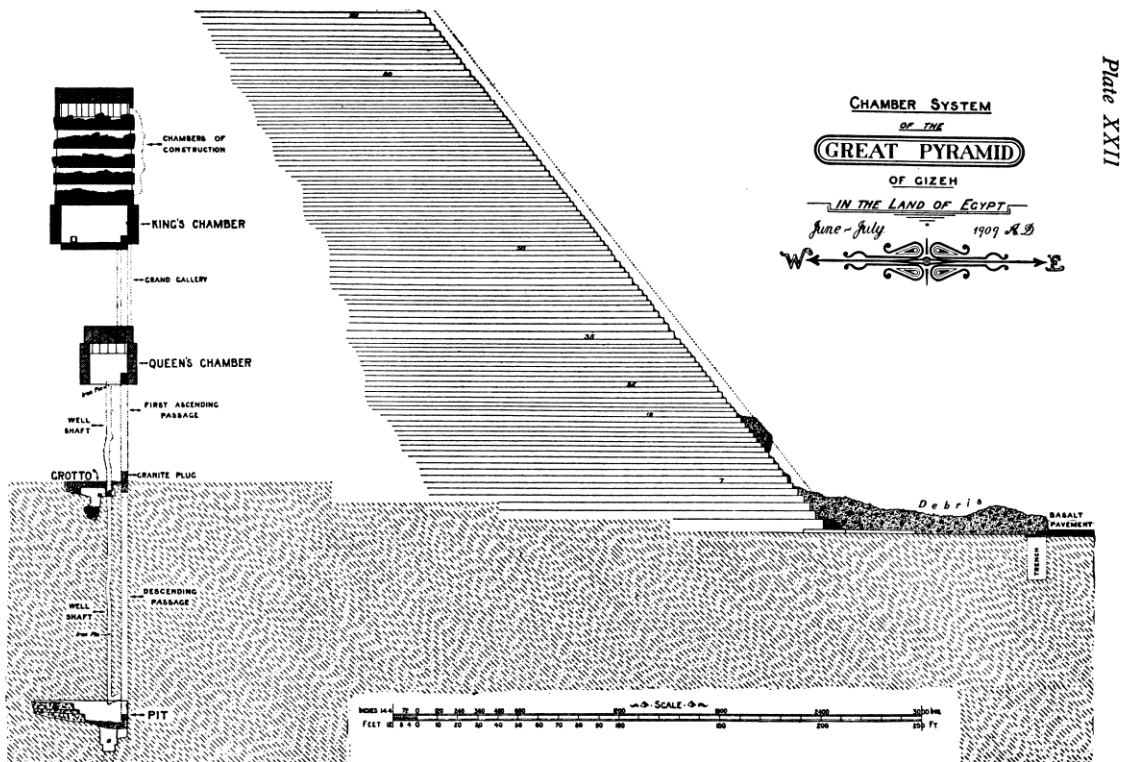
Thus the meaning of the word “manger” is a feeding bin or trough, not a stable. However, since a manger was often located in a stable room, it was only a matter of time until the thought of a room displaced the thought of a trough. Today, after centuries of etymological development, a manger is thought of by the average person as primarily a stable scene, and rarely as a food crib.

The sign given to the “shepherds [of old] abiding in the field, keeping watch over their flock by night,” consisted solely of the overpowering *contrast* between (1) the things the angels said concerning the *greatness* of the Son of David and the *magnitude* of his ultimate influence in the earth and (2) the *lowly* condition in which the shepherds would find him (Luke 2:8). “This shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a *manger*” (Luke 2:12). This “sign” of swaddling clothes was nothing extraordinary, for the common practice was to cover a newborn babe in this fashion in order to protect his tender skin and to absorb the mucous moisture incidental to his emergence from the womb. What the swaddling clothes did signify, however, was in harmony with the angel’s declaration “For unto you is born *this day . . . a Saviour*” (Luke 2:11). In other words, the shepherds were to first focus their attention upon the clue proffered, namely, to be on the lookout for a babe clothed in such newborn attire. Hence the field of their search was narrowed down considerably to a mere handful, at most, of prospective candidates, amidst whom the promised Deliverer would be identified. However, the other feature of the twofold “sign” was indeed unusual and proved sufficient under the circumstances to mark and certify the true Messiah. The newborn infant was to be found “in a manger,” a *rock-bed crib*—hence in a feeding trough and, most likely under this circumstance, in a cave stable.⁶



Other interesting points concern the Grotto of the Pyramid. It takes little, if any, imagination to observe that the stone projecting from the rear wall clearly resembles a ram (the *Lamb* of God), suggesting the natural cave stable in which Jesus was born. In addition, the floor of the Grotto is covered with a mixture of sand and loose gravel that, in the darkness of the recess, has the feeling of coarse, bare grain. Buried in the debris is a granite “manger” stone with a somewhat-curved exposed surface. Thus the animal configuration in the wall, the crustaceous gravel, and the manger stone in the Grotto all harmonize with the nativity theme.

Moreover, the location of the Grotto and the fact that it is natural and not hewn are significant . . . evidently, as suggested previously, symbolizing the *birth* of the Lord Jesus. Not only does the Grotto represent the humble origin of the Savior’s birth, but it may also be a miniaturized *replica* of the actual cave stable of his nativity. The fact that the Grotto is *natural*, and that it is physically positioned in back of (figuratively “under”) the inclined slope and central portion of the Granite Plug and situated at the outer *seventh* masonry course, or level, teaches that the preparation of the Savior’s body as the perfect babe, for later development into manhood and sacrifice, was not an expediency but a foreordained, prearranged matter in Jehovah’s plan . . . foreknown to God ere the occurrence of the least outworking of that plan, which is symbolized by the Pyramid structure itself. Jesus’ birth as a Jew is thus shown pictorially as being “under the Law” and also on the seventh course, or plane, of human perfection. (*Note: The number “seven” pictures perfection.*)



The Grotto cavern straddles the Well Shaft like a pair of lungs. The shaft, in turn, pierces the floor and ceiling of the recess in a windpipe or chimneylike fashion.

Atop the brickwork section of the Well Shaft that occupies the Grotto, the large core blocks of the Pyramid proper are plainly visible. This large masonry is an upper terrace level and should not be confused with the true theoretical base level of the building as a whole. The latter should more properly be identified with the outer peripheral platform plane upon which the casing stones rest *in situ*.



Below the brickwork portion of the Well, leading downward from the Grotto, the shaft is a bore – somewhat square and somewhat round – dug through solid rock into the bowels of the earth. Because of the internal *rib-cage* appearance of the bore produced by toe holds gouged in its north side by intrepid explorers climbing the interior, this lower segment of the Well Shaft passage is reminiscent of the descent of Jonah into the belly of the whale, a parallel of Jesus' descent into *hades*, or death (Matt. 12:40).

The general winding, twisting, and tortuous nature of the Well Shaft passageway is, as it were, Jesus' personal "Via Dolorosa" (Way of Tears).⁷ Not only does it call to mind the Way of the Cross, which the Master trod, but this sensation is further heightened by the existence of three very large spikes in this unusual, to say the least, canal — two spikes located above and one spike below the Grotto — calling to remembrance that Christ was impaled on Calvary's tree.⁸

Thus the whole Well Shaft system, including the Grotto, is a symbolic frame of reference to Christ. The Grotto represents his birth, the bottom of the Well pictures his death, and the upper end of the Well represents his resurrection. However, such symbolization here does not preclude that other supplemental lessons related to this theme are indicated in various other parts of the Pyramid, and not necessarily in the same sequence.

Viewed from a position within the Grotto itself, the interior of the Well Shaft looks indeed like the walled lining of a well of water springing upward to eternal life (John 4:14) . . . cheerfully coinciding with the designated title given to the passage system as a whole, the *Well* (of Life and Victory), predicated upon the death and the resurrection of Messiah.

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1. The upheaval appropriately suggests and calls to mind the Savior's bursting asunder the bonds of death and, therefore, signifies his resurrection (Matt. 16:18; 28:2; Acts 2:24; Rev. 1:18).
 2. "In his *Life and Work at the Great Pyramid*, Vol. II, Professor C. Piazzzi Smyth states that the floor of the Horizontal Passage is from 20 3/4 to 21 inches above the Queen's Chamber floor, and 6 inches above the line of demarcation between the First Ascending Passage and the Grand Gallery. This line of demarcation is, accordingly, from 14 3/4 to 15 (say 14.85) inches above the level of the Queen's Chamber floor, which is on the same level as the point on the floor of the First Ascending Passage that marks the date of Jesus' birth.

"This vertical measurement of 14.85 inches is the perpendicular of a right-angled triangle, the hypotenuse of which is the length of that portion of the floor of the First Ascending Passage lying between the two points which indicate the dates of the birth and death of Jesus. The angle of inclination of the floor (the hypotenuse) is 26°18'10"." (John and Morton Edgar, *The Great Pyramid Passages and Chambers* [Glasgow: Bone & Hulley, 1923], vol. 1, p. 84 footnote.)

The sine of this angle is .4431146 (see any table of logarithms). If this is divided into the length of the perpendicular, 14.85 inches, the hypotenuse is found to measure 33.5 inches. If the perpendicular of such a right-angled triangle is 14.85 inches and the hypotenuse is 33.5 inches, then the horizontal side, of necessity, is 30 inches. In other words, the internal intersect point of the Queen's Chamber floor level with the produced north wall line is 30 inches distant from the birth date juncture of the Queen's Chamber floor level with the incline of the First Ascending Passage. Thus attention is called to the fact that Messiah at the age of 30, the legal age of priesthood maturity, presented himself at the river Jordan for

service as the Redeemer. It was the *man* Christ Jesus who later, at age 33 1/2, gave himself as a ransom, or corresponding price, for Father Adam.

3. Sliding the stones down the First Ascending Passage would have been an impossibility because of the insufficient tolerance of the three-piece stone plug with that passage.
4. There are several earthquake fissures in divers parts of the Pyramid.
5. While a burial crypt, or vault, is often alluded to as a grotto in the Middle East, the custom was also to use *natural* rock grottoes or shallow caverns either as shelters and stalls for cattle or as burial chambers, whichever best suited the need or convenience. The Church of the Nativity in Bethlehem, the oldest Christian-style church still in existence, was built by the Empress Helena (in AD 330) over the *grotto* where Christ purportedly was born. Further corroboration comes from Justin Martyr and other early Christian writers who state that Jesus was born in a cave.
6. A secondary application of the word “manger” is to a boat, canoe, or dugout shaped like a trough for cattle. As Moses himself declared, he was a prototype of Christ, the greater Savior: “The LORD thy God will raise up unto thee a Prophet from the midst of thee . . . *like unto me*” (Deut. 18:15,18). Interestingly, the infant Moses was placed in a bulrush *ark*, or primitive canoe (Exod. 2:3).
7. The prevailing *irregularity* of the Well Shaft system throughout its length differs radically from the fundamentally ordered *regularity* of the other chambers and passageways of the Pyramid. The irregularity should be sufficient evidence that the Well Shaft does not admit readily to lineal time measurement, nor was a refined chronological adaptation ever intended.
8. These spikes were driven in the Well by John and Morton Edgar as stays for guy ropes. The procedure in crucifixion was to separately pierce and affix with a spike each hand of the victim to the crossbeam above, and to fasten both feet to the trunk with a single spike below.

Grand Gallery and Antechamber

Grand Gallery

The ascending Grand Gallery commences below at its north-end wall. With an exalted height seven times that of the cramped First Ascending Passage, this impressive corridor represents the Christian Gospel dispensation of grace, faith, and hope with its corresponding sensation of liberty and a glorious vista, and thus it is in sharp contradistinction to the preceding Law Passage of Works. The fact that the Well mouth opening is conspicuously to one side of the beginning of the Grand Gallery walk is a forcible reminder of the importance of the role of Messiah in opening the way. The same lesson was taught in the Tabernacle of Israel in the Wilderness of Sinai and later in the Temple of Solomon, where the Brazen Altar of sacrifice in the Court stood in a direct line of vision with the front aspect, or face, of the two structures. By its very location, the Brazen Altar played an important pantomime role in emphasizing the need for and the primacy of sin-atonement work, teaching the lesson that “without [the] shedding of blood [there] is no remission” of sins (Heb. 9:22). Thus the altar prefigured the role of Christ as Redeemer.

At present the ascending floor of the Grand Gallery is missing for a considerable distance at the beginning of the hall. Existing evidence indicates that a *floor* once covered up the now-exposed forepart of the Horizontal Passage leading to the Queen’s Chamber. Also, a ramp stone formerly blocked the entrance to the Grand Gallery via the Well Shaft passage system. In addition, the Granite Plug prohibited travel up the First Ascending Passage to the Grand Gallery. Hence access to both the King’s Chamber and the Queen’s Chamber was unknown until Al Mamoun’s day, yet there existed a floor before his time that led up or connected the present 18-foot gap in the floor of the Grand Gallery.

Stone beams to support such a floor were previously inserted into five squarelike holes in both side walls of the approach before the portcullis or tunnel leading to the Queen’s Chamber, or Room of Regeneration. In all likelihood, these beams had squared edges to match the shape of the wall receptacles. Another peculiarity can also be observed: Only one diagonal corner of each hole is flush with the sublevel line of the missing flooring of the Grand Gallery. A further curiosity is that in one of the five squarelike holes in either wall, a corner actually protrudes quite noticeably beyond the subflooring line.



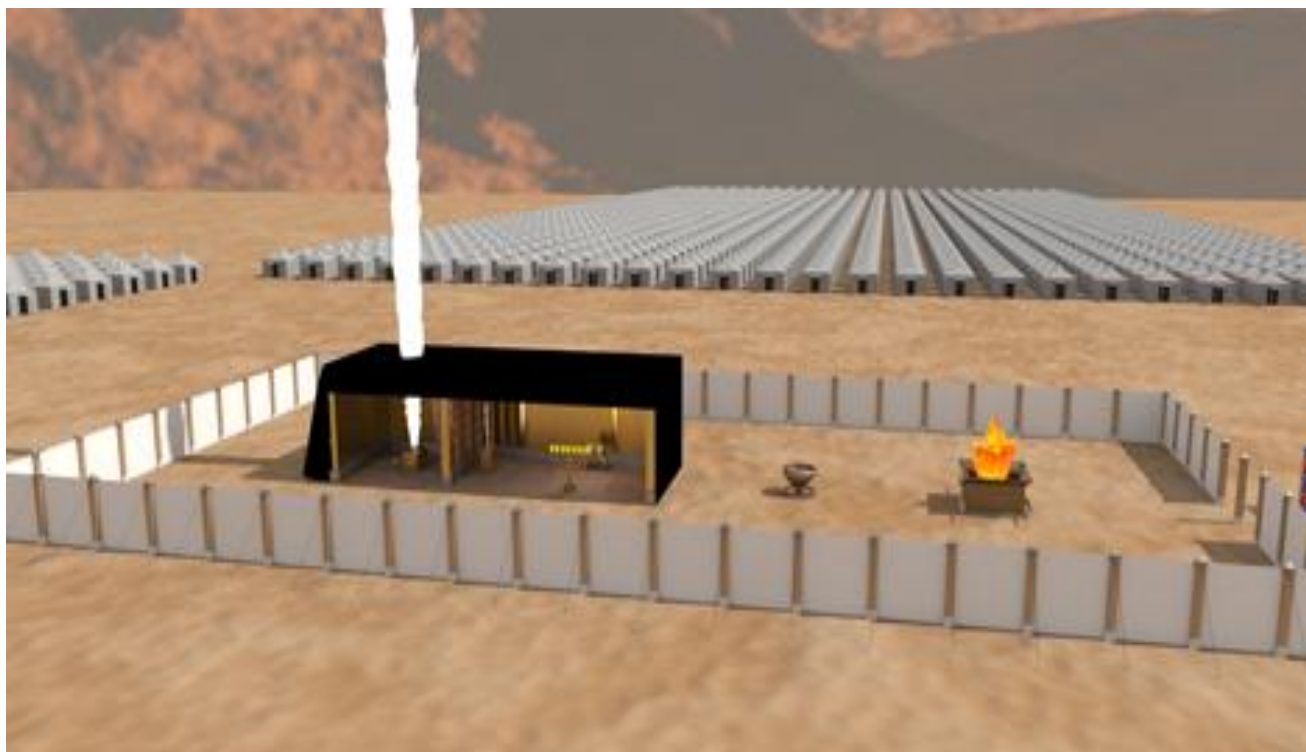
One might ask, What is the implication of these features? When the floor masonry originally covered the entire area, it rested not on the flat, dressed – consequently, more secure – face of each stone girder but, rather, upon the single sharp edge of each masonry beam support. In regard to the extended corner cavity receptacle, in order to assure that the floor slab immediately above would be smooth and level with the other associated pavement of the floor, the builders cut a groove on the bottom side

of the *floor stone* resting upon the beam support. Thus, in such a manner, the projection was accommodated. However, as a result of this construction feature, the thickness of the floor slab at this juncture was considerably diminished, and hence constituted an inherent weakness because of the constant and severe strain produced by the heavy floor slab above.

There is only one explanation for the built-in, unsound engineering of this stone slab and for the almost equally puzzling indication that the other resting points of the flooring were on the edges rather than on the flat surfaces of the supporting beams. Undoubtedly, the flooring was *purposely designed* to fracture and collapse in due time – especially if significantly and appropriately aggravated by an earthquake, which would enhance the symbolism of the opening of the way by Messiah (Heb. 10:20). The collapse of the floor would also account for the rubble found in the passageway at the time of Al Mamoun's entry.

Grand Gallery Symbolism

From one standpoint, this hall represents the *approach* to final and complete justification. As shall be explained, a strong correspondency exists between the Grand Gallery of the Pyramid and the courtyard of the Tabernacle of Moses, which pictures tentative, progressive justification. The Court of the Tabernacle represents primarily a condition of faith and belief in Jesus as the Redeemer but does not necessarily imply that the occupants are all consecrated to the Lord. Both priests and Levites are antitypically identified with and occupy this yard during the present age.



The scriptural definition of the parts of the Tabernacle indicates there are varying degrees of holiness. The courtyard is called the “*holy place*” (Lev. 14:13), the first inner compartment of the Tabernacle tent is called the “*holy*” (Exod. 26:33), and the second and most sacred compartment within is called the “*most holy*” (Exod. 26:34). Each of these three successive and onward stages of progression and entry into the inner sanctuary of the Most High shows various and increasing degrees of holiness. Even in the Court, the Brazen Altar was considered so sacrosanct that only the priest could approach thereto and, even then, not until his hands and feet were first washed (Exod. 30:19-21).

The posts of the Court, which upheld the white linen curtains that, in turn, framed and outlined the yard, were set in sockets of brass or copper, a metal composition similar to that of the covering of the Brazen Altar. At the top of each post was a silver capital and hook device, which clasped and held aloft the curtains. These posts illustrate the privilege and function of the vitally justified and thoroughly consecrated Christian believer. Only such true Christians can rightfully (shown by the silver) lay hold upon the righteousness (Psalm 51) of Christ (pictured by the square altar-top-size white linen *curtain* section between each of the posts) and, unitedly with others who have taken the similar advanced step of obedience, declare to those outside the Court (while keeping their own bodies, pictured by the trunks of the posts, out of sight behind the curtain): “Behold the Lamb of God!”

The Messiah number is 30, for at that age Jesus was baptized at Jordan, presenting his body a living sacrifice, to be finally consumed 3 1/2 years later at Calvary (Luke 3:21-23; John 19:30). The cross section of material between each post measured 30 feet

peripherally, representing the number of years of Jesus' humanity at the Jordan baptismal site. By being *wooden*, the posts signified the decaying humanity of the Church class, which is reckoned justified by standing in sockets of brass or copper.

Therefore, (1) the Brazen Altar more particularly represents Christ, his actual perfection of manhood; (2) the posts, set in sockets of brass or copper, illustrate the *reckoned perfection* of the consecrated believer; and (3) the courtyard represents a generalized condition of those who manifest different degrees of faith, belief, and/or surrender to the Lord, and thus is occupied by a mixed multitude in varying stages of development. All who *occupy* the Court have one thing in common: belief in Jesus as the Redeemer. In other words, the Court represents a condition of faith or belief but not necessarily one of full surrender to the Lord.

Various pertinent details of the Tabernacle having been described, the definite relationship between its posts and sockets and the *ramp* holes of the Grand Gallery will now be established.



Along the length of each side of the Grand Gallery, atop the 21-inch-wide ramp wall, there were originally 28 holes. The current total is 55 (56 less 1) because of the missing ramp stone below. And there are 55 Court posts for the Tabernacle. (The five posts that support the Gate of the Tabernacle are not included in this count, for they uphold a separate, specially designed curtain.) Thus these ramp holes prefigured the socket holes of the posts of Moses' Tabernacle. Instead of posts, the ramp holes are occupied by crosses, which represent Christians, who are examples to the world and to fellow believers. Like the patriarchs of old, Christians are a spectacle unto others, encouraging them to consider and take up their crosses and follow the Master along

this “Appian Way,” or Hall of Truth in Light. Such a cloud or gallery of witnesses both before and behind bestirs one onward as a Christian soldier.



The peculiar slant of each cross in the ramp holes — rather than an upright position — emphasizes the need for a consecrated life and walk to continue unto death. In this sense, Jesus carried his cross from *Jordan* to Calvary. The slant or tilt of the cross represents the action of *carrying* the cross to a Golgotha termination. In the world, the upright cross symbolizes and marks those who have *already died*, such as at grave sites, cemeteries, or scenes of frequent accidents and fatalities.

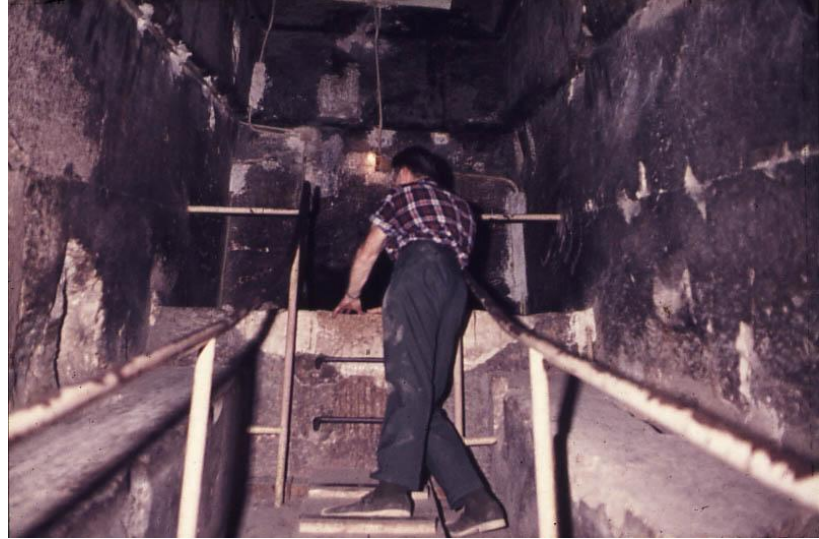
Above the ramp wall of the Grand Gallery, a deeply scored or grooved line extends the entire length of the hall on both sides. This line, which is approximately five Pyramid (rather than five Tabernacle) cubits high, creates the impression of being the top ridge line of one continuous curtain that enclosed the Tabernacle Court. Thus the thought is further enhanced that the Grand Gallery represents a position *within* the Court.

The seven folds or overlappings of masonry in the walls of this vaulted Hall of Royalty reflect the seven stages of *sacred* development of the Kingdom of heaven class throughout the Gospel Age. Each of these periods was, in turn, under the influence or guidance of one of the seven human messengers, called “angels” and “stars” (Rev. 1:20), whose divine appointment was also pictured by the constellation Pleiades hovering over the upper passage system of the Pyramid at the time of its completion.

As the individual, with no small degree of exertion, presses on and up the steep angle of incline, enamored and excited by this rich avenue of promise, truth, and grace, he is suddenly confronted with the implication and realization that if the pursuit is continued much longer, it might entail some loss of personal liberty . . . for while this hall of ecstatic height and grandeur inspires one to struggle up its pathway of hope of better things to come, the human flesh of frailty notes that it is lined with crosses reminiscent of the Via Dolorosa, or “Way of Tears” to Calvary. This experience, this confrontation, is pictured by the Giant Step near the upper end of the Grand Gallery.

Giant Step

Here the individual meets an obstacle in the way that seems almost humanly insurmountable. To add to the seeming difficulty of ascending the 36-inch-high Giant Step, the floor before the step is still sloped at the 26-degree angle of incline, so that at this moment of pause and inertia, the downward pull of gravity seems to tug and draw



one backward. However, at this very juncture of experience, the individual is afforded a momentary but encouraging eye-level glimpse into the King's Chamber. The class who respond to this encouragement and press on in spite of the apprehensiveness of the old heart and nature; the class who say, "To whom [else] shall we go?" (John 6:68); the class who reason they will consider crossing the bridge of full consecration if and when they come to that point—these individuals are the ones who, in the joy set before them, continue on in spite of the consequences. The class who thus continue in obedience have crossed a tremendous hurdle when they refuse to be of those who are "willingly . . . ignorant" (2 Pet. 3:5).

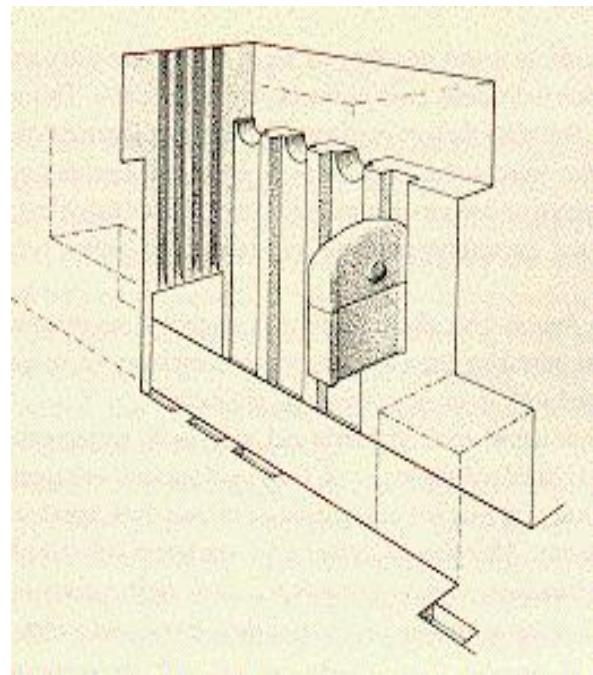
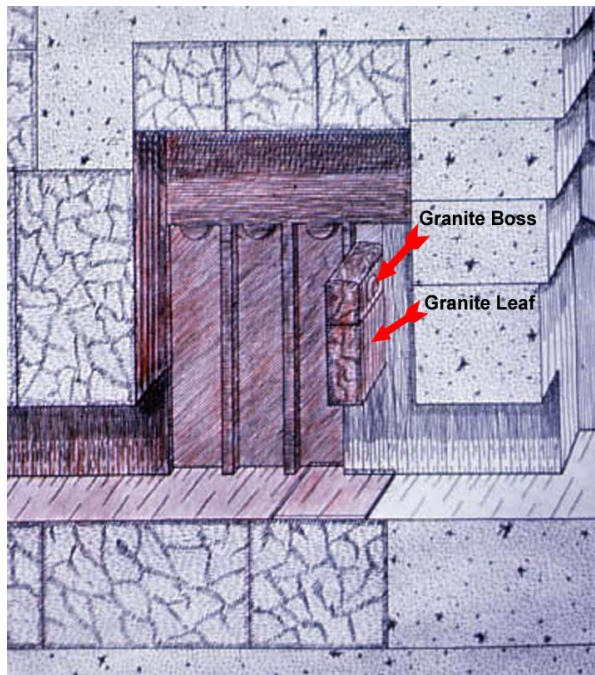
The Giant Step having been surmounted, as these individuals rest on the small platform at the top end of the Grand Gallery, Jesus invites them to "sit down and count the cost" (Luke 14:28 RSV). Let it be clearly understood that these words of the Master are not in any way meant to be a message of discouragement. The fundamental lesson intended is that once an individual has "put his hand to the plough," there is no turning back (Luke 9:62), for one who wishes to enter farther must realize that if he gives his heart to the Lord, there will be no future opportunity to decide to depart from the way of the Lord. Not meant to scare the individual, this instruction merely emphasizes that a contract with the Lord is binding till death.

Let it also be clearly understood that exceedingly rich and abundant joys are granted to those who draw nearer and nearer to the Lord. The hundredfold blessing that is promised even in the present life more than compensates for any sacrifice on the Christian's part (Matt. 19:29). Having properly weighed the honor God has granted in calling them thus far, and realizing they have been bought with a price by the death of

the Savior, those occupying the high platform at the south end of the Grand Gallery meekly bow, surrender themselves, and enter therein. Thus this first upper-level low entrance tunnel represents the negation and death of the human will.

Granite Leaf

The individual's next experience is standing upright before the Granite Leaf, taking a positive stance for the Lord by indicating his purposeful decision to take up, in lieu of his former will, the new will and mind of God in Christ Jesus. With the giving up of the old, all things become new. The Granite *Leaf* represents a new *chapter* in a person's life. The double portcullis Granite Leaf represents the expression of the will of God in both the Old and the New Testaments.



Granite Boss

The curious five-inch semicircular Boss, or protrusion carved at *eye level* out of the solid granite of the upper portcullis, not only is a scientific indicator of the square root of the Pyramid cubit but, more important still, is an invaluable spiritual symbol. This semicircular protrusion resembles the face of the sepulchre in the side of Calvary's hill north of Old Jerusalem. The sepulchre was publicized

and called by General Gordon in his memoirs "The Garden Tomb."¹ To repeat, the protrusion resembles the *face* of the sepulchre where the Savior was laid after his crucifixion.²

The Granite Boss pictures the scene, and is a most forceful reminder, of the death and the resurrection of Christ. Thus a person standing before and looking at this projection in the Granite Leaf is reminded that those who suffer with Christ shall live with him (2 Tim. 2:11,12; Rom. 8:17). Is it not remarkable that this sign in the Pyramid has consistently and unknowingly been styled "the Boss"? How appropriate that the example of the crucified and risen Lord should be continuously held before the vision of the Christian in his new life, for Christ is "the Boss," or Lord, of the way! "Let this mind be in you, which was also in Christ Jesus" (Phil. 2:5). He is Lord and Savior to those who symbolically enter therein.

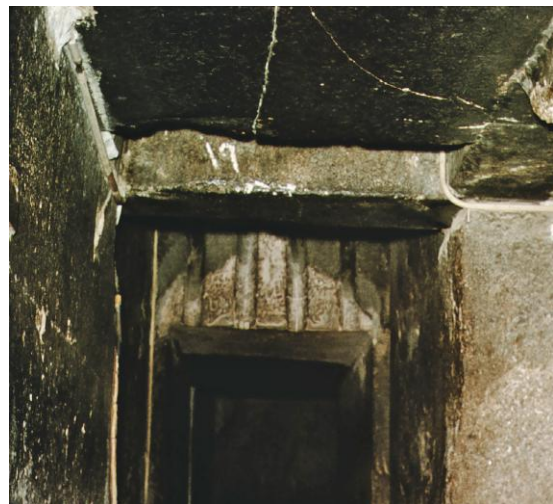
A person standing before the Granite Leaf has the front half of the soles of his feet on granite, representing things pertaining to Divinity, while the latter half of the soles of his feet are on the general limestone masonry of the Pyramid. Portraying an individual's full consecration to do the Lord's will, this posture pictures all that it is humanly possible to do.

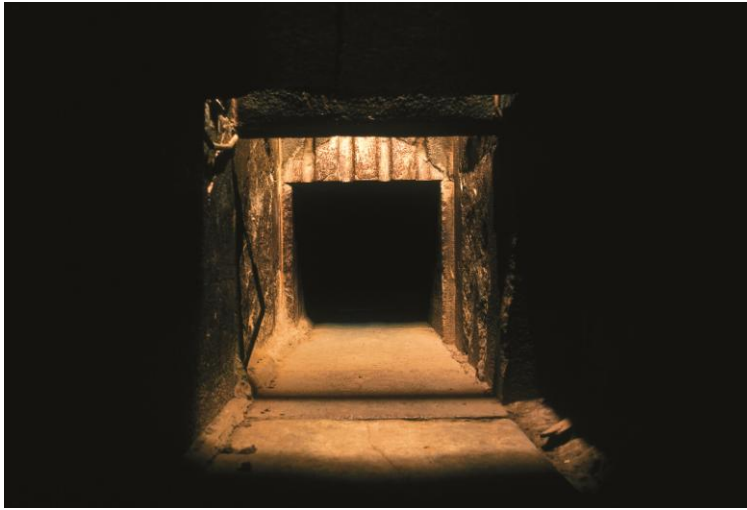


Sanctification has two parts, however: the Christian's part and God's part. "Draw nigh to God, and he will draw nigh to you" (James 4:8). The individual's position before the Granite Leaf represents his consecration of himself. The next step of being brought low and entering the Antechamber room represents God's consecration and acceptance of such a one into His family.

Antechamber

This room has been described as a schoolroom; indeed, it is the school of Christ. As the Holy in the Tabernacle was situated before the Most Holy, so the Antechamber is positioned before, or in front of, the King's Chamber. The Antechamber resembles the Holy of the Tabernacle in the following way. The last entry, or opening, into the King's Chamber, which is at the south end of the Antechamber, resembles the second and most important veil in the Tabernacle, which separated the Holy from the Most Holy. Just as four round posts, or pillars, supported the curtain veil in the Tabernacle, so above the opening on the south wall of the Antechamber, four distinctly rounded vertical or hollow curved, grooved markings continue up to the ceiling. These markings bear a striking resemblance in stone to "the Veil" of the later Tabernacle in the wilderness (Exod. 26:31-33).





Also significant are the *boardlike* protrusions in both side walls of the Antechamber, for they are reminders that the side walls of the Holy in the Tabernacle were made of *boards* standing upright in sockets of silver. The distance between these projections is meant to approximate and visually suggest the unusual 27-inch width of the Tabernacle boards. Each board had two legs called tenons, picturing the Christian whose one foot is planted in the Old Testament and the other in the New Testament “socket doctrine” of ransom atonement (Exod. 26:15-25,31,32). As a reminder to the children of Israel that they were purchased of God by a price, the sockets were made of ransom money procured from them (Exod. 30:11-16; 38:25-27). And the price was the ransom merit of Christ’s sacrifice: 100 (the number of perfection) silver (that is, doctrinal truth) sockets. Linked together, the sockets constitute the theme of the Church’s one foundation, which is Jesus Christ the Lord.

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1. See Appendix A, “The Garden Tomb,” pages 89-92.
 2. The author’s attention was first called to this striking resemblance by Charles Chopporian.

King's Chamber

The walls of the King's Chamber, located in the upper reaches of the Great Pyramid, are composed of 100 different-size granite blocks.¹ Contained in the King's Chamber is a stone Coffin suggestive of the Ark of the Covenant, which was placed westward inside the Most Holy of Israel's Tabernacle in the wilderness. Both features of the King's Chamber denote a perfection of life . . . but of a higher order than that represented in the Queen's Chamber. Moreover, the vaulted roof of the King's Chamber, situated five construction compartments² above and beyond the veil, or ceiling, of the room below, indicates the *crown* of life, that is, the very highest form of existence on the divine plane of being.

A number of similarities were divinely intended between the Great Pyramid and Israel's Tabernacle, built many centuries later. Some of the similarities will be treated at this time.

Ceiling

"Thou shalt make the tabernacle with ten curtains of fine twined linen. . . . The length of one curtain shall be eight and twenty cubits, and the breadth of one curtain four cubits. . . . The five [long, narrow] curtains shall be coupled [permanently sewn or stitched] together one to another; and [the] other five curtains shall be coupled one to another [producing now *two* very large five-strip curtains]." (Exod. 26:1-3)



“Fifty loops shalt thou make in the one [large] curtain, and fifty loops shalt thou make in the [corresponding side or] edge of the [other] curtain that is [along the edge where the two large curtains are joined together, namely] in the coupling of the second; that the loops may take hold one of another. And thou shalt make fifty taches [that is, combination hooks and clasps] of gold, and couple the curtains together with the taches: and it shall [now become or] be one tabernacle.” (Exod. 26:5,6)



The “tabernacle” was a single giant-size tentlike curtain that was supported beneath by a framework of coordinated gold-covered boards set in sockets of silver; the framework itself resembled a long rectangular box exposed at the top, the bottom, and one end. The front or open end of the Tabernacle structure was screened by the First Veil, a heavy tapestry suspended from five pillars at the forepart of the structure. This veil served as both a door of entry and a wall of privacy to bar from public scrutiny the devotional services, the worshippers, and the sacred furniture within. Since, when hooked together, the two large five-strip white linen cherubim curtains were of sufficient size to cover the entire exposed top of the rectangular supportive framework below, and since the excess material was draped over the

outside of the side-wall and back-wall boards, a person standing within the enclosure — that is, before the rear or Most Holy section, which was partitioned off by the hanging of the Second Veil — would behold on three sides a golden-walled room with a cherubim curtain ceiling and a sand or dirt-covered floor.

Before the appearance of the front end is explained, it is necessary to consider an entirely different second curtain that covered the entire structure over and above the ten-strip (double-five) cherubim curtain. Called the “*tent*” of the Tabernacle, the second curtain was, in fact, a rectangular-shaped tent over a rectangular-shaped tent — a covering placed over a previous curtain (Exod. 26:11). It should be noted that there were two additional curtains for a total of four giant-size coverings of the Tabernacle, as listed below:

1. Cherubim linen curtain (two parts clasped together)
2. Goats’ hair curtain (two parts clasped together)
3. Curtain of rams’ skins dyed red (one whole — skins sewn together)
4. Curtain of badgers’ (seals’) skins (one whole — pelts sewn together)

At present, only the first two curtains are to be considered. Exodus 26:7-9 describes the goats’ hair curtain as follows:

“And thou shalt make curtains of goats’ hair to be a [the next immediate] covering upon [over] the tabernacle [that is, the cherubim curtain of ten or double-five strips – see first illustration]: eleven curtains shalt thou make. The length of one curtain shall [in this instance] be thirty [instead of 28] cubits, and the breadth of one curtain four cubits. . . . And thou shalt couple [stitch together] five curtains *by themselves* [a confirmation or assurance that individual narrow-strip curtains were sewn together into a larger, more permanent unit, which could, in turn, be hooked together to another large companion curtain in a manner whereby the two could be clasped or unclasped depending on whether the Tabernacle was to be assembled for encampment or disassembled for portage in the wilderness wanderings], and [thou shalt couple] six curtains by themselves, and shalt double [not fold in half but fold along the seam line of] the sixth curtain *in the forefront of the tabernacle.*”

In other words, the entire sixth-strip section of the six-strip curtain was allowed to drape over the front-edge roofline of the Tabernacle, hanging down four cubits, or six feet. The purpose of this sixth curtain was to prevent the exterior sunlight from penetrating into the Holy compartment of the Tabernacle, for while the front or First Veil shut out 90 percent or more of the daylight, a considerable amount streamed through the crevice along the roofline, as the *hanging veil* was not an absolutely snug fit at that point. However, the sixth part of that portion of the goats’ hair curtain accomplished the exclusion of this light perfectly.



The primary reason for the foregoing detailed explanation of the disposition of the ten-strip cherubim linen curtain and the 11-strip goats’ hair curtain is to prove and illustrate how the cloth ceiling of the two compartments, the Holy and the Most Holy, would have *appeared* to a person standing within the enclosure prior to the hanging of the Second Veil, called “*the veil*” (Exod. 26:33). It is significant that the resemblance would have been strikingly similar to the *nine granite roof stones* (seven whole and two

fractional widths) *in the ceiling* of the King's Chamber in the Great Pyramid. In the Tabernacle, the nine widths above appeared as follows: Two widths plus one fractional (or half) part were at the Most Holy end, and five widths were over the Holy portion of the sanctuary, plus a fractional part of the sixth goats' hair curtain. In addition, the goats' hair curtain extended beyond the cherubim curtain at the forefront, and a portion of the goats' hair curtain was also exposed and could be seen *through the gap* of the hanging of the First Veil. Therefore, nine parts were visible.

Thus the number and the position of the seams in the ceiling of the King's Chamber bear a remarkable likeness to that portion of the seamed cherubim curtain covering the Tabernacle as a ceiling *within the sanctuary*—being otherwise completely obscured from both within and without. Also, as if to further enhance or confirm this relationship between the King's Chamber and the Tabernacle, the stones in the ceiling of the Pyramid—though granite, and though skillfully and finely dressed—were purposely never polished like their fellow members below so that they have a softer appearance akin to the cloth roof of the Tent of Meeting erected 5 1/2 centuries later. All four side walls of the King's Chamber are highly polished rose granite that, if cleaned, would strikingly suggest a goldlike appearance.

Shape of Chamber

Another interesting comparison is the shape of the King's Chamber versus that of the Tabernacle. The Second Veil, the heavy curtain or cloth wall that separated the interior of the Tabernacle into two compartments, hung toward the rear of the oblong sanctuary, which was 10 cubits wide by 30 cubits long, or 15 feet by 45 feet. The Holy, the 15- by 30-foot portion of the room in front of the Second Veil, is designated "the heavenlies" in Scripture, for it represented two classes of the called ones in Christ Jesus, who are reckoned justified, or holy, in the present life—that is, before their change and prior to the final pruning and separation of some into a smaller class, or group, called "the very elect" (Eph. 2:6—see Benjamin Wilson's *Emphatic Diaglott*; Matt. 25:1-13; 24:24). The shape of the Holy compartment was a rectangle, or double cube, representing two justified classes whom, because of their ideals, the world considers in a derogatory sense as "squares." The shape of the compartment *behind* the Second Veil was not rectangular but cubical in form, symbolizing perfection in every sense of the word and signifying the glorified condition of the finally elect who, like their Master, in death enter beyond the veil of mortal flesh into the next life. "Having therefore, brethren, boldness to enter into the holiest by the blood of Jesus, By a new and living way, which he hath consecrated for us, *through the veil*, that is to say, *his flesh*" (Heb. 10:19,20).

Whereas the Most Holy chamber in the Tabernacle of Moses and the Temple of Solomon was cubical in shape, the Throne Room, or King's Chamber, in the Pyramid is rectangular and not square. The rectangular shape emphasizes the hope of the Church for future glory³ while yet in the flesh and subsequent to the death and resurrection of Christ, pictured by the open Coffin, or symbolic tomb, at the western end of the King's Chamber. (In a secondary and real sense, the Coffin also pictures the death and

resurrection of the Church.) Although a rectangle, the King’s Chamber is, nevertheless, a symbol of perfection by reason of the fact that it is the room of 100 stones.

Coffer

The Coffer in the King’s Chamber parallels the Ark of the Covenant in the Most Holy of the Tabernacle as the only article of furniture in the most sacred room. The lid, or cover, of the Ark pictured the Savior, who, as the propitiatory lid, is the Head over the Church, his body, which was pictured by the remaining Ark beneath. The missing lid in the King’s Chamber signifies the absent and risen Lord, and the Coffer pictures the Church. Thus the Ark, as well as the Coffer, designates the most holy chamber. An additional evidence that the boxlike portion of the Ark of the Covenant and the Coffer of the Pyramid symbolize the Church is indicated by the following sacred dimensions.



Outer Dimensions of Coffer

	<u>Petrie’s Limits of Probability</u>	<u>Petrie Mean</u>	<u>Smyth Mean</u>	<u>Probable</u>
Length:	89.18" to 90.6"	89.63"	90.01"	89.990"
Width:	38.35" to 38.87"	38.50"	38.65"	38.675"
Height:	41.14" to 41.50"	41.31"	41.17"	41.375"
Total Capacity:		142,551	143,226	144,000

**Dimensions of Ark of the Covenant
(Exod. 25:10)**

Length = 2 1/2 Tabernacle cubits = 45"

Breadth = 1 1/2 Tabernacle cubits = 27"

Height = 1 1/2 Tabernacle cubits = 27"

45"

27"

27"

45"

Top

45 x 2 = 90"

27 x 2 = 54"

144"

Church = 12,000 x 12 = 144,000 members
(Rev. 7:4-8)

While the Coffin has been measured countless times by interested individuals, and its cubic bulk and content have been computed by different skilled and thoroughly competent scholars, yet one thing has been lacking. Two of the three dimensions have already been quite accurately determined within the realm of the physical capability of those who constructed the Coffin and its later measurers. The author's estimate of the intent of the original design falls *within* the limits of tolerance of the most accurate measurement of these two dimensions, namely, the length and the width. However, the *conjecture* of the intended height falls slightly outside the tolerance limit of probability of the aforementioned measurers.

The height of the Coffin cannot be precisely determined because of the wear and tear about the *entire* top surface of the vessel from both the fond and the rude handling of countless thousands of tourists who have visited this chamber.⁴ Every cubic centimeter of the upper portion of the Coffin has suffered deterioration and thus has somewhat diminished in size, for no point remains of its original dimension. Therefore, all of the measurements will be below the true and intended height. As to the Coffin's length and width, there would remain some part of the original dimension that has suffered only negligible wear. With consideration of these facts, all prior determinations of the present size of the Coffin would, of necessity, fall short of the theoretical content, which was probably designed to be 25 million wheat grains in content and 144,000 cubic inches in bulk size.

Sir Isaac Newton tried to show that a mathematical relationship exists between the Tabernacle Ark and the Pyramid Coffin by considering both vessels as possessing a common sacred cubit length. However, his theory does violence to the 18-inch cubit of the Tabernacle sanctuary, which is the *cubitus*, or length of the average forearm from the tip of the middle finger to the point of the elbow, while the Pyramid cubit is a more scientific unit of measurement related to the Earth's polar axis. The Tabernacle is related to *hand* measurement.

One finger breadth = $3/4$ "

Four finger breadths, or 1 handbreadth = 3"

One palm breadth = 4"

One span = 9"

Two spans, or 1 cubit = 18"

(Note: A span is a unit of measure equal to the length of a fully extended hand from the tip of the thumb to the tip of the little finger.)

The sacred cubit of the future Ezekiel's Temple is equal to the Tabernacle cubit plus a handbreadth, that is, 18 inches + 3 inches = 21 inches (Ezek. 40:5). A summarization of the above cubits results in an interesting comparison.

Pyramid cubit: $5" \times 5 = 25"$

Tabernacle cubit: $6" \times 3 = 18"$

Ezekiel cubit: $7" \times 3 = 21"$

Coffer Not a Literal Tomb

The following is a brief summation of the reasons offered by various authors as to why the body of a dead Pharaoh was never placed in the Coffer.

1. While sufficiently large to accommodate a royal corpse, the Coffer, because of its narrow width, could have held a corpse only modestly wrapped in burial clothing. Also, the Coffer is uncommonly deep in proportion to its other two dimensions.
2. The present size of the Coffer is such that transporting it into the King's Chamber from outside the Pyramid would have been impossible because of the insufficient tolerance or clearance afforded by the various entrance passages.
3. If a body had been buried in the Coffer, it would indeed be strange and difficult to account for the absence of any inscription or hieroglyph whatever to indicate the identity of the occupant.
4. While the faint traces of a ridge line at the top of the Coffer seem to suggest it was used as a receptacle for a lid, neither a lid nor any fragments of a granite cover have been found anywhere in the room.
5. No noteworthy historic evidence exists that the Coffer was ever used as a coffin. According to tradition, Khufu was buried elsewhere.
6. Since an obvious corresponding parallelism exists between, on the one hand, the Grand Gallery, the Antechamber, and the King's Chamber of the Pyramid and, on the other hand, the Court, the Holy, and the Most Holy of the Tabernacle – as well as between the Coffer and the Ark of the Covenant – it is evident that the Coffer, with its missing lid and shattered corner, is a symbolic sarcophagus, suggesting both death and resurrection to life.

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1. The limestone of the Pyramid is related to humanity and terrestrial life, whereas the granite pertains to divinity and the celestial calling. The two varieties of stone are respectively analogous in signification to the copper and gold used in constructing and furnishing Israel's Tabernacle of Witness. The different lengths of masonry in the Pyramid's chief royal chamber indicate a difference of degree, honor, and kind in the perfected Church (the 100 stones), even as the Apostle Paul declares, "One star differeth from another star in glory" (1 Cor. 15:41).
 2. These five compartments seem to signify various orders or planes of spirit life beneath divinity yet above humanity. Also, the rough state of these chambers seems to imply that although these various orders already exist, they are not yet finished, and that a furtherance in construction work will engage the attention of the glorified Church . . . after its further mission to "restore all things" (Matt. 17:11), promised by God to man, has been accomplished . . . and after the Millennial reign of Christ is brought to a happy conclusion

and victory in the “restitution of all things” (Acts 3:21) to the willing and obedient of Adam’s race.

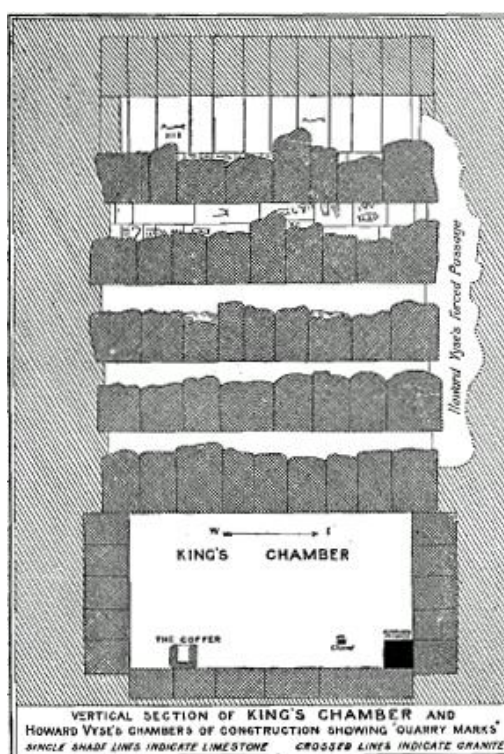
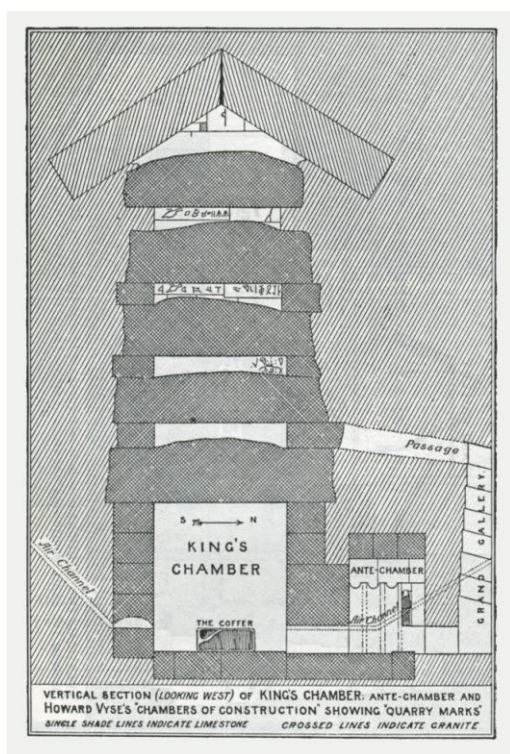
3. This hope has not been realized or this room yet entered, as the Church is to be glorified *together* — still a future event.
4. The following is an example of similar deterioration and erosion. Several centuries ago a statue of hard, black basalt stone called “St. Peter’s Chair,” with a pseudolikeness of the Apostle seated thereon, was placed slightly above floor level near the entrance door within St. Peter’s Basilica at the Vatican in Rome. Over many years, adoring worshippers, in their devotions, fondly caressed and frequently kissed the statue on the face. In the process of time, a distortion of the features began to occur, with signs of alarming disfiguration that bordered on the grotesque. Considered by the episcopate as a cardinal attraction and a symbol of the imagined authority and jurisdiction of the Roman Church, the statue was moved — but not removed — to a place farther within the sanctuary; and as a safeguard against further damage, it was placed on a higher elevated platform.

Still the ardent worshippers managed to touch the lower extremities of the chair and to kiss the feet of the statue. Alas, Saint Peter cannot escape harm! Today his toes are almost completely gone, having been devoured by the *lips* of an appreciative audience; only unsightly stumps remain. One is reminded of the very Apostle, who in the days of his flesh, shortly after his Master’s demise, explicitly and earnestly pleaded that such worshipful practices be discontinued (Acts 3:11,12; 10:25,26).

Construction Chambers

At the upper-end corner of the Grand Gallery, in the east wall, *at ceiling height*, is an opening approximately two feet square. This opening is scarcely ever noticed by the casual observer because of the present dim light in the corridor supplied for the benefit of tourists. This statement was especially true in the past when there was no electric illumination whatever in the Pyramid, including the upper dark recesses of this corner.

Past examination of the outer and inner edges of the forepart of this recess by interested individuals has revealed that the aperture was not caused by the removal of a block of masonry in the wall but that in all likelihood it existed at the time the building was erected. It is not quite certain whether the passageway itself farther within, leading to the first Construction Chamber (immediately above the King's Chamber ceiling), already existed or whether an entrance had to be forced the entire distance beyond the opening in the corridor wall to the Construction Chamber. However, it appears certain that the last few feet of the passage had to be forced to break through the east-end wall of this first upper-recess room.



In any event, the outer opening of this passage, seen without in the Grand Gallery, would in time be construed as an invitation to exploration and plunder. The pronouncement and descriptive testimony concerning this upper tunnel leading to the first upper room was made public in 1797. It has since been designated with the name of its explorer and is now known as Davison's Passage and Davison's Chamber.¹ Not until 1837 was it known that there were yet four more levels above this first upper recess. In that year, Colonel Howard Vyse, with the aid of Arab workmen and with considerable difficulty, labor, and expense, excavated a large vertical cavity upward, removing in the process large segments of the east wall and thereby exposing the successive Construction Chambers to view, one above the other, five in all.²



It is upon the stone structure work, that is, the floor beams, side walls, etc., of the so-called "construction" cells, that original quarry hieroglyphs and markings roughly drawn or swabbed with red ochre dye are to be found. They are in the nature of placement numbers and signs for various masonry blocks, dates, and doodlings, and more important still, they disclose the names of *two* kings.³ These ancient colored markings are positioned in such a haphazard, upside-down, inaccessible, or half-revealed manner as to clearly indicate that they were inscribed prior to the placement of the stones in the Pyramid. Therefore, the names of the two ancient personages tell us the time or era in which the structure was erected, as well as chief individuals associated with its construction.

"All these chambers over the King's Chamber are floored with horizontal beams of granite, rough dressed on the under sides which form the ceilings, but wholly unwrought above. These successive floors are blocked apart along the N. and S. sides, by blocks of granite in the lower, and of limestone in the upper chambers, the blocks being two or three feet high, and forming the N. and S. sides of the chambers. *On the E. and W. are two immense limestone walls wholly outside of, and independent of, all the granite floors and supporting blocks* [italics added].⁴ Between these great walls all the chambers

stand, unbonded, and capable of yielding freely to settlement. . . . these end walls extend with smooth surfaces far beyond the chamber, and even beyond all the walls and roofing of it, into the general masonry of the Pyramid. . . . In the fourth chamber the supporting blocks along the N. and S. sides are all of limestone, and are much cracked and flaked up by top pressure. The great end walls, between which all these chambers stand, have here sunk as much as 3 inches in relation to the floors and sides; as is shown by the ledges of plaster sticking to them, which have originally fitted into the edges of the ceiling. . . . In the fifth or top chamber . . . the roof-slabs have separated at the apex 1.55 at E. end, and 1.0 at W. end. The end walls are very rough, being merely the masonry of the core.”⁵

The following facts are indeed worthy of reflection and consideration.

1. Since every one of the nine beams of the first chamber floor (or ceiling of the King’s Chamber) is fractured clean through and is presently upheld solely by its own thrust and the side pressure of the north and south walls . . .
2. Since the cyclopean end walls are slowly and relentlessly sinking . . .
3. Since the crevice of the sloped ceiling of the fifth chamber is ever widening . . .
4. Since the floor of the King’s Chamber has dropped ever so slightly at one end . . .
5. Since the ceiling and side walls of the Grand Gallery are deteriorating at an increasingly alarming pace . . .
6. Since even the twin-vaulted arch above the entry to the Descending Passage is noticeably beginning to slide awry . . .
7. Since no special provision has been made in some instances to achieve perpetuity of preservation . . .
8. Since it would be easier to rebuild the Pyramid almost in its entirety than to make some necessary and true repairs . . .

. . . we are guided to the inescapable conclusion that either (a) the Pyramid’s marvelous and skilled workmen lacked proper foresight in regard to this matter, or (b) the upper passage system, particularly the King’s Chamber, was *designed to self-destruct internally!* Although the Great Pyramid was built by fallible man, we accept, in the light of its *divine* sponsorship, the latter conclusion — startling as it may seem — as the most satisfactory answer to the problem.

Because the internal passage-chamber system of the Pyramid occupies such a small percentile of the whole (the building to all practical purposes being a solid structure), and since the largeness and the thickness of the sloped roof and peak slabs were meant

to withstand shock and to slide or fold downward into socketed positions to thence forward permanently bear the superincumbent weight of the core masonry above, such internal destruction would suggest little or no damage to the external form of the Pyramid thereafter. While its inner parts would no longer be accessible to the public because of the changes therein, yet outwardly it could and would be refurbished and preserved as an everlasting visible memorial of God's foreknowledge and His prophetic testimony concerning the history of the human race.

In fact, it is our confidence that the preparation of the Pyramid, the method of construction, the progress towards completion, and the resultant beauty of its pristine glory *have been preserved*, unharmed and unaffected by the ravages of time, in the sense that all of its scientific properties and sacred symbolisms have been filed in the divine archives for future visual presentation. More particularly, all parts of the Great Pyramid have been accurately and everlastingly recorded in *God's film library*, along with other significant monumental events, such as the calling, ministry, betrayal, death, and resurrection of our Master Jesus Christ.

Just as in Jesus' dying moments a darkness spread over the land, and at his expiration an earthquake occurred that rent in twain the very heavy tapestry veil of the Temple, so with the completion of his body members, the Church, there will be a symbolic apocalypse earthquake and also a literal one in the land of Israel which will level the Dome of the Rock, as well as the buildings of the Holy City (Matt. 27:45,51; Rev. 8:3-5; 16:18; Ezek. 38:19,20; Zech. 14:4-10). Several clues in Scripture seem to suggest that an extensive earthquake will occur at that time along the entire belt of the Palestine Rift from Northern Africa up into Asia Minor. This earthquake could precipitate the very collapse of some of the interior parts of the Pyramid as anticipated. Also, at the other end of this Syrian Rift, or fault zone, is Mount Ararat deep in Anatolia, Turkey. We would not be surprised if the fabled Ark of Noah will also be exposed to public view from the dark recesses of its icy grave – however short a time that be – and manifested as a reality, as well as a fitting symbol of judgment and condemnation of an unbelieving and degenerate people who must be shamed and rebuked prior to the opportunity of retracing their steps in the Kingdom. Great physical changes are to occur along this Middle East rift line to prepare the way for rebuilding the Holy City and the Temple and for sweetening the waters of the Dead Sea with life (Ezekiel 40-48; Jer. 31:38-40). In addition, the earthquake will affect the land of Egypt and the river Nile (Isa. 11:15).

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1. For the spiritual significance of Davison's Passage, see page 366 of *Thy Kingdom Come, Studies in the Scriptures*, 1959 ed. (East Rutherford, N.J.: Dawn Bible Students Association, 1890), ser. 3. "Its [the Great Pyramid's] marvelous harmony with the divine plan is still further shown in another remarkable feature. We should expect that the date of the two great events connected with the close of this age, viz. (1) our Lord's second advent and (2) the beginning of the harvest, would in some manner be marked at the upper end of the 'Grand Gallery,' even as his death and resurrection are marked by the 'Well' at its lower end. And in this we are not disappointed. In the upper or south end of the east wall, at its

top, high above the step, there is an opening connecting with the unfinished space above the 'King's Chamber.' . . . In the Pyramid's symbolic language that opening says, 'Here a heavenly One entered – One who needs no floors to walk upon, but who can come and go like the wind.'"

2. The five Construction Chambers above the King's Chamber are a representation of the various orders or planes of angelic existence. The divine nature, the highest form or crown of life, corresponds to the uppermost chamber with the peaked or sloping ceiling. The name "Construction Chambers" seems appropriate because each floor has the appearance of a rough, unfinished chamber and also because, like the top chamber, these various planes of being are not in a figurative sense complete and finalized. God's plan is still in process of fulfillment.

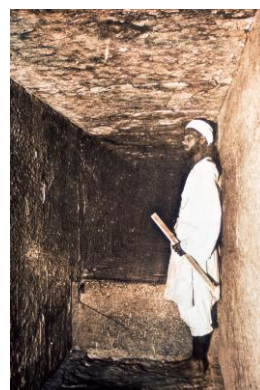
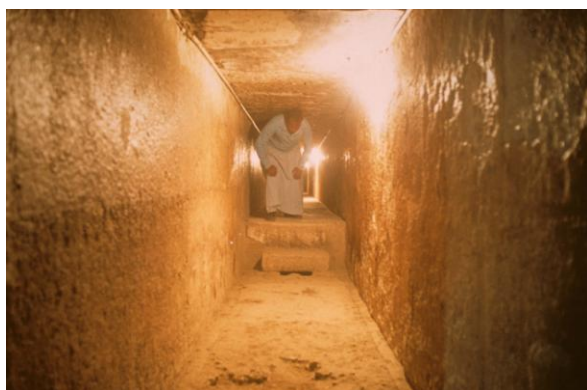
It may surprise some to be informed that unclean bats occupy the lowest passageway and cling to the fragmented rock walls of the large Vyse excavation. This fact conforms to the teaching of Scripture that there are good and bad spirit beings; that is, there are both holy angels and demons on the spirit plane. The latter are those angels of former various orders, principalities, and powers (Eph. 6:12) who fell from their first estate (Jude 6). Still possessing considerable superintelligence and strength, they are, nonetheless, kept within the bounds of divine control, being confined to *tartaroo*, the atmosphere (ionosphere) surrounding the Earth, in association with Beelzebub, the prince of demons, the "prince of the power of the air," and are reserved for a future judgment both sure and irrevocable (Matt. 12:24; Eph. 2:2).

3. The two "kings" were Noah's sons Ham and Shem. See chapter 1, "God's Stone Witness in Egypt: The Great Pyramid," pages 4-5.
4. The immensity of these two side walls is astounding. Their height embraces that of five Construction Chambers, and at the very least, they are correspondingly wide, weighing perhaps in excess of 800 tons each. How the builders ever managed to elevate these megalithic blocks to such a great height is incredulous, unless they (a) were given angelic assistance or (b) possessed some undreamed-of advance lifting mechanism that has no parallel today.
5. W. M. Flinders Petrie, *The Pyramids and Temples of Gizeh* (London: Field & Tuer, 1883), pp. 91, 93-94.

Horizontal Passage and Queen's Chamber

Horizontal Passage

The floor of the First Ascending Passage continues beyond the north wall, or bottom end, of the Grand Gallery and projects a short space into the Grand Gallery. This two-foot protrusion plays an important chronological role that is related to both the Grand Gallery and the Horizontal Passage.



The Horizontal Passage may be considered to begin at the north wall of the Grand Gallery. From there it proceeds due south, *having no roof of its own* for approximately 17 feet, at which point it passes directly underneath the substratum floor masonry of the Grand Gallery as a passage tunnel for the remaining distance to the Queen's Chamber. The greater part of the floor of the passage is above the level of the Queen's Chamber floor, but at a point *approximately* one seventh of the distance from its latter end, there is an abrupt perpendicular drop of about 20 3/4 inches to a lower level, from which it enters the chamber at room level.

Faith Justification

The privilege of faith justification *to fellowship*, which was granted to certain individuals prior to the Law Covenant made with Israel, was later, in the process of time, confined to those under the Law. As the Apostle Paul stated, "Wherefore the law was our [their] schoolmaster to bring us [them] unto Christ, that we [they] might be justified by faith" to sonship (Gal. 3:14,24; John 1:11,12).

However, although the First Ascending Passage indeed leads up to the Grand Gallery, those who received Christ by faith were few in number. Because of unbelief, the vast majority of Jews never realized that Christ had taken the Law out of the way by

nailing it to his cross (Col. 2:14). Since they rejected the glorious liberty of grace so well symbolized by the Grand Gallery, they were required, after a short interval of privileged opportunity under the ministries of the apostles Paul and Peter, to return to their bowed condition under the same covenant, as represented by the Horizontal Passage tunnel leading to the Queen's Chamber. But, praise the Lord, "God hath concluded them all in unbelief [of the Gospel], that he might have mercy upon all" (Rom. 11:32). They were and are allowed continued progression, ultimately to attain the Queen's Chamber, the principle being "to the Jew first, and also [then] to the Gentile" (Rom. 2:10).

It is a common mistake to believe that the Scriptures teach the Law Covenant died or was destroyed by our Lord's crucifixion, for as a nation, Israel is still bound by that covenant. Although the Jews at first supposed the Law Covenant would bring life, they still have certain inalienable promises that are yet to be inherited (Rom. 11:26-32). "For Christ is the end of the law for righteousness [only] to every one that believeth" (Rom. 10:4). Paul, as an Israelite, stated, "For I through the law am dead to the law, that I might live unto God" (Gal. 2:19). And the Prophet Isaiah said, "As for me, this is my covenant with them, saith the LORD; My spirit that is upon thee, and my words which I have put in thy mouth, shall not depart out of thy mouth, nor out of the mouth of thy seed, nor out of the mouth of thy seed's seed, saith the LORD, from henceforth and for ever" (Isa. 59:21).

Evidence that the Law Covenant continues in force is the fact that as a nation, the Jews have for centuries been receiving the very "curses" specified under their covenant (Deut. 28:15-68). Verses 49-58 describe the Roman siege of Jerusalem in AD 69, etc.; verses 64-67 denote the condition of Israel since. In Leviticus 26:18,21,24,28, the Lord declared the symbolic "seven times," or 2,520 years, of Israel's subjection to the Gentiles, which ended in AD 1914. Thus the Jews' experiences were foretold as part of their Law Covenant.

The following two paragraphs are a quote from the writings of John and Morton Edgar circa 1923.

"As merely a 'remnant' of the Jewish nation received Jesus as the Messiah, and the rest 'judged themselves unworthy of everlasting life,' God turned to other nations, the Gentiles, to 'take out of *them* a people for his name' — Acts 13:46; 15:14. But the Gentiles were not born under the Law symbolized by the First Ascending Passage, but were born down on the plane of Adamic condemnation to death symbolized by the Descending Passage, and, therefore, far away from the Grand Gallery privileges of the high calling to sonship. Nevertheless, although Jesus came to his own people, the Jewish nation, being born under the Law, that he might redeem them that were under the Law that *they* might receive the adoption of sons (Gal. 4:4,5), his ransom-sacrifice was all-sufficient to reach right down to those who were 'aliens from the commonwealth of Israel,' even as the Well, the Great Pyramid's symbol of the ransom-sacrifice, descends all the way down to the lower parts of the Descending Passage. . . .

Thus, those ‘who sometimes were far off’ from Israel’s covenants of promise, and enemies of God through wicked works, were ‘made nigh by the blood of Christ’ (Eph. 2:12,13); and during this Gospel Age they have passed [instantly, editor’s note], symbolically, from the Descending Passage up to the Grand Gallery by means of the Well, . . . from the plane of condemnation to the plane of justification, that they may have the glorious privilege, also by faith, of partaking in the high or heavenly calling of God in Christ Jesus. . . .

“But as with the Jewish nation, so also with the other nations, only the few, a ‘little flock’ in all, have exercised saving faith. On their downward course the other nations have passed the Well, the ransom-sacrifice of Christ, without seeing it; or if they did, they have had no faith in it as a way to life. To the majority of the Jews it was a cause of stumbling, just as the upper mouth of the Well may be a cause of stumbling to one who emerges from the First Ascending Passage; and to the majority of the Gentiles it appears to be foolishness, just as the lower end of the Well appears to be merely a side-track from the lower part of the Descending Passage – 1 Cor. 1:23.”¹

Because of the necessary body posture to traverse the greater part of its length, the Horizontal Passage tunnel is very fatiguing to walk – in fact, even more so than travel up either the Descending Passage or the Ascending Passage. The higher floor of the Horizontal Passage is an unfinished surface and, therefore, in no sense signifies the plane of justification, imputed or actual. (Actual perfection is indicated by the ledge bordering the unfinished floor of the Queen’s Chamber.)

The masonry of the Horizontal Passage is very symmetrical. For the greater part, each side wall is built in two courses. The stones, with rare exception, are of uniform size in length and height, with the vertical joints in the upper course being in line with those in the lower course, as well as directly opposite their counterparts in the other side wall of the passage wherever possible. The masonry is architecturally so arranged that the Horizontal Passage is, as it were, a *continuation* right from the termination of the First Ascending Passage southward to the Queen’s Chamber – even though the Grand Gallery also commences to ascend from the termination of the First Ascending Passage. Law and order are specially emphasized in the Horizontal Passage, in addition to its having a sabbatical character.

In other words, from one standpoint, much of that which has already been stated is to demonstrate that the Horizontal Passage is a continuation of the old Law Covenant subsequent to the First Advent of Christ until the day that God makes “a new covenant with the house of Israel, and with the house of Judah: Not according to the covenant that I [God] made with their fathers in the day that I took them by the hand to bring them out of the land of Egypt” (Jer. 31:31,32). The old Law Covenant will merge into the New Covenant in the Queen’s Chamber. Moreover, the drop-down level of the Horizontal Passage serves both a chronological and a symbolic purpose, to be seen in due time.

Queen's Chamber

The Queen's Chamber, another room of great symbolic significance in the Pyramid, stands on the twenty-fifth course of masonry. Its ceiling comes to a peak a fraction above the thirty-fifth course of masonry. The seven sides of the Queen's Chamber suggest an intended sabbatical relationship similar to that of the Horizontal Passage. From time immemorial, a childlike two-dimensional drawing on a flat plane, or a three-dimensional box-shaped compartment with a simple peaked form fixed above, has represented a house or residence. In a similar manner, the Queen's Chamber demonstrates that this room represents man's home or ultimate destiny.



The fact that this chamber, once called the "White Room," is composed entirely of limestone blocks, and that it is a seven-sided room, seems to signify the future perfected state on the human plane of existence. Moreover, the pyramidal slant or peaked ceiling is symbolic of perfection. The roof of this chamber, which immediately embraces the open rectangular compartment beneath, *with no*

intervening floors between, suggests that this room portrays man's everlasting abode of perfection down here *on this planet*.

Appropriately styled the "Chamber of Regeneration" by the ancients, this stone room, therefore, beautifully sets forth the biblical doctrine of "the times of restitution of all things, which God hath spoken by the mouth of all his holy prophets since the world began" (Acts 3:21). As the reigning Queen (of the Queen's Chamber) of that coming age, the glorified Church of Christ will mother or nurture the regenerated race of Adam, who are all to be brought back from the tomb and granted the opportunity of restoration to the perfection lost in Eden. This thought is prophetically alluded to in the statement made to Rebekah, the wife of Isaac, in Genesis 24:60, "Be thou the mother of thousands of millions [that is, billions]." As Christ is to be the Second Adam, or age-lasting Father of the human race in reviving its dead, so the Church, the Second Eve, will assist in that work (1 Cor. 15:45; Isa. 9:6; John 7:38; Psa. 45:16).

Further Description of Queen's Chamber

For the greater part, the Queen's Chamber is excellently finished, but strangely, the floor of the chamber is not finely dressed. Indeed, as observed by W. M. Flinders Petrie, it is "hopelessly irregular, consisting plainly of rough core masonry,"² and C. Piazzzi Smyth added, "so that the room is in fact without a floor-proper."³ This purposed condition perhaps spiritually signifies conditional mortality, that is, life-support based upon continued obedience.

Petrie further stated, "But all round the chamber, and the lower part of the passage leading to it, is a footing of fine stone, at the rough floor level; this projects 1 to 4 inches from the base of the walls, apparently as if intended as a support for flooring blocks, which have never been introduced. It is to this footing or ledge that we must refer as the starting point."⁴ This footing or ledge within the Queen's Chamber represents the plane of human perfection.

The Queen's Chamber has two symbolic ventilating tubes, one tube in the north wall and the other in the south wall, which were left by the builders with a thin scale over each. Cut with regularity and precision, the ventilating tubes, theoretically at least, approach from without the Pyramid structure inward through many layers of masonry to within 5 inches of the inner surface of the Queen's Chamber so that their presence would be unseen and unknown until the due time for their discovery, which providentially occurred in AD 1872.⁵ Although no outer exit has yet been found for either of the ventilating tubes, it is confidently expected that such exits will also be disclosed in due time. These ducts⁶ indicate the room to be a chamber of life and not of death. The call of the Millennial Age to everlasting life on Earth will not be opened up until the Church, the Bride of Christ, has been completed and glorified (Rev. 22:17).



A further survey of the Queen's Chamber reveals a line or ridge that evenly circuits the entire chamber at the height of the door of entrance. This ridge may have been meant to confirm the designation of the room as the Chamber of Regeneration, or *anastasis* (Greek signifying "a standing up"). In addition, there is a remarkable five-tiered corbeled niche in the east wall of the chamber that is three times wider at the bottom than it is at the top. Its median is 25 inches south of the vertical center of the wall into which it is cut.

Many have wondered about the symbolic significance of the niche. The thought presented here is that the interpretation of the niche is along natural lines pertaining to the Earth, for it represents a time progression of law and government. More specifically, beginning from the bottom upward, it is a portrayal of the five universal empires prophetically referred to by the Prophet Daniel in chapters 2 and 7, namely, Babylon, Media-Persia, Greece, Rome, and finally Christ's Kingdom on Earth.

1. John and Morton Edgar, *The Great Pyramid Passages and Chambers* (Glasgow: Bone & Hulley, 1923), vol. 1, pp. 109, 111, pars. 182-183.

2. W. M. Flinders Petrie, *The Pyramids and Temples of Gizeh* (London: Field & Tuer, 1883), p. 67.
3. C. Piazzi Smyth, *Life and Work at the Great Pyramid* (Edinburgh: Edmonston and Douglas, 1867), vol. 2, p. 62.
4. Petrie, *The Pyramids and Temples of Gizeh*, p. 68.
5. The date 1872 marks the beginning of the seventh millennium since the creation of Adam in the Garden of Eden (*Thy Kingdom Come, Studies in the Scriptures*, 1959 ed. [East Rutherford, N.J.: Dawn Bible Students Association, 1890], ser. 3, pp. 127-128).
6. Rods have been pushed up both ventilating tubes a great distance, indicating that they are an integral part of the Pyramid design.

The Top Stone



Here are seemingly numberless tiers of exposed soft (consequently, now damaged and rough) inner core masonry of the Great Pyramid. These tiers were once covered by a hard exterior mantle of polished sloping stones. Foremost among these surface stones was the top stone, previously quarried and finished to perfection. The anticipated model and miniature pattern of both completion and perfection, the top stone was to be placed at the apex above. Surely, the builders assumed, the successive courses of casing stones, being closely joined together, would rise and fit in perfect alignment and harmony with the capstone that was to crown its height. First, however, the top stone had to be placed at the summit of the Pyramid, and such placement posed a problem. Why? Simply because the steep incline of the exterior of the building, plus the smoothness of the masonry covering, would render such placement an impossible task. The Holy Scriptures furnish invaluable data as to what actually occurred along this line at the time of construction.

Lo! To the astonishment and consternation of the builders, the top stone, though beautiful and perfect, was found to have too large an area at its base, for — alas! — the other sloping faces, though properly angled, would not blend in or join smoothly with the master stone above. That is to say, the top stone would have projected beyond the other stones immediately below, causing a very noticeable and, therefore, undesirable appearance. This protrusion at the apex would have been seen far and wide. As a result, the builders rejected the capstone, preferring instead to complete the structure with the sloping faces but without a top stone. The Pyramid thus finished at a still higher level than at present, with the omission of but the one stone, would appear and even be

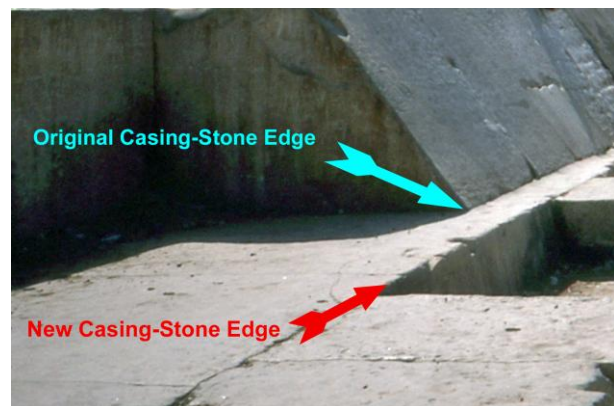
described as entire and complete because of the overall immensity of its outer dimensions.

For a time, the rejected top stone lay at the base of the Great Pyramid, but it was in the way of the builders. A source of continuous obstruction and frustration, it impeded activity and traffic below. Considered a stumbling block, the top stone was, therefore, removed from the site of the Pyramid. Quite likely, it was dragged 150 yards or so from the back side of the building in a southeasterly direction and then dropped into a depression at the side of the hill plateau, where in the course of time it was covered by windblown sand and where it remains hidden from sight to this day.

This missing top stone, the Prophet Zechariah stated, will one day be found and crown the top of the Pyramid.

“He [God] shall bring [cause to be brought] forth the headstone thereof with shoutings, crying, Grace, grace unto it.” (Zech. 4:7)

Not only will the original head stone be recovered, but also the outer masonry sheathing of the Pyramid will be restored and replaced by slightly thicker casing stones. These new, enlarged casing stones, which will be cut at the same angle to fit properly at the base, will cause the structure to terminate in a larger-size platform at the summit, as well as to be in perfect agreement and alignment with the recovered top stone. At the bottom of the Pyramid, where a few casing stones are presently *in situ*, the platform upon which they rest extends a foot or more beyond their outer edge, showing that provision was made in the original Pyramid design for a thicker mantle, or stone covering. In other words, the platform, as originally constructed, allows for this enlargement of the whole. The location of the corner sockets *beyond* the present casing-stone projection also seems to confirm this hypothesis. Below are photos showing the previously engineered extension of the footing at the base.



Christ, the Spiritual Top Stone

There is a prophetic parallelism to the head stone and its destiny, one that predicted the role of Messiah at his First Advent, the day of his humiliation as the Sin Bearer of the world, wherein he suffered ignominy and shame and was wounded for the

transgressions of the people (Isa. 53:3-5). Rejected of men, the Savior was crucified, removed from the scene ("cut off out of the land of the living"), and buried . . . hopefully ever to be forgotten (Isa. 53:8).

"In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not. . . . He came unto his own, and his own received him not." (John 1:4,5,11)

Supportive evidence that the top stone of the Great Pyramid and its particular fate represented both the person and the experience of the Prophesied One is indicated as follows:

"The stone [literal and figurative] which the builders refused [rejected] is become the head stone of the corner. This is the LORD'S doing; it is marvellous in our eyes." (Psa. 118:22,23; compare Matt. 21:42; Acts 4:11; Isa. 8:14,15; Rom. 9:33)

"To whom coming, as unto a *living stone*,¹ disallowed indeed of men, but chosen of God, and precious, Ye also, as lively stones, are built up a spiritual house,² an holy priesthood [also nation—verse 9], to offer up spiritual sacrifices, acceptable to God by Jesus Christ. Wherefore also it is contained in the scripture, Behold, I lay in Sion a chief corner stone, elect, precious: and he that believeth on him shall not be confounded. Unto you therefore which believe he is precious: but unto them which be disobedient . . . a stone of stumbling, and a rock of offence." (1 Pet. 2:4-8)

The same Prophet Isaiah, who distinctly called attention to God's mysterious monument in the midst of the land of Egypt (Isa. 19:19), also referred to a singularly significant and most noteworthy rock amidst the whole.

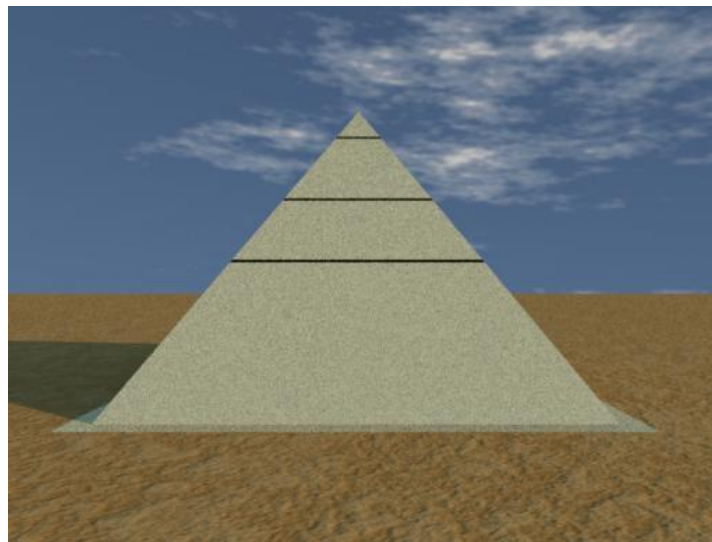
"Behold, I lay in Zion³ for a foundation a stone, a tried stone, a precious corner stone, a sure foundation." (Isa. 28:16)

This foundation is sure because it is God-oriented skyward, fitly framed upward *into* its pattern above, and not founded on Earth or humanity.

To return to the allegory of the top stone and its treatment of old: God intended that the Savior, in spite of his moral perfection, should be tested and proven prior to his future exaltation as King of Earth. Christ, "the Holy One" and "the Just One," was indeed found faultless (Luke 4:34; Acts 2:27; 7:52). None could compare with him, the Perfection of Beauty. The humblest and the noblest footstep followers of Jesus, even though *properly inclined* toward righteousness and justified by faith in the Redeemer, can never—let it be repeated, can never—in *the flesh, in the present life*, be found in actual perfect alignment with their Head. Only in their heart intentions can these justified ones, covered by the robe of Christ's righteousness, be made acceptable before the

Father. Not until those comprising the true Church of God have been found worthy (tried), exalted, and glorified will they conform perfectly to the Master.

Accordingly, a primary spiritual lesson of the exterior appearance of the restored Pyramid is that the top stone will set forth and represent Christ as the Head of the Church, and the 144,000 facing or casing stones, with no two being exactly alike, will picture the Church, his body. The mass core masonry beneath will represent the willing and obedient of mankind brought back into harmony with God in the Millennium. In essence, the same lesson can be exemplified in a completely different manner, namely, by segmenting the Pyramid into various theoretical horizontal sections or categories that progressively embrace ever larger governed classes, commencing from the top downward. Thus will be illustrated forcibly and literally the Scripture "that in the dispensation of the fulness of times he [God] might gather together in one all things in [or under] Christ [as the top stone], both which are in heaven, and which are on earth; even in him" (Eph. 1:10; 1 Pet. 2:6).



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1. Here Christ is referred to as a Rock with life-giving properties (compare Isa. 48:21; 1 Cor. 10:4), and the top stone of the Great Pyramid specifically represents him in this capacity. It is upon this assumption and dual application that the author of this treatise based the title "*A Rock of the Ages*." As the model pyramid at the summit is descriptive of the whole, so also the name and person of Jesus Christ characterize the entire Christ (Head and body members).
 2. The word "house" fitly applies to both a temple and a pyramid, and at times both terms appear to be interchangeably alluded to. A chief cornerstone is more pertinent to the structure of a pyramid.
 3. As shown in the Second Psalm, the Son now sits on the right hand of God (in Zion), waiting with patience for the Father's appointed hour when he shall be granted clearance to exercise his mighty power and dominion in the earth (like Joseph of Egypt).

Chronology of the Passage System

The Great Pyramid, the rock blueprint of the coming salvation of the Lord of hosts, is God's Stone Bible of history past and prophecy future. However, its revelations do not supersede in either importance or abundance of detail the illuminating power of Holy Scripture; nor is it even coequal in authority. The Pyramid merely testifies, in its own peculiar manner as a strong affirmative witness, to some of the cardinal doctrines of the Bible. And chronologically the Pyramid is significant, for each lineal inch of travel along its inclined passages represents one solar year of time.



The chronology of the Great Pyramid is predicated on floor-line measurements only and begins at the entrance proper, which is recessed well within the exterior surface of the north face of the building. Above the entrance is a conspicuous double-peaked arch. Not only does this twin-vaulted peak have a symbolic reference, but it serves as an emphatic indicator that the orifice below marks the *official entry* to the Pyramid. The date indicated at this entrance is 2472 BC. Thus the Great Pyramid begins its time record or "narrative" at the time of the Great Deluge.¹ Although this event occurred more than 16 centuries after Adam's fall from perfection in the Garden of Eden, the thread of history was picked up at the Flood. This date, 2472 BC, marks the end of the "world that then was" and the beginning of the second great epoch in God's plan, described by the Apostle Paul as "this present evil world" and by the Apostle Peter as "the heavens and the earth, which are now" (Gal. 1:4; 2 Pet. 3:6,7). This era is, and has been, dominated by the usurper Satan, "the god of this world," "the prince of the power of the air," who "now worketh in the children of disobedience" (2 Cor. 4:4; Eph. 2:2).

In Pyramid symbology, the first epoch, called in Scripture the “world that then was [before the Deluge of Noah],” is not emphasized but is silently passed over (2 Pet. 3:6). The first world was administered by the holy angels, who apparently sought God’s permission to attempt to lift mankind from the quicksand of evil (Heb. 2:5). However, their efforts failed miserably. Instead of helping the human race, many of the “holy ones” themselves became contaminated with sin through association and contact with fallen man. These preferred to leave their heavenly abode, or “first estate,” and took to themselves wives of whomsoever they chose, making their residence on planet Earth until the manifestation of God’s wrath in Noah’s day (Gen. 6:1-3; Jude 6).

The third world, or unending epoch – the forepart of which is called the Day of Christ, the Millennium, the Kingdom of God and of His Christ, etc. – will be an age of great benefit to all (to rich and poor and to great and small) because of Messiah’s rule, for contrary to popular belief and misconception, it is not the Doomsday generally imagined (2 Thess. 2:2; Rev. 11:15,18). Enthusiasm for that day burst forth from the Psalmist:

“Let the heavens *rejoice*, and let the earth *be glad*;
Let the sea *roar* [its approval], and the fulness thereof.
Let the field *be joyful*, and all that is therein:
Then shall all the trees of the wood *rejoice* before the LORD.”

What is the reason for this universal joyous, tumultuous acclamation of nature, animate and inanimate? The reply is heard:

“For he cometh, for he cometh to *judge the earth!*” (Psa. 96:11-13)

That the story incised in stone commenced with the Flood should not be surprising, for in its original and primitive sense, the external pyramid form was a representation of Mount Ararat, where Noah’s Ark came to rest – that is, before the Pyramid’s etymological development and transition into a symbol of the sun and planet Earth, and before its taking on the spiritual connotation of the person and the Kingdom of Christ. Indeed, Mount Ararat was the prototype for the Great Pyramid! Moreover, the rectangular Coffin, located deep within the Great Pyramid in its uppermost room, the King’s Chamber, was and is in its more primitive aspect a type of Noah’s Ark, which still lies buried and hidden somewhere in the dark, icy recesses of the Armenian mount. Since the Pyramid itself and the Coffin, the sole article of furniture, bear such a strong relationship to the Great Deluge of the past, it should be no small wonder that the first step into the Pyramid starts with this keynote and theme.

Internally, God’s Stone Bible embodies and illustrates divine foreknowledge of the story of the human race and its destiny. With each lineal inch representing one solar year, the passageways of the Great Pyramid, which terminate in chamber rooms, are time tunnels leading to a destiny. The two upper rooms are chambers of hope, resurrection, and eternal life on two separate planes of existence. These two happy

salvations or destinies, spoken of in God's Word, are pictured by the double-peaked arch above the entrance of the Pyramid. The upper peak pictures the heavenly salvation; the lower peak shows the earthly salvation. In the interior of the Pyramid, the heavenly or spiritual salvation is represented by the King's Chamber, whose peaked roof surmounts five Construction Chambers and a room below, and the earthly salvation is portrayed by the Queen's Chamber with its correspondingly similar peaked roof. Thus these two chambers provide a frame of reference for the symbolization of the double-vaulted arch above the entrance orifice.

Underneath the twin peaks of the arch is a third symbol of bumpy, uneven lines. These lines portray the rough, unfinished floor of the Subterranean Chamber, or Pit Room of darkness, in the bowels of the earth—and thus emblemize death. In summary, then, the twin-vaulted peak and the uneven symbol beneath portray the three possible destinies of the human race.

From the entrance threshold and the Flood date of 2472 BC, the thread of human history continues. The path of man's disobedience and decline is indicated by the following features of the Descending Passage.

1. The immediate chute aspect of the entrance corridor and the cramped quarters of the treacherous and precipitous decline are significant.
2. The entry is noticeably and purposely off center. Visually, from the standpoint of the beholder, the entrance is left of the median of the north or front face of the Pyramid.
3. Alpha Draconis of the dragon or serpent constellation dominated this passage at the time of its erection, serving as its temporary polestar.
4. With the Flood date line at the beginning of the Entrance Passage, the story of the Pyramid's passages begins with this climactic ending of one dispensation and the opening of a new era appropriately introduced with the rainbow of promise.²

For nearly 28 feet down the entrance tunnel, the large single-block masonry joinings in both walls of the descending hall are at right angles to the floor of the corridor. Then—lo!—suddenly in both side walls, there appear two *pairs* of masonry joinings that point abruptly upward in a true vertical fashion. In other words, these masonry joinings are not perpendicular to the angle of descent. It is as though they were intended to alert the careful observer to be on the lookout for something of importance. Sure enough! Immediately beyond the peculiar masonry joints are two beautifully executed, straight Scored Lines opposite each other in either side wall. However, since these azimuthal lines are perpendicular to the floor of descent—as are all the masonry joints down the entrance hall except for the two pairs of warning indicator joints, or confirmation pointers, preceding the azimuths—they could be, and have been, passed by innumerable times without detection. Indeed their disclosure to public recognition came about in a completely different manner.³ Having personally examined these

Scored Lines and having observed that on both side walls they fade out a half inch or so at the top and the bottom, the author attests that they are drawn lines and not well-fitted separations of stone.

What is the significance of the Scored Lines? The upper and lower passage systems of the Pyramid are in similar north-south alignment, the one above the other. At the zero hour of the Pyramid, which was the autumnal equinox at midnight 2140 BC on the zodiacal precessional clock of the heavens, both the Pleiades and Draconis occupied the same passageway plane or celestial meridian. At the lower culmination, the serpent star cast its beams down the length of the entrance decline, symbolizing Satan and his baneful influence as Earth's temporary lodestar. At the same time, the "seven-star" Pleiades, the galactic center or hub, about which all the universes revolve, symbolizing the seat of divine government, was distributed over the same meridian but at a higher level with Alcyone, the chief star, centered on line. Therefore, the Descending Passage, the Avenue of Despair, is pictured as leading downward under the Dracula star toward a bottomless pit, while the Ascending Passage, the Pathway of Hope, leads upward and onward under Pleiades toward one of two destinies or chambers of salvation.

A further lesson is that while the Adversary, the usurper, momentarily plays a predominant role in Earth's affairs, the Great Creator above rules over all as Emperor of the universe. At no time did God ever intend to relinquish the prerogatives of His office, though for wise reasons of His own, He has temporarily permitted a partial limitation of the exercise of His authority in this small corner of His vast domain.⁴ Even now during the Age of Sin, pictured by the Descending Passage, the Lord is *contemporaneously* laying the foundation and quietly engaging in preparatory work for the future Age of Glory. That such a plan is in progress is indicated by the fact that all three chamber rooms of the Pyramid are reached from a common starting point at the north face and all passages conduct southward toward completion.

Therefore, the Scored Lines of the Descending Passage should be understood less as literal fiducial pointers and more as figures of intent — as a picture representation of an azimuthal *date line*. Also, they refer to something *opposite in character* to the path of moral decline below, something upright or perpendicular to the floor of descent, and something related to Divinity, as indicated by the *preceding* two pairs of true and unique vertical masonry joints symbolically pointing or alluding to heaven above.

Proceeding down the incline another 50-odd feet, one sees a passageway branching upward in the ceiling of the Descending Passage. This corridor, the Ascending Passage, is entirely obstructed by three large successive blocks of granite that occupy its breadth and height, effectively barring access to the chambers of life and salvation above. To pursue the Ascending Passage at this point, therefore, one must skirt these large stones by stepping into an adjacent cavity that was the terminal end of Al Mamoun's forced entrance into the Pyramid.

Unitedly called the Granite Plug, these three blocks of masonry, which were intentionally incorporated into the design of the Pyramid, represent the divine Law given to natural Israel. The composition of this aggregate stone being rose granite and not limestone, which is characteristic of 99 percent of the remainder of the Pyramid superstructure, corresponds in symbolism to the gold of Israel's Tabernacle and pertains to things of Divinity.⁵ Although God's Law promised life to whoever could keep it perfectly, in reality it manifested the existence of sin and man's fallen estate. Therefore, the significance of the Granite Plug is twofold. (1) The way to life and holiness cannot be strictly attained through the channel of personal works of imperfect man, "for by the works of the law shall no flesh be justified" (Gal. 2:16). (2) Such efforts to gain life would have proved fruitless had God not provided another way whereby "the righteousness of the law might be fulfilled in us, who walk not after the flesh, but after the Spirit" (Rom. 8:4).⁶

Two Ways to Life

Spiritual Calling. In a primary sense, the particularly steep, rough, and tortuous Grotto-Well trail into the upper recesses of the Pyramid corresponds to the birth, death, and resurrection experience of the Master. In a secondary sense, it represents the similar experience of his followers who become partakers of his death and resurrection. Symbolically, it is not necessary to enter the Grotto itself to gain access to the Grand Gallery via the upper Well mouth, as the Grotto is to one side of the Well Shaft and pictures solely the nativity of Christ. The high calling – to the King's Chamber via the Grand Gallery – of God in Christ Jesus and the Pentecostal blessing to the Church were opened up by Jesus' death and resurrection.

Earthly Calling. After the selection and development of the spiritual or Bride class – in other words, after the Gospel Age is terminated – a new opportunity called the "highway . . . of holiness" will be opened up for the world of mankind (Isa. 35:8). Could it be that Al Mamoun's post-First Advent forced entry into the structure (a) at the median line⁷ of the north face and (b) on the seventh (Kingdom – Matt. 12:8; Col. 2:16,17; Ezek. 40:22,26) masonry level indicates the time and purpose, respectively, of Christ's Second Advent and his breaking into the stronghold of Satan's power and usurpation over man through the weakness of the flesh (Matt. 12:28,29; Mark 3:27; Luke 11:20-22; 12:39,40)? The Savior brought judgment forth to victory (Matt. 12:20) by providing an escape route from the bondage of the former Law Covenant (the Granite Plug). He bypassed the Plug yet continued up the remainder of the Ascending Passage to the forepart of the Grand Gallery, and from there he went along the Horizontal Passage to the Queen's Chamber (Gen. 24:60), the Room of Regeneration or Second Birth, for which destiny many pray without realization (Matt. 6:10; Luke 11:2). Interestingly, the Al Mamoun entry is appropriately used as a tourist or public entrance into the interior of the Great Pyramid.

Granite Plug

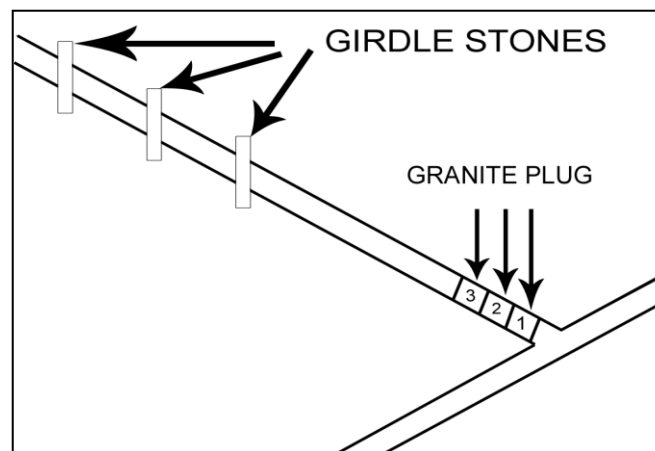
The three sections of the Granite Plug are three manifestations of the divine Law, any one of which reveals man's unworthiness to life (Rom. 2:11,12), as follows:

1. The light of nature (Rom. 1:19,20; Psa. 19:1-4; 8:3,4)
2. The light of conscience (Rom. 1:32; 2:15)
3. The Law Covenant and its ceremonial services

The codified Law revealed God's mind and standards to man in a most explicit manner and, therefore, was the best expression of the divine Law prior to the First Advent of Christ. Accordingly, the Ascending Passage is appropriately termed the "Law Covenant Passage." Another name ascribed to it – "The Hall of Truth in Darkness" – is interesting and harmonious, for God's Law was expressed in shadows or types until the appearance of the antitype (Heb. 10:1).

Girdle Stones

In the First Ascending Passage are three spaced Girdle Stones. A hole has been cut through each of these stones in such a manner that those who travel the passage must, of necessity, walk through each stone. The stones are unique in that the side walls and ceiling are *unseamed*, since each stone consists of a *single* block of masonry. Because of their appearance, they might also be properly called "yoke" stones.



In Scripture a girdle is a symbol of servitude in a favorable sense (Exod. 28:8,39; Rev. 1:13). The symbolism of the passageway is that those who pass through are in a form of covenant relationship or under attendant obligation of some kind. The reason

there are three very prominent Girdle Stones is that a relationship exists between these three and the three stones in the Granite Plug. In other words, the first ascending corridor is a Law Covenant passage or walk.

1. It is the roof commencement of the Descending Passage—namely, that point of the roof which is at right angles to the northern beginning of the “basement-sheet,” or present floor, of the Descending Passage—that marks the date of the Flood. The continuation of this roof-commencement vertical line down to the platform-level base produces what the Edgar brothers described as the “vertical flood-line.” (*The Great Pyramid Passages and Chambers* [London: The Marshall Press, Ltd., 1924], vol. 2, pp. 138-140, par. 342.) Everything to the south of this vertical line marks from the date of the Flood.
2. Just as the π (Pi) Pyramid is a trigonometric expression of a sphere, so the twin-peaked arch above the door of entry is a mathematical symbol of a double rainbow or two destinies of hope.
3. By external observation from the summit platform elevation of the Pyramid, Professor Piazzzi Smyth calculated on an astronomical basis that from the physical attitude and celestial aspect of the Pyramid, 2170 BC was the date the construction of the platform, or base, commenced. Robert Menzies and others desired the professor to determine whether or not a definite religious and chronological linkage and proration of years existed in the passageway system. Following the suggestion of Menzies that the 2170 BC date might serve as a useful tool with the inch-per-year theory, Professor Smyth applied himself to the task. When he measured backward a corresponding number of years from the northern end, or beginning, of the Grand Gallery, which coincides with the yawning edge of the Well mouth entry, he was led to an important discovery. From his copious notes of prior observation, he remembered peculiar markings or Scored Lines in the Descending Passage, the significance of which had previously puzzled him. Now these lines were seen in their true light as *symbolic* azimuths—for of necessity other fiducial points and lines were used preparatory to the erection of the building and before the development of this part of the passage system. These Scored Lines were a sign-language reference to the construction of the Pyramid, and they definitely established both the chronological and the Messiah relationship. (Many authors have erred in concluding that the Grand Gallery commencement indicates the birth date of Messiah; it should more properly be viewed as signifying the death and resurrection date of Christ.)

Sir Flinders Petrie took a more accurate measurement of the overall distance to the azimuth, a measurement rendered difficult because of the Granite Plug obstruction in the Ascending Passage. The measurement was 2140 BC + AD 33 = 2,173 inches. The author accepts (1) the external date calculation of Professor Smyth—namely, 2170 BC—as the initial year of the preparation of the base for later erection, and (2) the internal passageway date 2141-2140 BC as marking the year the Pyramid was completed. The difference of 30 years between both dates represents the entire period of time required for the construction of the building, and this conclusion agrees with the testimony of Herodotus. Measuring back toward the entrance another 332 inches marks the Flood date entry line of 2472 BC.

4. *The Divine Plan of the Ages, Studies in the Scriptures*, no ed. date (East Rutherford, N.J.: Dawn Bible Students Association, 1886), ser. 1, pp. 117-136.

5. The general presumption is that the granite masonry of the Pyramid was barged over 500 miles down the Nile from Aswan. While this theory may be and probably is true to a large extent based upon other evidence found in the Gizeh area – such as artifacts, statuary, and building blocks that required portage of granite from Aswan – yet it is equally possible that some, if not all, of the same stone could have come from *Sinai*, where similar rose granite exists in limited supply. Moreover, it is definitely known that Khufu quarried stone and extracted minerals from that territory beyond the Red Sea. How peculiarly significant it would be for the Granite Plug and the Coffin in the King's Chamber to have come from the environs where Moses received God's Law! These two important features, the Plug and the Coffin, are related to Christ, who obeyed perfectly and obtained the prize of the Law, even the inheritance of life . . . a legacy that he, in turn, will give to the world as an integral part of the price of its redemption.
6. In general, the enduring descriptive terms and titles that were given to the various passages and chambers of the Great Pyramid by its visitors and observers from all walks of life – religious and nonreligious – not only are practical in their application but also have seemingly been screened and retained by Divine Providence for their appropriateness and harmony with the sacred meaning of the various parts. If so, then it is possible that the Muhammadan caliph's forced entry into the structure in search of hidden treasure may have, unbeknownst to him, fulfilled a similar purpose. In Arabic the name Al Mamoun signifies "the trustworthy one."

Christ's faithfulness in fulfilling the requirements of the Law entitled him to obtain the promised reward of life rights to human life. This right to life constitutes, in part, the ransom merit he intends to use to accomplish man's redemption. Thus the Savior burst the shackles of the old Law Covenant, which plugged or blocked the way of life to imperfect man, and opened up a new and living way; he did not destroy the Law but provided a way of escape. For the greater part, the New (Law) Covenant about to be opened up will require retracing the same steps and requirements of the old Law Covenant, but under more favorable circumstances . . . under the leadership of the "Greater than Moses." The Master's parables of the Pearl of Great Price and the Hidden Treasure show he was required to purchase the field, or world (Matt. 13:44-46).

The suggestion, therefore, is that this Muhammadan caliph (that is, *successor*, heir to the throne) is a picture representation of Messiah the Prince in much the same manner as was Cyrus the Persian (Isa. 44:28; 45:1).

7. Many authors have noted that the official entry to the Pyramid is 286+ inches to the left of the building's front face; this departure, or deviation, from the center median line is often referred to as the "displacement factor." In various parts and in divers manners, this unit of aberration is exhibited throughout the structural design of the Pyramid. By the same logic, but viewed from a reverse standpoint, the position and distance of the median to the right of the Descending Passage might be likened to the correction or "rectification factor." The Al Mamoun forced passage commenced on the vertical rectitudinous plane.

Three Pyramids of the Gizeh Plateau

Of all the pyramids in the world, and especially in Egypt, the one that preeminently attracts the attention of tourists, as well as pyramid enthusiasts, is the Great (Khufu or Cheops) Pyramid, or simply “The Pyramid,” so named by common consent. One of a group of nine pyramids on the Gizeh Plateau, it is located about ten miles southwest of Cairo. It was erected upon a natural rock basal platform or tableland on the west side of the Nile River at the border of the Libyan portion of the Sahara Desert. The Great Pyramid – the most northern one of this group, and the most eastern one of the larger three – was built on and situated near the edge of the cliff ridge bordering what constituted Lower Egypt.

A short distance from the Great Pyramid, directly southwest from it, is the Second (Khafra or Chephren) Pyramid. Still farther to the southwest is the Third (Menkaura or Mycerinus) Pyramid, which is considerably smaller than the other two. The remaining six pyramids are in groups of three, one group being to the south of the Third Pyramid and the other group being to the east of the Great Pyramid. Comparatively very small, these six pyramids are all in ruins. To the southeast of the Great Pyramid lies the Sphinx, carved out of the rock; its gaze is directed to the rising sun.



This view of the back or south side shows the three larger pyramids of the Gizeh Plateau. The Great Pyramid is seen at the far right. To the casual observer, the middle Second Pyramid frequently presents a more imposing appearance than the others, often occupying, as it does here, the central position in scenic views of the area. In such a triad or group setting, the Second Pyramid gives the illusion of being not only equal in size to the Great Pyramid but also superior in design – even though externally, as well as internally, the quality of its stone work and geometry is distinctly inferior to that of the Great Pyramid.

By no means should the degree of importance that is attributed to the *detailed* construction of the Great Pyramid be attached to the Second and Third Pyramids. The two inferior monuments convey more of a generalized message, which Divine Providence has evidently seen fit to overrule in connection with their erection and preservation . . . whereas the Great Pyramid is of *specific divine design and/or ordination in all of its parts*.

The two lesser pyramids (or at least the Third Pyramid) were intended by their human builders for use as sepulchral repositories for the dead. In contradistinction, the Great Pyramid was never meant for such a purpose but was erected solely as God's treasure house of knowledge.

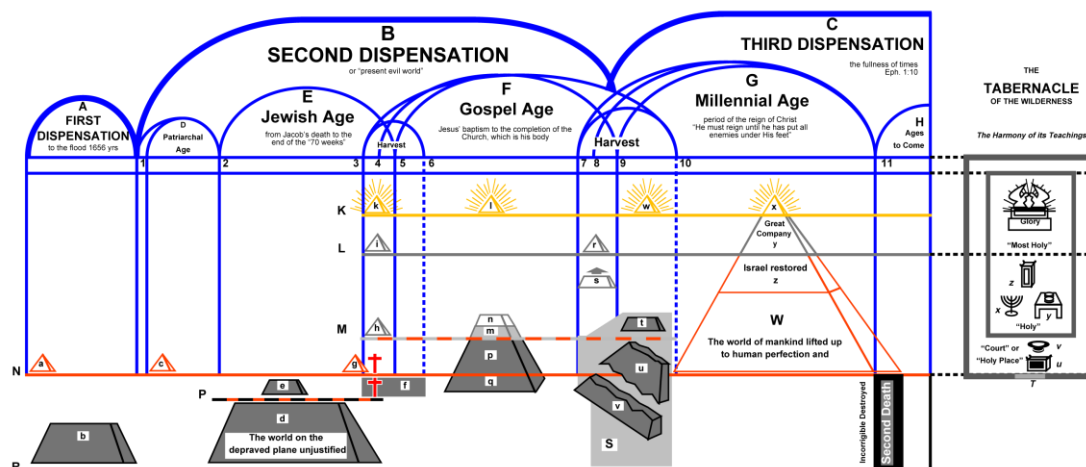
How strange and marvelous has been God's overruling providence in regard to the whole Gizeh Plateau with its three major pyramid monuments, plus the great Sphinx in the valley immediately adjoining! Though each was separately constructed with no thought of a special interrelationship, yet all have, as it were, been wrought and molded into *one gigantic tableau*, into one gargantuan stone-sculpture witness and portrait, of the Divine Plan of the Ages amidst the "present evil world" (Gal. 1:4). Of the features embraced in the prophecy of Jeremiah 32:17-20, this panoramic display is the one that pertains to the land of Egypt:

"Ah Lord GOD! . . . the Great, the Mighty God, the LORD of hosts, is his name, Great in counsel, and mighty in work . . . Which hast set signs and wonders in the land of Egypt, even unto this day."

CHART OF THE AGES

Illustrating the plan of God for bringing many sons to glory, and his purpose —

"...In regard to the administration of the fullness of the appointed times, to re-unite all things under one head, even under the anointed one: the things in heaven and the things on earth — under Him." Eph. 1:10 (Diaglott)



"Write Down the Vision and Make it Plain Upon Tables, That Everyone May Read it Fluently." — HABAKKUK 2:2

Reproduced from the back of *The Divine Plan of the Ages*, Volume 1 of the *Studies in the Scriptures* series, is a schematic chart that utilizes a pyramidal form to illustrate the

true Christ and the true Kingdom arrangement. The Great Pyramid in Egypt is the literal confirmation of the symbolism employed by the Apostle Peter to identify the pyramid as a type (1 Pet. 2:4-9). Interestingly, on this same chart, the author depicted the false Antichrist system as a *broken* pyramidal form headed for destruction. Could it be that this thought is also literally confirmed by the Second Pyramid, and that this structure is likewise destined to prophetic doom? Perhaps this destruction is, in part, what the Prophet Zechariah referred to when he declared:

“Who art thou, O great mountain [the Second Pyramid, symbolic of Satan’s Sphinx kingdom]? before Zerubbabel [type of Christ] thou shalt become [leveled as] a plain [a prediction concerning the demolition of the Second Pyramid and the Dome of the Rock in Jerusalem, as well as of the kingdom or religious rule both represent]: and he [God] shall bring forth [cause to be brought forth] the headstone [symbolizing Christ, the true Temple] thereof with shoutings, crying, Grace, grace unto it.” (Zech. 4:7)



In the land of Egypt, the top stone of the Great Pyramid will be set in place, and in Israel at Jerusalem, the superstructure of a new Third Temple will be erected to crown Zion’s height – to the joyous acclamation of all peoples!

And the Prophet Jeremiah declared:

“Behold, I am against thee, O destroying mountain, saith the LORD, which destroyest all the earth: and I will stretch out mine hand upon thee, and roll thee down from the rocks, and will make thee a burnt mountain. And they shall not take of thee a stone for a corner, nor a stone for foundations; but thou shalt be desolate for ever, saith the LORD.” (Jer. 51:25,26)

The true Kingdom of God is prophetically illustrated in the symbolisms of the Great Pyramid, as well as in the former Solomonic Temple. By a remarkable coincidence, the Second Pyramid in Egypt and the Dome of the Rock and Al-Aksa in Israel have

overshadowed the sites of the former literal structures of divine appointment and have exercised a distracting influence on their glory. Not only in a physical sense have these alien structures occupied a position of close proximity to the literal sites, but also in a spiritual sense. The two great religious systems which they epitomize have misdirected untold millions from the authentic path of proper veneration and worship of the true God. The misleading influence of both Catholicism and Islam has been historically identified with, and closely related to, the Judeo-Christian site of proper worship.

The Sphinx

Whoever was ostensibly responsible for the creation of the Sphinx and whose likeness it may originally have been intended to memorialize are of secondary importance, for Divine Providence seems to have overruled in the matter and to have purposed that this stone image would convey a lesson to future posterity. Although the Sphinx and other stone monuments of the Gizeh Plateau were not erected under direct divine supervision (as was the Great Pyramid), they are, nonetheless, among the signs spoken of by the Lord through the Prophet Jeremiah as those “which [the Lord] hast *set* [as fixed or immobile stone] signs and wonders in the land of Egypt [similar to the one, singular chief witness in that land, the Great Pyramid], *even unto this day*” (Jer. 32:20).



The Sphinx, called by the Arabs *Abūl-hawl*, the “Father of Terrors,” is a striking symbolism of Satan. Reclining in a position of regal repose, it has the body of a crouched lion (note the paws in the foreground and the hindquarters of the animal) and the head of a personage of nobility (1 Pet. 5:8). The fractured visage of the Sphinx graphically portrays the Adversary’s fall from God’s image or character likeness (Luke 10:18). Lucifer’s debasement from his former grandeur is denoted by the cleft face, which mars his stately mien and royal carriage.

Furthermore, the Sphinx’s situation at the eastern end of an east-to-west mean intersect line in relation to the three larger, more significant pyramids suggests that it stands as guardian of the Gizeh Plateau, being stationed in a manner of kingly authority that will brook no interference with its domain. Thus Satan is pictured as the “god of this world” – the Usurper – illegitimately exercising control through his power of death and as the “prince of the power of the air” (2 Cor. 4:4; Eph. 2:2). The position of the

Sphinx *eastward* denotes that this usurpation occurred early; that is, “eastward in Eden” where there was a garden (Gen. 2:8). The east side also corresponds to the avenue of religious approach to God, which is now obstructed by the abomination and “father of lies” at the entry (John 8:44).



The fact that the Sphinx is directly in line with the middle or Second (Khafra) Pyramid implies that this structure typically represents Satan’s masterpiece, that is, the papal counterfeit kingdom of God. If this analogy is correct, then Protestantism, which has played an important though lesser role in the history of human affairs, is represented by the Third (Menkaura) Pyramid. The presumptuous posture of the Second Pyramid places it in contention with the first or Great Pyramid as the true and primary pyramid, but in reality the Second Pyramid is greatly inferior, ranking at best as merely an external copy or substitute. Thus the Second Pyramid well illustrates the apostate Church, which poses as the true Church. Although the Second Pyramid was built, in part, by some well-meaning, noble-minded people with the highest of intentions, it is actually the pseudo or counterfeit pyramid – picturing the false or anti-Christian Church.

Not only does the Second Pyramid give the appearance of equality in size to the Great Pyramid, but also, to the uninstructed, it gives the superficial impression of superiority in design. With a more distinct apex and a top-heavy appearance resulting from the clinging casing stones or material still attached about its summit, the Second Pyramid portrays the present imposing appearance of the papal Catholic religious organization with its top-heavy hierarchy of clergy. During the current age, this religious system has attached to itself, and shares with its higher echelon of clergy, the glory, homage, and attributes that belong to Christ and Divinity. While *failing* to properly copy the lines of, and faithfully adhere to, the character and organization of the true Christian Church, as delineated in Scripture, this pseudo Christian Church has, nevertheless, been quite *successful* in attracting the attention, admiration, worship, and obedience of the greater part of the civilized world. Similarly, the Second Pyramid distracts and diverts attention from the quiet grandeur of the Great Pyramid, which, during its present role of external humiliation, is bereft of a crowning visible top stone and is stripped of its glorious casing stones.

Ararat

It was “upon the *mountains of Ararat*” that the sacred Ark of Noah came to rest when the Flood waters abated from the surface of the Earth (Gen. 8:4). For those not familiar with the locale where this drama took place, the following description is necessary.

The fabric of Ararat is composed of two primary mountains having a common base. Sardarbulak Pass or Ridge, a three-quarter-mile-long saddlelike plateau, connects the pair at a height of about 9,000 feet. From this point, Little (or Lesser) Ararat continues toward the southeast, rising upward in the shape of a graceful pyramid to an altitude of approximately 13,000 feet, while the gradient of Greater Ararat (usually called simply Mount Ararat) rises to nearly 17,000 feet to the northwest.¹ The distance between the two peaks is about seven miles. Because of its immense size, Greater Ararat is referred to by Armenians as *Massis Ljarn*. The massive dome of this mountain terminates in a large plateau peak 200 feet in diameter. The summit is slightly double-tipped with a shallow crater in between. According to tradition, the Ark of Noah rested upon the slope of this northern mountain, which in ancient times was fittingly called “Mother Mount of the World,” since this site marked the birth of a new civilization.

Viewed from below at certain angles, the top of Greater Ararat has a hunched appearance, and for this reason, the mountain is known to the Tatars and the Turks as *Aghri Dagh*, that is, the “Crooked” or “Curved Mountain.”² Greater Ararat appears more impressively beautiful and conical when seen from the south, and particularly when viewed from Sardarbulak. The west side ascends in a succession of terraces to the vicinity of its summit, and from a certain point onward, it is supported by awesomely large buttresses so that the upper portion of the mount sits or rests upon a steep-sided platform.³

There is reason to believe that the *visual aspect of Ararat* left such an indelible impression upon the minds of Noah and his family that the mount itself, or any configuration that resembled and reminded them of it, *became a physical symbol of the place where the Deluge of divine indignation was assuaged*. Therefore, anything that reflected or called to mind their former experience at that site brought with it the treasured remembrance of their salvation from death and destruction.

The pyramidal shape of the mountain – its solidity and elevated posture – was a tower of strength and a pillar of hope to the patriarchal family as they migrated westward and southward toward the warm alluvial plains of Mesopotamia, and thence onward to Canaan and Egypt. As the vast panoramic view of Greater and Lesser Ararat, the former site and terrain of the land of their new or Second Birth, faded into the distant horizon, it etched a lasting portraiture upon the minds and souls of the viewers.⁴

Thus in all probability when Shem, the son of Noah, superintended the construction of the Great Pyramid, it was to him, at least in part, a representation of Greater Ararat and, therefore, an appropriate symbol of another cleansing of the land, namely, the riddance of Nimrod and the contaminating influence he had exerted upon the nation of Egypt. By the grace of God, not only was Shem the privileged instrument to bring about this change, but he was further favored to memorialize – yea, *monumentalize* – this deliverance from the intolerable yoke of the former notorious mighty hunter Nimrod (Gen. 10:8,9). However, while the Great Pyramid is basically a symbol of God's grace and mercy (particularly in Christ, the greater than Noah), it had a far deeper significance and a more comprehensive message to tell than either Noah or Shem could possibly have realized at the time, for this storehouse of knowledge with its inner prophetic content was locked up physically and spiritually until these latter days.

Khafra, the successor to Khufu (Ham), constructed the Second Pyramid, which providentially, among other things, provides a still more realistic visual display of the terrain in Armenia whence Noah, his sons Shem and Ham, and their progeny migrated and began their new life. The frontal view of the north face of the Great Pyramid, plus the Second Pyramid to the right, was intended to memorialize the mountains of Ararat. The Third or Menkaura Pyramid carries the picture still another step forward to a more complete representation of the Turkish site as seen from an oblique angle and as viewed from a valley or depressed plain afar off to the southwest. This comparison between the Ararat site in Turkey and the Gizeh Plateau in Egypt is not meant to be understood in a true geodetic sense; instead, the comparison should be considered from the standpoint that the triple mounds and mountains are similar to each other in both appearance and posture.

If such a comparison is valid, it would strongly suggest that Noah and his family disembarked from the Ark and descended the mount to the west, rather than on the traditional east side, and then migrated in a southerly direction.⁵ Moreover, a sifting and an analysis of the various reported sightings of the sacred boat upon the holy mount throughout the many centuries since, do not rule out the possibility that the Ark rests upon a southerly, instead of a northeasterly, slope of Ararat.

Based on scriptural inference, intentional clues, and other supportive evidence, the author's hypothesis on the location of the Ark concurs with the following testimony, which subsequently came to his attention.

"The present summit of Mt. Ararat is at lat. 39° 42' north of the equator and long. 44° 35' [44° 18'] east of Greenwich. Unlike most high mountains, the top of Ararat is not a craggy peak or point, but has the form of a huge dome, — somewhat flattened as if fashioned by the hand of the Creator to be a suitable resting place for Noah's ark, and providing places for the safe and comfortable descent of Noah and his family.

"On the northeast side of the dome is a great chasm 9,000 feet deep and surrounded by precipices. According to evidence now before us, Providence directed that Noah's ark should land on the side of the broad-shouldered mountain top which is opposite to this chasm, in such a position as to favor its slow descent with the glacial snow and ice, on the southwest slope of the mountain where there is another, but less precipitous chasm or cleft, which the ship seems to have followed to its present position where, in recent years it has reportedly been sighted from the vicinity of the Turkish town Bayasid, which is several miles southwest of the mountain, and on the Armenian plateau. [Source: Rev. A. J. Smith, *The Reported Discovery of Noah's Ark* (Greensboro, N.C.), p. 42]

"As with the other sacred places of the East, the *longitude* relationship of Ararat to the Pyramid depends upon the Messianic circle, the length of an arc of which, when regarded as a straight line stretched out upon a plane surface, is the hypotenuse of a right triangle, whose produced perpendicular (side opposite the Pyramid) must, in accordance with the unchangeable principles of trigonometry, pass through the dome of Mt. Ararat. The length of the arc so employed is 2065 x 1000 Pyramid cubits.

". . . the *latitude* relationship of the landing place of the ark is measured in [the number of] degrees of latitude north of the Great Pyramid. . . .

"From the foregoing, the calculated position of the place where Noah's ark came to rest, [is] probably near the head of the *southwest* [emphasis added] cleft of Mt. Ararat. . . ." ^{6,7}

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1. In memoirs explorers have likened Mount Ararat to a giant pyramid. Moreover, they frequently noted a similarity of form in the two mountains but a more perfect shape of adjoining Lesser Ararat. And many who climb a considerable distance up the slope of Greater Ararat are surprised by the illusion that both peaks, Greater and Lesser Ararat, appear equal in height. Not until one ascends 1,000 feet or more above Little Ararat does this mountain grudgingly begin to accede to a lesser role.

These observations bring to mind the previously discussed tourists' false impression of the seeming equality of size and external perfection of the Khafra (Second) Pyramid and the Khufu (Great) Pyramid — particularly in regard to the latter's flattened apex. Indeed, just as *Great Ararat* is contrasted with *Little Ararat*, so the same analogy exists between the Khufu

(Great) Pyramid and the Khafra (Lesser or Second) Pyramid, for both of these structures in Egypt are counterpart representations of the two famous mountains in distant Turkey that were held in such fond remembrance by the patriarchs.

2. The South Stone Pyramid of Dahshur, Egypt – built by Sneferu or Nofru, that is, Noah (see *The Photo-Drama of Creation* [London: International Bible Students Association, 1914], p. 21) – was designed and erected to memorialize the appearance of *Aghri Dagh* in a realistic fashion. At a point somewhat above half its height, the angle of incline decreases abruptly from 54°31' to 43°21'. As a result, the South Stone Pyramid of Dahshur has been variously described as the “Bent,” “False,” “Rhomboidal,” and “Blunt” Pyramid.

An even earlier artistic facsimile of Mount Ararat was incorporated into the design of the first pyramid ever constructed. Located at Meidum, this pyramid was also built by Sneferu. Significantly, however, the Great Pyramid is the first monument of its kind made solely of masonry, and not of brick composition.

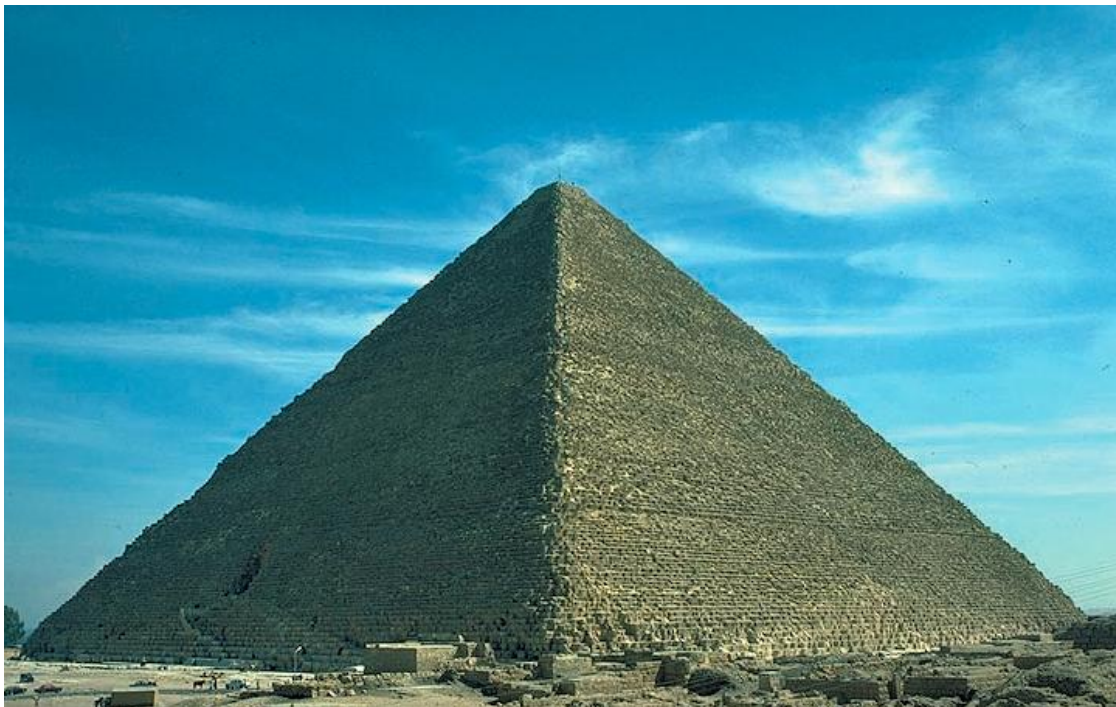
3. See Appendix B, “Queen Hatshepsut and Her Mortuary Temple,” page 93.
4. Sneferu has been called the “father of pyramid building.”
5. Could it be that the rectangular Coffin in the King’s Chamber, which is a modified symbolic representation of Noah’s Ark, *is similarly situated* to the south and to the west of the passage corridor axis of the Great Pyramid for the same reason? Such is the position of the Coffin whether it is considered in relationship to where the passage system begins – that is, at the double-arch, or *Flood entry*, portal below on the north face – or whether it is considered in regard to the face, or vertical plane, of the Giant Step at the upper end of the Grand Gallery, which bisects the building north and south into two equal parts.

Furnishing still another clue, the recently discovered Khufu solar boat, buried belowground to the rear or south side and also slightly west of the Great Pyramid, appears to indicate a similar, perhaps providential, relationship. A point to be noted is that Noah and his sons were alive when the Great Pyramid was erected in 2140 BC. (Noah died 350 years after the Flood, that is, in 2122 BC, or 18 years after the structure was completed – Gen. 9:28,29.) Noah and his three sons were well aware of the place and the posture of the boat they evacuated on that distant Anatolian hill. Therefore, Khufu (Ham) could have intentionally positioned the solar boat accordingly. (For additional information, see Appendix C, “The Solar Boat,” pages 97-99.)

6. Julian T. Gray, *The Authorship and Message of the Great Pyramid* (Cincinnati: E. Steinmann & Co., 1953), pp. 148-150.
7. See Appendix D, “Location of Noah’s Ark,” page 101.

Great Pyramid and Mount Ararat

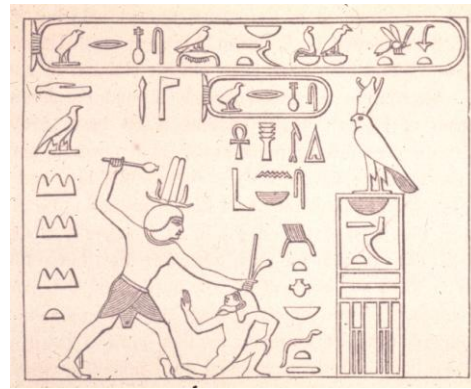
Why was the Great Pyramid built? Strange as it may seem, the reason, the meaning, and the symbolism of the Pyramid commence with the scenario of the resting of Noah's Ark upon the mountain range of ancient Armenia. The Great Pyramid, in a primordial sense, *represents Mount Ararat*. "Preposterous!" the reader says. What connection does the Pyramid of Gizeh have with far-removed Ararat, which arises from the eastern plain of Anatolia, Turkey? It is true that some of the lines of testimony about to be presented may at first appear somewhat tenuous, like the thin, silken cobweb larvae fabric spun by the tent caterpillar, but the *sheer multiplicity* of such seeming threadlike strands of testimony weave themselves into a substantive and convincing cord of reality.



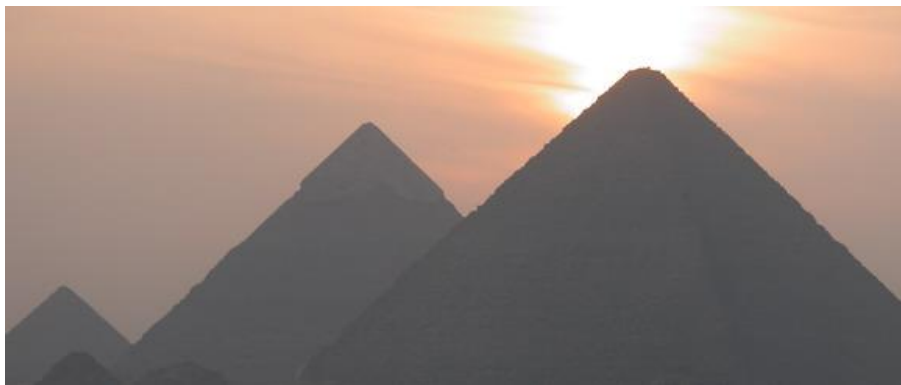
*First: Is not the Great Pyramid a mountain of stone? In olden times, the Hindus called it the "Golden Mountain," and a modern author styles the pyramids of Egypt the "Mountains of Pharaoh."*¹



Second: Observe the original double-vaulted entry to the Pyramid. Note that one open-ended triangle vertically superimposed above another one of similar kind suggests the concept of a mountain expressed in plural or dual form, indicating that the ancients regarded the pyramidal shape as a primordial representation of where Noah's Ark came to rest "upon the mountains of Ararat" (Gen. 8:4).² "Ararat" comes from the root *har-har*,³ which in Hebrew can signify either *ARARat* (namely, a mountain in plural form) or primacy of importance: *the mountain of mountains*.



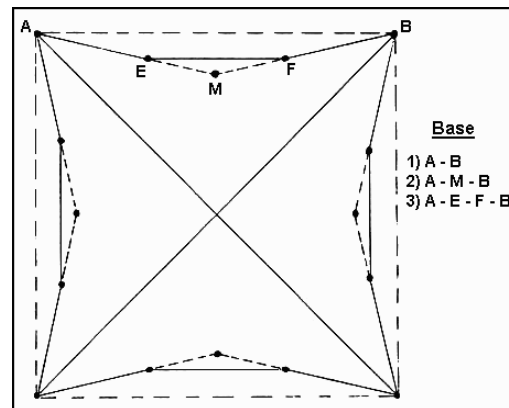
Third: In confirmation of the mountain theory just expressed, notice that below the huge double-vaulted arch, as well as immediately above the orifice of descent into the interior of the Pyramid, there appears what seems to be a hieroglyph signpost or title assigned to the Pyramid by its Author and Architect. Does not this stone glyph suggest the two mounts of Greater and Lesser Ararat with a land bridge connecting the two? An alternate explanation is that this stone glyph is an Old Kingdom-style symbol referring to the Flood of Noah in contradistinction to the Middle Kingdom Egyptian *water* glyph.



Fourth: The Gizeh Plateau in Egypt exhibits three primary pyramids. The elevated Anatolian plain in eastern Asia Minor likewise possesses a unique triad of mounts, two of which, Greater Ararat and Lesser Ararat, located in Turkey, command more marked attention as tourist attractions than the third mount nearby, which lies just across the border in relatively inaccessible Iran.

Fifth: When Noah exited the Ark on Mount Ararat, he erected an altar (Gen. 8:20). Would not this particular altar on that mount be signally recognized and honored as the first of its kind in the new postdiluvian (post-Flood) world? Would not this altar on Ararat and, to all practical purposes, even the very mount itself be thought of somewhat synonymously as being one and the same? Are they not mutually or reciprocally related as (a) an altar or (b) a mound of earth, an elevation of stone, either of which or both of which are used for the purpose of sacrificial offering or as marking, witnessing, a place where some prior noteworthy event occurred, the memory of which evokes thanksgiving and praise on the part of the beholder? Indeed, the word *AL-TOR*, a derivation of the expression *ALTAR*, signifies in Middle English Gaelic or Celtic “the mountain.”

Initially, the Great Pyramid was erected as a pillar monument, a stone memorial, hearkening back to Mount Ararat, the Flood, and the preservation of Noah and his family from the oppression of the giants in the earth of *former* days (Genesis 6). Next, and more importantly, the Great Pyramid holds and records within its portals the secrets of the yet *future* deliverance of mankind from sin and death at the coming of Messiah, the Savior (Isa. 19:20; Jer. 30:7; Obadiah 21). Therefore, one grand design of the multipurpose Pyramid is the unfolding of the incremental and historical development of the theme of redemption brought to a climax of final realization.



Sixth: Another corollary or association exists between the Pyramid and Mount Ararat in that Noah abode in the Ark a full solar year. A similar calendrical relationship obtains with respect to the Great Pyramid. Measured in 100 Pyramid-inch units, each representing a single calendar day, the total length of the peripheral circuit of the square base of the Pyramid corresponds to a mean solar tropical year, marking also the duration of the Flood, which terminated at Mount Ararat. Moreover, one side of the Pyramid base measured in Pyramid cubits (each cubit consisting of 25 Pyramid inches) is equivalent to a mean solar year.

Seventh: The azimuthal lines scored on either side of the descending Entrance Passage of the Great Pyramid point to the plane of Alcyone of the Pleiades, a visually small cluster of stars found within the visibly larger zodiacal constellation of *Taurus*, “the Bull.” Stated another way, if the roof of the Grand Gallery and all other

obstructions were removed, the seven primary stars of the Pleiades in the sign Taurus would be seen to straddle the Grand Gallery passage above. Therefore, an etymological relationship or role exists between the Pyramid and Ararat in that the latter marks the anciently styled terminus of the *Taurus* mountain chain in Turkey.

Another clue is that *AL-TOR* in Chaldee, a vernacular form of Aramaic and Syriac, signifies the bull or the ox. (Compare the plural form of Chaldaic *tauros*, the bull or ox, in Ezra 6:9,17; 7:17 and Daniel 4:25,32,33.)

The Noachian Flood began in the second month of the antediluvian (pre-Flood) *autumnal*-based lunar calendar (Gen. 7:11). This corresponds to the eighth month Bul of the Hebrew Exodus agricultural *spring* calendar (Exod. 12:2; 13:4; 1 Kings 6:38). Bul, known as the month of rain, is styled the “water month.”



Eighth: Does not the double arch above the Entrance Passage to the Pyramid suggest the fractured vault of heaven when the fountains of the great deep were “broken up, and the windows of heaven were opened” (Gen. 7:11)? As seen in the illustration to the left, does not a vertical plumb line from the peak of the roof of entry to the Descending Passage floor below mark, for all practical purposes, the very year of the Great Deluge? Does not this suggestion, among the other suggestions already put forth, indicate the existence of some intended mystical relationship between Noah, the Ark, Mount Ararat . . . and the Great Pyramid? Does it not suggest that *the earliest symbolism of the Pyramid begins with events surrounding the Flood and Ararat?*



Ninth: On May 28, 1954, Kamal el-Malakh, an Egyptologist, made a remarkable discovery. Hidden from view and covered by immense slabs of hewn stone, a well-preserved, disassembled wooden ship was found deposited in the eastern half of a sunken corridor hollowed out of the limestone bedrock of the desert floor only 25 yards distant from the back side of the Great Pyramid. This corridor, parallel to the south side of the monument, is bisected by a bedrock projection precisely on the north-south axis of the Pyramid.

ascent in predawn darkness by traversing a convenient ridge that veers to the left, thus perhaps avoiding the top of the very chasm wherein the Ark is presently deposited. In the final stages of ascent, the summit of Greater Ararat is approached from a northwesterly direction – hence the Ark continues to escape detection, being so near and yet so far. Another disquieting factor exists: Because the Kurds dominate this sector of the mount so desirous of exploration, a security problem has existed.

Let there be no doubt. In Almighty God's due time in the near future, these obstacles will be surmounted. Noah's Ark will be found, and the relationship between the Great Pyramid and Mount Ararat will be revealed to the world. Hear God's reply to His servant Job thousands of years ago, as found in Job 38:22,23, "Hast thou entered into the treasures of the snow? or hast thou seen the treasures of the hail, Which I have *reserved against the time of trouble*, against the day of battle and war?" The obvious implication is that the revealment would be way down the stream of time – in our day!

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1. Leonard Cottrell, *The Mountains of Pharaoh* (London: Robert Hale Ltd., 1956).
 2. The allusion to the mountains of Ararat does not preclude the earlier observation (see chapter 10, pages 64-65) that the two arches and the irregular formation beneath are illustrations of the three significant chambers in the Great Pyramid, namely, the King's Chamber, the Queen's Chamber, and the Pit Room.
 3. Compare *har-megiddo*, hill of Megiddo, that is, ARmageddon.

Song of Praise

Praise, praise to our God! _____ Our Lord will be head of the cor - ner. The
Sing, sing to the LORD! _____ O sing of His might - y sal - va - tion. He

stone that was once re - ject - ed by men will shine with a beau - ty sub - lime. _____ So
sent forth His Son to the chil - dren of men; their ran - som was paid on the cross. _____ So

praise, praise to our God! _____ The earth will con - form to His will. _____ All
sing, sing to the LORD! _____ His judg - ments are right - eous and true. _____ His

knees will then bow; all tongues will con - fess that Je - sus is Lord of all
King - dom will come; His will will be done. The earth will be filled with His

peo - ple. With his Church he will reign _____ for - ev - er.
glo - - ry, And His mer - cy en - dur - eth for - ev - er.

D.C.

Praise, _____ our God. A - men. _____

The Garden Tomb



“Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus . . . for the sepulchre was *nigh at hand*.” (John 19:41,42)

The search for the true site of the Lord’s death and burial is complicated by 16 centuries of worship and the belief that the Church of the Holy Sepulchre in Jerusalem stands over that venerated area. However, the unearthing by General Gordon in 1867 of a compass-oriented solitary tomb at the bottom of a rocky hill, hewn into its southerly stone-dressed face and located in a gardenlike setting such as that described in the Gospel narrative, was the first of a series of events that eventually led to a review and fresh evaluation of the former evidence purporting to support the validity of the Holy Sepulchre site.

When in 1883 General Gordon (of Khartoum) publicly aired his views in favor of the new rival site situated outside and north of the Damascus Gate to the Holy City, the tomb attracted the attention of equally devout believers, many with Protestant leanings, not merely because of sentimental attachment for its simplicity but also because of its greater conformity to the biblical and historical evidence at hand. This location is

sometimes styled “Gordon’s Calvary” or the “Garden Tomb” to differentiate it from the more commonly accepted, traditional Armenian, Roman, Syrian, et al., Catholic site.

The Scripture citation at the head of this appendix clearly indicates that the place of the Lord’s crucifixion and the tomb in which he was laid are inseparably linked as being in close proximity to each other. Here are a few facts of the situation.

Place of Crucifixion

1. Only one rocky hill of eminence stands outside of and yet near the city wall of Jerusalem: Gordon’s Calvary.
2. From ancient time, this hill has been known as the “Place of Stoning,” and according to tradition, it is where Stephen was martyred. Criminals were executed at this site outside the sanctified confines of the Holy City because the height and the conspicuous nature of the rocky hill afforded an object lesson to all and served suitably as a deterrent to crime and rebellion. The hill is presently the site of a Muslim cemetery.
3. Jesus was crucified at a spot known as the “Place of a Skull,” which in Hebrew was called “Golgotha” and in Latin was “Calvary.” This prominence has a *startling resemblance to a human skull even today*, as any tourist can attest (Matt. 27:33; Mark 15:22; Luke 23:33; John 19:17).
4. This summit is the higher *northern* end of Mount Moriah – the same mount (a short distance to the south) where Abraham offered his son Isaac, who is a figure and type of Christ, and where the Temple of Solomon and its altar once stood. A wide, dry moat excavated during the Hasmonean era (second century BC) subdivides what once was one mount into two parts, thus separating what is now Calvary Hill from the formerly adjoining outer wall and elevated sector of the Old City of Jerusalem with its Temple Mount. The purpose of the moat was to provide protection and to expose an assaulting enemy.
5. Sacrificial animals of the Tabernacle and Temple services (prefiguring Christ) were slain toward the *north*, indicating the direction of atonement.
6. The rock at the base of Golgotha Hill was violently fractured by an earthquake and wrenched apart contrary to its natural cleavage (Matt. 27:51).
7. Christ suffered “without the gate” (Heb. 13:11-13). Skull Hill is *unquestionably* positioned “without the gate” and “without the city.”

Place of Burial

1. A solitary tomb, miraculously preserved down through the centuries, can be seen today situated in a gardenlike setting (John 19:41) with a visible outdoor winepress compatible with the private property of one Joseph of Arimathea, a wealthy

counselor (Matt. 27:57-60; Mark 15:43-46; Luke 23:50-53). Prophecy predicted that Jesus' "grave [was to be] . . . with the rich [singular in the Hebrew]" (Isa. 53:9).

2. The Garden Tomb adjoins the western slope of Skull Hill and, as such, is "nigh at hand" (John 19:42).
3. This tomb complies with the requirement of the Gospels that the sepulchre where Jesus was laid was hewn out of solid rock.
4. The tomb bed was elongated at its eastern or foot end to accommodate a person of greater height than originally planned by its owner. The workmanship of this extension indicates that it was done *in haste*.
5. The following are evidences that Christians anciently venerated the Garden Tomb and that the Church of the Holy Sepulchre was by no means unique in this respect.
 - a. The Garden Tomb sepulchre was an integral part of the front end of a church edifice, built later, toward which the worshippers faced. This fact is made apparent by a visual archlike formation on the stone face of the tomb and by long grooves above its brow where the principal roof beams rested.
 - b. Sometime after Jesus' resurrection and before the erection of this chapel-like building, a window or opening was cut through the stone face in an angular fashion so that the early morning light would cast its beam across the interior tomb bed on the north side of the room. A chamber of *resurrection* is thus signified.
 - c. A deep foot impress is worn in the threshold of the sepulchre because of the traffic of worshippers and visitors to the tomb in ancient days.
 - d. Incised into the stone platform before the entrance to the grave is a *heart-shaped* baptismal-font emblem signifying consecration to the Lord and his service.
 - e. A very early Christian anchor sign (a cross and three-pronged spear – Heb. 6:19) is scored on the face of the tomb to the left of its entry.
 - f. Also to the left, but a little higher up on the face of the tomb, are two deep niches. Evidently, two vulgar Venus artifacts, found in the rubble before the tomb, had previously been set in these niches by either the Emperor Hadrian or the Roman soldiers to purposely defile the grave because it was held in such high esteem.
 - g. Inside the tomb are two red painted Lorraine crosses with the accompanying Greek abbreviation of "Jesus Christ, the First and the Last."

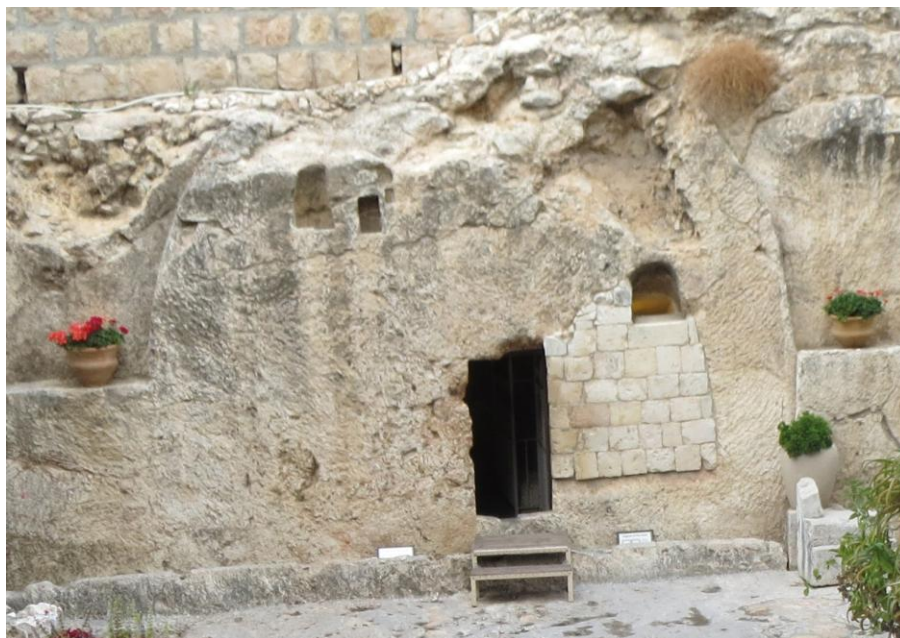
6. Tradition says that the original stone which was rolled before the mouth of the sepulchre was divided into four parts and sent to distant locations. A quartered fragment presently lies outside the tomb with a Crusader mark affixed to it.
7. Queen Helena, with considerable wealth at her disposal, was commissioned by the Emperor Constantine to seek out and find biblical Calvary and the Resurrection Tomb so that a suitable memorial or church edifice could be built over the area. Saint Willibald (AD 750) cites from some unknown source that Queen Helena found the authentic site *northward without the wall of the city* but instead, for security purposes, later built the original Church of the Holy Sepulchre where its present rebuilt namesake now is – westward within the city. On some maps from the Middle Ages, the site of Golgotha is not shown in its present traditional location at the Church of the Holy Sepulchre but is placed correctly, we believe, in the area of Gordon's Calvary.

Conclusion

The resemblance between the Garden Tomb (and the adjoining Skull Hill, or Stephen's Hill) and the details furnished in the Gospel narrative not only is remarkable but also affixes, with reasonable certainty, the seal of authenticity to this site.

While the Word of God alone is able to thoroughly furnish the Christian unto all good works – while these alleged sites are not to be worshipped as a fetish – yet for the earnest and enthusiastic Christian, a small time spent in the consideration and appraisal of the existing evidence at hand leads to a stimulating review and a reliving of the Gospel account with its memorable and treasured detail. The angelic message of Matthew 28:6 comes to mind:

*"He is not here: for he is risen, as he said.
Come, see the place where the Lord lay"!*



Queen Hatshepsut and Her Mortuary Temple

A startling and dramatic effect is produced by the pyramid and support platform sculptured atop the mountain that dominates the Valley of the Kings at Thebes, Egypt. This world-renowned site is the burial place of many of the Pharaohs of Upper Egypt, especially those of the Eighteenth and Nineteenth Dynasties, and it indicates what is apparent throughout all the land: that kings, nobles, and the populace desired their remains to be placed under, near, or in association with a structure of this type as a burial site. The Theban mountaintop pyramid is a striking Mount Ararat symbol, and as such, it reveals that as late as the Middle Kingdom era, some were familiar with the true origin of the pyramid form and the tradition that accompanied its usage.



Adjacent to the Valley of the Kings is the Deir El Bahari valley, in which is located Queen Hatshepsut's mortuary temple. Directly behind the temple, carved out of the side of the same *pyramid mountain* complex, is a tremendous figure of an ape that faces to the left and sits in a crouched position with knees tucked in and upwards. Used to personify judgment, this creature was later worshipped. In the latter part of the nineteenth century, a tomb of apes was discovered in the Thebes area. Paintings of the animal are displayed in most, if not all, of the tombs and corridors mined in these hills. A group of chimpanzees was portrayed on the wall behind the head of the mummy case and sarcophagus of King Tut in his sepulchral chamber, and the chimpanzees can still be seen on display deep in the inner recesses of this same mountain complex.

In the hillside to the right of the ape can be observed the less distinct, possibly vandalized form of either Queen Hatshepsut or the goddess Hathor standing erect, her head level with the rim of the canyon. Could it be true that the whole crest of the hill was intended as a work of art? Along the entire length of the ridge, there appears to be the profile of a woman lying flat on her back, gazing skyward, with her bosom to the

right of center and her hair tossed out behind her head down the incline of the slope.



This colossal project – at least a large portion thereof and certainly the Deir El Bahari sanctuary – was conceived by the remarkable female Pharaoh Hatshepsut and executed by her faithful and talented architect, Senenmut. The scope and

the imagination displayed in the still visible traces of the mountain sculpture work alone suggest an enterprise exceeding that of the Mount Rushmore presidential memorial carved in bold relief on the cliff-side face of a South Dakotan hill in America.

The style of architecture manifested in this queen's temple differs considerably from the form of other Egyptian religious structures. Therefore, it is quite likely that the temple was not entirely the product of her own genius but that credit for the originality of its design is largely due to a foreign source. The number, size, and message content of the hieroglyphs embellishing the structure indicate clearly that the queen considered the famous expedition she organized to the Land of Punt to be the highlight of her reign. Both she and some of her predecessors recognized that God's country, which they called "Ta [Land] Neter [Divine]," existed outside the borders of Egypt and was somehow associated with the Land of Punt (Phoenicia, Palestina), and not with Somaliland, the coast of Ethiopic Africa, or Saudi Arabia (Saba), as is commonly supposed.

Dr. Immanuel Velikovsky, in his work *Ages in Chaos*,¹ puts forth a remarkable and convincing study that the female Pharaoh of Egypt and Ethiopia Hatshepsut (the last letter is silent, not pronounced), sometimes called Hatshepsu or simply Hatsu, was none other than the Queen of Sheba, who came from the end of the Earth to hear and see Solomon's wisdom and works (1 Kings 10:1,6). The learned doctor contends that the term "Sheba" is to be considered not in a geographic but in a generic sense. "Sheba" in Hebrew, spelled Shwa and Suua, corresponds closely to a still further abbreviated form of the last syllable of the name Hatsu, much in the same manner as Pharaoh

Tutankhamen is referred to as King Tut, except that with Hatsu the emphasis is on the last syllable instead of the first.

“And when the queen of Sheba had seen all Solomon’s wisdom, and the house that he had built . . . and his *ascent by which he went up unto the house of the LORD*; there was no more spirit in her.” (1 Kings 10:4,5)

The Queen of Sheba’s visit to the Holy Land and the sight of Solomon’s palace and the mountaintop temple at Jerusalem – particularly the ascent thereto – left a deep and lasting impression upon her mind. Such may account for the unique style of architecture she introduced into Egypt with the erection of the Deir El Bahari temple at Thebes. Succeeding Pharaohs, noting various features, incorporated parts of the design of the queen’s temple into their own houses of worship across the Nile at Karnak and elsewhere throughout the land.

The Hatshepsut edifice had different terrace levels and open-exposure courts peripherally bounded by columnar pillars and cloistered walks, and each platform yard was approached by an ascending ramp leading ever upward and onward in stages to station rooms and finally to the sanctuary proper. In the sanctuary were a series of small chapels bearing, in some respects, a remarkable similarity to the Holy and Most Holy compartments of both Israel’s Tabernacle and Temple structures with their outer prospect toward the east. All of these features were more or less directly the outcome of the queen’s visit to Punt, the source of her inspiration for a work of this nature. Even the name given to her house of worship amidst its surroundings – namely, “[The Most] Splendor of Splendors” – seems to point up a friendly rivalry of works on her part with King Solomon.

During segments of the Twelfth, Eighteenth, Nineteenth, and other dynasties, many of the Pharaohs, the royalty and their families, and some of the mixed populace of Egypt felt sympathetic toward their Semitic kinsmen in Palestine to the north, particularly in the field of religion. However, toward the latter part of each of these eras, there was a deterioration in religious interest and political relationship.

Is it not a fact that for the past 2,000 years many individuals of mixed or different racial backgrounds have at least nominally acknowledged Jesus Christ the Nazarene as their true Savior and Lord? Do not the same individuals or nations recognize Palestine as the *Holy Land* of the Nativity; endeavor to familiarize themselves with ancient Jewish history, having more or less a firm conviction in the authenticity and authority of the Hebrew sacred canon; give their children biblical names; and employ scriptural symbols and titles in daily life? Yes, they do all these things and yet – sad to say – possess no special or personal interest in the welfare of the Jewish race, even though, oddly enough, they admire as religious examples many prominent individuals of that extraction, such as Jesus, Moses, Daniel, and David.

In like manner, the Egyptians shared a similar heritage and adopted names and titles of noble men of old. Surprisingly, they viewed Moses as a deliverer (for example, Rameses is Ra Moses), using him as a convenient example for certain exigencies of Egyptian history.

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1. Immanuel Velikovsky, *Ages in Chaos* (Garden City, N.Y.: Doubleday & Co., 1952), vol. 1, pp. 103-141.

The Solar Boat

How did the Khufu solar boat emerge as a symbol, appearing frequently in hieroglyphic decorations? In answer to this question, the suggestion is made that this boatlike imagery had its origin in the Noachian account and was illustrated in its more divine sense (1) by the *rectangular-shaped Coffin*, the only article of furniture in the King's Chamber of the Great Pyramid, which was built to honor Jehovah (Isa. 19:19); and (2) by the *Ark of the Covenant*, placed in successive order in the Most Holy compartment of Israel's Tabernacle of old, the Temple of Solomon, and the Temple of Zerubbabel (later enlarged by Herod). *All were of divine appointment*, as were the buildings that contained them. Hence their mystical content and use as symbols are warranted. In a somewhat similar sense, the use of the cross as a symbol to picture Christ's costly sacrifice and purchase price for man's redemption is also properly authorized.

However, the solar boat concept is of *human* origin, being the result of changes gradually and subtly introduced. In fact, there is scarcely any visual resemblance between the Ark of Noah and the solar boat. A small, sleek, pliable craft, the solar boat was not designed to house, store provender for, and preserve all the diverse species of animal life. Rather, its purpose was to transport a single individual or Pharaoh, his personal possessions, and other appurtenances across the waters of the Nile – once also called the *Jordan River* or *Judgment Stream*, similar to its more familiar counterpart in Canaan – from east, the land of the living, to west, the land of burial. The symbolic and/or literal transferal of the mortal remains by means of such a boat did no doubt, in its earlier use, manifest faith in God's provision for a future life and for better things to come, but at the same time, it marked a departure, ever so slight, from the type itself and eventually led to the development of a very complex religion and belief concerning the state of the dead that differed widely from the teaching of Scripture.

The solar boat symbol arose from the observation that each soul born into the world resembled the rising of the sun in the east and that man's demise was like the sinking of that orb in the west. The interval and transit of time between these two events represented the course of human life as *daily exhibited* in the visual journey of the solar disk through the sky. In a still larger and more significant sense to the observer of old, there was the suggestion of a remarkable parallel to (1) the number of years in the human life span, which are reckoned according to the number of annual circuits planet

Earth (considered an imaginary life raft or solar boat) makes about the sun, and (2) the fact that the length of time of each of these circuits very closely approximates the duration of Noah's Flood, which lasted just over one lunar year, as substantiated in the chart on the next page.



Noachian Flood Calendar (Based on lunar year)

				Noah's Age			
				Year	Month	Day	
				600	2	10	Noah and family entered Ark for 7 days; God closed door (Gen. 7:7-10,16).
1 lunar year	150 days or 5 months (5 x 30)	{	2	17	Flood started; fountains of the deep were broken up (Gen. 7:11).		
			3	27	Forty days of rain ended (2/17 - 3/27) (Gen. 7:12,17).		
			7	17	Flood prevailed 150 days (2/17 - 7/17); Ark rested atop Mount Ararat (Gen. 7:20,24; 8:4).		
	150 days or 5 months (5 x 30)	{	10	1	Tops of mountains were seen (Gen. 8:5).		
			11	10	After 40 days (10/1 - 11/10), Noah sent forth a raven and a dove that found no rest and returned to Ark (Gen. 8:6-9).		
			12	17	Flood abated 150 days (7/17 - 12/17) (Gen. 8:3).		
	14 days or 2 x 7	{	12	24	After 7 days, a dove was sent a second time and returned in the evening with an olive branch, thus confirming that waters abated (Gen. 8:10,11).		
			601	1	1	After yet another 7 days, a dove was sent a third time and did not return, thus confirming that the <i>face</i> of the earth was dried (Gen. 8:12,13).	
	46 days	{	2	17	The 360-day lunar-year lapse of time ended at this reckoned point.		
			10 days	{	10 days	601	{
			2	27	The <i>earth</i> was dried (Gen. 8:14).		

TOTAL of 370 days if the 30-day lunar-month system is used.

TOTAL of 364+ days if only actual lunations are used (354+ + 10 = 364+ days).

(See Addendum, "Origin of the Pyramid," pages 137-140, for a more precise mathematical calculation and explanation.)

Location of Noah's Ark

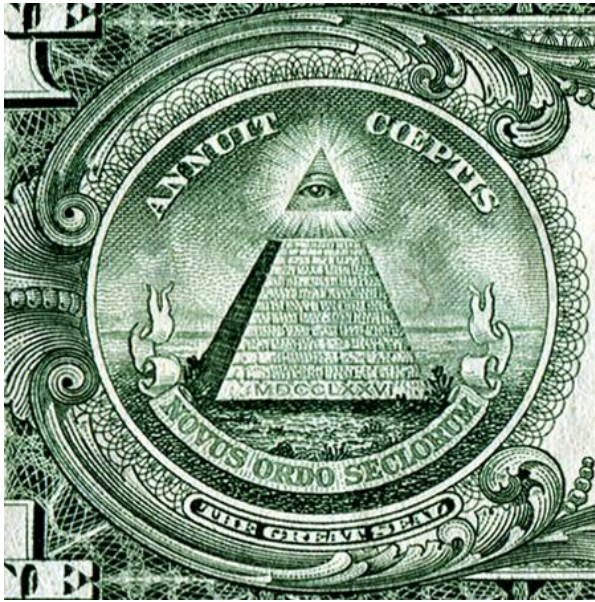
There is a fairly general consensus among many Bible students and other devout evangelicals who firmly believe not only that the scriptural account of Noah is literal but also that the sacred barge lies largely buried in glacial ice and snow, awaiting final discovery on Mount Ararat in Eastern Anatolia, Turkey. But the question is where — on what part of the mountain? The following three clues are set forth as to the possible location of Noah's Ark on Mount Ararat.

1. In Moses' Tabernacle and in Solomon's Temple, the Ark of the Covenant — among other things, a miniaturized representation of the former Ark of Noah — was located in the Most Holy, the *western extremity* of both enclosures.

2. In the Great Pyramid, the Coffin (or ark), a similar representation of Noah's Ark, is located in the *southern extremity* of its uppermost passage at the *western* end of the King's Chamber. It is fitting that the Pyramid itself is a "stone mountain" reminiscent of Mount Ararat.

3. The discovery, as well as the disclosure to public view, of Cheop's solar boat on the *outer south side* of the Pyramid *to the west* is another indicator, for Khufu (that is, Ham) certainly knew on what side of Mount Ararat the Ark came to rest.

Great Seal of the United States



Because of its rich inherent symbolism, the pyramid was considered by the founding fathers of this country to be the form best able to demonstrate certain lessons and circumstances pertinent to nationhood. The value of the pyramidal design consists of the ease and the clarity with which it is possible to convey to a thinking public the noble and lofty sentiments that spawned the birth of this nation. Hence the pyramidal form was chosen to ornament the reverse side of the Great Seal of the United States. Moreover, it was originally and specifically intended to be a facsimile of the Great Pyramid in Egypt.

The different blocks of masonry that comprise the building represent the people of this republic brought together into a communal whole. Composed of a mixed multitude of people from various lands with diverse backgrounds and assorted national character traits, the nation was initially knit together by a common purpose and fired with intense idealism into a unified whole. Both the structure of the building and the accompanying inscription or Latin slogan, *E Pluribus Unum*, signify this theme, namely, "Out of many, one."

In a similar manner, the original 13 colonies are portrayed by the image on the obverse side of the Great Seal, a replica of which is displayed on our dollar bill (to the right, in the top of the aquiline circular illustration opposite the pyramid emblem). Here the symbolism is a newly formed *nascent star-cluster ring*; that is, a union or confederacy of 13 bright stars, or states, whose youthful radiance and exemplary light shone forth as a *beacon of hope* to oppressed people of other nations.

Below this star cluster, the American eagle is dramatized – not as a bird of prey but as a bird of freedom – as the champion of liberty with a 13-leaf olive branch of peace extended in its *right* talon and a sheaf of 13 arrows grasped in the left. Thus two great principles are intended: (1) the new republic's natural disposition (the right hand) to friendship and concord, as well as (2) its readiness, only when necessary (the left hand), to fight for its dearly bought freedom – the choice between the two being left to the discretion of those to whom it may concern.

Returning to the emblem of the pyramid, one notices a prominent eye embodied in the elevated top stone, an eye that is separated and suspended in midair over the incomplete structure below. This feature furnishes an insight into the deep religious convictions of the early founding fathers. At the same time, the founding fathers *boldly declared*, in no uncertain terms, their independence from foreign interference and oppression, and they also *humbly acknowledged* their lack of perfection and political maturity, as shown by the fact that the pyramidal form minus its top cornerstone is not a complete edifice. With the newborn state, they recognized their consequent need for Divine Providence and the direction of the omniscient eye of God for “wisdom from above” to handle the affairs of state and to overrule their efforts in self-government in order to assure a happy destiny. This continuing theme generated such familiar slogans as “One nation under God” and “In God we trust.” The Latin motto *Annuit Coeptis*, seen above the pyramid illustration, is related to the sparkling radiance of the elevated top stone and signifies, “He [God] has smiled on our undertakings”; that is, the colonies prospered in achieving their goal of independence and nationhood because of the blessing and favor of Deity.

Not only did a *new nation* have its beginning with the Declaration of Independence in AD 1776 (the date MDCCLXXVI is significantly located on the bottom or first course of masonry of the pyramid, near its foundation level), but also a *new era* had been entered upon (*Novus Ordo Seclorum*, meaning “A new order of the ages”). Thus a democracy was born. The community (common unity) welfare was sought and was to be respected, yet without undue sacrifice of, or infringement upon, the individual rights of either the citizenry or the component states; it was to be a government of the people, for the people, by the people.

If the pyramid theme can so forcefully portray the noble sentiments and the great governing principles that attended the birth of this nation, granting an insight into the patriotic zeal, the high idealism, and the inherent religious faith of our forefathers, how much more the pyramid should merit attentive consideration when its surpassingly

higher and truer spiritual portent is discovered! Indeed, the Great Pyramid in Egypt has a far greater significance than the foregoing rather-limited adaptation and application to the citizenry of merely this land. The sacred symbolism of the Pyramid is universal – *international* – in character and intent. It heralds forth the lesson of the ultimate unity of all nations, creeds, and races into one harmonious whole under Christ as the Messiah and the Deliverer. In Holy Scripture, the pyramid is employed as an emblem to set forth the nature of Earth's coming Kingdom of Glory and to disclose various features of the divine program respecting human destiny.

“There's a divinity that shapes our ends,
Rough-hew them how we will.”

— William Shakespeare

First and foremost, this pyramidal mound of masonry – particularly its original outer rock mantle – was designed to represent the individual members of God's future royal *nation of rulers*. Chosen out from among all nations, kindreds, and tongues, members of this Kingdom class of rulers are selected and dealt with as *live* or *living* stones (1 Pet. 2:4,5). Here, in Earth's Gospel Age quarry, these individuals are now being chiseled, sharpened, and polished for the purpose of *fitting* them for future office.¹ These individually tried and disciplined stones – proven, faithful soldiers of the Cross – will, in resurrection glory, become the *recognized* administrators of the Kingdom. This government, “the desire of all nations,” will indeed be God's New Deal or Order of the Ages (*Novus Ordo Seclorum*), prepared to bless and to benefit all mankind during the Millennium (Hag. 2:7).

The personality and character traits of this stone class, though greatly altered, will not be obliterated. On the contrary, these individuals will be converted, channeled, and disciplined to crystalline alignment with the top-stone pattern – with Jesus, who is the Christian's exemplar, that great “Rock of Ages.” Called to oneness of common purpose, these living stone members are built up into a spiritual holy temple or everlasting praise altar unto the Lord. As the human body consists of many members yet is one, so these (*E Pluribus Unum* of John 17:21-23) are made conformable to the image and character likeness of Christ, the true “head stone of the corner” (Psa. 118:22; Zech. 10:4; Job 38:6).

By a remarkable though not intentional coincidence, the risen and exalted Lord Jesus is appropriately illustrated in the Great Seal of the United States as an elevated, separated, and *glorified* top stone beyond the veil of humanity (Isa. 28:16; Matt. 21:42; Mark 12:10). He who is God's messenger and the lodestar of salvation is unto the Christian the Wisdom (note the all-seeing eye); the Justification (observe the pyramidal pattern above, which alone is necessary to complement or perfect the incomplete structure below); the Sanctification (beckoning the saintly few to a similar *separation* from the world and its vanities); and the Redemption of God (instilling in the Christian an inspirational resurrection hope to share his *radiant* glory likeness above) – see 1 Corinthians 1:30.

These living stones, the Church of Christ, are represented in a special sense by the missing casing stones of the Great Pyramid, for although known by God during the present age and role of their humiliation, they are not seen or recognized as such by the world. There are, however, some notable exceptions to the missing stones, namely, the few original casing stones visibly preserved *in situ* at the *base* of the Pyramid. In the analogy being pursued, these casing stones would fittingly correspond to individuals such as the 12 apostles of the Lamb and their amanuenses, who can be readily seen and identified *down* at the first course, or early beginning, of the Christian era.

Furthermore, the preservation of the literal stones *in situ* below has served as an invaluable aid in ascertaining the proper angle of pyramidal inclination, in calculating the ancient height of the Great Pyramid, and in determining the relative alignment of the masonry with the theoretical capstone. Likewise, all that is known about the departed blessed Master and his utterances has been forwarded by the teachings of his authentic and authorized 12 apostles (Rev. 21:14) as recorded in Holy Writ. The true character of ideal Christianity and the wholesome simplicity of the Gospel are best observed in the life, example, and custom of the early Church in the first century.

On the other hand, the exposure of the substratum, or unnumbered core masonry stones, of the Great Pyramid vividly portrays the present visible state of broken-down, sin-sick, war-weary, dying humanity. Though fallen from Adam's original likeness and Godlikeness – represented by pyramidal perfection – the human race, the "other sheep" of Christ's fold (John 10:16), will be restored in the coming Kingdom era here on Earth and brought back to harmony or atonement ("at-one-ment") with God through the great Mediator . . . if willing and obedient.

Just as the *13-star circle* fittingly corresponds to the 13 original colonies at the founding of this republic, so likewise, in a more striking manner, the number 13 is associated with the original Kingdom nucleus, or inner circle, of the early Church. This thought is graphically illustrated in the famous scene of the Last Supper of the Lord Jesus and the 12 apostles. In Revelation 12:1, the new Church is set forth as a woman adorned with the sunlight of the Gospel of Jesus. The sun, in addition to the 12-star apostolic diadem, shines forth as a beacon of hope and comfort to the disconsolate in a world of gloom.

Thus in Scripture the glory of the sun is contrasted with the light of the stars; that is, the greater prominence and honor as a luminary in the Gospel heaven are given to the Lord Jesus Christ, the "Sun" or Son, as compared to the relatively lesser light of the stars, the apostles. However, it should be noted that the sun in Earth's solar system is also a *star*. This fact calls to mind the declaration of the Master, "I am . . . the bright and morning star" (Rev. 2:28; 22:16).

It is therefore interesting to observe that in the design of the currency illustration – not intended to be a sacred symbolism – there exists an equality in both the size and the luminosity of the 13 stars. While the Father's estimate of His Son's personal worth and

of the honor due him is such that Jesus is head and shoulders above the other 12 specially chosen apostolic messengers, yet in regard to the teachings of Christ and the inspired utterances of the 12 apostles of the Lamb, He wishes both to be recognized as part of the *one infallible Word of God* sent forth to enlighten His people. Of course, different degrees of importance are exemplified by the lives and the messages of God's various prophets, but such differences have been purposely excluded momentarily in order to call attention to the *equality of the authenticity of their writings*.

Let it be clearly understood that it is not the author's intention to equate, in any sense, the lessons learned from the Great Seal of the United States with those of Scripture. God forbid! On the other hand, what is being emphasized are the power and the forcefulness inherent in the pyramid as a symbol to teach wholesome lessons even when applied by natural man. Few indeed appreciate that God originally designed the Great Pyramid *solely* to illustrate wondrous lessons pertaining to Him and His plan for mankind.

The analogy of the Great Seal continues. Like the eagle, the Christian, too, is a lover of freedom and a champion of liberty in the highest sense of that term. As ministers of reconciliation, Christians speak glad tidings to men concerning God's peace or *olive branch* of redemption from above (Gen. 8:11). They are the defenders of the faith and the Word of God, and they fight the good fight of faith not with carnal weapons but with *arrows of conviction, truth, and Scripture* to the end that men might prostrate themselves in worship, praise, and confession that Jesus is Lord to the glory of God. Such saints, who walk in the light of God's countenance and the smile of His favor (*Annuit Coeptis*), following the Redeemer whithersoever he goeth, can truly say, "In God we trust." Throughout this Gospel Age, their message or "declaration of independence" — freedom from the yoke of the Law of condemnation, sin, and death and their transfer to the happy condition of glorious sons of liberty and of God — is but the precursor to the Golden Age of Prophecy.

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1. It would not be surprising, therefore, if the casing-stone sheathing of the Great Pyramid, when restored to its former grandeur, will consist of 144,000 stones and thus correspond to the predetermined number of the royal priesthood to be developed (Rev. 7:4; 14:1).

Pharaoh of the Exodus

The generally accepted view that the Exodus of the Israelites from the land of Egypt occurred in the Nineteenth Dynasty of Manetho during the Rameside era is flawed for various reasons, one of which is that it is unscripturally extended by five centuries. The following evidence is presented to show that the Exodus took place toward the close of the Twelfth Dynasty of Manetho.

1. The *length of this dynastic period* compares favorably with the 215-year residence of the Israelites in Egypt. (Note: A chart of the Twelfth Dynasty of Manetho appears at the end of this Appendix.)

Years

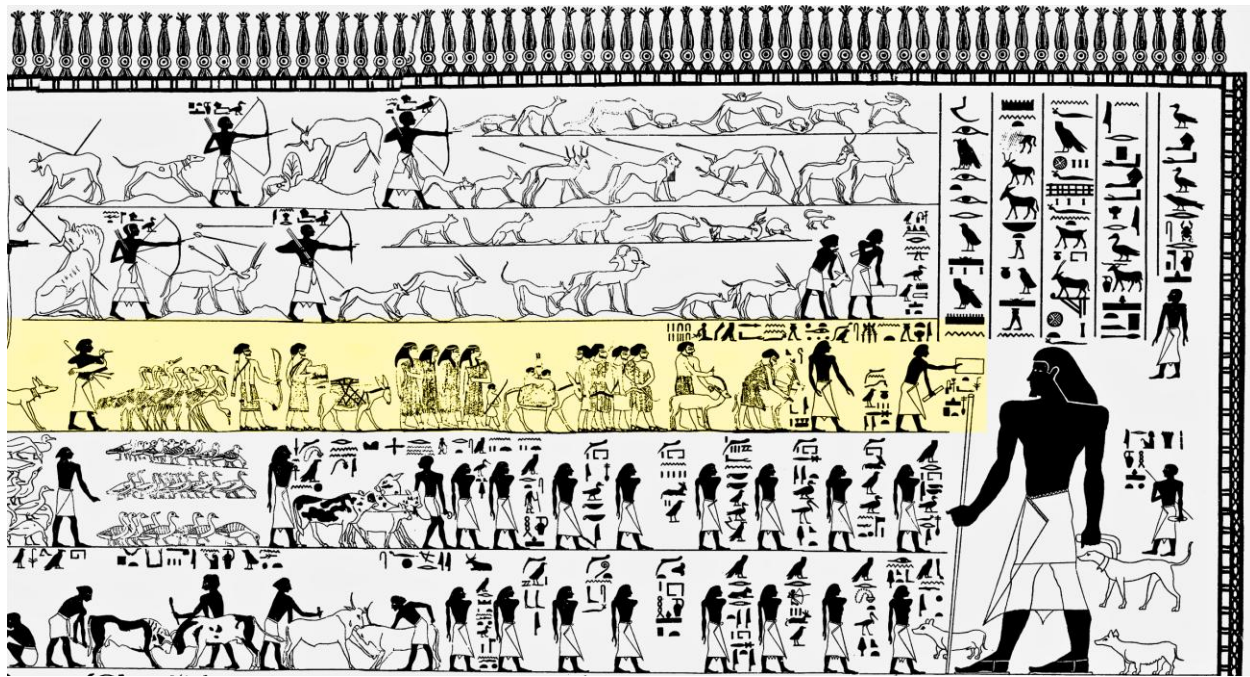
—	Covenant made with Abraham at age 75	Gen. 12:1-5
25	Isaac born when Abraham was 100	Gen. 21:5
60	Jacob born when Isaac was 60	Gen. 25:26
130	Jacob enters Egypt at age 130	Gen. 47:28
<u>(215)</u>	Length of Israelites' residence in Egypt	
430	Total years after Abrahamic Covenant	Exod. 12:41; Gal. 3:16,17

2. The author believes that the seven years of famine predicted by the Hebrew seer Joseph (Gen. 41:30) correspond *to the famine* of several years' duration known to have occurred *under Userlessen I*, the second Pharaoh of the Twelfth Dynasty.¹

3. Under the Twelfth Dynasty, the Egyptians were on *friendly relations* with the bedouin of Idumea and southern Palestine (Gen. 41:56,57; 42:5).

The famed inscription in the Beni-Hassan tomb of Khnum-hotep shows foreign Semitic bedouin presenting Khnum-hotep with gifts purportedly in the sixth year of Userlessen II but probably Userlessen I, whose praenomen is sometimes phonetically read and transcribed in error, through oversight, as Userlessen II. (See next page.)

4. Userlessen I rebuilt the famous Temple of the Sun at Annu, the *On* of the Hebrews.² The Obelisk of *On*, erected by the same Pharaoh, still stands at the site. The Scriptures declare, "Pharaoh . . . gave him [Joseph] to wife Asenath the daughter of Poti-pherah priest of *On*" (Gen. 41:45).



Inscription of Khnum-hotep in Beni-Hassan tomb

5. Userstessen I, the second Pharaoh of the Twelfth Dynasty, is responsible for commencing the development of Lake Moeris in the Fayoum area of Egypt, and Amenemhat III, the sixth Pharaoh of the Twelfth Dynasty, greatly expanded and brought it to completion. This reservoir, anciently of such importance, was made possible by diverting and conducting a portion of the river Nile by means of the Bahr Yosuf (*Joseph's Canal*) into a very large natural depression in the western desert.

There exists the possibility that the well-known Labyrinth, located in the Fayoum area, or "breadbasket" of Egypt, was intended as a storage place for grain and that it was also a product of Joseph's creativity to offset the seven-year famine.

6. All the pyramids of the Twelfth Dynasty after Amenemhat II – that is, from Userstessen II onward – characteristically employed sunburnt *mud-brick filler material* instead of stone core masonry in their construction.³ (Userstessen II is here believed to be the new Pharaoh after Joseph's death, referred to in Exodus 1:8.) With the outer casing stones of these pyramids usually consisting of fine-quality white limestone, they presented as grand an appearance as if the buildings had been constructed entirely of stone.

This conclusion also comports well with the Israelites' being extensively and laboriously engaged in the *making of bricks* (Exod. 1:13,14), whereas, to the contrary, the tombs of the Rameside Nineteenth Era at the Valley of the Kings, in large part, were burrowed deep into the recesses of mount El-Qurn (The Horn) west of the Nile at Thebes. This mountain was held sacred by all, for its summit is crowned with the form of a pyramid, a product of nature as well as of human ingenuity and workmanship. This formation obviated the need for each of the Pharaohs entombed at the mount to separately erect a pyramid deemed so essential for proper burial.

7. Moses, at the age of 40, fled for safety from the face of the Pharaoh to the Wilderness of Sinai. He remained there until Amenemhat III and all the men who had diligently sought his life were dead (Exod. 2:23; 4:19).

In the meantime, the successor to Amenemhat III was his firstborn son, Amenemhat IV. Pyramidologists are puzzled as to why as yet no legitimate corpse, tomb, or pyramid is accredited to Amenemhat IV, whereas the name of his sister, Sobekneferura, the daughter of Amenemhat III, is everywhere to be found in association with her father.

The thought introduced here is that *Amenemhat IV is the Pharaoh who perished in the Red Sea at the time of the Exodus* (Psa. 136:15; Exod. 14:23,28) and that, additionally, indeed *a pyramid with an empty pink sarcophagus was constructed for burial and, originally, to honor his memory*. That structure is the so-called *South Brick Pyramid of Dahshur*, which up to the present time has been accredited instead to his father, Amenemhat III. But his father had already been entombed at his favorite site, the Fayoum, in the Hawara Pyramid. In other words, a concerted effort was made at the time of the Exodus to expunge from memory and to hide from posterity, as far as possible, the identity of the Pharaoh who had brought such shame upon the nation of Egypt.

8. In Scripture the unnamed Pharaoh of the Exodus drowned in the Red Sea waters. Also, four days earlier this unnamed Pharaoh's son perished in the plague of pestilence that the Lord inflicted upon the people of Egypt, resulting in the death of their firstborn (Exod. 12:29). Two things are noteworthy: (a) the missing corpse of a Pharaoh and (b) the unknown burial place of the diseased remains of his son, the natural heir to the throne.

Now, as to the identity of these two unnamed individuals of the Twelfth Dynasty, the following evidence is presented.

The South Brick Pyramid of Dahshur, with its empty pink sarcophagus, is surrounded by a wall of unbaked bricks enclosing the ground within or near to which it was customary for the members of the family or notable servants of the Pharaoh to be buried. At the northwest corner of the pyramid, about 20 feet from this wall, two pits were found by Monsieur de Morgan (1892-1895). One pit contained both (1) the coffin and mummy of Queen Khnemit, the probable wife of Amenemhat IV, the Pharaoh who died in the Red Sea, and (2) the coffin and mummy of Princess Ha, the probable wife of the deceased firstborn son of Amenemhat IV, who died in the tenth plague. The second pit is the entrance to a tomb containing the coffin and "wrecked mummy" (the hastily wrapped plague-ridden corpse?) of an unlisted king, an ephemeral monarch known only through the discovery of this tomb and its contents as King Heru Ra-au-ab (Au-ab-Ra) (or King Awibre Hor), apparently the heir of, or coregent with, Amenemhat IV.

The hieroglyphs found in this tomb pertaining to King Heru bear a strange and marked peculiarity of style. The glyphs show birds without legs, snakes without tails, and bees without heads. The scribe, as it were, executed these inscriptions with the proverbial “tongue in cheek”; that is, the inscriptions inferentially allude to a time of *sudden national tragedy* in the loss not only of the Pharaoh but also of his only heir apparent.

Also found in this second pit room was an assembly of broken sticks and fractured wands symbolic of rulership. These tokens were emblematic of grief, frustration, and broken hopes. (A somewhat similar procedure is followed in our day: the practice of hanging a flag at half-mast in time of mourning.) Another item of unusual interest in the tomb is the wooden statue of the Ka, or “double,” of the king with upraised arms. This upright wooden figure of the dead king, *as if in the act of walking*, is enshrined in a wooden box. Indeed, this “live” representation of the “double” of a dead man is unique in all of Egypt. The statue exhibits the monarch with a flow of tears streaming down his cheek from the right eye, and he is seen naked as the day he was born, stripped of all honor and human dignity. All of these details appear to indicate that the young heir was *suddenly cut off* as he was about to enter the prime of life.

Although the entrails of King Heru were placed in the usual canopic jars and *sealed with the seal of Amenemhat III*, one must not hastily conclude this to be incontrovertible evidence that King Heru died before Amenemhat III . . . for if King Heru’s father, Amenemhat IV, was in hot pursuit of the Israelites and subsequently perished in the Red Sea waters while the long drawn-out embalming and the ceremonial placing of his son’s vital organs in jars were not yet concluded, who would be the reigning monarch to authorize the sealing? Would the seal of the disgraced dead monarch who perished in the sea be used? Nay! Also, in such a time of confusion and national turmoil, would the unanticipated and yet-to-be-proven *female successor to the throne* perform this task? Very unlikely. The dilemma could best be resolved by falling back and relying upon the nearest prior deceased monarch of higher repute, Amenemhat III.

Thus a hastily conceived “cover-up” would be set in motion to preserve the pride and national dignity of Egypt—a cover-up as regards both the pestilential plague that felled the next heir and the waters that overwhelmed the Pharaoh. Since attention would be drawn to the South Brick Pyramid of Dahshur, which was originally surfaced in white limestone and built to memorialize Amenemhat IV, this pyramid would now, due to national humiliation, be crowned with a black granite pyramidion and falsely attributed to Amenemhat III, similar to the other attempts to hide its true intended occupant. Perhaps for this reason, the pyramid was known anciently as the “Black Pyramid”; that is, the title did not describe its present despoiled appearance but simply signified calamity, mourning, and shame.

9. The turmoil and confusion in the wake of the Exodus and the instability of the throne of Egypt, as well as the destruction of the military elite of the armed forces in the depths of the Red Sea, left the country in a weakened and defenseless condition,

affording a unique opportunity for an enemy to muster forces in a few years and easily subjugate the land without serious organized resistance. This would be the hostile Hyksos invasion and the following occupation of the land by the Amalekites, which is spoken of by Manetho as occurring in the days of (Amun)timaeus (that is, after the decease of Amenemhat IV) and which endured for five centuries and throughout three or four of the dynasties tabulated by Manetho. Also, this hypothesis compares favorably with the contemporary relative tranquillity of the land of Canaan, as far as trouble originating from Egypt, throughout the long Period of the Judges of Israel. This peace contrasts markedly with the various incursions emanating from Egypt into Palestine during the reign and following the decease of Rameses II.

The fact that the ultimate successor to the throne of Amenemhat IV was Queen Regnant Sobek-neferura (Pharaoh Ra-Sobek-neferura I), the daughter of Amenemhat III and the sister of Amenemhat IV, is significant. Her succession suggests, among other things, that Amenemhat IV had no surviving successor or son, and it forebode the close of an era similar to that of Nitocris at the end of the Sixth Dynasty and to that of Nofertari at the end of the Seventeenth Dynasty.

In summation, then, the following nine points are the reasons why the events associated with Jacob, Joseph, Moses, and the Exodus occurred during the Twelfth, and not the Nineteenth, Dynasty of Manetho.

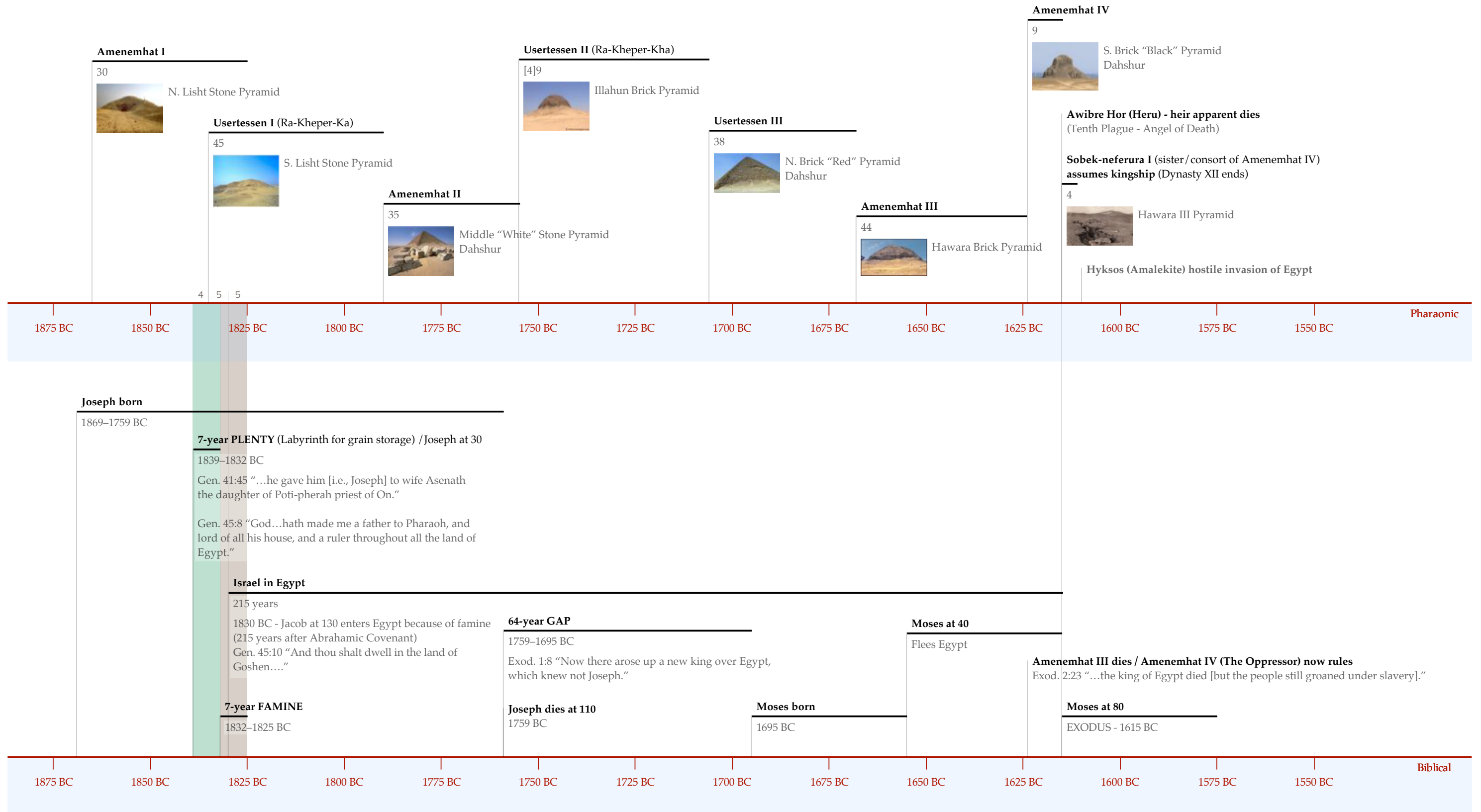
1. The time frame of the 215-year residence of the Israelites in Egypt compares favorably with the Twelfth Dynasty era.
2. A famine of several years' duration occurred in the reign of Userkases I of the Twelfth Dynasty.
3. Egypt of the Twelfth Dynasty had friendly relations with the bedouin of Idumea and southern Palestine.
4. The restoration of the Temple of On was an important work of Userkases I of the Twelfth Dynasty. Joseph married Asenath, a daughter of the priest of the Temple of On.
5. Joseph's Canal, so essential to the development of Lake Moeris of the Fayoum, was a product of the Twelfth Dynasty.
6. The employment of mud bricks in the erection of pyramids was a characteristic of the Twelfth Dynasty.
7. The family more particularly of Amenemhat IV is buried in the vicinity of the South Brick Pyramid of Dahshur.
8. Clues found in the tomb of the mystery monarch King Heru point to a Pharaoh's son who perished in the plague of the death of the firstborn.

9. The death of a Pharaoh and his son and the succession of a queen to a weakened throne mark the death knell of the Twelfth Dynasty.

1. Henry Brugsch-Bey, *A History of Egypt Under the Pharaohs*, trans. Henry Danby Seymour, ed. Philip Smith (London: John Murray, 1879), vol. 1, pp. 137-138.
2. E. A. Wallis Budge, *Egypt Under the Amenemhats and Hyksos, Books on Egypt and Chaldaea* (London: Kegan Paul, Trench, Trubner & Co., 1902), p. 14.
3. The pyramid of Amenemhat II, which is styled the "Middle (or White) Pyramid" and lies approximately halfway between the North and the South Brick Pyramids of Dahshur, was built entirely of stone, though scarcely anything now remains aboveground. The subterranean remains show the massiveness of its stones and the care used in the execution and the placement of the masonry. Also, the South Pyramid of Lisht (Userkessen I) was built not of mud bricks but of stone, although nothing is left except a heap of debris.

Twelfth Dynasty of Manetho

Oppression of the Israelites in Egypt and the Exodus



Twelfth Dynasty of Manetho

The founder of the Twelfth Dynasty, Amenemhat I, established the seat of his government in Thebes, Upper Egypt, thus pioneering in its development as a religious center. The last ten years of his reign he shared the regency with his son Userdessen I (Sesostris). The share in the sovereignty of the latter had so accustomed the Egyptians to consider this prince as the king *de facto* that they gradually came to write his name alone upon the monuments.¹

It seems that the son early in his coregency with his father took an interest in Annu, which signifies “city of An [or On],” a town of lower Egypt better known under its Greek name Heliopolis, meaning “city of the sun.” His chief concern was the restoration of its temple, which had lain in neglect and relative obscurity for three or more centuries. Userdessen I erected the now famous, large granite obelisk at the site. The first mention of this place in the Bible is in the history of Joseph, to whom Pharaoh gave “to wife Asenath the daughter of Poti-pherah *priest of On*” (Gen. 41:45).

In his latter days, Pharaoh Amenemhat I changed his residence and moved the capital from Thebes to It-tawy (Lisht), Middle Egypt, where both he and his son built their stone pyramids. This new location was within easy access to the Fayoum. In time, Userdessen I caused a large pillar, or obelisk, with a peculiar conical top to be raised in the middle of the reclaimed area of the Fayoum at Begig.

If the scenario about to be presented concerning the Twelfth Dynasty of Pharaohs essentially is proven correct, does it not lie well within the realm of possibility in the light of the divine forecast by Joseph, the Hebrew seer – namely, seven years of plenty to be followed by seven years of the direst famine to come upon Egypt and neighboring lands (Gen. 41:15-37,54) – that likely it was this selfsame prophet who first perceived the grandiose scheme of the Twelfth Dynasty era of the immense benefit to be derived by putting to good use the then-existing huge, empty depression in the desert floor not far from the Nile in the Fayoum region . . . as it were, a ready, natural basin or reservoir beckoning to be filled with water? Indeed, if the excess flow of the Nile could be diverted and channeled into the foregoing with that purpose in mind, it would provide the means, through irrigation, to greatly enhance and expand the fertility of the region for growing crops to offset the predicted famine. It is further reasoned that with Joseph’s vested power and full backing of the reigning monarch (Gen. 41:38-48), he

could and would immediately proceed with the task, which, according to local Coptic tradition, the word *Fa-yum* signifies was accomplished in “the [thousand] days.”

Additional grounds for such a bold assumption are the existence to this very day of the bed of such a stream bearing the name *Bahr Yosuf*, the “River of Joseph” canal. Might not also the movement of both capital and residence at the time of Amenemhat I from Upper to Middle Egypt have been prompted by the prophecy of the Hebrew seer? Moreover, it is well known that a famine of several years’ duration occurred during the reign of Usertessen I.²

Is it not possible that Joseph also might have initiated the preparation of a vast auxiliary storage facility in the same Fayoum region to receive the surplus grain of the fruitful years — *even the famed Labyrinth*? The characteristic single, flat stone roof purportedly covering each cement-wall cubicle room of the immense complex suggests the possible protection of grain allotted to the many nomes and provinces of Egypt.

The rich paintings placed with such profusion on the walls of the tomb of the king’s son Khnum-hotep at Beni-Hassan reveal a very interesting scene relating to the arrival in Egypt of a family of the Semitic nation of the Amu, who quit their native country to fix their abode on the banks of the Nile “in the sixth year in the reign of Usertesen II,” or more particularly Ra-Kha-Kheper.³ Much confusion and errors in transcription have arisen. The present author believes that the writing was meant to refer to Usertessen I. The names of these two Pharaohs *phonetically* sound very similar. Usertessen I is written as Ra-Kheper-Ka, and the name Usertessen II is frequently written as Ra-Kheper-Kha. In other words, the inscription correctly rendered should have read “in the sixth year in the reign of Ra-Kheper-Ka” (or Ra-Ka-Kheper). Other glyphic errors peculiar to this period are found to exist.

Joseph was 110 years old when he died. After his decease, there arose a new king over Egypt who did not recognize the benefits bestowed on the nation through Joseph, and thereafter the Egyptians made the lives of the children of Israel bitter with hard bondage in mortar and brick and “in all manner of service in the field” (Exod. 1:13,14; 5:7). The filler material of the pyramids peculiar to the Twelfth Dynasty, including and subsequent to Usertessen II, consisted of sun-dried mud brick laced with straw as a binder, but the outside covering was made of fine polished-limestone casing stones. However, the Pharaohs of the Nineteenth Rameside Dynasty discontinued the construction of individual pyramids of either brick or stone for final repose, opting instead to tunnel deep to deposit their sarcophagi in the base of the Theban mount El-Qurn, known as the “Pyramid Mountain” because of the likeness of a pyramid at its summit.

Usertessen II continued an even closer association with the Fayoum by taking up residence and erecting his pyramid at the beginning of the entrance corridor leading thereto at El-Lahun (Illahun).

Usertessen III seemed more intent upon conquest. (Note: “Three of these kings bore the name ‘Sesostris.’”⁴) The Egyptian historian Manetho says that Usertessen III was regarded as the greatest of the Egyptian kings after Osiris, and it is certain that he was in such high repute with the monarchs of the Eighteenth Dynasty that they worshipped him as a god and built temples in his honor. The fragments apply the name Sesostris to this Pharaoh.⁵ “His army consisted of six hundred thousand foot, and twenty-four thousand horse, besides twenty-seven thousand armed chariots. He began his expedition by invading Ethiopia . . . [and] made it tributary. . . . Herodotus saw in Asia Minor, from one sea to the other, monuments of his victories. In several countries was read the following inscription, engraven on pillars: *Sesostris, king of kings, and lord of lords, subdued this country by the power of his arms.* Such pillars are found even in Thrace, and [legend has it that] his empire extended from the Ganges to the Danube.”⁶ This Sesostris successfully invaded and pillaged cities rather than occupying them. As one line of the hymn or ode to Usertessen III found at Kahun in the Fayoum states, “He has come, he has trampled on the nations.”⁷ If Sesostris were indeed Rameses II, one could be sure that such conquests in Asia Minor and Europe would have been emblazoned on monuments throughout his native land also using his more familiar throne name, but such is not the case. Manetho called the father of Rameses not Sesostris, but Sethos.⁸

There can be no question that Amenemhat III was the Egyptian Pharaoh who later in the dynasty instituted and successfully administered a more scientific regulatory control of the waters of the Nile, bringing the Fayoum region to peak agricultural performance and productivity. Of equal importance, however, it should not be overlooked that others in the same dynasty who preceded him had similar foresight and a hands-on interest in the development and the preservation of the Fayoum as the breadbasket of Egypt.

Amenemhat IV and Sobek-neferura set up their monuments at the edge of Lake Moeris in the Fayoum.⁹ It should be thought no strange coincidence that during the reign of Amenemhat III (the Pharaoh most engaged during the Twelfth Dynasty in construction projects and monument building), Moses, at age 40, looked and had compassion on Israel’s burdens and then fled for his life to the Wilderness of Sinai (Exod. 2:11-15). Another 40 years later God called Moses to return to Egypt – that is, some years after the death of Amenemhat III and when the children of Israel sighed by reason of their long bondage. Indeed, their cry came up unto God during the reign of *Amenemhat IV – the true Pharaoh of the oppression* (Exod. 2:23).

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1. Henry Brugsch-Bey, *A History of Egypt Under the Pharaohs*, trans. Henry Danby Seymour, ed. Philip Smith (London: John Murray, 1879), vol. 1, p. 120. Erasmus Wilson, *The Egypt of the Past* (London: Kegan Paul, Trench, and Co., 1881), p. 146.
 2. Brugsch-Bey, *A History of Egypt Under the Pharaohs*, pp. 137-138.
 3. Ibid., pp. 155-156, 482. George Rawlinson, *History of Ancient Egypt* (London: Longmans, Green, and Co., 1881), vol. 2, p. 154.

4. James Harvey Robinson, James Henry Breasted, and Emma Peters Smith, *Earlier Ages* (Boston: Ginn and Co., 1960), p. 43.
5. Gaston Maspero, *The Dawn of Civilization*, trans. M. L. McClure, ed. A. H. Sayce, 5th ed. (London: Society for Promoting Christian Knowledge, 1910), p. 491, footnote 5.
6. Charles Rollin, *The Ancient History of the Egyptians, Carthaginians, Assyrians, Babylonians, Medes and Persians, Macedonians and Grecians* (New York: Nafis & Cornish, 1845), vol. 1, p. 132.
7. W. M. Flinders Petrie, 3rd ed., *A History of Egypt* (London: Methuen & Co., 1897), vol. 1, p. 183.
8. Rawlinson, *History of Ancient Egypt*, p. 157. Reginald Stuart Poole, *Horae Aegyptiacae: The Chronology of Ancient Egypt* (London: John Murray, 1851), p. 196.
9. Rawlinson, *History of Ancient Egypt*, p. 176.

The Abydos Tablets

Inscribed on an inner vestibule wall of the Temple of Seti at Abydos is an embossed hieroglyphic tabulation of the kings of Ancient Egypt. Since the discovery and the translation of its symbols by Demuthchen, it has become known as the “New Abydos Tablet.” In the vicinity of this same site, amid the desolate ruins of the Temple of Rameses only a few hundred yards distant, a similar stone documentary tablet had been discovered earlier. Very likely an exact replica of the New Abydos Tablet, the Rameses tablet was called simply the “Abydos Tablet” because of being unearthed first.

<u>Name</u>	<u>Executed Under the Auspices and During the Reign of:</u>	<u>Present Location</u>
Abydos Tablet	Rameses II	British Museum
New Abydos Tablet	Seti I (father and predecessor of Rameses II)	Abydos (<i>in situ</i>)

The New Abydos (or Seti) Tablet, the more ancient record, is in a better state of preservation and is more valuable, for it contains a complete list of 76 cartouches, or regal ovals. The Abydos (or Rameses) Tablet, presently on display in the British Museum, was found in a fragmented and more despoiled condition, with approximately half of the names damaged or missing. A restored representation and facsimile of its original whole has since been made possible with the advent or bringing to light of the *new* – that is, the more recently discovered – Seti list.



The first 20 cartouches, or royal ovals, commencing with Mena (Adam, Cartouche No. 1), are more of a genealogical table of the lineage of the two sons of Mena – namely,

Seth and Cain—and are somewhat patterned after the fifth chapter of Genesis, irregularly alternating and tracing the antediluvian patriarchs down to Sneferu (Noah, Cartouche No. 20). Shortly thereafter or subsequent to the Flood, beginning with Khamu Khufu (Ham, Noah's son, Cartouche No. 21), the record changes, without any startling visual external appearance, to a regal succession or list of the legitimate Pharaohs of Egypt by the gradual introduction and frequent occurrence of the "Ra" prefix within the oval to denote dominion or kingship. The list continues on down to Amenemhat IV (Cartouche No. 65), who reigned near the close of the Twelfth Dynasty. Missing from the tablet is the name of his son, King Heru, who was his heir or coregent. Queen Sobek-neferura, the eventual successor to Amenemhat IV and the last to reign in the Twelfth Manetho Dynasty, was also omitted from the list. She was excluded, as was Queen Hatshepsut, because of being female.

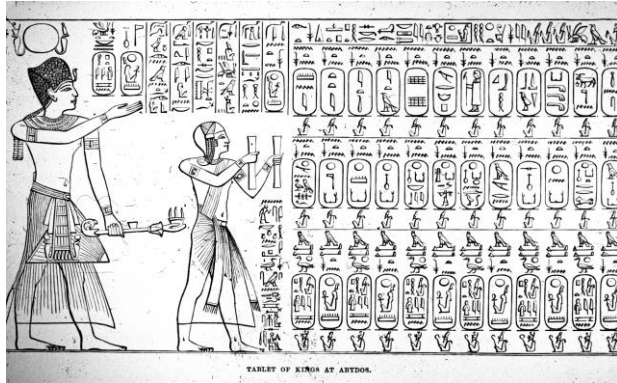
The Abydos Tablet does not bear record of Egyptian Dynasties XIII through XVII, a gap of approximately five centuries' duration. This space interval exists between Cartouche No. 65 (Dynasty XII) and Cartouche No. 66 (Ahmose I, the first king of Dynasty XVIII). Since this period of time corresponds to the hated Amalekite suppression, it is silently passed over. Following the deliverance of Egypt from the Amalekites, the thread of succession is again picked up and carried forward to Seti I of Dynasty XIX (Cartouche No. 76), the Pharaoh responsible for the incision of this record on the wall of his temple, which was dedicated to the memory of his forefathers.

It should be borne in mind that the Egyptian calendar of events was historically related to or dated from the accession to the throne of the reigning monarch. Since the year of death was seldom, if ever, recorded, it is impossible to gain a proper and precise *time* perspective based on prior reigns, their time length, and so forth. Whereas such detail about Jewish kings was furnished in their sacred canon, the Egyptians had no system of chronology. Knowledge of Egyptian history is established largely on fragmentary evidence pertaining to the latest regal year of activity as discovered upon contemporary stone or parchment. Each Pharaoh and his subjects, who often revered him as a god, lived in a world of their own—as a separate and *disconnected* link in what should have been a chain of chronological succession. The problem is further compounded because many Egyptian rulers reigned contemporaneously over different regional areas of influence, such as Upper and Lower Egypt, or from various nomes or prominent civic and/or religious centers, yet there are also many known instances of sole rulership over the whole of Egypt. A similar state of affairs existed elsewhere, for the Hebrew books of Kings and Chronicles reveal contemporary rulers of the (upper) ten-tribe kingdom of Israel and the (lower) two-tribe kingdom of Judah. Unlike Egypt, however, Israel's chronology is unbroken because biblical interconnecting date links bridge and correlate events of both houses of that nation in a proper time perspective to each other.

Even though Egyptian information can be accepted as reliable—since no improper motive can be ascribed to those who recorded the dates on the monuments—yet in the absence of the terminal dates of various reigns, their duration can only be *conservatively*

estimated, and therefore, in an accumulative sense in a long succession of kings, these dates would be somewhat shy of the reality. The exaggerated antiquity of Egypt is discounted because, as already inferred, this longevity is primarily due to improperly viewing many contemporary dynasties as successive.

In summary, the Abydos tablets are another “sign” in the land of Egypt (Jer. 32:20). They corroborate the chronology of man’s early history as set forth in the Book of Genesis, thus harmonizing biblical and Egyptian chronology.



Planes of Perfection

Various planes of perfection, both horizontal and vertical, are symbolically shown in the Great Pyramid. Four horizontal planes are listed below:

1. The basal plane of the Pyramid represents *typical justification*.
2. The Queen's Chamber floor plane represents *actual justification to human life*.
3. The platform limestone plane of the Giant Step represents *tentative faith justification*.
4. The granite floor of the Antechamber represents the plane of *Spirit begettal*.

Three planes of perfection that are represented vertically in the Great Pyramid are as follows:

1. The median or mid-vertical plane above the basal plane of the Pyramid through the peak of the Queen's Chamber ceiling represents *actual human perfection*.
2. The median or mid-vertical plane above the basal plane of the Pyramid through the face or top rim riser of the Giant Step represents *tentative faith justification*.
3. *Vitalized justification* (God's justification of the Christian) is indicated when one stands before the Granite Leaf with his feet half on limestone and half on the granite floor. Here are shown God's consecration and acceptance of the Christian into Christ's death.

Granite Fragments in Great Pyramid

“Wedged in at the east edge of the deep hollow in the floor of the Grotto is a large granite stone, which, judging by its broken appearance, is a fragment of a larger block. It has two worked surfaces at right angles to each other [that is, it is a fragmented stone], and, most wonderful of all, parts of two large holes drilled through it!”¹

“There are similar [fragmented] granite stones elsewhere in the Great Pyramid. Three lie on the floor of the Descending Passage. One of these, the largest, was discovered by Professor Flinders Petrie, a little below the junction of the First Ascending Passage.”² Above this stone was affixed a grillwork that, together with other loose debris, temporarily obscured and blocked access to the lower depth of the Pyramid.

In summation, a total of six broken and loose granite stones are strewn about the Pyramid. “Without doubt, these granite stones with their unique drill-holes, form a mystery which must be left for some future investigator to make plain . . .,” wrote Morton Edgar in 1909.³ An explanation follows as to how the fragments originally came from the upper recesses of the Pyramid.

Tabulation of Granite Fragments

<u>Description</u>	<u>Present Location</u>	<u>Worked Surfaces</u>
1. Grotto Stone (2 holes)	Grotto	2
2. Petrie Stone (one 4-inch hole)	Removed to outside Pyramid	5
3. Covington Stone (2 holes)	On ledge in Pit Room	—
4. Another stone (no holes)	Recess in Small (lower) Horizontal Passage	—
5. Another stone (no holes)	Above floor in King’s Chamber	—
6. A small stone (no holes)	Removed to outside Pyramid	—

The six stones all came from one source: the hole in the floor of the King’s Chamber made by Colonel Howard Vyse’s laborers or excavators. The purpose of the drilled holes was to insert ropes with a metal attachment that would spring open when pushed through these apertures so that the stones could be uprooted from the King’s Chamber floor to assist in the search for secret treasure or a hidden passageway beneath.

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1. John and Morton Edgar, *The Great Pyramid Passages and Chambers* (Glasgow: Bone & Hulley, 1923), vol. 1, p. 362, par. 553.
 2. Ibid., par. 554.
 3. Ibid., p. 364, par. 563.

Excavation at Top of Well Shaft

“At the top of the vertical [Well] shaft, *on the north side* [emphasis added], there is a fairly large excavation. . . . What purpose the excavators had in view in forcing their way into the masonry at this point we do not know; probably it was they who cut the floor of the small passage, to gain more headroom for working. . . .”¹



In the fall of 1968 during a second visit to the Great Pyramid, the author, in climbing the Well Shaft from below, sat at the top of the Well in the very spot described above. His impression was that this cavity was intentionally incorporated into the original design of the Pyramid, the roughness of the floor being due to the accumulation of limestone dust and rubble which, over a long period of time, were successively moistened and dried to form a natural concrete almost as hard as the rock itself. The ceiling of this so-called excavation is smooth and sharply inclined downward, coming to a wedge-shaped terminus with the floor. The author strongly suspects further investigation would disclose that this junction of floor and ceiling from *within* (adjacent to the First Ascending Passage) physically, as well as figuratively, parallels the theoretical nativity intersect point 33 1/2 inches down the First Ascending Passage from *without*.

1. John and Morton Edgar, *The Great Pyramid Passages and Chambers* (Glasgow: Bone & Hulley, 1923), vol. 1, p. 358, par. 538.

“Origin of the Pyramid,” also written by Frank Shallieu, is included as an addendum. Although repetitious in some respects, it contains helpful supplementary information.

ADDENDUM

Origin of the Pyramid

The value and validity of some of the suggestions about to be proffered may at first appear to be tentative and tenuous reasoning at best. But the reader is asked to patiently forbear and to duly consider the various thoughts, which are presented in as succinct a manner as deemed possible. If thoughtful reflection is given to the *collective testimony*, then what seems to be a flight into the realm of fantasy will be brought down to the sphere of reality.

Etymological Clues

Various etymological clues identify Ararat of the Taurus chain of mountain ranges, beginning in Eastern Anatolia (Turkey), as the place where Noah’s Ark came to rest. Telltale marks that remain to this day indicating that Ararat is the mount are as follows:

1. *Aghri Dagh*, to the Tatars, signified “Ark Mountain.”
2. *Agri Dagi*, to the Turks, implied the “Bent” or “Curved Mountain,” as though stooped with pain.
3. *Massis Ljarn*, to the Armenians, meant “Mother Mount [of the world],” that is, the place where the regeneration of the human species occurred in the post-Flood era.
4. *Kok-i-Nouh* (or *Kohinuh*), to the Persians, signified “Mount of Noah.”

The Russian city (Y)erivan, situated to the north, is sufficiently removed from the base of the mount as to afford perhaps the most spectacular view of Ararat. The name of the city can be translated to mean “the first appearance”; that is, the scene of the mount, where the world had its new beginning, dominates the southern horizon from all parts of the municipality.

Also to the north, but much closer to the base of the mount, there once stood a hamlet that was completely overwhelmed and destroyed by the notorious earthquake and avalanche of AD 1840. This hamlet was the small Turkish village of Ahora (Arguri),

signifying “vine plantation” – possibly a reference to Genesis 9:20-27. It appears that Noah and his family dwelled in a single commune in this very locality, at least for some years, until they considered it propitious to part ways and pursue separate destinies (Gen. 10:32; 13:8-11). Japheth journeyed westward and northward (Gen. 10:2-5). Noah, accompanied for a time by his son Shem, seems to have traveled eastward and southward, removing himself to old Nakhitchewan on the Azerbaijan-Iranian border, nine miles to the south of the present city of that name, which signifies “landing [or resting] place of Noah.” On this plain, the patriarch purportedly established a longtime residence before migrating south to Egypt.

Ham lingered for some years in Eastern Anatolia until his first son Cush was born *and raised* (Gen. 10:6-8). This son spent considerable years occupying the Ararat region, as well as a portion of Iraq and Iran, which was previously known as Persia. Because of his long-term residence there, the territory was named Kash in Persian and Cush in Hebrew (translated in the Revised Standard Version as Cush and in the Kings James Version as Ethiopia¹ – Gen. 2:13). Moses, in this Genesis delineation of the land encompassed by the Gihon (the Araxes, or Aras), the second river of Eden, was simply stating, for want of further geographical definition, that the territory involved prior to the lawgiver’s day was the same as that formerly occupied by Cush subsequent to the Deluge.

Cush moved about the region of Eastern Anatolia, Iran, and Iraq for a considerable length of time – long enough to raise six sons, the last of whom was Nimrod, “the mighty hunter [of ill repute] *before* [compare Exodus 20:3] the LORD” (Gen. 10:9). At long last, Cush migrated south and occupied the only choice land still available in the warmer climes of Northern Africa. It was there that he and some of his sons, who either accompanied or later joined him, settled in a territory which, in the widest sense, comprehended Nubia to the south of Egypt and northern Abyssinia, which was adjacent to Egypt on the east and bordered the Arabian Sea.

The sons of Ham were Cush, Mizraim, Phut, and Canaan. The latter three were either born in Egypt, called “the land of Ham,” or brought there at an early age (Psa. 105:23,27). Mizraim, the firstborn of the latter three sons, appears to have been his father’s successor there, in lieu of his elder brother’s absence and long-term residence in the distant north. Phut, the next in line, moved west to what is now known as Libya. Canaan, the last son of Ham, journeyed a short distance north to occupy Canaan, the land so designated by his name. Nimrod, the last-born son of Cush, first founded several Assyrian cities to the north; then, according to tradition, he entered Egypt and usurped authority there while his grandfather Ham was yet alive, placing the inhabitants under cruel servitude. Before undertaking a distant hunting foray, Nimrod put Egypt under the custodial care of his father Cush. During Nimrod’s absence, Ham solicited the aid of his brother Shem. When Nimrod returned, Shem slew the oppressor by means of a stratagem. After his decease, Nimrod became known and idolized as Osiris.

The Pyramid and Mount Ararat

The Great Pyramid must have been awesome to behold in its pristine state. In the clear, dry desert atmosphere, the shimmering reflection of the sun, as it shone upon the polished casing-stone surface, caused the edifice, among other things, to be called *Ta Khut* – “The Light.” The splendor of this illumination, coupled with the gargantuan size of the building and its cyclopean masonry, led to the Pyramid’s being called “The Golden Mountain.” Nor was this second observation, noted throughout many succeeding generations, the product of mere circumstance, for among the many ordained symbolisms incorporated into the design of the Great Pyramid by its divine Author and Architect, one motif stands out as perhaps being the earliest and the most universally perceived by the ancients. What might that motif be? The Pyramid is emblematic, in its simplest and most primitive sense, as a rock memorial, a *stone portrayal of Mount Ararat*,² where Noah’s Ark came to rest following the Great Deluge (Gen. 8:4).

The latter years of Noah’s long life were also spent in Egypt, where he was known as Sneferu³ (or Nofru⁴), that is, “he who makes good.” Later generations ascribed to him three titles of honor, in essence all signifying “the lord of truth” (*Neb-maat*, etc.). In the New Abydos Tablet of Seti I, Noah is listed as the twentieth Pharaoh. Manetho designates him as the last king of the Third Dynasty; other authorities consider him the first king of the Fourth Dynasty.⁵

The first 20 names listed on the New Abydos Tablet of Seti I were not Pharaohs in the normal sense of that word but a catalog or register of the antediluvian forefathers. The Ra, or Pharaonic designation, begins with Ra-tat-def.

THE ABYDOS TABLET



Three Noachian Monuments

Noah, or Sneferu, is to be credited with the erection of the following three major monuments in Egypt (among others).

1. *Stone Pyramid of Meidum*. This structure is now bereft of a considerable part of its outer mantle of masonry, as can be seen by the immense mound of chipped stone fragments surrounding it on all sides. The stone blocks were removed and shaped on site for use in other buildings. The inner core of the structure consisted of a giant seven-tiered mastaba. The structure was so designed that by a later process of stone accretion, it could be transformed into a true pyramid. Because some have considered this transformation to be an afterthought, an artful camouflage, they have erred in calling the structure the "False Pyramid." According to W. M. Flinders Petrie, casing stones found in place at its base, buried in the rubble, show that before its despoliation, the Meidum Pyramid possessed the exact angle of rise as that of the Great Pyramid. In the words of Petrie, "... it is remarkably akin to the pyramid of Khufu⁶ which follows it. Both have the same angle; and therefore the ratio of height to circuit, being that of a radius to its circle, holds good."⁷

The walls of the inner chamber are of particular interest. They consist of stone blocks placed one upon another in rows that jut out slightly and with regularity the higher they go, so that, for instance, the two longer walls eventually meet in a flat, horizontal peak, forming what is known as a corbeled vault. One is again reminded of the Great Pyramid. The inner chamber is similar, differing only in the number of overlappings (there are six overlappings here, whereas the Grand Gallery of the Great Pyramid has seven). The Sneferu chamber (not tomb) also has a recessed opening at the south end, suggesting the entrance to the Antechamber at the south end of the Grand Gallery.

There is a mysterious presence of wood in the Meidum Pyramid. A stout cedar beam used by the original workmen to both set and support the upper course of corbel masonry near the ceiling is still in place at the north end of the Sneferu chamber. At the end of the long descending entrance passage, which has a gradient of approximately 30 degrees, a vertical shaft leads upward to the ground-level room previously described. The upper part of this shaft is supported by wooden beams, also apparently left by the work crew. Other loose remnants have been erroneously identified as fragments of a wooden coffin. Such use of wood in this pyramid is strangely reminiscent of the gopher wood Ark of Noah (Gen. 6:14); moreover, it suggests the familiarity of one with the art of handling massive material, such as in the construction of the ancient giant vessel—these talents being transferred to engineering works in stone.

2. *South Stone Pyramid of Dahshur*. This monument is variously styled the "Bent," "Blunt," or "Rhomboidal" Pyramid. The misconception seemingly prevails that the builder abruptly changed his plan to complete the upper half of the monument, and that in his haste to bring the pyramid to a sudden terminating point, he significantly flattened the angle of slope. However, this peculiar feature of construction appears to



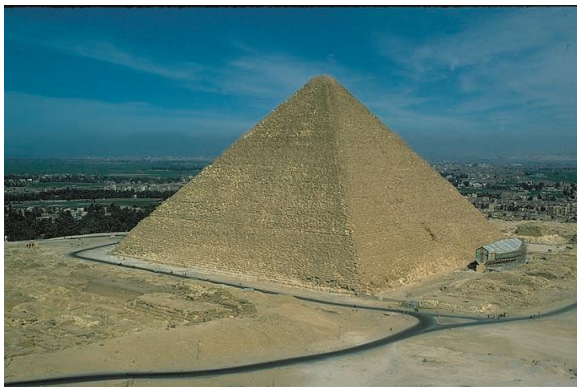
Stone Pyramid of Meidum



South Stone (Bent) Pyramid of Dahshur



North Stone (Red) Pyramid of Dahshur



Great Pyramid

be, to the contrary, either an integral part of the design or an overruling providence, namely, to create an artificial mountain to visually represent Ararat of distant Anatolia, known by the local inhabitants as *Aghri Dagh*, which the Tatars anciently translated “Mount of the Ark.” The reader is reminded that Mount Ararat is presently known by the Turks as the “Curved Mountain,” that is, as though bent with pain.

The main entrance to the South Pyramid is situated relatively high on the median of the north face. The pyramid has corbel-roofed rooms similar to the one chamber at Meidum, but they ascend to a much greater height. There is also a short but high *corbeled passageway*, which calls to mind the Grand Gallery *hallway* of the Great Pyramid. The first chamber, entered from the north, is a lofty subterranean room with 15 overlapping courses, the lowermost *commencing at a height of approximately 20 feet!* Still further within the edifice, there is an upper room near ground level that has similar corbeling of its four walls and possesses dimensions of somewhat similar magnitude to the first chamber. It is connected by an alternate passage to a different orifice on the west face of the building. The corbeling of the upper room is roughly dressed. The nature and quantity of the debris left behind in the chamber almost certainly indicate abandonment of further improvement. The workmen left intact, buried beneath the rubble, a curious framework apparatus of sturdy cedar pole beams, which were apparently used to bolster the side walls of the room. Even a cursory examination of the pyramid of Meidum, as well as this pyramid of Dahshur, betokens *an experiment in the novel art of pyramid building*.

3. *North Stone Pyramid of Dahshur*. Sometimes called the “Red Pyramid” because of the hue of its exposed core masonry, this monument is the largest of the three under consideration. Outwardly most resembling the Great Pyramid (though the angle of rise is less steep), the North Pyramid is second to it only in size. The entrance passage on the north face is approximately half the distance to the east of its axis—a further similarity to the Khufu (that is, Cheops) Pyramid. The North Pyramid contains three corbeled chambers. The first is specially attractive and contains 11 corbeled courses. The second chamber has similar dimensions and is located in the *center* of the pyramid; this unique feature calls to mind the position of the Queen’s Chamber of the Great Pyramid. A third chamber is at right angles to the other two.

Comparison to Great Pyramid

An important progression now becomes apparent. The Meidum Pyramid has *one* chamber at ground level; the South (“Bent”) Pyramid has *two* chambers, one beneath the pyramid in the rock and the other within the masonry above; and the North Pyramid has *three* chambers, two rooms above ground level and another room subterranean. The third or North Pyramid most resembles the Great Pyramid.

All three Sneferu pyramids have an entrance on the north face,⁸ and all three possess entrance passages with almost, if not exactly, the same angle of declination, being closely akin to that of the Great Pyramid. Of the three Sneferu pyramids,

however, only the *last* or North Pyramid has an orifice east of the central axis, most resembling the Gizeh Pyramid.

All three Sneferu pyramids have at least one room oriented north to south, but only the *last* of the three has a room at right angles to the linear direction of all the other chambers. Again the North Pyramid most resembles the Great Pyramid, in which all three chambers are at right angles, that is, oriented east to west.

But of all the known characteristics common to all the Sneferu monuments, perhaps the most astonishing feature (and perhaps the most prevalent in the *last* of the three) is the corbeling. This corbeling is, as it were, the telltale fingerprint that reveals the special identity of these three monuments to the Great Pyramid.

The Sneferu pyramids, in common with the Great Pyramid, were not tombs, a later development in pyramid construction.⁹ The three were manifestations of Noah's appreciation for his deliverance by water and by the prophetic word from the impending Deluge. These pyramids were also a work of preparation for the perfect model-symbolism to come, that is, for the Gizeh Pyramid itself.¹⁰ The patriarch seems to have been careful to include sufficient variances in these structures so as not to detract from or vitiate the stellar role of the building that was to be "let down from heaven."

Other Pyramids

Most, if not all, of the subsequent Egyptian pyramids were built, at least in part, as memorials of Ararat. It was considered a favorable omen for the remains of the deceased to be deposited in or near such repositories, which were emblematic of a belief in the hope of regeneration, such as Noah and his family experienced in their transfer from a dying world or civilization to a new-world genesis. A most striking visual demonstration of this belief is to be seen in the Valley of the Kings in Egypt, where 12 centuries in time removed from Noah's day, the top of the mountain at Thebes was sculpted to pyramidal form to resemble Ararat, complete with its familiarly known *broadly tiered dome supported by great buttresses* and a cornice of ice 300 or 400 feet thick at 14,000 feet and above. Thus the whole Valley of the Kings mount beneath this formation was considered sacred and fit as a place of burial for an entire everlasting dynasty of Pharaohs and princes, there being no need to erect a succession of separate pyramids.

Three Pyramids of Gizeh

The theorem thus far advanced — that the Great Pyramid is a symbolic representation of Greater Ararat in its most primitive sense — leads to the further hypothesis that the three pyramids of Gizeh, when viewed on their north or front side, are a broadside exhibition of three mountains in distant Anatolia (Greater Ararat, Lesser Ararat, and Musa Dagi Dahoor).

Viewed from one standpoint, Greater and Lesser Ararat each exist as a distinct entity separated by a wide chasm, the distance between the two peaks being over seven miles. The two mounts, however, are joined by a relatively high saddle formation or

land bridge, which perhaps accounts for the plural expression “mountains” of Genesis 8:4. The smaller peak forms a more regular and pointed cone, and in this respect bears a remarkable correspondence to the apex of the Second Pyramid.

The Coffin and Noah’s Ark

Among other equal and more important things, it just might be that the rectangular Coffin in the King’s Chamber, reposing in the stone mountain of Gizeh, is also a representation of Noah’s Ark. Just as Noah, a prototype of Jesus, was for a time entombed in the boat, only to later arise from its confines in symbolic resurrection, so Christ broke the chains of death and arose from the grave of the deep (Matt. 12:40), as pictured by the fragmented, open sarcophagus in the King’s Chamber. The Coffin’s present juxtaposition *west* of the north-south central axis of the Pyramid perhaps furnishes a clue as to the whereabouts of the holy Ark on Ararat. Moreover, the Cheops solar boat, discovered in 1954, is one of two such boats (the other has been in process of excavation since 2011) astride the south median of the Great Pyramid but *west* of the same axis. This location seems to infer that the Ark is positioned in like manner high on the south slope of Ararat. Noah, his family, and other relatives would have been fully cognizant as to where the Ark came to rest. It is likely, therefore, that the placement and burial of the solar boats were with respect to that orientation.

The Pyramid and the Solar Boat

In all, five boat pits are located east and south of the Great Pyramid. Three of these have had longtime exposure as empty, open surface pits. The suggestion made here is that these three were used as convenient construction sites in building three vessels. Upon completion two of the boats were disassembled in orderly fashion and then moved over and buried in the two southern repositories, where they were out of sight and, eventually, out of mind. The third boat, already assembled, in all likelihood was used for visual ceremonial purposes and for transporting the remains of the Pharaoh up the river Nile for final, secret interment elsewhere – possibly on Elephantine Isle. The deposit of the two boats in their crypts south of the Pyramid could never initially have been kept secret, but since these boats contained neither jewels nor treasure, there was little to attract the attention of tomb robbers.

What would be the reason for constructing *two* vessels? It would be something like the following. The boat was an outward expression of the king’s (Khufu’s) belief in a future life. The monarch hoped that the boat would be accepted by Divinity as a goodwill offering, thus assisting in his trial and in a tranquil transfer from this life into the next. This human invention was, after all, an uncalled-for expedient on his part. Quickly the practice caught on and was regarded as *essential* for the spiritual transport of the soul of the deceased. One boat was considered a solar (sun) boat for either actual or figurative travel by day; the other was viewed as a lunar (moon) boat for similar journey by night.

To the ordinary observer, past and present, the sun appears literally to traverse the heaven from east to west by day, and the moon seems to do likewise at night. However,

the more enlightened of today, as well as a few individuals of the distant past, realize it is the Earth that circuits the sun, and more specifically, it is the Earth revolving upon its own axis that causes the false illusion of the sun moving across the horizon.¹¹

Although the Khufu boat is far more graceful in design¹² than the bargelike specifications given in Genesis 6:15, and although Khufu (Ham) took certain liberties to alter solar boat configuration to conform to some of his personal ideas, these two facts do not mitigate against the probability that he himself perceived the vessel to be a proper religious sentiment between him and his God. The original concept of the propriety that there should be a boat, as well as the Pyramid, like unto the Ark and Mount Ararat was correct. Khufu intended the solar boat to be an expression of piety and thanksgiving. The impropriety, however, was that although he may have built the boat according to his own preferential detail (and Providence seems to have overruled this to be so), the Pyramid was in no sense his, despite the fact he had assisted in its construction. The Great Pyramid was built according to *divine* specification and for a purpose far beyond Ham's personal comprehension of its symbolism.

Unfortunately, the solar boat theme, which at first was a proper religious sentiment and comparison with Noah's Ark, soon degenerated into the complex Osiris cult worship with a multitude of attending deities. Ham apparently repented – if not lastingly, then at least temporarily – of his former impiety (Gen. 9:22,23) after he witnessed the visible displeasure of divine indignation resulting from the curse that was pronounced upon his seed in the person of his son Canaan (Gen. 9:24-26). The reformed Ham enlisted his brother Shem's aid in delivering Egypt from the oppression of his grandson Nimrod. Because of God's providence and Shem's prowess, an effective deliverance ensued. Together, Shem and Ham cooperated in building the Great Pyramid, which in part – in their eyes – memorialized the overcoming of evil in that generation. Indeed, the overcoming was somewhat akin to Noah's conquest of evil and his victorious emergence from the world that was before the Flood.

Duration of Noah's Stay in the Ark

The Ark was entered "in the six hundredth year of Noah's life, in the second month, the seventeenth day of the month" (Gen. 7:11). "The same day were all the fountains of the great deep broken up, and the windows of heaven were opened. . . . And it came to pass in the six hundredth and first year, . . . in the second month, on the seven and twentieth day of the month, was the earth dried. . . . And Noah went forth, and his sons, and his wife, and his sons' wives with him" (Gen. 7:11; 8:13,14,18). Thus Noah's confinement in the Ark is expressly given as one year and ten-plus days. But the question remains: What kind of "year" is meant? A solar year of 365 days? A lunar year of 360 days? Or a synodic year of 12 lunations? To state the matter another way, was Noah in the Ark (a) $365 + 10 = 375+$ days, (b) $360 + 10 = 370$ days, or (c) $(12 \times 29.53059) + 10.875 = 365.242$ days? The last or synodic-year calendar, it is replied, for this agrees not only with ancient tradition but also with the Pyramid symbolism. If Noah entered the Ark at 6 p.m., the beginning of the day (Gen. 1:5b), and exited the Ark at 3 p.m. on the

last day, the total number of days would be 354.367 days (a synodic year¹³) + 10 days and 21 hours, that is, a solar year of 365.242 days.

In the postdiluvian era, the practice arose of inscribing documents, monuments, stelae, and tombs – even scarabs and amulets – with the Pharaoh’s name surrounded by or enclosed within the so-called cartouche, or royal oval. Sometimes the outside perimeter of the elliptical and usually horizontal cartouche was expressly illustrated as a rope, both ends of which terminated in an *invisible knot* tethered to a visible stake or mooring post. This illustration represented the divine anchoring of Noah’s Ark to the summit of Ararat *at the year’s end*.¹⁴ For Noah and his three sons to have their names so circumscribed would be especially appropriate, as it betokened their actual – and unique – experience. In time, this custom of the royal oval developed into a perpetual institution that took on a changed and unwarranted meaning. With presumptuous egotism, the Pharaohs considered the top stones of their pyramids to represent themselves as sons of Ra, around whom, during their earthly sojourn, everything revolved. They used the symbol of the cartouche to gratuitously inform the observer that during their reign on Earth, they were esteemed the center of attraction, the representative of God or of Ra, the sun. They were frequently addressed as “His Holiness.”

Synodic Lunar-Year Calendar

When the synodic lunar-year calendar is adjusted from year to year so that 13 (instead of 12) synodic months are periodically introduced into the sequence mode illustrated below, the primeval calendar is brought into almost perfect agreement with the solar or agricultural calendar every 19 years. The formula demonstrates that throughout the 1,656-year pre-Flood era, a close degree of *long-term* accuracy was obtained, the variance being only 7.54 days. The divergencies and fluctuations back and forth of certain individual years within each overall 19-year period would be considered intolerable by modern standards, but they did not adversely affect the inhabitants of the antediluvian era. In relation to crops, the hothouse effect produced by the water canopy about the Earth actually expanded the growing season immeasurably, thereby compensating for any such variances – in fact, eliminating their altering influence altogether.

Synodic Years (19)	Repeat Cycle	True Solar Years
1. 383.89765*	20. 383.89765*	1. 365.242198
2. 354.36706	21. 354.36706	2. 365.242198
3. 383.89765*	22. 383.89765*	3. 365.242198
4. 354.36706	23. 354.36706	4. 365.242198
5. 354.36706	24. 354.36706	5. 365.242198
6. 383.89765*	25. 383.89765*	6. 365.242198
7. 354.36706	26. 354.36706	7. 365.242198
8. 354.36706	27. 354.36706	8. 365.242198
9. 354.36706	28. 354.36706	9. 365.242198
10. 383.89765*	29. 383.89765*	10. 365.242198

11. 354.36706	30. 354.36706	11. 365.242198
12. 383.89765*	31. 383.89765*	12. 365.242198
13. 354.36706	32. 354.36706	13. 365.242198
14. 354.36706	33. 354.36706	14. 365.242198
15. 383.89765*	34. 383.89765*	15. 365.242198
16. 354.36706	35. 354.36706	16. 365.242198
17. 354.36706	36. 354.36706	17. 365.242198
18. 354.36706	37. 354.36706	18. 365.242198
19. 383.89765*	38. 383.89765*	19. 365.242198
6,939.68827 days (synodic)		6,939.601762
<u>-6,939.60176 days (solar)</u>		
.08651 day (19-year difference)		

$$1,656\text{-year difference} = (1,656 \div 19) \times .08651 = 7.54 \text{ days}$$

*An intercalary synodic year¹⁵

The rupture of the water canopy, which resulted in the Deluge, brought an end to the former conditions so favorable to plant life. For this reason, the synodic calendar previously observed in the pre-Flood era would not now be feasible. Indeed, the intermittent variances of the primeval arrangement could no longer be tolerated because of the change in climatic conditions. Therefore, a new lunar-solar calendar was devised, consisting of 12 months of 30 days each, with the insertion of an intercalary month when necessary to bring the calendar of events into better sequence with the solar year. This 360-day year was artificially reckoned, based upon a midpoint determination in whole-number days between the length of the synodic lunar-year and the solar tropical-year cycles. In the long run, however, this device proved to be cumbersome and inconvenient, so a new practice was adopted. Each year five days were added to the basic 360-day period, thus changing the framework to a solar-year observance of 365 days. Centuries passed before a leap-year refinement of the calendar was introduced by Julius Caesar.

Julian Calendar

In the year 46 BC, Julius Caesar adopted a solar calendar. The Romans previously had been using a 12-month lunar calendar. To update their calendar to coordinate with the seasons, Julius Caesar inserted an *extra three months*. No wonder it was called the “year of confusion”! He decreed that henceforth, in perpetual cycle, there would be three years consisting of 365 days each, followed by a leap year of 366 days. This custom, known as the Julian calendar, is basically still observed today, namely, of adding one day to the month of February every fourth year.

Gregorian Calendar

Astronomers and scientists convinced Pope Gregory XIII that the 365 1/4-day calendar was too long, for over a period of 15 centuries an error of 11 days had accumulated. It was decreed, therefore, that the day after October 4, 1582, should become October 15, 1582. A further refinement of the still-retained leap-year rule was instituted: a day was to be added every centesimal year (ending in 00) only if the

number could be divided by 400. This decree meant that the years 1700, 1800, and 1900 were exceptions to the general leap-year rule; in other words, in those years, the month of February consisted of 28 instead of 29 days. In the year 2000 (divisible by 400), however, February had 29 days. Now the error in the present calendar is less than one day in 3,000 years.

Pyramid Entrance

As already alluded to, a curved or arched canopy of water once encompassed the globe. The waters above the Earth were separated from the oceans below by the circumambient air, or atmosphere, in between. This condition was brought about, in part, by the centrifugal force of the Earth spinning upon its own axis and the centripetal force of the Earth's own gravity or magnetism acting upon the curvature of the waters above (Gen. 1:6; 2 Pet. 3:5).



Attention is now called to the double-peaked arch above the entrance to the Pyramid. When the Flood occurred, “the windows [the stratified layers or rings of *transparent water*¹⁶] of heaven were opened” (Gen. 7:11). The double roof above the Entrance Passage indicates the *prior fracture* of the vault of the heavens that precipitated the Deluge from above. Recessed immediately below the double-vaulted entrance, there can be seen an abbreviated form of the well-known *water symbol*, here indicative of the turbulent waves of the troubled deep.

In other words, four primary lessons should be observed before one enters into the mysteries of the Kingdom within the portals of the Great Pyramid.

1. The double-fractured arch above the Entrance Passage signifies the reality of the Flood as a historic event of the past, that is, the rupture of the canopy of waters above the Earth, as well as the opening of the fountains of the deep – the inpouring of the oceans that inundated the land.

2. The twin-peaked pyramidal form above and the water symbol below, both comprising the roof of entry, refer to the waters that surrounded the Mount of Safety where the Ark came to rest. The doubled pyramidal form may also indicate Greater and Lesser Ararat as the “mountains” of Genesis 8:4. Ararat is the northeast start of the ancient Taurus chain of mountain ranges.¹⁷

3. Just as in still photography the cameraman seeks to “freeze” or capture a notable event in picture form, so the divine Architect has immortalized the drama of the Flood and its component parts with an immobilized portraiture in stone. But now the double arch signifies an even more advanced symbolism, namely, *a stratified rainbow covenant of promise* – as though to say, “No! No more flood ever!”¹⁸

4. The doubled ceiling above the Entrance Passage to the Pyramid represents *two salvations*. The peaked roofs point upward, as if to call attention to the two upper chambers of life within the Pyramid. The uppermost superimposed vault refers to the King's Chamber, the highest room, having a similar single-peaked roof but with several intervening so-called "Construction Chambers." The second vault above the entrance to the Pyramid, the lower one of the two, refers to the Queen's Chamber, which is also surmounted with a single-peaked ceiling. Finally, the waters of the abyss in the recess below the double-arched entry are a miniaturized visual representation of the Bottomless Pit Room when it is viewed with one's back to the east wall of that chamber of death, looking westward. Stated another way, the two roofs above the entrance to the Pyramid represent two separate callings or covenants, the one to immortality and spirit nature, the other to life here upon the Earth under future Edenic conditions. The configuration below the double-vault entry signifies the present dying condition of the human race. To repeat, the stone signet above the entry passage portal declares that there are three separate, primary, and ultimate destinies toward which the members of Adam's fallen race¹⁹ are irrevocably headed.

Role of Great Pyramid

The following Scriptures of *hope* strikingly reveal certain features that characterize the role of the Great Pyramid.

Genesis 28

16 And Jacob awaked out of his sleep, and he said, Surely the LORD is in this place; and I knew it not.

17 And he was afraid, and said, How dreadful is this place! this is none other but the *house of God*, and **this is the gate of heaven.**

18 And Jacob rose up early in the morning, and took the *stone* [stones plural – see Gen. 28:11] that he had put for his pillows, and set it up for a *pillar* [monument, cairn], and poured oil upon the top of it.

22 And this *stone*, which I have set for a *pillar*, shall be *God's house*.

Genesis 31

46 And Jacob said unto his brethren, Gather stones; and they took stones, and made an *heap*.

51 And Laban said to Jacob, Behold this *heap*, and behold this *pillar*, which I have cast betwixt me and thee;

52 This heap be *witness*, and this *pillar* be witness, that I will not pass over this *heap* to thee, and that **thou shalt not pass over this heap and this pillar unto me, for harm.**

Isaiah 19

19 In that day shall there be an *altar* to the LORD in the midst of the land of Egypt, and a *pillar* at the border thereof to the LORD.

20 And it shall be for a *sign* and for a *witness* unto the LORD of hosts in the land of Egypt: for they shall cry unto the LORD because of the oppressors, **and he shall send them a saviour, and a great one, and he shall deliver them.**

Thus the Great Pyramid is cast in the role of (1) a praise and thanksgiving altar, (2) a stone-pillar memorial monument, and (3) a giant heap of stone notarizing, by its very existence, God's covenant of hope and peace to come. The Pyramid is also (4) a ladder of ascent and instruction to those who figuratively enter within its portals in the proper condition of heart and mind. Such will find the Pyramid to be a "gate of heaven" down here on this benighted planet in the midst of a wicked and perverse generation. And (5) the Pyramid is a house of knowledge. Even as the Ark of the Tabernacle of Testimony contained the oracle of God (the tables of the Law), symbolizing wisdom from above, so this house of God, the Pyramid, reaffirms many of the basic doctrines of Scripture to such an extent that it is sometimes referred to as "the Bible in stone."

Lest one misunderstand: On the one hand, the Holy Scriptures alone are able to make one wise *unto salvation* through faith in Christ Jesus; they are given by inspiration of God so that the man of God might be made perfect, that is, "thoroughly furnished unto all good works" (2 Tim. 3:16,17). On the other hand, however, let no one underestimate the value of the Great Pyramid testimonial, for it is "an altar *to the LORD*," "a pillar . . . *to the LORD*," and "a sign and . . . a witness *unto the LORD*" (Isa. 19:19,20). When the Prophet Isaiah spoke to his contemporaries of old concerning the Great Pyramid in the midst of the land of Egypt, the structure was already in existence, yet he specifically indicated a *future* role it would exercise "in that day," namely, in the very day in which the present generation now lives — the generation in closest proximity to the Kingdom about to be ushered in. As Jesus said with regard to his Triumphal Entry into Jerusalem, "Out of the mouth of babes and sucklings thou [God] hast perfected praise," and "I tell you that, if these [the multitude] should hold their peace, *the stones would immediately cry out*" (Matt. 21:16; Luke 19:40).

Some interesting fragments of information can now be coordinated. A definite historical relationship exists between certain events that transpired at Mount Ararat and certain features that were incorporated into the symbolism of the Great Pyramid, such as the following:

The Pyramid (<i>pi-ra-mis</i>), the Mountain	Mount Ararat, the high place
Pyramid altar (Isa. 19:19)	Mount Ararat altar (Gen. 8:20)
Pyramid ark, or Coffin	Ark in Mount Ararat
Pyramid vault entrance	Mount Ararat rainbow
Pyramid base-perimeter ²⁰ year	One-year voyage ending at Ararat
Pyramid plateau of three pyramids	Ararat plateau of three mountains

Some similarities between the Great Pyramid, the Tabernacle, and Solomon's and Ezekiel's Temples are summarized below:

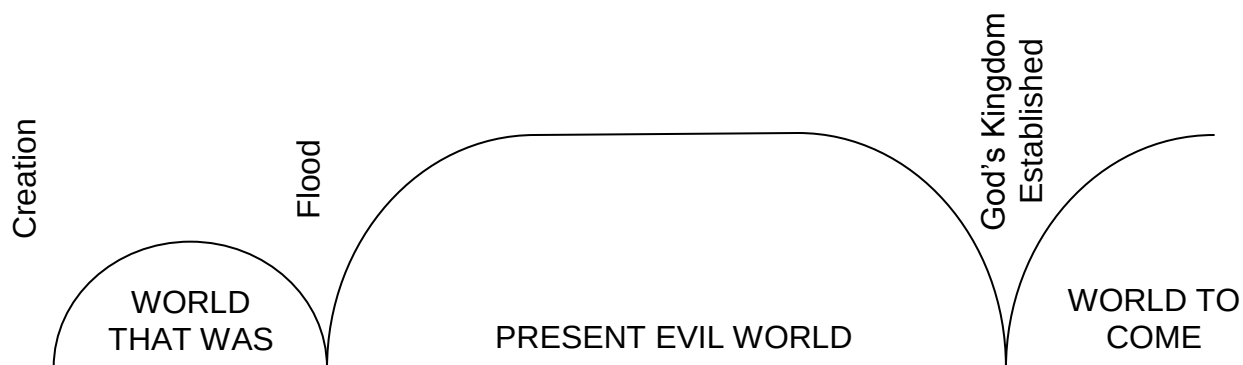
Noah given Pyramid plans; plans turned over to Shem; Ham assisted.
Moses given Tabernacle plans; plans turned over to Bezaleel; Aholiab assisted.
David given Temple plans; plans turned over to Solomon; Hiram of Tyre assisted.

Three pyramids preceded the Great Pyramid.
 One tabernacle preceded the Tabernacle in the wilderness.
 Two temples preceded the Temple of Ezekiel.

External Appearance

The Great Pyramid, shorn of its former protective sheathing of enduring Mokattam limestone, now stands with its softer and more friable inner core masonry exposed to the elements. The devastating effects of the ravages of man and the withering blasts of countless sandstorms have indeed dimmed the prior lustrous glory. The present condition of the exterior surface is an appropriate representation of broken-down humanity. The Great Pyramid is not only a geometric model of planet Earth but also a figurative portrayal, in a broad sense, of Earth's inhabitants or social order. As already stated, Earth can be likened to a giant solar boat with its clean and unclean occupants traversing the ocean of space. Viewed from this perspective, the Pyramid is an apt symbol of the "world that now is" and its chronology.

Great Epochs Called "Worlds"²¹



"These three great epochs represent three distinct manifestations of divine providence. The first, from creation to the flood, was under the ministration of angels, and is called by Peter *'the world that was.'* – 2 Pet. 3:6

"The second great epoch, from the flood to the establishment of the kingdom of God, is under the limited control of Satan, 'the prince of this world,' and is therefore called *'this present evil world.'* – Gal. 1:4; 2 Pet. 3:7

"The third is to be a 'world without end' (Isa. 45:17) under divine administration, the kingdom of God, and is called *'the world to come – wherein dwelleth righteousness.'* – Heb. 2:5; 2 Pet. 3:13

"The first of these periods or 'worlds,' under the ministration of angels, was a failure; the second, under the rule of Satan, the usurper, has been indeed an 'evil world'; but the third will be an era of righteousness and of blessing to all the families of the earth."²²

Civilization's Rebirth

The rebirth of civilization centered in distant Turkey; it followed the Great Deluge when Noah and his family departed the Ark on Ararat in Eastern Anatolia. HERE THE STORY OF THE PYRAMID COMMENCES . . . where "the world that now is," the second great epoch and its chronology, begins – namely, 1,657 *anno homini*.

Genesis

5:3	"Adam lived	130	years, and begat a son . . . Seth."
5:6	"Seth lived	105	years, and begat Enos."
5:9	"Enos lived	90	years, and begat Cainan."
5:12	"Cainan lived	70	years, and begat Mahalaleel."
5:15	"Mahalaleel lived	65	years, and begat Jared."
5:18	"Jared lived	162	years, and he begat Enoch."
5:21	"Enoch lived	65	years, and begat Methuselah."
5:25	"Methuselah lived	187	years, and begat Lamech."
5:28,29	"Lamech lived	182	years, and begat . . . Noah."
7:11; 8:14	Noah lived	<u>600 +</u>	years when the earth was dried.
Total:		1,656+	years

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1. The "Ethiopia" of Genesis 2:13 in the Authorized Version should not be confused with the later Ethiopia of Africa, which was also established by Cush.
 2. Ararat (Urutu) is the ancient name of a district in Armenia bordering the river Aras. The name Ararat signifies "high ground."
 3. The rock relief of Sneferu, Khnemu Khufu, and Khufu, found at wadi Maghara in Sinai, bears evidence of execution by an artisan at a date far removed from the contemporary lives of the three (not two) individuals commemorated. In the cartouche, Noah is illustrated as clubbing the foe, as being "the subduer of foreign enemies"; this portrayal would be more of a figurative representation of the suppression of evil. This bastinado symbol was often – almost routinely – characteristically employed to enhance the deeds and exploits of kings.
 4. The Egyptian word *nofru* is analogous to *nefru*, which, according to E. A. Wallis Budge (*Egypt in the Neolithic and Archaic Periods, Books on Egypt and Chaldaea* [New York: Oxford University Press, 1902], vol. 1, p. 77), is associated with the mat or platform on which the lookout of the boat sat. In ancient tradition, Noah and the Ark are almost inseparably linked. Perhaps this is the source whence the word *nofru* derived its meaning. The name Noah comes from the Aryan root *na* or *nach*, which means "water," and in the Latin language, *navia* signifies the same and *navis* means "ship."
 5. On pages 20 and 21 of *The Photo-Drama of Creation* (London: International Bible Students Association, 1914), the 19 prior names of the Abydos Tablet are represented as pre-Flood monarchs or fathers. Thus, in one sense, Noah was the last patriarch of the old world (or three dynasties), and in another sense, he was the first patriarch of the new (or fourth dynastic) era.

6. Although the Great Pyramid is designated by a variety of names, the appellation Khufu or Cheops Pyramid can be misleading. There can be no question whatever that Khufu, or Ham, the son of Sneferu, was involved in building the monument. His contribution, however, though essential and substantial in the abundant supply of materials and laborers, was in conjunction with another son of Noah, a more important personage.

It seems logical that Noah, the already-experienced builder of the Ark, who as Sneferu had constructed three pyramids, was given the divine specifications, or blueprint, of the Great Pyramid. But because of his advanced age of over 900 years, the actual oversight and building of the structure were left to Shem, his son and successor. Shem was the master craftsman who superintended the construction, carefully following the all-important architectural plans and layout, without which a satisfactory outcome could have been neither achieved nor conceived. It is believed that the Patriarch Noah, with his flocks, was at hand, on location, as *chief consultant emeritus*.

7. W. M. Flinders Petrie, *Ten Years' Digging in Egypt* (Piccadilly, England: The Religious Tract Society, 1892), p. 142.
8. Although the two pyramids of Dahshur and that of Meidum each had a sighting passage pointed at a northern star, Joseph Norman Lockyer, British astronomer, notes that pyramids other than Khufu's are oriented not to true north but to the rising sun at summer solstice, which varies with the latitude of the construction site. Perhaps for this reason, the three are styled *Kha* pyramids, which in old Egyptian meant "the rising" (compare Henry Brugsch-Bey, *A History of Egypt Under the Pharaohs*, trans. Henry Danby Seymour, ed. Philip Smith [London: John Murray, 1879], vol. 1, p. 66). Thus it can be said that the pyramidal form memorializes Ararat as the "Mount of Salvation" and the "*sunrise*" of a new order.
9. The priority of age almost universally assigned to the Step Pyramid of Saqqara (Sakkara) is based upon debatable evidence. Parts of the tomb-chamber complex beneath the base mastaba may indeed be of hoary antiquity, but the superstructure erected above is more compatible with the engineering design of the Fifth and Sixth Dynasties. The markings, glyphs, and tiling of some of the innermost parts are characteristic of more recent eras. The so-called "Step Pyramid" is not a true pyramid but a glorified mastaba.
10. One still might query, Is it not strange that three pyramids should precede the erection of the more spiritually significant (Isa. 19:19,20) model of Gizeh? No, for there are other scriptural precedents. Israel's divinely ordained Tabernacle in the wilderness (Exod. 39:33-43; 40:2,17-19) was preceded by a former primitive and little-known tabernacle (Exod. 33:7-11) having no special prophetic implications. Consider also the fact that two historic temples – namely, Solomon's (1 Kings 6:14) and Zerubbabel's (Ezra 6:15) – have already been built and subsequently destroyed. (Note: Herod's Temple was but an enlargement of the already-existing Temple of Zerubbabel.) Yet the divine forecast is that a third and far more spiritually significant holy sanctuary of the Lord (Ezekiel's Temple) is to be erected upon the site of the former two temples (Ezek. 40:2; 43:18; 48:8,12,35; Zech. 14:20,21).
11. In Egyptian art, the sun was sometimes portrayed as a huge solar disk or orb being conveyed *within a boat*.

12. The crescent moon, which forms the arc (ark) of a lunar circle, was an Egyptian symbol of a boat or ship. This symbolism perhaps accounts for the graceful curvature upward at both ends of the Khufu boat, the boat being a symbolic portrayal, rather than a physical resemblance, of Noah's Ark.
13. The prediluvian synodic year does not mitigate in the least against the biblical *prophetic* calendar of a day for a year, predicated on a 30-day month. The prophetic formula remains 1,260 days (Rev. 11:3; 12:6) = 3 1/2 years (Dan. 7:25; 12:7; Rev. 12:14) = 42 months (Rev. 13:5).
14. The rope and stake also, in a somewhat different but nevertheless fitting manner, illustrated the invisible chain that holds planet Earth in its eternal orbit about the sun. In other words, the elliptical perimeter of the oval, which originally meant the Noachian year, came to represent a lifetime from cradle to grave or a Pharaoh's accession to the throne and his demise. The next development in its progression signified a nonending cycle of eternity.
15. There are 29.530588+ days in a synodic month.
There are 12 x 29.530588+ = 354.36706+ days in a synodic year.
There are 13 x 29.530588+ = 383.89765+ days in a synodic intercalary year.
16. Other rings with darker, more mineralized content cascaded to Earth during the first creative epoch (Gen. 1:2-5).
17. "Taurus [Latin, a bull], Astron. A zodiacal constellation containing Pleiades and Hyades, pictured as a bull's fore-quarters" (*Webster's Collegiate Dictionary*, 1917).

"Bul [probably, rain month]. The 8th month of the Jewish year (1 Kings 6:38)" (John D. Davis, *The Westminster Dictionary of the Bible*, rev. by Henry Snyder Gehman [Philadelphia: The Westminster Press, 1944], p. 81). The eighth month not only corresponds to the month of November but also coincides with the second month of the antediluvian calendar (Gen. 8:14).

"Hyades, Astron. A cluster of stars in the head of Taurus, anciently supposed to presage rain when they rose with the sun" (*Webster's Collegiate Dictionary*, 1917).
18. The bow appears in the heavens when, by the immutable laws of refraction and reflection, the rays of the sun strike droplets of falling rain. The rainbow was a new happening or phenomenon, for prior to the Flood, "the LORD God had not caused it to rain upon the earth" (Gen. 2:5).

The Almighty, knowing the purity of Noah's intentions, was so pleased with his conduct that He gave Noah divine assurance: "Neither shall all flesh be cut off any more by the waters of a flood; neither shall there any more be a flood to destroy the earth" (Gen. 9:11). In confirmation He appointed the rainbow to be a constant reminder of the twofold covenant of promise.
19. The fallen condition of humanity is indicated in two ways: (1) the Entrance Passage is a descending corridor leading to a dead-end terminus deep within the bowels of the earth; (2) the whole passage system of the Pyramid when viewed from the north — that is, from

the divine standpoint—is seen as *left of center*, which is sometimes referred to as the *displacement factor*.

20. The perimeter is calculated in 100 Pyramid-inch units.
21. *The Divine Plan of the Ages, Studies in the Scriptures*, no ed. date (East Rutherford, N.J.: Dawn Bible Students Association, 1886), ser. 1, p. 66.
22. *Ibid.*, pp. 66-67.



Mount Ararat



Lesser Ararat as seen from Greater Ararat



Ice wall on Mount Ararat



Mount Ararat



Photo credit: BiblePlaces.com

Solar Boat



Second Pyramid appearing larger than Great Pyramid



Great Pyramid

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