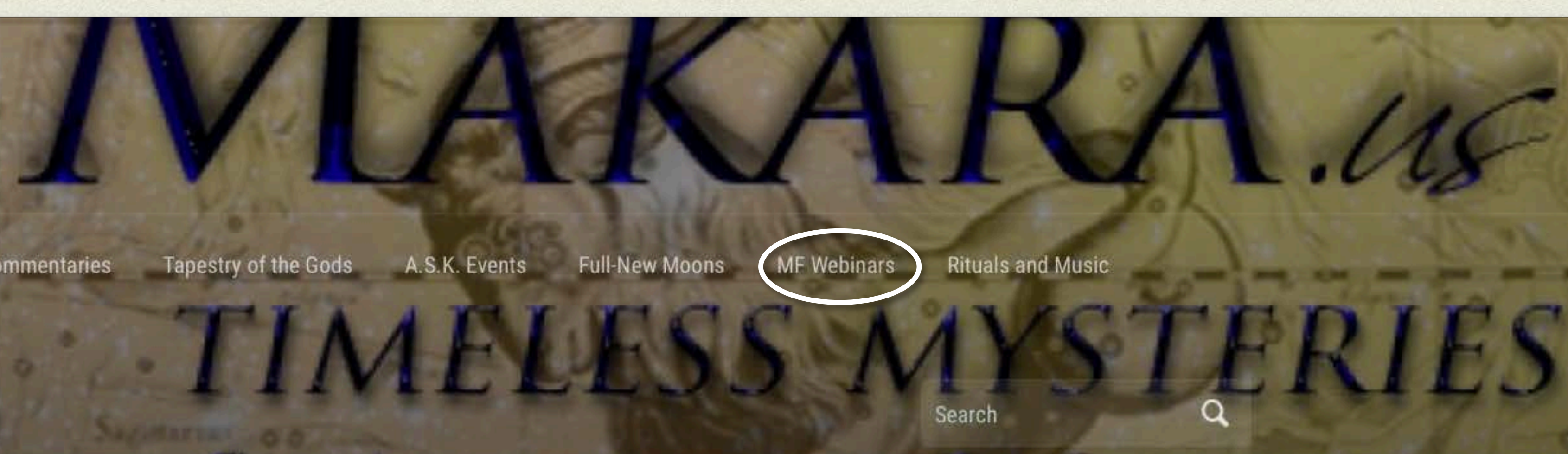




The Pyramids of Giza



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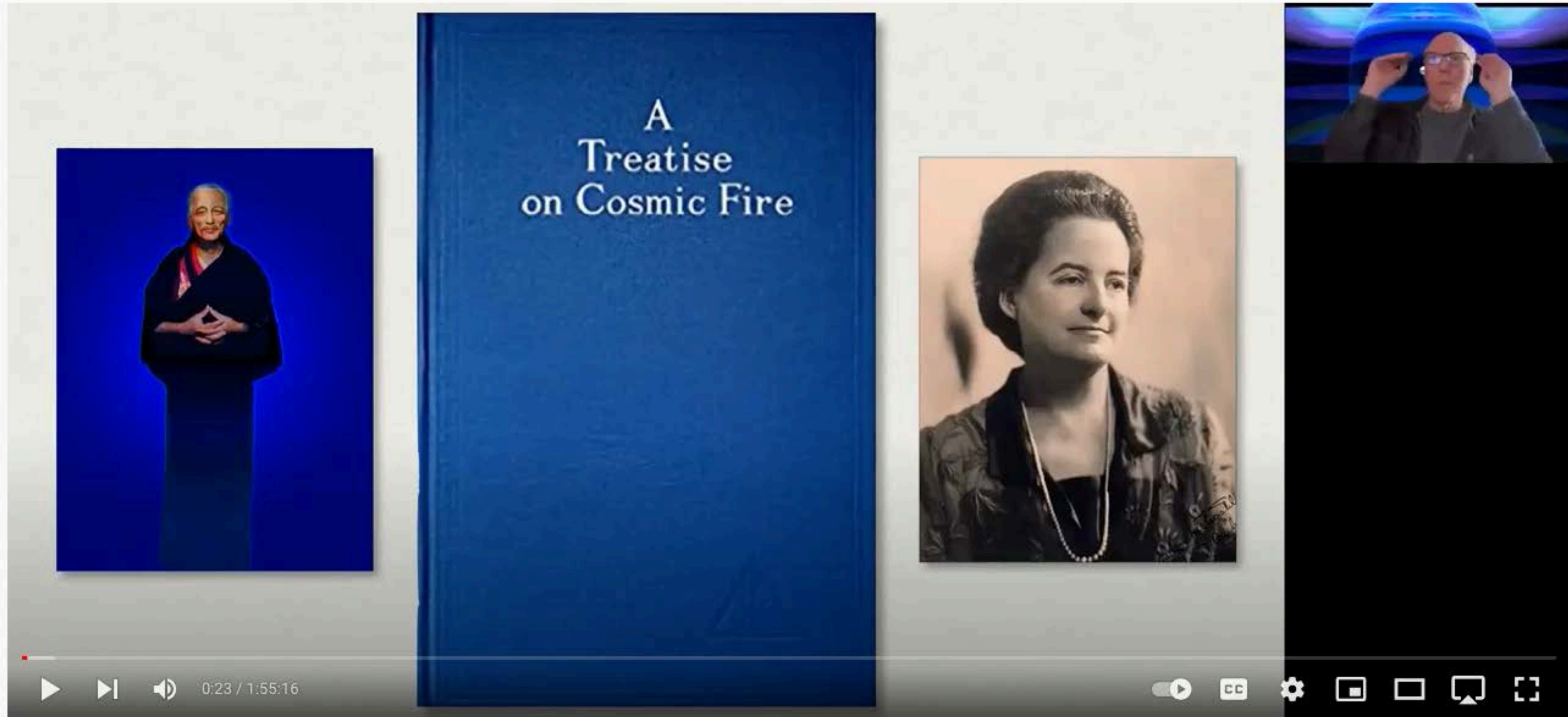
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AN ENCYCLOPEDIA OUTLINE OF
**Masonic, Hermetic,
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 Symbolical Philosophy**
*Being an Interpretation of the
 Secret Teachings concealed within the Rituals, Allegories
 and Mysteries of all Ages*
 BY
MANLY P. HALL
 THE ILLUSTRATIONS IN COLOR BY
 J. AUGUSTUS KNAPP
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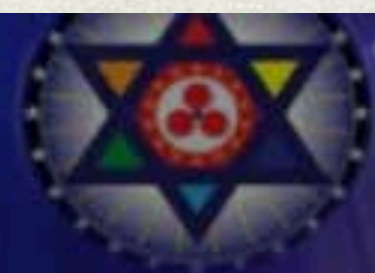


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New Events »

Webinar: The Secret Teachings of All Ages, August 7, 2022

New Fellowship of Cosmic Fire Group, 12 Aug 2022, 5pm GMT

Webinar: The Secret Doctrine, Aug 21, 2022



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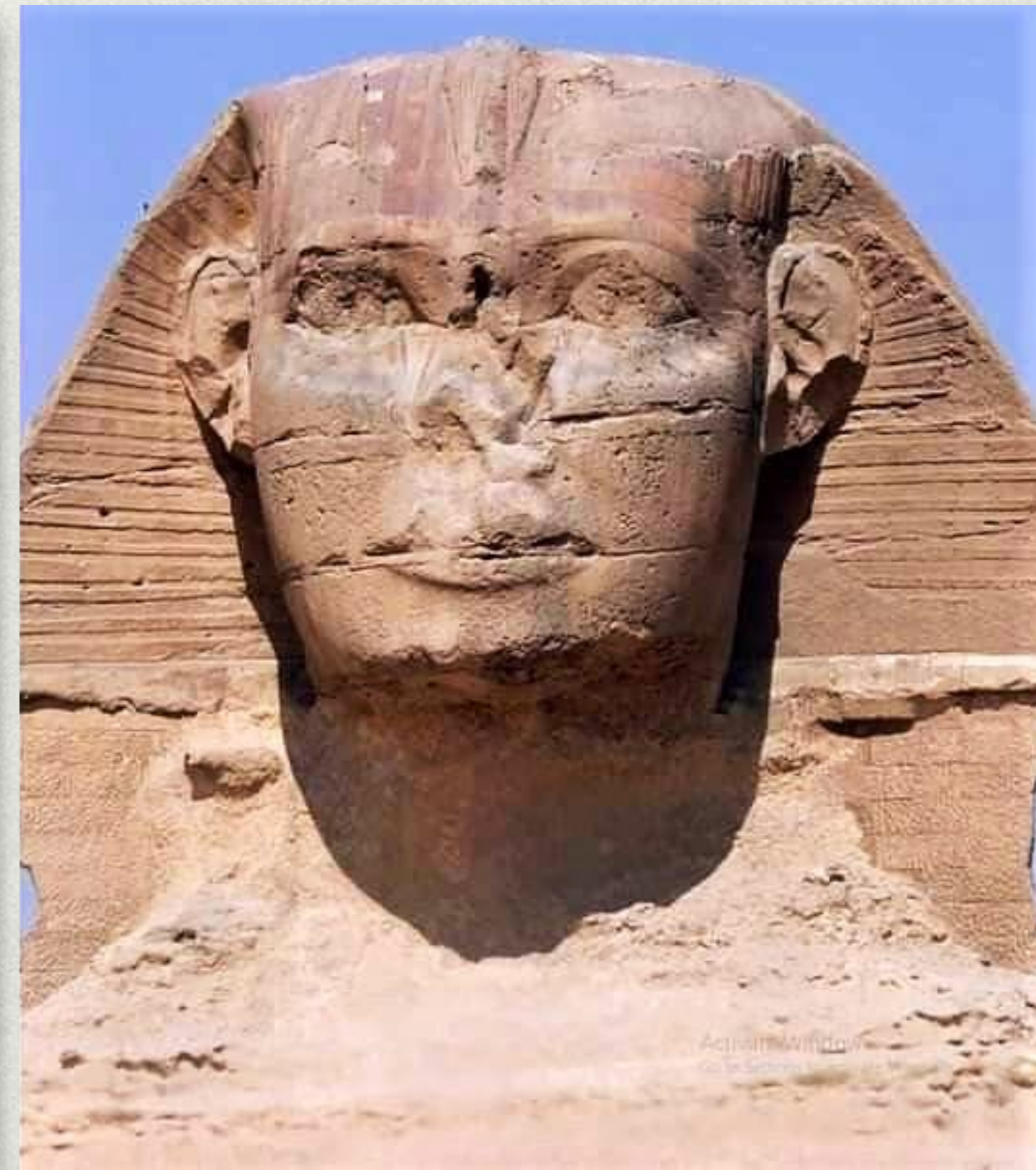
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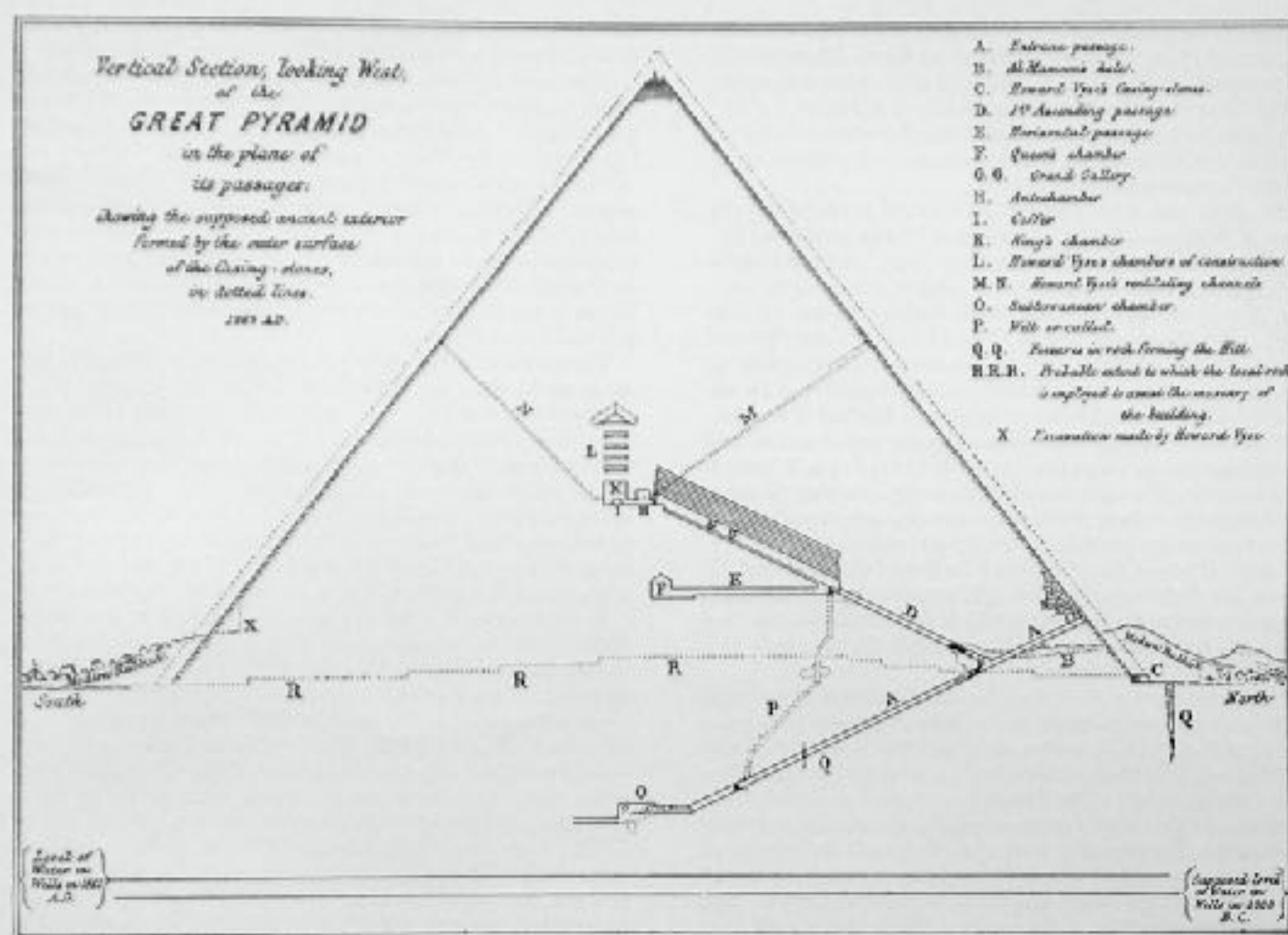
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From Smyth's Life and Work at the Great Pyramid.

A VERTICAL SECTION OF THE GREAT PYRAMID.

The Great Pyramid stands upon a limestone plateau at the base of which, according to ancient history, the Nile once flowed. Thus supplying a method of transportation for the huge blocks used in its construction. Presuming that the plateau was originally in place, the Pyramid is, according to John Taylor, in round figures 485 feet high; the base of each side is 754 feet long, and the entire structure covers a ground area of more than 13 acres.

The Great Pyramid is the only one in the group at Giza—in fact, as far as known, the only one in Egypt—that has chambers within the actual body of the Pyramid itself. For this reason it is said to refer to the Egyptian name, which means that each of the chambers is a miniature model of a subterranean chamber in which a mummy is entombed. The Pyramid contains four chambers, which in the diagram are lettered K, H, F, and O.

The King's Chamber (K) is an oblong apartment 35 feet long, 17 feet wide, and 19 feet high (disregarding fractional parts of a foot in each case), with a flat roof consisting of nine great stones, the largest in the Pyramid. Above the King's Chamber are five low compartments (L), generally termed construction chambers. In the summit of these the so-called 'horizontal passages' of the Pyramid Group are located. The roof of the fifth construction chamber is rocky! At the east of the King's Chamber appears the entrance through the famous ascending passage, or rather (I), and behind it is a shallow opening that was dug in the hope of discovering valuable 'Tomb' or 'Vault' (M, N) passages through the entire body of the Pyramid to the King's Chamber. In itself this is sufficient to establish that the building was not intended for a tomb.

Between the upper end of the Grand Gallery (G) and the King's Chamber is a small antechamber (H), its extreme length 9 feet, its extreme width 5 feet, and its extreme height 12 feet, with its walls ground for purposes now unknown. In the ground nearest the Grand Gallery is a slab of stone 10 feet wide, with a peculiar hole or hole protruding about an inch from the surface of the upper part facing the Grand Gallery. This stone does not reach to the floor of the antechamber and stone entering the King's Chamber must pass under the slab. From the King's Chamber the Grand Gallery—17 feet in length, 28 feet in height, 7 feet in width at its widest point and decreasing to 11 feet at the result of seven converging courses of the stones forming the walls—descends a little above the level of the Queen's Chamber. Here a gallery (E) branches off, passing more than 125 feet back toward the center of the Pyramid and opening into the Queen's Chamber (F). The Queen's Chamber is 19 feet long, 17 feet wide, and 20 feet high. Its roof is pushed and composed of great slabs of stone. Air passages are shown leading from the Queen's Chamber, but these were not open originally. In the east wall of the Queen's Chamber is a peculiar niche of gradually converging stone, which, in all likelihood, may prove to be a most interesting way.

At the point where the Grand Gallery ends and the horizontal passage towards the Queen's Chamber begins in the entrance to the wall and also the opening leading down the first ascending passage (D) to the point where this passage meets the descending passage (A) leading from the outer wall of the Pyramid down to the subterranean chamber. After descending 52 feet down the well (P), the grave is reached. Continuing through the floor of the granite well leads downward 123 feet to the descending entrance passage (A), which it meets a short distance before the passage becomes horizontal, and leads into the subterranean chamber.

The subterranean chamber (O) is about 46 feet long and 22 feet wide, but is extremely low, the ceiling varying in height from a little over 3 feet to about 13 feet from the rough and apparently unfinished floor. From the west side of the subterranean chamber a low tunnel runs about 50 feet and then meets a block wall. These constitute the only known openings on the Pyramid, with the exception of a few niches, ventilation holes, blind passages, and the so-called 'concealed tunnel' (B) known out by the Moslems under the leadership of the Prophet's descendant, Caliph of Almansur.

the Pyramids are built will yet be found, I feel convinced, ample information as to their uses. A good diamond drill with two or three hundred feet of rods is what is wanted to test this, and the solidarity of the Pyramids at the same time." (See *The Solution of the Pyramid Problem*.)

Mr. Ballard's theory of extensive underground apartments and quarries brings up an important problem in architecture. The Pyramid builders were too farsighted to endanger the permanence of the Great Pyramid by placing over five million tons of limestone and granite on any but a solid foundation. It is therefore reasonably certain that such chambers or passageways as may exist beneath the building are relatively insignificant, like those within the body of the structure, which occupy less than one sixteen-hundredth of the cubic contents of the Pyramid.

The Sphinx was undoubtedly erected for symbolical purposes at the instigation of the priestcraft. The theories that the uræus upon its forehead was originally the finger of an immense sundial and that both the Pyramid and the Sphinx were used to measure time, the seasons, and the procession of the equinoxes are ingenious but not wholly convincing. If this great creature was erected to obliterate the ancient passageway leading into the subterranean temple of the Pyramid, its symbolism would be most appropriate. In comparison with the overwhelming size and dignity of the Great Pyramid, the Sphinx is almost insignificant. Its battered face, upon which may still be seen vestiges of the red paint with which the figure was originally covered, is disfigured beyond recognition. Its nose was

broken off by a fanatical Mohammedan, lest the followers of the Prophet be led into idolatry. The very nature of its construction and the present repairs necessary to prevent the head from falling off indicate that it could not have survived the great periods of time which have elapsed since the erection of the Pyramid.

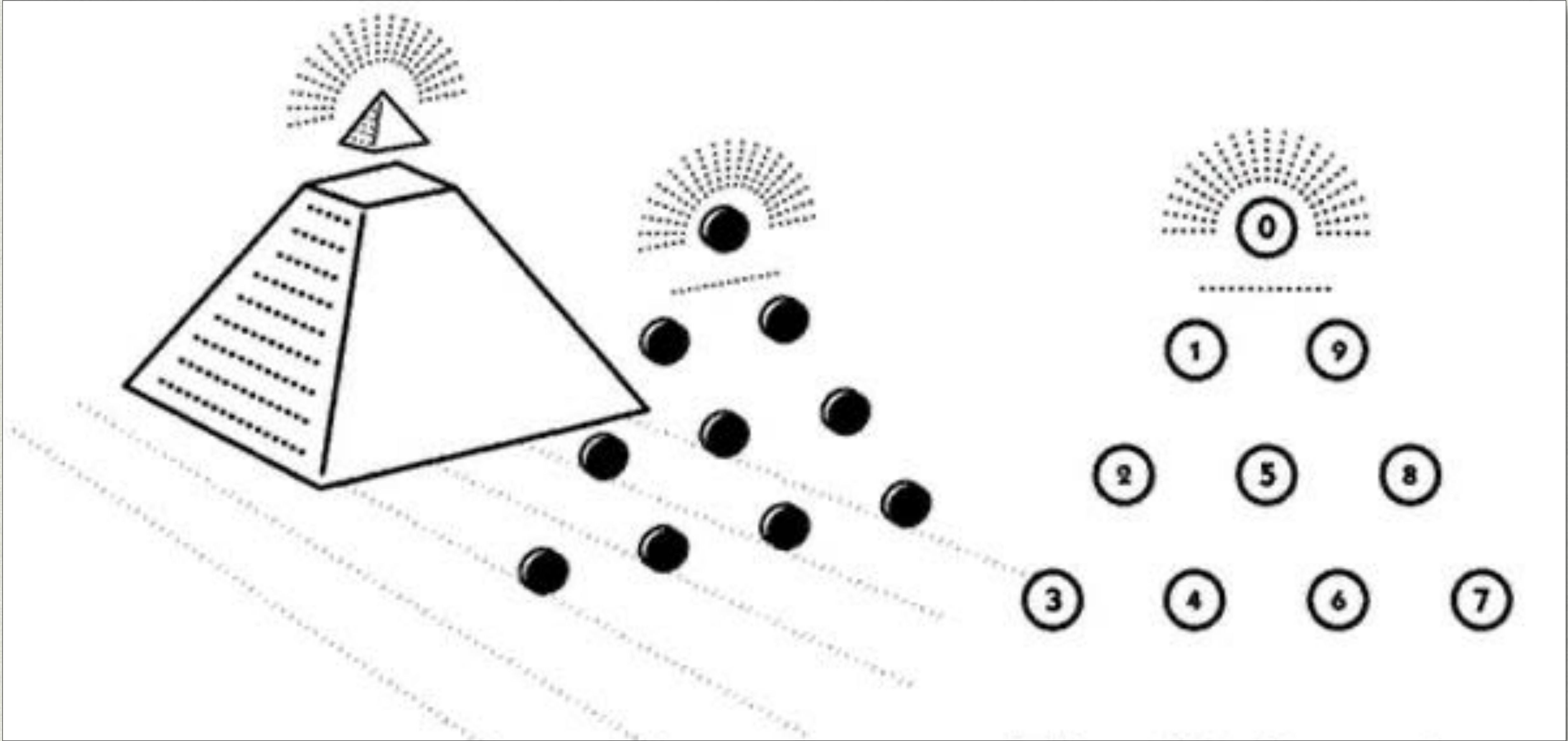
To the Egyptians, the Sphinx was the symbol of strength and intelligence. It was portrayed as androgynous to signify that they recognized the initiates and gods as partaking of both the positive and negative creative powers. Gerald Massey writes: "This is the secret of the Sphinx. The orthodox sphinx of Egypt is masculine in front and feminine behind. So is the image of Sat-Typhon, a type of horn and tail, male in front and female behind. The Pharaohs, who wore the tail of the Lioness or Cow behind them, were male in front and female behind. Like the Gods they included the dual totality of Being in one person, born of the Mother, but of both sexes as the Child." (See *The Natural Genesis*.)

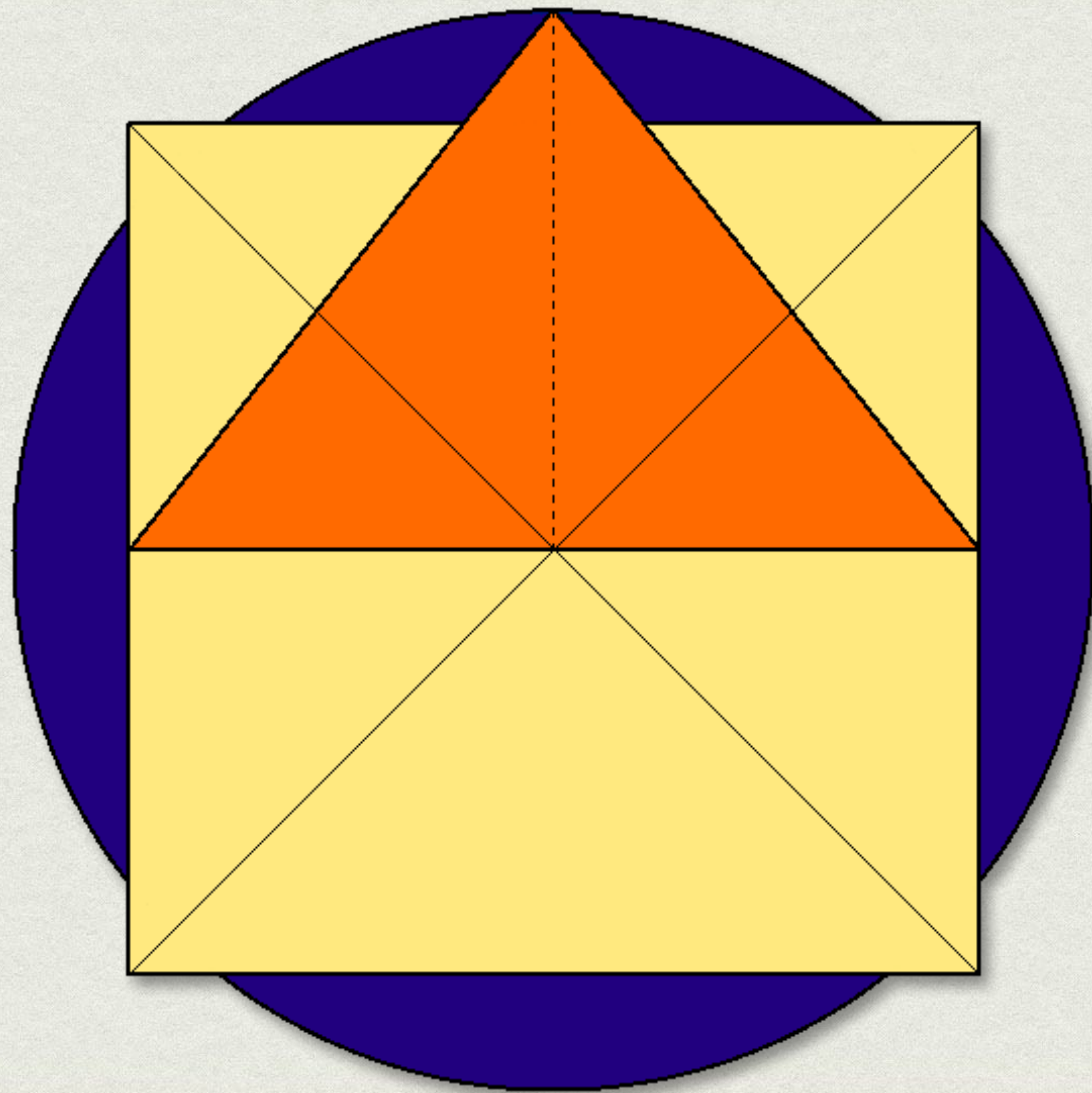
Most investigators have ridiculed the Sphinx and, without even deigning to investigate the great colossus, have turned their attention to the more overwhelming mystery of the Pyramid.

THE PYRAMID MYSTERIES

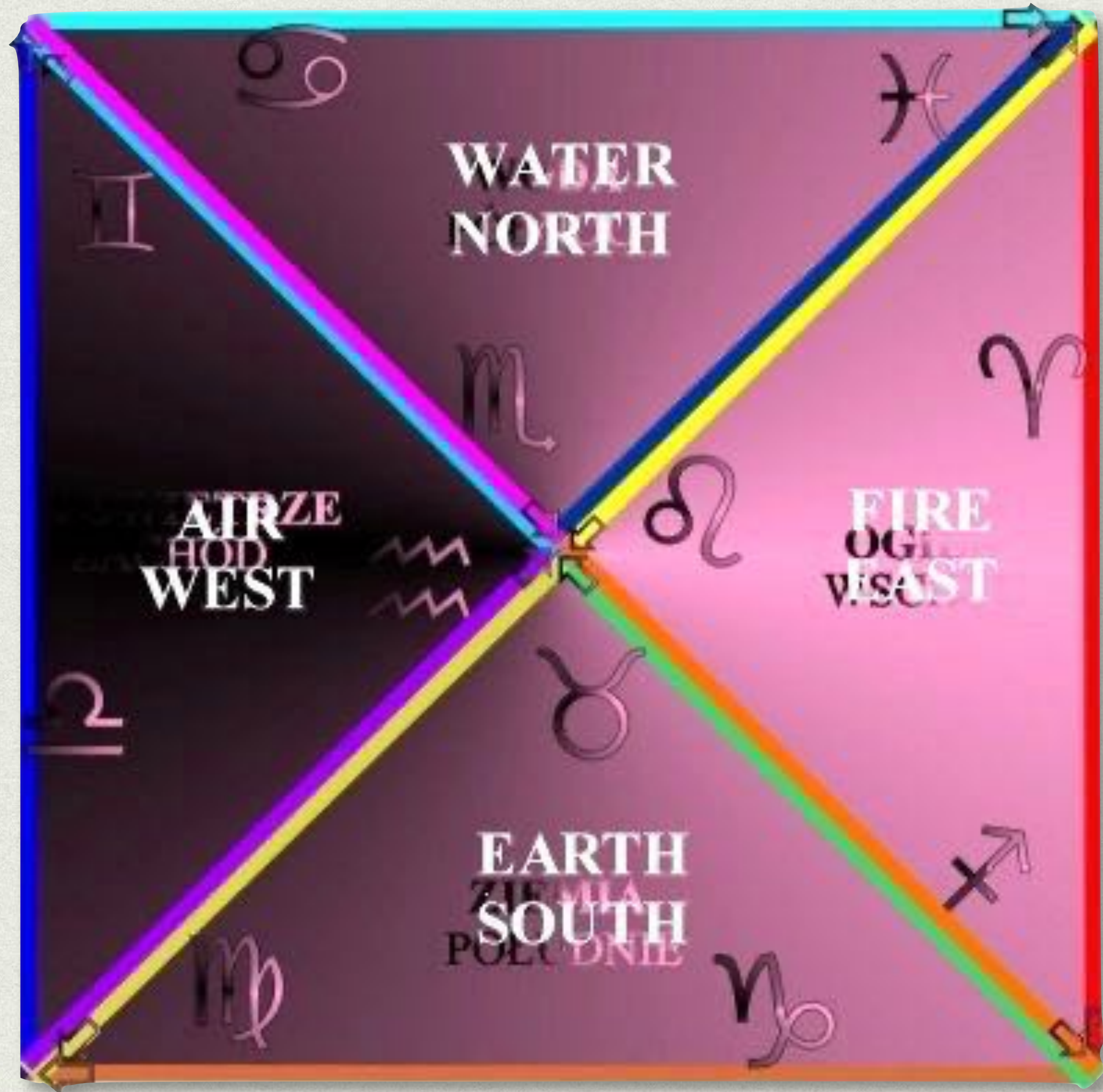
The word pyramid is popularly supposed to be derived from *pyra*, fire, thus signifying that it is the symbolic representation of the One Divine Flame, the life of every creature. John Taylor believes the word pyramid to mean "measure of wheat," while C. Piazzi Smyth favors the Coptic meaning, "a division into ten." The initiates of

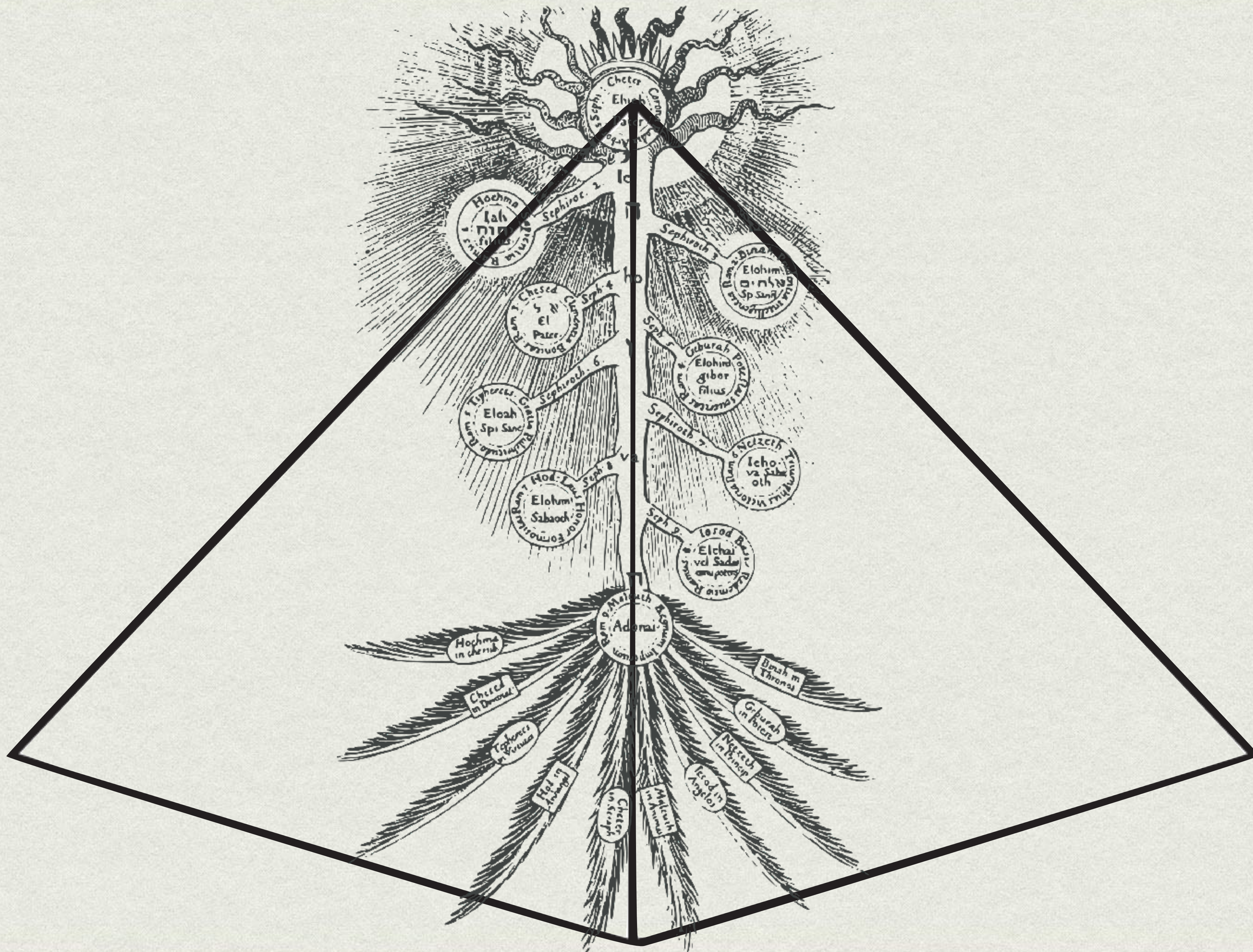
THE PYRAMID MYSTERIES

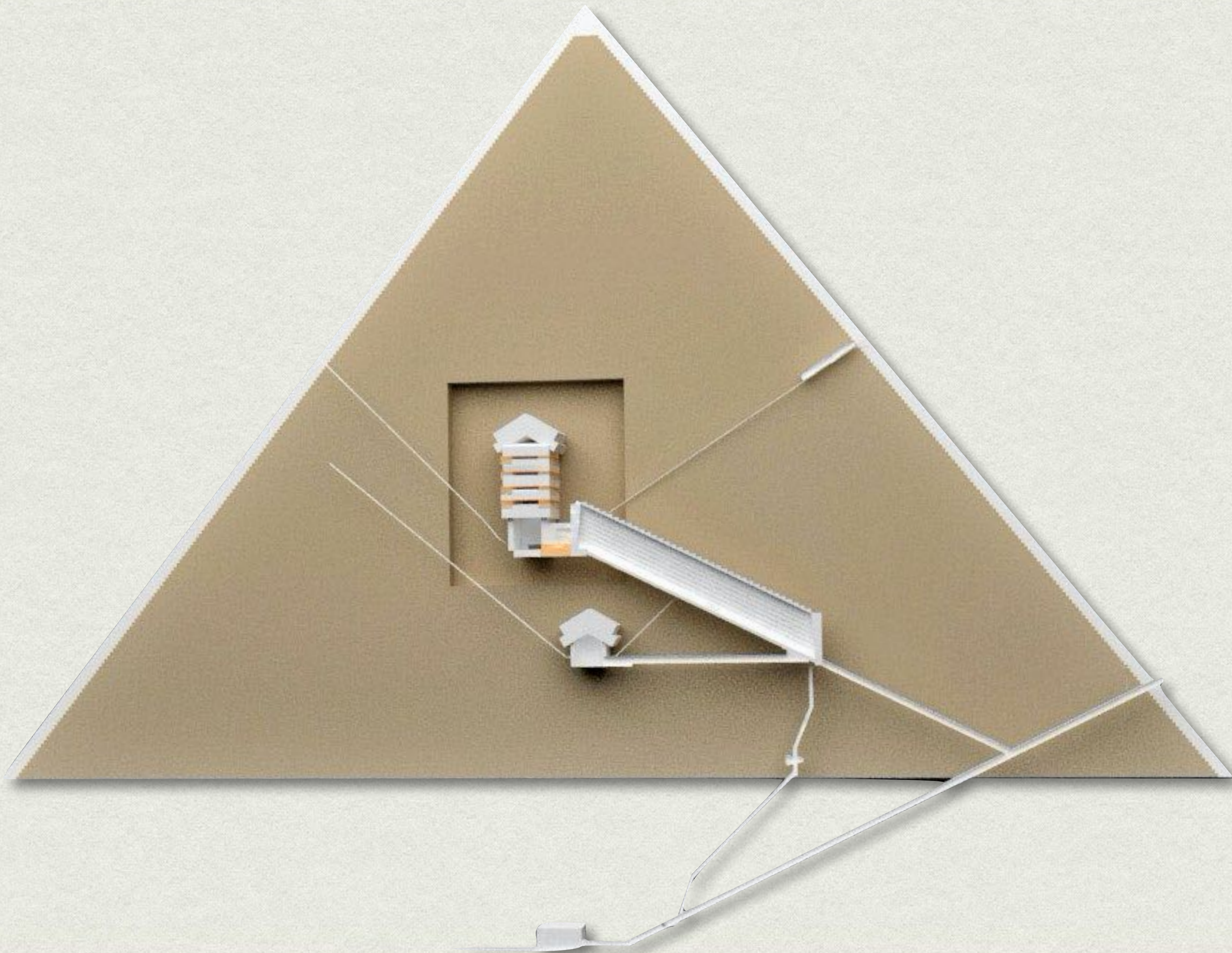














The pyramidion (capstone) of the "Black Pyramid" of Amenemhat III

old accepted the pyramid form as the ideal symbol of both the secret doctrine and those institutions established for its dissemination. Both pyramids and mounds are antitypes of the Holy Mountain, or High Place of God, which was believed to stand in the "midst" of the earth. John P. Lundy relates the Great Pyramid to the fabled Olympus, further assuming that its subterranean passages correspond to the tortuous byways of Hades.

The square base of the Pyramid is a constant reminder that the House of Wisdom is firmly founded upon Nature and her immutable laws. "The Gnostics," writes Albert Pike, "claimed that the whole edifice of their science rested on a square whose angles were: Σωτη, Silence; Βυθος, Profundity; Νους, Intelligence; and Αληθεια Truth." (See *Morals and Dogma*.) The sides of the Great Pyramid face the four cardinal angles, the latter signifying according to Eliphas Levi the extremities of heat and cold (south and north) and the extremities of light and darkness (east and west). The base of the Pyramid further represents the four material elements or substances from the combinations of which the quaternary body of man is formed. From each side of the square there rises a triangle, typifying the three-fold divine being enthroned within every quaternary material nature. If each base line be considered a square from which ascends a three-fold spiritual power, then the sum of the lines of the four faces (12) and the four hypothetical squares (16) constituting the base is 28, the sacred number of the lower world. If this be added to the three septenaries composing the sun (24), it equals 49, the square of 7 and the number of the universe.

The twelve signs of the zodiac, like the Governors of the lower worlds, are symbolized by the twelve lines of the four triangles—the faces of the Pyramid. In the midst of each face is one of the beasts of Ezekiel, and the structure as a whole becomes the Cherubim. The three main chambers of the Pyramid are related to the heart, the brain, and the generative system—the spiritual centers of the human constitution. The triangular form of the Pyramid also is similar to the posture assumed by the body during the ancient meditative exercises. The Mysteries taught that the divine energies from the gods descended upon the top of the Pyramid, which was likened to an inverted tree with its branches below and its roots at the apex. From this inverted tree the divine wisdom is disseminated by streaming down the diverging sides and radiating throughout the world.

The size of the capstone of the Great Pyramid cannot be accurately determined, for, while most investigators have assumed that it was once in place, no vestige of it now remains. There is a curious tendency among the builders of great religious edifices to leave their creations unfinished, thereby signifying that God alone is complete. The capstone—if it existed—was itself a miniature pyramid, the apex of which again would be capped by a smaller block of similar shape, and so on *ad infinitum*. The capstone therefore is the epitome of the entire structure. Thus, the Pyramid may be likened to the universe and the capstone to man. Following the chain of analogy, the mind is the capstone of man, the spirit the capstone of the mind, and God—the epitome of the whole—the capstone of the spirit. As a rough and unfinished block, man is taken from the quarry and by the secret culture of the Mysteries gradually transformed into a true and perfect pyramidal capstone. The temple is complete only when the initiate himself becomes the living apex through which the divine power is focused into the diverging structure below.

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Through the mystic passageways and chambers of the Great Pyramid passed the illumined of antiquity. They entered its portals as men; they came forth as gods. It was the place of the "second birth," the "womb of the Mysteries," and wisdom dwelt in it as God dwells in the hearts of men. Somewhere in the depths of its recesses there resided an unknown being who was called "The Initiator," or "The Illustrious One," robed in blue and gold and bearing in his hand the sevenfold key of Eternity. This was the lion-faced hierophant, the Holy One, the Master of Masters, who never left the House of Wisdom and whom no man ever saw save he who had passed through the gates of preparation and purification. It was in these chambers

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The technique of the Mysteries was unfolded by the Sage Illuminator, the Master of the Secret House. The power to know his guardian spirit was revealed to the new initiate; the method of disentangling his material body from his divine vehicle was explained; and to consummate the *magnum opus*, there was revealed the Divine Name—the secret and unutterable designation of the Supreme Deity, by the very knowledge of which man and his God are made consciously one. With the giving of the Name, the new initiate became himself a pyramid, within the chambers of whose soul numberless other human beings might also receive spiritual enlightenment.

In the King's Chamber was enacted the drama of the "second death." Here the candidate, after being crucified upon the cross of the solstices and the equinoxes, was buried in the great coffer. There is a profound mystery to the atmosphere and temperature of the King's Chamber: it is of a peculiar deathlike cold which cuts to the marrow of the bone. This room was a doorway between the material world and the transcendental spheres of Nature. While his body lay in the coffer, the soul of the neophyte soared as a human-headed hawk through the celestial realms, there to discover first hand the eternity of Life, Light, and Truth, as well as the illusion of Death, Darkness, and Sin. Thus in one sense the Great Pyramid may be likened to a gate through which the ancient priests permitted a few to pass toward the attainment of individual completion. It is also to be noted incidentally that if the coffer in the King's Chamber be struck, the sound emitted has no counterpart in any known musical scale. This tonal value may have formed part of that combination of circumstances which rendered the King's Chamber an ideal setting for the conferment of the highest degree of the Mysteries.

The modern world knows little of these ancient rites. The scientist and the theologian alike gaze upon the sacred structure, wondering what fundamental urge inspired the herculean labor. If they would but think for a moment, they would realize that there is only one urge in the soul of man capable of supplying the required incentive—namely, the desire to know, to understand, and to exchange the narrowness of human mortality for the greater breadth and scope of divine enlightenment. So men say of the Great Pyramid that it is the most perfect building in the world, the source of weights and measures, the original Noah's Ark, the origin of languages, alphabets, and scales of temperature and humidity. Few realize, however, that it is the gateway to the Eternal.

Though the modern world may know a million secrets, the ancient world knew one—and that one was greater than the million; for the *million* secrets breed death, disaster, sorrow, selfishness, lust, and avarice, but the one secret confers life, light, and truth. The time will come when the secret wisdom shall again be the dominating religious and philosophical urge of the world. The day is at hand when the doom of dogma shall be sounded. The great theological Tower of Babel, with its confusion of tongues, was built of bricks of mud and the mortar of slime. Out of the cold ashes of lifeless creeds, however, shall rise phoenixlike the ancient Mysteries. No other institution has so completely satisfied the religious aspirations of humanity, for since the destruction of the Mysteries there never has been a religious code to which Plato could have subscribed. The unfolding of man's spiritual nature is as much an exact science as astronomy, medicine or jurisprudence. To accomplish this end religions were primarily established; and out of religion have come science, philosophy, and logic as methods whereby this divine purpose might be realized.

The Dying God shall rise again! The secret room in the House of the Hidden Places shall be rediscovered. The Pyramid again shall stand as the ideal emblem of solidarity, inspiration, aspiration, resurrection, and regeneration. As the passing sands of time bury civilization upon civilization beneath their weight, the Pyramid shall remain as the visible covenant between Eternal Wisdom and the world. The time may yet come when the chants of the illumined shall be heard once more in its ancient passageways and the Master of the Hidden House shall await in the Silent Place for the coming of that man who, casting aside the fallacies of dogma and tenet, seeks simply Truth and will be satisfied with neither substitute nor counterfeit.

THE PYRAMID MYSTERIES (cont.)

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“Osiris is a black God.” These were the words pronounced at “low breath” at Initiation in Egypt, because *Osiris Noumenon* is darkness to the mortal. In this Chaos are formed the “Waters,” Mother Isis, Aditi, etc. They are the “Waters of Life,” in which primordial germs are created—or rather reawakened—by the primordial Light. —HPB’s Collected Works, v.XIV, p.241

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As Osiris signified 'good,' Typhon (or rather Seth) was 'evil,' and the remarkable notion of good and evil being brothers, is abundantly illustrated with early sculptures; nor was it till a change was made, apparently by foreigners from Asia, who held the doctrine of the Two Principles that evil became confounded with sin, when the brother of Osiris no longer received divine honors. Till then, Sin, 'the great serpent,' or Aphophis, 'the giant' (or earth-born) was distinct from Seth who was a deity, and part of the divine system, which recalls these words of Isaiah, (xlv. 7): *'I form the light and create darkness; I make peace and create evil; I, the Lord, do all these things.'* –Symbolical Language of Ancient Art and Mythology:72

Horus, Osiris, and Seth

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BY

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IN TWO VOLUMES

VOL. I

NEW EDITION

THOROUGHLY REVISED AND GREATLY ENLARGED

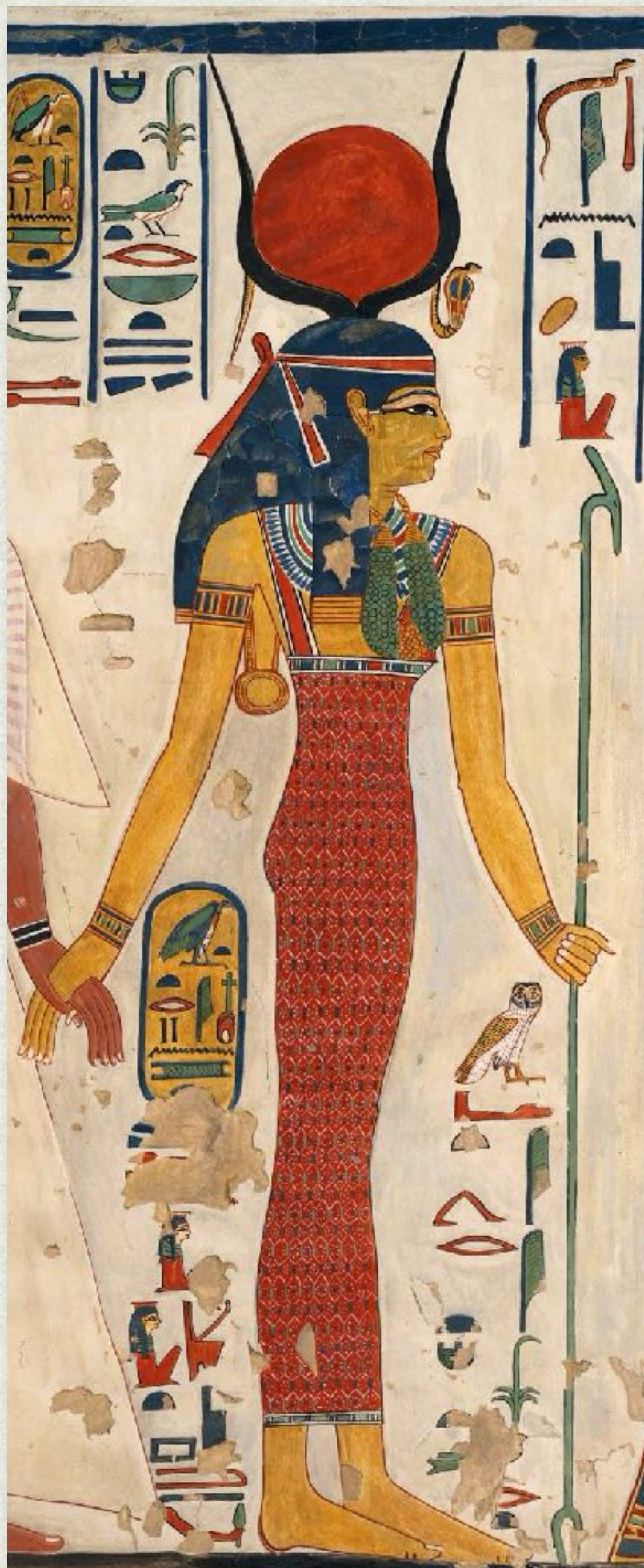
LONDON
GEORGE REDWAY

1897

In Egypt and other countries (India, Media, Persia, Mexico) the place of initiation was a pyramid erected over subterranean caverns. The pyramids, in fact, may be looked upon, considering their size, shape, and solidity, as artificial mountains. Their form not only symbolically represented the ascending flame, but also had a deeper origin in the conical form, which is the primitive figure of all natural products. And the Great Pyramid, the tomb of Osiris, was erected in such a position, and to such a height, that at the spring and autumnal equinoxes the sun would appear exactly at midday upon the summit of the pyramid, seeming to rest upon this immense pedestal, when his worshippers, extended at the base, would contemplate the great Osiris as well when he descended into the tomb as when he arose from it triumphant.

The candidate, conducted by a guide, was led to a deep, dark well or shaft in the pyramid, and, provided with a torch, he descended into it by

means of a ladder affixed to the side. Arrived at the bottom, he saw two doors one of them barred, the other yielding to the touch of his hand. Passing through it, he beheld a winding gallery, whilst the door behind him shut with a clang that reverberated through the vaults. Inscriptions like the following met his eye : "*Whoso shall pass along this road alone, and without looking back, shall be purified by fire, water, and air; and overcoming the fear of death, shall issue from the bowels of the earth to the light of day, preparing his soul to receive the mysteries of Isis.*" Proceeding onward, the candidate arrived at another iron gate, guarded by three armed men, whose shining helmets were surmounted by emblematic animals, the Cerberus of Orpheus. Here the candidate had offered to him the last chance of returning, if so inclined. Electing to go forward, he underwent the trial by fire, by passing through a hall filled with inflammable substances in a state of combustion, and forming a bower of fire.



The floor was covered with a grating of red-hot iron bars, leaving, however, narrow interstices where he might safely place his feet. Having surmounted this obstacle, he has to encounter the trial by water. A wide and dark canal, fed by the waters of the Nile, arrests his progress. Placing the flickering lamp upon his head, he plunges into the canal, and swims to the opposite bank, where the greatest trial, that by air, awaits him. He lands upon a platform leading to an ivory door, bounded by two walls of brass, into each of which is inserted an immense wheel of the same metal. He in vain attempts to open the door, when, espying two large iron rings affixed to it, he takes hold of them; but suddenly the platform sinks from under him, a chilling blast of wind extinguishes his lamp, the two brazen wheels revolve with formidable rapidity and stunning noise, whilst he remains suspended by the two rings over the fathomless abyss. But ere he is exhausted the platform returns, the ivory door opens, and he sees before him a magnificent temple, brilliantly illuminated, and filled with the priests of Isis clothed in the

mystic insignia of their offices, the hierophant at their head. But the ceremonies of initiation do not cease here. The candidate is subjected to a series of fastings, which gradually increase for nine times nine days. During this period a rigorous silence is imposed upon him, which if he preserve inviolate, he is at length fully initiated into the esoteric doctrines of Isis. He is led before the triple statue of Isis, Osiris, and Horus, another symbol of the sun, where he swears never to publish the things revealed to him in the sanctuary, and first drinks the water of *Lethe*, presented to him by the high priest, to forget all he ever heard in his unregenerate state, and afterwards the water of *Mnemosyne*, to remember all the lessons of wisdom imparted to him in the mysteries. He is next introduced into the most secret part of the sacred edifice, where a priest instructs him in the application of the symbols found therein. He is then publicly announced as a person who has been initiated into the mysteries of Isis the first degree of the Egyptian rites. –The Secret Societies of All Ages and Countries v.1, p. 46-8

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Kriophoros Hermes

But after a certain time, the $\nu\omicron\tilde{\upsilon}\zeta$ (higher mind) aspires to reascend to its fountain head the Sun, whereupon Persephone, with her colleague the Celestial Hermes, separates it with gentleness and by slow degrees from the grosser $\psi\upsilon\kappa\acute{\eta}$ (lower psyche). This is the Second Death: the vows flying up to the Sun, but the $\psi\upsilon\kappa\acute{\eta}$ remaining in the Moon in a dreamy sort of existence, until gradually absorbed into her substance, exactly as the Earth gradually absorbs into herself the remains of the body. Calm and philosophic souls are easily absorbed; but active, passionate, erotic natures with great difficulty; they wander about in midspace, divested of the $\nu\omicron\tilde{\upsilon}\zeta$, becoming Typhones; throwing confusion into oracles, as the so-called Typhon does at Delphi, until in the end they likewise are drawn back and attracted into the substance of the Moon. –The Gnostics and Their Remains:349



When the disciple has gained the fruit of experience which is knowledge and is learning to transmute it into wisdom, when his objective is to live truly and in reality, and when the will-to-good is the crowning goal of his daily life, then he can begin to evoke the Will. This will make the link between the lower and the higher minds, between spirit and matter and between Monad and personality a definite and existent fact. Duality then supervenes upon triplicity, and the potency of the central nucleus in the egoic vehicle destroys—at the fourth initiation—the three surrounding expressions. They disappear, and then the so-called destruction of the causal body has taken place. This is the true "second death"—death to form altogether. —The Rays and Initiations:492-3

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THE CANON

AN EXPOSITION OF THE PAGAN MYSTERY
PERPETUATED IN THE CABALA AS
THE RULE OF ALL THE ARTS

BY

WILLIAM STIRLING

“Every number is infinite – there is no difference.”

The Book of the Law.

CELEPHAÏS PRESS

We shall, therefore, conclude that it was the object of the builders, by this simple geometrical figure to set up an enduring monument, exemplifying by its measures and numbers those canonical laws of Egypt, alluded to by Plato, which, it is supposed, were the pattern and source of all our later philosophical and theological systems. It accordingly follows that this remarkable structure is an exact embodiment of the universe, geometrically reduced to a pyramidal form, and exhibiting the true aspect of the cosmic system as it appeared and was known to the Egyptians at the time of its foundation. –The Canon:201

THE PRODIGES OF EGYPT



Murtaḍā ibn al-‘Afīf

translated by John Davies

Murtadi, who wrote in A.D. 1584 at *Tihe* in Arabia, relates a story of one King Saurid, who dreamed of the coming deluge, and built the pyramid to secure the treasures of wisdom. *Serit* is the Egyptian name for the keeper, the measurer, or builder. *Saurid* is also called *Saiouph* by Murtadi, that is *Khufu*, who was the builder; the Cheops of Herodotus. He says further that the mage or magician *Saiouph* “made his abode in the maritime pyramid along with Noah.” This is a deluge legend indeed! Yet it contains matter to make us listen more intelligently to Arab tradition. For *Num-Khufu*, the builder of the

Great Pyramid, bore the name of the Kamite Noah, or *Num*, lord of the inundation, whose ark-city was Thebes. The name of *Num-Khufu* was only discovered by Colonel Vyse in 1837 scrawled in the quarry-marks upon the stones, yet, says the Arab report, *Saiouph*, (or *Khufu*), dwelt with *Num* in the Great Pyramid, as he does in the cartouche. Of course *Num* or Noah has been rendered personally by means of the Hebrew tradition. In the cartouche it is but a part of the name of him who was the builder of a veritable ark of the Deluge of Time or Kronus.

–The Natural Genesis, v. 2, p.226

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The twelve signs of the zodiac, like the Governors of the lower worlds, are symbolized by the twelve lines of the four triangles—the faces of the Pyramid. In the midst of each face is one of the beasts of Ezekiel, and the structure as a whole becomes the Cherubim. The three main chambers of the Pyramid are related to the heart, the brain, and the generative system—the spiritual centers of the human constitution. The triangular form of the Pyramid also is similar to the posture assumed by the body during the ancient meditative exercises. The Mysteries taught that the divine energies from the gods descended upon the top of the Pyramid, which was likened to an inverted tree with its branches below and its roots at the apex. From this inverted tree the divine wisdom is disseminated by streaming down the diverging sides and radiating throughout the world.

The size of the capstone of the Great Pyramid cannot be accurately determined, for, while most investigators have assumed that it was once in place, no vestige of it now remains. There is a curious tendency among the builders of great religious edifices to leave their creations unfinished, thereby signifying that God alone is complete. The capstone—if it existed—was itself a miniature pyramid, the apex of which again would be capped by a smaller block of similar shape, and so on *ad infinitum*. The capstone therefore is the epitome of the entire structure. Thus, the Pyramid may be likened to the universe and the capstone to man. Following the chain of analogy, the mind is the capstone of man, the spirit the capstone of the mind, and God—the epitome of the whole—the capstone of the spirit. As a rough and unfinished block, man is taken from the quarry and by the secret culture of the Mysteries gradually transformed into a true and perfect pyramidal capstone. The temple is complete only when the initiate himself becomes the living apex through which the divine power is focused into the diverging structure below.

W. Marsham Adams calls the Great Pyramid "the House of the Hidden Places"; such indeed it was, for it represented the inner sanctuary of pre-Egyptian wisdom. By the Egyptians the Great Pyramid was associated with Hermes, the god of wisdom and letters and the Divine Illuminator worshiped through the planet Mercury. Relating Hermes to the Pyramid emphasizes anew the fact that it was in reality the supreme temple of the Invisible and Supreme Deity. The Great Pyramid was not a lighthouse, an observatory, or a tomb, but the first temple of the Mysteries, the first structure erected as a repository for those secret truths which are the certain foundation of all arts and sciences. It was the perfect emblem of the *microcosm* and the *macrocosm* and, according to the secret teachings, the tomb of Osiris, the black god of the Nile. Osiris represents a certain manifestation of solar energy, and therefore his house or tomb is emblematic of the universe within which he is entombed and upon the cross of which he is crucified.

Through the mystic passageways and chambers of the Great Pyramid passed the illumined of antiquity. They entered its portals as men; they came forth as gods. It was the place of the "second birth," the "womb of the Mysteries," and wisdom dwelt in it as God dwells in the hearts of men. Somewhere in the depths of its recesses there resided an unknown being who was called "The Initiator," or "The Illustrious One," robed in blue and gold and bearing in his hand the sevenfold key of Eternity. This was the lion-faced hierophant, the Holy One, the Master of Masters, who never left the House of Wisdom and whom no man ever saw save he who had passed through the gates of preparation and purification. It was in these chambers

that Plato—he of the broad brow—came face to face with the wisdom of the ages personified in the Master of the Hidden House.

Who was the Master dwelling in the mighty Pyramid, the many rooms of which signified the worlds in space; the Master whom none might behold save those who had been "born again"? He alone fully knew the secret of the Pyramid, but he has departed the way of the wise and the house is empty. The hymns of praise no longer echo in muffled tones through the chambers; the neophyte no longer passes through the elements and wanders among the seven stars; the candidate no longer receives the "Word of Life" from the lips of the Eternal One. Nothing now remains that the eye of man can see but an empty shell—the outer symbol of an inner truth—and men call the House of God a tomb!

The technique of the Mysteries was unfolded by the Sage Illuminator, the Master of the Secret House. The power to know his guardian spirit was revealed to the new initiate; the method of disentangling his material body from his divine vehicle was explained; and to consummate the *magnum opus*, there was revealed the Divine Name—the secret and unutterable designation of the Supreme Deity, by the very knowledge of which man and his God are made consciously one. With the giving of the Name, the new initiate became himself a pyramid, within the chambers of whose soul numberless other human beings might also receive spiritual enlightenment.

In the King's Chamber was enacted the drama of the "second death." Here the candidate, after being crucified upon the cross of the solstices and the equinoxes, was buried in the great coffer. There is a profound mystery to the atmosphere and temperature of the King's Chamber: it is of a peculiar deathlike cold which cuts to the marrow of the bone. This room was a doorway between the material world and the transcendental spheres of Nature. While his body lay in the coffer, the soul of the neophyte soared as a human-headed hawk through the celestial realms, there to discover first hand the eternity of Life, Light, and Truth, as well as the illusion of Death, Darkness, and Sin. Thus in one sense the Great Pyramid may be likened to a gate through which the ancient priests permitted a few to pass toward the attainment of individual completion. It is also to be noted incidentally that if the coffer in the King's Chamber be struck, the sound emitted has no counterpart in any known musical scale. This tonal value may have formed part of that combination of circumstances which rendered the King's Chamber an ideal setting for the conferment of the highest degree of the Mysteries.

The modern world knows little of these ancient rites. The scientist and the theologian alike gaze upon the sacred structure, wondering what fundamental urge inspired the herculean labor. If they would but think for a moment, they would realize that there is only one urge in the soul of man capable of supplying the required incentive—namely, the desire to know, to understand, and to exchange the narrowness of human mortality for the greater breadth and scope of divine enlightenment. So men say of the Great Pyramid that it is the most perfect building in the world, the source of weights and measures, the original Noah's Ark, the origin of languages, alphabets, and scales of temperature and humidity. Few realize, however, that it is the gateway to the Eternal.

Though the modern world may know a million secrets, the ancient world knew one—and that one was greater than the million; for the *million* secrets breed death, disaster, sorrow, selfishness, lust, and avarice, but the one secret confers life, light, and truth. The time will come when the secret wisdom shall again be the dominating religious and philosophical urge of the world. The day is at hand when the doom of dogma shall be sounded. The great theological Tower of Babel, with its confusion of tongues, was built of bricks of mud and the mortar of slime. Out of the cold ashes of lifeless creeds, however, shall rise phoenixlike the ancient Mysteries. No other institution has so completely satisfied the religious aspirations of humanity, for since the destruction of the Mysteries there never has been a religious code to which Plato could have subscribed. The unfolding of man's spiritual nature is as much an exact science as astronomy, medicine or jurisprudence. To accomplish this end religions were primarily established; and out of religion have come science, philosophy, and logic as methods whereby this divine purpose might be realized.

The Dying God shall rise again! The secret room in the House of the Hidden Places shall be rediscovered. The Pyramid again shall stand as the ideal emblem of solidarity, inspiration, aspiration, resurrection, and regeneration. As the passing sands of time bury civilization upon civilization beneath their weight, the Pyramid shall remain as the visible covenant between Eternal Wisdom and the world. The time may yet come when the chants of the illumined shall be heard once more in its ancient passageways and the Master of the Hidden House shall await in the Silent Place for the coming of that man who, casting aside the fallacies of dogma and tenet, seeks simply Truth and will be satisfied with neither substitute nor counterfeit.

THE PYRAMID MYSTERIES (cont.)

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The Initiation of the Pyramid



UPREME among the wonders of antiquity, unrivaled by the achievements of later architects and builders, the Great Pyramid of Gizeh bears mute witness to an unknown civilization which, having completed its predestined span, passed into oblivion. Eloquent in its silence, inspiring in its majesty, divine in its simplicity, the Great Pyramid is indeed a sermon in stone. Its magnitude

overwhelms the puny strabilities of man. Among the shifting sands of time it stands as a fitting emblem of eternity itself. Who were the illumined mathematicians who planned its parts and dimensions, the master craftsmen who supervised its construction, the skilled artisans who tried its blocks of stone?

The earliest and best-known account of the building of the Great Pyramid is that given by that highly revered but somewhat imaginative historian, Herodotus. "The pyramid was built in steps, battlement-wise, as it is called, or, according to others, altar-wise. After laying the stones for the base, they raised the remaining stones to their places by means of machines formed of short wooden planks. The first machine raised them from the ground to the top of the first step. On this there was another machine, which received the stone upon its arrival, and conveyed it to the second step, whence a third machine advanced it still higher. Either they had as many machines as there were steps in the pyramid, or possibly they had but a single machine, which, being easily moved, was transferred from tier to tier as the stone rose. Both accounts are given, and therefore I mention both. The upper portion of the pyramid was finished first, then the middle, and finally the part which was lowest and nearest the ground. There is an inscription in Egyptian characters on the pyramid which recites the quantity of radishes, onions, and garlic consumed by the labourers who constructed it, and I perfectly well remember that the interpreter who read the writing to me said that the money expended in this way was 1500 talents of silver. If this then is a true record, what a vast sum must have been spent on the iron tools used in the work, and on the feeding and clothing of the labourers, considering the length of time the work lasted, which has already been stated [ten years], and the additional time — no small space, I imagine — which must have been occupied by the quarrying of the stones, their conveyance, and the formation of the underground apartments."

While his account is extremely colorful, it is apparent that the Father of History, for reasons which he doubtless considered sufficient, concocted a fraudulent story to conceal the true origin and purpose of the Great Pyramid. This is but one of several instances in his writings which would lead the thoughtful reader to suspect that Herodotus himself was an initiate of the Sacred Schools and consequently obligated to preserve inviolate the secrets of the ancient orders. The theory advanced by Herodotus and now generally accepted that the Pyramid was the tomb of the Pharaoh Cheops cannot be substantiated. In fact, Manetho, Eratosthenes, and Diodorus Siculus all differ from Herodotus—as well as from each other—regarding the name of the builder of this supreme edifice. The sepulchral vault, which, according to the Lepsius Law of pyramidal construction, should have been finished at the same time as the monument or sooner, was never completed. There is no proof that the building was entered by the Egyptians, for the elaborate carvings with which the burial chambers of Egyptian royalty are almost invariably ornamented are entirely lacking and it embodies none of the elements of their architecture or decoration, such as inscriptions, images, cartouches, paintings, and other

distinctive features associated with dynastic mortuary art. The only hieroglyphics to be found within the Pyramid are a few builders' marks sealed up in the chambers of construction, first opened by Howard Vyse. These apparently were painted upon the stones before they were set in position, for in a number of instances the marks were either inverted or disfigured by the operation of fitting the blocks together. While Egyptologists have attempted to identify the crude dabs of paint as cartouches of Cheops, it is almost inconceivable that this ambitious ruler would have permitted his royal name to suffer such indignities. As the most eminent authorities on the subject are still uncertain as to the true meaning of these crude markings, whatever proof they might be that the building was erected during the fourth dynasty is certainly offset by the sea shells at the base of the Pyramid which Mr. Gab advances as evidence that it was erected before the Deluge—a theory substantiated by the much-abused Arabian traditions. One Arabian historian declared that the Pyramid was built by the Egyptian sages as a refuge against the Flood, while another proclaimed it to have been the treasure house of the powerful antediluvian king Sheddad Ben Ad. A panel of hieroglyphs over the entrance, which the casual observer might consider to afford a solution of the mystery, unfortunately dates back no further than A. D. 1843, having been cut at that time by Dr. Lepsius as a tribute to the King of Prussia.

Caliph al Marmoun, an illustrious descendant of the Prophet, inspired by stories of the immense treasures sealed within its depths, journeyed from Bagdad to Cairo, A. D. 820, with a great force of workmen to open the mighty Pyramid. When Caliph al Marmoun first reached the foot of the "Rock of Ages" and gazed up at its smooth glistening surface, a tumult of emotions undoubtedly racked his soul. The casing stones must have been in place at the time of his visit, for the Caliph could find no indication of an entrance—four perfectly smooth surfaces confronted him. Following vague rumors, he set his followers to work on the north side of the Pyramid, with instructions to keep on cutting and chiseling until they discovered something. To the Moslems with their crude instruments and vinegar it was a herculean effort to tunnel a full hundred feet through the limestone. Many times they were on the point of rebellion, but the word of the Caliph was law and the hope of a vast fortune buoyed them up.

At last on the eve of total discouragement fate came to their rescue. A great stone was heard to fall somewhere in the wall near the toiling and disgruntled Arabs. Pushing on toward the sound with renewed enthusiasm, they finally broke into the descending passage which leads into the subterranean chamber. They then chiseled their way around the great stone portcullis which had fallen into a position barring their progress, and attacked and removed one after another the granite plugs which for a while continued to slide down the passage leading from the Queen's Chamber above.

Finally no more blocks descended and the way was clear for the followers of the Prophet.

But where were the treasures? From room to room the frantic workmen rushed, looking in vain for loot. The discontent of the Moslems reached such a height that Caliph al Marmoun—who had inherited much of the wisdom of his illustrious father, the Caliph al Raschid—sent to Bagdad for funds, which he caused to be secretly buried near the entrance of the Pyramid. He then ordered his men to dig at that spot and great was their rejoicing when the treasure was discovered, the workmen being deeply impressed by the wisdom of the antediluvian monarch who had carefully estimated their wages and thoughtfully caused the exact amount to be buried for their benefit!

The Caliph then returned to the city of his fathers and the Great Pyramid was left to the mercy of succeeding generations. In the ninth century the sun's rays striking the highly polished surfaces of the original casing stones caused each side of the Pyramid to appear as



From Lepsius's *Les Pyramides de la Kahellé*.

OEDIPUS AND THE SPHINX.

The Egyptian Sphinx is closely related to the Greek legend of Oedipus, who first solved the famous riddle propounded by the mysterious creature with the body of a winged lion and the head of a woman which frequented the highway leading to Thebes. To such who passed her fair the sphinx addressed the question, "What creature it is that in the morning goes on four feet, at noon on two feet, and in the evening on three feet." Those who failed to answer her riddle she devoured. Oedipus declared the answer to be man himself, who in childhood crawled upon his hands and knees, in manhood stood erect, and in old age shuffled along supporting himself on a staff. Discovering one who had made answer to her riddle, the sphinx cast herself from the cliff which loomed the road and perished.

There is still another answer to the riddle of the sphinx, an answer first revealed by a contemplation of the Pythagorean values of numbers. The 4, the 2, and the 3 produce the sum of 9, which is the natural number of man and also of the lower world. The 4 represents the ignorant man, the 2 the intellectual man, and the 3 the spiritual man. Erect humanity walks on four legs, ending humanity on two legs, and in the power of his own mind the retained and illumined man adds the staff of wisdom. The sphinx is therefore the mystery of Nature, the embodiment of the secret doctrine, and all who cannot solve her riddle perish. To pass the sphinx is to attain personal immortality.



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THE SAITIC ISIS.

"I am Isis, mistress of the whole land. I was instructed by Hermes, and with Hermes I invented the writings of the nations. In order that we all should write with the same letters, I gave mankind three laws, and ordained what mores were to be. I am the wife and sister of the King Osiris. I am she who rises in the dig star. I am she who is called the goddess of women. * * * I am she who separated the heavens from the earth. I have parted out their paths to the stars. I have invented astronomy. * * * I have brought together men and women. * * * I have ordained that the sisters shall be beloved by the children. With my brother Osiris I made an end of cannibalism. I have instructed mankind in the mysteries. I have taught reverence of the divine spirits. I have established the temple precincts. I have overthrown the dominion of the tyrants. I have caused men to love woman. I have made justice more powerful than violence and gold. I have caused truth to be considered beautiful." (See Erman's *Handbook of Egyptian Religion*.)
 The face and form of Isis were covered with a veil of mystery, symbol of ignorance and emotion which forever stand between man and Truth. Isis lifts her veil and discovers herself to the true and true investigator who unselfishly, humbly, and sincerely seeks to understand the mysteries which surround him in the universe. Those to whom she reveals herself are warned to remain silent concerning the mysteries which they have seen. The great illumination of the Wise Men says: "If you know it, be silent." To the vulgar and profane, the infidel and disinterested one, she does not uncover her face, for they could not understand the secret processes of the invisible worlds.

Isis, the Virgin of the World

IT is especially fitting that a study of Hermetic symbolism should begin with a discussion of the symbols and attributes of the Saitic Isis. This is the Isis of Sais, famous for the inscription concerning her which appeared on the front of her temple in that city: "I, Isis, am all that has been, that is or shall be; no mortal man hath ever me unveiled."

Plutarch affirms that many ancient authors believed this goddess to be the daughter of Hermes; others held the opinion that she was the child of Prometheus. Both of these demigods were noted for their divine wisdom. It is not improbable that her kinship to them is merely allegorical. Plutarch translates the name *Isis* to mean *wisdom*. Godfrey Higgins, in his *Anacalypsis*, derives the name of Isis from the Hebrew *יִשָׁר*, *Isa*, and the Greek *ἰσως*, *to save*. Some authorities, however, for example, Richard Payne Knight (as stated in his *Symbolical Language of Ancient Art and Mythology*), believe the word to be of Northern extraction, possibly Scandinavian or Gothic. In these languages the name is pronounced *Isa*, meaning *ice*, or water in its most passive, crystallized, negative state.

This Egyptian deity under many names appears as the principle of natural fecundity among nearly all the religions of the ancient world. She was known as the goddess with ten thousand appellations and was metamorphosed by Christianity into the Virgin Mary, for Isis, although she gave birth to all living things—chief among them the Sun—still remained a virgin, according to the legendary accounts.

Apuleius in the eleventh book of *The Golden Ass* ascribes to the goddess the following statement concerning her powers and attributes: "Behold, * * *, I, moved by thy prayers, am present with thee; I, who am Nature, the parent of things, the queen of all the elements, the primordial progeny of ages, the supreme of Divinities, the sovereign of the spirits of the dead, the first of the celestials, and the uni-form resemblance of Gods and Goddesses. I, who rule by my nod the luminous summits of the heavens, the salubrious breezes of the sea, and the deplorable silences of the realms beneath, and whose one divinity the whole orb of the earth venerates under a manifold form, by different rites and a variety of appellations. Hence the primordial Phrygians call me Pessinuntica, the mother of the Gods; the Attic Aborigines, Cecropian Minerva; the floating Cyprians, Paphian Venus; the arrow-bearing Cretans, Diana Dictynna; the three-tongued Sicilians, Stygian Proserpine; and the Eleusinians, the ancient Goddess Ceres. Some also call me Juno, others Bellona, others Hecate, and others Rhamnusia. And those who are illuminated by the incipient rays of that divinity the Sun, when he rises, viz. the Ethiopians, the Ariti, and the Egyptians skilled in ancient learning, worshipping me by ceremonies perfectly appropriate, call me by my true name, Queen Isis."

Le Plongeon believes that the Egyptian myth of Isis had a historical basis among the Mayas of Central America, where this goddess was known as Queen Moo. In Prince Coh the same author finds a correspondence to Osiris, the brother-husband of Isis. Le Plongeon's theory is that Mayan civilization was far more ancient than that of Egypt. After the death of Prince Coh, his widow, Queen Moo, fleeing to escape the wrath of his murderers, sought refuge among the Mayan colonies in Egypt, where she was accepted as their queen and was given the name of Isis. While Le Plongeon may be right, the possible historical queen sinks into insignificance when compared

with the allegorical, symbolic World Virgin; and the fact that she appears among so many different races and peoples discredits the theory that she was a historical individual.

According to Sextus Empiricus, the Trojan war was fought over a statue of the moon goddess. For this lunar Helena, and not for a woman, the Greeks and Trojans struggled at the gates of Troy.

Several authors have attempted to prove that Isis, Osiris, Typhon, Nephthys, and Aroueris (Thoth, or Mercury) were grandchildren of the great Jewish patriarch Noah by his son Ham. But as the story of Noah and his ark is a cosmic allegory concerning the repopulation of planets at the beginning of each world period, this only makes it less likely that they were historical personages. According to Robert Fludd, the sun has three properties—*life, light, and heat*. These three vivify and vitalize the three worlds—*spiritual, intellectual, and material*. Therefore, it is said "from one light, three lights," i. e. the first three Master Masons. In all probability, Osiris represents the



From Monette *Historie der Hebräer und Kerk*.
 ISIS, QUEEN OF HEAVEN.

Diodorus writes of a famous inscription carved on a column at Nysa, in Arabia, wherein Isis described herself as follows: "I am Isis, Queen of this country. I was instructed by Mercury. No one can destroy the laws which I have established. I am the eldest daughter of Saturn, most ancient of the gods. I am the wife and sister of Osiris the King. I first made known to mortals the use of wheat. I am the mother of Oros the King. In my honor was the city of Thabate built. Rejoice, O Egypt, rejoice, land that gave me birth!" (See "Moralis and Drama," by Albert Pike.)

After Osiris, here symbolized as the sun, had become King of Egypt and had given to his people the full advantage of his intellectual light, he continued his path through the heavens, visiting the peoples of other nations and converting all with whom he came in contact. Plutarch further asserts that the Greeks recognized in Osiris the same person whom they revered under the names of *Dionysus* and *Bacchus*. While he was away from his country, his brother, Typhon, the Evil One, like the Loki of Scandinavia, plotted against the Sun God to destroy him. Gathering seventy-two persons as fellow conspirators, he attained his nefarious end in a most subtle manner. He had a wonderful ornamented box made just the size of the body of Osiris. This he brought into a banquet hall where the gods and goddesses were feasting together. All admired the beautiful chest, and Typhon promised to give it to the one whose body fitted it most perfectly. One after another lay down in the box, but in dis-

third, or material, aspect of solar activity, which by its beneficent influences vitalizes and enlivens the flora and fauna of the earth. Osiris is not the sun, but the sun is symbolic of the vital principle of Nature, which the ancients knew as Osiris. His symbol, therefore, was an opened eye, in honor of the Great Eye of the universe, the sun. Opposed to the active, radiant principle of impregnating fire, heat, and motion was the passive, receptive principle of Nature.

Modern science has proved that forms ranging in magnitude from solar systems to atoms are composed of positive, radiant nuclei surrounded by negative bodies that exist upon the emanations of the central life. From this allegory we have the story of Solomon and his wives, for Solomon is the sun and his wives and concubines are the planets, moons, asteroids, and other receptive bodies within his house—the solar mansion. Isis, represented in the Song of Solomon by the dark maid of Jerusalem, is symbolic of receptive Nature—the watery, maternal principle which creates all things out of herself after impregnation has been achieved by the virility of the sun.

In the ancient world the year had 360 days. The five extra days were gathered together by the God of Cosmic Intelligence to serve as the birthdays of the five gods and goddesses who are called the sons and daughters of Ham. Upon the first of these special days Osiris was born and upon the fourth of them Isis. (The number *four* shows the relation that this goddess bears to the earth and its elements.) Typhon, the Egyptian Demon or Spirit of the Adversary, was born upon the third day. Typhon is often symbolized by a crocodile; sometimes his body is a combination of crocodile and hog. Isis stands for knowledge and wisdom, and according to Plutarch the word *Typhon* means *insolence and pride*. Egoism, self-centeredness, and pride are the deadly enemies of understanding and truth. This part of the allegory is revealed.

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have caused men to love woman. I have made justice more powerful than silver and gold. I have caused truth to be considered beautiful.” (See Erman’s Handbook of Egyptian Religion.) The face and form of Isis were covered with a veil of scarlet cloth, symbolic of ignorance and emotionalism which forever stand between man and Truth. Isis lifts her veil and discovers herself to the true and wise investigator who unselfishly, humbly,, and earnestly seeks to understand the mysteries which surround him in the universe. Those to whom she reveals herself are warned to remain silent concerning the mysteries which they have seen. The great admonition of the Wise Men was: “If thou know it, be silent.” To the vulgar and profane, the infidel and disinterested one, she does not uncover her face, for they could not understand the secret processes of the the invisible worlds.

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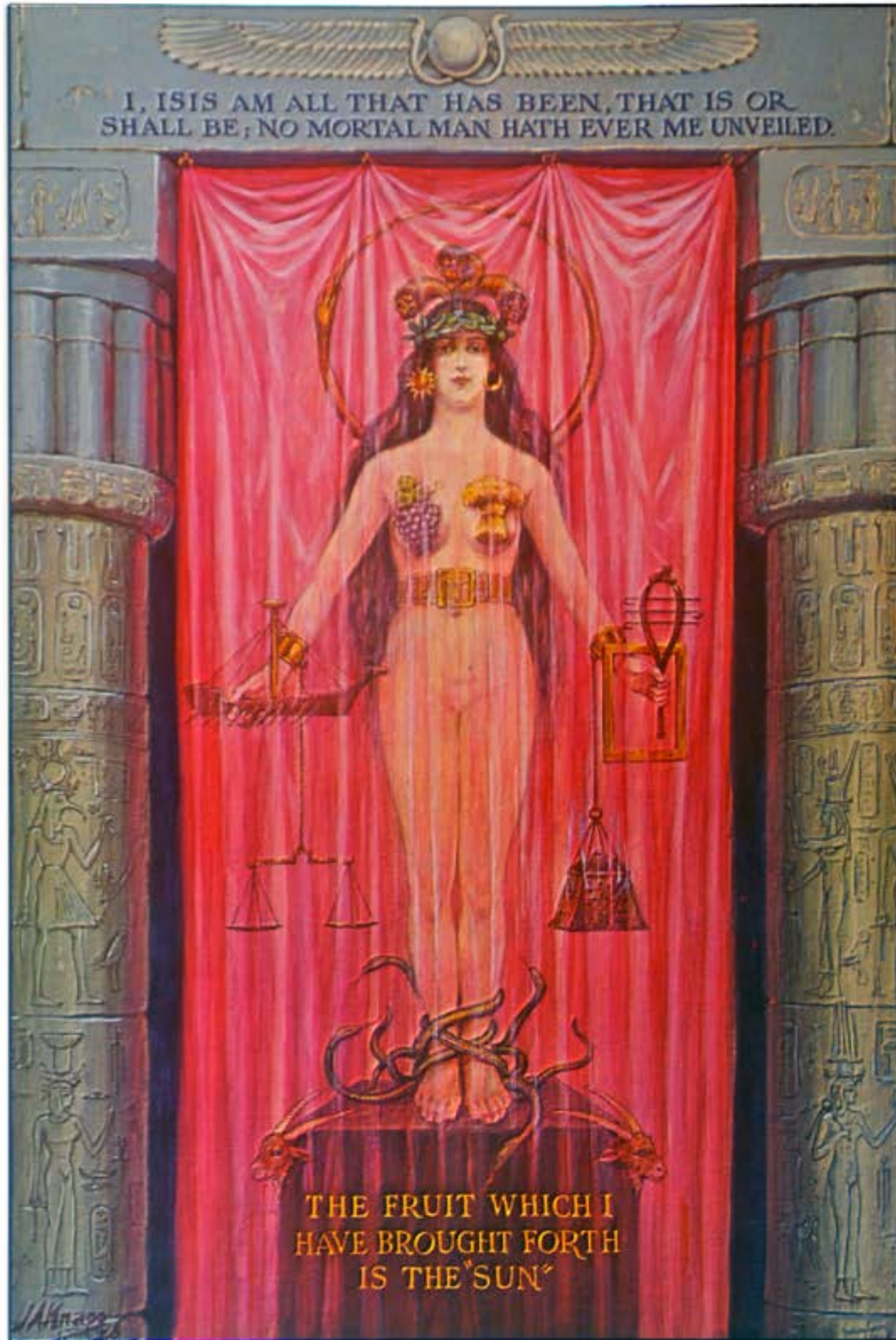
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"And so Osiris and Isis are born to help the world, to recall men from savagery, and restore the moral order. Their mission meets with success, and the "world" is filled with a knowledge of the Path of Return. -Thrice-Great Hermes:144

Osiris and Isis



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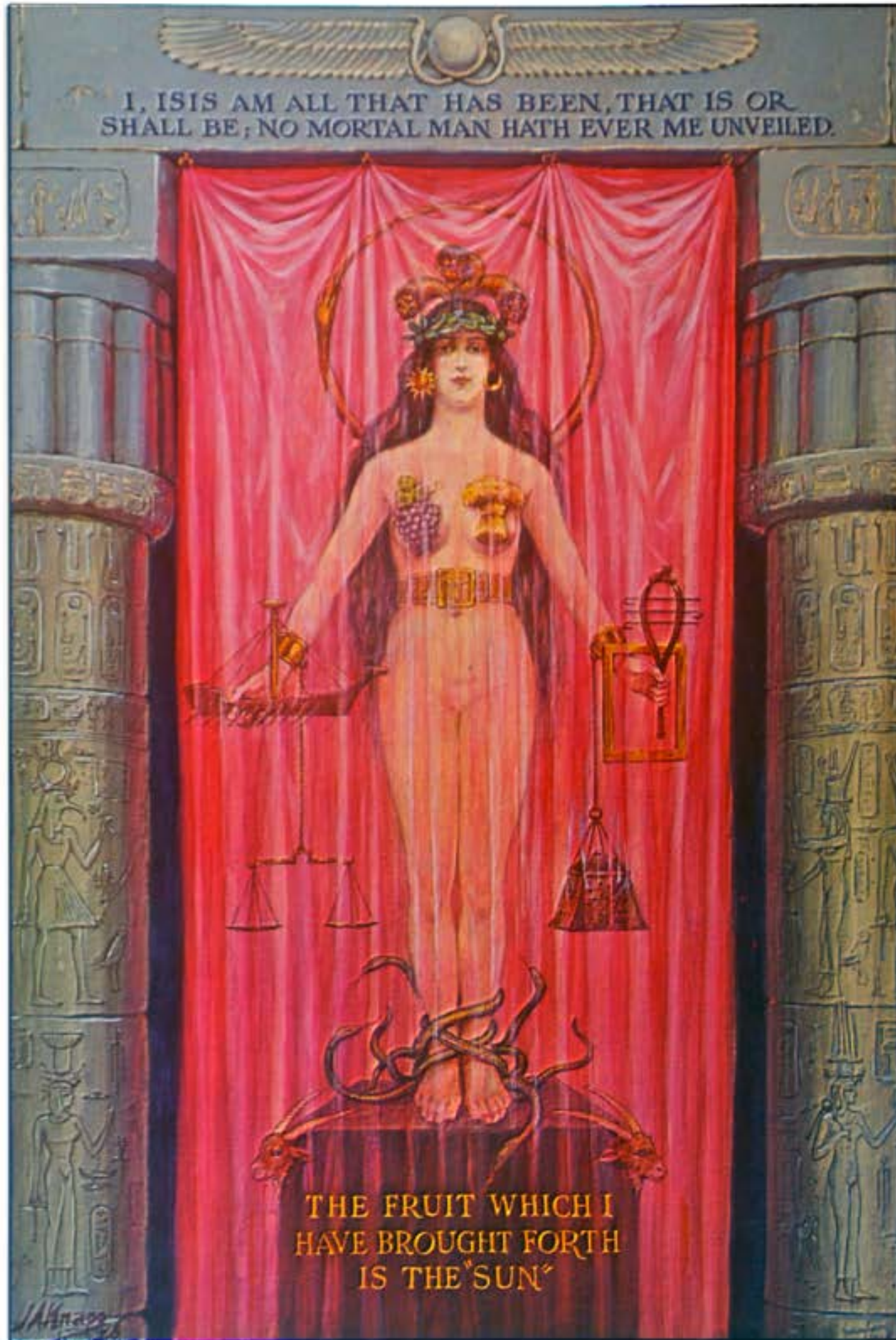
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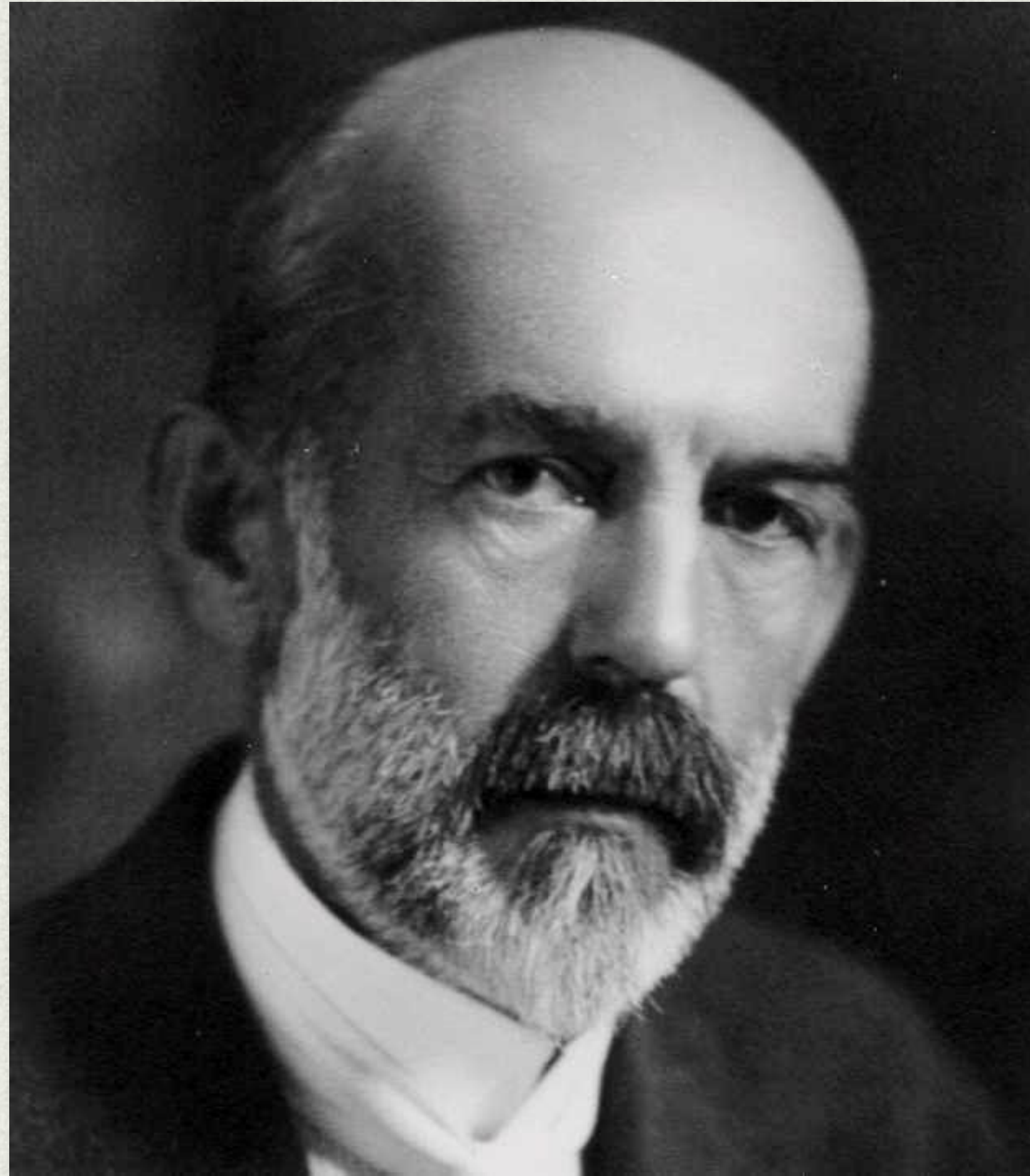
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This was the famous Veil of Isis, that no "mortal" had raised, for that Veil was the Spiritual Vesture of the man himself, and to raise it he had to transcend the limits of individuality, break the bonds of death, and so become immortal. – Orpheus, by GRS Mead, p.45

G.R.S. Mead



THE SAITIC ISIS

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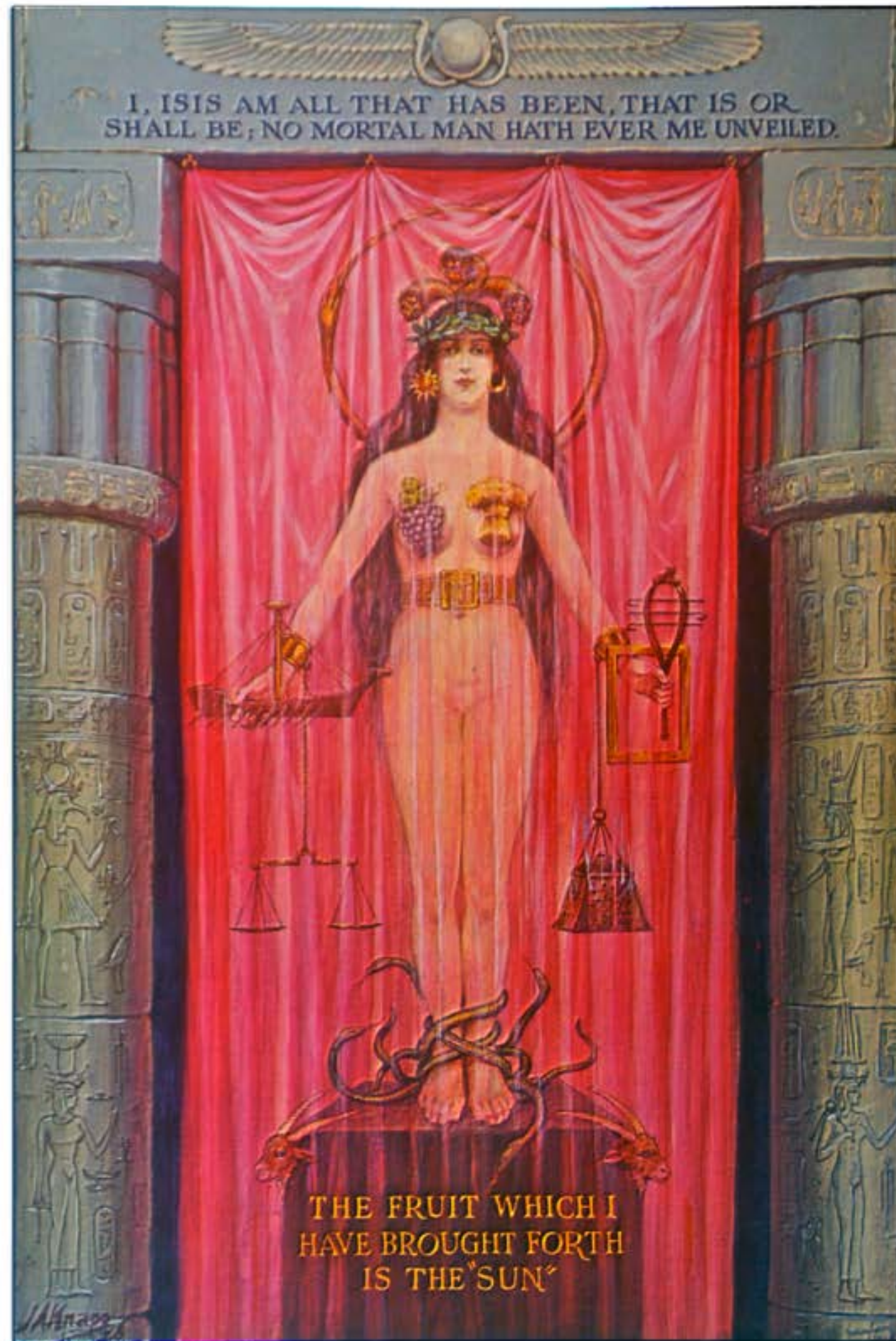
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Mother of the World
by Nicolas Roerich



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"I am Isis, mistress of the whole land. I was instructed by Hermes, and with Hermes I invented the writings of the nations, in order that not all should write with the same letters. I gave mankind their laws, and ordained what no one can alter. I am the eldest daughter of Kronos. I am the wife and sister of the high king Osiris. I am she who rises in the dog star. I am she who is called the goddess of women. * * * I am she who separated the heaven from the earth. I have pointed out their paths to the stars. I have invented seamanship. * * * I have brought together men and women. * * * I have ordained that the elders shall be beloved by their children. With my brother Osiris I made an end of cannibalism. I have instructed mankind in the mysteries. I have taught reverence of the divine statues. I have established the temple precincts. I have overthrown the dominion of the tyrants. I have caused men to love woman. I have made justice more powerful than silver and gold. I have caused truth to be considered beautiful." (See Erman's Handbook of Egyptian Religion.) The face and form of Isis were covered with a veil of scarlet cloth, symbolic of ignorance and emotionalism which forever stand between man and Truth. Isis lifts her veil and discovers herself to the true and wise investigator who unselfishly, humbly, and earnestly seeks to understand the mysteries which surround him in the universe. Those to whom she reveals herself are warned to remain silent concerning the mysteries which they have seen. The great admonition of the Wise Men was: "If thou know it, be silent." To the vulgar and profane, the infidel and disinterested one, she does not uncover her face, for they could not understand the secret processes of the invisible worlds.

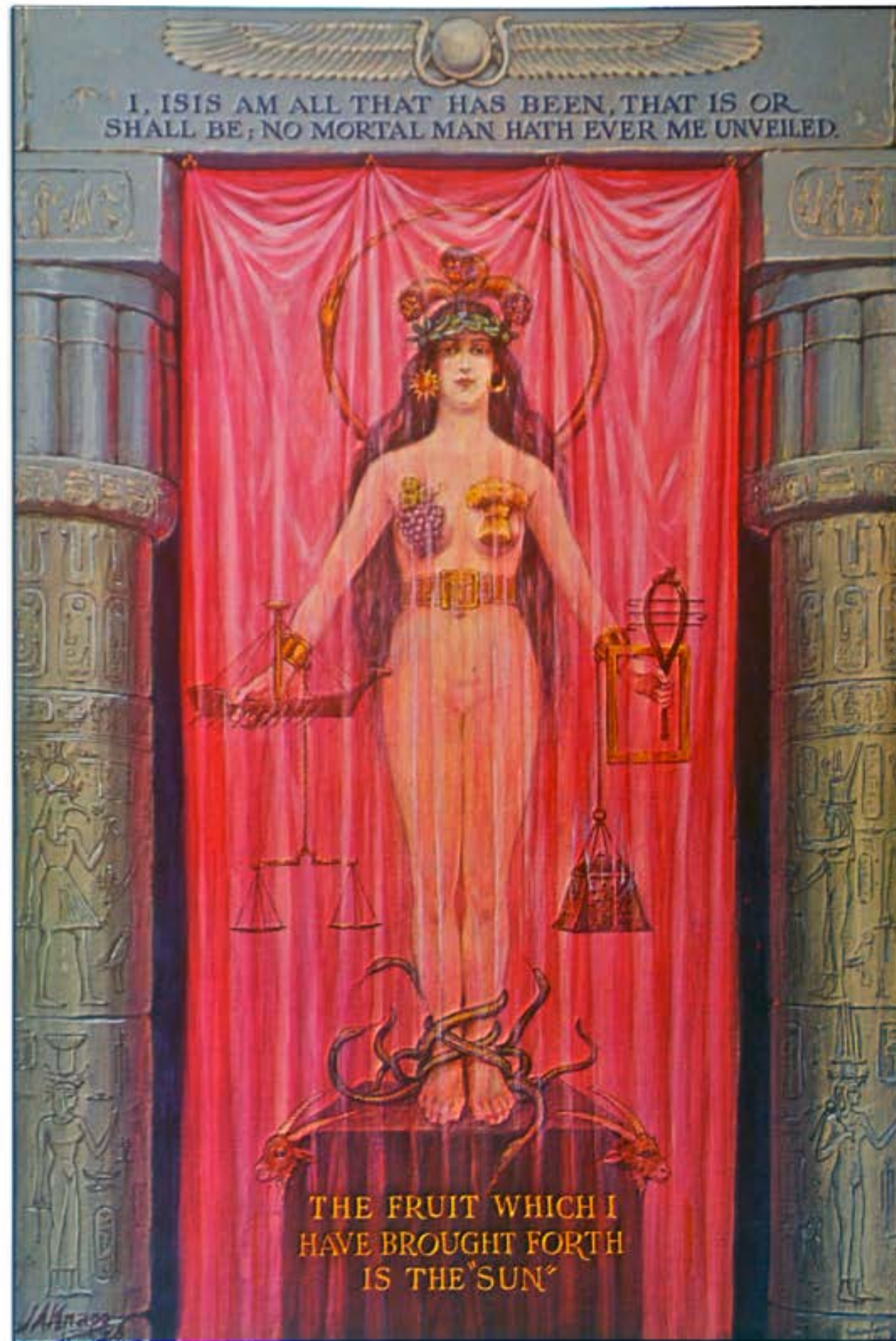


AMSTELODAMI. Apud Viduam Joannis a Someren Henricum et Viduam Theod. Boom. 1681

As well as those who lived in the days of the Psammetics, our presentday philosophers "lift the Veil of Isis"--for Isis is but the symbol of nature. But, they see only her physical forms. The soul within escapes their view; and the Divine Mother has no answer for them. There are anatomists, who, uncovering to sight no indwelling spirit under the layers of muscles, the network of nerves, or the cineritious matter, which they lift with the point of the scalpel, assert that man has no soul. Such are as purblind in sophistry as the

student, who, confining his research to the cold letter of the Kabala, dares say it has no vivifying spirit. To see the true man who once inhabited the subject which lies before him, on the dissecting table, the surgeon must use other eyes than those of his body. So, the glorious truth covered up in the hieratic writings of the ancient papyri can be revealed only to him who possesses the faculty of intuition--which, if we call reason the eye of the mind, may be defined as the eye of the soul. --Isis Unveiled, v.1, p.17

Science unveiling Nature in the frontispiece to *Anatome Animalium*, 1681



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Isis as a veiled "goddess of life"
at the Herbert Hoover National Historic Site

The Veiled image at Sais
by Freidrich von Schiller

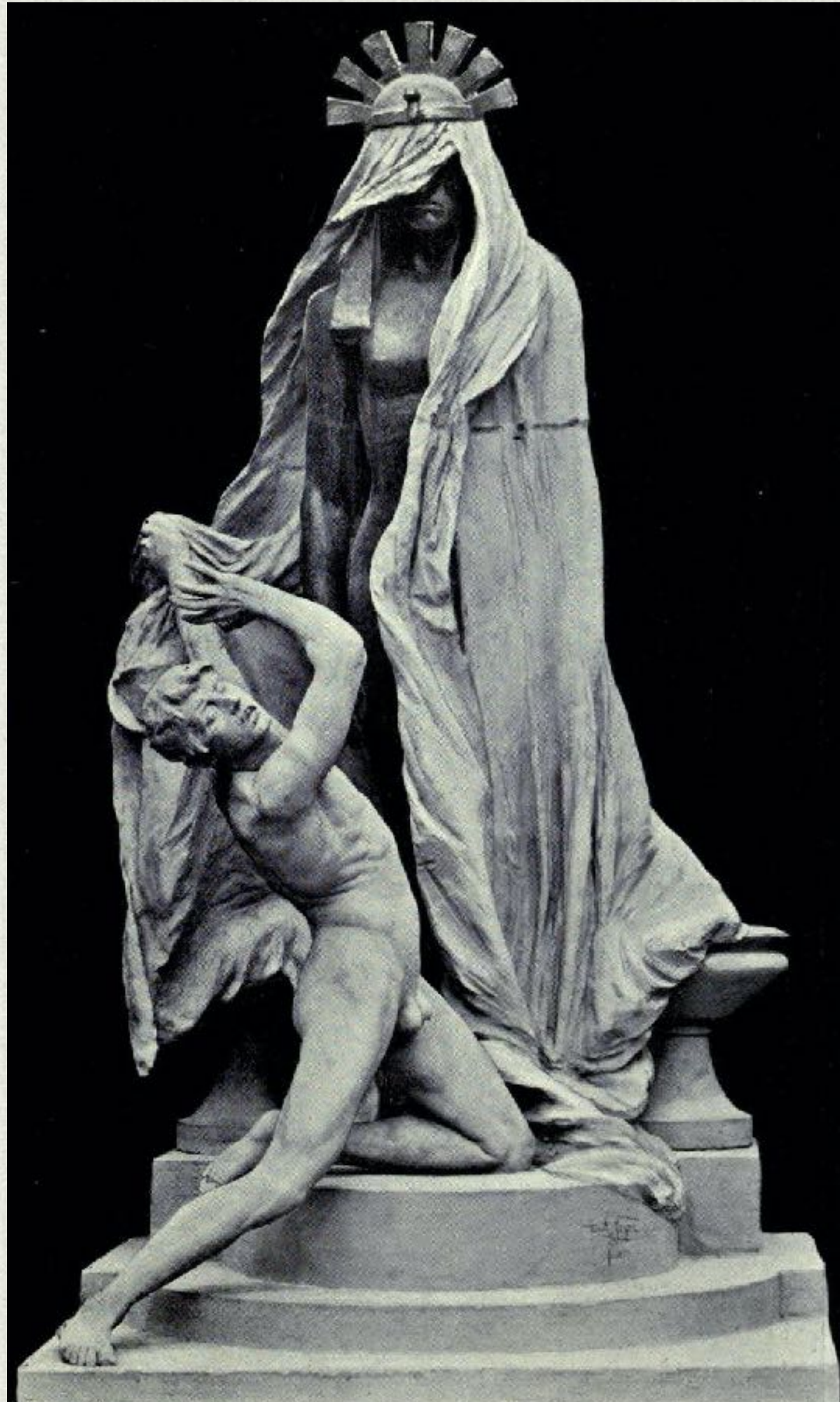
A YOUTH, athirst for knowledge, (hot desire!)
To Sais came, intent to explore the dark
And hoarded wisdom of Egyptian priests.
Through many a grade of mystery, hurrying on,
Far, and more far, still pressed the inquiring soul,
And scarce the Hierophant could cool or calm
The studious fever of impatient toil.
*"What," he exclaimed, "is worth a part of Truth?
What is my gain unless I gain the whole?
Has Knowledge, then, a lesser or a more?
Is this—thy Truth—like sensual, gross enjoyment,
A sum doled out to each in all degrees,
Larger or smaller, multiplied or diminished?
Is not Truth one and indivisible?
Take from the harmony a single tone,
A single tint take from the Iris bow,
And lo! what once was all, is nothing—while
Fails to the lovely whole one tint or tone!"*

Now, while they thus conversed, they stood within
A lonely temple, circle-shaped, and still;
And, as the young man paused abrupt, his gaze

Upon a veiled and giant image fell:
Amazed he turned unto his guide,—*"And what
Beneath the veil stands shrouded yonder?"*

"Truth,"

Answered the priest.
*"And do I, then, for Truth
Strive, and alone? And is it now by this
Thin ceremonial robe that Truth is hid?
Wherefore?"*
*"That wherefore with the Goddess rests;
'Till I—thus saith the Goddess—'lift this veil,
May it be raised by none of mortal born!
He who with guilty and unhallowed hand
Too soon profanes the holy and forbidden,—
He,' says the Goddess—"*
"Well?"
"He—shall see Truth!"
*"A rare, strange oracle! And hast thou never
Lifted the veil?"*
"No! nor desired to raise!"
*"What! nor desired? Were I shut out from Truth
By this slight barrier—" "And command divine,"
Broke on his speech the guide. "Far weightier, son,
This airy gauze than thy conjectures deem,—
Light to the touch, lead-heavy to the conscience!"*



The Veiled image at Sais (cont.)

The young man, thoughtful, turned him to his home,
And the fierce fever of the wish to know
Robbed night of sleep. Upon his couch he rolled;—
At midnight rose resolved—Unto the shrine!

Timorously stole the involuntary step—
But light the bound that scaled the holy wall,
And dauntless was the spring that bore within
That circle's solemn dome the daring man.

Now halts he where the lifeless Silence sleeps
In the embrace of mournful Solitude;—
Silence unstirred, save by the hollow echo
Answering his tread along mysterious vaults!
High from the opening of the dome above
Came the wan shining of the silver moon,
And, awful as some pale presiding god,
Glistening adown the range of vaults obscure,
In its long veil concealed the image stood.

With an unsteady step he onward past,
Already touched with violating hand
The Holy—and recoiled! A shudder thrilled
His limbs, fire-hot and icy-cold by turns,

And an invisible arm did seem to pluck him
Back from the deed. *"O miserable man!
What wouldst thou?"* (Thus within the inmost heart
Murmured the warning whisper.) *"Wilt thou dare
The All-hallowed to profane? 'May mortal-born
(So spake the oracular word) not lift the veil
Till I myself shall raise!' Yet said it not,
The same oracular word, 'Who lifts the veil,
He shall see Truth'?*
*"Behind, be what there may,
I dare the hazard—I will lift the veil"—*
Loud rang his shouting voice—*"and I will see!" See!"*
A lengthened echo, mocking, shrilled again!
He spoke and raised the veil! And ask ye what
Unto the gaze was there within revealed?
I know not. Pale and senseless, at the foot
Of the dread statue of Egyptian Isis,
The priests beheld him at the dawn of day;
But what he saw, or what did there befall,
His lips disclosed not. Ever from his heart
Was fled the sweet serenity of life,
And the deep anguish dug the early grave:
*"Woe, woe to him"—*such were his warning words,
Answering some curious and impetuous brain,
*"Woe—for she never shall delight him more!
Woe,—woe to him who treads through guilt to Truth!"*