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“Nuggets

from

King Solomon's Mine”

John Barnes Schmalz

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The Barta Press, Boston

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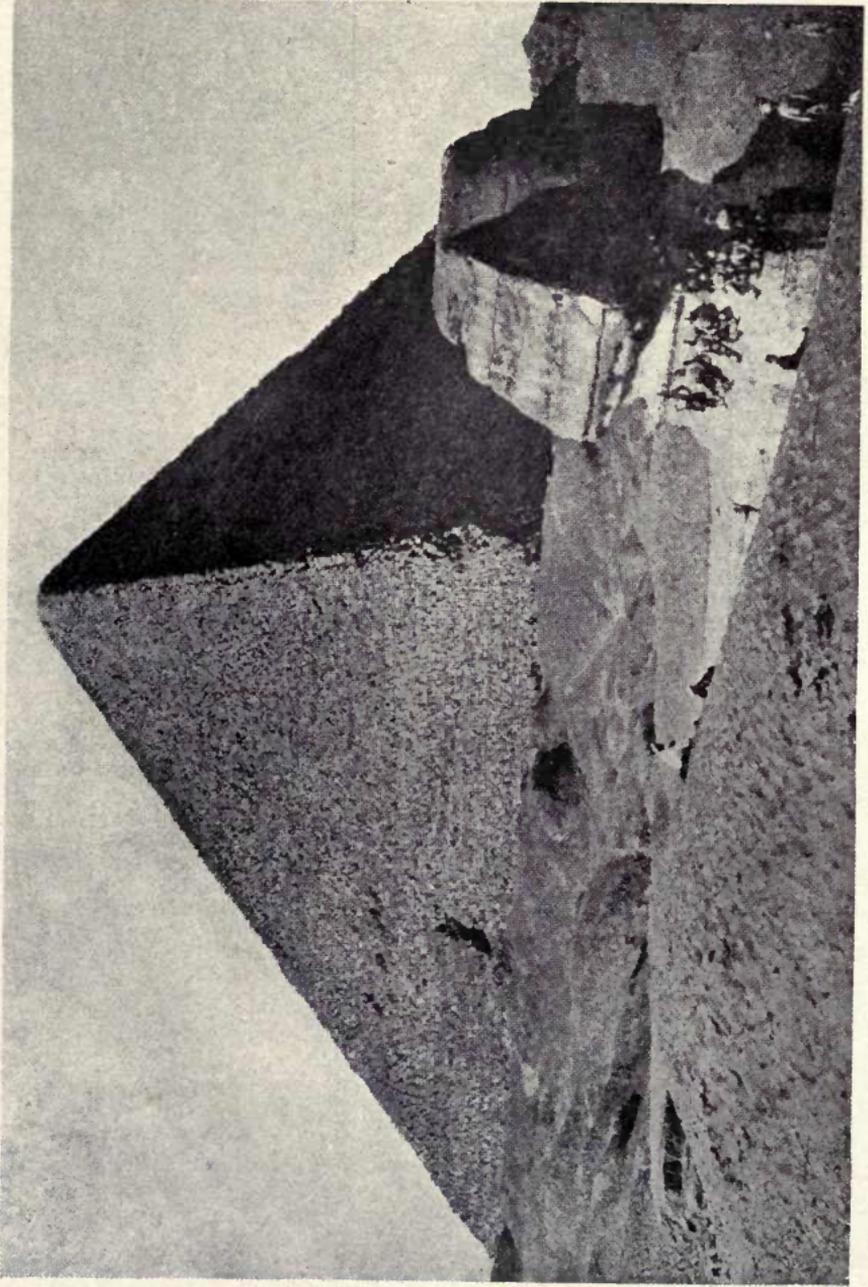
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Pyramid Symbols

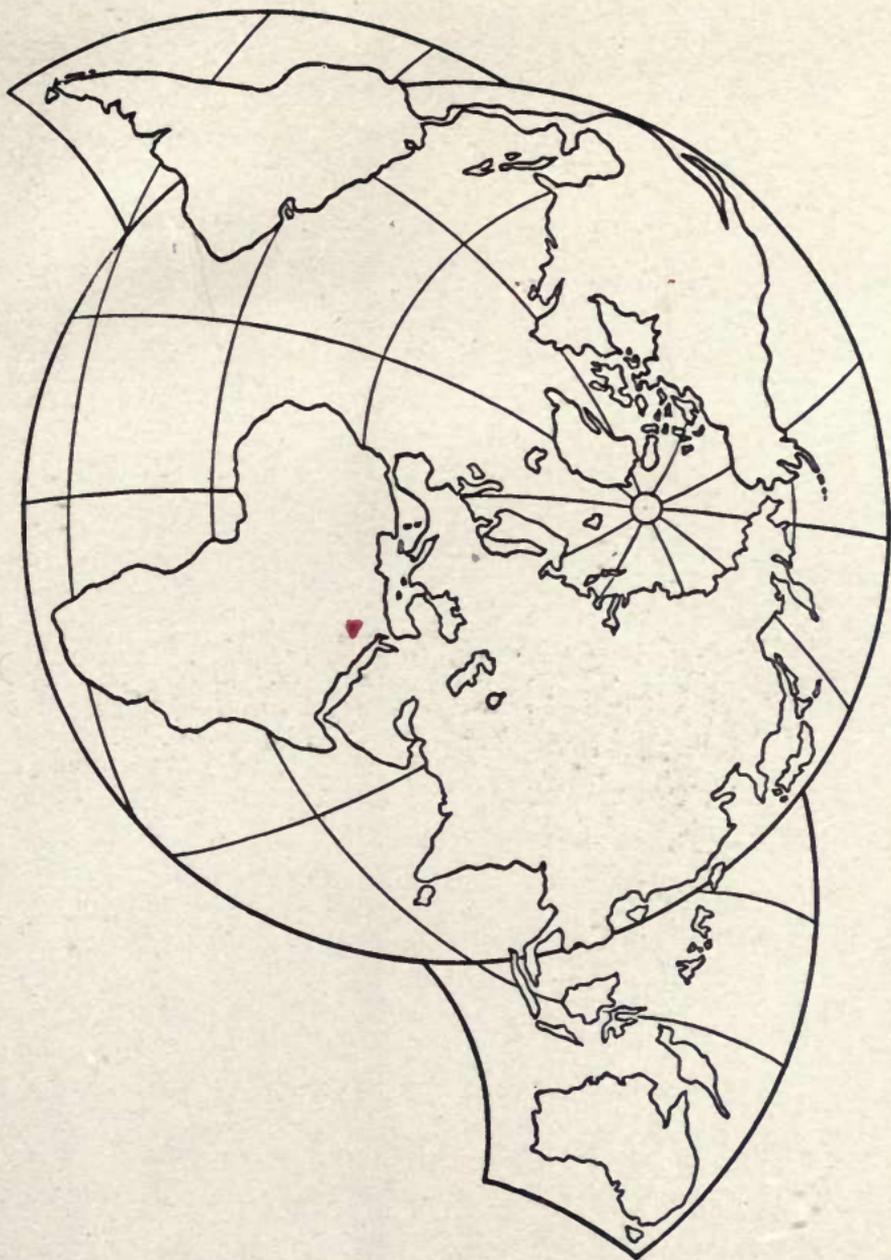
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The Great Pyramid

The Great Pyramid is situated at the centre of all land surface on earth.



Preface

In an earlier book entitled "The Playing Cards Embody a Scientific Record of the Great Pyramid," published in Boston, 1905, a few of the most pronounced relations between the modern pack of playing cards and the Great Pyramid were set forth; while the present book includes a review of the former, with additional drawings and many new and important facts since discovered.

It is devoted chiefly to a careful analysis of these cards, based wholly upon prima facie evidence, showing that they present a record, religious as well as scientific, corresponding to that known of, and claimed for, the Great Pyramid.

The playing cards are herein shown to be an independent, mute testimony of pyramid truths, thoroughly corroborating many of the most important and vital pyramid claims. Prima facie evidence is

necessarily the only evidence that could be used to substantiate these claims, since there exists no authentic historical data concerning the true origin or intention of the playing cards.

A brief metaphysical interpretation of the pyramid's message to man, suggested by the symbolism of the picture cards, will also be given, showing that the Great Pyramid expresses a fundamental type of spiritual and material unfoldment, and is a key to the plan of nature.

In order to elucidate the relation of the cards to the Great Pyramid, it is necessary to first give a short outline of those cardinal and well established pyramid facts having their correlation in the cards, necessarily omitting all reference to much interesting and valuable information regarding this central storehouse of religion and science.

* * * *

For a complete scientific analysis of the Great Pyramid, the reader is referred to "Our Inheritance

in the Great Pyramid," by Prof. Piazzi Smyth, London, 1874.

"A Key to the Hebrew Egyptian Mysteries or Source of Measures," by J. Ralston Skinner.

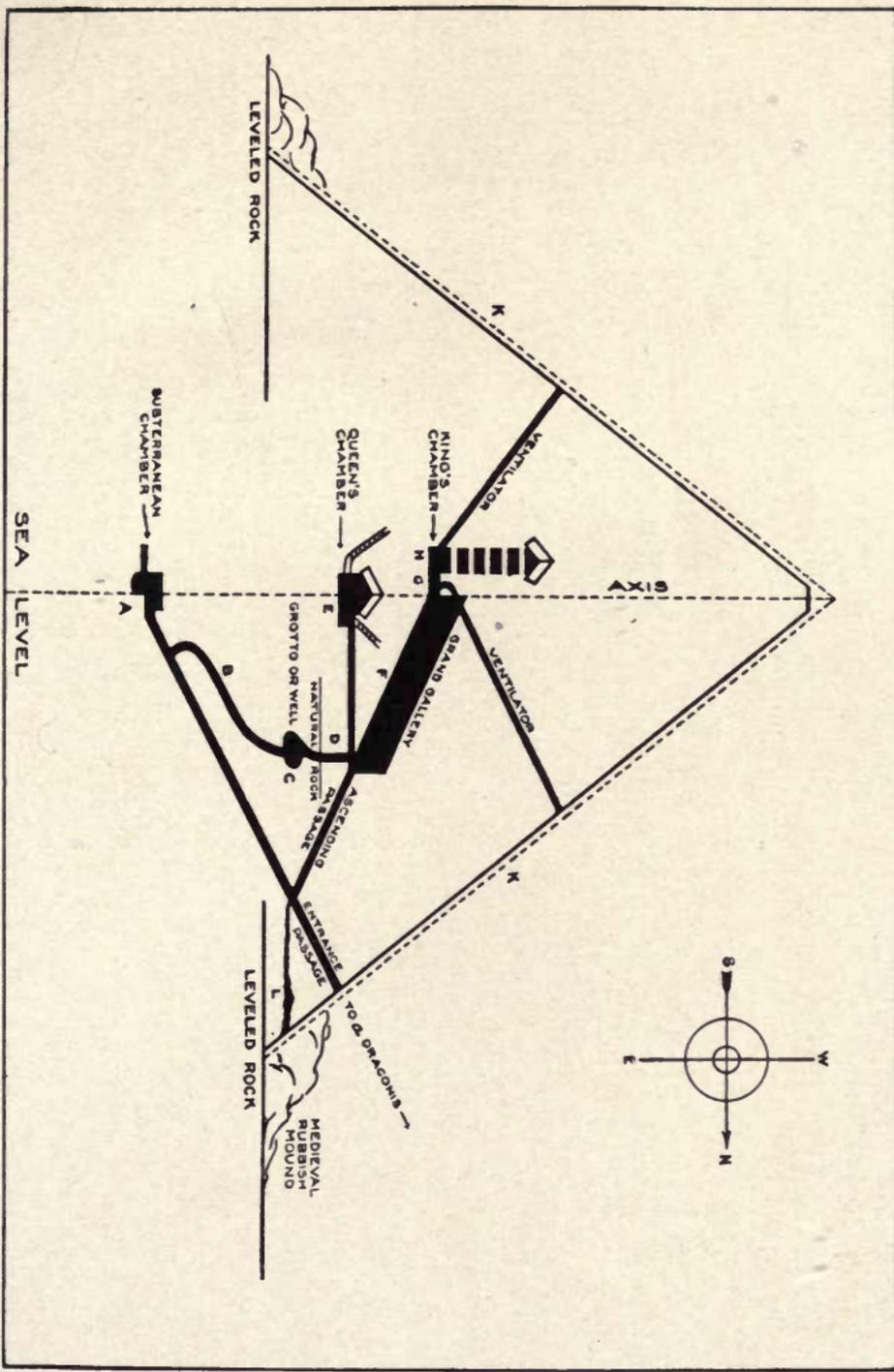
Also, for a series of interesting and instructive lectures on the Great Pyramid, to **"A Miracle in Stone,"** by Joseph A. Seiss, D.D.

The picture cards here used as illustrations, are copies of the finest specimens of the modern pack—manufactured by the U. S. Playing Card Co., Cincinnati, Ohio.

Key to Diagram

- A. The subterranean chamber.
- B. Narrow way leading up to the well or grotto.
- C. The well or grotto.
- D. Continuation of the narrow way leading upward from the well to the Grand Gallery and to the level passage, at the end of which is the queen's chamber.
- E. The queen's chamber.
- F. Grand Gallery.
- G. Ante chamber, leading into king's chamber.
- H. King's chamber.
- K. Casing stones, now removed.
- L. Al Mamoun's forced passage.

 This diagram shows a direct vertical section of the pyramid, cut through from north to south, thereby exposing the interior arrangement. The view is from the east.



The Great Pyramid

The Great Pyramid, sometimes called "Cheops," "Shofo or Suphis," is situated at the centre of all land surface on the earth. It is on the western or desert side of the Nile river in 30° north latitude and near the present city of Cairo, Lower Egypt.

The Great Pyramid was known as chief of the "seven wonders of the world" in the days of the Greeks, and it has, in all ages, puzzled its most capable and earnest investigators; but since its remarkable symbolism has become somewhat understood, it has taken first place as the most remarkable and significant monument on earth to-day. Although there are many pyramids scattered throughout Egypt—and, in fact, the world over, having merely the general pyramid shape, there are none that compare in vastness of dimensions, in superior workmanship, in scientific values and symbolizations with that mighty pillar that has come down to us from beyond the classic ages, and

which has been justly called "a key to the universe," a veritable "gospel in stone."

The lesser pyramids in Egypt, built thousands of years later, during the time of the historic Egyptians, and used chiefly for sepulchral purposes, exhibit no evidence whatever of the superior intellectuality so abundantly displayed in the Great Pyramid.

They are, without exception, inferior and meaningless copies of the great one, which is of unknown antiquity, its origin being lost in the night of time.

Unlike the Great Pyramid, they possess no upper interior chambers or passages, and are generally covered with marks, hieroglyphics etc., and are totally devoid of all scientific proportions.

Prof. Piazzi Smyth writes of the Great Pyramid, "Amongst the Jeezeh pyramids, there is one that transcends in importance all the rest; one that has been named for ages past the 'Great Pyramid'; and which stands out distinct and distinguished from all its fellows by its giant size, its wondrous internal structure, its superior age, exquisite finish, the ancient mysteries of

its origination, and the hitherto inscrutable destiny of its purpose."

The great French savant, M. Dufeu, affirms that "not a stone has been set, not a dimension has been determined, which may not have its reason why, and concurred to establish scientific formulæ to represent, and eternally to preserve, the previous knowledge acquired by the immortal architects of this colossal edifice."

Nothing is historically known of the origin and intention of the Great Pyramid — for thousands of years its secrets were completely veiled to man; however, the designers of this edifice, whomever they may have been, planned their work for permanence, since it has, for unknown ages, survived not only the vandalism of man, but the destructive forces of the elements, as well. It is only within the last few centuries, since the searchlight of modern science has been turned upon it, that the marvelous scientific knowledge recorded in this great monument has become somewhat understood; prior to this time all that was said or written about it was largely conjectural or legendary. Through the

laborious, persistent and able researches of noted Egyptologists, Mathematicians, Astronomers and Bible scholars this mysterious pillar has disclosed its ancient record of truths, so grand, fundamental and cosmic in their significance that even the most critical and skeptical minds are forced to admit the claims, thus recognizing the high intelligence, even supreme wisdom of its designers. "It is a record whose antiquity none can dispute, whose authenticity none can corrupt, and whose reading none can construe without the admission of a divine intervention." Herodotus tells us, that, prior to the birth of Christ, a tradition existed among the Jews, that the Great Pyramid antedated the flood.

Josephus states as historic fact that Seth and his descendants "were the inventors of that peculiar sort of wisdom which is concerned with the heavenly bodies and their order;" and fearing that these inventions might be lost, since they believed in the prediction that the world was to be destroyed by water, they erected a pillar of brick and a pillar of stone, on both of which they recorded this knowl-

edge, so that in case one of these should be destroyed by the flood, the other would survive to preserve these records to posterity.

“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.” Isaiah XIX: 19, 20. This would point to the fact that even in this early period of man upon earth, the pyramid was supposed to contain a record of astronomical importance, which was of vital interest to man.

Modern astronomers have indeed proved this to be the case, and have further shown that the astronomical quantities, diameters, distances etc., incorporated in the dimensions, shape and position of the Great Pyramid are as nearly exact as are the best determinations to-day, thus admitting that the science of modern astronomy, with the help of its highly refined instruments, has made no appreciable advance over that known to the architects of the Great Pyramid thousands of years ago.

The Great Pyramid, from time immemorial, has been a standing riddle, guessed at by all mankind throughout the ages. It has not been even remotely understood until within the past few centuries, since when it has been slowly yielding up its wealth of information.

“At present the Great Pyramid is, externally to the sight, a huge mass rudely though regularly and masterly built of rough limestone blocks, in great horizontal sheets, or courses of masonry; their outer broken off edges necessarily forming a sort of rectangular steps up the sloping sides; and with a platform of sensible area, in place of a point, on the top. But this spurious or adventitious flattened top, as well as the spurious and adventitious steps on the sides, have all of them merely resulted from the mediæval dilapidations and removal of the pyramid’s polished white stone casing (with its outer surface bevelled smoothly to the general slope), which had stood for more than three thousand years, and had in its day given to the structure almost mathematical truth and perfection.”

Its square base covers about $13\frac{1}{4}$

acres, and its equal upright faces, four in number, would form perfect isosceles triangles if they terminated in a point; however, about 30 feet are lacking to complete the edifice at the top.

As it now stands there are two hundred and two courses of masonry, while to complete the pyramid to a point would require ten additional courses (212 in all) making the ancient and original vertical height 5813 inches.

The perfect orientation of the Great Pyramid is one of its many distinguishing features. Its relation to the four cardinal points of the compass is more nearly exact than that of any other building on earth, thereby attaching to it significant astronomical importance.

It may be said to face due north, since the entrance passage has its only original opening on the north face, all its regular interior passages following the same general direction—north to south. The angle of rise, or the inclination of the faces of the pyramid to the horizon, is $51^{\circ} 51' +$ or about 52° .

One of the most important external dimensions of the pyramid is the length of

a base side, since upon this fundamental quantity naturally depends other related quantities etc.

Owing to the accumulation of debris and piles of sand that had collected through the ages about the base of the pyramid, it was for many years impossible to accurately determine this quantity; however, when the corner sockets were eventually discovered, this mooted question was settled for all time.

Therefore the ancient and original perimeter of base was found to be 36524* inches, or, in inches, one hundred times the number of days in a solar tropical year, giving each base side an average length of 9131 inches. It should be noted here that pyramid quantities and dimensions are always expressed either in inches or in cubits, these being the two basic standards of measurement employed by its ancient architects.

The inch, or linear unit of measurement, is one even five hundred millionth part of the earth's polar axis, this being the only

* The perimeter of base number (36524) contains 1461 cubits, i.e., $36524 \div 25 = 1461$. This number is the exact number of years in the Egyptian Sothic cycle.

invariable straight line for every part of the earth's surface. The inch, in pyramid quantities, typifies the year cycle of $365\frac{1}{4}$ days, the time required for the earth to make one revolution around the sun. Twenty-five (25) inches constitutes the sacred pyramid cubit, the one twenty millionth part of the earth's polar axis.

No single truth has been so emphatically and repeatedly recorded by the architects of the Great Pyramid as that of the quadrature or the squaring of the circle: i.e. the relation of the plane to the circular shape and the flux of the one into the other.

In fact, the pyramid as it stands embodies a perpetual standard of the relation of diameter to circumference of the circle, expressed in integral numerical values.

Its height is to twice its base side as that relation; or, proportionately, as follows —

$$5813 : 2 \times 9131 :: 1 : 3.14159\ddagger \text{ etc.}$$

John Taylor says of the builders of the Great Pyramid, that "they imagined the

earth to be a sphere, and as they knew that the radius of a circle must bear a certain proportion to its circumference, they built a four sided pyramid of such a height in proportion to its base, that its perpendicular would be the radius of a sphere equal to the perimeter of the base. J. Ralston Skinner, referring to the Great Pyramid, in his "Source of Measures" also writes, "As to the objects of its construction, one may be taken as astronomical, for the facts that the north base side coincides with the parallel of 30° north latitude, and that the mass, as to its sides, is oriented as perfectly as could be expected of human ability. Another may be taken as geometrical, as it was so built that its height should be to one-half its circumference, as diameter to circumference of a circle. Hence it exhibits itself as one not only monumenting a method of quadrature, the elements of which we possess, but also a measure of the sun's time, and also the inch and foot values." After the exact perimeter of the pyramid's base was established, following the discovery of its corner sockets, it was a simple mathematical problem to calcu-

late the length of its base diagonals, whose sum is 25871 inches. Here we have a very important record, the number 25871 being the number of years in the grand precessional cycle of the equinoxes. This is the period of time required for the pole of the heavens to circle round the pole of the ecliptic, i.e., the time in which the earth's axis gyrates like that of some mighty top around the perpendicular to the ecliptic.

This cycle is also known as the "great sidereal year" and in India it is often referred to as the "sacred year of the gods."

Various interpretations have been given to the word "pyramid," such as "rays of the sun," "splendour of the sun" etc.; while the generally accepted meaning of the word is "the measure of ten," or "division of ten"—derived from the coptic "pyr-met" or "pi-re-mit." The pyramid form as a whole, is an exemplification of the number ten; its four triangular sides and the base side on which it stands, making five sides, and the four base corners with the chief corner, or ideal apex, making five corners; corners and sides together making ten.

Ten has always been called the perfect number; it expresses the decimal scale and symbolizes diameter and circle.

The Great Pyramid contains three principal interior chambers, namely, the king's chamber, the queen's chamber and the ante room or ante chamber leading into the king's chamber.

There are other small upper chambers, but they were used merely for construction purposes and are of no present importance. There is also an unfinished subterranean chamber, about one hundred feet directly beneath the centre of the pyramid's base, sometimes called the bottomless pit.

The regular and only original entrance passage of the Great Pyramid has its opening on the north face, and leads downward directly into the subterranean chamber and terminates here. This passage or tube is a steep incline of polished white marble not quite four feet high, and a little over three and one-half feet wide.

About one-third of the way down from the opening of the entrance passage, the first ascending passage begins, having the same general size and character and

about one-third the length of the entire entrance passage. This short, ascending passage conducts to the Grand Gallery and also to the small horizontal passage leading into the queen's chamber.

The Grand Gallery, a lofty and beautiful passage of highly polished limestone, is about 1881+ inches long and leads upward into the ante chamber. The ante chamber is 116.26 inches long and contains the wonderful granite leaf, a huge granite block, hanging from grooves in the side walls and nearly barring the entrance to the king's chamber, since one is obliged to stoop and pass under this leaf in order to enter the king's chamber.

The king's chamber is an oblong square in form, and is 412.132+ inches long. It is the largest, highest, most exquisitely finished, and considered the most important chamber in the pyramid.

In this chamber is found the only so-called piece of furniture in the entire edifice—the oblong granite box or receptacle, known as the coffer, which is cut from a solid block of red granite, and is highly polished within and without.

The coffer is a standard of both linear

and capacity measurement, and is one of the most important interior features exemplifying the pi proportion viz: its height is to twice its length as 1: 3.14159†.

Owing to its mutilated condition, its interior cubic contents cannot be accurately determined, and are estimated variously from 71250 to 71350 cubic inches. Prof. Smyth has shown by means of a mathematical calculation involving the cubic contents of the coffer as well as certain parts of the pyramid itself, that the mean density of the earth, as expressed in pyramid quantities, is about 5.70 times that of water. Science has not as yet definitely determined this quantity, but the mean of all experiments thus far made is about 5.6419†.

According to pyramid authorities, the mean temperature of the Great Pyramid, owing to its unique geographical position, is about 68° Fahr.—closely approximating the mean temperature of the entire globe.

By means of a remarkable system of ventilating tubes this temperature is maintained, without variation, in the king's chamber.

The queen's chamber is totally unlike the king's chamber, both in shape and appearance. It is nearly square, has a pointed arch ceiling and is built of soft white limestone, while the king's chamber is oblong in form and is built of hard red granite.

The length of the queen's chamber is about 206.06+ inches.

All other quantities here found, which admit of accurate determination, answer to a standard of five times five or twenty-five inches — the sacred pyramid cubit.

This quantity or standard of measurement is significantly and indelibly exemplified in the famous niche, cut deeply into the east wall of this chamber.

It is thirty-seven times five or 185+ inches high — just five cubits and twice five inches; and five times five or 25 inches across the top.

This chamber is situated on the twenty-fifth course of masonry — just five times five courses; and it is twenty-five courses below the level of the king's chamber — again five times five.

The queen's chamber and the subterranean chamber are on a direct line with

the vertical axis of the pyramid, and are the only chambers so situated, both of these chambers as well as the capstone, being cut through by the axis.

The southern, upper end of the Grand Gallery terminates at the vertical axis and the ante chamber begins at this point and extends southward from it.

Leading upward from the subterranean chamber, through the solid rock to the well or grotto, an irregular, narrow passage or hole somewhat tortuously makes its way.

The well or grotto is on a line with the surface of the earth and the base of the pyramid, and from this point, the hole continues almost directly upward through the masonry to the horizontal passage leading into the queen's chamber, terminating near the entrance to the Grand Gallery.

It is generally believed that for at least three thousand years or more of its existence, the pyramid was completely sealed up, its upper interior passages and chambers being totally unknown and unsuspected. It is said that about 820 A.D., the Turkish Caliph Al Mamoun, believing in

the coptic tradition or legend then extant, telling of dazzling riches — gold, jewels, charms and secrets of various kinds that were concealed in this mysterious and famous monument, caused an entrance to be forced into the north face of the pyramid in search of these treasures.

This entrance was made a short distance below the then unknown and original entrance passage, which had been completely closed up and thoroughly concealed.

This entrance was forced into the pyramid through the solid masonry about one hundred feet, where it encountered the regular entrance passage or tube, at a point near the beginning of the first ascending passage. Whether the story concerning Al Mamoun is true or not, a forced entrance into the pyramid was made at this point, and it is established that from about this time (820 A.D.), the interior construction of the pyramid was known.

Treasures were here concealed, it is true — wealth of religious and scientific truths — but not the riches that Al Mamoun and his host of followers sought.

Theories regarding the probable age of the Great Pyramid are largely based upon the astronomical epoch occurring about 2170 B.C. when a Draconis, the pole star at that time (leading star of the great constellation the Dragon) was on a line with the entrance tube of the pyramid.

It is believed by many that the pyramid was completed at this time, sealed up, and not entered again until the time of the forced entrance by Al Mamoun.

* * * *

It is impossible in this brief allusion to the Great Pyramid to give any definite or clear idea of the endless processes necessarily involved before the modern scientific conclusions regarding it were reached.

All investigations leading up to the present knowledge were laborious and trying in the extreme. Fortunes were expended in the effort to accurately determine even the simplest quantities recorded in this archaic pillar.

Aside from the fact that there is no historical data regarding its true meaning and mission, it possesses no hieroglyphics

or inscriptions of any kind that would assist in solving the problem.

It is able, nevertheless, to tell its own story and indicate its mission most clearly: its language — the universal language of symbolism and number — being interpretable only by the aid of modern science.

The use of any written language would necessarily have restricted the dissemination of the message, and the very position of the pyramid at the centre of all man-inhabited portion of the globe, indicates that its message, as well as its language, is universal, and intended for all mankind, "When the fullness of time shall have arrived."

* * * *

In this brief reference to the Great Pyramid only such cardinal quantities, number values and symbols have been touched upon, whose correlation in the playing cards can be clearly indicated.

The writer is indebted to Prof. Piazzzi Smyth, J. Ralston Skinner and Jos. Seiss, D.D., for the pyramid information here made use of.

What Are the Playing
Cards?



II

What Are the Playing Cards?

*Where do they come from, and
what do they say?*

Notwithstanding the fact that many able investigators have devoted years of their time, and have not spared expense, in the search for the solution of these mysterious and fascinating playthings, their laborious researches have yielded but meagre return.

In spite of all that has been done in the effort to penetrate the mystery of their birthplace and true mission, the above questions have so far, remained unanswered. As far back as history lends its aid, every civilized nation on earth, has had games of some description played with cards; and their widespread use now, as well as during the entire historic period, merely as a pastime in foretelling future events, and in games of chance, as well as their more restricted use in games

of instruction, is well known. William Andrew Chatto, referring to games of instruction played with cards observes, "No cards of an instructive character have ever obtained popularity amongst regular card players; for when people sit down to play at cards they do not like to have their attention withdrawn from the game by the historical or biographical reminiscences suggested by coat cards, either containing portraits of distinguished characters, or commemorating remarkable events; and least of all can they bear that the heads of a sermon or moral lecture should be presented them in the shape of the four cardinal virtues," etc., etc.

Many theories have been advanced concerning the age, nationality and original intent of the playing cards, and the honor of their invention has been claimed, at one period or another, by almost every civilized nation.

Many writers point to Hindustan as their birthplace; they speak confidently of the great antiquity of cards in Hindustan, but cannot furnish any positive data to prove their suppositions.

Cards seem to have been known from

a very early period in China, and tradition there claims that they were invented during the reign of Senuho 1120 A.D.

Mons. Leber, however, one of the French authorities on the playing cards, thinks it more likely that the Chinese got their cards from Hindustan and that, like the Europeans, they merely changed and modified the types and invented other games.

Playing cards were known in Germany as early as 1300, and Abbe Rivé and others believe that cards were common in Spain as early as 1332, and in France as early as 1341.

England and other European countries also put forward persistent claims to their invention.

The positive history of cards dates from about 1393, and during the fifteenth and sixteenth centuries, cards were largely used in an educational way in Europe. "It would be difficult," says Mons. Leber, "to name an elementary book of science or art, which had not a pack of cards as an auxiliary. Grammar, Rhetoric, Fable, Geography, History, Heraldry, the principles of morals and

politics,—all these things, and many others besides, were to be learnt through the medium of play. The game of cards had served for the amusement of a royal lunatic; and similar games were comprehended in the plan for the education of one of our greatest kings.

“Though France had a large share in the dissemination of such treasures of knowledge, England showed herself not less diligent in working the same mine,” etc.

For many centuries cards have been closely associated with the Gypsies, who were largely instrumental in popularizing them throughout Europe.

As “Gypsy” means Egyptian, this mysterious nomadic people, originally from the desert, may have brought the cards from the Orient.

Perhaps the greatest number of students and investigators believe that the cards are of Indian origin, outdating all historic periods; but others still hold to the popular theory that they were invented in Europe about the middle of the 14th century.

However, amid the labyrinth of con-

flicting claims and theories advanced, the main evidence points to the fact that the cards originally came from the Orient, and that they date back to the remotest antiquity, their true origin and primeval intention being unknown.

Although differing greatly upon various points concerning the invention and dissemination of the cards, as well as concerning the derivation of the word, investigators fully agree that during the early positive history of the cards in Europe, they were not used as at present, merely for gaming, but constituted a symbolic and moral game relating to almost every phase of human affairs,—religion, politics, science, art, etc.

Chatto says, "A history of playing cards, treating of them in all their possible relations, associations and bearings, would form nearly a complete cyclopedia of science and art; and would still admit of being further enlarged by extensive biographical supplement, containing sketches of the lives of celebrated characters who have played at cards, cards would form the centre,—the point having position, but no place,—from

which a radius of indefinite extent might sweep a circle comprehending not only all that man knows, but all that he speculates on."

Aside from any more vital reason for the remarkable preservation of cards from the earliest times to the present day, is the fact of their appealing so strongly to certain inherent qualities in human nature.

As man has always longed to pierce the veil that hides to-morrow from to-day — never content with things that are, but constantly aspiring to a knowledge of things to be, the cards, in their aspect of divination, fascinate him perennially.

Life itself has been superficially called a "game of chance"; yet man, through the aid of the psychological or soul faculty, which he may not, however, be able to interpret, senses that the universe, and himself as an atomic part of it, are under the guidance of a supreme and unfathomable wisdom that shapes his destiny, and that he is led by forces as irresistible as they are obscure.

This instinctive quality within him reaches out in the hope of finding some

agency, by means of which he can come in touch with this wisdom, and thus obtain light on his destiny.

The almost universal use of the cards for purposes of divination shows that man has, in all ages, psychically felt them to be a mystic book that in some mysterious way held a record of his destiny.

Certain ancient traditions indicate that the original intention of the cards was of the noblest, highest and purest quality; and in many very old packs the idea seems to have been to picture objects having high significance, as though they were meant to convey truths of vital importance and interest to man.

Court de Gebelin, an important French authority, claims to have found in the old Italian Tarocchi cards traces of the learning of the ancient Egyptians, but mutilated and disguised by Gothic ignorance which did not suspect the profound knowledge concealed in its playthings.

However, this investigator is virtually in the same position as all other diligent searchers along this line; all have practically failed to solve the mystery of these fascinating, prehistoric messengers.

Coming down to us through the ages, the playing cards have passed through almost countless changes in form, number, arrangement, decoration, etc. as well as in the materials of which they were made. The latest or modern pack, in general use throughout Europe and America, is the only one under consideration here, since they alone of all known playing cards, embody an unmistakable record of the Great Pyramid, and point unerringly to that oldest and most marvelous monument of intellectual man.

Many believe that the modern playing cards originated in France about the 14th century, but it has not been satisfactorily determined exactly when and by whom the various features composing the modern pack were first assembled. It is undoubtedly of composite design, evolved gradually through the adaptation of various symbols, number arrangement and other features taken from older packs, each of which contained some small part of the pyramid record that was faithfully copied without its true significance having been even suspected.

Man has thus been the agent, psycho-

logically guided, to preserve and perpetuate and to finally assemble into a composite unit the record of the Great Pyramid. Only in this latter day, since the nature truths so marvelously depicted in the Great Pyramid have been revealed through modern scientific investigation, could this record have been found in the cards and interpreted.

* * * *

What the various processes may have been leading up to the modern pack as it stands to-day with its pyramid record is of no great importance here, the cardinal facts involved being that such a record is herein found and that prima facie evidence is alone needed to substantiate the claim.

Before showing the pyramid record contained in the number values, quantities and symbolism of the playing cards, a brief description of them may not be out of place.

* * * *

Description of Modern
Pack of Cards



III

Description of Modern Pack of Cards

Of the fifty-three cards or oblong squares comprising the modern pack, fifty-two are called playing cards; and the fifty-third, the joker, is the odd card and is usually rejected, but is assigned greater value than any other, when used at all in playing a game at cards.

The pack consists of four suits; hearts and diamonds (which are red), clubs and spades (which are black).

Each suit contains thirteen cards, three of which are the picture cards, respectively king, queen and jack; and ten spot cards; respectively from ace or one, to the ten spot or ten inclusive.

The picture cards are double, suggesting the dual law or opposites expressed in all phenomena in nature. They present an oriental type of coloring and design, and the figures appear rigid and unnatural (suggesting definition and exact proportion), and look like pictures of

stone carvings. The countenances are serious, expressing earnestness of thought—suggesting neither elation nor despondency, but rather the peace of resignation.

The attitude and expression of all the figures on the picture cards, together with the various symbols accompanying them, suggest something of a profound nature, mystically portrayed. The kings wear crowns, and the queens wear hoods surmounted by diadems, while the jacks wear headdresses similar in shape to the king's crown, but differing in color and ornamentation.

The kings wear beards—indicating age, as well as the knowledge and ripe experience associated with age; while the jacks are beardless, indicating youth and inexperience.

The king of diamonds, with hand uplifted, suggests the taking or administering of oath, and behind him an axe is suspended, suggesting a penalty for violation of the oath.

The penalty indicated here, however, is doubtless one possessing moral significance only, showing that retribution,



self condemnation or suffering of some kind invariably follows the betrayal of trust, the violation of any obligation or wrong doing of any description.

That no physical violence is intended by the symbol is obvious from the fact that the axe is simply in view and not held aggressively in the hand, and further, that the face is lacking in emotion.

The king of hearts appears to point to the heart—pictured in the upper corner of the card—with his sword, which he grasps and holds poised behind his head.

This symbol may refer to the pain inseparable from love—"the exquisite sorrow in the heart of joy."

* * * *

The king of spades and the king of clubs each hold an uplifted sheathed sword in the attitude of attention. Here, also, no violence is intended, as the swords are not only sheathed, but are held in the left—nonaggressive—hand. It is a significant fact that the three swords held respectively by the king of clubs, king of spades and the king of hearts are, in each case, held in the left hand, thus alluding

to the imperative necessity of obedience to moral laws governing the brotherhood of man.

The king of clubs alone displays in his decorations the belted globe surmounted by a triangular object.

There is a right-angled section of what appears to be a stonelike box or receptacle about his neck, from which his head appears to have emerged. This object shows accuracy of design and suggests a finished and important piece of masonry work.

Just to the left, and above the hilt of the sword held by this king, is seen a short, heavy, perpendicular line, suggesting proportion, or a ratio, which is in some way related to the significance of the sword.

Just at the centre of his body is displayed a conventionalized, eight petaled sunflower. It thus appears that this king—the king of clubs—is distinguished above all the rest of the picture cards by the variety and significant character of his decorations.

The four queens each hold a flower, the symbol of birth, mystery, symmetry, sweetness and beauty — suggesting pur-





ity and regeneration; i.e. it is a creative symbol embodying all that the term implies.

The queen of hearts, queen of diamonds and queen of clubs are not in any way particularly noticeable, as they display no symbol (except the flower), and are very similar in general appearance. The queen of spades, however, is distinguished above the rest of the queens by the unique symbolism which she displays.

At the right side of this queen is a long, narrow object (having five distinct divisions), resembling a lighted candle or torch; while on her breast a jewel is worn; and at the left side is a shield, on which is seen the fleur-de-lis.

The jack of spades holds an hour glass, suggesting accurate time or the measure of time, thus alluding to the twenty-four hour day or the apparent rising and setting of the sun due to the earth's motion on its axis.

The jack of hearts holds a feather, while back of him an axe is suspended. The feather symbolizes minute, accurate weight, while the axe (in conjunction with the feather) may direct attention to the

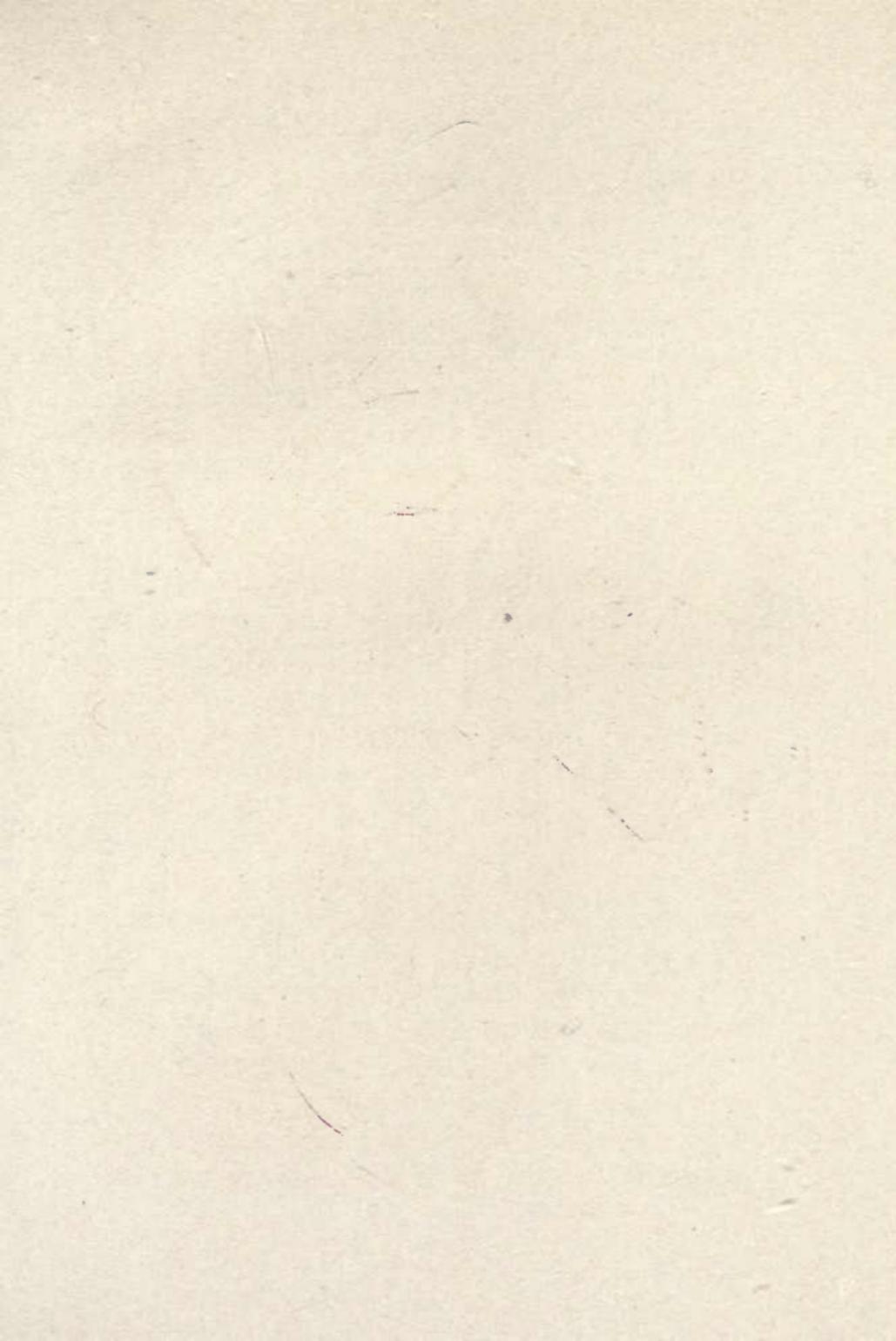
necessity of dealing honestly with one's fellowman, since unfair dealings of any kind, however slight, bring their inevitable reaction or punishment. The symbols may further indicate that man should heed the apparently inconsequent things of life, since it is often a little thing — "a feather's weight" that saves the day or destroys a kingdom.

* * * *

The jack of clubs and the jack of diamonds are each holding a rod resembling a measuring rod. The rods are held in the right hand, and these two jacks are the only figures (in the entire list of the picture cards), employing the right hand. The rod held by the jack of clubs is capped by a red right angled triangle, and that held by the jack of diamonds has the end of a sword thrust through it near the top.

The rods may be taken to indicate standards of linear measurement.

The rod held by the jack of clubs suggests the perfect cubit, while the one held by the jack of diamonds suggests the divided cubit, i.e. its subdivisions into





inches. The latter rod may also indicate the profaned or shortened cubit used by the dishonest.

On the headdress of the jack of clubs there is a hanging or drooping leaf, and his head is bowed slightly forward — this jack being the only figure, among them all, where this position of the head is noticeable.

The robes or vestments worn by the figures on the picture cards are extremely elaborate in design, no two of which are exactly alike.

The original idea of the designers was, no doubt, to call attention to the seven colors of the prism, indicating something to be expressed in the language of color as well as in that of geometry and symbols — all possessing a deeper significance than the merely decorative.

Colors have always had occult meaning, and in the case of the picture cards they suggest the wisdom possessed by the various figures represented here,— and admit of the following interpretation.

White, used as the field upon which the prismatic colors are assembled, is the emblem of purity and may be termed the

mother of color, since all colors are combined in, and are the result of white.

The color language of the cards thus speaks to us of purity of origin and intent, and may be taken to signify that the story or message, which they thus portray, is one of sacredness and purity.

White, which is also used in the ornamentation of the picture cards, represents arts and letters, as well.

Theology and divinity are indicated by red or scarlet, standing for zeal.

Law and authority are indicated by purple, the color of royalty.

Green stands for medicine, originally signifying the green of the herbs.

Blue, the color indicating truth and wisdom, suggests philosophy—since meditation upon the wondrous canopy of heaven originally gave rise to the fundamental principles of human knowledge.

Yellow, the color of the sun, of gold and of the harvest field, symbolizes wealth, science and fruition.

* * * *

The maltese cross, the fleur-de-lis and stars have always been largely used in the decoration of the cards.

* * * *

It may at first seem startling to associate the Great Pyramid — that noble edifice which has, for untold ages, elicited the wonder and admiration of man, with the playing cards; however, if the reader will but impartially weigh the mathematical and symbolic evidence set forth in the following pages he cannot remain unconvinced that such a record was, through some agency or other, intentionally incorporated here — the *prima facie* evidence being too overwhelming to admit of chance or mere coincidence.

It should be emphasized that it is only within the last few centuries — notably the last fifty years — that the Great Pyramid has been subjected to severe scientific investigation, thus more fully revealing its wonderful record of religious and scientific truths.

Before this time it would, naturally, have been impossible to find this pyramid record in the playing cards.

In other words — to state the case more clearly — the significant number values, quantities and symbolism embodied in the Great Pyramid must have been found and interpreted before their correlation could

even have been suspected to exist in the cards.

The very shape and dimensions of each card, together with their total number (53) and their arrangement into suits (these in groups of threes, fours, tens, thirteens etc.) give number values and quantities which express those found in the Great Pyramid, and are characteristic of no other monument on earth.

Hence it is obvious that these values etc. can refer to none other than the Great Pyramid.

It should be noted that the number values and quantities found in the cards are to the number values and quantities of the pyramid in the ratio of one to ten, one to one hundred, or one to one thousand — the ciphers being unimportant.

Whether these number values and quantities are expressed in inches, years, feet, cubits or miles etc. makes little difference, since it is the number that is vital.

In other words, if by a natural mathematical process a number is found in the cards that duplicates or is approximately the same (ciphers and fractions not heeded) as that of an important pyramid

measurement, a correspondence between the two is indicated.

Should this occur but once, it might be called a coincidence and would have no weight; but when a concatenation of correspondences, numerical as well as symbolic, is found, the conclusion is obvious.

Further, the symbolic correspondences, considered independently, would not be sufficient evidence upon which to base the claim that the cards are a pyramid record, but when found incorporated with the number values and quantities they possess great significance and serve to emphasize and corroborate the mathematical deductions.

The nature truths recorded in the Great Pyramid are complex and interdependent. Hence in attempting to show their correspondences in the cards repetition is unavoidable.

Number Values, Mathe-
matical Quantities and
Symbolism of the
Playing Cards

*Showing that they contain a Record of the Great
Pyramid*

IV

Number Values, Mathematical Quantities

and symbolism of the playing cards, showing that they contain a record of the Great Pyramid

Numbers Emphasizing the General Pyramid Form

1 — 3 — 4 — 5 — 10 — 13

- 1 — The pyramid as a whole or unit.
- 3 — The general shape viewed from any surface point, and the shape of its sides.
- 4 — The square base (four sided) on which it stands.
- 5 — The four base corners and the fifth or odd corner, (cap stone).
- 10 — The five sides including base and the five corners.
- 13 — The four slant lines, four base lines, four lateral sides and the odd corner or cap.

These numbers are likewise emphasized in the cards as shown by the general construction of the pack.

56 Number Values, Mathematical Quantities, etc.

- 1 — The pack as a whole or unit.
- 3 — The triads in each suit, i.e. king, queen and jack.
- 4 — The denominations or basic arrangement, viz: hearts, diamonds, spades and clubs.
- 5 — The four suits and the odd card (joker).
- 10 — The decimal system in each suit, viz: ace or one, to the ten spot or ten inclusive.
- 13 — The number of cards in each suit.

The Quadrature

The quadrature is expressed in the general exterior form of the Great Pyramid as follows:

The ancient vertical height is to two of its base sides as diameter to circumference of a circle, i.e. $5813 : 2 \times 9131 :: 1 : 3.14159+$.

Quadrature in the General Arrangement of the Pack

Thirteen (13) picture cards, including the joker, are to forty (40) spot cards nearly, as diameter to circumference of a circle, i.e. $13 : 40 :: 1 : 3.14159+$.

The Angle of Rise

The inclination of the faces of the Great Pyramid to the horizon (the slope from the base to the apex or cap) is about 52° .

The 52 playing cards symbolize the angle of rise, the slope here being from ace (in number value one) to the joker or cap card.

The joker, the 53d card, is usually the rejected card, but is assigned greater value than any other when used at all in playing a game at cards.

The joker symbolizes the cap stone (the stone the builders rejected) and completes or crowns the pack as the cap stone completes or crowns the pyramid.

Courses of Masonry

The ancient and original courses or horizontal sheets of masonry from base to cap of the Great Pyramid were 212.

In the cards, this is symbolized by the total number of cards in the pack (53) taken four times for the four edges of each card, giving the number 212, the cards symbolizing the horizontal sheets or courses. As the pyramid courses in-

crease in area from the cap downward to the base, the cards increase, in inverse ratio, from unit value or one, to the joker or highest value.

The Sacred Cubit

This standard of linear measurement (25 ins.), together with the unit standard (1 in.), is employed in all pyramid quantities and symbolizations.

The picture cards, each of which is double (making 24 figures), taken with the joker (one) gives 25.

Thus the sacred cubit is here symbolized authoritatively since these cards dominate the pack.

Casing Stones

The outer shell or covering of every seed, in which the germ—the vital part or plan—lies concealed, must be removed in order to express itself outwardly.

The covering or shell of the egg must be removed before the creature (plan) within can express its earthly mission.

So was the pyramid uncased before the plan within could be revealed to man.

In the cards even this fundamental, subtle point has its counterpart in the case or covering furnished every pack.

Here also the case must be removed before the pack can be made use of in any way.

The Year Cycle

The total face value of the 53 cards in the pack is 365.24,* symbolizing the days in a solar tropical year as follows:

The added value of the spot cards in each suit, from ace (1) to the ten spot inclusive, equals 55; hence the value of the spot cards in the four suits equals 220.

The jack, in ascending value, follows the ten spot in each suit, hence it is the eleventh card, and its number value equals eleven (11).

The queen is the twelfth card in each suit, hence in number value equals twelve (12). The king is the thirteenth card in each suit, and in number value equals thirteen (13).

The total number value of the three picture cards, i.e. jack, queen and king in each suit equals thirty-six (36); hence the total number value of the picture cards in the four suits equals 144.

* The number of inches in the perimeter of base of the Great Pyramid (36524 ins.) records the year cycle 100 times.

220 (total value of the spot cards) plus 144 (total value of the picture cards) equals 364. This number (364) plus the joker (in number value 1.24*) equals 365.24.

Seasons in the Year

As the year cycle of 365.24 days is divided into four equal parts or seasons, each season has 91.31 days.

As the total face value of the cards (typifying the year cycle) is 365.24, the face value of each suit is 91.31, so that each suit thus typifies a season of 91.31 days and the four suits typify the four seasons in the year.

The number value of each suit equals 91.31 as follows:

Ace or one to the ten spot inclusive	
equals	55
Jack	11
Queen	12
King	13
	<hr/>
Together	91

* We give the joker the unit value plus .24, using the fraction to account for the fraction of a day over 365 occurring in the year cycle.



Since the joker belongs equally to each of the four suits, one-fourth of its value (1.24) or .31 belongs to each suit.

$91 + .31$ equals 91.31 or total number value of each suit.

*Orientation. Cardinal Directions
of Space*

As the earth in its orbit around the sun passes through the four cardinal directions of space, bringing about the seasons, the four suits in the cards thus typify not only the seasons but also the four cardinal directions of space, to which the Great Pyramid is so perfectly oriented.

*Perimeter of Base and Base Length of the
Great Pyramid*

The total face value of the cards (365.24), in the ratio of 1 to 100, gives 36524, or the exact number (in inches) in the ancient perimeter of base of the Great Pyramid. The face value of each suit (91.31), in the ratio of 1 to 100, gives 9131 or the exact number (in inches) in one base length of the Great Pyramid.

Thus each suit in the cards typifies one base length of the pyramid, while the four

suits typify the ancient perimeter of base of the pyramid.

Total Divisions of the Year Symbolized in the Cards. Days, Weeks, Months, Seasons and Lunar Circuits

365.24 — (total face value of the cards) symbolizes the days in a solar year.

52 — number of playing cards, symbolizes the number of weeks in a year.

12 — number of picture cards, symbolizes the number of months in a year.

13 — number of cards in each suit, symbolizes the 13 lunar circuits in a year.

4 — number of suits, symbolizes the 4 seasons in a year.

It will be seen, by this interpretation, that the year cycle is the one emphasized in the cards, since its divisions into days, weeks, months, seasons and lunar circuits are clearly symbolized. It is apparent that the year cycle of 365.24 days is the most important and notable one relating to man, when we consider the fact that his entire divisions of time — in fact, all things relating to his career — are based upon it.

The Triad or Trinity

Each triangular side or face of the pyramid has its counterpart in the triad or trinity in each suit of the cards — (king, queen, jack). Thus the four triangular sides forming the pyramid have their counterpart in the four triads or trinities constituting the picture cards. Since the triad or trinity is found in each of the four denominations (representing the four kingdoms) it shows that the principle of the trinity (father, mother, son — male, female, issue) runs through all nature, from mineral to man.

Denominations of the cards { *Four kingdoms.*
Four basic elements in nature.

The heart typifies the animal kingdom and the element fire.

The club or clover leaf typifies the plant kingdom and the element air.

The diamond typifies the mineral kingdom and the element water.

The spade typifies the metal* kingdom and the element earth.

* As metals have no definite form and are found embedded in the soil they can best be symbolized by the implement with which we dig into the earth for them, i.e. the spade.

The Decimal System

The decimal scale is of oriental origin and is found in each of the four suits of the cards from ace (1) to the ten spot or ten (10).

Ten is the perfect number and is also the perfect numerical expression of the pyramid in its five sides and five corners.

The decimal system in its abstract form expresses the ten Sephiroth or numerical emanations according to the Qabalah.

The Earth's Mean Density Number About 5.6419+ Times Water

The cards give particular emphasis to the numbers 3—4—10 in the following manner:

The picture cards are arranged in four groups of threes (3's), i.e. king, queen and jack in each suit.

The spot cards are arranged in four groups of tens (10's), i.e. from ace (1) to the ten spot inclusive in each suit.

The entire pack is arranged in four suits—giving four kings, four queens, four jacks, four aces, four deuces, four threes, etc.

The average of the sum of the numbers (3, 4 and 10) is 5.66+, i.e. $3+4+10=17\div 3=5.66+$.

This quantity (5.66+) suggests the quantity (5.6419+) approximately representing the earth's mean density.

The Ancient Vertical Height of the Great Pyramid, 5813 Inches

In the cards, three distinct features are noticeable in each suit, viz :

The numerals composing the decimal scale, (in spots, from 1 to 10).

The triad or trinity, (king, queen, jack).

The number thirteen (13), (spot and picture cards).

The decimal system

$$1+2+3+4+5+6+7+8+9+10= 55$$

$$\text{The triad (unit value) . . .} = 3$$

$$\text{Together} \quad \underline{\quad} \quad 58$$

This number multiplied by 100 gives 5800.

It will be seen that the number 13 is really incorporated in the value 58, since the 13 cards in the suit were used to obtain it ; but it must also be expressed as

a distinctive feature, hence 13 added to 5800 gives 5813.

This number (5813) represents the exact number of inches in the ancient and original vertical height of the Great Pyramid.

Ancient Egyptian "Sothic Cycle"
1461 Years

Area Value of Cards Gives the Diameter of This Cycle

The cards have an average dimension of 3.504 inches (length) by 2.504 inches (breadth) giving an area value of 8.774 for each card, and 465.022 for the 53 cards or the entire pack.

$$(3.504 \times 2.504 = 8.774 \times 53 = 465.022.)$$

If this number (465.022) is taken as a diameter, its circle is 1460.96, i.e. $3.1415 \times 465.022 = 1460.96$, or in round numbers 1461, this being the exact number representing the number of years in the ancient Egyptian Sothic Cycle.

Taking the number 1460.96 as cubits, i.e. 1460.96×25 , gives 36524.

This number (36524) represents the exact number of inches in the ancient perimeter of base of the Great Pyramid.

The Sothic Cycle takes its name from "Sothis" or Sirius, the dog star, whose symbol, singularly enough, is a triangle.

Sirius was the governing star of the old Egyptians, who held it in great veneration, as well as the cycle named for it.

Area of Cards (as Cubits) Gives Diameter of Circuit of Base of Pyramid

Taking the area number of the 53 cards (465.022+) as cubits gives in round numbers 11626, i.e. $465.022+ \times 25 = 11626$.

This number (11626) taken as a diameter, has a circle value of 36524 — the number of inches in the perimeter of base of the pyramid.

Diameter of Year Cycle in Area Value of Each Suit of the Cards

As the cap stone completes and crowns the four triangular sides of the pyramid, it may be said to belong equally to the four sides.

In like manner the joker crowns the four suits of the cards, and belongs equally to each suit, whether taken as area value, number value, or as a card (unit).

Hence, when the joker is considered, there are really $13\frac{1}{4}$ cards in each suit.

The area value of each card (8.774) times $13\frac{1}{4}$ equals 116.26 or the area value of each suit.

This number (116.26) represents the diameter of the year cycle, i.e. $116.26:365.24 :: 1:3.14159+$.

*The Mean Temperature of the Earth. 68°
Fahr. Maintained in the
King's Chamber*

The perimeter of each card is 12.016+ inches, or about one foot.

This number (12.016+), multiplied by the number representing the earth's mean density (5.6419+), equals 67.79+.

This number (67.79+) approximates the quantity representing the mean temperature of the whole earth, i.e. about 68° Fahr.

This temperature is uniformly maintained in the king's chamber in the Great Pyramid.

*Earth's Polar Circumference 24646.21+
Miles*

Earth's Polar Diameter 7845.13+ Miles

Taking the length of a card 53 times (for the 53 cards in the pack) gives $185.712+$, i.e. $3.504 \times 53 = 185.712+$.

Taking the width of a card 53 times (for the 53 cards) gives $132.712+$, i.e. $2.504 \times 53 = 132.712+$.

Multiplying the first product ($185.712+$) by the second product ($132.712+$) gives $24646.21+$.

This number ($24646.21+$) represents the exact number of miles in the polar circumference of the earth.

The diameter of this number ($24646.21+$) is $7845.13+$ or the number representing the number of miles in the earth's polar axis.

$7845.13+$ miles reduced to inches gives about five hundred million inches, i.e. $7845.13+ \times 63360$ inches = $500,000,000$ inches.

Both standards of linear measurement, viz.—the inch or unit of measurement, and the larger standard of 25 inches (the sacred cubit), are derived from this quantity.

One even five hundred millionth part of the polar axis gives the inch or unit standard, and one even twenty millionth

part gives the cubit or 25 inch standard, both being earth commensurated standards of linear measurement used by the immortal architects of the Great Pyramid.

Ancient Vertical Height of the Great Pyramid in Area Quantity of 2 Suits of the Cards, as Cubits

Taking the area number of each card (8.774) as cubits gives 219.36 for each card, i.e. $8.774 \times 25 = 219.36$.

This number (219.36) multiplied by the total number of cards in each suit gives 2906.5, i.e. $219.36 \times 13\frac{1}{4} = 2906.5$ for each suit.

This quantity (2906.5) taken twice (for two suits) gives 5813, or the number representing the number of inches in the ancient vertical height of the Great Pyramid.

2906.5 as Diameter, Gives Base Length of the Great Pyramid

Taking the number 2906.5 as a diameter gives a circle number 9131, i.e. $2906.5 \times 3.1415 = 9131$.

This number (9131) represents the exact number of inches in one base length of the Great Pyramid.

*Perimeter of Base of Pyramid Through
Area Quantities in the Cards*

Taking the number 2906.5 four times (for the four suits) gives 11626.

This quantity (11626), taken as a diameter, has a circle value of 36524, i.e. $11626 : 36524 :: 1 : 3.1415+$.

This number (36524) represents the exact number of inches in the perimeter of base of the Great Pyramid.

*Precessional Cycle of the Equinoxes
in the Cards*

The precessional cycle or the great sidereal year, recorded (in inches, 25871) in the diagonals of base of the Great Pyramid, represents a large gestation period of 25871 years* "the sacred year of the gods" or a period when humanity as a whole completes a spiritual cycle. (Birth of a spiritual age.)

* The human gestation period of 258.71 days, or, in round numbers, 259 days is a replica in miniature of this cycle. There are 25871 days in 70.83+ years—the proverbial "three score and ten" years (in round numbers) of man's earthly career.

The decimal system in the four suits of			
the cards (4×55) equals		220	
King 13	}	Father equals	}
Queen 12		Mother „	
Jack 11		Son „	
Triangle or trinity number		3	
Together		259	

This number (259), in the ratio of 1 to 100 (25900), approximates the number representing the precessional cycle.

*Principal Chambers in the Great Pyramid
Represented by the Picture Cards*

As before stated, the three important chambers in the Great Pyramid are, viz : the king's chamber, the ante chamber leading into the king's chamber and the queen's chamber ; the king's chamber containing the mysterious coffer, the ante chamber the wonderful granite leaf and the queen's chamber the famous niche.

These chambers are undoubtedly indicated in the cards, respectively, by the kings, the jacks and the queens, in a general sense. In a direct manner, they are indicated by the king of clubs, the jack of clubs and the queen of spades, since these cards alone display certain





features pertinently relating to these three chambers, hence are representative of the rest.

*The King's Chamber in the Great Pyramid
is Directly Indicated in the Cards by
the King of Clubs*

Attention has been called to the fact that the king of clubs is distinguished above the rest of the picture cards by the number and variety of his decorations; those of chief importance being the right angled section of what appears to be a stonelike box or receptacle about his neck, the conventionalized sunflower, the belted globe and the sheathed sword (showing a short, heavy, perpendicular line above the hilt).

These symbols are most remarkably related and interdependent in their significance, as will be seen by the following interpretation. The right angled section of what appears to be a stonelike box—about the neck of this king—which undoubtedly suggests a finished and important piece of masonry work, we take to symbolize the coffer in the king's chamber. The other symbols refer directly to

the coffer, as well as to the pyramid itself, and strengthen the claim that the coffer (hence the king's chamber) is here symbolized.

The belted globe indicates a knowledge of the earth's equatorial and polar circumference (since the belts are at right angles to each other), and hence of the earth's axis (polar), upon which the cubit and the inch is based.

The sunflower is the symbol of the sun. Its position in the centre of the picture suggests the heliocentric system of astronomy. The belted globe, placed to the side of the sunflower, further indicates the earth's orbit around the sun or centre.

The relation of this symbol (sunflower) to the pyramid is clearer when it is recalled that the pyramid is the centre of all land surface upon earth, as the sun is the centre of our solar system, and that the pyramid has been called "rays of the sun" also "splendor of the sun," etc.

The sword, displaying a short, heavy, vertical line above the hilt, is sheathed, indicating peaceful intent; which is further shown by the fact that it is held in the left or nonaggressive hand.

The attitude is that of attention, as though some vital principle was here involved and thus emphatically declared.

It suggests obedience to law and calls attention to something important, evidently some law governing the entire symbolism of the picture.

To what law, then, does it refer?

The point that naturally presents itself in the further interpretation of this symbol is the proportion existing between the sword and the heavy line.

It will be readily seen that this proportion, in length as well as in breadth, is approximately the pi proportion, i.e. the length and breadth of the sword is to the length and breadth of the line nearly as a circle to its diameter — $3.1415+ : 1$.

Thus it is apparent that the quadrature is the law to which attention is here imperatively called.

The fact that the quadrature is thus emphatically and unmistakably proclaimed points here directly to the coffer, since the coffer exemplifies the elements of the pi proportion in its quantities, not only one with another, but also in their relation, as a ratio, to various other important pyramid

quantities. "The coffer is a most accurately shaped standard of measures and proportions . . . the length of its two sides to its height being as a circle to its diameter," etc.

* * * *

The frequent repetition of the elements of the quadrature in the number values and symbolism of the cards shows the lofty scientific knowledge possessed by their designers in being able to thus record this fundamental and most significant pyramid proportion. Every phenomenon in nature is virtually based upon the elements of the quadrature, thus showing the interdependence of all phenomena to which the Great Pyramid and the cards bear testimony.

This law is supreme in all nature and may therefore fittingly be called the king of law, as our sun may be termed the king of our solar system, radiating life and light from centre to periphery.*

Since this unique symbolism is found only on the king of clubs the query naturally arising is — whom does this

* See "Sun-man." By J. B. Schmalz.

king symbolize, and why is the denomination that of clubs rather than that of hearts, diamonds or spades?

There seems to be but one logical answer to this, viz: that the king here symbolized is none other than the sun-king or Sol-om-on. Each of the three syllables composing the word Sol-om-on means sun.

“Sol” is the Latin, “om,” the Chaldean, and “on,” the Egyptian word for the sun.

The triad or trinity is here indicated, as well as by the three petals of the clover leaf.

The club or clover leaf was selected as a denomination to portray this remarkable story, doubtless on account of its well known and complex significance. The club or clover leaf is emblematic of plant life, and particularly alludes to the springtime or vernal equinox — the season of the renewal of life — and thus is typical of birth or creation, hence of the quadrature.

The entire symbolism of the king of clubs conveys an astronomical story and alludes particularly to man's life upon earth.

*The Ante Chamber in the Great Pyramid
Is Directly Indicated by the Jack
of Clubs*

The jack of clubs alone displays a hanging leaf (apparently attached to, and depending from the headdress), to which attention has been previously called, as well as to the peculiar position of the head (which appears to be slightly bowed forward, as though the body were stooping or making obeisance), and also to the fact that he is holding a rod in his right hand.

Considering the interpretation of the symbols found on the king of clubs, and their evident relation to the king's chamber in the Great Pyramid, it may not seem presumptuous to say that in the symbols just noted we have a plain allusion to the ante chamber.

The sole distinguishing feature of this chamber is the wonderful, hanging granite leaf, on which is recorded the sacred pyramid cubit.

* * * *

Captain Tracy has pointed out that the pyramid's earth commensurated cubit



(25 inches) is exhibited on the boss of the granite leaf divided into fives.

It is just one-fifth of that cubit broad, and the thickness of the boss is again one-fifth of its width.

We thus have the inch and cubit exhibited together, five times five of the one constituting the other.*

The rod held by this jack is evidently intended to symbolize the sacred cubit, and the red right angled triangle at its top, the inch.

What could tell a plainer story than the symbols on this card?

First, the leaf in the picture is a hanging leaf, a significant fact indeed when we consider that the granite leaf in the ante chamber of the Great Pyramid is also a hanging leaf.

Second, the leaf in the picture is attached to the head, suggesting that the information which the leaf symbolizes has become a knowledge—a part of the conscious understanding of man.

Third, the measuring rod held by this jack exhibits the cubit and the inch

* See Casey's *Philitis.*, p. 40.

standards together, which is also true of the boss on the granite leaf.

Fourth, the measuring rod is held in the right hand, here suggesting action through, and by means of the cubit and the inch. It further implies that through a knowledge of these earth commensurated standards man has the power, in a sense, to measure the heavens and the earth — thereby coming into closer relation with the plan of the universe. “Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding. Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it? Whereupon are the foundations thereof fastened? or who laid the corner stone thereof;?” Job XXXVIII: 4 to 6v.

* * * *

The peculiar position of the head of this jack — slightly bowed forward as though making obeisance — has a double significance, since it plainly alludes to a spiritual, as well as a physical aspect.

The first aspect is that alluding to the stooping position of the body necessary to

pass under the granite leaf and into the majestic, awe-inspiring chamber of the king.

The second alludes to the humility of soul which follows upon a knowledge of the divine or kingly laws (having their loftiest expression in the king's chamber), to which the soul of man must ultimately make obeisance.

The analysis of this card is further elucidated when we take into consideration that the earliest known common term for playing cards in the Orient was "Tag" or "Tas," its original signification being a leaf—folium—naturally suggesting the idea of a message or record upon a leaf.

The fact that the two representative picture cards just interpreted have the same denomination—that of the club or clover leaf—possesses great significance when it is recalled that the chambers, which these cards respectively typify, are connected chambers and are on the same course of masonry in the Great Pyramid.

*The Queen's Chamber in the Great Pyramid
Is Directly Indicated by the
Queen of Spades*

The queen of spades is more difficult of interpretation than the two former cards; necessarily so, since woman is more spiritual than man, her office in the economy of nature more subtle, her ideals higher, and her duties of a more vital character. The analysis here, therefore, must be made along lines even more metaphysical in character than the preceding, since the symbolism here portrayed (in keeping with the very nature of woman), is more subtle, and its meaning more elusive.

The queen's chamber in the pyramid would logically be symbolized in the cards by a queen, hence it only remains to establish in what particular or particulars this queen holds precedence, if such be the case, over the other queens to this claim.

This queen possesses three distinctive

NOTE.—Cubit in the sacred language of the Orient is technically the "Mother."

The sacred name of cubit is "Ammau," and "Ammau" in Talmud is a base—something fundamental.



features not possessed by the other queens, viz: the object resembling a lighted torch, the jewel, and the shield—on which is displayed the fleur-de-lis.

If it can be shown that these features point unmistakably to the queen's chamber, the claim is reasonably established.

It must be remembered—

- 1st. That the niche is the sole distinguishing feature in the queen's chamber of the Great Pyramid, and is cut deeply into its east wall.
- 2d. That the niche being found in the east wall calls special attention to light through the cubit or mother, since east is the direction of sunrise, from whence light comes.
- 3d. That the cubit is a fundamental quantity, by means of which the nature truths embodied in the pyramid became known.
- 4th. That all the measurements of the queen's chamber answer approximately to fives, on which the cubit is based.

* * * *

The niche is 185+ inches high, consisting of five clearly marked tiers or divisions, the uppermost of which is 25 inches (or one cubit) across, and its inner edge just 25 inches (or one cubit) from the perpendicular centre of the wall into which it is cut. Thus the niche is distinctly and significantly a cubit symbol, i.e. a fundamental, feminine symbol giving light on pyramid quantities.

* * * *

It will be seen that the lighted torch, held by the queen of spades also has five distinct divisions, and that the emblem suggests light on something, evidently light relating to five in some manner.

Taking into consideration the significance of the entire interpretation it seems plausible that the symbol held by the queen of spades refers to none other than the famous niche. The lighted torch, as a symbol of the niche, obviously means light on the sacred cubit, or, in a higher spiritual sense, light on the feminine or mother principle in nature — thus beautifully symbolizing the sacred office of motherhood.

The jewel worn on the breast of this queen is typical of spiritual light, also of love in its highest conception, and of pure principles wherever found.

The fleur-de-lis is a conventionalized figure originally derived from the lotus flower of India.

Throughout the Orient the lotus flower is held in reverence as a symbol of the highest, purest spiritual conceptions.

Hence the shield on which is displayed the fleur-de-lis (lotus flower) may here be taken to indicate that purity is woman's most potent shield.

The denomination of this queen — that of spades — is a further allusion to the fundamental principles involved in the symbolism of the picture, since the spade typifies the metal kingdom and the element earth. This queen may fittingly be termed "queen of the earth" and, in an astronomical sense, may be taken to refer to the autumnal equinox — the season when mother earth yields her most bountiful harvest to man.

* * * *

The above symbolism, namely, that

distinguishing the king of clubs, jack of clubs, and queen of spades — which we take to refer to the three principal chambers in the Great Pyramid — is strengthened by the related mathematical quantities as follows:

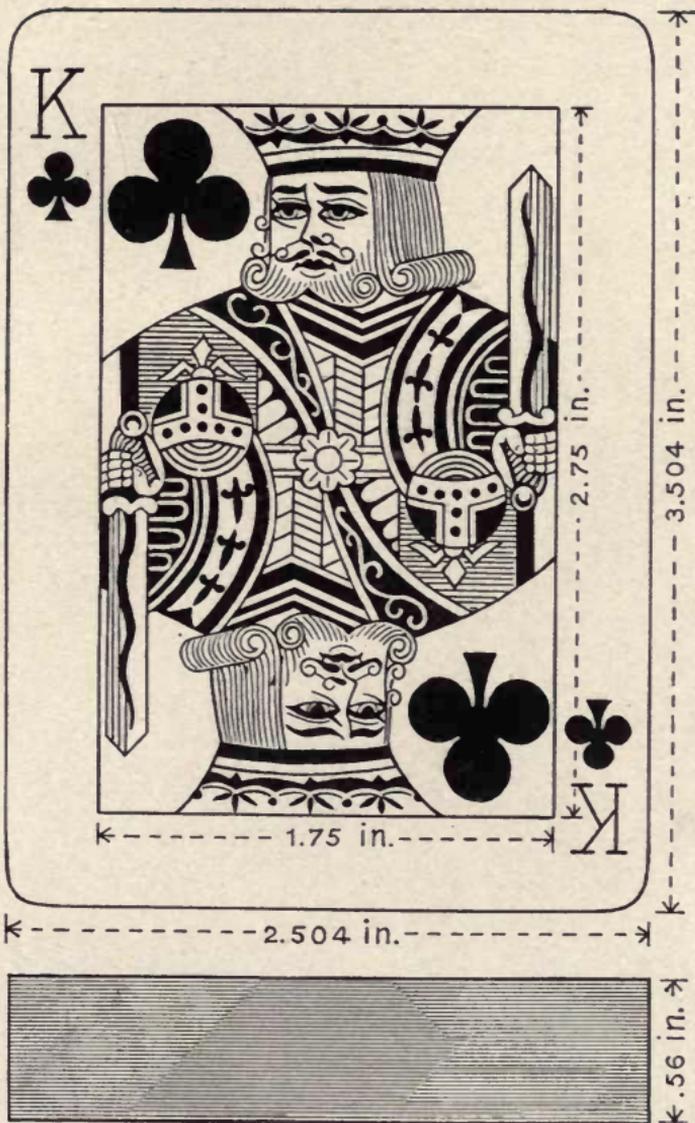
*Cubical Contents of Coffers Obtained
Through Inside Area Quantities
In the Cards*

The inside dimensions of each picture card (not including margin) is 2.75 inches by 1.75 inches, hence this area is 4.81 inches for each card.

Taking this number (4.81) 53 times (for the number of cards in the pack) gives 254.93+, i.e. $4.81 \times 53 = 254.93+$.

Multiplying this number (254.93+) by the number representing twice the depth of the pack* ($2 \times .56$ inches = 1.12) gives 285.52+. This number (285.52+) taken as cubits, gives 7138.+, which in the ratio of 1 to 10, approximates the number representing the cubical contents of the

*It is probable that the original thickness of the cards was greater than that of the present pack, but the material of which they were first made is, of course, not known.



Depth of the pack

coffer—variously estimated from 71250 to 71350 cubic inches.

$$(285.52 \times 25 \times 10 = 71380.)$$

*Quadrature, Hence Allusion to Coffers, in
Cubical Card Quantities*

A further allusion to the quadrature (and hence to the coffer), is found in the fact that two outside card lengths are to four times the depth of the pack, nearly as a circle to its diameter, i.e. 2×3.504 or $7.008 :: 4 \times .56$ or 2.24 , nearly as $3.1415+ : 1$.

*Perimeter of Pyramid's Base, in Feet.
Length of King's Chamber (in
Inches), Found in the Cards*

Adding the outside area number of the cards (8.774+) to the inside area number (4.81+) gives 13.584+.

Multiplying this number (13.584) by the number representing the depth of the four sides of the pack gives 30.43+, i.e. $13.584+ \times 2.24$ ($4 \times .56 = 2.24$) = 30.43+.

This number 30.43+ is the exact number of days in a solar month, i.e. $365.24 \div 12 = 30.436+$. This number (30.436+) in the ratio of 1 to 100 represents the exact

number of feet in the perimeter of base of the Great Pyramid, viz: 3043.6 feet.

Again, taking the number representing the outside area of each card (8.774) 53 times, gives 465.022+.

Dividing this number (465.022+) by the earth's mean density quantity (5.6419+) gives 82.4264+, or, in the ratio of 1 to 10, twice the length of the king's chamber (in inches).

In other words, $82.4264+ \times 10 = 824.264+$ or 2×412.132 inches (length of king's chamber) = 824.264.

Queen's Chamber Length in the Cards

The area value of each suit of the cards ($13\frac{1}{4} \times 8.774+$) or 116.26 is the length, in inches, of the ante chamber.

This number (116.26) divided by the earth's mean density quantity (5.6419) gives 20.606+, which, in the ratio of 1 to 10, is the exact number of inches in the length of the queen's chamber, viz: 206.06+ inches.

Height of Famous Niche in Card Quantities

The length of a card (3.504) multiplied

by the number of cards in the pack (53) gives 185.712+ inches, almost exactly the height of the niche in the queen's chamber.

* * * *

As previously noted, the total face value of each suit of the cards is 91.31, which, in the ratio of 1 to 100, is one exact base length (in inches) of the Great Pyramid, or 9131 inches. In concluding the mathematical correspondences between the cards and the pyramid, one more process — by which this important and fundamental quantity (9131) is obtained — may be given as follows:

Joker value	1.24	cubed equals	.	.	.	.	1.90
Ace	1	"	"	.	.	.	1.00
Deuce	2	"	"	.	.	.	8.00
Three spot	value 3	cubed equals.	.	.	.	.	27.00
Four	4	"	"	.	.	.	64.00
Five	5	"	"	.	.	.	125.00
Six	6	"	"	.	.	.	216.00
Seven	7	"	"	.	.	.	343.00
Eight	8	"	"	.	.	.	512.00
Nine	9	"	"	.	.	.	729.00
Ten	10	"	"	.	.	.	1000.00
Jack	11	"	"	.	.	.	1331.00
Queen	12	"	"	.	.	.	1728.00
King	13	"	"	.	.	.	2197.00
Area value of 53 cards	(53×8.774)	.	.	.	.	.	465.022
Total face value of the pack	.	.	.	.	.	.	365.24
Thirteen (cards in each suit)	.	.	.	.	.	.	13.00
Four denominations	.	.	.	.	.	.	4.00
The Joker (rejected card — symbolizing the cap stone of the pyramid)	.	.	.	.	.	.	1.00
Together	.	.	.	.	.	.	<u>9131.162</u>

The story of the cards, like that of the Great Pyramid — which they portray — is virtually endless, and may never be completely told. However, the writer hopes that other investigators may become interested along this line and further interpret the record in the cards.

Many points have been intentionally avoided which were found impossible of clear presentation, owing to their extremely complex and metaphysical character. It may have been noticed that the elements of the quadrature — the dominating feature of the Great Pyramid — is likewise the dominating feature of the cards, in the correspondences here set forth. Necessarily so. This fact alone unmistakably links the cards with the pyramid, since it is the only edifice on earth to-day which is based upon, and repeatedly emphasizes in its construction, this ancient formula — the basis of all phenomena in nature, terrestrial and cosmic.

Nature mysteriously and endlessly repeats her expressions through the operation of cyclic law. As the circle ends where it begins, as the tides return and the seasons repeat themselves, so in like

manner, the primeval design of the cards may be repeated in the cards of the present day.

It is possible that the modern pack is essentially the same, in all vital points, as the one originally designed by its wise and farseeing chroniclers, ages ago.

A Metaphysical Interpretation

Of the Great Pyramid's Message to Man

V

A Metaphysical Interpretation

Of the Great Pyramid's Message to Man

The pyramid's message is to man, and speaks to him not only of the physical sciences and the material universe, but of the spiritual universe and of religious truths as well; and when mystically interpreted teaches him a fundamental spiritual lesson.

The Great Pyramid may be rightly called a mystic temple, since it is builded upon and all its foundations are laid according to nature standards — and nature herself is the greatest of all mystics.

Nature works mysteriously. Her vital processes all have their beginning in darkness.

The rose, that charms with its fragrance and beauty, has its beginning in the dark concealing earth.

The mighty oak, symbol of strength, emerges from the tiny acorn, which must

enter the dark soil before it can begin to unfold the plan within.

And what, in the endless manifestations of plant life, is more mysterious than the tender leaf bursting from the hard, and, to all outward appearance, lifeless twig?

Above all, consider the wisdom involved in the great mystery of birth! . . . In the material universe, the invisible becomes the visible; all comes from darkness to light.

The material universe is really the spiritual universe materialized. Thus man, its highest or crowning product, is a materialized spirit and is, at once, the key to and the result of the plan.

Man begins his earthly career in darkness, gradually unfolding his faculties to a perception of the spiritual, as well as the material universe within and around him. He thus gradually comes to light and into his inheritance, i.e., to knowledge of his place in nature, and to consciousness of his relation to the plan of the universe.

The pyramid's message to man becomes vital when we consider that it is man, geometrically portrayed. It is

the human body—temple of the sun—and the divine sun principle or soul within, memorialized in stone. Further symbolizing man's journey from the realm of spirit to that of matter or earth life, his career on the material plane from birth to death, and his ultimate return to the great cause from whence he came.

Plato, the initiate, taught—"Our soul has the form of a pyramid, which soul is of a fiery nature, and adheres to the body as a pyramid does to its base, as a fire does to the fuel."

As the drop of water is the miniature ocean, the egg, the miniature universe, so man is the microcosm of the macrocosm, i.e. a replica of the great plan of cosmos. Thus the message is one of cosmogenesis as well as anthropogenesis, telling us of God and his wondrous works.

Cosmos is symbolized by the circle, inscribing all; its central dot symbolizing the supernal mind or spiritual light (consciousness), radiating in all directions to the periphery.

The circle is primordial, hence an ideal form. Its material expression is

the square. Here we have the cosmic interpretation of the ancient formula of the quadrature which the pyramid exhibits as a whole, as well as in its various parts.

The pyramid — central dot of the circle inscribing all land surface or man-inhabited portion of the globe — symbolizes this supernal mind or light point, radiating its spiritual and scientific light to all mankind.

Cosmos, symbolized by the boundless circle, is, in a sense, the supernal mother, giving birth to worlds, sun systems and all that the immensity of space contains. Its terrestrial prototype is the earthly mother, a tiny copy or ray from the supernal mother, giving birth to all mankind. The circle, cosmic as well as terrestrial symbol of the mother principle in nature, is a compound symbol, since every circle presupposes a diameter — father principle or measuring through — determined by its central dot. Hence, as a nature symbol, the circle is father as well as mother; and the pyramid, as an exemplification of man, incorporates both principles.

The pyramid, in one sense, refers specially to the mother principle, since it gives birth to light, its quantities and nature references being fundamental, as is the circle or mother principle in nature. In another sense it refers to the father principle, since its apex is the point of light in the terrestrial circle which it determines. The cubit—upon which the pyramid is based—is a line or a standard of measurement, measuring through and giving light upon pyramid quantities, hence alluding to father as well as mother.

The message of the pyramid, or the sacred light which it holds aloft for the guidance of the human race, is the result or issue of the union of these two principles, and completes the sacred triad or trinity which the pyramid form displays in its four aspects. It points to one God, “eternal in the heavens.”

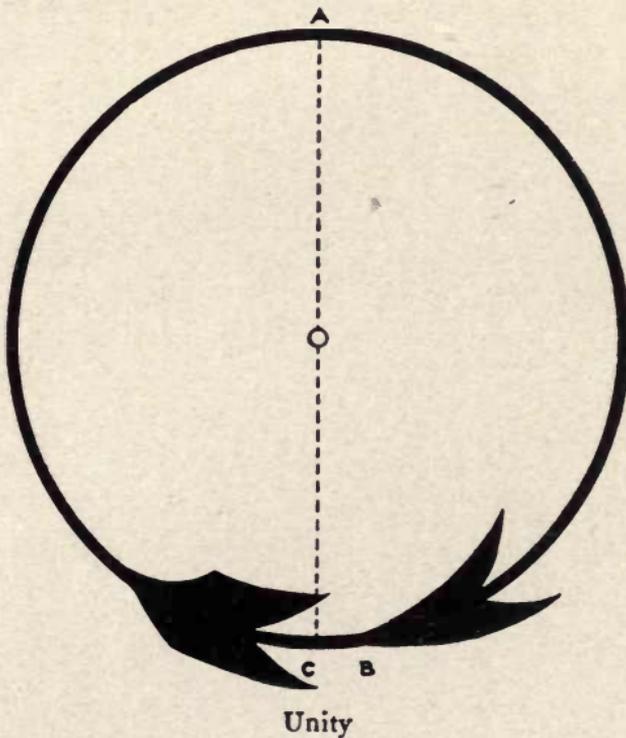
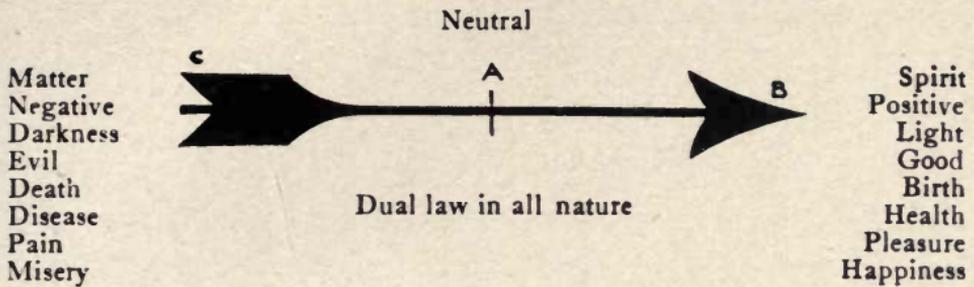
As a unit of expression of fundamental laws, it comprises all, and hence symbolizes the universe as well as man—its highest conscious product and its earthly replica.

As these laws are immutable and ever

active in nature, endless time and motion are indicated, implying a constant progression toward the ideal or perfect state, and the pyramid thus becomes a symbol of immortality. Its rough and jagged stones symbolizing the crude, untutored and barbaric races and individuals of the earth, and also the harsh and cruel aspects of nature. While the polished or finished stones symbolize the cultivated or enlightened races and individuals of the earth, as well as nature's beautiful, mild and harmonious manifestations.

The pyramid is builded of both rough and polished stones, illustrating the opposites everywhere expressed in the great scheme of things, namely, light and darkness, birth and death, youth and age, love and hate, health and disease, etc. It shows that both are necessary to complete the perfect whole, and that one is dependent upon the other, since they are merely the opposite expressions of the same principle. It also indicates the great natural brotherhood of the human family, having one God and one ultimate destiny, that of the final awakening and becoming one with the divine spirit.

The Opposites



Cosmos, or "the all," is symbolized by the circle—unity, since the circle is the ideal form, comprising all.

"The opposites" are the expressions of cosmos. They are dual expressions of the same principle, and when bent into a circle show that they are one or unity.

The pyramid as a geometrical expression of the human body, points to the sun temple or sun king, Sol-om-on. "And the house, when it was in building, was built of stone made ready before it was brought thither; so that there was neither hammer nor axe nor any tool of iron heard in the house while it was in building."—1 Kings : chap. VI : 7.

As the stones of this mystic temple (the pyramid) are all symmetrically arranged from the base to the apex or cap stone, which forms its point of light, so is the temple of the human body built noiselessly and made ready before it is brought thither. Like its prototype, the pyramid, it is crowned by light or intelligence dominating the body corporate—a brotherhood of related and interdependent cells, organs, forces, faculties, etc.

The pyramid speaks of creation, spiritual as well as material, since the material in all its manifestations is but a reflection of the spiritual, one without the other being incomprehensible.

The material universe, a reflection of spirit, is transitory or impermanent and exists for the soul's experience and final awakening.

The astronomical epoch occurring at the time of the pyramid's supposed completion, about 2170 B.C., when a Draconis (dragon or serpent star, emblem of wisdom in the heavens) sent his celestial rays down the entrance passage of the Great Pyramid, beautifully and significantly symbolizes a spiritual or heavenly overshadowing of this creative pillar.

This pure and lofty exemplification of the divine principle, symbolizes the inspiration of the pyramid's message to man.

* * * *

The playing cards form not only an independent record of pyramid truths, the only pertinent and unmistakable record thus far discovered, but further point to the probable method of their original application to man, and of their dissemination throughout the world. This method is indicated by the twelve picture cards, which forcibly suggest a mystic order. Apparently, an order sworn to secrecy, possessing information of a sacred and momentous character, which they seem to be guarding from profanation.

This is indicated by the uplifted hand of the king of diamonds, as though taking or administering oath.

The secret order here suggested may refer to none other than the ancient and original mystic brotherhood or royal order of the Great Pyramid. From this primeval nucleus, the mystic societies the world over, and during all the ages since the Great Pyramid was built, have doubtless had their source.

Brotherhood or order is here indicated chiefly by the general aspect of the figures, which, in each case, gives the impression of inflexibility—as though carved from stone; and of seriousness—as though they held in common some knowledge or information of great import.

Brotherhood or order is further indicated by the similarity in the robes and headdresses worn by the figures, which, though differing in particulars, are of the same general character.

This idea is strengthened when we consider the fact that the various symbols used in the decoration of the picture cards are not only interrelated, but interdependent, in their significance, all of

them helping to emphasize and corroborate the mathematical record.

The picture cards speak to us in the language of form and color, expressed by the very garments in which they are clothed, of religion, science, philosophy and art, whose highest expression is found in the Great Pyramid.

The headdresses, as well as the robes worn by the figures, indicate different degrees or superior rank; also the dignity resulting from the knowledge, which they possess, of the immutable and fundamental laws governing all phenomena. They are crowned with light.

Since cosmogenesis as well as anthropogenesis is depicted in the Great Pyramid and faithfully recorded in the cards, it at once determines the fact that a wisdom similar to that exhibited in the design of the pyramid was essential in designing the cards.

The wonderful fundamental truths incorporated in the pyramid must necessarily have been known, and their application thoroughly understood, before they could have been incorporated in the number values and symbolism of the cards.

The pyramid, situated in the centre of the land surface or man-inhabited portion of the globe, is fittingly placed as a material as well as a spiritual nucleus of dissemination. From this central point its natural ramifications would lead in the direction of the four cardinal points of the compass, i.e., north, east, south and west over the earth.

It therefore appears that the twelve picture cards form the sole key or guide in man's possession to-day, to the complete understanding of the original intention of the Great Pyramid, as being not only a record of nature truths, but pointing to its original use as a temple of initiation into the brotherhood or order of the Great Pyramid, to which these cards obviously allude.

The interior construction of the pyramid portrays, in an unmistakable and marvelous manner, man's career from the prenatal state to birth, through the journey of life to his divine inheritance—a conscious realization of his immortality. The interior construction of the pyramid further portrays a type of the successive degrees of instruction or initiation, while

the entire pyramid truths, in all their marvelous complexity, constituted the complete lesson or full initiation into the royal order or brotherhood of the Great Pyramid—the fountain head of mystic and religious societies throughout the ages.

* * * *

Man's material career, from the dark chamber—his dwelling place before birth—through the narrow way to the dawning light of earth life, where love's first benediction—the kiss of mother—greets him, has its majestic symbolization in the subterranean chamber in the Great Pyramid. From this chamber of portentous darkness, a narrow way leads upward to the well or grotto, which is, significantly, on a level with the base of the pyramid and the surface of the earth, thus indicating the beginning of earth life.

The well or grotto is further symbolic of the severance of the umbilicus, and of the fountain, where the child first drinks of "the water of life."

From birth, the child passes through a period of helplessness, unconscious of his environment. His eyes are open, but

seeing, he sees not; hearing, he hears not, neither can he understand. He is still groping towards the light. He is psychologically conscious of mother, but does not yet really know her.

This early period or dawn of earth life has its prototype, in the pyramid, in the continuation of the narrow way leading upward from the well or grotto to the horizontal passage leading into the queen's chamber—the chamber standing for the mother principle as exemplified in the pyramid.

A certain length of time, varying in duration, after mother is consciously known, constitutes the formative period of youth, where the fundamental impressions of life are gained through mother.

During this period, mother is the chief guide and instructor. It is a time set apart, differing from all other experiences of life that follow and, in after years, is always thus remembered.

Here the child forms its conceptions of life with the help of, and through, mother. He sees everything as on the level, and realizes no distinction of birth or rank. He considers life a brotherhood and is

on terms of perfect equality with prince and peasant.

In this realm mother is queen, the highest tribunal to which all disputed questions are referred. She is Alpha and Omega to him, and forms the centre, as well as the circumference, of his little world. She is his shield against harm, his earliest teacher in the fundamental lessons of religion, morality and the physical sciences. With the heart's jewel of her love as a talisman he is in time prepared to go forth, fully awake to the stern realities of life before him, to fight the battle of life alone.

The queen's chamber in the pyramid, uniquely placed at one side of the main avenue of ascent, and connected by a level way with the Grand Gallery, significantly symbolizes this sacred period, or time set apart. The Grand Gallery, in its turn, symbolizes the progress of man along the steep and difficult path of life's experience.

Through storm and calm, pain and pleasure, failure and fruition, darkness and light, he struggles bravely onward, bearing ever the cross of life's vicissi-

tudes. Up, ever upward along the lofty, yet straight and narrow path.

The ascent of the Grand Gallery is thus typical of the ever ascending pathway of life from youth to the ripe experience of age, during which period the cross of life's burdens is carried, thereby awakening the spiritual faculties.

With his active physical life behind him (during which time the spiritual promptings were but momentary or fleeting), man now gives pause and makes definite preparation for the spiritual life, the life beyond the low and narrow gate — the grave.

This pause, or time of definite preparation, is significantly expressed in the small room just beyond the Grand Gallery (the ante chamber), distinguished by the granite leaf, which hangs before the entrance to the king's chamber.

The stooping low under the granite leaf (exemplification of the sacred cubit — "mother"), which is necessary before entering the king's chamber, signifies, in this connection, the reverent attitude of mind of the spiritually awakened toward the early religious teachings of mother.

In age, the mind naturally reverts to these early lessons, as a circle returns unto itself; holding now, however, a higher, deeper and broader significance.

Following out this progressive symbolization to its logical conclusion, the king's chamber (the last and highest in the avenue of ascent, hence the goal) is thus typical of life beyond the grave, where the cross of earth life is laid aside for the crown of immortal life.

The mysterious coffer (the stone box resembling a lidless coffin, significantly found only in this chamber) here becomes an individualized or humanly expressed symbol of immortality; at once typical of the last rite (burial), and of resurrection—the consummation of religious teachings throughout the ages.

* * * *

In the cards the king of clubs (“sun king” or “Sol-om-on,” unmistakably representing the king's chamber in the Great Pyramid) also portrays resurrection, since his head appears to have risen or emerged from the stonelike receptacle or lidless box about his neck. He is crowned (with

light), implying immortality, and virtually corroborating the theory that the coffer is here mystically symbolized.

* * * *

The pyramid record in the cards furnishes another striking illustration of the "law of the opposites" everywhere operative throughout the great plan. It is found in the most profaned and, in a sense the darkest book in man's possession (the playing cards), just as the Great Pyramid (pillar of light) is found in a desert in the darkest continent on earth. In both cases, light comes out of darkness.

* * * *

Man's career, from the prenatal state to the immortal or perfect state, so marvelously symbolized in the interior construction of the Great Pyramid (from its subterranean or dark chamber to its chamber of light—the king's), depicts a fundamental process everywhere found in nature. It depicts a type of un-folding, from the embryonic or dark to the perfect or light state.

This process is repeated in every return

of the soul to the "sun temple" or human body, and the light or awakening gained in one earth life becomes the psychic faculty or soul sense in the next.

The Great Pyramid in this respect, as in all others, is absolutely unique, since it alone, of all pyramids on earth, has this interior construction; hence is the only one that speaks to man of the awakening within the temple.

* * * *

As the pyramid was originally covered with casing stone which was removed before the message within could be read and disseminated throughout the world, so is man (its human prototype), uncased before he can enter upon his earthly career and begin his journey towards the goal of spiritual illumination.

When this goal, after many earth lives, is ultimately attained man has reached the summit of pyramid light (its ideal point) and thus forms its apex.

* * * *

Summary of scientifically determined features of the Great Pyramid having their correlation in the number values, mathematical quantities and symbolism of the playing cards.

The pyramid form.

The cap stone.

The angle of rise of the faces to the horizon. $51^{\circ} 51' +$ or about 52° .

The ancient base length 9131 inches or 365.24 cubits.

The ancient perimeter of base 36524 inches or 1460.96 cubits, typifying the Sothic cycle.

The diagonals of base 25871 inches, typifying the precessional cycle.

The ancient vertical height 5813 inches or 232.52 cubits.

The length of queen's chamber 206.06 + inches.

" " " ante " 116.26 "

" " " king's " 412.132 "

" " " niche in queen's chamber 185. + "

The interior capacity measure of coffer: }
 length breadth depth }
 $78 \times 26.5 \times 34.5 = 71311$ cubic inches. }

The earth's mean temperature 68° Fahr.

The earth's mean density 5.6419 + times that of water.

The inch $\frac{1}{30000000}$ part of the earth's polar axis.

The sacred cubit $\frac{1}{3000000}$ part of the earth's polar axis.

The earth's polar circumference 24646.21 miles.

The earth's polar axis 7845.13 miles.

The earth's orbit around the sun 364.24 days.

The cardinal directions of space N. E. S. and W.

The four seasons in the year.

The twelve months in the year.

The thirteen lunar circuits in

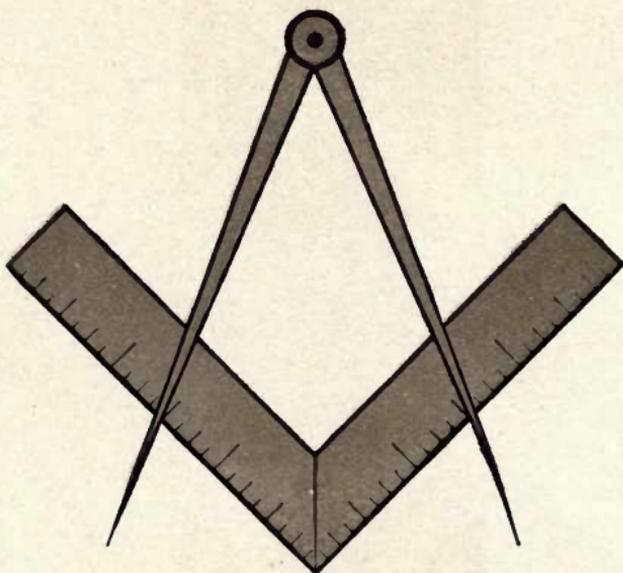
the year.

} The quadrature of
the circle.

Pyramid Symbols

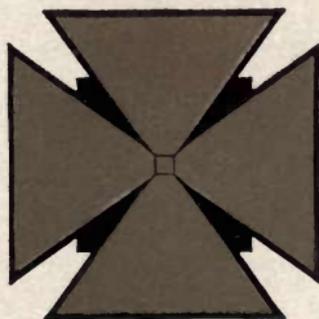
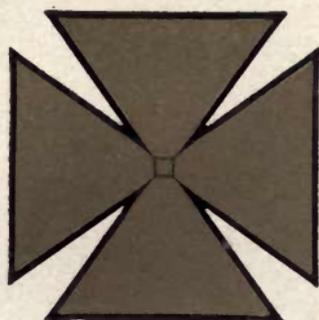
Square and Compass

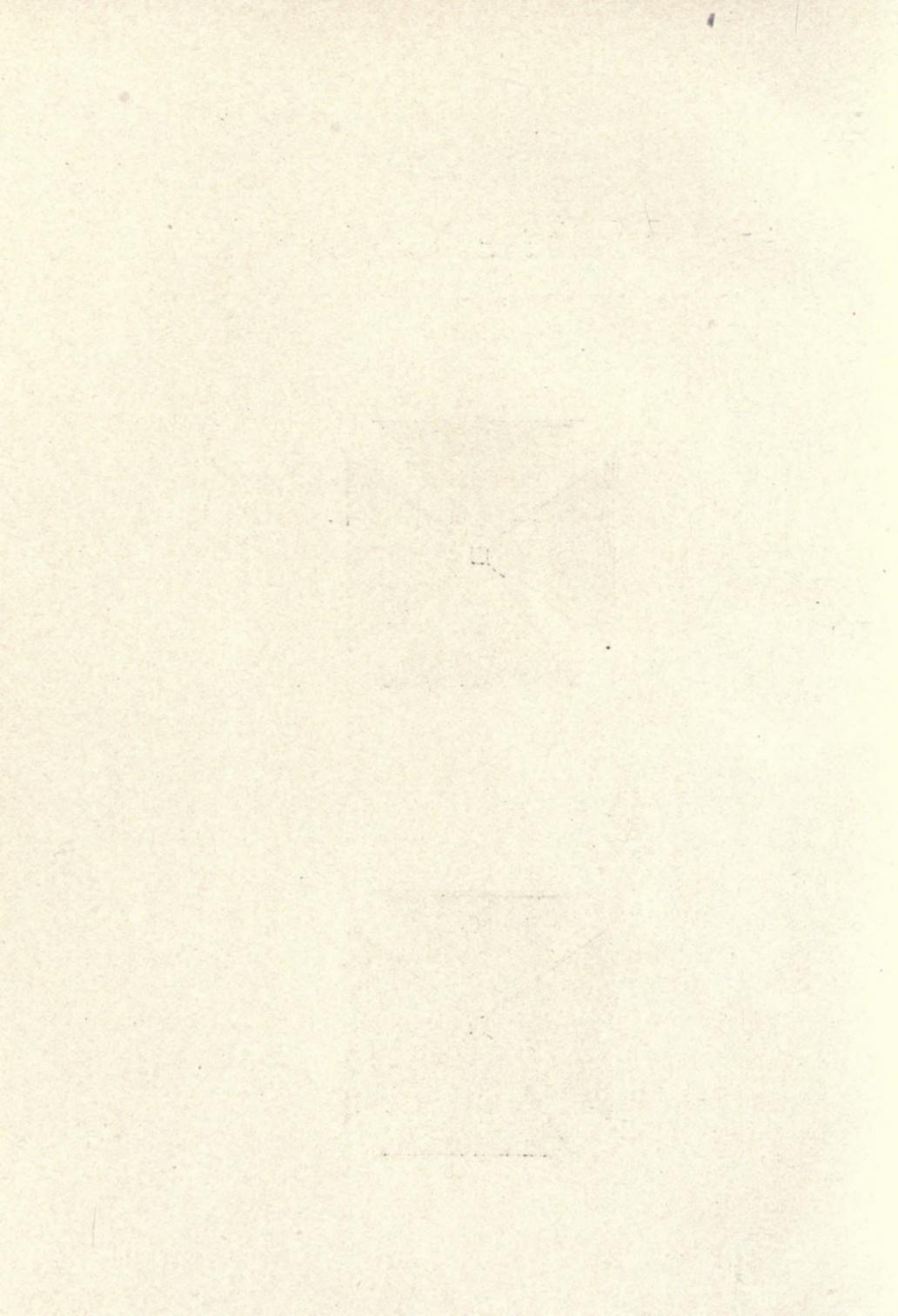
(Circle)



Symbol of the quadrature, hence of the Great Pyramid.

Maltese Cross





VI

The Maltese Cross

The maltese cross is the simplest and most clearly indicated of all pyramid symbols. The four triangles, placed in the four cardinal directions of space, plainly represent the four triangular sides of the pyramid, the common centre where the triangles meet indicating the apex.

It may be clearly demonstrated that the maltese cross is the pyramid form, by cutting this symbol out of paper and raising the centre until the adjacent sides of the triangles meet. It will be seen that a perfect pyramid form is the result. There are many varieties of the maltese cross, but all are merely elaborations of the original simple form.

Sometimes this symbol displays a square under the four triangles, in which case the base of the pyramid, also, is thus indicated.

Why this symbol is known as the maltese cross has never been definitely ascertained, but it was probably on account of its adoption, in comparatively

modern times, by a mystic society on the island of Malta, as expressing the fundamental principles upon which this society was founded.

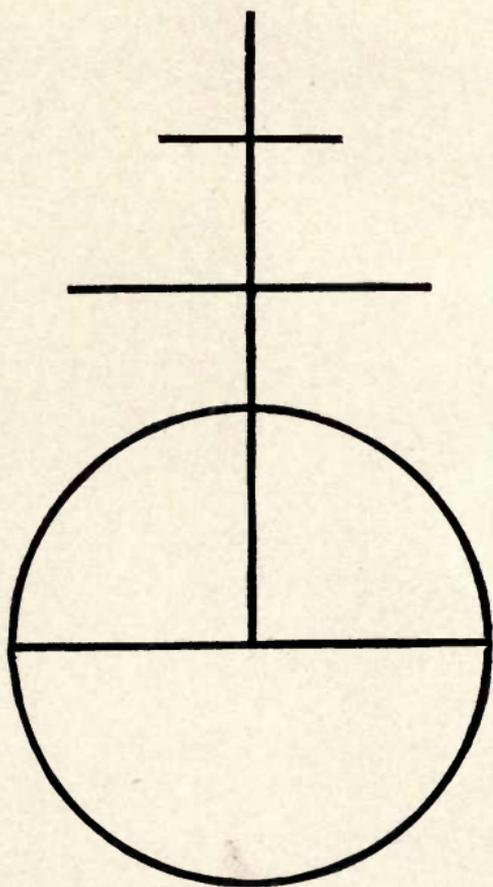
The maltese cross, in one form or another, is now in general use throughout the world and wherever found it is used to express the highest moral, ethical, religious and scientific principles.

It is undoubtedly one of the oldest of symbols, as it is found on many ancient Oriental temples as well as on many pyramid temples of Central America and Mexico. It is often indicated in the halos in very old paintings of the Christ and of various saints, showing that it was held in great reverence, and that it was significantly associated with the idea of divine or heavenly illumination.

Bellevue Hospital
Pattern



Belted Globe and
Patriarchal Cross



VII

The Belted Globe

Surmounted by the Patriarchal Cross

This symbol is more difficult of interpretation, since its relation to the Great Pyramid is not at first apparent.

It is a compound symbol, composed of the belted globe surmounted by the patriarchal cross.

The belted globe is symbolic not only of the earth on which we live, with its known equatorial and polar circumference as well as diameter measurements, but also of the year cycle and of the path described by the earth around the sun. Hence it is further symbolic of the circle equal in area to the base of the Great Pyramid, the perimeter of which records the year cycle.

The patriarchal cross has always been, and still remains in universal use by religious bodies and mystic societies the world over.

This cross has a purely religious aspect. It alludes to the three upper interior chambers of the Great Pyramid,

which in their turn, portray progressive stages of man's earthly career and his spiritual awakening.

The perpendicular or upright part of the cross indicates the vertical axis of the Great Pyramid, from the base or earth to the apex or point of light.

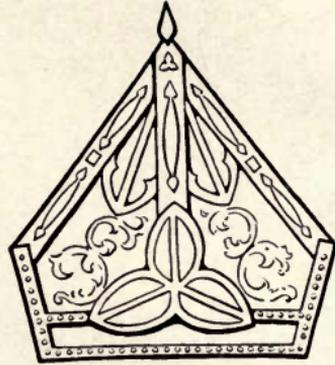
The longer, lower cross bar indicates the level of the queen's chamber, while the shorter, upper cross bar indicates the common level of the ante chamber and king's chamber.

In this remarkable symbol is displayed the union of the material with the spiritual. Here, as in the Great Pyramid, science and religion meet.

Fig. 1



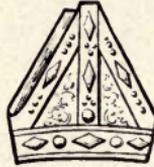
Mitre of Thomas à Becket



Mitre, 15th Century



Cardinal



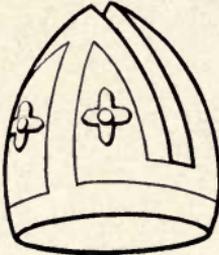
Archbishop,
13th Century



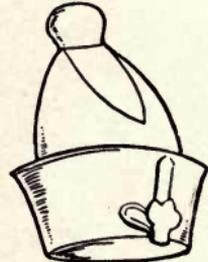
Bishop



College Hat



Bishop, 16th Century



Thothmes III.— Egypt

Fig. 2



Turkish Fez



Rameses II.— Egypt

VIII

The Headdress

In all ages it has been the custom to decorate the head (seat of knowledge) with some headdress indicative of rank, whether it be ecclesiastical, fraternal, monarchical, military, civic or scholastic; this either through the force of tradition or according to the degree of proficiency attained in the various lines.

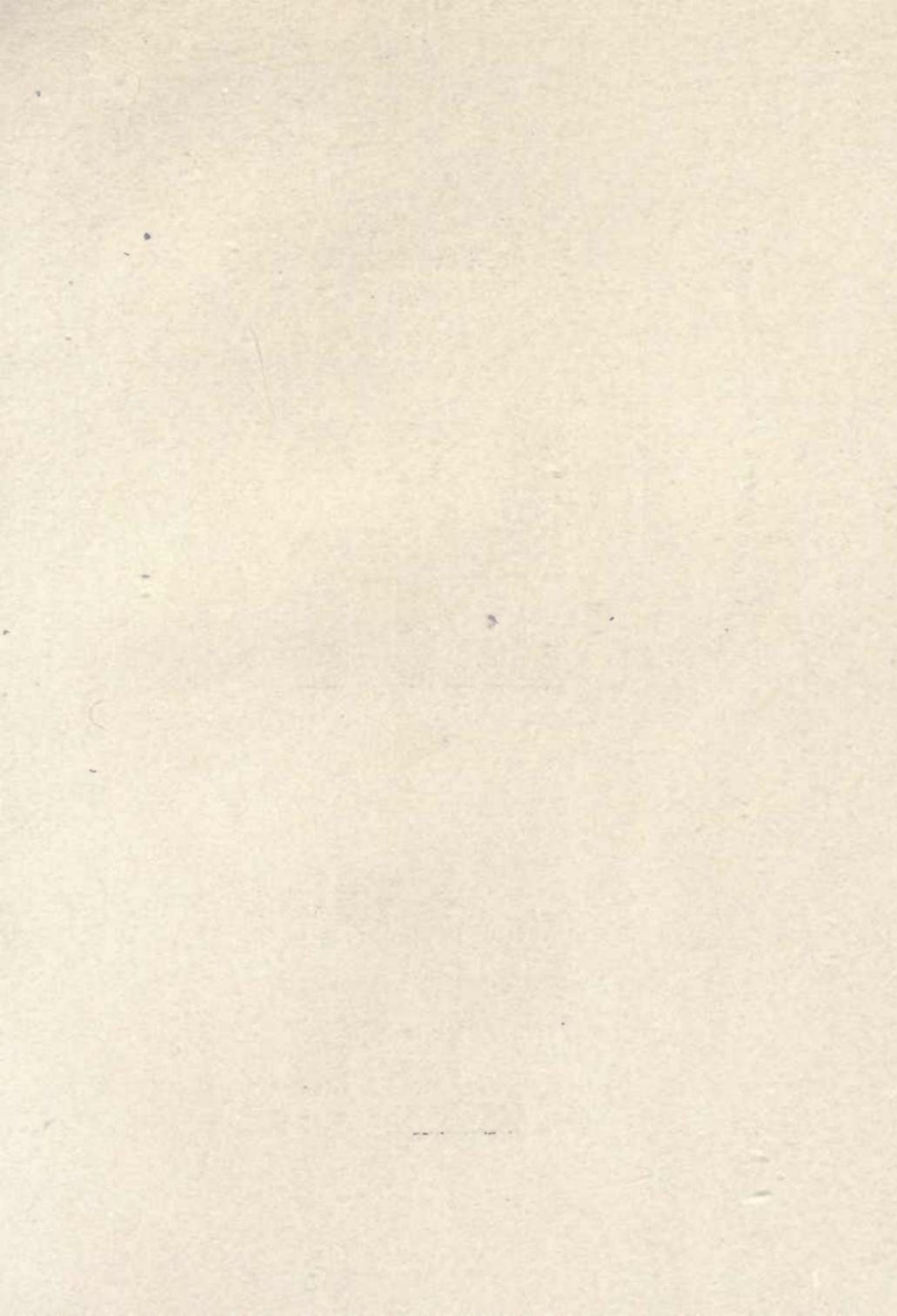
It is an interesting fact that many of these headdresses are either adaptations of the pyramid form itself, or of some feature conspicuously expressed by or alluded to in the Great Pyramid.

The hats on page 120 are illustrative of such adaptations. Fig. 1 suggests the pyramid form while Fig. 2, the familiar college hat, is plainly a symbol of the quadrature, the dominating geometrical quantity in the Great Pyramid and in all nature.

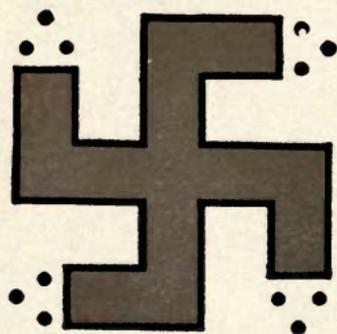
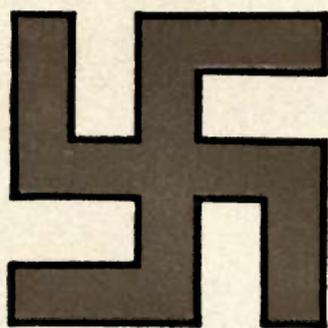
Some of these headdresses express the cone or conical form rather than the triangular or distinct pyramid form.

As is well known to geometers, the

pole of a pyramid stands fixed, and the base being moved about, describes a cone; hence it is apparent that the conical shaped headdresses are simply another expression of the pyramid form.



Swastika



IX

The Swastika

The swastika is one of the oldest, and the most universally adopted of all religious symbols. While it does not clearly define the pyramid form, it is, nevertheless, a pyramid symbol. Like the cone, it suggests the revolution of the pyramid on its axis, its crampons indicating motion; and when revolved or twirled, it displays the plane of the circle, or the base of a cone, thus geometrically relating it to the pyramid.

When each of the four crampons of a perfectly formed swastika is extended at right angles to meet the preceding crampon a perfect square is formed, suggesting the square base of the pyramid. The Greek cross — symbol of the opposites — in the centre indicates the four cardinal directions of space to which the pyramid is oriented; while the common centre indicates the base of the plumb line or axis of the pyramid. Hence this is a significantly basic or foundation symbol em-

phasizing the number four, the base number of the pyramid.

In the perfectly formed swastika, the crampons terminate at the four corners of the square, thus calling attention to the corners; while in the other forms, where the crampons are shortened, attention is called to the four corners of the indicated square by the use of dots — an allusion, no doubt, in both cases, to the four base corner stones of the pyramid.

That the base of the pyramid is thus alluded to is further shown by the fact that the four lines of equal length composing the Greek cross — the centre of the swastika — fit exactly into the outside open spaces, thus again forming the square (base of pyramid).

“Su-astika,” as the Buddhists of India, and also the Brahmans, call it, is a Sanskrit word meaning “good fortune” or “good luck”; and this is also the modern popular interpretation of the symbol. In China it has always signified “many years” or “long life,” as well as “good fortune.” Here we have an obvious allusion to the base of the Great Pyramid, whose perimeter records the com-

plete one hundred year cycle of man's earthly career.* The idea of good fortune, generally associated with the swastika the world over, may, in this connection, be taken to refer to the good fortune of long life — one hundred years; or it may refer to the good fortune of those who have acquired the pyramid knowledge.

In the Pali language, the swastika is called "suti," which means "it is well" or "so be it" — and is synonymous with Amen or "Ammau," which in Talmud signifies a base. "Ammau" is also the sacred name of cubit; and cubit, in the sacred language, was technically the "Mother." Here we have another mystic allusion to the Great Pyramid, since the cubit is the sacred standard of measurement employed in its fundamental quantities and symbolizations.

There is scarcely a land in whose ruined temples this curious symbol is not found; and in this country, as well as in Europe, wherever archæologists have

* There are as many inches in the perimeter of base of the Great Pyramid as there are days in one hundred years, 36524.

uncovered buried cities of the remote past, it is seen either drawn, painted, cut, woven, scratched or otherwise designed, not only upon so-called sacred objects, but also upon objects of ordinary every day utility,—showing that it was not only venerated as a religious symbol, but was closely associated with human interests and home life, in general.

The swastika was adopted as a symbol of Buddha seven or more centuries before the Christian era; and is displayed on the headdress of Vishnu—the preserver, in the Hindu trinity.

Many gigantic statues, as well as numerous small images of Buddha, show the swastika either upon the soles of the feet—(basic), in the region of the solar plexus and the heart—(creative and vital), and, also, on and above the head—(light and knowledge).

It is a popular symbol of the sun in many countries of the Orient, particularly in China, and conspicuously appears in the decoration of the sun temples of Central and South America. It has been found carved on shells taken from prehistoric pyramid or burial mounds in

Tennessee; and specimens of this symbol, in copper, were taken from various similar mounds in Ohio, notably Hopewell mound, near Chillicothe.*

Among the American Indians, that mysterious and now rapidly vanishing race of sun worshippers, the swastika is to-day, as it has always been, the chief symbol used by them to express their highest conceptions of life in various phases.

* * * *

Certain antiquarians have traced the swastika to the stone age, while others link it with the early bronze age in Europe; this point, however, remains unsettled since its origin and primeval history are lost in antiquity.

* See report to the Smithsonian Institute, 1894. By Thos. Wilson.

X

What Are the Dice ?

These small hexahedrons or cubes, made principally of bone or ivory, bearing on their faces dots running from 1 to 6 inclusive, are so familiar to us that we attach very little importance to them, apart from their universal use as a clever and attractive gaming device.

There is no authentic information regarding the origin or the original intention of these small speckled cubes, although a variety of opinions exist as to when and where they first came into use.

While the birthplace of the dice is not known, much data is available showing that they were used during the entire historic period, as now, merely in a pernicious and puerile way; in fact, during the middle ages, gaming with dice became such an evil that laws were passed in nearly every country in Europe forbidding their use.

The invention of the dice is sometimes accredited to Palamedes, son of Nauplius, king of Euboea, 1244 B.C. ; others claim

The Dice

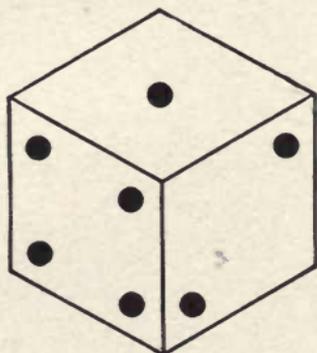


Fig. 1

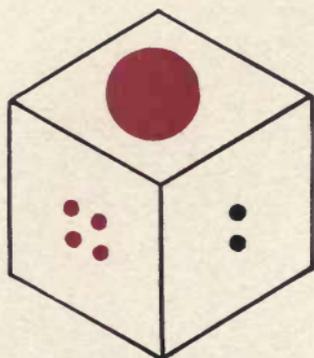


Fig. 2 (Chinese Dice)

that they were invented by a Greek soldier named Alea; while Herodotus attributes both dice and the game of chess to the Lydians, a people of Asia Minor.

Some investigators claim a Chinese, others an Arabian, and still others an Egyptian origin for the dice; hence in the face of all speculation and confusion of opinions regarding the subject, but one point can be definitely established,—that they are prehistoric, and hence of the greatest antiquity.

There is some evidence pointing to Egypt as one of the earliest homes of the dice, if not the very cradle of their origin, since they were extensively depicted in the decoration of the oldest Egyptian temples, and were taken from the most ancient tombs (1200 to 2300 B.C.) in the land of the Pharaohs.

Dr. Schliemann found them at Hissarlik, in the buried cities underlying ancient Troy; and those excavated at Thebes (specimens of which can be seen in nearly all the leading museums of the world) can scarcely be distinguished from the standard dice of to-day.

Some investigators have attached oc-

cult significance to the dice, but have given us nothing definite as a basis for their theory. In fact, so far, there seems to have been no satisfactory solution of the riddle concerning the origin and true mission of these little dotted cubes, which have been so closely associated with man from the mysterious past to the present day. Were they originally designed merely for gaming purposes, or were they intended for the more noble purpose of recording truths of deep significance?

The latter supposition seems not improbable when we take into consideration the significance of the cube as a fundamental, geometrical body in nature, together with the fact that the dice have survived, practically unchanged, these many ages.

If the originator of the dice meant thus to record and memorialize truths of vital importance, they must be written here in some intelligible way.

The question then resolves itself to this — if there is a message here, in what language is it recorded? There can be but one answer, namely, the universal language of symbolism and number, in which nature herself speaks to man.

The derivation of the word dice (plural for die) from the Latin *tesserae*, Greek *tesseres* — meaning four, and suggesting merely the square sides of the cube, throws no light on the subject, since the cube becomes the die only through the elaboration of the system of dots employed. Hence, if the language of symbolism and number here employed conveys a message, it must be one deriving its significance from the conjunction of the number values, indicated by the dots, with the dimensions, etc. of the cube.

As we all know, the primal cube with its cardinal expressions of length, breadth and thickness, has always been the fundamental symbol of matter and is, necessarily, the only natural and fitting symbol of matter and all that comprises the material universe; since matter, whether terrestrial or cosmic, can be fully expressed only as length, breadth and thickness.

The dot system elaborating the cube is so arranged that the opposite faces add into seven — viz: the face opposite one is six, opposite two is five, and opposite

three is four, giving a number value of seven to each of the three dimensions of the cube, and thus indicating that a cubing of seven is intended.

Thus $7 \times 7 \times 7 =$	343
The added value of all the dots (from 1 to 6 inclusive) =	21
The die itself as unit	1
	365

Together

which is, in round numbers the number of days in a solar tropical year.

Here we have, on this little speckled cube, a record of the heliocentric system of astronomy, coming to us from an age thousands of years before Nicholas Copernicus (founder of the system of modern astronomy) was born. Truly, "there is nothing new under the sun."

It is apparent that the year cycle is of the utmost importance to man, since his entire divisions of time are based upon it.

The divisions of the year and other related phenomena are expressed in the cube as follows.—Its twelve edges may be taken to represent the months in a year; its four lateral sides, the four cardinal directions of space (north, east, south and

west); while the upper and lower sides may be taken to represent the earth's polar axis.

Strange as it may seem, this most remarkable of symbols seems to embody in its dot arrangement the very plan of cosmos, as interpreted geometrically by the quadrature of the circle.

The quadrature depends upon the relation of diameter to circumference of the circle, and as expressed in the die, the ratio is as 7 to 22, viz: the opposite faces add into 7, indicating diameter value or measuring through; while the added value of all the dots (21) plus the die as unit value = 22, indicating circumference value or measuring around.

Furthermore, the die embodies the law of opposites. It also symbolizes the triad, since from whatever point of view taken, only three faces of the die are visible, the opposite three being hidden.

* * * *

The Chinese dice are unique, in that they have the ace and four spot in red. See Fig. 2. The ace is very large (almost the size of the face of the die on

which it is displayed), while the other dots, viz: 2, 3, 5 and 6 are black, and of regular size.

This seems to point unmistakably to a pyramid record, which this ancient race has preserved. In other words, the large dot in red may have been intended to symbolize the chief corner stone (cap stone) of the pyramid, and the four small red dots, the four base corner stones of the pyramid. The dice have been thus made in China from time immemorial, and are probably true copies of the original design.

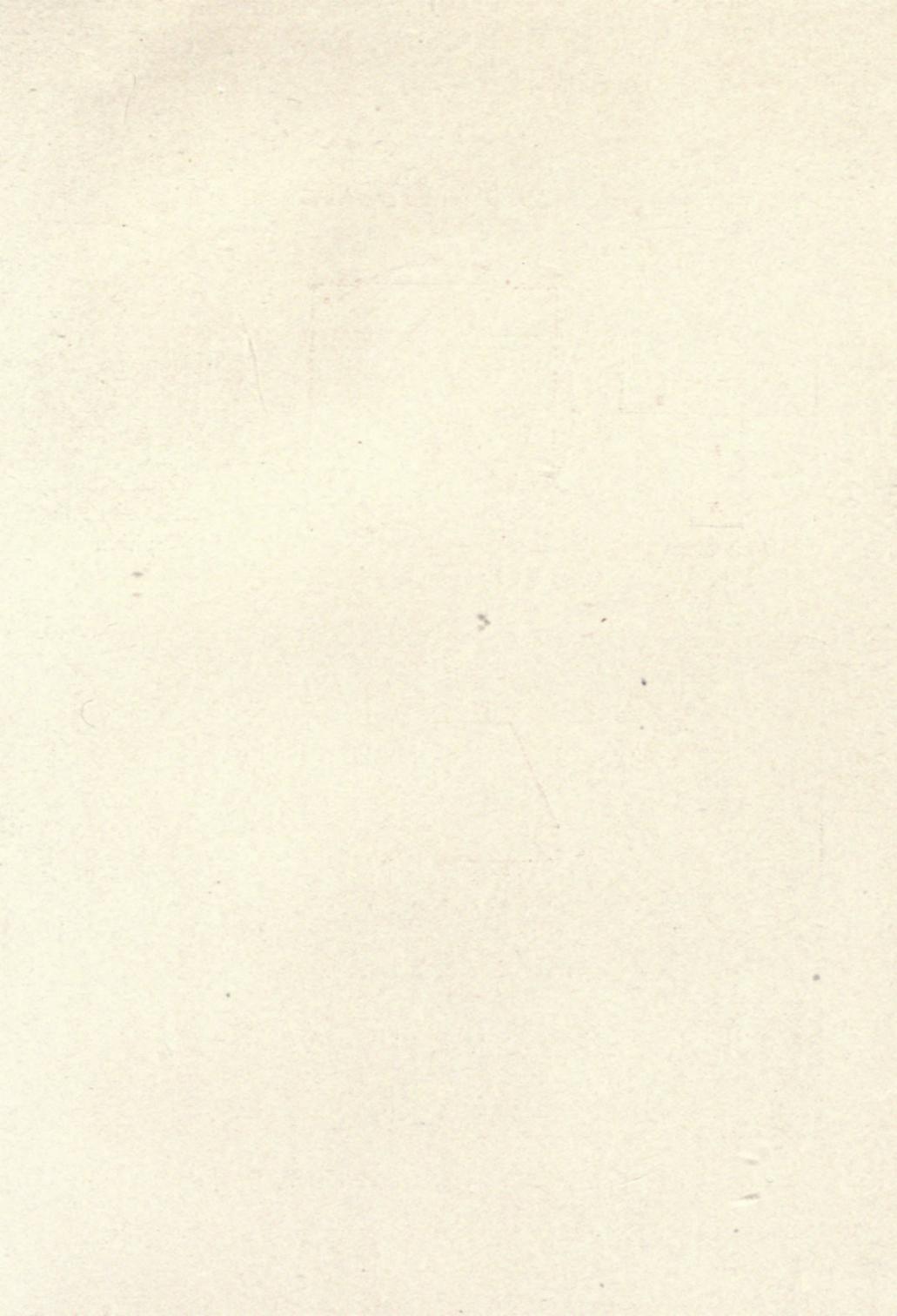
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The message of the dice, as thus far interpreted, relates to astronomy and mathematics — the very “corner stones” of science. In a religious sense, the dice may relate to truths even more subtle than those above set forth, since J. Ralston Skinner, author of “Source of Measures” calls attention to the fact that “the cube unfolded becomes in display the cross ;” and here we have the basic symbol of man’s religion in all lands and in all times.

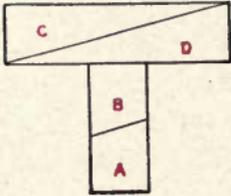
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The fact that the year cycle and the elements of the quadrature are indicated in the dice is sufficient evidence, in itself, to relate this symbol to the age of the Great Pyramid.

The Key Stone



Key Stone



Tau Cross
Fig. 3

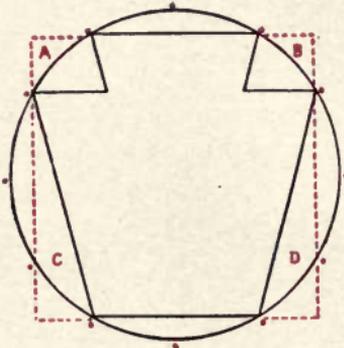
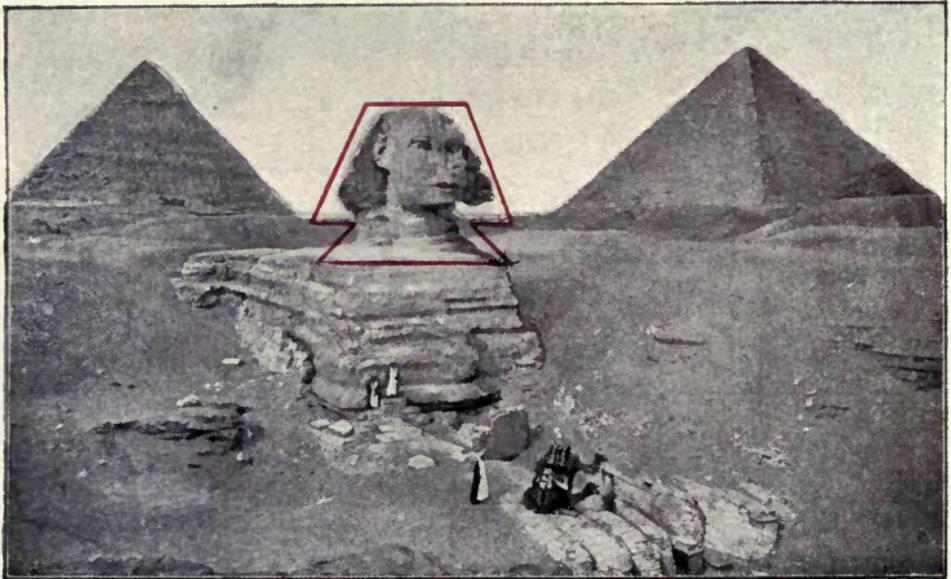


Fig. 1 The Quadrature



Sphinx
Fig. 4



Sphinx and Pyramids of Gizeh, Egypt

XI

The Key Stone

Into a circle (divided into twelve parts of thirty degrees each) a perfectly proportioned key stone has been drawn. (Fig. 1.)

A square outlining the key stone (indicated by the dotted red lines) is equal in area to the circle. (Fig. 1.)

The parts of the square (a, b, c, d) not included in the key stone, form the Tau cross, when arranged as in figure 3.

It will be seen that the key stone outlines the Sphinx (Fig. 4), hence is undoubtedly the symbol of the silent man of the desert.

* * * *

The twelve divisions of the circle symbolize the twelve spiritual intelligences of the universe.

The center of the circle symbolizes the supernal mind.

The circle or ideal form materialized, becomes the square. (Materialized spirit.)

The key stone symbolizes man in the

square or on the material plane. (The plan anthropomorphized.) Man, through the experience of earth life (the cross) becomes perfect. Hence man is at once the key to, and the result of the plan. Having come through the circle to matter, man becomes the square of the circle.

The sphinx symbolizes the perfect man, hence faces the east (light), the rising sun; he is through with its setting (darkness or earth life).

He looks to the center of the circle (the sun) — the heart, in a sense, where dwells love eternal and life immortal — the peace and silence that naught can disturb.

* * * *

All phenomena are based on exact proportion; there is no chance or accident anywhere to be found. All is harmony, under mathematical rule, hence nothing can be altered.

Man, the highest phenomenon, stands on the same mathematical platform of the Great World Plan with the tiniest creature that exists. There is no pref-

erence anywhere in the plan! All is progressing slowly but surely, from the simple to the complex, up the same ladder, rung after rung, measured and weighed by the same wise and unchanging laws that give each and all the highest justice.

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