




SECRET:

The Gizeh Pyramids

Phothnu Jastmoma

1 Water		N-N-N	3
2 Milk		T-T	2
3 Earth		R	1

Third Edition

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Plate A. *FALLEN ISIS AND HORUS* by LEONARDO DA VINCI

Drawn by Leonardo, painted by Giorgione, commonly known as *Sleeping Venus* by Giorgione.

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Superposed Egyptian Astronomical Telescope lens drawings result of independent original research by Thothnu Tastmona. Copyright 1954 by Thothnu Tastmona.

This Portrait is the Fourth of a Series of Four Portraits by Leonardo da Vinci depicting by concealed integrations the 3 lenses of the ancient Egyptian Astronomical Telescope. The first 3 portraits symbolize the lenses singly. Portrait 4 presents all 3 lenses in correct optical juncture, as a working telescope whose effectiveness is demonstrated: behold a close clear view of a heavenly body brought right down to Earth. Subject is the Planet 6 Egyptian Goddess Isis; painting originally included her infant Horus, later overpainted.

Observe that the 2 double convex lenses have common axis on level with the Goddess' left eye, but that the double concave lens has axis on the Goddess' right eye. The style of differentiation originates in the telescope design of the Gizeh Pyramid Field.

Observe that the first or convex eye lens seemingly dangles

from tip of the overhanging branch. The lower tree branch serves as a separation device for first and second lenses; the left upper branch declares *Number one lens, 2 more to follow*; the right upper branch states *Number two lens*. Originally, baby Horus sat on ground precisely at base of the convex objective lens; refer to the X-ray reconstruction herewith presented. The ancient Egyptians mystified allusion to the 3 lenses by use of the appellations *WATER, MILK, EARTH*. Observe, now, that Lens 1 *Water* equals a falling dew drop; that Lens 2 (the squeezed nipple lens) *Milk* hints to the 4-nippled udder of Cow-Goddess Hathor; and that Lens 3 *Earth* is integrated directly over the original position of junior Sun God Horus (Son of the Sun), who symbolizes diminution of the Sun God's power when brought down to Earth. Interestingly, Italian *terra* "earth" as *ter-ra* equals tear-Rā: "Rā" is the Sun, and "tear" links to the dew drop of Lens 1, also double convex in shape.

Leonardo's wonderful drawing is laid off by means of a secret master space, the same being appropriately enough the distance across the eyes of Isis.

The painting was formerly in possession of the Dresden State Gallery. The canvas is almost 6 feet long, being 42½ x 68¾ inches in size. Date is about 1508. The entire drawing with its secret integrations of the Magic Eye of Thoth must

necessarily be by Leonardo da Vinci, and for final proof the name of that engineer and artist is coded into the general design. The work of painting was by the Italian artist Giorgione (1477-1510); reportedly Titian finished the painting after Giorgione's death.

(From Volume 3 of *SECRET: The Pyramid and the Lisa.*)



Plate B. X-ray Reconstruction of the Painting

"It is a well known fact that in 1525, fifteen years after the premature death of Giorgione, Marcantonio Michiel—called 'Anonimo Morelliano'—saw 'the canvas with the nude Venus sleeping in the midst of a landscape, with Cupid, by Zorzo da Castelfranco [Giorgione]' in Venice, owned by Jeronimo Marcello. Michiel adds: 'But the landscape and Cupid were finished by Titian.' More than a hundred years later, Carlo Ridolfi makes an identical statement in his edition of the 'Maraviglie' of 1648: 'An exquisite nude sleeping Venus in Casa Marcella, and at her feet there is Cupid, with a little bird in his hand, finished by Titian.' According to Boschini, the painting was still in Casa Marcella about 1660.

"Nothing further was reported about this painting for almost forty years, until it made its appearance again in Dresden, owned by the Elector of Saxony known as August the Strong. A receipt recently discovered in the Central State Archives of Saxony indicates that August the Strong purchased the painting, with 14 other pictures, from a French dealer by the name of Le Roy in January, 1699. It is listed as 'No. 15. A Painting of a Venus with a little Cupid, by Giorgione, Original.'

"The painting then appears again during the organization of the planned new gallery of August the Strong, in the Specification of 1707 as 'a Venus with a little Cupid by Giorgione, Original.' But in the inventory of 1722 and in Inventory 8, in effect from 1728 to 1741, the painting is listed under the better known name of Titian; (Inventory of 1722, No. 49: Titian, original. The famous nude Venus, lying on her back; Inventory 8: Titian, original, a Venus with Cupid at her feet.) Then it was no longer mentioned. It was no longer listed even in the first printed catalog of the Dresden Gallery, of 1765. The painting re-appeared only 70 years later, in the catalogs of 1835 and 1837, as 'Unknown Venetian: Venus sleeping, her right hand laid over her head, with Cupid sitting at her feet.'

But three years later, the catalog of 1838 listed the painting as 'Sleeping Venus' by an unknown Venetian, without mentioning the Cupid.

"What happened in the meantime?

"In 1834, the Central Administration of Museums ordered a thorough survey of the important paintings in storage. In the course of this undertaking, many valuable paintings, which had been forgotten were brought again to daylight and transferred to the Gallery. One of these was Giorgione's Venus, found in the storage rooms of the Bruhl Palace. Evidently, it had been deposited there, because of its damaged condition, about a hundred years previous. As the Cupid was too severely damaged and seemed to impair too strongly the general appearance of the picture, shortly thereafter a landscape was painted over it. A few years later, in 1843, the Gallery Committee (established in 1836) decided, in view of the obvious artistic significance of the painting, to reconsider the matter and to attempt to save the Cupid, covered by the landscape because of its poor state of conservation years before, evidently in 1837. However, as the recent overpainting was removed in April 1843, it was found that the remainders contained so little of the original figure, and that even these remainders had been so strongly disfigured by previous retouchings, that it was unanimously decided to cover them again. So, a landscape was painted over the Cupid again, by K. M. Schirmer, the restoring artist of the Gallery, Moreover, later the painting had to be transferred to a new canvas, as the paint had begun to peel."

From the article, "The Reconstruction of Cupid with the Venus of Giorgione," by Dr. Hans Posse, appearing in *Jahrbuch der Preussischen Kunstsammlungen*, Volume LII (1931). Copyright by G. Grote'sche Verlagsbuchhandlung, Berlin. Plate "B" and text reproduced by permission.

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INTRODUCTION

The ancient Egyptians, from the very beginning of their recorded history, made a mystery of their factual knowledge of astronomy and other sciences and arts. That is, this knowledge was deliberately restricted to an Inner Circle, and kept from the mass of the people as an iron-clad state policy commencing with the First Egyptian Dynasty—date about 3800 B.C. in the opinion of Lepsius, Birch and Budge—and continuing through the Thirtieth Dynasty in 359 B.C., when the last native Egyptian king abdicated at the time of the Alexandrian conquest. But, strange to say, this Inner Circle of ancient knowledge continued to survive via the medium of regular transmittal through unbroken successions of secret custodians, who were certainly members of the Egyptian priesthood. Remember that the very word “hieroglyphic” means “sacred writing.”

Strangest of all, there is evidence that this ancient Egyptian custodianship has extended at least until the middle of the eighteenth century of the present era!

The ancient Egyptian kings and priests were true Atheists: they knew no deity except that of astronomical knowledge, gained by their use of a three-lensed telescope. Among other things, the First, Second and Third Pyramids of Gizeh are monuments to these three astronomical telescope lenses, outlines of which are integrated into the structural designs.


(W. M. Flinders Petrie in *The Pyramids and Temples of Gizeh* explains that “G is universally pronounced hard by Egyptians, soft by Arabs; thus either . . . Gizeh or Jizeh,”)

The early Egyptian kings and priests held profound contempt for the superstitious beliefs of the common people, whose crude primeval religious ceremonials they attempted to shape to higher levels. Nevertheless, in their hieroglyphic or sacred writings they achieved an undercurrent hinting to the original primeval customs.


The nonsense of a multitude of strange gods and goddesses human-headed, bird-headed, beast-headed, reptile-headed was a nonsense for the common mob.

The ancient Egyptian astronomers were acquainted with the comet known to moderns as Halley’s, named by them PeTeH or Ptah. They knew that it could be expected to return approximately every 75 years. The Ptah Comet was poetically considered a manifestation proceeding from their justly acclaimed stellar telescopic discovery, namely, the fact that the Sixth Planet (the one today called Saturn) had projecting rings or handles (ansae) formed of a luminous substance so thin that twice each annual period of 30 years they were rendered invisible (*cut off*) by strong solar rays. The angle of these bright projections they correctly measured to be 27 degrees, for it is an angle continuously maintained in relation to the line of orbit. The ancient Egyptians called the Sixth Planet Isis, and the projecting rings or ansae they termed the breasts of Isis. Therefore, regarding the disappearance of these mammiform projections occurring once every 15 years, the old astronomers had recorded their knowledge of the event by the invention of an allegorical myth: that the Moon God Thoth, the controller of liquids

(the Moon controls Earth’s tide levels), had by order of the Sun (the moon shines only by reflected sun light) slashed off the Isisian breasts (perceive the 2 cut marks

forming part of the Thoth hieroglyph , the milk from which thereupon poured through the sky in 2 long streamers, in turn figured as comprising the 2 spread tail halves of the PeTeH Comet, which is represented on the Gizeh Pyramid Field in 3 sections, namely, in the form of the Ninth, Eighth and Seventh Pyramids. These 3 small pyramids symbolize the 3 parts of a comet, the nucleus, milky coma, and long milky tail.

This pair of heavenly spectacularities, then, comprised the Gods of the ancient Egyptians, according to Inner Circle factual knowledge: one female and one male deity, a goddess with a beautiful shape and a creation god with a dwarfed misshapen body! Thence proceeded the ancient

Egyptian name for God, NeTeR (symbol , actually PeTeH-NeTeH, for this axe-like sign which is a cutting device only indirectly and mystically, derives from the PeTeH Comet itself, as very kindly explained by King Khufu’s architect in the integrated structural layout of the Ninth Gizeh Pyramid. The old Egyptians from first to last refused to divulge the true vowels of the word NeTeR, exhibiting only the consonants N T R. It has been the privilege of Thothnu Tastmona to solve this mystery, and produce the actual vowels.

Thus the entire ancient Egyptian “religion” was built around the 2 heavenly bodies known today as the planet Saturn and Halley’s Comet. Furthermore, the entire hieroglyphic alphabet was constructed to the particular purpose of furthering the allegory of a sun bolt colliding with the fair bosom of Isis, causing spectacular twin lacteal sky streamers: the Peteh Comet. The anciently explained origins of the hieroglyphic letters are shown in Volume One.

The historical commencement of Egyptian secular, religious and hieroglyphic records presents the curious effect of all three having started full blown without antecedents. It is as if in the Twentieth Century, all previously existing written records could be eradicated and a fresh start made, all systems of religion expunged and a fresh start made with a totally new system, and all languages discarded and forgotten and a universal new tongue put into practice.

There are 9 pyramids at Gizeh, Egypt in addition to the Great Sphinx, necessarily of contemporary antiquity. The first 6 pyramids symbolize the 6 planets known to the ancients, and the last 3, the 3 sections of Ptah’s Comet. Lord Hu, the Sphinx, represents the Sun, the center of the universe.

Each pyramid has integrated into its structural design its ancient Inner Circle name. Thus, the First or Great Pyramid is Osiris, the Second Pyramid is Nut, the Third Pyramid is Thoth, the Fourth Pyramid is Gebb, the Fifth Pyramid is Horus, and the Sixth Pyramid is Isis. Also, the Great Pyramid embodies the name of Khufu, the Second

Pyramid that of Khāfrā, and the Third Pyramid that of Menkaurā, the respective kings of the Fourth Dynasty. In the Ninth Pyramid appears the name PuTaḤ! Poor little PeTeH or Ptah is at long last equipped with a full set of vowels. PuTaḤ is the nucleus of the long-haired star bearing his name. The Eighth Pyramid reveals the name of Hathor, the cow or milk goddess, representing the coma or milky envelope surrounding a comet's nucleus. The fact is also clearly indicated that the sly ancients, in using consistently the form Ḥet-Ḥeru (Greek:Hathor), customarily translated by the meaningless expression "House of Horus," actually intended an extra consonant—P—to be added to the first part thus, Ḥetep-Ḥeru, which now translates in perfect meaning as "Peace of Horus," signifying that milk is the peace of baby Horus. It is the personal opinion of the Writer that this omission was intentionally done, to stimulate a train of thought in succeeding generations. About 5,000 years have passed! An identical effect is perceived in case of the Seventh Pyramid, named for Nephthys, customary Egyptian form, Nebt-Ḥet, and translated "Lady of the House." Nephthys (on the Writer's discovery) was a rain or moisture fertility goddess, and for correct name interpretation requires the extra consonants P and T added thusly, Nebt-Ḥetepet, which yields "Lady of Heaven." However, complete sense is accorded by a doubling of values to Nebt-Ḥetep-Ḥetepet, which becomes "Lady of a Heavenly Rain of Peace (of Horus) Milk," in short, a poetically fanciful description of the long milky tail of a comet.



Plate 1. after Wilkinson, 1841

RAIN-OF-TEARS GODDESS NEPHTHYS. Notice, as part of her headdress, the elongated Sun God tooth (hieroglyphic P) containing the junior solar or Horus tooth. The hint pertains to the tiny fraction of solar heat actually reaching planet Earth.



Plate 2. after Wilkinson, 1841

COW GODDESS HATHOR. Observe the Hathor sign consisting of a Horus-hawk with a tiny junior solar tooth, enclosed in a Sun-God-sized tooth. The tooth equals hieroglyphic letter P.

The Third or Red Pyramid, Thoth, represents the red of Fourth Planet, Mars. The wretched little Fourth Pyramid, Gebb, conversely represents the Third Planet, Earth. The integrated design here is perhaps most curious of all, for Gebb, the Earth God Goose, is shown laying a lacteal egg.

Though the pyramids were ostensibly built for tombs, no trace of the bodies of King Khufu of the Great Pyramid nor of King Khāfrā of the Second Pyramid, has ever been found. A mummy supposed to be that of King Menkaurā was found in the Third Pyramid, and together with a battered wooden case now rests in the British Museum. However, the old Greek writers join in declaring that Khufu and Khāfrā were so detested for their brutality in compelling labor on their respective gigantic structures, that each ordered secret burial to avoid the possibility of tomb desecration by an infuriated populace. The Greek historian Herodotus, writing in 445 B.C. and quoted by Piazzi Smyth, in *Our Inheritance in the Great Pyramid* states that Khufu was secretly interred "in a subterranean region, on an island there surrounded by the waters of the Nile." It is clear to this Writer that Herodotus was handed the foregoing information as to Khufu's burial place not as straight description but in the shape of a conundrum.

For the fact is that neither King Khufu of the Great Pyramid nor King Khāfrā of the Second Pyramid ever intended using their respective pyramids for tombs. Ostensibly built for his mummy, hoaxist Khufu used the Great Pyramid for burial only of coded mockeries.

What happened was this—

Khufu and Khāfrā decided on a secret tomb site located in the general Gizeh Pyramid Field area. Then a secret set of code instructions—in a code almost impossible of decipherment—was constructed into the Great Pyramid, in terms of everlasting stone! First, a *Master Dimension* in the shape of a huge granite plug was jammed tight into the first ascending passage of the Great Pyramid; the lower butt end of this plug was then covered with a stone so as to present a smooth roof for the descending passage which passed on by to a subterranean chamber; there was no visible evidence indicating the existence either of the granite Master Dimension plug, or of the ascending passage itself. Second, a *Scored Line*—a mere scratch on the descending passage walls—was made at a numerically strategic location between the hidden ascending passage and the external door at the north flank casing; this outer door was anciently a concealed affair, a heavy stone block swinging on a pivot when identified. A set of secret measurements existed between the outer casing and down the floor of the descending passage, to the intersection of a line projected from the central axis of the invisible rising passage, hidden as it was by a small triangular stone and the massive Master Dimension granite portcullis plug. The secret dimensions employed here were equal to a *fractional length* of the huge granite plug: a $\frac{2}{3}$ dimension. And this total length of space corresponded to 6 full lengths of the Master Dimension plug in its original size. Then both the full lengths and the series of fractional lengths were matched against each other so that at the point of the *Scored Line* a certain numerical coincidence occurred. The mystery of the location of the Secret Tomb of Pyramid Kings Khufu and Khāfrā was then to be read off in a numerical code. Thothnu Tasmōna is happy to announce that he has solved this riddle of the ages, and herewith presents the numerical formula proceeding from that mysterious *Scored Line* perceived by Piazzi Smyth in 1865:—

1-2-3. 4-5. 1-3. 4-5. 1-3. 1-2-3. 6-75-68-5-4.

The reader should now ignore that sardonic sneer figuratively decorating the mummied visage of King Khufu, and from the numerical cipher just presented, calculate the exact site of the long lost tomb.

Piazzi Smyth's *Scored Line* is located closely adjacent to a pair of diagonal stone joints, all three of which taken together constitute the origin of the twenty-first letter "sin-shin" ש of the modern Hebrew square letter alphabet.

The ancient Egyptians believed in a happy life beyond the grave, they expected to be born again and to receive suckle at the bosom of the great Goddess Isis. In faithful furtherance of this analogy, the secret twin grave of Kings Khufu and Khāfrā was located at the very center of an enormous imaginary double convex objective telescope lens, projected by secret measurements over a considerable portion of the Gizeh Pyramid Field. This huge double convex lens, by a central division, was poetically figured as the breasts of Isis, so that Khufu and Khāfrā in their final resting place were represented as sleeping in the bosom of Isis. Which is to say, the monarchs had burial at the exact spot

on Earth where fell the two Isisian milk streamers that constituted the tail of the Ptah Comet.

The existence of the Master Dimension Granite Portcullis Plug was accidentally discovered in the year 820 A.D. by the Bagdad Caliph Al Mamoun, who set his men to breaking a way through the solid stone work of the original smooth casing in hope of finding treasure. While thus blundering around, the shock of their efforts dislodged the as yet unseen triangular stone which concealed the lower butt end of the Portcullis Plug. The Caliph's men renewed their efforts in the direction of the crash and broke through into the descending passage, gazing at the end of the granite plug visible for the first time since Khufu. To enter the ascending passage thus disclosed they beat a way through the surrounding softer limestone blocks past the hard granite plug, leaving a great gap—Mamoun's hole—which is still used to effect entrance to the Great Pyramid inner chambers. Al Mamoun found only an empty lidless stone chest: the joke of Khufu!

Consider now the fate of that Master Dimension Granite Portcullis Plug. Mamoun's men tried to chop it out from the upper end, but the substance was too iron hard, and all they succeeded in doing was ruining its original dimension slightly. The thus diminished battered Portcullis Plug remains in situ to this day.

About the year 500 B.C. the Persian King, Darius the Great, being in possession of Khufu's secret, had an artist embody the details of the same on a Cylinder Seal scarcely larger than a modern postage stamp, its size only about $2\frac{1}{4}$ by $1\frac{1}{4}$ inches. The information was conveyed by means of a system of precisely drawn code angles, and this work must have been done with the aid of a magnifying glass. The tiny seal identifies the Sun as center of the universe, lists and identifies the 6 planets known to the ancients, identifies the PuTah/Halley Comet, and explains how to locate the secret burial site of Khufu and Khāfrā.

This story is the subject of Volume Two, Secret of the Seal of Darius.

Nearly 2,000 years later, or in the late 1400s A.D., the famous artist and engineer Leonardo da Vinci obtained possession of the Great Khufu Secret from its hereditary custodian, and made a coded revelation by a system of cryptic angles embedded in a series of four female portraits, of which the MONA LISA painting is the third.

This story is the subject of Volume Three, Secret of the MONA LISA.

About the year 1740 A.D. the English poet Thomas Gray presumably obtained possession of the Great Khufu Secret from its hereditary custodian. At any rate, the poet set forth the facts by a system of a terrifically complicated code which was diffidently handed to the world under the title of *An Elegy Wrote in a Country Church Yard*. See the Second Edition; London 1751. Stanza 1 commences,

"The Curfew tolls the Knell of parting Day,"

The italics for *Curfew* are Gray's, and as well the capitalization, for the word is meant to codify the name of Gizeh



Plate C. The MONA LISA by Leonardo da Vinci. From a photograph Copyright by the Louvre. Reproduced by permission. Superposed Egyptian Astronomical Telescope lens drawing result of independent original research by Thothnu Tastmona; Copyright 1954 by Thothnu Tastmona.

This portrait is the third of a series of four portraits by Leonardo da Vinci depicting by concealed integrations the 3 lenses of the Egyptian Astronomical Telescope—the Sorcerer's Moonbeam or Magic Eye of Thoth. Portrait 3 represents the number 3 or large double convex objective lens of the telescope.

The Gizeh Pyramid Field secretly integrated Telescope design represents the secret tomb of King Khufu (Cheops) to be positioned at the exact center of the imaginary convex object lens. Observe that in Leonardo's Mona Lisa lens integration, this center occurs at juncture of Lisa's neck and shoulder. Upper and lower halves of the Gizeh object lens are figured as the two breasts of Isis: so also in case of the Lisa portrait—Khufu rests in the bosom of Isis.

The ancient Egyptian astronomers knew Planet 6 Saturn by the name of Isis. Mona Lisa symbolizes the Goddess Isis. Lisa is high in the air; she is seated and she is turning her eyes; this equals Seat-Turn or Saturn; Leonardo is making a facile pun in English. Lisa's mouth curls in that mysterious smile—she is amused by contemplation of the unbelievably remote possibility of anybody ever discovering the hidden tomb of Khufu.

From Volume 3 of *SECRET: The Pyramid and the Lisa*

Pyramid King KHUFU. Gray's form *Curfeu* stimulates interest because of the fact that in his day the word was usually spelled curfew. Refer to *A Dictionary of the English Language* by Samuel Johnson, volume 1, Second Edition; London 1755: "CU'RFEW (*couvre feu*, French.) An evening-peal, by which the conquerer willed, that every man should rake up his fire, and put out his light; so that in many places at this day, where a bell is customarily rung towards bed time, it is said to ring *curfew*." The first 7 editions of the "Elegy" (in the shape of large paper pamphlets) had *Curfeu*, but in the Eighth edition and thereafter the italics were discarded and the word spelled *Curfew*. Twentieth century versions discard the capitalization. Thus has diminished the original hint of Thomas Gray. It is of much interest to consider that the word ELEGY becomes EGYPT by process of a simple transposal and two simple alterations. ELEGY transposes to EGYEL. The base line of second E removed and placed vertically at upper right transforms the E to a P. Lastly, base line of the L removed and given symmetrical disposition at top transforms the L to a T: Elegy has evolved to Egypt.

Mr. Gray identifies the Deities of the 9 Gizeh Pyramids, identifies and indeed builds his poem around the 12 parts—Ankh Utcha Sneb, Sneb Utcha Ankh; Ankh Utcha Sneb, Sneb Utcha Ankh—of the ancient Egyptian religious rite, besides listing the 4 paintings of Leonardo da Vinci and identifying their subjects. Stanzas 20 to 28 inclusive describe the location of that Secret Tomb; see the hint in stanza 23 (2 Kings of 3), *On some fond breast the parting soul relies*. Consider the final line of the Epitaph, *The Bosom of his Father and his God*. Gray utilizes the fact that the letter "s" of his day frequently was done in a shape greatly resembling the letter "f." The Egyptian form for the proper name more usually known as Isis, is Ast, who is not a God but a Goddess. Thus, Father becomes Fat-her in turn af-her and thence Ast-her. That last line is seen in its intent as *The Bosom of his Ast, a her-God*—for the Epitaph pertains to King Khufu.

Stanza 9 is of particular interest. It is a famous verse frequently quoted. Herewith from Gray's authorized Second Edition:

"The Boast of Heraldry, the Pomp of Pow'r,
And all that Beauty, all that Wealth e'er gave,
Awaits alike th' inevitable Hour.
The Paths of Glory lead but to the Grave."

This stanza keys to the Ninth Gizeh Pyramid. It is stamped Ptah. It is signed th-h-h-h-om-a-a-a-a-a-a-a-s gray'. It contains identification for Edmund Halley, the English astronomer born in 1656 and who died on January 14, 1742; Gray is supposed to have commenced work on the "Elegy" late in 1742. One of Halley's claims to fame was based on his computation of the orbit of the 1682 comet, proving its relation to the comet appearances of 1531 and 1607, and predicting (the first such attempt of modern times) a return at the end of 1758 or beginning of 1759; the comet appeared on Christmas 1758, and has since been honored with Halley's name. Halley naturally doubted that he would live to the age of 102 and achieve a personal verification, and Gray hints at this sentiment in *The Paths*

of *Glory lead but to the Grave*. The sixth syllable of line 1 is the last syllable of *Heraldry*, and the sixth syllable of line 4 is *lead*. Recall that Isis is Planet number 6, and that the milk streams from her wounded bosom were imagined as the tail of the PuTaH/Halley Comet. The last 3 letters of *lead* as *Ead* equal the *Ed* of *Edmund*, and when the superfluous *l* is transferred to the *Heraldry* of line 1, that word will be found to contain the letters spelling *Halley*: Edmund Halley, whose spectacular boast to fame was that he heralded the return of a *Wealth of Air Milk Beauty*. *E'er Wealth all Beauty all* becomes *Air Wealth lla Beauty lla* and in turn *Air Wealth Milk Beauty Milk*; the French word for milk, *lait*, is pronounced "lay." Thus is perceived definite allusion to the twin lacteal loss of ancient sky Goddess Isis. And line 4 clarifies this in that the (two) Paths of Glory are coequal to the milky tail of the PuTaH/Halley Comet leading to the grave of Pyramid King Khufu. This story is the subject of Volume 4, *Secret of Gray's "Elegy,"* which will reproduce two of Gray's hand copies of the poem.

Publisher's Note:

The foregoing partial synopsis of a proposed work of four volumes is presented to give the reader an inkling of the ramifications of the discoveries made by the Author after years of exhaustive research. The startling implications of these discoveries actually intimidated the regular book publishers, who were loath to enter upon a venture of such magnitude and importance. The Author and the publishers of this book decided to release this monumental work in installments, starting with this volume.

The present book, therefore, constitutes the first volume of a four-volume work to be entitled:

SECRET: The Pyramid and The Lisa

The reader is treated to some of the more interesting revelations of the complete work, the Author having included in this volume certain material from Volumes Three and Four.



Plate 3. Lord Hu, the Sun God Creator of the universe, in sand-drifted condition. Great Sphinx, Pyramids 5 and 3. After a photograph Copyright by Lehnert & Landrock, Cairo; reproduced by permission.

Chapter 1

The Magic Eye of Thoth

The Egyptians of the Fourth Dynasty era of King Khufu (Cheops) and earlier, possessed an ASTRONOMICAL TELESCOPE.

Since the early 1800's A.D., the Great Pyramid of Gizeh has been the subject of much study. The Second and Third Pyramids of Gizeh have received a fair share of attention. The dilapidated 6 minor Pyramids of Gizeh have been contemptuously ignored! It has been customary to dismiss these 6 lesser Gizeh Pyramids, as being only tombs of wives or relatives. In a broad sense, it makes no difference in the astronomical purpose of this Pyramid Field, whether information be had as to the burials anciently made or supposedly made, in any of the Gizeh Pyramids large or small. Egypt need not be visited, Gizeh need not be seen, the 9 Pyramids need not be entered (in the Twentieth Century) in order to solve this magnificent mystery! And thanks for this localized convenience of remote research is due to availability of the published studies of earnest Nineteenth Century Egyptologists such as Howard Vyse, J. S. Perring, C. Piazza Smyth, W. M. Flinders Petrie, and E. A. Wallis Budge.

What is needed, then?

Primarily this:—

A scale plan of the Gizeh Pyramid Field, and sectional scale plans of the individual monuments.

But scale plans of the Gizeh Field are not easy to find. This Analyst knows of only one: the "PLAN of the Pyramids of Ghizeh and their vicinity, by J. S. PERRING, C. E. 1837" found in "*Operations carried on at THE PYRAMIDS OF GIZEH in 1837*" by Colonel Howard Vyse.

With such an accurate plan it is possible to solve the secret of the Gizeh Pyramid Field, for the entire field of 9 Pyramids plus the Sphinx, must be taken as a unit.

The Vyse work also contains sectional scale plans of all 9 Gizeh Pyramids, 8 of which are invaluable and are made use of by the Writer; the plan of the Great Pyramid, unfortunately, exhibits serious errors. Happily, plate VII of *The Pyramids and Temples of Gizeh* by W. M. Flinders

Petrie, displays a true section, and is employed as basis for analysis.

This entire Gizeh Field is criss-crossed by a veritable net of precisely measured angles. The angles thus measured reveal the long guarded secrets. All the investigator requires is the paper plan, a degree scale, a ruler, pair of dividers, compass and pen. Plus, of course, a measure of luck in blundering on the secret intent of the ancient Egyptian scientists.

Those astronomers of old were intensely proud, as well they might be, of their great accomplishment, the stellar telescope: the Magic Eye of Thoth. It was a wonder the secret of which was jealously preserved, apparently from all contemporaries, though set forth on the rock hill of Gizeh by system of the Pyramid piles, in what was both code and the simplicity of a universal language, combined. If the investigator is able to lay, read, and interpret the fundamental angles and curves which evolve from the Gizeh Pyramid Plan, hieroglyphic understanding is unnecessary for the planetary and telescopic solutions. This Analyst knows of no anciently written revelation of the mystery. His discoveries of the secret were made through a study of the Perring Plan, beginning late in 1947 and concluded about a year later, as opportunity offered; reference is now being made to the Gizeh planetary layout. Evidence for ancient acquaintance with the rings of Saturn was observed in November and December 1947, but was dismissed from thought at the time as seemingly fantastic. The fact that the ancient Egyptians knew of the rings of Saturn and probably thought of them as the breasts of Isis, was established on November 12, 1948. Halley's Comet was related to the Seventh, Eighth and Ninth Gizeh Pyramids on January 3, 1949.

The old Egyptians even kept a close secret of the names they assigned to the 6 planets of their acquaintance. They had the heliocentric theory—the understanding that the Sun is the center of the universe—yet some form of the geocentric theory persisted until early in the sixteenth century A.D., when the heliocentric theory was promulgated by Nicolas Copernicus, who was born in Poland in 1473. At

the age of 23, Copernicus visited Italy for the purpose of study; he had interests both in astronomy and painting; the fact does not seem to be on record, but it would appear quite obvious (in this Writer's estimation) that he must have encountered Leonardo da Vinci in the course of his Italian tour. The year was 1505 when Copernicus finally returned to his native country, and therefore at a time immediately following Leonardo's completion of the Mona Lisa painting. Quoting the Encyclopaedia Britannica, Copernicus "returned from Italy in strong and irrevocable possession of the heliocentric theory." This must have been much more than mere coincidence. It would certainly seem that Leonardo da Vinci had imparted to Copernicus the gist of the heliocentric findings of ancient Gizeh.

Present day Egyptology began early in the 1800's, but even the most brilliant of these investigators have not been able to ascertain definitely the names by which the ancient Egyptians called the planets. Most of the planet names listed in Budge's Egyptian Dictionary are more in nature of descriptive titles rather than specific names; only the Fifth Planet Jupiter/Horus/(Heru) is found to bear name of Horus, and that in three differing forms, appearing on pages 501 and 505. Ancient Egyptian scribes used differing names for the planets.

This Analyst herewith presents the names used by the Inner Circle of ancient Egyptian astronomers to identify the 6 known planets. The first 6 Pyramids of Gizeh represent the 6 planets, though not in order, for the Red or Third Pyramid represents the Red or Fourth Planet Mars, and the shabby little Fourth Pyramid represents the Third Planet Earth. On the Gizeh Field, the Great Sphinx represents the Sun, and from the tail of this stone beast radiate the angles measured to the apex of each Pyramid, and the numerical values of the several angles are used to identify the Pyramid in question.

Ancient Egyptian Names for The Planets

1. Mercury: Asir/Osiris; period 88 days.
2. Venus: Nut; period 224 days.
3. Earth: Gebb; period 365 days.
4. Mars: Thoth; period 687 days.
5. Jupiter: Heru/Horus; period 4,333 days, or 11 years 315 days.
6. Saturn: Ast/Isis; period 10,759 days, or 29 years 174 days.

In the foregoing list, some of the Egyptian name forms are more easily recognized in the shape of their Greek equivalents: for example, Osiris instead of Asir. The periods listed are correct by present day calculations, and are those actually known to and used by the ancient Egyptians.

The old Egyptian name for the Great Sphinx is well known: it is Neb Hu, or Lord Hu. The huge man-headed lion faces east, and was popularly considered an embodiment of the Sun God. The Inner Circle in fact intended Lord Hu to symbolize the Sun, Creator of the universe, who by proc-

ess of successive bowel movements hurled forth into space burning masses of matter which became the comets, planets, and stars; thus did those ancient astronomers enduringly codify their theory of the creation of the universe.

Pyramid—Planet identification

First Pyramid: OSIRIS/Mercury; 147.

Second Pyramid: NUT/Venus; 98.

Third Pyramid: THOTH/Mars; 71.

Fourth Pyramid: GEBB/Earth; 67.

Fifth Pyramid: HORUS/Jupiter; 66.

Sixth Pyramid: ISIS/Saturn; 68.

The figures listed above are the angles in degrees measured from the tail of the Sphinx to the apex of each Pyramid.

But what about the small Seventh, Eighth, and Ninth Pyramids?

These taken together represented PTAH'S COMET—the celestial apparition known to moderns as Halley's Comet. The period for this comet varies from 75 to 77 years, but is stated by Gizeh to be 75.

The ancient Egyptian names for the last 3 small Pyramids which together symbolize the PTAH/Halley Comet, are:

Pyramid 9: Ptah, a meteor rock or celestial stone.

Pyramid 8: Hathor, milk for baby Horus.

Pyramid 7: Nephthys, a celestial tear or rain Goddess.

It will thus be seen that Ptah represents the nucleus of the comet, which even by modern theory comprises a mass of meteors, and is usually estimated to be rather less than more than 100 miles in diameter: a mere trifle in size compared with the greatly vaster bulk of planets. Let no one now sneer at Egyptian "mythology," for Ptah as a dwarfed misshapen deity constitutes a factual record of ancient comprehension of practical astronomy. Ptah was called father of beginnings and creator of the eggs of the Sun and Moon. These titles reflect the system of the ancient astronomical Inner Circle in factual divulgement by confusion; that is, for correct sense read the preceding, *Ptah as the tiny meteor nucleus of the comet was the first egg to be hurled forth (laid) by the solar creator of the universe.* In short, the old Egyptians possessed some very pertinent and sensible ideas regarding the probable origin of the universe.

The builders of Pyramids 9, 8 and 7 seem to have gauged so cleverly the powers of endurance of the materials put into these 3 structures, that today Pyramid 9 (the comet's nucleus) is in comparatively good condition, Pyramid 8 (the comet's coma) is noticeably reduced from its original height, while Pyramid 7 (the comet's tail) is still more flattened down from original height.

A comet consists of 3 parts: the nucleus, a bright star-like head; the coma, a milky haze surrounding the nucleus; and a long gaseous tail which points *away* from the sun. In

the Gizeh planetary layout, the trio of Ptah/Halley Comet Pyramids are situated near the southeast corner of the Great Pyramid, and Pyramid 9 is nearest to the Sphinx/Sun: Pyramids 8 and 7, as coma and tail respectively, point *away* from the sun in correct comet fashion. Incidentally, the apexes of these last 3 Gizeh Pyramids bear to the Sphinx's tail as follows: Pyramid 7, 166 degrees; Pyramid 8, 164 degrees; Pyramid 9, 161 degrees.

Hathor, the cow Goddess, is Pyramid 8, and symbolizes the milky coma of the comet, the nebulous haze which surrounds the nucleus. The Egyptians frequently pictured Hathor with a human body and a cow's head, but in the more vivid imagery of the Inner Circle astronomers, she was equipped with bovine breasts, each furnished with four nipples; witness her allegorical position as divinity of Pyramid 8.

Nephthys, the rain Goddess, is Pyramid 7, and joins in meaning with Hathor to explain the comet's tail as comprising a twin rain of milk. The entrance of Pyramid 7 points directly north without impediment of another Pyramid, and with the exception of the Great Pyramid, Pyramid 7 is the northmost of the Gizeh cluster. Thus, the old Egyptians devoted no less than one third of the 9 Gizeh Pyramids to indicate their acquaintance with the Ptah-Halley Comet.

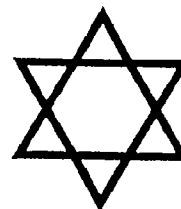
But there was another astronomical discovery of which the ancient star gazers were inordinately proud—as well they might be—for it was a truly stellar discovery that was not completely understood in our era until the year 1659! The modern telescope had its beginning in Holland about 1608. In 1610, the Italian astronomer Galileo Galilei (who was commonly known by his given name) observed a curious aspect of the Sixth Planet Saturn: through his crude telescope, he saw that Saturn seemed to be equipped with a pair of handles or ansae. Galileo had re-discovered a fact that was known to the Egyptians of the Fourth Dynasty, more than 4,000 years earlier, except that the ancients had perceived the object better and more clearly. It was not until 1659 that the Dutch astronomer Christiaan Huygens, using an improved optical system in his telescope, discovered the truth of the matter:—that the Sixth Planet Saturn was surrounded by a thin ring which touched nowhere, and which maintained a constant angle to the line of the planetary orbit.

The ancient Egyptians by means of a 3-lensed telescope knew of this ring around the Sixth Planet ISIS/Saturn, and had correctly measured its angle at 27 degrees. The projecting ends of the ring they called the breasts of Isis.

This, then, was the wonderful astronomical discovery of which the Egyptians were so superlatively proud, and rightly so. Among other things, the 3 large Pyramids of Gizeh are descriptive monuments for these 3 telescope lenses.

The ancient Hebrews had a mystic symbol ☆ (continuing in use to this day) called the Magen-David or Shield of David, also known as Solomon's Seal. The device consists of a 6-pointed star composed of a pair of triangles. That is to say, it consists of an upright image of the Great Pyramid

having superposed an inverted image of the Great Pyramid as would be seen through the lenses of an inverting telescope.



It was used as a good luck charm or amulet. The Writer has before him at this moment the modern form of the amulet; it is a small medal attached to a small chain. One side bears the 6-point interlaced star marked "Zion," while the reverse has a short prayer concluding with the expression "Amen." Amen was an important god of the ancient Egyptians. His name has descended to modern times as the official conclusion to all prayers both of Jews and Christians. The primeval significance of this *conclusion* will be explained later. See now *Webster's New International Dictionary* second definition of Solomon's Seal:

"In ancient legend, a talismanic ring set with a jewel by which, as in a mirror, Solomon could see distant persons and places."

Allusion obviously is made to the Sorcerer's Moonbeam to the Magic Eye of Thoth, to the ancient Egyptian astronomical telescope.



Plate 4. after Wilkinson

The hieroglyphics read, AMEN-RA, King of the Gods.

The Saros

Herewith is totaled sum of the angles bearing to the apexes of the 9 Pyramids of Gizeh from the tail of Lord Iiu, the Sphinx/Sun:—

Pyramid 1.....	147
Pyramid 2.....	98
Pyramid 3.....	71
Pyramid 4.....	67
Pyramid 5.....	66
Pyramid 6.....	68
Pyramid 9.....	161
Pyramid 8.....	164
Pyramid 7.....	166
Total.....	1,008
plus Lord Iiu, Gizeh monument 10.....	10
	1,018

Take notice that the angle 98 for Pyramid 2 NUT/Venus is a curiously contrived composite figure designed to yield the explanation of the planetary fall of Isis, and to link same to the cometary Pyramids 9 and 8. The Sphinx angle to Pyramid 2 apex is actually 99 degrees, but this figure lacks arithmetical sense in certain subsequent calculations which work out correctly by use of 98. The angle from Sphinx to central west base of Pyramid 2 is 98 degrees. Only Gizeh Pyramid 2 has 2 entrances, an upper and a lower, a sky and a ground (see Plate 33), which fact hints heavily to the curious use of a double Sphinx angle. For, it will be seen that the 99-degree or apex angle signifies "top" or "high in air," while the 98-degree or west central base angle connotes "bottom" or "ground." Particularly observe the solar allusion (deriving from Sun Sphinx) of solar maximum height coupled to solar descent or westerly sunset.

The Sphinx angle of Pyramid 2 therefore is the composite one proceeding from 99 and 98 which as 998 becomes 98: 9 equals top and 8 bottom.

Very interestingly, the story told thereby is that the standardized illustration of Goddess Nut on toe and finger tips does not delineate her in act of supporting the sky as customarily explained, but instead depicts the lady at the very moment of touching Earth after her fall from the starry heights. Nut is thus the sky descent form of Isis.

Use of the angle 98 points directly to the cometary Pyramids 9 and 8 as a strongly reinforcing explanatory.

Refer to the old illustration (after Wilkinson) shown on Plate 5. It establishes perfect corroboration of the above described secret intent of Pyramid 2 and composite angle 9-8.

It should be noticed that while the first 6 Pyramids are listed in sequence, nevertheless Pyramid 3 symbolizes Planet 4 and Pyramid 4 symbolizes Planet 3.

The Ptah/Halley Comet 3 small Pyramids are listed in sequence of the nucleus of the comet, thus: 9, 8, 7. Arithmetical demonstration of intent is observable in the right-hand column of figures. Starting with Pyramid 1, this column swings by twos as follows:—7, 8; 1, 7; 6, 8. The numerical value rises in each pair, and only by so pairing the first 6 Pyramids representing the 6 planets, can an increase in value be obtained. However, the triad of Pyramids 9, 8, and 7 taken similarly yield a rising sequence of 1, 4, and 6.

The point for the moment which this Analyst is driving at, lies in the sum total figure of 1,018. This is a SAROS figure, and it bears the implication, advancing and returning in a regular and predictable orbit, and inasmuch as the figure 1,018 identifies the 6 planets plus the Ptah/Halley Comet in individual relations to the Sun, the intended stone statement of fact by the ancient Egyptians cannot be less than crystal clear!— *The Sun is the Center of the Universe. The planets revolve in regular orbits around the Sun. The Ptah Comet has a regular orbit, and its tail is driven by the solar effect to a direction away from the Sun.*

The quoted angular bearings of the Gizeh Pyramids from Sphinx help identify the periods of the several heavenly bodies, annual periods exactly as we know them today. The first will be mentioned as an example: the apex of Pyramid 1 (Great Pyramid) bears 147 degrees from the tail of the Sphinx. Pyramid 1 symbolizes Planet 1 OSIRIS/Mercury, whose annual period is 88 days. Multiply 1 by 4 by 7: the product is 28. Two eights are 88: the yearly period of Planet 1 expressed in days.

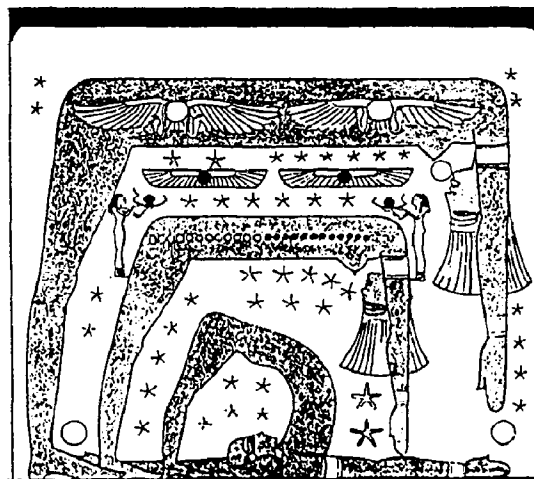


Plate 5. after Wilkinson, 1841

A most interesting and revelatory motion picture of Air Goddess Nut ostensibly "supporting the sky," but actually Isis at the moment of her crash upon Earth: observe the bosomless appearance of the earth-fallen Goddess.

What is a SAROS?

The word is a Greek form of the Babylonian *sharu*. The Saros is a remarkable period or cycle of recurring eclipses, lasting 18 years and 11 days, equal to 223 lunations or moon periods. A Saros contains about 29 lunar and 41 solar eclipses, and after the conclusion of the 18-year 11-day cycle, the eclipses recur in a similar sequence in the course of the succeeding Saros. It will thus be realized that the Saros was a valuable guide to the ancient astronomers in predicting both solar and lunar eclipses. The Saros figures 18 and 11—18 years and 11 days—should be fixed firmly in mind, for they are of the utmost importance, and in a way the entire Pyramid story is built around them.

The Egyptians used the Saros, which is to say the figures identifying the Saros, as a convenient means of indicating passage and return passage in a regular and predictable orbit such as planets display in their yearly journey around the Sun. Such usage of the Saros has just been given explanation; recall that the sum total of the angles (apexes from Sphinx's tail) of the 9 Gizeh Pyramids plus the Sun Sphinx identity number came to 1018. This figure exhibits the Saros digits 18-11. One specimen of the quaint system of Egyptian arithmetic, in the case of evolving 88 days from 147 degrees, has been set forth. Even more surprising arithmetical whimsies will soon develop. Perhaps these amusingly unorthodox calculations are the reason for the dark mystery which has shrouded the Pyramids for so many centuries, for the human mind is prone to follow in accepted channels, and detests that which is different.

This Analyst will now state, and he cannot emphasize the fact too strongly, that no complication of mathematics is involved in the solution of the calculations which will ensue shortly. They will be found to be not just simple arithmetic, but the simplest sort of simple arithmetic. Almost always, however, some element of ludicrous whimsy will be present.

The Pyramids Describe the 6 Planets

The element EARTH is symbolized by Pyramid 1. The element AIR is symbolized by Pyramid 2. The element WATER is symbolized by Pyramid 3, but inasmuch as Pyramids 3 and 4 present an interchangeable effect as earlier explained, both are represented by water bird Gods. The element FIRE is symbolized by Pyramid 5.

The discussion now commencing will clarify a certain fact of casual interest. The origin of *unlucky 13* will be proved.

OSIRIS of Planet 1/Pyramid 1 is King of the Underworld, hence this Pyramid equals the element EARTH.

NUT of Planet 2/Pyramid 2 as the Air Goddess whose arched body seemingly supports the sky, equals the element AIR.

THOTH of Planet 4/Pyramid 3 is pictured with the head of an Ibis—a water bird—and so equals the element WATER.

GEBB of Planet 3/Pyramid 4 is pictured as a man with

a Goose resting on his head. The Goose is a well known water bird, and thus is explained the anomalous situation of an Earth God being depicted by a water fowl: identity of the element WATER is at stake. Gebb is known also by name of Seb.

HORUS (Egyptian H-R-U, Heru) of Planet 5/Pyramid 5 is pictured as a hawk or as a hawk-headed man, and is known as the High Flier. This device is intended to indicate his relation to solar heat. The Great Sphinx was known as Lord Hu, and symbolizes the Sun in the Gizeh planetary layout. The letters Hu thus form the basis for invention of an earthly Fire God, Hawk God H-R-U, by simple insertion of the earth sign R between the solar letters H and U. So did the clever ancients formulate the idea of the Sun's fiery heat upon Earth, and symbolization of the element FIRE. They even had several words signifying fire of different forms, containing the transposed letters H R U; see Budge, *Egyptian Dictionary* P. 434. Why did no one think of this evolution before? For the plain reason that the mouth-shaped hieroglyph R has always been understood to mean just that: a mouth! Egyptologists are very well acquainted with Hawk God Horus/HeRu, and also with the fact that the Great Sphinx of Gizeh was known as Neb Hu or Lord Hu. This Writer is not a linguist; he is an Analyst, and at this moment hastens to acknowledge his eternal gratitude to all the pioneer Egyptologists of the past 150 years, for lacking the fruit of their patient labors relative to the known facts of the science, he would possess no basis for attempting to uncover the primeval origins of the same. Hieroglyph R, heretofore considered to depict only a human mouth, held additionally a quite different intent in the humorous imagination of its ancient Inner Circle inventors. It represents the tuft at the end of a lion's tail, and as a part very liable to drag on the ground, its concomitant was *earth*. The name Heru, therefore, derives from Hu, in the sense of the Sun's Fire brought down to Earth. Remember that Lord Hu, the Great Sphinx, has the body of a lion. It may also be mentioned that one form of hieroglyph R consists of a reclining lion. And relative to the present association of the Fifth Planet Jupiter/Horus with the Sun, it is of much interest to observe that some astronomers of modern times believe the substance of planet Jupiter to be more like that of the sun than of the earth.

Therefore, the first 5 planets and Pyramids symbolize in turn Earth, Air, Water, Water, and Fire. Planet 6 ISIS/Saturn is an all-in-one Deity! Milk is a liquid containing a high percentage of water, so see now how Goddess Isis equals a consensus of the elements: she is Earth, Air, Milk, Milk, and Fire in a single divinity. That is to say, as Planet 6 her normal position is high in Air, but by process of astronomical allegory a solar Fire-bolt destroys both her breasts, and lacking this winged support the Goddess crashes to Earth.

Some Gizeh Elementary Arithmetic

Observe that, strictly, the term SAROS denotes a *lunar* cycle of 18 years—11 days, but for sake of convenience, it is here accorded secondary usage in reference to *planetary* return cycles occurring independently of annual periods.

Peruse the following table:

PLANET	PYRAMID	YEAR IN DAYS	ANGLE FROM SUN/HU	SAROS IN YEARS	
1. OSIRIS/- Mercury	1. EARTH element	88	147	46	$1 \times 4 \times 7$ equals 28 equals 88. 14×7 equals 98. 147 minus 88 equals 59, Saros of 6 Planet. 59 minus 46 equals 13. 13 equals element EARTH.
2. NUT/- Venus	2. AIR element	224	98 (147 + 98 — 245)	8	$9 + 8$ equals 17. $224 + 98$ equals 322. $322 + 245$ equals 567. 224 equals year. 325 as 3×25 equals 75, period of Ptah Comet: Nut supporting Sky resembles arch of comet. 9×8 equals 72 which as 27 degrees identifies 6 Planet. MEANS: substance of Saturn rings and of Halley Comet tail is mostly AIR or gas.
4. THOTH/- Mars	3. WATER element	687	71 (245 + 71 — 316)	79	7 minus 1 equals 6. $7 + 1$ equals 8. 7×1 equals 7; total 687. Outer digits 67 equal angle of 4 Pyr, succeeding; middle 8 equals Saros of preceding. $7 + 9$ equals 16; see angle total 3-16. 7×9 equals 63 continued to Planet 3/Pyramid 4.
3. GEBB/- Earth	4. WATER element	365 (5 + 6 equals 11; 11 equals 3 + 8; 3-38 equals 833 equals 83 Saros of 5 Planet, next.)	67 (316 + 67 — 383) (3-16 + 67 — 3-83)	×	$6 + 7$ equals 13, EARTH element indicator; see Pyr 1. 4 Planet period 687 minus 365 equals 322 or the 223 lunations in a Saros. Compare the 322 of Pyr 2: Pyrs 2 & 4 thus encompass Moon God Thoth Pyr 3 with a Moon Period figure. See angle column. Saros of 5 Planet is 83; 83 equals 5; read Earth period diagonally 3-6-5. (Final 63 of Pyr 3 as 36 hints to 36-5 of Earth.)
5. HORUS/- Jupiter	5. FIRE element	4,333	66 (383 + 66 — 449)	83	449 equals 44333, or 4,333. 449 equals 8333 or 83 Saros. Angle 66 hints to Planet 6 Pyramid 6 to follow: 6 divided by 6 equals 1: 6 Planet is also Number 1.
6. ISIS/- Saturn	6. ALL elements	10,759	68 (449 + 68 — 517)	59	$10 + 7 + 5 + 9$ equals 31. Isis is ALL elements; she is First and Last. Isis Saros 59 minus Osiris Saros 46 equals 13, the <i>Unlucky EARTH element number</i> . 517 equals 175: (Carry over 517 to Pyramid 9.) 1 0 7 5 9 1 7 5 0 9

Herewith is presented explanatory comment for the foregoing table:

Planet 1, Pyramid 1. Multiplication of the 3 digits comprising the angle 147 gives a product of 28, which as 2 8s

equals 88, an identification by annual period in days for Planet 1. Multiplication of digits 14 and 7 yields 98, an identification for angle of Pyramid 2, next succeeding. Angle 147 minus days 88 gives 59, yearly Saros figure for Planet 6: Planet 1 is of no special interest, but Planet 6 of spectacular

interest is distantmost from the sun, hence number 1 in a return direction, and Pyramid 1 is mainly devoted to symbolization of Planet 6; thus Osiris and wife Isis are together in Pyramid 1. Planet 6 Saros number 59 minus Planet 1 Saros Number 46 results in 13, an identification number for the element EARTH, and a number which will later prove to have an unlucky connotation for Goddess Isis.

Planet 2, Pyramid 2. Multiplication of the 2 digits comprising the angle 98 gives a product of 72, which as 27 signifies 27 degrees, the identifying angle for the breasts of Isis or rings of Saturn. The sum of 9 and 8 is 17, which as 71 is the identifying angle for Pyramid 3, next following. Pyramid 1 angle 147 added to Pyramid 2 angle 98 gives 245. Planet 2 period 224 added to Pyramid 2 angle 98 gives 322. Sum of 322 joined to sum of 245 yields 32-224-5, the central figure of which equals Planet 2 annual period. The 32-5 as three 25's yields 75, identification for Putah/Halley Comet. Now, pictured representations of Goddess Nut show her in a bowed position with finger tips and toes touching the ground; she is supposedly supporting the sky, and so situated the arch of her body is very reminiscent of the arch of a comet. Pyramid 2 symbolizes the element AIR. The Egyptians are actually stating—by means of the 27-degree Planet 6 allusion and the 75-year Putah/Halley Comet allusion coupled to a sky or AIR characterization—that in their opinion, the substance of the breasts of Planet 6/Isis and consequently the substance of the tail of the ensuing Putah/Halley Comet, is really only air or gaseous matter. The concealed and coded numerical statement constitutes a sort of apology for the cruder rain-of-milk allegory.

Planet 4, Pyramid 3. Manipulation of angle digits 7 and 1 yields annual period for Planet 4, which in the Gizeh setup occupies the number 3 or Earth position: 7 minus 1 is 6, 7 plus 1 is 8, 7×1 is 7—total 687. The outer digits 6 and 7 constitute identifying angle 67 degrees for Pyramid 4, next following, while middle digit 8 identifies preceding Planet 2 by Saros number. The Planet 4 Saros digits 7 and 9 sum to 16; the angle total 245 (which derives from Pyramids 1 and 2) plus 71 becomes 316, and 3-16 is now seen to identify Pyramid 3 as Planet 4 (7 plus 9). Lastly, 7×9 is 63, which, reversed to 36, hints to the 365 period of Planet 3/Pyramid 4 to follow.

Planet 3, Pyramid 4. Addition of angle digits 6 and 7 sums to 13, the EARTH element indicator number; refer to Pyramid 1 which itself symbolizes EARTH element. Planet 4 period 687 minus Planet 3 period 365 gives 322 which as 223 equals the lunations (moon periods) contained in a Saros. Compare the 322 obtained in the Planet 2 calculations, and which now reverses in consideration to 223. It will be seen that Pyramids 2 and 4 encompass Moon God Thoth Pyramid 3 with Moon Saros identifications. Pyramid 4 angle 67 added to the total 316 (derived from Pyramids 1, 2 and 3) gives 383. Second and third digits 8 and 3 as 83 constitute Saros number for Planet 5, next in sequence, and simultaneously when read as 5 instead of 83, help identify Earth period 365, so: to the 3 of 316 join the 6 of 67 and lastly the 5 which proceeded from 83, the Planet 5 Saros number; result, Earth period 365. Pyramid 4 angle 67

transposed to 76 amplifies to 4333, period for Planet 5 following. It is curious to observe that Earth period 365 manipulates to 83, Saros for Planet 5: 5 plus 6 is 11, 11 is 3 and 8 or 38, and 338 as 833 is 83. Gebb (later name form Seb) as God of the Earth was a Goose God, and this peculiarity is now explained by fact of Pyramid 4 symbolizing Planet 3 and conversely Pyramid 3 Planet 4, therefore both deities to symbolize element WATER were invented as water birds, Thoth the Ibis and Gebb the Goose. That is, Pyramids 3 and 4 both symbolize element WATER.

Planet 5, Pyramid 5. Pyramid 5 angle 66 added to the total 383 (derived from Pyramids 1, 2, 3, and 4) gives 449, which as 44333 equals annual period 4,333 or as 8333 equals Saros 83. Angle 66 hints to Planet 6 Pyramid 6 to follow; also, 6 divided by 6 as 1 alludes to Planet 6, which as the

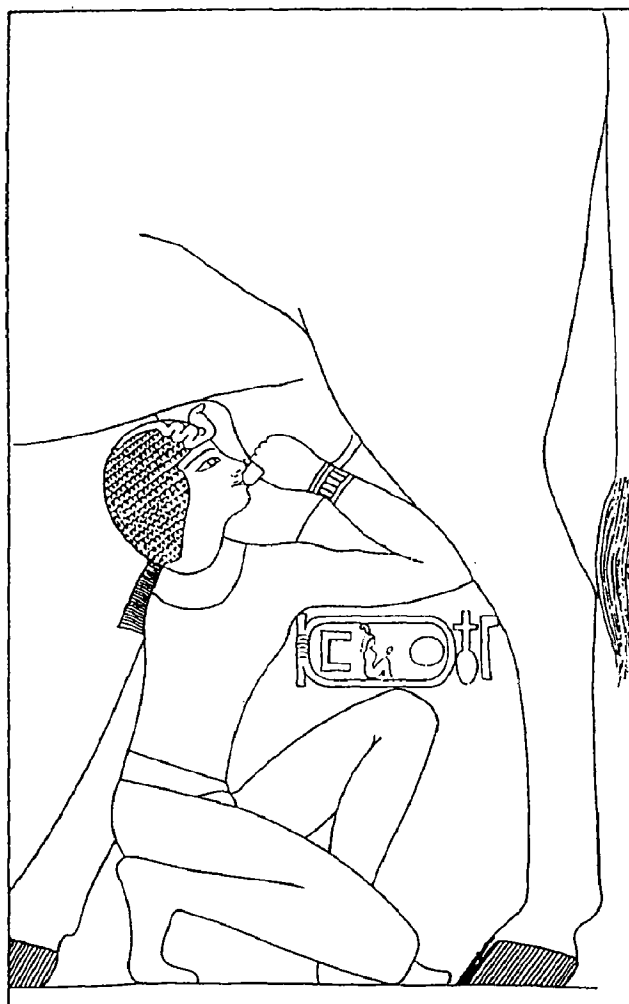


Plate 6. after H. Villiers Stuart, *Nile Gleanings*; 1879. Temple of Der al-Bahari. The 18th Dynasty Woman-King Hatshepsut (Maât-ka-Râ) who claimed Amen-Râ for a father, is adoring the Goddess Cow Hathor.

distantmost planet counted in direction toward the sun is number 1. Pyramid 5 symbolizes element FIRE, according to previous explanation.

Planet 6, Pyramid 6. The annual period of 10,759 days taken as 10, 7, 5, and 9 sums to 31, which figure is seen to be 13 in reverse: unlucky Isis is about to fall to Earth! Isis is both First and Last Planet, and she constitutes ALL elements—Earth, Air, Milk, Milk, and Fire—in one person. The Planet 6/Isis Saros number 59 minus Planet 1/Osiris Saros number 46 equals 13 the unlucky EARTH element number indicator. Pyramid 6 angle 68 added to the total 449 (derived from Pyramids 1, 2, 3, 4, and 5) gives 517, which is carried over to Pyramid 9 as nucleus of the Putah/Halley Comet. Perceive now the following cryptic numerical message:

1 0 7 5 9
1 7 5
0 9 missing

The second line figures 1-75 are of course a transposal of 517. It will be seen that only 4 of the 9 digits appear, that 2, 4, 6, and 8 are not used, and that while 3 receives final usage by inference it is not actually present. A few words regarding that missing digit 9, for it is of much more importance than might casually seem. Numeral 9 in its primeval intent was *paut* (brief for *pau-ti*, a 9-fold heliocentric-bird formula), displaying vowels *a* and *u*, and needing but a slight transposal to read *Putah*, unmistakably the Putah of Pyramid 9, who is more commonly known as PeTeH or Ptah; he is sometimes dignified by the title Puteh-Ur or Ptah the Great. Furthermore, contemplate that glaring 1-75 of line 2! Pyramids 9, 8, and 7, which together constitute the Putah Comet with period of 75 years, are situated directly at the side of Pyramid 1. It is true that there has been some controversy in recent years respecting the *paut* hieroglyph, for the ancient scribes were accustomed to draw a circle lacking identification detail for several similar characters, but the fact remains that there was an ancient—really primeval—creation god called Pau or Pauti, whose name contained the well established vowels *a* and *u*. Herewith quoting from Budge *Egyptian Dictionary* P. 231, "PAU, the primeval god. This name perhaps means 'he who is,' 'he who exists,' 'the self-existent.'" Also, "PAUTI, the primeval god, the god who created himself and all that is." The primeval secret formula pertains to a universe of 9 heliocentric bodies consisting of Putah the 3-sectioned comet and 6 planets; in fact, the mere allusion to a "creation god" immediately hints "9." Additionally, the matter is clarified by the existence of Fourth Dynasty stone tablet circle hieroglyphics marked with 9 carefully chiseled and easily countable horizontal cross-bars, used in a different meaning.

And what is the explanation of this additional mysticism regarding the relation of *paut* to 9? Just this: it constituted one more contrived mystery of the ancient Inner Circle, for its real meaning breaks down and a great light shines forth when that mysterious number 9 is realized to

form the sum of 2 and 7, and is to be understood as a 27 degree angle identification for the breasts of Isis/Planet 6. That Fourth Dynasty stone circle hieroglyph with the 9 cut marks actually constitutes a coded voice from the remote past describing the astronomical allegory of the cut breasts of Isis, for the significance is that of 2 and 7 cuts scarred on a mammary circle.

But now read the transcription which proceeds from numeral code 517, same being sum total of Sphinx to apex angles for Pyramids 1 to 6 inclusive:

ALLEGORY OF THE DEATH OF ISIS, AND ORIGIN OF UNLUCKY 13

Once every 15 years the Moon God Thoth, acting on orders from Sun God Lord Hu, causes loss of 2 Isisian figures (her 2 + 7 become as zero), as well as loss of nursing baby Horus, who thereupon plummets to Earth in shape of the nucleus of the Putah Comet, immediately followed by his divine mother the Great Goddess Isis (who constitutes the Milk of Hathor), in manifestation of a fiery twin rain, descending through the Air to an unlucky doom on EARTH element 13: —31 (ISIS) has become 13 (EARTH)!

And this is the reason that Leonardo da Vinci, in his Fourth Female Portrait explaining the astronomical telescope mysteries of ancient Gizeh, portrays the nude Goddess reclining on Earth with eyes closed in death; the painting described is the one formerly in the Dresden State Gallery, and known as SLEEPING VENUS by Giorgione.

The reader by this time must have a very good idea—if not perfectly clear understanding!—of the quaint skip-and-turn-about whimsicalities of the ancient Egyptian thought process. And the Writer must confess that only a complete previous comprehension of the subject matter enabled him to knock sense into or out of that meager 517 number code. Here is how it was done:

1 0 7 5 9
1 7 5
0 9 missing

The numerical code sequence deriving from the above code base is: 1-15-71-10-0-9 (2+7) -5-1-9-75-59-(8)-7-(13-31-13). The actual numerical sequence is: 1, first digit of second line; 15, first and fourth digits of first line; 71, third and first digits of first line; 10, first and second digits of first line;

0, first digit of third line; 9 which is 2+7, second digit of third line; 5, third digit of second line; 1, first digit of second line; 9, second digit of third line; 75, second and third digits of second line; 59, fourth and fifth digits of first line; (8), pyramid 8 Hathor/Milk understood; 7, third digit of first line; (13-31-13), all derived from first digit of first line.

The numbers interpret as follows:

1, Once; 15, every 15 years; 71, the Moon God Thoth: 71 being the Sphinx angle for Pyramid 3 Thoth; 10, acting on orders from Sun God Lord Hu: the Great Sphinx being the tenth monument on the Gizeh Field is identified as number 10, which additionally is a fertility number; the missing digits 0 and 9 of the third line are to be read backward as 27 and 0, causes loss of 2 Isisian figures (her 2 + 7 become as zero); 5, as well as loss of nursing baby Horus: Horus is Planet 5 and Pyramid 5 and was frequently represented in act of suckling his mother Isis; 1, who thereupon plummets to Earth: this digit 1 alludes to the Great Pyramid or Pyramid 1 which symbolized element EARTH; 9, in shape of nucleus: fallen baby Horus allegorically became the dwarf creation god Putah who was deity of Pyramid 9; 75, of the Putah Comet: 75 equals the period in years of this comet; 59, immediately followed by his divine mother the Great Goddess Isis: 59 is the yearly Saros period of Planet 6/Isis; (8), (who constitutes the Milk of Hathor): use of 8 is obviously inferred by use of 9 and 7 which as Pyramids 9 and 7 pertain to nucleus and tail of the comet, and this understanding of Hathor/Pyramid 8/Milk makes perfect sense in supplying the coma; 7, in manifestation of a fiery twin rain, descending through the Air: 7 is Pyramid 7 the Rain Goddess Nephthys, tail of the comet; (13-31-13), to an unlucky doom on EARTH element 13: ----- 31 (ISIS) has become 13 (EARTH)!: both 13 and 31 amplify from 1, the first digit of the first line; Planet 6/Isis Saros number 59 minus Planet 1/Osiris Saros number 46 produces 13 which is used as an indicator number for element EARTH symbolized by Pyramid 1; the Planet 6 annual period figures 10, 7, 5, 9, sum to 31 therefore an identification for Isis falling from the sky—31 is 13 in reverse. The coded allusion to 31/Isis becoming 13/EARTH element equals a neat way of saying she was killed by the fall. *Unlucky thirteen!*

Glance at the frontispiece, *Fallen Isis*.

The Pyramids Describe Halley's Comet

The angular total 517, deriving from all of the first 6 Gizeh Pyramids, carries over to Pyramid 9 Putah, nucleus of the comet bearing his name. The Sphinx angle is 161 and addition of 517 sums to 678, the 6-8 digits of which describe Isis by Pyramid 6 angle. Furthermore, transposal of 678 to 687 as annual period of Planet 4, identifies the villain Thoth to be cause of the Isisian fall from heavenly grace.

Now see 678 evolve to identification for Halley's Comet: 8 plus 7 is 15, which suffixes to the 6 as 615; then 6 plus 1

as 7 is prefixed to the 5 making 75, descriptive annual period for this comet!

Addition of the Sphinx angle totals (from Pyramid 1 on) halts at this point. It will be seen in effect that Isis of Pyramid 6 has evolved to Pyramid 9, that is, 678 in becoming 687 is really 987, which as Pyramids 9, 8, and 7, equals Halley's Comet.

Proceed now to Pyramid 8 with Sphinx angle of 164. This added to Pyramid 9 angle of 161 sums to 325, and as three 25s equals 75, correct identification for Halley's Comet.

Proceed in conclusion to Gizeh Pyramid 7 having Sphinx angle of 166. This added to Pyramid 8 angle of 164 sums to 330, a number providing the doleful explanation that section 3, the comet's tail, will soon touch Planet 3/Earth, after which there will be nothing.

Pyramid 8 is Hathor, and this Analyst's corrected reading for the original hieroglyphic, from Het-Heru to Hetep-Heru, provides perfect sense in signification of *Peace of Horus*, for Hathor as a Cow Goddess is simply the milk-descent form of Isis; Pyramid 8 as Milk symbolizes the milky coma which shrouds the nucleus of a comet. Pyramid 7 is Nephthys the Rain Goddess, and here again the common name form—Nebt-Het, Lady of the House—makes demonstrably better sense when taken as Nebt-Hetep-Hetepet, or Nebt-Hetep-Pet, which translates in fullest meaning to Lady of a Heavenly Rain of Peace (of Horus) Milk. Furthermore, since Horus symbolizes the element FIRE, pertinent allusion to a comet's fiery appearance is introduced. Pyramids 8 and 7 are seen to be closely joined in symbolic significance.

Notice that Pyramid 7 Sphinx angle 166 multiplies 16×6 to 96. This holds meaning that Pyramid 7 while following 6 numerically is nevertheless employed in the number 9 position.

Now take particular and final notice of that *unlucky 13* EARTH element characterization as it appears in Gizeh Pyramid 7, the comet's tail supposedly descending to earth. The 9 Sphinx to apex angles are 147, 98, 71, 67, 66, 68, 166, 164, and 161, and of all these the digits of only 2 sum to 13: these are Pyramid 4 (67) and Pyramid 7 (166). Pyramid 1 symbolizes element EARTH and bears the EARTH element indicator 13 which derives from Saros figures 59 and 46 of Planets 6 and 1. Pyramid 4 directly represents planet Earth, and its Sphinx angle digits of 6 and 7 sum to 13. Pyramid 7 represents the tail or *earthly* end of Halley's Comet, and allegorically equals Goddess Isis about to crash to her doom on Earth; Sphinx angle digits of 166 sum to 13.

Perceive the following summation:

- (1).....1...Pyramid 1.....Element EARTH.....13.
- (2).....4...Pyramid 4.....Planet Earth.....13.
- (3).....7...Pyramid 7.....Death i.e. Cold Earth...13.

(1) is the Great Pyramid which is One both as the element EARTH and as the most stupendous structure on the Gizeh

Field. (2) is Planet Earth, number 3 from the Sun but in shape of Pyramid 4 occupying the number 4 position, hence of double situation. (3) is the cold tail of Halley's Comet represented by Pyramid 7 which is number 3 of the 3 parts of a comet; a comet's tail points away from the sun, Pyramid 7 is the northmost and most Sphinx-distant of the 3 comet Pyramids and by such situation ingeniously indicates concomitant of chill, to which is allegorically related the impending doom (earthly chill) of Isis.

Observe that the 1, 4, 7, sequence of unlucky 13 Pyramids shines forth the identifying angle of the Great Pyramid!—and that these 3 digits sum to 12 which as 6 and 6 equals double (doubly gifted) Isis and as 7 and 5 equals Halley's Comet. In short, those hitherto silent ancient stones when subject to an intensive unique analysis, have been coaxed to trumpet forth the true identities of the Deities of the old Egyptians as factually comprehended by the primeval Inner Circle Atheists—

The Planet Saturn and Halley's Comet!

Some Information About the Sixth Planet

By this time, some interest certainly must have been aroused in direction of the Sixth Planet Saturn—twin gifted Goddess Isis. Most people know that it is the sixth planet from the sun, and are aware of its unusual ring system. Some quotations will now be presented by way of background aura. They are from the book *Saturn and its System* by the British astronomer Richard A. Proctor, published in London in 1865. Refer to page 77, Chapter 4:

"In describing his orbit about the sun, Saturn retains the direction of his polar axis (or axis of rotation) unaltered, or very nearly so . . . so far as a single revolution about the sun is concerned, we may consider the polar axis of Saturn as retaining its direction absolutely unchanged. This axis is inclined at an angle of 63 degrees 10 minutes 32 seconds to the plane of Saturn's orbit—in other words, the plane of Saturn's equator is inclined at an angle of 26 degrees 49 minutes 28 seconds to the plane in which Saturn moves."



Plate 7. Galileo Galilei demonstrating his telescope. Yerkes Observatory.