

R. A. Schwaller and the Symbolist key to Egypt

If you were to listen to architects talking today, apart from the conversations centred around the many technical aspects of their trade, you would hear much emphasis being put upon new materials, construction techniques and methods that save time and money—economics and profit being the overriding principles of all building and construction work these days.

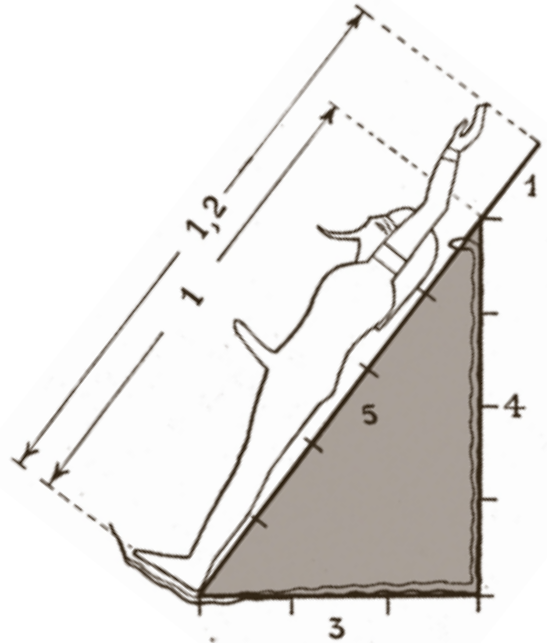
You may even hear the odd few talking about producing buildings that are less toxic to human life, but you would certainly never hear them talking about designing a building that functioned as an interactive gateway between the human and the causing intelligence of life itself.

Or a building that functioned as a living book of sacred knowledge explaining the origins, meaning and ultimate destiny of the human. Where the temple with its alignment, volumes, proportions, and symbols *were* the teaching. A resonating material encompassment of universal, timeless wisdom.

Hence when looking at the deeper meaning embodied in the architecture and symbols of the Ancients the most vital thing of all to appreciate, is that they *thought* in a completely different way than we do today. They had a value system and world view, that in many ways was entirely 'upside down' to our own—what R.A. Schwaller shows so clearly in his revolutionary study of the Temple of Luxor as the 'Pharaonic Mentality' and what transpires to be the most vital key to unlocking the real mysteries of Ancient Egypt, which is; *"To understand Egypt, one must to learn to think like an Egyptian"*.

A NEW APPROACH TO EGYPTOLOGY René Adolphe Schwaller de Lubicz—as is often the case with such original minds—was light years ahead of his time. He was one of the first to show through the archeological record that Egypt was much older than anyone suspected and that it may well have been the legacy of a proto civilisation mentioned in the stories of Atlantis and other such legends alluding to the existence of a highly advanced antediluvian civilisation.

In 1936, on a visit to the tomb of Rameses IX in Alexandria, Schwaller discovered an image that represented the Pharaoh as a right-angle triangle with the proportions 3:4:5. This was an early clue, as



Above: First visiting Egypt in 1936, Schwaller had a revelation upon seeing a pharaoh depicted as a right-angle triangle with the proportions 3:4:5. This clearly showed the so called 'Pythagorean theorem,' was in use centuries before Pythagoras was even born.

he realised it showed that the Pythagorean theorem, claimed to be a Greek invention, was in fact fully understood millennia before in Egypt.

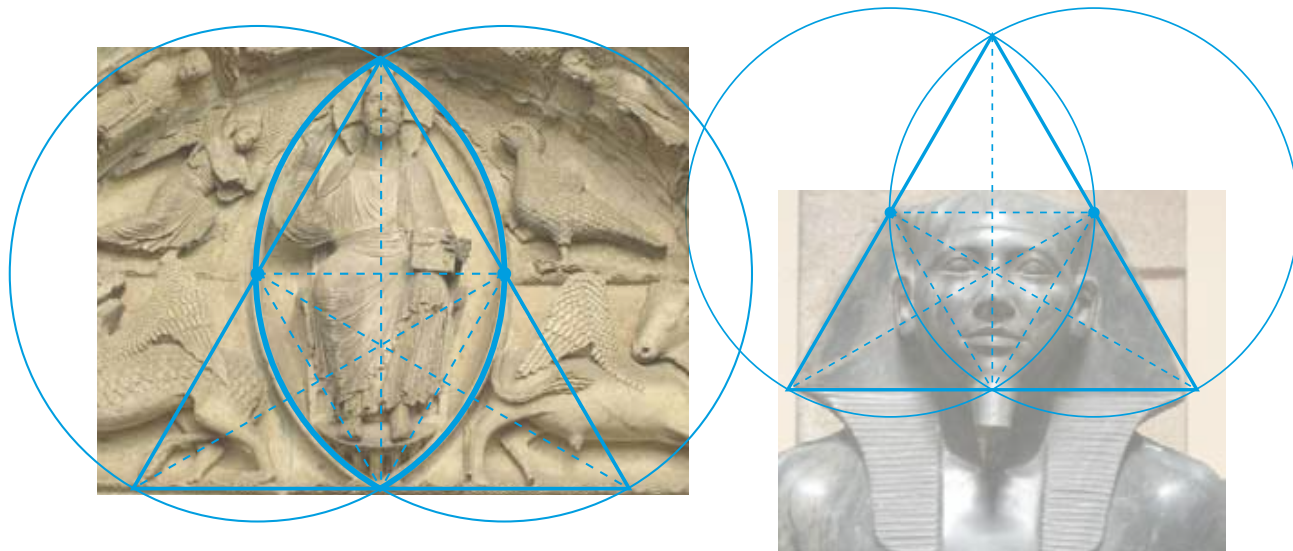
An utterly heretical view at the time, many other researchers have since confirmed that the bulk of the 'advanced' knowledge of Ancient Greece is without a doubt, Egyptian in origin.

For the next fifteen years, Schwaller de Lubicz remained in Egypt, investigating the evidence for what he believed was an ancient system of psychological, cosmological, and spiritual knowledge.

During this time he also noted that the Sphinx must be far older than previously thought as its enclosure showed clear signs of having been weathered by water, not wind and sand.

This vital lead was tenaciously taken up by John Anthony West and eventually confirmed with solid geological evidence. Curiously enough indicating that the Sphinx must have been there at *least* 12,000 years ago, around the age recently confirmed for Gobleki Tepi in Southern Turkey, and most definitely *not* built by nomadic hunter gatherers!

His enlightened work reveals how the Temple of Luxor was not only created to embody and



Above: In Egypt Schwaller soon found that his study of how sacred geometry and numbers were fundamental to the design of the great cathedrals of Europe, was an invaluable tool in decoding the Temple of Luxor. It eventually became apparent that these exact same principles had been used in Egypt many centuries earlier.

preserve the conscious legacy of an advanced ancient civilisation, but that it also reveals the existence of an original plan for the cultivation and evolution of human life.

AN EXTRAORDINARY LIFE More often than not exceptional people who leave their mark on history have certain experiences in early life that are indicators of a destiny to come. Champollion at the age of thirteen, when shown the unintelligible Egyptian hieroglyphics spontaneously declared that he would discover what they meant. A young Albert Einstein, confined to bed with an illness, spent hours pondering over precisely how did these invisible forces control the direction of the needle in the compass his father had given him.

René Schwaller at the tender age of seven, while exploring in an Alsatian forest experienced a deeply profound mystical insight into the nature of the divine. This glimpse of a 'metaphysical' reality would return seven years later when he was struck with the profound desire to discover the true origin of matter, a question that would drive him for the rest of his life and cause him to eventually become one of the greatest experts on Sacred Geometry, Alchemy and Metaphysics of the 20th Century.

Born in 1887 in Alsace-Lorraine, Schwaller's father was a successful chemist and the family was affluent enough for him to receive a good education in mathematics, science, art and to also have the freedom to spend many hours exploring nature, 'experimenting' and developing his love of painting.

Schwaller left home at the age of eighteen after completing an apprenticeship with his father in pharmaceutical chemistry. He moved to Paris to study modern developments in chemistry and physics, where he developed an interest in alchemy, tracking down every alchemical text he could find including

those of Paracelsus and Raymond Lull.

For a period of time he took up painting again and was a student of Matisse. However his main role among his contemporaries was that of a philosopher of nature; thus he influenced many artists in Paris at the time, such as Arp, Leger and especially Prince O.V. de Lubicz Milosz, the Lithuanian mystic, poet and statesman, who in 1919 conferred his family title on Schwaller as a means of expressing his gratitude.

Schwaller served in the armed forces during the first world war as a chemist and afterwards continued with his research into alchemy. He was also fascinated with the esoteric secrets of Gothic architecture.

Sometime between 1918 and 1920 in Montparnasse, he became acquainted with the pseudonymous Fulcanelli who had gathered a band of disciples around him, aptly called "The Brothers of Heliopolis."

Alchemy had found a home in the strange world of the Parisian occult underground, and Fulcanelli and the Brothers of Heliopolis studied the works of the great alchemists, like Nicholas Flammel and Basil Valentinus. Fulcanelli and Schwaller met often, and discussed the 'Great Work', the transmutation of matter, a possibility that the recent advances in atomic theory seemed to bring closer to reality. The ideas for Fulcanelli's most famous work, 'The Mystery of the Cathedrals' (1925), are said to have been taken from Schwaller de Lubicz.

Later while living among and guiding a contemplative community of students, scholars, artists and craftsmen who had gathered around him at St. Moritz in the Swiss Alps, Schwaller was able to produce alchemical glass with reds and blues thought to compare with the stained glass of Chartres Cathedral, a feat no other chemist had been able to do in the six hundred years since the cathedrals were constructed.

It was during these years at St Moritz that his

philosophic and scientific vision coalesced around an understanding of the universal laws of harmony.

Schwaller originally had no specific interest in ancient Egypt and it was in fact his wife, Ishar, who had a great interest in Egyptian Hieroglyphs who suggested they visit there after the community and St. Moritz concluded.

Hence as an Artist, Natural Philosopher, Alchemist and Metaphysician, Schwaller was unusually qualified and uniquely sentimented to be the first person in many centuries to lift the veil upon the true nature and purposes of Ancient Egypt.

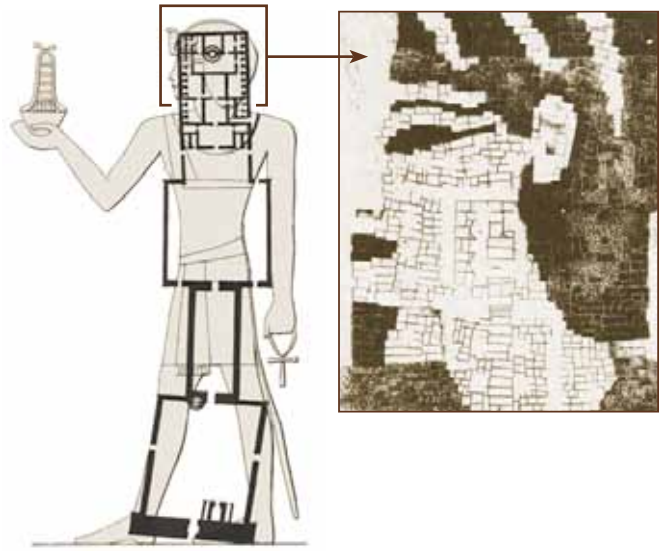
Thus in 1936 with that first visit to Egypt and the subsequent intense study of the Temple of Luxor the trace of a special destiny blossoms into what some consider to be the most important work on the deeper significance of human life and the Universe ever published in the Twentieth Century, the massive 1048 page "Temple Le Homme" or The Temple of Man. A meticulous, thorough and enlightened revelation of the Egyptian understanding of the meaning of mankind's existence and its fuller, spiritual possibility.

A MASTER PLAN REVEALED Schwaller, his wife and step daughter Lucie Lamy, who made an invaluable contribution, with her highly detailed illustrations and field notes, began their work in 1936 and finally finished in 1951, a period of 15 years in which they eventually measured the entire temple of Luxor, including every block and inscription.

The more Schwaller and his small team unravelled the knowledge encoded into the Temple the stronger grew his conviction that the Egyptians had a radically different consciousness from our own. They viewed the world symbolically, seeing in nature a 'writing' conveying truths about the metaphysical forces behind creation, the 'Neters', as the Egyptians called them. What they were seeing was a knowledge and profound experience of living that was essentially based within an inner knowing and aggregating revelation from these unseen causes behind the material world rather than a knowledge and experience based in dealing with the 'outer' material world based in our five ordinary senses.

The culmination of this painstaking work, building layer upon layer, facet by facet, eventually showed that the temple was rigorously based upon human proportions and designed to symbolically represent 'Pharaonic Man' symbol of a developed fully realised human. A concept and practice that was later to resurface in the Gothic Cathedrals with their layout based upon the 'anatomy' of Christ on the cross, or spirit embedded in matter.

When Schwaller first attempted to overlay the human form upon the Temple layout it simply did not fit. However he noticed that there was a curious practice used in some depictions of the human head



Above: Not only did Schwaller discover that the Temple of Luxor was laid out in a system of measure based upon the canon of human proportion, but also every detail, symbol, and column position related to a corresponding part of the human system, even the tiled floor of the 'head' section.

by the Egyptian artists, where there would often be some specific device making a clear delineation between the crown and the rest of the head. It was sometimes part of a headdress, a diadem or in some cases an actual joint between two blocks of stone.

He was delighted to find that if he excluded the crown of the skull exactly where indicated, the human canon fitted perfectly into the layout of Luxor.

Having seen that the layout of the Temple was based on the human form, Schwaller was still looking for something else that would help to confirm this concept. In an area of the Temple that would correspond to the navel he reasoned that if this was the case there should be something that referred to this fact, particularly as the Egyptians placed great significance upon the navel, or the place where a human being had once been connected to its mother at the point of its birth.

At this exact point in the layout there was an architrave with a set of hieroglyphics that they were unable to fully translate. They asked Alexandre Varille, an Egyptologist also working at Luxor who was interested in what they were doing but sceptical, to translate the inscription for them. It said "*It is here, the true site of the birth of the King, where he passed his infancy, and from whence he departed, crowned,*"

This was a major turning point, as eventually every detail of masonry and symbolic art could be shown to express an element of the Egyptians' comprehensive knowledge of man's spiritual anatomy.

Schwaller was later to call this Egyptian philosophy *Anthropocosm*, the Man Cosmos, with the idea that Man is not a 'product' of the universe nor a 'scale model' of it; he is to be regarded as an embodiment of its 'essence' incarnated in physical form. This truth

has found its way into two now familiar sayings, the Hermetic 'As above, so below' and the Biblical 'God fashioned man in His image'.

An obvious example of the application of this knowledge is found in the first outer court of the Temple on the part of the plan corresponding to the legs. The strange skew of the axis of the Temple follows the extended leg of the figures of the 'marchers' in the court. The emphasis of this entire hall is upon the forward leg—man in motion, living man. By skewing the axis they were symbolising humanity in action rather than humanity at rest. One might think "well wouldn't it be better to just have a statue of a man running?" as the Greeks may have done. Well this is the profound difference because 'running' is of course a very physical, 'outer' type of motion, and you can't do that without having to rest and recuperate at some point.

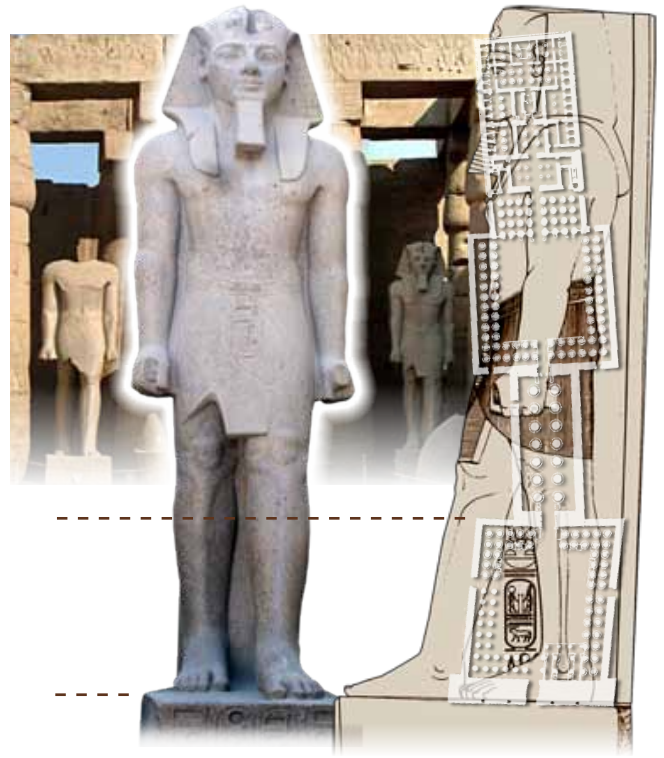
Whereas *these* figures are shown as uniformly serene and very 'cool' in their attitude and posture. The 'motion' indicated here is one of the persistent work of higher development, the 'motion' towards a higher spiritual state, from which there is no rest.

If you want to get a sense of what the state indicated feels like, try adopting this posture and actually stand like this for 20 minutes. If you can, get a hold of some off cuts of iron bar, around 30mm in diameter and 100mm long, and hold them in each hand as shown in the sculpture.

What this does is 'cap' off the energy that flows out of the hands, much like a 'keeper' bar on a horse shoe magnet. This loads the energy back into ones system which intensifies the mind state. There is also a particular 'gaze' that is portrayed—which is seemingly a small detail but speaks volumes—and the gaze is one of looking out to the horizon, its a long distance gaze, which puts one into a neutral, detached kind of mind state, and carries the distinct sense of 'being in the world but not of it'.

On this point it is interesting that on the outer walls of the temple are the great battle scenes of the King defeating his enemies. I saw recently an 'Egyptologist' explaining that these were the equivalent of modern advertising billboards preaching the King's propaganda, as no one man could possibly defeat all those enemies single handedly. What they are actually saying is that in the Kings 'outer life' he has fought and defeated the forces of chaos that would prevent him from communing with the Neters in his 'inner temple'—where there are no battle scenes and all is serene and still. A good example of this deeper, sacred philosophy.

MUSIC FROZEN IN STONE Many visitors to Luxor and other Egyptian Temples, have for centuries noted the profound but mysterious effect these sacred spaces have upon them. We must also remember that



Above: In the first court of Luxor, corresponding to the lower leg, the axis is deliberately skewed to give a sense of movement. The surrounding figures all have the left leg forward, showing 'man in motion' rather than man at rest. Witnessed directly the figures have a powerful sense of 'advancing'.

these figures and everything else in the temple would have been vibrantly coloured—yet another layer of symbolic meaning—which in combination with the reliefs and sacred architecture, must have caused a magical and distinctive atmosphere.

John Anthony West explains this profound effect when he says, "It works through vibration. Music makes the best analogy. We all know that music effects us emotionally and we also know that music is based in sound waves, very complex combinations, of vibrations, frequencies, harmonies, measure, and volume. All these contribute to the emotional effect that music produces in us. Bach produces one thing, Mozart another, the Rolling Stones something else and Liberace something else all together, but its all done through wave forms via sound. You wouldn't normally think of architecture that way, but it was Goethe that said, "Architecture is frozen music". In the case of these Egyptian Temples that idea has to be taken literally. Our eyes will translate the visual vibrations of light, but our intuition and emotion are effected by the vibrations caused by the sacred science of their architecture.

In this sacred science the principles of the Neters all have numbers and various combinations of numbers associated with them. Numbers are in themselves of course perfect symbols of universal laws and functions. It is through sacred number that we can ultimately come to understand everything.

Hence the right combinations of proportion



Above: A unique version of the Hierophant tarot card encapsulating the wisdom that real esoteric knowledge is part of a living, immortal body of truth that can only be received by direct transmission within the Temple environment.

and volume derived from the geometry of the sacred numbers associated with that particular Neter produce a set of vibratory frequencies and harmonies in that building, which evoke a certain internal emotional state that resonates like a 'tuning fork' with the unseen 'essence' of that principle. So when you walk into an Amun temple that produces a particular kind of state, Dendera will cause something completely different, Hatshupets temple will cause something different again.

There are certain lines of esoteric and occult tradition that maintain the true origin of the Tarot, was not with cards and symbols, but as specifically designed rooms or chambers within Egyptian "Teaching Temples" that used this higher inner state producing technology, combined with symbols and reliefs to 'transmit' the deep meanings of these 'pages' of the book of life intuitively to the initiate, causing a direct spiritual experience or 'gnosis'.

Gurdjieff taught that, "*The aim of 'myths' and 'symbols' is to reach man's higher centres, to transmit to him ideas inaccessible to the intellect and to transmit them in such forms as would exclude the possibility of false interpretations. 'Myths' were destined for the higher emotional centre; 'symbols' for the higher thinking centre.*"

Schwaller also discovered in Luxor clues about the ancient origins of astrology. Certain rooms in the Temple linking to different parts of the human system had clearly recognisable symbols of the zodiac

associated with them, the same ones we would use today. For example a ram in the forehead area, a bull at the throat, a lion in the heart chamber and a horse/archer figure positioned at the thighs.

Most of the temple is in a very deteriorated condition so there may well have been a fuller set of Zodiac correspondences, however in this context of Luxor being the 'Temple of Man' the deeper implication is that the Egyptians had full knowledge of how the various parts of the human system linked in with the workings of the stars.

THE BOOK OF LIFE One may be starting to get an impression of why Schwaller referred to Luxor being a 'Book of life in stone'. The deep knowledge and universal wisdom literally unfolds stone by stone, inch by inch as every part of the Temple *means* something, and *teaches* something. Nothing is there arbitrarily or by chance. Since it would be impossible to cover the whole Temple in this article, I will endeavour to highlight a few of the most outstanding symbolist teachings that unfold throughout the temple.

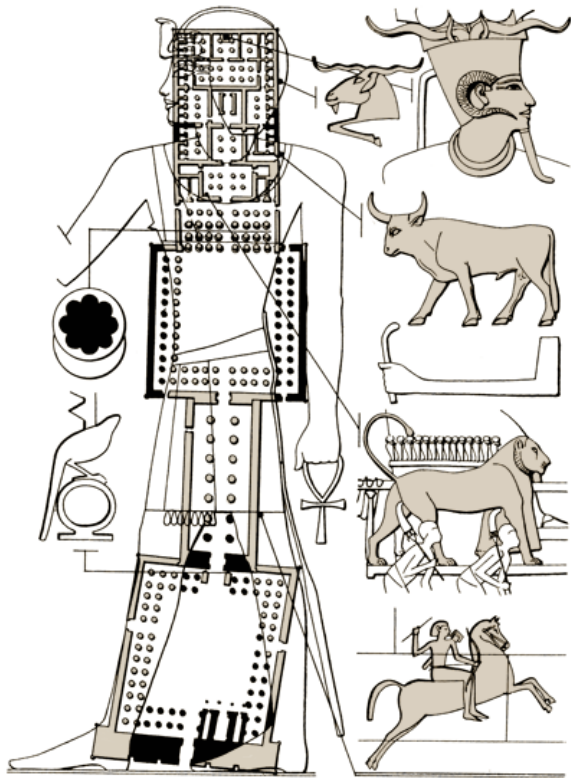
The Entrance to the Temple is between the front pylons (although one is now in Paris). These pylons represent what is called the twin peaks of the horizon. Just past these pylons would have been the classical Egyptian doorway with the winged solar disc, and its two serpents, symbolically demonstrating the original one dividing itself into two, Spirit becoming matter, the void becoming space and time.

The doorway itself is constructed to the exact proportions and ratio of 2:1, wherein the height of the opening is 1.2 Ø which is specifically Phi or the Golden Section ratio. It is curious that the glyph the Greeks later used to represent pi (Π) is remarkably similar to the shape of this Egyptian doorway.

It has also been shown with natural law formulas like the Fibonacci series that the human body not only has a myriad of these proportions within its own constitution, but that also the process of organic growth itself develops by this ratio. Recently science has confirmed that this 'golden ratio' is also fundamental to the structure of both atoms and our DNA—all of which strongly suggests that the presence of these proportions in us and in the universe is in itself a link to the original divine causes of the human.

What is being represented by the two pylons here is the manifestation of this duality into the material worlds and everything around us, from birth and death, light/dark, asleep/awake, Male/Female, Growth/Decay, Emotion/Intellect...the list is quite literally endless. We see this concept turn up later in history as the two pillars of Solomon's temple and the Jachin and Boaz of the Masonic Temples.

Hence even in the very approach to the temple you are being alerted to 're-member' the fact that you are entering into the process of reuniting with unity from



Above: In the Temple of Luxor we see clues to the origin of the Medieval astrological concept of each part of the human body being analogous and 'tuned' into the constellations of the Zodiac.

out of the world of duality that became multiplicity. The long and difficult process of working to be reunited with the source of ones arising—or would be if you were fortunate enough to have been admitted into the esoteric 'school' of this Temple!—"For the gate is small and the way is narrow that leads to life, and there are few who find it." (Matthew 7-14). This principle is what Gurdjieff would have referred to as overcoming the many conflicting small 'i's of ones personality that have taken over the human system and keep one eternally divided and conquered within ones self. This is the gateway inward to ones 'essence' and the beginning of the work to Develop a permanent and unchangeable 'I'.

The Feet, Legs & Femur moving on through the feet, legs (touched upon earlier) and knees—all with their anthropocosmic significance—we arrive at the area that corresponds to the largest single structure in the body which is the femur. Although vital from an anatomically structural standpoint, the femur also has a 'hidden' vital function in that in its marrow the majority of red corpuscles are produced for the blood, which is the media for the transportation and circulation of both oxygen and chemical nutriment to 'nourish' and 'uphold' the rest of the body.

In this area of the temple the reliefs on the wall portray the processions which brought the celebration feasts into the temple, ceremonially emulating the process of providing sustenance of the entire human form.

In these reliefs is a further clue to the mystery of the anthropocosm, as we realise that as the individual blood cells are vehicles of nourishment to the larger body, we can also begin to consider our selves as energetic events, as the cells of the 'greater body', exchanging nourishment for consciousness. In certain Gnostic traditions the initiate would be referred to as a "Living stone in the Temple of God." and are not the many 'small lives' within our own bodies devoted to the 'work' of keeping us alive for a greater purpose?

"It appears quite distinctly that the secret pharaonic teaching is based on the vital functions for which the organs are the living symbols...there can no longer be any doubt about the degree of knowledge the ancients had about what might be called spiritual metabolism from the assimilation of nourishment to the liberation of Energy or Spirit manifested in the intellectual faculties and the powers of consciousness"
- R. A. Schwaller

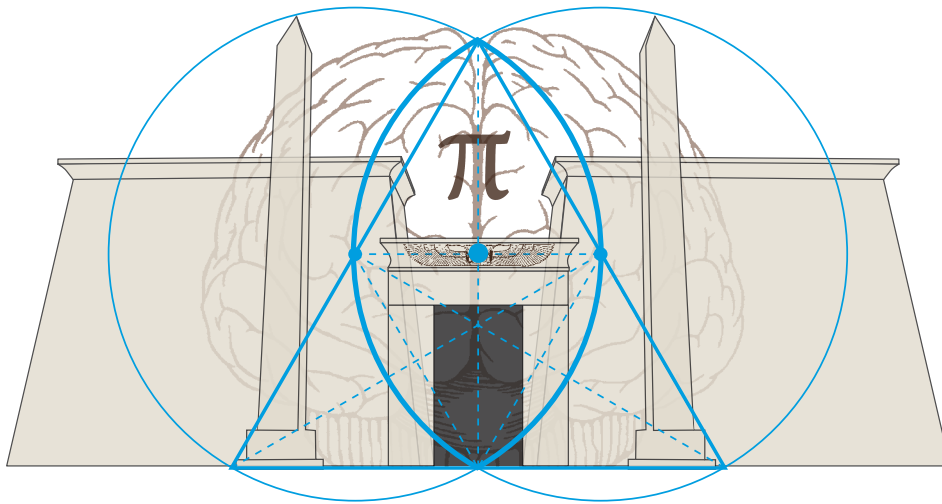
One can only wonder where such knowledge originally came from?, as it wasn't until almost 2000 years later that William Harvey rediscovered the circulation and vital importance of the blood.

The Lungs & Heart At the site of the lungs is the hypostyle hall where the bases of its columns are cut with the phases of the moon. Schwaller associated the lungs with the phases of the moon and the heart with the sun. The Heart area of the temple was later appropriated by the early Copts and turned into a church. It is revealing that they would choose the same part of the temple that would have been sacred to the Egyptians themselves, particularly when much of that religion would later become focused around the idea of the 'way of the heart'.. "But I say to you, love your enemies and pray for those who persecute you".

The Vocal chords, Mouth & Optic Nerves As we move up into the physiological anchor points for the 'higher' or more spiritual faculties of the human form, the teaching becomes ever more profound and significant.

THE VIRGIN BIRTH In the neck area of the temple is a little chamber that corresponds to the throat and vocal chords, which is also the seat of the emotion or emotional 'centre'. On one wall is a world history changing scene. Its called the scene of the theogamy or the 'marriage to the gods'. This must have been, in its time—when fully furbished and 'active'—a place of most rarified and highly charged atmospheres. This scene is in many ways the 'Tarot card' of the essence of true religion, which is the state of reunion or 'marriage' to the unseen universal principles of ones existence

In it Amun and the queen are seated upon the symbol for the sky supported by two goddesses Selkit and Neith whose own feet don't rest upon the ground,



Above: The entrance to the Temple of Luxor has a number of ways to indicate that 'entering' into the Temple of man is the beginning of a journey of return to the original unseen source of life. To journey between the conflict of opposites—the result of the original great scission—where the one became two and then the many. From the dual pylons, to the winged solar disc with its two serpents representing the great powers of duality released in to the world, through to the sacred geometry of the Vesica Pisces through which all manifested form appears through—all announces to the initiate that this is the doorway to eternity.

indicating the spiritual nature of the scene. Amun is telling the queen that she shall shortly give birth to a divine king, to a divine being.

This is the original 'annunciation' that we are seeing 1300 years *before* Christ, on the wall of an Egyptian temple. The emotional function is in fact the most vital gateway in the realising of mans full, spiritual possibility because it accumulates and stores the finer energies needed to activate the higher thinking centre, wherein one is able to connect directly for oneself to higher dimensions—what in some 'schools' would be referred to as sun and star level influence.

Those rare few in history who have managed to do this are always evident by their mysterious genius and 'cup runneth over' phenomena. This is the real 'chalice' of the Grail Myth. As with people like Leonardo Divinci, Isaac Newton and Rudolf Stiener these people become like 'fountains' or 'fonts' of new ideas, ways and possibilities of new breakthrough possibilities for the human race.

This sacred space points to the need to understand the correct function and purpose of the emotion. We are looking at the 'virgin' birth of the higher, non carnal, immortal divine self, the emergence of the 'King of Glory' the human system was originally designed to produce. What Gurdjieff referred to as the creation of a new 'soul'.

Both Gerald Massey and Alvin Boyd Khun have shown in great detail just how the core themes of the Judaic-Christian religion did indeed originate in Ancient Egypt. For the surrounding neolithic peoples who's religion was based on reincarnating within the wheel of eternal repetition, the arrival of these Egyptians (from wherever that was) with an advanced spiritual knowledge of how to finally break the cycle and escape the 'wheel' must have indeed been truly 'Good News'.

Arriving at the Mouth we enter the central sanctuary, which geometrically is the 'seed' that the generation of the rest of the temples layout is developed around. Of course at the mundane level the mouth is just for eating and talking, but at the energetic level of the human system it is a vital apparatus for self creation. "In the beginning was the word..." a wilful conscious 'utterance' whereby an energetic, vibratory transmission becomes form and matter. The Egyptian symbol for the mouth is the exact same shape as a vibrating string, with its generation of fundamental overtones or tonic growth. Hence to speak out or 'declare' ones intentions, to give ones word, to swear a sacred oath are all vital actions in the continued growth of ones new higher self. We see hints of this knowledge indicated centuries later when Jesus attacks the hypocrisy of the Pharisees, saying "What goes *into* someone's mouth does not defile them, but what comes *out* of their mouth, that is what defiles them...for that comes from the heart"

The next room with its 12 columns corresponds to the optical centres and the 12 optical nerves found in this area anatomically.

The Third Eye & Crown The last chamber at the very end of the Temple, is the holy of holies. This entire triple sanctuary is based upon rigorous and elegant sacred geometry incorporating constants like the roots of 2, 3 and 5. A part of this room is proportioned precisely 8 to 9 which is the proportion of the first note of the musical scale, the 'Do' of the descending octave.

Anatomically this encompasses the pineal gland which has been discovered recently to contain the same proteins used to produce photo receptor cells in the eye. When eventually activated by the sacred work, dormant areas of the brain are switched on causing an accelerated intuitive awareness and

'supernatural' phenomena such as ESP, clairvoyance, telepathy, profound 'visionary' understanding and a need for very little sleep!

However in the vast majority of humans this gland remains dormant and eventually calcifies, becoming completely petrified by middle age.

In Egyptian art the occurrence of this pineal gland activation or 'Third Eye' is indicated by the Cobra emerging from the centre of the forehead. As in all Egyptian art this is both symbolic and literal in terms of the human energetic or subtle body mechanics.

In India this level of development was called the 'Kundalini' and quite literally depicts the potent generative energy of the 'sexual centre'—contained in the pelvic girdle—being caused by the correct training and work to rise up through the spine and into the brain, giving birth to superior consciousness and human abilities.

The divine King born of the emotional body is now fully 'awakened' in astral form. This is the real meaning of the unification of 'Upper and Lower Egypt' or the opposition of the higher and lower systems of oneself, further symbolised in the diadem or royal crown with the Cobra's body neatly delineating the two hemispheres of the brain. Originally the meaning of the word Christ or 'KRST' was the 'anointed one'. When the Egyptians performed the ceremonial anointing of this spot on the forehead it was done with oil made from the fat of the Nile crocodile divinated to the Neter Sobek, which in turn is divinated to the constellation of Draco, the great serpent, further implying a now lost understanding of the connection between man's spiritual fulfilment and the influence of the stars.

TO BE CROWNED IN GLORY Having reached this last sanctuary of the Temple one might think this is the highest point, or culmination of cosmic man, but it is not, for now we arrive at the *crown* of the head. This may be the end of the *temple* but it is also really a new beginning, an octave change from the physical /subtle human body to a purely 'spiritual' dimension.

You may recall that Schwaller had discovered the human form would only fit over the temple layout if the crown of the skull was left off precisely where Egyptian reliefs indicated it should be.

Caused by this strange 'prompt' to look more closely at this part of the brain and its functions it soon became apparent that it is the top portion of the brain, or the Cerebrum that is responsible for all voluntary or 'conscious' activity and the generation of the higher mental functions such as thinking, reasoning, intelligence, memory and language. Below that demarcation line are the more 'primitive' mid brain and brain stem functions that are responsible for the involuntary, automatic and 'unconscious' actions such as breathing, digestion etc.



***Above:** With the activation of the pineal gland the third eye is opened and seemingly supernatural powers released. The diadem 'crown' symbolises this new level of consciousness with the Cobra's tail uniting the two hemispheres of the brain. The cobra & vulture together indicate the two functions of the intellect and intuition working together.*

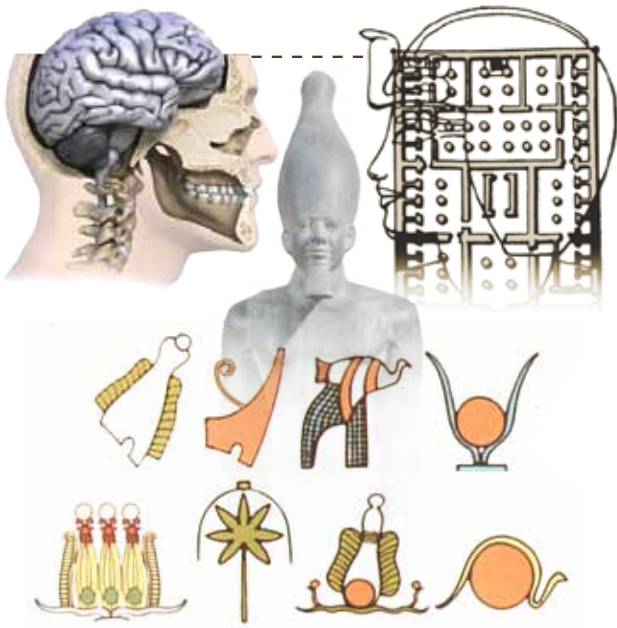
This is where the Egyptian understanding of man is at its most profound, because the teaching is that an individual may have been born and grown fully in physical terms, but is still unfinished in terms of their *full* possibility. It is interesting that the word 'crown' still means "The triumphant culmination". The deeper significance of this part of ourselves is that this is the intelligence of voluntary action, what we think, reason and then decide for ourselves to do, what we choose to become, what impulses and ideas we will allow to influence our thoughts and hence our actions in life. You become what you think about.

The Egyptians knew that what nourishes the growth of that which is immortal and eternal in man does not come from burgers and beer, it comes from the unseen worlds, the 'fire' food of the four elements.

They also understood fully that the actual living truth, the divine revelation of knowledge came not from books but from their connection to the unseen principles and power of the 'Neters' through the top of the head, according to what one thought and dwelt upon. What is called in Eastern wisdom the 'Crown Chakra'. This being 'crowned' with glory, we see depicted later in Renaissance art with the presence of golden halos. This knowledge also underpins the whole history and usage of Royal Crowns with their 'precious' metals and 'rare' gems placed upon this part of the head.

Galileo, Leonardo, Goethe and even Newton all considered their brilliant insights to be revelations from a higher source. John Chambers in his, "The secret life of genius" details 24 famous 20th Century figures who's great works were all influenced from this 'other realm'. The knowledge of this fact has of course been carefully kept from us, as the cardinals of progress would hate the idea of anyone receiving knowledge from a higher source than them!

This is why all throughout Egyptian art and sculpture we see a variety of 'crowns' and 'headgear', depicted and yet not a single one is on display in any



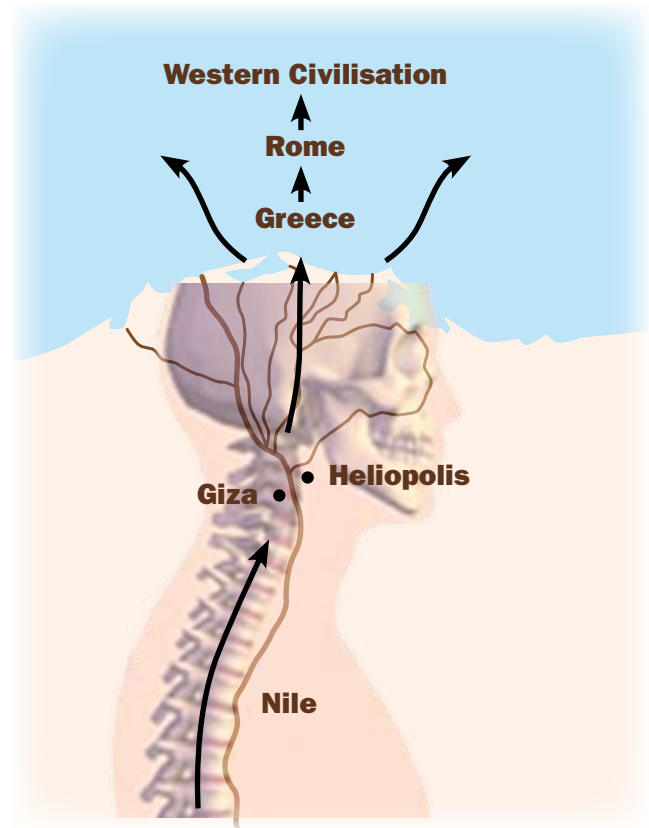
Above: The part of the brain exposed by removing the crown of the skull is the area devoted to higher, self conscious processes. The various Egyptian 'Crowns' indicate what unseen influences and principles 'rule' ones thinking.

museum anywhere in the world, for the simple reason that none have ever been found. Egyptian artists were not depicting a material object, they were indicating an unseen, influence and presence anchored upon the crown of the head.

You often hear people these days in leadership talking about "the battle to win hearts and minds" because everybody is out to influence your thinking. To gain new converts to their cause. If we were fully awakened and able to 'see' these unseen realms as the Egyptians did we would be able to perceive above peoples heads the unseen intelligence and forces that influence them and govern their lives—the true cause of their deeds and actions. Politics, money, sex, materialism, self obsession, apathy, fundamentalist religion... the whole gamut of what makes up the mind and mentality of modern men and woman today.

When the Neters or divine principles in Egypt were depicted wearing a particular 'crown' it indicated what specific universal intelligence they were an active function of. How many humans today would we see wearing the 'crown' of those sacred presences and influences that assist the human to reach its fuller, universal, spiritual potential?

THE IMMORTAL LEGACY Considering the advanced knowledge, wisdom and occult science of the Egyptian 'Founding Fathers' with their intimate understanding of an evolving, living universe and mans vital role within it, one can't help wondering if the anthropocosmic principle demonstrated in The Temple of Man may not have been applied on a larger scale to the entire 'ground plan' of Egypt itself.



Above: The principle of Anthropocosm suggests Egypt's vital energies flowed down the Nile, out into the Mediterranean and may well have been a conscious undertaking to influence the future development of mankind.

Creating over time a complete 'morphic field' or astral 'reservoir' of a higher, truer, advanced way of living. Especially when one discovers just how much of the Western world and its historical developments are essentially Egyptian in their origin.

Clearly the influence, intelligence and spiritual nourishment of 'unseen' Egypt found it's way into R.A. Schwallers mind and effected his life deeply, inspiring and motivating him to make a truly heroic effort to make this profound truth of history and mans full potential available to those who might seek it.

We owe a great debt to his dedication and genius. Regrettably, as is often the case with people who are ahead of their time, he has never received the full respect and recognition he deserved.

However thank's primarily to the tireless efforts of John Anthony West to ensure Schwallers vital work was not forever buried beneath the lifeless desert of a perverse materialist world view, Schwallers illuminated revelations have not been entirely forgotten.

Perhaps in these transitional times there may be others now emerging who seek to re open the 'Book of Life', its truths having been deliberately hidden and locked away from us for so long. R.A. Schwaller certainly left the door way open for us.

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