

## Frank Shallieu - Great Pyramid

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And the Apostle Peter shows us with a symbolical significance to the pyramid in that he says that if so be ye have tasted that the Lord is gracious to whom coming as unto a living stone, disallowed indeed of men, but chosen of God and precious, ye also as lively stones are built up a spiritual house and holy priesthood to offer up sacrifice acceptable to God by Jesus Christ. Wherefore it is contained in Scripture. Behold, I lay in Zion a chief corner stone elect precious, and he that believeth on him shall not be confounded. Unto you, therefore, that believe he is precious, but unto them which be disobedient.

The stone which the builders disallowed the same is made the head of the corner. Now, of necessity, there is so much in the pyramid that we have to make our words as short and succinct as possible in order to fill out, to make use of the hour that's allotted to us before turning the lights out. We'd say that this last scripture tells us that the capstone or top stone of God's antitypical pyramid was rejected of men, and so we find that in its prototype, in the literal building, the literal pyramid, the capstone there is missing. We believe, though someday in the future it will be replaced.

Another thing, this scripture about a pillar at the border of the land. The word pillar has the thought of a monument, and Pastor Russell in the volume speaks, uses the word in parenthesis, pyramid. Instead of putting pillar, it says a pillar pyramid at the border thereof. Also the word border in the Hebrew has.

The word means giza. The Arabic form is even a little closer. Giza. The Hebrew is very similar.

Now I think we should turn the light out and we'll have the first scene and proceed from there.

During our stay in Egypt, we stayed at the Mena House Hotel in Cairo, which is situated about a third of a mile from the pyramid, making it very easy for us and convenient to have access to the pyramid for the three or four days that we were there. This view is from the veranda window of the room that we occupied during our stay there, and you can see the beauty of the pyramid. You see certain irregularities that we'll point out a little later the next scene.

This is the same view a little bit closer. It's the north face of the pyramid, and you'll notice down near its face, that spot there, that. That's what's called the forced passage of Al Mamun, an Arabic caliph who forced his way into the pyramid hoping to discover some secret passages and possibly treasures. But the theoretical entrance to the pyramid is above this and left of center of the pyramid.

This would be what we'd say is the official entrance to the pyramid. At present, it's barred to the public and they make use of the lower passageway, which is not as far up. It's only the seventh course of the pyramid and more convenient for the public in entering therein.

First, before examining the pyramid closely, we thought we'd take a journey around the pyramid. We went around the right side, the right or western side of the pyramid, and then finally worked our way to the back, the back of the pyramid, which is the south side. We're facing north, though, and there you see three more prominent pyramids. The Great Pyramid looks smaller because of its greater distance away. That's the one to the far right.

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That's the Great Pyramid. The one in the middle there, that's the most conspicuous is the second pyramid. We'll have more to say on that a little while this view is a little closer. These are three of three guides that helped us. The man in the white robe in the forefront, what was his name, brother?

Ahmed. Ahmed. Ahmed was in charge and he had a helper, and then the helper had a helper, and this is a better picture. It shows that that cart there is what we sat on when they went through the sand off the road.

And he rode on a little white ass, and I don't see it there in the foreground here.

Now we're swinging around counterclockwise, and we proceeded a little further on, and there you see the Great Pyramid at the distance.

Now, this is the second pyramid, which superficially seems to be more significant, but symbolically, we'll like to touch upon that a little later.

This is the Great Pyramid. Now you see, in this counterclockwise journey around the pyramids, we finally have gotten to the one that we're mostly interested in, the one that's spoken of in scripture. We're looking at the south face, and that hole there represents an attempt to find a passageway on that face. But it was fruitless.

And the damage is left to a star is left for us to see. Now we proceeded just a short distance further, and now you'll notice in the picture, a little right of center, the Sphinx. You're seeing the backside of the Sphinx's head.

In this picture also, you see the Sphinx, but you also see something else. In most pictures that are published in various journals, the Sphinx looms very large because the view of the Sphinx is taken from its immediate forefront and gives an improper perspective to it, and you see the pyramid in the background, just a little bit larger. But actually, as brother has commented to me when we saw it originally, that it's in size like a peanut compared to the massive towering mass of the pyramid itself.

This view here is from the forefront of the Sphinx, but sufficiently backed to begin to give you a little idea of its perspective. Side, we feel that the Sphinx here has a symbolical significance that evidently is not touched upon by various writers. To our surprise, the image here we feel is one of the adversary Satan as a crouched lion standing guardian over his kingdom, which is depicted by the pyramid at the back there. That's the second pyramid, we feel, that represents the counterfeit kingdom of God, and he stands before it at its forefront as the God of this world.

The image you'll notice of the the image of the Sphinx's face is marred. The cleft visage we think represents the fallen condition of the adversary of whom the scripture says originally that he was made perfect. Thou wast perfect in the day, Thou wast created until iniquity was found in thee. The fractured face shows this fall from the divine likeness.

Now we are representatively climbing the outside of the pyramid up its the north eastern corner which is the easiest of access to the summit. Now you'll notice in this picture the disarray of the stones.

Now we feel that there's a significance to this. You'll notice here that you see sand and general dilapidation, which is caused by the weather, sandstorm, erosion and also acts of vandalism. Now

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this disappointing scene, however, well illustrates a primary and an intended lesson. Namely, that God hath chosen the mean and poor of this world to be his present vessels of witness, who also will ultimately be his spokesman in Glory Array. We believe that the refurbishing and the restoration of the great Pyramid to its original pristine beauty will one day become an established fact and a relatively easy task to perform.

Strange though this may appear to some of you, time prohibits an elaboration of this theme. Now, Now a secondary scene. Lesson of this dilapidation is that the disorder represents the present fallen, imperfect state of mankind in general, whom the willing and the obedient will ultimately be gathered under the headship of Christ into conformity to his will and share in the blessings of his kingdom. Now we are at the top of the pyramid. There are a few stones here.

Four are in the scene. These are the only ones that remain on the upper platform, showing that the pyramid was at least one course higher than that on which we are standing.

Just before Raising the camera to take a northern view towards the view towards the north. A compass was laid on that face and you'll notice there that it pictures true north, showing that our ancestors were not quite as aboriginal as we would, some would like to make them to be.

And we climbed it in darkness and had to wait until the sun came up to shine through the fog before we could take any pictures. Now, this scene is to the north, but looking down the northern face from the top and there's, you can see the facial part of the pyramid, but particularly that narrow white ledge. There is the casing stones or the casing stones of the Great Pyramid, a few of which are still intact, showing us the original angle of the pyramid.

Now the camera is still facing the north, but it's been lifted slightly to see the scenery in front, and you'll notice there a contrast. To the left is the Libyan Desert, to the right is the Nile delta, and one is arid, no crops, the other is very fertile, where the Nile river, through a process of irrigation, fructifies the land to a very beautiful extent. From the plain we saw, this is still a northern scene, but the camera is focused primarily on the hotel where we stay, the Mena House Hotel, which is quite large.

We thought that was the hotel, but we find at the back of it there that that's all a part of the same hotel.

Now we're at the northwestern corner of the pyramid, which is just a slightly to the left of where we were before. Looking down the face, this is a view slanting down the western face of the pyramid and down below that building is houses temporarily the boat that was taken from below the ground, the sun boat that you've read about some of you in the papers around 1957 and they're restoring it and eventually we'll place it in the museum here, right beside the pyramid in the backside when it is completed in a year or so.

Now we are. This view is more or less the southwestern corner, let us say, of the pyramid, and here we see the second pyramid again. Now, this second pyramid due to, in part an optical illusion caused by a peculiarity in the angle of perspective and due also to the fact that it's built on a higher platform or basal plane. It gives the superficial impression of not only equality of size to the Great Pyramid, but also to the uninformed, the uninstructed.

It gives the appearance of superiority in design, however, of the pyramids, the Great Pyramid of Cheops alone stands unchallenged as one of the seven ancient wonders of the world.

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And not only that, it was ranked first in that listing. The mechanical, the structural, the mathematical, the scientific, the astronomical, the chronological and sacred laws and teachings embodied in the structure of the Great Pyramid constitute it to be the most singular and significant monument of stone existing on this planet.

Historical traditions and supporting data confirm that Pyramids 1 and 2 were both built by the Hyksos, or separate kings under what we believe to be divine providence. However, Pyramid 2 was intentionally designed or overruled to be a true substitute or copy of the Great Pyramid, the written word of God. It also testifies of a true and of a counterfeit kingdom of God. The symbolical significance would be somewhat on this order, the one or Great Pyramid would represent the Christ, the one new man of God and its later more complete ramifications, while the other pyramid depicts the Antichrist, the man of Sin Empire. This second pyramid, with its more distinct apex and the top heavy appearance that it gives, arising from the clinging casing stone and material attached about its summit, represents the present imposing appearance of the papal Catholic religious organization during the present age, which attaches to itself the glory and the attributes of Christ and divinity, which it shares with its higher echelon of clergy, and which at the same time distracts, diverts attention from the quiet grandeur of the Great Pyramid during its present role of external humiliation without its crowning capstone and stripped of its glory casing or face stone.

If the Great Pyramid quietly awaits a future restoration to glory, when its top stone will be placed in prominence with tumultuous acclaim, while the other structure, this one we see, awaits a future role of humiliation when that which is written will be fulfilled. In Zechariah, the fourth chapter, and in Jeremiah, the 51st chapter, we'll quote only one of them. Who art thou, O great mountain before Zerubbabel? Thou shalt become a plain. Not only the antitypical kingdom of Christ, but this monument.

Who art thou, O great mountain before Zerubbabel? Thou shalt become a plain, and he shall bring forth the headstone of the Great Pyramid thereof with shouting great grace unto it.

Now we are on the backside of the pyramid. On the left corner, that would be the south eastern corner of the pyramid, there is the Sphinx. You have to look with difficulty to find it and you get an idea of its size. It looks like we're up in an airplane. Almost the height of the Pyramid is approximately 486ft in its theoretical design.

Maybe it's a little shy of that now, but not too much. Down in the lower Left hand corner. You see the top of one of the other pyramids. That's not in too good a state a condition. It's more like a set pyramid.

Now this is just around the corner, just a little bit, and here's one of the parts of the Sunboat Museum will be in here. They'll put one of the boats in here, this building, and then have a building, a roof on it and the public will have access later. This also will house parts of the museum. You'll go from one building to another.

They think it'll be about a year that will be open to the public.

Now we're looking down the face of the eastern face of the pyramid, and this is a morning shot. As you can see. See the silhouette, the shadow showing that the sun has just arisen and creating this illusion here, the shadow effect.

Yes, yes. You wouldn't see it this clear from up there.

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This is at the. Now we're almost back to the front of the pyramid. We're at the north eastern corner of the pyramid. That would be the left front. If you were standing in front looking left corner.

This is the one that we climbed up. This is the corner we climbed up. The building down below is a rest house originally built by King Faruk but now it's used as a police station.

This is a view. Notice I'm closing my eyes when I'm coming down, feeling my way.

Now we're down near the entrance to the pyramid. Brother August is taking this picture from the official entrance. That is the theoretical entrance up above, and he's focusing the camera down while we're near the Al Mamoon's force passage. That'd be about there.

That's right. Casing stones. Good. See the casing stones there adhering closely to the base of the pyramid.

It isn't.

This is one of the first pictures, a night scene of the pyramid. The very first thing. When we arrived there and opened the window of the hotel that we were to be quartered there that night. Brother August couldn't wait until to take the first picture. Would you show that other picture once more?

It's rather dark, but on the face of this pyramid you'll notice we will enter. The official entrance is up above there, left center, and now the next picture to be shown will show this upper entrance.

Now we're up there, but instead of showing you the hole into which you go would go theoretically above it is this appointed arch, pyramidal arch. We feel that this represents that ultimately in God's design there are two salvations the pyramid, it's interesting, is a symbol of perfection. The pyramid is a symbol of perfection, and it's interesting that in the divine plan of the age chart, you'll notice that perfection in one form or another is pictured by this pyramid. The Lord Jesus, even Adam, before he sinned, is pictured as a pyramid in the first age.

And so this form represents ultimate perfection or likeness to that above. Likeness to that above.

This picture. The purpose of taking it is to show that the entrance is set in the pyramid. It's inset and the course of stone. You see the depth there, see how far it is, and those are not small stones by any means.

Now we have lowered the camera from this peaked arch. We have just brought the camera down a tiny bit, and this is what is supposed to be the entrance to the pyramid. But it's fired off permanently, and there's some rubble there that accumulated during many years time.

Now we have gone below. We got off that course of masonry and went down below, and we're going into the hole that Al Namun forced into the pyramid, which is about halfway down, roughly the pyramid between it and the ground with the official engine. Now we're looking in, and that level.

Now we're coming near the part that we're interested in. You'll notice over in now the chart. That's where we are inside. We've come through the force passage. See, we came in there.

That first picture was in there, and now we're coming to the juncture with the ascending passage of the pyramid. They have conveniently put steps in there for the public. This has been artificially placed there in recent years to make it easy. Now to the left, those that represents the granite stone

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of the pyramid, which is in three parts.

The top stone there of the three, you'll notice is fractured a little where they chipped away, enforcing this passageway.

Only that stone and part of the second, the third stone you don't see at all in the picture. Now, the gateway there. See that barred gate that will lead down into the descending passage, which we'll come to later. Now we'll go up.

This is that same little stairway we just saw a minute ago. We walked up those six or seven steps and he went a little further to the right, and now the brother has focused his camera below to show a guy coming up that stairway.

This is the first ascending passage of the pyramid. You'll notice here that there are rails on the side. Those rails were not there originally. You'll notice like a toboggan, like walk with cleats on the floor. That's to assist the ones walking up that they won't slip.

You don't get quite a true enough perspective of the steepness of this climb, but you will see it shortly in other pictures. This is the top of the first ascending passageway. We're just climbing and coming near the entrance to the Grand Gallery and that of also of the Queen's Chamber. This shows you have to bend. That's the well to the left.

That's the entrance or the mouth of the well rather, that pictures Christ's sacrifice, his death and resurrection, and that that opens up a new way, both a road to perfection for humanity as well as a spiritual path to the. To the Gospel church prefigured by the Grand Gallery itself. There are two ways from this juncture, both made possible by this entrance here at the mouth of the well at the left there. Now, remember this pyramid in its original design, you could not go up this ascending passage like the public's doing. Now that was completely sealed off to the public.

So the only way that, that you could get up to the upper chambers of the pyramid would be through this well.

Now, this is the same picture, but we backed up a little bit to give you an idea of how you see down in the front of the picture is the floorway leading into the Queen's Chamber, which is at the bottom part of the picture. You can't see it way in the front there you'll see a person coming up the first or second passage. That gives you an idea of the steepness of the climb. To the left and to the right are ramps and the government has made use of a ladder. There's a ladder, a stairway on the left and the right, those bars.

And you get up onto the ramp and you walk maybe 10 or 15ft to get on the floor of the Grand Galley. Because this, the appearance here is that when the well exploded, it opened up the floor and revealed this way into the Queen's Chamber as well as made possible the road up into the King's Chamber, the entryway up into the King's Chamber. This is the same picture but with better lighting effect. You can see how far down that ascending passage goes and where we're leaning there by the mouth of the well below us, and substantially this is the same picture.

This was a measurement we took for a brother that was interested in a certain type of measurement. We won't discuss on that now.

Now, before proceeding up the Grand Gallery or going into the Queen's Chamber, you'll notice at the bottom of this p the grand gallery at the lower part of the picture. Way below that's the entrance

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into the queen's chamber. But you don't just walk immediately in. This is a long, long passageway.

This is looking in that chamber, that entryway and way in the distance is the queen's chamber. This gives you an idea how long this is. Now we'll go down at that other end. Now we've gone down into this tunnel and on arriving at the other end, we turned around and took a picture backwards, and this way you see that the floor gets is lower.

That's where brother Russell mentions about the last seventh of the passageway leading into the queen's chamber represents the millennial age and a greater relief and walk leading ultimately to human perfection in the queen's chamber itself.

Now we're in the queen's chamber. As we enter that chamber through the tunnel to the left is this curious niche in the queen's chamber.

We do not know if we have the proper thought with regard to its symbolical significance. Very little is known. One thing is it's, it's designed. It's in the design of a pyramid. Therefore it does have some significance.

We feel that this represents human perfection, that vaulted arch which will take place during the fifth stage or the. The five represents Christ kingdom, the four universal empires. The fifth is Christ kingdom. Now, down below, to give you an idea of the size of that niche standing at this other recess, notice in there there's another tunnel. But it only goes where that hour is and it stops beyond that.

It's been forced because they felt evidently there might be some treasure or something to be found or another passageway, and they explored in maybe another 20ft or so. But that is not in the design of the pyramid.

Now we're looking up at the roof of the queen's chamber. It's not a flat ceiling. The queen's chamber is a vaulted ceiling, and this shows us that there were seven sides or walls to the pyramid. Counting the floor and the two peak, that's three.

And then the side walls, four, seven represents human perfection or likeness, divinity above only in an earthly plane.

Now, the queen's niche is to the right there, and this down below, that wasn't there not too long, many years ago. So lately, evidently they're looking for things in the pyramid and digging up the floors, and they thought maybe we one guide there in explaining to the public that he said this is where they found the body or something, and if you go to the museum, you'll find it.

But of course he wasn't speaking officially for the government because no knowledgeable person would accept that statement. To the left there is the door that we came in. The entrance passageway we came in originally to get into this chamber. You'll notice the walls, the smudged appearance. You must realize that for thousands of years, in this case, it would be only, say, 1100 A.D.

in this case, with this particular pyramid. But there were no light in the pyramids. Everything was done with a torch, and so when they would go through these chambers with these kerosene so torches, it would leave carbon soot area, and then they'd get careless, and the flame would be near the wall and it would scorch the wall, and then it tends to make it buckle, and then people write their names on the wall and so forth. But this would look much better with just a little cleaning.

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It would make it look 100% better than it does now. But just through that sort of deposit, this is an air vent. The peculiarity with the the Great Pyramid is that unlike the other pyramids, which have chambers below the base of the pyramid, this one has an upper chamber and there is an air vent leading to the outside of the pyramid, and this one originally was hidden from view. There was a surface stone there that so sealed this hole that it wasn't discovered until the year 1860 that someone in tapping the wall noticed it was very hollow there.

And he chipped and broke in the rock and he found this, and then he assumed, well, if there was one on this side, maybe there's one on the other side, and he went, on the other side, There was one there, too, and they opened that, and they had two air vents in the queen's chamber.

And this was discovered at a significant time, too. The details of the human salvation of mankind was discovered through the ministry of Pastor Russell. He wrote on human restitution with great clarity and detail, and it was only 1886 that we had the first volume. But he, of course, knew these things far longer before that.

So just when the due time came, these things began to open. Now, this is a joining of two of the huge blocks on the Queen's chamber. You can hardly see that crack, and these tremendous stones are laid together without cement so well that you have to seal them on to find out where some of these fissures are. They're so tightly joined.

Now we've come out of the Queen's chamber and we've gone back to the juncture where we originally started. Now, if we were down below there, that passageway. Now we now we're going to go up above. We're going to go up to the. Up this ramp to see the Grand Gallery.

Now, let's just go a few feet further up. Oh, no, no. What we did. Pardon me. This picture here.

Before going up the Grand Gallery, we just looked over the ceiling right above our head, turned around and looked up, and this is the ceiling of the Grand Gallery at its lower north end. You'll notice the overlapping of the walls in that scene.

I'll take it then, a little later. Now, this is the gallery. The bar, the railing and the tread stairway have been all supplied to make it convenient to the public. Incidentally, while we were here making these pictures, many people in coming up the ascending passage were just gasping for breath, and they wondered whether it was worthwhile making this trip.

There's nothing but masonry, and when they got to the Grand Gallery, some of them gave up and said they had enough, and they went back out of the pyramid without proceeding up. But when you come into this Grand Gallery, you can stand up. You have this big ceiling high above you, 28ft and the long open.

But it's still a climb, but much, much easier climb in other respects because you have the two ramp stones on the right and left. Just room enough for two people to go up there. Representatively, the Lord Jesus by your side in walking the narrow way of life, and he is your companion walking up. There's just room for two people and the supporting ramp of his word and other assistances that he providentially affords his church in making this climb.

Now we just raised the camera a little bit, just raised it up and you have a picture of the entire Grand Gallery. I don't believe there's another picture in existence that so clearly shows this passageway. There are many technical difficulties involved in taking a picture like this. One of them

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not the least trying, were the fluorescent lights, which, while they're not numerous, they tend to go right into the camera lens, and brother August been earnestly desiring and trying to wonder what to do about this.

The Lord, I think, helped to give him a suggestion, and he thought of an idea and it really worked, and we're able to take this picture. So you can even see the far end up at the ceiling where it terminates at the southern or the uppermost part of the grand galley. Notice the lapping walls, the folding walls.

There are seven of them, and it represents the seven fold. You notice the word sevenfold. It's this greater and higher call of this age during the gospel age, this heavenly high calling of God in Christ Jesus. It also represents, too, not only perfection in one sense, a standing of justification, that in Christ do we have a standing of perfection. It also represents, we believe, the seven stages of the church's development down through the gospel age.

For instance, in the book of Revelation, it shows that there were seven stages or candlesticks, of the church's development down through this age. Also, we believe, represented by these seven lappings. This is another picture, but it's taken a little bit further back so that you can see where the Queen's chamber entrance, the upper threshold is there, the lintel there. But you don't see the passageway below because you couldn't get it all in one picture.

Now, over on the chart, we're up at the top of the grand gallery there. But before getting on the horizontal plane, there's this obstacle there which is referred to as the giant step, and so here's the step right in front of us in the picture with the iron railing for a foothold. It's about 36 inches high.

About 36 inches high, and before it was extremely difficult because you had the slanting floor climbing up here and you didn't have a floor. You could just boost yourself up. You didn't have enough friction, so you had to put one leg up on the ramp, and it was great difficulty to get up on that level plane.

But now it's much easier with these bars. Now, just as we did at the lower end of the grand gallery, looked up the ceiling. We do so here, but the reason for doing so is that there is a passageway into the above the ceiling of the King's chamber called the construction chambers, and that's to the left there as you look up, and that tunnel leads way into the King's chamber up there, into these upper.

Reason for doing so is that there is a passageway into the above the ceiling of the king's chamber, called the construction chambers, and that to the left there as you look up, and that tunnel leads way into the King's chamber up there into these upper ceilings. See the different courses of masonry with air spaces plane, and finally capped by the truth shown above. You notice that pyramidal arch at the king's chamber also represents perfection.

But this perfection is different because it represents the perfection above this plane. It's not perfection of plane on this earth, it's the perfection in heaven above, and the trying to think something else. Well, that would be sufficient now. Now we're back again to that giant arc.

But the brother's standing there to give you an idea of its height.

Now we're entering into the antechamber, towards the antechamber. But more immediately, the granite leaf which just presents, precedes the antechamber.

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Now we're standing up in a position that's just in front of the granite leaf. That's the granite leaf there in front, and once you go under that leaf, you are then in the antechamber. So we're not quite in there yet. That's granite stone next.

That's standing in front of that stone. Now we are in the antechamber and we're looking straight ahead, but up, up above instead of the passageway below, we've raised the camera up. You see the ceiling at the top, and this in front of the groove represents the entrance towards the king's chamber, corresponding to like the second veil of the tabernacle or temple pictures. The grooves possibly illustrating the supporting pillars of the veil into the most holy.

This is a view to the left, a side wall of the antechamber. This is a side wall looking up. This little thing in the bottom right hand corner is an electrical fixture put in for the convenience, for lighting effect, as well as the one up on the left, the piping.

Now, when we went under the granite leaf and started in our journey into this, now the king's chamber, the floor is granite and the granite leaf, we went under a granite leaf and now we're in a granite room, and as the pastor has pointed out in the pyramid, the red granite stone corresponds to the gold in the tabernacle and in the temple pictures. It's a symbol of divinity. This is something quite different than earthly hopes and callings. Now we're in the king's chamber.

But before looking at the king's chamber, we're looking back towards the antechamber and the granite leaf, and there's someone standing way out there on the near the giant step. Those two railings at the far end are the railings when you go up the giant step. Now, the next picture will show somebody coming up there. See, there's the head of a person.

He's getting ready to climb the giant step and then get on this horizontal passage and then come into the king's chamber.

Now we are in the king's chambers still and looking back towards the antechamber. Notice in this room you'll see the coffers to our left. This front part here, the left, that's the corner of the granite coffer.

There's an air vent hole way over there. See that's an air vent hole. One on the other side too, just like the queen's chamber, showing that these two rooms, the queen's chamber and the king's chamber, are chambers of life. They are not chambers of death, and so the public are disappointed because they think they'll go up there and they'll see a sarcophagus with a mummy in it or a body.

But this is not a tomb. This represents a condition, an exalted condition, and those air vents represent light in these rooms, pictures. It's interesting too, because many of the guides will take a person near that vent hole there on the left, and they'll call up, and you can hear your voice reverberating, up, up, up in this chamber, and one party there.

How many minutes did he say that that echo was?

Just kept going, going up, and then they were feeling for air? Well, I couldn't that day feel it on that side, but I put my hand in the vent on the other side and I actually felt a current of air from the outside, that tremendous distance. Yet you've got a current now. We're looking at this coffer, which has been damaged at that one corner, but the symbolical significance is the same. This would correspond to the arc of the covenant in the tabernacle and temple pictures.

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You'll notice there's no lid and you'll notice it's broken. We feel that this represents not only the Christ, but more particularly represents the resurrection of this class who enter this room, and here, just like with Jesus, there was the empty tomb, so here is the empty coffer. This class, the body or humanity, is not there. It's changed to above.

They have been, and this erosion and vandalism and other things that are taking place here actually depict the broken condition that the gates of hell shall not prevail against the true church of Christ and they will have deliverance in the first resurrection to resurrection, glory. That text, incidentally, is greatly misunderstood and badly interpreted in its application by others.

This shows you the size. This is one stone. This is one large granite stone, and we examined this with a ruler and we were amazed at the uniformity of the spacing of the sides, the perpendicular slant of the wall.

How perfectly true they were and how in the world they ever chiseled out the bottom so that it was so smooth and clean and sharp at its corners, it couldn't be done today with all the modern conveniences. A stone like, of this size and done so well and so accurately. It's just amazing. You notice in These pictures you get now the gold effect of the red granite. This was taken with a special lens.

And the intensity of the light, the strobe light shows you, gives you some idea of what this room would look like if it were cleaned up and were sufficiently lighted. In that room, you would see a wall like this, like gold. So the red granite, aptly, is a good illustration of the goal that the pastor has suggested.

This is the ceiling of the king's chamber, and while it isn't pointed, it isn't like an arch, ball shape, the arc, the pyramidal arch, is above the ceiling, showing that the perfection is above and not down here. You'll notice that the king's chamber is not a cube like it is in the tabernacle or the temple illustration, because those rooms represent the perfection and completion in divine glory. This room represents a calling to a particular purpose. But the perfection is not down here.

The perfection is above. So it's showing you these things with a little different perspective or thought. Each of those stones in the ceiling are whole stone tremendous. That room is 17ft wide, and the stones are much longer than that, and some of the greatest stones of the pyramid are above that ceiling.

These weighed about 70 tons each stone. This is the air vent that you saw before, only a little close up of it. See that where it goes way to the outside. Now we've taken a radical step downward, and instead of being way up in the king's chamber, we're going down, down, down.

And now we're coming to the juncture of the ascending passage with the descending passage of the pyramid. Now we're not down in the descending passage where the gate that you saw in an early picture has been opened, and we walk through that gate and we're ready to go down into the descending passage as it originally was. Now, we went down on that floor there, but we turned around and just took a picture of the gate through which we came when we went down into the descending passage.

Now, instead of looking at the way we came into the descending passage, we just turn the camera a little bit to the left, just a tiny bit, to show you the ascending passage, how it was originally blocked so nobody could get up that chamber. It was a chamber built ascending passage, but

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nobody could walk the way to life according to the deeds of the law. The ascending passage represents the law covenant arrangement which promised life to those to whomsoever to keep it. But mankind cannot keep that walk, and so the public have been effectually blocked from that, except through the forced entrance of Al Mamun.

Which is not theoretically in the desert design. All right, that's the granite stone. Now, instead of going down, we're looking to the left. We've gone on the descending passageway, and looking up to the outside, see way, way up there is the outside light.

You can see it. That's the entrance to the descending chamber. Looking upward, we went up that towards the entrance before going down below on the descending passage, and there's this, which was a part of the stone that blocked off the granite stone from view. It fell down and it's been pushed aside there.

Now we're down, way down here where the horizontal plane meets the descending passageway at that juncture, and we're looking upward to the outside of the pyramid. This is a phenomenal picture because it shows the walls completely to the very end, and it's 345ft, which is a terrific distance, and the camera is taking it in now to the left there in that picture.

In this picture, that's the entrance to the well where we are in the passageway there. All right, now we'll go up there later. Now, we went along this horizontal passageway in the direction of the pit, and here is an open recess, and this represents a development of the Reformation Age, seemingly greater freedom.

The stone. There is a part of the granite plug, a fragment of it, that's been pushed down into these lower chambers. There's somebody walking down the passageway to show you the steepness of the descending passage in comparison with the horizontal plane on which this picture is being taken. This is just another picture of that same room. Now we're looking from the horizontal passage into the subterranean chamber.

At the far end there, that hole, there is another passageway. That passageway leads to a blind conclusion. The room that's lit up here is the subterranean chamber room. Now we'll go in there. Here is that room.

We're in the middle of it, almost just off the side of the pit, and this picture was taken by candlelight to show you sitting in the entrance. That's the entrance into the subterranean chamber.

This is the other end of the room. When you come into the subterranean chamber to your right. The right end of the room is very large, and here you have this uneven floor.

This is the same end of the room. This is a tremendous room.

This is standing up on that ledge looking backward.

Yeah, that's that dead end passage that we'll come to in a little while. Another picture of the same thing of the southern end of the room all and way. No, that one doesn't show somebody way in the back does it? This is the pit which is roughly in the center of this room. This is a detail of this pit.

And there is another part of the granite leaf stone, a fragment.

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Now, the brother has gone down into that pit part way to just give you a perspective of its step, and he's looking down into another pit that goes down, down, and nobody knows how far it goes, but filled with silt, but that's another 18ft down. Way down there. See to the right.

Now, this hole on its outer perimeter is so uneven that when you're in this chamber, you have to keep your mind on what you're doing, because you could stumble very easily and gravitate to that hole in the middle of the floor. So as you're walking around, you have to be very careful of your footing. This is just another detail picture, and that's another one at the far end of the room again, and this shows you how deep that is.

And this is only half of the room, and there's somebody way, way in the back there to give you an idea of the size. Now we're back to this, the pit, and there's the entrance to this blind passage, which we'll go to. Now, this goes in about 53ft, 53 to 54ft, and then comes to a blind end.

We feel this has a chronological significance. We feel also there may possibly be something else. It may be interesting that while we were there, we inserted a lead pencil into a crevice in there that seemed to indicate there's something beyond that even possibly. It is our thought, this is purely hypothetical, that there's a possibility that there is a connection between the first and second pyramid, and this would lead between the sphinx and the second pyramid, this passageway in its direction.

Now we've come out of the subterranean chamber, and we're going to go up the well. Oh, it's up.

Well, we'll have to other time. See, it's hard to schedule this the right length. All right. This is going up the well to the grotto in the middle of the. This is the grotto, which we believe has never been photographed before sketched.

And this is one end of the room, another part and another part, all in the grotto, and this is looking upward, looking upward to the upper reaches of the well, and this is looking downward. There's a pin there inserted for two aid climbers.