

GRAND TEMPLE HISTORY

Almost from Rosicrucian Park's inception in 1927 there was an AMORC temple in Rosicrucian Park. When the first temple was erected in San Jose in the year 1928, for economic reasons it was located above the first floor of the Administration Building. It was not within the means of the Order at that time to purchase separate property on which to erect a temple.

Dedicated on December 2, 1928, the Supreme Temple, which duplicated the principal features of temples in Egypt, conformed to the traditional ritualistic requirements. H. Spencer Lewis created the artwork in the East. In beautifying the symbolic East he created a drama giving the viewer the impression of looking out from a temple in Egypt upon a vista of the Nile with the pyramids in the distance. The special lighting heightened the dramatic effects, and music filled the temple at various levels of sound depending upon what was to take place within.

By the late 1930s, AMORC's membership had outgrown this original small temple, and the Grand Temple we see in Rosicrucian Park today was already in the planning stages. World War II and scarcity of materials and funds had delayed the project, but in 1948 construction began.

Imperator H. Spencer Lewis had foreseen the need for a larger temple before his transition on August 2, 1939. He had desired to design and direct the construction of such a building, as he had done formerly, at such a time as the

financial status of the Order would make it possible. With the improvement in general conditions, the Board of Directors of the Supreme Grand Lodge, being conscious of the need of a new temple and of H. Spencer Lewis's wishes in this regard, decided in favor of such a plan.

A new temple, it was realized, must incorporate the traditional design – that is, Egyptian architecture and the symbolic arrangement of the lodge rooms – and at the same time meet existing demands for larger accommodations and greater comfort. After many preliminary sketches, a request was made of Earle C. Lewis, (H. Spencer Lewis's son who was a professional architect), to execute the final structural and architectural drawings for such a temple.

He was likewise requested to prepare and design all necessary interior fixtures, such as lighting, furniture, and so forth, and to supervise color schemes, and the like.

In the interim, the means for financing such a grand project had to be considered.

World War II had not yet ended: the price of building materials was inflated, as well as the cost of labor. Government restrictions had made it impossible to begin actual construction. It was, however, thought to be a propitious time to accumulate funds for the eventual building of the temple.

A special booklet, unique and attractive in design and presenting the plan for the new Supreme Temple, was disseminated to the entire membership of the Rosicrucian jurisdiction in the year 1945. The booklet solicited contributions from the members



The Grand Temple Shekinah.

for this important edifice. It likewise promised that everyone so contributing would receive a certificate acknowledging his or her generosity. Further, each contributor was given a form to sign and return to the Supreme Grand Lodge. Assurance was given that such forms would be deposited beneath a bronze plaque on the occasion of the dedication of the Supreme Temple and that these forms would remain there in perpetuity.

Before continuing on with the fascinating story of the new Supreme Temple, let's explore the need and the desire for such a structure within the Rosicrucian tradition. The existence of a temple is a central focal point in the Rosicrucian teachings and on the Rosicrucian path.

According to Jay R. McCullough, who was a Rosicrucian and the Curator of the Rosicrucian Egyptian Museum back in those days:

Those who have attended a general convocation in a Rosicrucian lodge room are familiar with the oft-repeated formula of which I am here submitting an excerpt: "We come to this sacred place, made sacred by our thoughts and conduct..." Let these words be the central theme behind every thought and picture expressed in the following paragraphs.

There is a basic, primary human need for the establishment of a sanctuary, a holy place, an area or spot set aside for the purpose of contact with the highest aspirations, forces, or power-concepts known

or sensed by humans. It serves in the human mind as a useful or comforting intermediary between humans in this material "world of strife" and the supra-mundane, causative forces, or higher spiritual energies toward which we reach for aid or reintegration. It serves as a doorway, a port of entry, or threshold through which we may enter and experience contact with the Divine and may be touched by the powers emanating from that higher source.

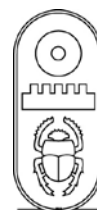
Each of us has made of our sanctuary, a core, a focal point, an outward physical expression denoting a place of concentration

where we can visualize the infinite touching the so-called finite. In greater or lesser degrees, we have devised various rituals to bring activity and a feeling of participation into the confines of our temple or sanctuary. These rituals, so we believe, enable or aid us to invoke or attune harmoniously with those forces or powers which we consider greater than our self or humanity, and serve to give us a sense of doing something about such forces instead of merely being aware of them or becoming inharmoniously engulfed by their imponderability.

Early humans probably first placed their sanctuaries on hilltops or situated them in a circular clearing made in a forest near a large tree. Sites where meteors had fallen and the locale of other



Grand Temple interior.



spectacular and natural phenomena also served as holy places, special places. Soon there evolved a class of individuals who were what might be called specialists in dealing with supra-mundane powers and energies, the shamans or medicine men and women. The houses or special medicine places of these people would naturally take unto themselves the attributes of the abode of the higher powers and those places became the prototypes of temples. Later, clans or orders of these sages were formed and established their sanctuaries as retreats and training centers for the initiates.

An early example of this concept would be the underground *kivas* of the Pueblo Indians in the American Southwest. Deep beneath the village plaza, these meeting places of the priestly orders are scenes of initiation, ritual, and ceremonial rites which tell the story of creation, explain humanity's place in our spiritual and physical environment, and how human beings may make advantageous use of that place in achieving those various goals toward which we aspire.

From the *sipapu*, or hole in the floor signifying our ascent into the upper world from the regions below, to the ladder leading to the village above, the kiva is a temple of initiation and a sanctuary made holy by the thoughts and actions morally native to and indigenous with the sacred community.

This quest for establishing sanctuaries or holy places for communing with deities or the sacred is found throughout

civilizations across time around the world. In the Western Hemisphere, the Toltecs, high on the inner Mexican plateau, erected immense pyramidal mounds of rubble and masonry as heaven-reaching symbols topped with their holy altar dedicated to the deities. The ancient Mayas built their beautiful pyramids, topped with dual temples and crowned with filigree in stone, as their expression of the urge to find a place in which to meet the concept of divinity.”

In the Eastern Hemisphere, the ancient Babylonians' square-based, pyramid-like, temple-topped ziggurats rising as miniature mountains from the Mesopotamian plains served as holy “mountains” erected out of their desire to reach beyond themselves and touch the stars of divinity.

The history of ancient Egyptian temples is well known to the majority of Rosicrucian students; and the reasons for building the sanctuaries, pyramids, and holy places form a living chapter in the story of the Mystery Schools. It is well to note, however, that in Egypt, as in all other lands possessing a culture or civilization, the houses of the deities, the sanctuaries where humans may retreat from seeming chaos and attempt to find attunement, were made of the most imperishable material obtainable in the region. Palaces, homes, and utility buildings were constructed of wood, sticks, wattle, or thatch—but the temples, the holy places, the sanctuaries were made as substantial and as indestructible as human ingenuity and the available

building materials would permit. They were constructed to last for ages, for they were considered as contact points for eternity.

In each Rosicrucian Lodge throughout the world there may be found a sanctuary, a material expression which is the symbolic heart of the Order, a place that stands for something far deeper which is made by human hands; a temple rich in color and design, and filled with meaningful symbols; a place of refuge and a point of symbolic contact with the God of our innermost being and with our brothers and sisters throughout the world.

As the Second World War came to an end in the late summer of 1945, the actual construction of the new Supreme Temple was delayed for three years, waiting for improvement in building materials and the possible substantial lowering of costs. Finally, the Supreme Council of AMORC authorized the letting of contracts for the construction of the new temple.

In 1946, anticipating the construction of the new Supreme Temple, AMORC Grand Master and Director of the Rosicrucian Planetarium, Rodman R. Clayson, wrote an article for the *Rosicrucian Digest* about Egypt's Temple of Dendera, which was dedicated to the goddess Hathor. Describing this magnificent temple, Frater Clayson wrote:

The impressiveness of the monumental stately temples of Egypt is perhaps revealed to best advantage at the Dendera Temple

of Hathor. In traveling up the Nile River and before reaching Thebes, one comes upon this grand temple, facing more to the north than northeast. The axis of the temple is directed to a position which in early times was held by the star Dubhe, in the constellation of Ursa Major, and was called the Ox Thigh by Egyptians. It is now familiar to us as the Big Dipper.

Originally built much earlier, the Dendera or Hathor Temple, was restored by Pepi I of the Sixth Dynasty, and again by Thutmose III of the Eighteenth Dynasty. [The present structure is only the last one of several structures that stood here successively in ancient times. The present temple dates from the Ptolemaic Era and was begun before the reign of Ptolemy

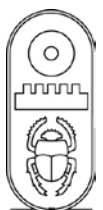
VIII. His name is found in the crypts. The work continued during the reigns of Ptolemy X, Ptolemy XI, Ptolemy XII, Cleopatra VII, and Julius Caesar. Their names are represented on the temple's rear murals and in several inscriptions.

Emperor Augustus is also mentioned. Also, there is an inscription stating that the decoration of the outer walls was finished in the second year of the reign of Emperor Tiberius. Thus, the temple as seen today was built from about 116 BCE to 34 CE.]

Architecturally, Dendera is one of the most beautiful structures in Egypt, and perhaps it is worth noting that the temples which we



Statue of Pharaoh Thutmose III at Rosicrucian Park.



see today are but restored shrines. There is no massive pylon in front of this temple, and this clearly indicates that there was to be no obstruction of the light of the star Dubhe entering the colonnaded halls of Dendera. Like the Temple of Karnak, Dendera stands within a spacious 1,000-foot square enclosure of sun-dried brick.

The Temple of Dendera was built to be astronomically aligned with the axis of the temple aligned with the ascension and path of a particular star. Many of the ancient Egyptian temples were astronomically aligned with the setting or rising of the Sun on a particular day (such as the first day of spring), or the declension of a particular star at a specific time of the year in the Egyptian calendar.

In two corners of the roof of the Dendera Temple are shrines dedicated to the mysteries of the death and resurrection of Osiris, which can be seen depicted on their walls. The famous Zodiac of Dendera occupied the ceiling of one of these shrines.

In the nineteenth century the Zodiac was cut from the ceiling and brought to France where it is on display in the Louvre Museum in Paris. Today, it has been replaced with a plaster cast.

In his article, Frater Clayson pointed out that as visitors approach Dendera Temple from the north, they will notice that over the temple's entrance portals there is a massive, overhanging entablature bearing a winged disk as the chief decoration. The winged disk, of course, is one of the prime symbols used by the Rosicrucian Order today.

Frater Clayson also pointed out in his 1946 article that the walls of the Dendera Temple are covered in bas-relief of once brilliant colors that depict elaborate rituals and religious ceremonies which occurred in the temple. Such inscriptions include the "Ritual of Dendera," involving the whole service as performed in the Two Lands of Upper and Lower Egypt. The mysterious ritual had to do with Osiris rising from the dead and being protected by Isis, who was his legendary wife. When it was built, Dendera was dedicated to Hathor, and it included a shrine to Isis. Plutarch, Diodorus Siculus, and other ancient authorities noted the synthesis of Isis and Hathor, especially in Hellenistic times. Both the Isis and Hathor Mysteries had points of similarity in common with many of the Ancient Mystery Schools.

Within the brick wall-enclosure of Dendera's Hathor Temple is the smaller Temple of Isis, the latter being built at right angles to Hathor and oriented to Sirius, the bright, blue, blazing star seen in the southeast. Sirius, long called the Dog Star, was consecrated in Egypt to Anubis, who was the god of the dead and was symbolized as having a dog's head. Isis Temple was one of seven temples oriented to Sirius.

Frater Clayson also pointed out that the elaborate ceiling decoration in the Dendera Temple's Great Hypostyle hall is entirely astronomical and is of special interest for its astronomical decorations.

Here he refers to the famous square Zodiac of Dendera which portrays star boats, decan stars, phases of the moon, and a scene showing the sun shining on the temple. This remarkable zodiac is divided into seven bands. Band



Zodiac of Dendera.

one in the ceiling's western section shows Nut, goddess of the heavens, in her usual posture stretched across the sky and touching the world at the four cardinal points, her slender body arching above, forming the vault of heaven. The god Geb represents the earth. Beneath Nut are the six northern signs of the Egyptian Zodiac: Aries, the Ram (Amon); Taurus, the Bull (Apis); Gemini, the Twins (two sprouting plants); Cancer, the Crab (Anubis); Leo, the Lion (Osiris); and Virgo, the Virgin (Isis). At the other end of the ceiling in the seventh band is a similar representation of Nut, stretching out across the sky above the remaining six signs of the Zodiac: Libra, the Scales (Horus); Scorpio, the Scorpion (Sit-Typhon); Sagittarius, the Archer (Sekhmet); Capricorn, the Goat (Mendes); Aquarius, the Water Carrier (Hapy or Shu); and Pisces, the Fishes (Nephthys).

The other five bands of the Great Hypostyle Hall Zodiac represent other aspects of the astronomical calendar such as the twelve hours of the night, the phases of the moon, the course of the Sun during the twelve hours of the day, the figures of the deities to whom each hour was sacred, etc.

The entire design and layout of this ceiling zodiac is highly intricate, and combined with the massive columns of the Great Hall, is very impressive. It indicates the incredible depth with which the ancient Egyptians understood astronomical concepts.

The signs of the Zodiac, such as the fish, ram, bull, and twins, are outstanding along with mythological processions of personages representing constellations in the Egyptian cosmogony. This Zodiac definitely associates Egyptian mythology with astronomy. In the middle section of the square Zodiac is portrayed the Sun's course in different parts of the day and of the year. Twelve positions of the Sun are

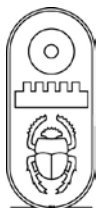
represented by the twelve boats of Horus.

Toward the end of his fascinating 1946 article *Grand Master Clayson* related the Dendera Temple to the new temple that was about to be constructed in Rosicrucian Park when he wrote:

We have elaborated at length on the beautiful temple at Dendera because it gives us an historical background for the new Supreme Temple to be built in Rosicrucian Park.... All Rosicrucians will be interested in knowing that the new temple will be a modified exterior replica of the Hathor Temple just described. Fronted with majestic columns and elaborately decorated with colorful figures and designs representative of Egyptian art, this splendid temple will be oriented to the southeast. The bright star Sirius may light the Rosicrucian Temple portals as it did those of Dendera so long ago.

One of the Dendera Zodiacs will be reproduced within the Rosicrucian Supreme Temple so that members may have an appreciation of the original Zodiac and the astronomical knowledge of the early Egyptians at Dendera.... The Egyptian architecture of this structure will blend in with the oriental designs of all the other wonderful buildings surrounded by green lawns at Rosicrucian Park. Very likely, visitors will see lofty, graceful palms standing as guardians of the Supreme Temple amid luxurious plants of tropic climes and blooming lotus flowers, as did the devotees of the Hathor Temple.

Hundreds of Rosicrucians will be seated at one time in the



183-foot-long temple as they come to participate in the convocation devotionals of dissemination and perpetuation of truth and the laws of the Cosmic. In the profound sanctity of this great temple there will be a condition where the presence of the Divine or the cosmic forces may be invoked; such will not be invoked by magical rites, but by the sincere devotion of the individual in the temple and the domination of the spiritual self.

Thus, Grand Master Rodman R. Clayton anticipated the building, dedication, and opening of the new AMORC Supreme Temple to be opened in Rosicrucian Park!

On August 20, 1948, Emperor Ralph M. Lewis turned the first shovel full of soil on the site of the new temple, while other officers of the Supreme and Grand Lodges witnessed the event.

Rosicrucian temples or lodge rooms are in Egyptian architectural design for the purpose of commemorating the traditional origin of the Rosicrucian Order in the mystery schools of ancient Egypt. In such lodge temples, reminiscent of a past civilization, Rosicrucians study the most recent disclosures and revelations, both philosophical and scientific, of natural and cosmic laws. The architectural design of Rosicrucian temples and lodge rooms is also symbolic of the continuous search for Light by humans down through the centuries.

The walls of the temple are ornamented, as in antiquity, with exquisite murals in several colors designed after those in the *Book of the Dead* (more accurately translated as the *Book*

of the Coming Forth by Day) and depicting as well authentic scenes of the life, customs, and mythology of ancient Egypt. Diana Bovée Salyer, former staff artist of the Los Angeles County Museum, and a member of the Rosicrucian Order, was selected to direct the staff of artists in this project.

On Sunday, July 17, 1949, at eleven o'clock, a.m., Pacific Standard Time, the new Supreme Temple was dedicated. On that occasion even Nature displayed her most favorable mood, for the day was brilliant but not excessively warm. Members from within a radius of one hundred miles had been invited. So that all might experience a convocation in the new temple on Dedication Day, arrangements were made for the conducting of three convocations. The first, in the morning, was a dedicatory one. The other two were usual temple convocations with brief and appropriate addresses by a presiding master.



Emperor Ralph Maxwell Lewis.

When the members entered the temple for the dedication, it was dark, except for the murals on the north and south walls. The Shekinah was dark as was also the East. Further, the Shekinah was bare of all the usual ritualistic accouterments. The guardians instructed members to make no salutation to the East before being seated. There was, in fact, no sacred lodge as yet established.

Emperor Ralph Lewis, who presided, gave the dedication address and directed the ritual. He had told of the transition of the previous temple, but had stated that its sacred elements were to be immortalized, to have a new birth in this, the new Supreme Temple. He then stated that the processional, which was about to begin, was traditional and was patterned after the one described

in the *Corpus Hermeticus* and in the records of the Rosicrucian archives as well.

At the Emperor's signal, the processional of officers, numbering over fifty, entered in full and colorful regalia, led by torchbearers carrying lighted torches. The whole company of officers was chanting "Ad Rosam per Crucem" as it entered. Slowly they proceeded down the north and south sides of the temple, the two lines walking abreast of each other. In accordance with the cosmological theme – that is, the ontological conception of the universe – each of the four primal elements – fire, air, water, and earth – were consecrated and their esoteric meaning explained.

For the occasion, sacred waters from the Nile, the Ganges, and the Indus rivers were brought from those faraway places to be used in the proper consecration of the temple. The symbolism of the stations or the orientation of the temple was explained by each of the officers assigned to such stations.

The Colombes in their ritualistic white robes, emblematic of their office, entered in a processional to the Shekinah. Several of their number ascended separately to the Shekinah platform and then placed on the altar a sacred accouterment which had been removed from the former temple, such as the candlesticks and the golden orb. This depicted the continuation, the immortality of the spirit and soul of the old temple. The remaining Colombes, individually, placed rose petals in the golden orb on the Shekinah to depict the intangible elements, those things not made of wood, stone, or any other substance, which make up the soul of the Supreme Temple. As these were deposited, the

Chaplain explained the nature of each of these elements as, for example, sincerity, loyalty, compassion, and so forth.

The final act was the consecration of the temple by invoking the Divine Mind at the fifth point of the lodge, namely, the

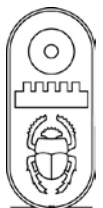


Rosicrucian Grand Temple at night.

Shekinah. The Emperor, followed by the Supreme Colombe, approached the Shekinah. Ascending to the altar, he requested all to aid in hallowing the premises by a concentration of their spiritual selves, a projection of their higher selves, to the Shekinah as a focal point. To assist in making the Shekinah the focus for their thoughts, he directed

that the Supreme Colombe light a single taper upon the altar. The Emperor then commented that it was most appropriate that the invocation or blessing upon this occasion – that is, the calling forth of the cosmic power – be by the late Emperor, H. Spencer Lewis. A recording of H. Spencer Lewis's voice, which had been made years before, giving the invocation, was then reproduced. Following the invocation and while the lighted taper was on the altar, with the members directing their thoughts in that direction, from out of the seeming space of the temple came the soft strains of *Ab, Sweet Mystery of Life*.

Upon returning to the East from the Shekinah the Emperor called upon the Supreme Secretary, Frater Cecil A. Poole, to address the assembly. Frater Poole acknowledged the contributions of the fratres and sorores throughout the world. To comply with the promise of the Order, he then requested the Grand Secretary, Harvey Miles, and the Grand Treasurer, James R. Whitcomb, to bring to the Shekinah the old chest of the late Emperor, H. Spencer Lewis, with its



symbolic designs, in which were all the forms signed by donors. These forms were ceremoniously placed in the platform of the Shekinah. They were sealed within it for posterity by the adjusting of a bronze plate atop the aperture. This plate carries a memorial tribute to the fraters and sorores for their kind aid.

The Supreme Secretary then invited the Grand Master, Frater Rodman R. Clayson, to the East to address the assembly. Frater Clayson acknowledged the many kind services of the fratres and sorores who had assisted in the final preparation of the temple by the giving of their skills and labor, most of them as volunteers.

The Emperor closed the convocation, as the East, which has a diorama depicting a vista of the Nile and the golden cliffs of the west bank opposite Luxor, showed the sun gradually changing to a moonlit

scene with vivid and impressive realism. In solemn procession, the officers retired at the sound of the great gong being struck twice, and the dedication was finished. It was now an event in history.

The Temple, now called the Grand Temple, has changed little in the sixty-eight years since its creation.

The walls of the Temple are decorated with beautiful murals, which are the work of Rosicrucian artist Diana Boveé Salyer, former staff artist of the Los Angeles County Museum. The murals, based on tomb and temple paintings, depict symbolical scenes meaningful both to Egyptologists and to Rosicrucian initiates.

The following is a description of the murals. Starting in the East, on the south side of the Temple, we begin with a description of the first of the fifteen murals:

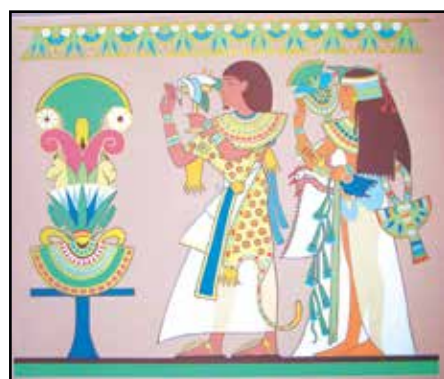


1. Amenhotep IV, later known as Akhnaton, and his queen, Nefertiti, stand in the famous Window of Appearances. They are showering gifts upon their subjects. These gifts were to encourage the people in their magnificent cultural work being accomplished in the new city of Akhetaten, which was established by the young king. Akhnaton reigned about the years 1375-1350 BCE.

2. While the Egyptians were well aware of the concepts of perspective and foreshortening, they chose not to use them. They drew what must be there, rather than simply what the eye saw. They acknowledged, in this way, that the eye could be fooled, but the mind, hopefully, could not. This mural displays King Userhet and his mother examining beautiful flowers. The Egyptians did not show flowers grouped in the vase. They painted them rising above the vase, one above the other, so that all might be seen.



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3. The goddess Isis greets Pharaoh Rameses III in this mural. The pharaoh is the central figure and the small figure beside Rameses is his son. Rameses III lived about 1200 BCE. This design appears on the tomb of Amenherkhepshef. Note the formalized design of a feather attached to the staff carried by the young son. The feather symbolizes Maat, the ancient Egyptian word for Truth.

4. In the mural to the right of the Chaplain's station is the mother goddess Isis, depicted as raising from the dead Osiris, her brother-husband. According to tradition, once raised, or resurrected, Osiris lived again in the spiritual world. The Osirian rites of birth, death, and rebirth became the basis for later concepts of the resurrection of the dead, which have found their way into many religions still extant. This mural is found in the tomb of Nebamun near Thebes, the ancient capital of Egypt.

5. Kenro, a scribe, is shown playing a game of senet with his wife. Many games, such as backgammon, originated with the Egyptians. Some original game pieces may be seen in the Rosicrucian Egyptian Museum. The hieroglyphs read: "Rejoice – see great happiness. He possesses a house and has a wife, and he returns to his house every evening."

6. Akhnaton is riding in his chariot in this mural. Note the natural posture of the king as he holds the reins and whip. Above him is seen the symbol of Ra or Aten, the sun, its rays reaching downward with hands at their ends. This depicts the creative divine power reaching earthward, bestowing life on all things and bringing forth living things from the earth.



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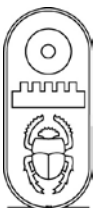
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7. The seventh, and last mural on the south wall shows bearers of gifts. They come bringing flowers, fruits, fowl, and cattle to Pharaoh. The original of this mural appears on the walls of the tomb of one Tjenro, who lived during the reign of Amenhotep II, about 3,500 years ago. You will note that most of these murals have on either side a beautiful papyrus reed column with a lotus capital. These magnificent columns in our Grand Temple were designed after those in the ancient temples along the Nile.

8. On the Temple's west wall, near the Matre's station, we see a beautiful mural called "Laying-on-of-Hands" by its artist. It is designed after the description appearing in the June 1938, issue of the *Rosicrucian Digest*, showing how the divine essence of the deities, known as Sa, was said to be imparted by the high priest to those who knelt before him. The same form of laying-on of hands was used in conferring kingship. This mural was, therefore, taken indirectly from an Egyptian stele describing Queen Hatshepsut's receiving from her father "the kingship of both banks of the river." The incense burner held above the candidate closely resembles an ancient artifact in the Rosicrucian Egyptian Museum.

9. Proceeding from the West to the north wall of the Temple, the first mural depicts the nobleman Kenro and his wife enjoying their garden. To show the fish in the garden pool, the ancient Egyptian artist depicted the pool in a vertical position, as though standing on its side. The fish are then seen as if they were swimming alongside the wall. As before, this is to enable the artist to display the things that were in the pool, in this case, the fish. This scene appeared on the tomb wall of Neferonpe during the reign of Rameses II.



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10. A noble is shown in the marshland of the Nile, hunting wild birds. His wife accompanies him. In the lower portion may be seen a boat in which an attendant is seated. Note the clump of papyrus reeds behind the noble's wife. Also, observe that the ends of the boat depict the lotus flower open and closed. The Egyptians loved to incorporate the beauties of nature in their art. In addition, the act of hunting wild birds helped to magically create Maat (meaning order, as in the opposite of chaos) and these scenes were often incorporated in tombs to give the owner this magical ability for all eternity.

11. The nobleman with his wife at his side is partaking of his daily meal. The articles of food are piled high, as though the table were turned on its side toward you. The ancient artist had not wanted his audience to overlook any object. Both husband and wife are enjoying the fragrance of the open lotus flowers that they hold. These charming domestic scenes indicate the high degree of civilization reached by the ancient Egyptians. This is from a mural in the tomb of Djehuti in ancient Thebes.

12. The three girls in the center mural, perhaps representing the goddess Hathor, mistress of music, as indicated by their attire, are bearing fruit and flowers. One is carrying a *sistrum* in her hand. This is an oval musical instrument with three lateral rods attached. These rods are loose and rattle when they are shaken. The sistrum had a symbolic significance. It represented the protection given by the goddess Hathor to the youthful god Horus, when he was being hunted by Seth, the source of chaos. It was an instrument most often used by women in ritual. This scene is from the wall of a tomb dating from the reign of Thutmose IV.



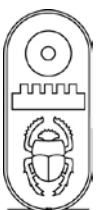
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13. In the mural to the right of the Chantress's station, we see the goddess Isis. Wearing a headdress of horns and the solar disk, Isis is conducting Queen Nefertiri to the tomb. The goddess Isis was one of the sacred trinity of Osiris, Isis, and Horus. Her connection with the afterworld was prominent in Egyptian religion. Above the heads of the figures are inscriptions identifying Queen Nefertiri as "The Great Royal Wife, the Lady of the Two Lands, speaking in Truth (Maat)."

14. In the next mural, the young King Amenhotep II is seen on his nurse's lap. The oval designs containing inscriptions above the child king and his nurse are known as cartouches. They are the personal seals of the king. A servant is arranging flowers, and there is fruit on the table for the young king. This design is from a mural in the tomb of Kenamun, which dates to about 3,500 years ago.

15. And, finally, in the last mural toward the East, on the north wall of our temple, the high priest Userhet is enjoying food in the cool of his garden. Seated next to him is his wife. An attendant is serving them. Of particular significance is the fact that the soul, or Ba, is shown as also partaking of food. The attendant holds the miniature figure that represents the souls of the priest and his wife.



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Many years ago Rosicrucian author Jay R. McCullough wrote of the esoteric significance of the temple. In his essay he wrote:

We come into this physical temple only at infrequent intervals, but our true being, our divine self which is an individual segment of the Divine, lives constantly within the Sanctuary of the Heart.

And how shall we worship in our Temple of the Heart? Perhaps all truly great things are really very simple, and true worship, divine communion, is a truly great thing. It is not a pattern of ritual, a series of words, or an involved set of mechanized techniques. True worship is the active, effective desire to be supremely conscious of, and at one with, the God of our innermost being, and to live harmoniously with divine cosmic law.

Through mystical meditation we approach, and become

attuned with, the God-principle within us, and through unselfish, unknown service to all manifest life we partake of the harmony which is the essence of cosmic law.

All too often the mind is confused as to the precise manner of worship, so intent upon the technique that worship itself is forgotten. The true way is simply to enter the Temple of the Heart, without thought of begging, bargaining, coercing, or of being “puffed up.” Enter as the “dewdrop” enters the sea, and then carry that spirit of inner communion and attunement into every act of daily life, for worship is not complete without unostentatious service and love. Thus, we may well be on the way toward the attainment of Peace Profound within our own consciousness.



The Grand Temple.

