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Saturday, September 22, 2012

\*The Sphinx 1: When Was It Really Built and Why?: Part One



**JUSTIN SPRING**

**The Sphinx: When Was It  
Really Built and Why ?**

**Part 1 of 3**



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## The Sphinx: When Was It Really Built and Why? Part One

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### A NEW APPROACH TO THE MYSTERY OF THE SPHINX

This site was created by Justin Spring. I am a prizewinning poet, writer and video artist extremely familiar with preliterate cultures and especially their oral poetry and art, which are the primary forms of communication used by these cultures since they had no writing.

Although there are several theories about the Sphinx, both alternative and establishment, they all fail to look at the Sphinx as a work of art. It may as well be an ancient hunk of cheese as far as these theorists are concerned.



Justin Spring



It is a very serious failing, because when considered as a work of art, the Sphinx shows definite preliterate characteristics (prior to 3200 B.C.). This means the Sphinx was carved by a preliterate people who had a much different consciousness than the people of literate Dynastic Egypt, which also means they had completely different interests.

Understanding that *consciousness and interests* is the key to really understanding who built the Sphinx and why.

I believe the Sphinx has never been looked at as a *work of art* for two reasons:

1. The archeological/scientific method considers evaluating art a subjective task that has no place in its methodology, which is objective by nature.
2. All of the existing establishment and traditional theorists on the Sphinx haven't shown any evidence of possessing a well developed sense of aesthetics. If they had, we would have surely seen by now some indication of an interest in the Sphinx as work of art.



Colin Reader

As to exactly when the Sphinx was built during the preliterate period, we now have weathering characteristics (thanks to Robert Schoch, Colin Reader and other geologists) that point very strongly toward the Sphinx carving being carved much earlier than the traditionally held date of 2500 B.C.. Schoch's theory is the most extreme and points to the carving being done sometime between 9000-5000 B.C..



Robert Schoch

These geologists, with their hard scientific findings, turned the existing thinking on the origin of the Sphinx upside down. The weathering evidence of Schoch and Colin Reader point towards the Sphinx being carved from 400 to thousands of years earlier than the establishment view of it being carved in literate Dynastic Egypt c. 2500 B.C..

**Both the preliterate artistic and weathering characteristics of the Sphinx have to be accounted for if we are to finally have an accurate picture of when and why it was carved.**

There is one other thing that has to be mentioned, however, and that is that fact that preliterate cultures leave no writings or artifacts to examine, save for a few bones and arrow heads, which makes it a period of little interest to most scientific archeologists. This is because the traditional scientific approach needs physical evidence (artifacts, writing) to function correctly.



The exceptions to this lack of artifacts are the monumental stone structures and sculptures that some preliterate peoples have left behind. These monumental structures and sculptures must also be viewed as works of art, because preliterate cultures were highly spiritual, artistic cultures, the two being interlinked in the most profound way, so that every artistic effort was spiritually inspired and directed. This

is something our scientific archeologists have been slow to recognize.

Preliterate monumental sculptures and structures weren't built as artistic expressions of power and empire, as they were in Dynastic Egypt (and every other literate culture, including our own), but as imitations of spiritual visions sent by the Gods. By imitating those visions, preliterate peoples were acknowledging they understood the intent of the Gods, because the primary spiritual concern of preliterate peoples was to always keep themselves in alignment with the unpredictable Gods.



Preliterate Malta monolith

Stonehenge is also a good example of this, as archeologists are just finding out, namely that its stages of construction had little to do with providing a



**viewing platform for the stars and the equinoxes and solstices.**

This is also why such monumental structures and sculptures were built in stages, over long periods of times; each new stage was the result of a new vision from the Gods. In preliterate Göbekli Tepe (L), these large sculpture slabs were built over a 2000 year period.



This is why I believe that for investigators to truly understand preliterate Egypt the scientific archeological approach has to be augmented at times with an *intuitive, artistic approach* if we are to truly determine what the Sphinx represents and *when and why it was carved*. *There is no other way*.



At times, I have used such a combined approach in this site and it has allowed me to arrive at some solid but very different conclusions about the Sphinx. No matter what the experts say, it is clear to me, and I hope it will become clear to you if you take the time to evaluate the evidence I present, that all the weathering, cultural, spiritual and artistic evidence points toward the fact that the *face of the Sphinx* is that of a

Nubian female leader carved in the Proto-Egyptian Preliterate Mother Goddess period sometime between 6000 and 3200 B.C. on a rocky outcropping on the Giza plateau—an outcropping that was gradually transformed into what we now know as the Great Sphinx of Giza.

Although there have been others who have suggested something similar as to the sex of the Sphinx, this site, as far as I know, is the first one to gather sufficient physical, artistic, spiritual, cultural and weathering evidence to strongly suggest that the face of the Sphinx is indeed the face of a prophetic female Nubian shaman/leader (c. 6000-3200 B.C.) who had such an enormous impact on the spiritual and physical lives of the preliterate Neolithic inhabitants of the Nile delta, that she was held to be a living Goddess and honored as such by carving her face on a Giza cliff overlooking the Nile delta.

There you have it: a simple, straightforward theory that makes enormous sense if we look at the Sphinx with the right mindset: the mindset of *preliterate humans*. If we don't, and approach the Sphinx with our modern literate mindset, we will draw all the wrong conclusions, which is the case today with all our scientific theories about the Sphinx.

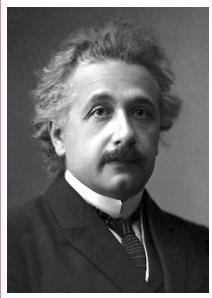


For those who think such a scientific/ intuitive approach to be so much nonsense, here is a warning shot fired across the bow of their craft by Poet and Author Robert Graves, who used just such an approach in writing his groundbreaking book on the Preliterate Mother Goddess culture, *The White Goddess*.

"....that so many scholars are **barbarians** does not much matter so long as a few of them are ready to help with their specialized knowledge the few independent thinkers, that is to say the poets, who try to keep civilization alive."

Robert Graves

What Graves is talking about when he calls scholars "barbarians" is their refusal to step out of the confines of their disciplines and not only assist intuitive, unconfined artists like Graves, but also their refusal to use their powers of intuition to detect a much larger, and often hidden, picture.



This assertion of the *primacy of intuition* is not limited to artists. Einstein had a similar feeling about its powers: "The intuitive mind is a sacred gift and the rational mind is a faithful servant. We have created a society that honors the servant and has forgotten the gift." We sometimes forget that Einstein as a young physicist would go into what amounted to a trance and imagine himself riding a broom stick as it approached the speed of light. What he observed intuitively helped him to form his Theory of Relativity.

**OK. Here's some basic info you'll need before we go further:**

**A dateline of the preliterate and literate dynasties.**

Here is an equivalency list of terms used in this blog to define Egypt.

Preliterate Egypt = Legendary period = Pre-Dynastic Egypt =  
Proto-Egyptian Culture = Mother Goddess Culture = 6000-3200 B.C.

Literate Egypt = Early -1st Dynastic Egypt (3200-2900 B.C.)  
and  
2nd - 31st Dynastic Egypt ( 2900 B.C.- 332 B.C)

### **WHAT ANIMAL ARE WE REALLY LOOKING AT HERE?**

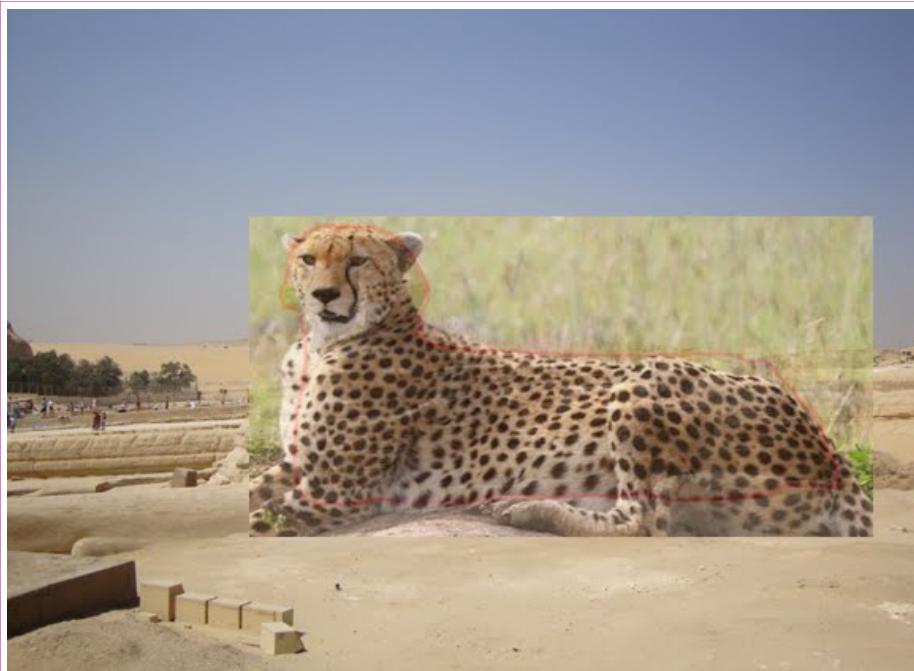




All it takes is a quick glance to see the almost perfect fit of a cheetah's head on the head of the Sphinx (except for the nose because the nose of the Sphinx is missing). I have painted the Sphinx red so can see it in the overlay . Below is a different overlay, that of the entire body.



Compare the Sphinx's body proportions to those of a cheetah as shown above. The faint red line in the Photoshop overlay image(below) is the outline of the Sphinx. Despite what we have been told, what we are really looking at when we look at the Sphinx is *not a lion* but a *cheetah*.



**They are very different as the photos above clearly show. Look at the head / body proportions of each. The generally accepted thinking on this by most theorists is that the Sphinx's head was re-carved (which is why it is so small) because the Sphinx started out with a lion's head sometime in the distant past. I see this "Lion's head" theory as the worst kind of thinking as there is absolutely no evidence of this of any kind: cultural, artistic, or archeological.**



#### Author's Note

Let me add something else if you're still not convinced. Just look above at the size of the lion's head vs. the cheetah's head. If the supposed lion-head Sphinx was re-carved with the human face of some Pharaoh, why was his head carved so small? A lion's head would have supplied plenty of stone (See photo L) to carve a human head in proportion to the body. But it wasn't. The carvers would have been hung and quartered in 2500 B.C. for such a small head. Think about it and the only conclusion you can come to is that the Sphinx head is the original head and it was sized small because the cheetah's head is small in relation to its body.

**End Author's Note**

The lion-head Sphinx is something thrown up to explain the odd proportions of the Sphinx, but also to avoid considering what is obvious to anyone with two eyes: the Sphinx is a *Cheetah/human* carving not a *Lion/human* carving.



Egyptian Dynastic Empire statuary

This is what happens when theorists get themselves locked into the position (for which there is no hard evidence) that the Sphinx was built in one fell swoop around 2500 B.C., when Egypt was a literate Dynastic Empire. Here's the reasoning, which is both specious and circular: the symbol of Empire is always the Lion, therefore the Sphinx *has to be a Lion*. Establishment theorists continue to cling to this reasoning despite the fact their eyes are telling them otherwise.



A Cheetah

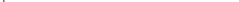
If the Sphinx, however, was carved in preliterate Proto-Egypt, it is almost a certainty that the Sphinx would have reflected the shape of a Cheetah, not a Lion, because the lion is a symbol of later, literate, male-dominated cultures obsessed with power and empire.



There are many links, however, between the Cheetah and the Mother Goddess culture of that time (sometimes called the Legendary Period, 6000-3200 B.C.). First of all, there are undoubtedly long Nubian/ Cheetah roots going back to preliterate times. Hunting with trained cheetahs was something that would have been done by early preliterate Nubians because bringing down the lightning-quick antelope, who were a highly desirable food source, could only have been done in most cases with trained Cheetahs. It should also be noted that this hunter-cheetah tradition continued into Dynastic times where Nubia can be historically seen as a supplier to Egyptian royalty of trained cheetahs to be used in hunting as well as cheetahs trained as pets.

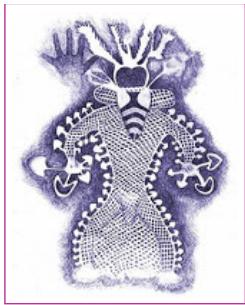


Still another link is the Mother Goddess *Mafdet*, who is a primal African/Proto-Egyptian Mother Goddess who has an animal/human nature. Specifically she is half Cheetah/ half female. In Prehistoric Proto-Egypt Mafdet would be seen as the protector of the spiritual values of Balance and Truth, without which I believe the male/female tension inherent in the Proto-Egyptian Mother Goddess culture would have erupted into permanent violence. I'll say more about this later. Lastly, it is highly likely that the Cheetah would have been especially prized in this highly psychic period because its movements (like those of the cat) are very similar to the quick, fleeting nature of psychic events.

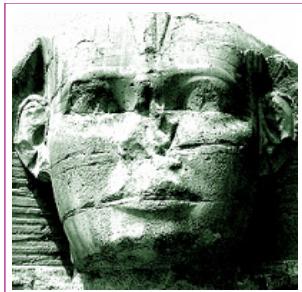


Because of the above considerations and the fact that there also exists (as we shall soon see) good artistic, geologic and cultural evidence that *the face, chest and front limbs* of the Sphinx were carved sometime in the preliterate, Mother Goddess, Proto-Egyptian period, the Sphinx would have almost certainly reflected *Cheetah* characteristics. As I've said earlier,

however, most theorists don't want to even



consider the possibility of *anything* being constructed in preliterate Egypt.



The scientific method doesn't work well when there are no written records and only a few artifacts, so what happens is that these theorists remain fixed on their conjecture that the proportions of the Sphinx were originally that of a lion despite the fact that there is absolutely no evidence of the head ever being that of a lion or indeed any evidence as to when and why such a re-carving took place.

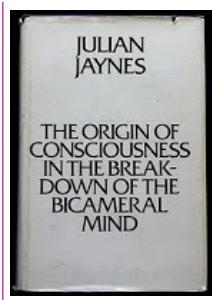


Just the idea itself goes against everything in Egyptian spirituality as the Sphinx would have undoubtedly been considered by Dynastic Egyptians as a divine carving that had existed since the beginning of the world.

Carving a new, different face over an existing, ancient *divine* face such as their proposed "Lion's head" sphinx would have been seen as a sacrilege, even to the more power-driven literate Dynastic cultures. That is not the end

of it, however, because the scientific method has no way of really understanding a spirituality that was essentially *psychic* in nature. As Julian Jaynes showed us sixty years ago, preliterate peoples had a much different consciousness than ours, a consciousness that by any definition would be considered highly psychic.

Click here for a free PDF of Jaynes' *The Origin of Consciousness*. It was a consciousness where they heard compelling voices talking to them from the right side of their brains. They took these voices to be those of the Gods advising and directing them. In blunt language, preliterate cultures were basically psychic in nature and not rational like ours. If they are not examined in that light, but examined as if they were driven by pretty much the same rational concerns as we have, our conclusions are going to be far off the mark.



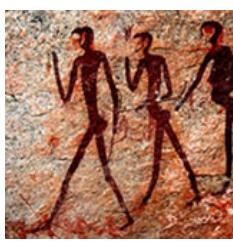
This is the case today with our establishment theorists (and many alternative theorists). Examining preliterate cultures with a scientific methodology can be a very tricky business. Not only is there no written material and few artifacts, but the cultures themselves were completely different from ours because they were *spiritually/psychically driven* and not rationally driven.



These cultures, however, can be approached if we truly understand their mindset. Their art can also tell us a great deal, but art is not something that can be easily comprehended by the scientific method. You can only go so far with dimensions, material used, etc. but eventually you have to *feel* your way toward its truths, not *think* your way.



Sometimes a mixture of the two approaches can be used, and this is true with the Sphinx. The *facial carving* of the Sphinx has definite artistic characteristics that indicate that the *front of the face* was most probably carved in preliterate times, sometime between 6000-3200 B.C.. I'll go into the evidence behind this statement shortly, but right now I want to switch hats and use a logical, evidential approach that will strongly indicate that a *human face* was the initial carving, *not* an animal face.



### OTHER CULTURAL AND ARTISTIC EVIDENCE INDICATING THE SPHINX IS A PRELITERATE CARVING



First of all, there is *no evidence of monumental animal carvings of any kind in any preliterate culture*. There are, however, examples of *monumental human faces* (See the Olmec and Rapa Nui heads (L and below L) If a monumental animal head carving were to be found, I'd reconsider, but I know of none.

So right now, with the face and cheetah shape of the Sphinx pointing strongly to a *preliterate carving*, let me use that indication to make a final important point as to why, from all we can gather, the Sphinx was such a mystery to the Egyptians themselves despite the fact that they were keepers of extensive written records from 3200 B.C.on, which is the date they became

literate.



If, as I believe, the *face, chest and front limbs* of the Sphinx was carved in early preliterate Proto-Egypt (6000-4500 B.C.), it is highly likely that the reason for its creation would have been lost after many hundreds of years had passed. Remember, there are no written records in preliterate cultures. So for example, if the face of the Sphinx were carved in 5000 B.C., the reasons for it being created would be as much a mystery to both the late preliterate (Legendary) Pre-Dynastic Egyptians (4500-3200 B.C.) and the literate Dynastic Egyptians (3200B.C.- 332 B.C.) as the enormous pyramid complex at Teotihuacan was to the Aztecs. In other words, the face of the Sphinx would have been seen as a *divine face that had existed forever*.

#### Author's Note

Any destructive re-carving of a face held to be divine (as the proposed "Lion's head" would most assuredly be) would have been a much different act than the late Dynastic practice of mutilating the *names* of Gods or previous Pharaohs so as to say they never existed.

This is because the Egyptians saw the mutilation of a name as destroying the memory of the God or Pharaoh in question, and was thus a way of erasing heresies and the like. Here is Encyclopedia Britannica on this:

"Akhenaten ordered the eradication of all of Egypt's traditional gods. He sent royal officials to chisel out and destroy every reference to Amun and the names of other deities on tombs, temple walls, and cartouches to instill in the people that the Aten was the one true god."

This was not something done lightly, however, as the consequences could be unpredictable, not to mention disastrous. This can be seen in the Pharaoh Akhenaten (1385-1350 B.C.) who was so intent on establishing his monotheistic religion of the Aten that he chiseled out every reference to Amun as well as the names of any other deities associated with the existing polytheistic religion. Unfortunately for Akhenaten, upon his death it resulted in the immediate overthrow of his new Aten religion and the re-establishment of the old (Amun) polytheistic divine order.

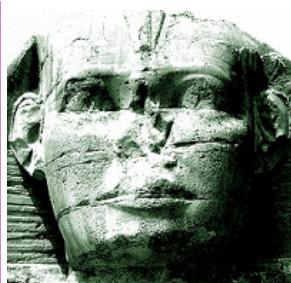


Akhenaten

**End Author's Note**

**Let me repeat once again that to even consider that such a re-carving of a divine face could have taken place indicates how deeply out of touch most theorists are with the spiritually-driven nature of ancient Egypt. If that spiritual nature is ignored or misinterpreted, any theory about Egypt and/or the Sphinx will be riddled with serious errors. Unfortunately, this is the situation today. However, if we use the correct approach, one which is aware of the much different artistic, cultural and spiritual of preliterate cultures, we can begin to see the Sphinx more accurately.**

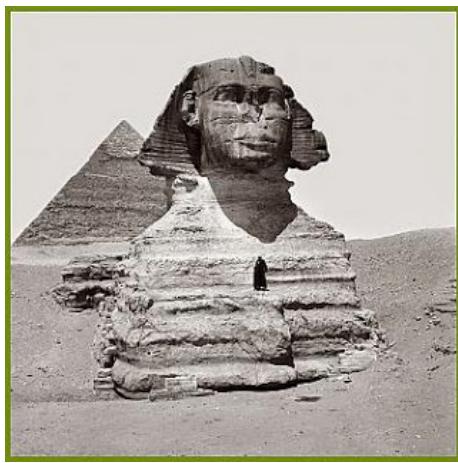
**For one thing, we can see that the likelihood of the Sphinx (including its face) having cheetah proportions makes the establishment theory of a creation date of 2500 B.C. highly suspect. I should mention that the 2500 B.C. date is backed by no sustainable evidence whatsoever, and is simply a conjecture, like mine. My conjecture, however, is backed by considerable artistic evidence (that has been completely ignored) indicating it is far more likely that the face, chest and front limbs were carved in Preliterate Proto-Egypt c. 6000-3200 B.C..**



Yet there is a problem with such an early date, namely, how can we account for the face of the Sphinx arriving in 2012 in such good shape? After all, approximately 8000-6500 years would have passed. That is a lot of time. We can partially account for it by examining the number and scope of the various known Dynastic repairs of the Sphinx. Here is a detailed list of those repairs.

We can also assume that in preliterate times some "cosmetic" reconstruction and plastering of the face would have been done from time to time, although, of course, we have no written record of these. These considerations, along with the weathering evidence, the fact that the face was never buried in sand, and the hardness of the facial limestone (as compared to the body limestone) could easily account for the face looking pretty much as it did 8000- 6500 years ago.

I have a detailed section later on that uses the approximately 2000 year period between the last known reconstruction of the Sphinx (the Romans: 200 A.D.) until modern times to show that



The Sphinx c.1900 A.D.

very little *natural facial damage* occurred over the last 2000 years even though the air was at its *most toxic* for most of the last hundred years.

Given this fact, it is easily shown how we could step back in 2000 year jumps to 4500 B.C. and even 6000 B.C., and expect the face to be pretty much as we see it today. The evidence I present in that later section indicates that despite the enormous span of time (8000 years), the face (not the body) could have survived in very good condition. Again, this evidence

reinforces my contention that a very early preliterate carving (at least of the face) was possible.

Ok. I've given you a quick taste of some of the evidence pointing to a preliterate carving of the *face of the Sphinx*. More evidence follows, and in much greater detail. You can judge for yourself if it makes sense. Trust your eyes. You are looking at a Sphinx which has the *exact proportions of a cheetah*.

### Summary of Preceding Section:

The *Cheetah Proportions* Are the First Key to *Unscrambling the Truth About When the Sphinx Was Built and Why*.

## The Distinct Characteristics and Nature of Preliterate Art



Literally all theorists completely ignore the distinctive preliterate (6000-3200 B.C.) artistic characteristics of the face of the Sphinx. It is simply unbelievable. All you need is some knowledge of preliterate art and the face of the Sphinx will immediately be recognizable as a preliterate carving even if it is one of the few monumental preliterate carvings we know of.

I'll go into those characteristics later, but first I want to show you some basic forms of preliterate art. In addition to the cave drawings shown above, one of the most common forms are pictographs (simple pictures painted on rocks or wood) and petroglyphs (simple rock carvings). So you get a better understanding of them, I'm going to jump way ahead of myself to show you an equation I've extracted from a large one that ends Part One of this blog. You won't know what all the terms mean, but you will by the time you get to the end of Part One of this blog. At any rate, what I want to show you now is how this equation message would be done as a pictograph or petroglyph.

*First Mother = Mother Goddess = Mut = Nut = Ma'at= Mafdet = Nubia = Spiritual/Psychic Practices = Cat/Cheetah = Soul Obsession = "Veiled" Giza*

**face = Nubian Female Shaman = Carved Giza Sphinx Face**

*The equal sign here should be read as meaning one term implies the next term (either forward or backward).*

The equation pretty much sums up my thinking on the preliterate Nubian/Proto-Egyptian Mother Goddess culture that carved the face of a Nubian female shaman/leader on a Giza cliff to honor her as a living Goddess. You'll get a better feel for the *muthos* mindset of the preliterate Proto-Egyptians if I make you examine the above equation as pictographs (simple pictures painted on rocks or wood) or petroglyphs (rock carvings) both of which preliterate peoples would have used to communicate the essence of a situation. They are essentially *story* pictures.

Immediately below are some *actual* examples of *pictographs*.



The carvings below are actual examples of *petroglyphs*.



#### Author's Note

For those not familiar with the term *muthos*, it is from the Greek for *story*. It is used to describe the way preliterate people knew the world: through stories (or story pictures) with stories being seen as an *imitation* of life. To *imitate* was to *know* for *muthos* consciousness peoples, i.e., to *feel the truth* of something was sufficient for preliterate peoples..

This way of knowing is diametrically opposed to that of *logos* consciousness. The term *logos* is again Greek for *word*, the *written* word. It is used to describe the way literate, rational peoples know the world, which is through reason and logic. Our modern consciousness is a *logos* consciousness.

#### End Author's Note

OK. Here's my equation again:

**First Mother = Mother Goddess = Mut = Nut = Ma'at = Mafdet = Nubia = Spiritual/Psychic Practices = Cat/Cheetah = Soul Obsession = "Veiled" Giza face = Nubian Female Shaman = Carved Giza Sphinx Face**

*The equal sign here should be read as meaning one term implies the next term (either forward or backward).*

I have supplied a picture for each of the terms in the above equation and arranged them in the same order as the word equation. Read them from left to right, then down to next sequence of pictures. In practice, the pictographs would most probably be strung out like a line of laundry if the surface were large enough. If it wasn't large enough, God knows how they would be strung out and the sequence might be hard to determine. I should add, however, that most probably preliterate humans with their *muthos* knowing would not have been overly concerned with the the sequence. Most likely what would have been important to them was knowing that one term implied its neighbor, which would have been enough for them to reach the *muthos* conclusion that all the terms were *equivalent*, and that, in essence, is pretty much the situation, isn't it?

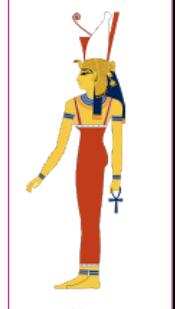




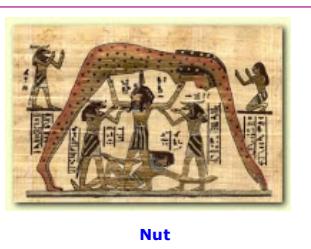
First Mother



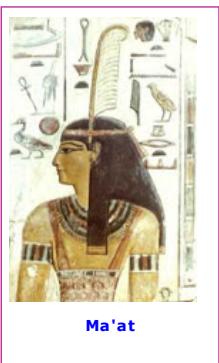
Mother Goddess



Mut



Nut



Ma'at



Mafdet



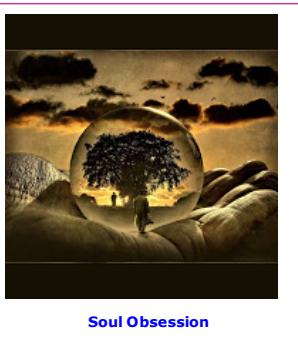
Nubia



Spirit/ Psy Practice



Cat/Cheetah



Soul Obsession



'Veiled' Face'



Nubian Shaman 19th cent.



Giza Sphinx w Nose

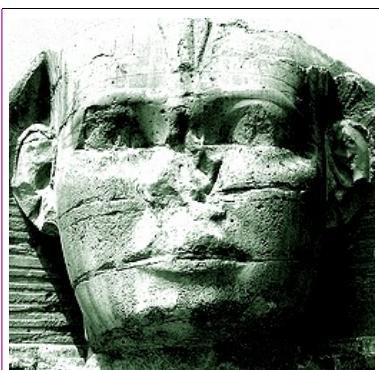
This is how the relationships I have been talking about would have been portrayed in simple pictographs in our 6000 B.C. Proto-Egyptian culture. They would have been highly simplified of course, which is the nature of pictographs and petroglyphs as actual petroglyphs and pictographs are very simple in structure compared to my equation photos. The difficulty of expressing complicated thoughts with these preliterate story pictures is obvious, and one reason why hieroglyphs (codified pictographs that could be combined to express complex thoughts) eventually grew out of them.

Despite the difficulty, it would be a good exercise to try "thinking" in pictures, because it will give you an insight into the way the preliterate mindset worked. It knew the world by *imitating* it, not logically explaining it. It was an imitative, artistic mind, not the logical, examining mind we have today. It wasn't really concerned with the *logical* expression of complex ideas and thoughts, such as those contained in my equations. This is why it was content with pictures. Pictures were imitations of the world, whether it was the exterior world or the interior world. To *imitate* was to *know* for *muthos* consciousness, to *feel the truth* of something.



Complex thoughts, of course, aren't easily expressed with pictures, but then again preliterate man wasn't really concerned with the thoughts that fill our modern, examining *logos* consciousness. Rembrandt's *Aristotle Examining the Bust of Homer* just about says it all in this regard. Aristotle (the literate, examining mind) vs. Homer (the preliterate imitative, artistic mind). Remember, in preliterate cultures, writing didn't exist, nor did its step-children: history, philosophy, science, mathematics, etc.. Art was everything for preliterate peoples. Early preliterate art has several characteristics you don't see in

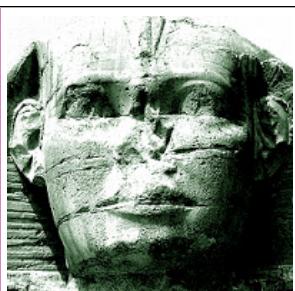
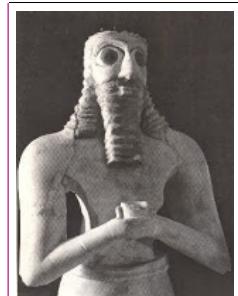
literate art, i.e., art created after we learned to read and write. This is true of all cultures not just Egyptian preliterate art.



These characteristics are so different from literate artistic characteristics that they are impossible to miss. Yet all our theorists have missed them (or chosen to ignore them), take your pick. The face of the Sphinx has one very important preliterate characteristic: the purposeful distortion of some of its features. This kind of thing always indicates that the face is a preliterate carving and could not possibly have been carved when establishment theorists claim it was (2500 B.C.).

One of those purposeful distortions is

that petroglyphs or sculptures of faces of the Gods or ancestors almost always contain extremely large eyes that are out of proportion to the rest of the face, or in some cases in very early preliterate art, they show the eyes only. Here are some more examples.

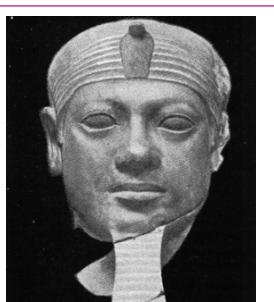


Now look at the eyes of the Sphinx (L). They are *out of proportion* to the rest of the face. They are simply too large. Now look at the eyes of the exquisite literate sculpture of Shepseskaf (Below, R) which was actually carved c.2500 B.C. See the difference?

Remember, 2500 B.C. was the same time when the *exquisitely proportioned* Giza pyramids were designed and constructed and that the lifelike sculpture of Shepseskaf (below, R) was carved.

If the oddly shaped Sphinx face was carved in 2500 B.C., the sculptors of the Sphinx would have been hung, drawn and quartered (or the Egyptian equivalent). While you're using your eyes, please note that the Shepseskaf head was carved c. 2500 B.C., the same time when most theorists claim the Sphinx was carved. Impossible. The eyes of Shepseskaf are in perfect proportion to his face. The eyes of the Sphinx are clearly not.

It is true that the carving of Shepseskaf is much much smaller than the Sphinx face, but that is inconsequential, as we know that the Egyptians of 2500 B.C had scaling tools that allowed them to scale up models in perfect proportion. The perfect proportions of the gigantic Giza pyramids are proof of this. But let me get back to the face of the Sphinx. Outside of the eyes, it exhibits good proportions. This is because preliterate Egyptians understood proportion in sculpture. What they lacked was an understanding of how to render the *fine details of human expression*. I'll give you proofs of all this later in this blog.



Shepseskaf

What is also clear to me about the face of the Sphinx is that the eyes were made *purposefully larger*. Why were the eyes made larger? Large eyes were the way preliterate artist signified that the face was of a God or Goddess who saw more (understood more) than mere humans.

Some might say that the eyes are larger because the carving itself is relatively crude. That's a legitimate argument, but why just the eyes then? Why isn't everything out of proportion, the nose, the lips, the eyebrows? OK. OK. Let's consider for a moment that the eyes are too large because the carving itself is crude by 2500 B.C. standards. Then how could it be carved in 2500 B.C.? We're going around in circles here, aren't we? I'll go into other preliterate artistic characteristics in greater detail later in this blog.

I've just described the preliterate characteristics of the face of the Sphinx, but I haven't said anything about the artistic quality of face as a portrait, and by that I mean, what kind of temperament or character does the face portray? I'm going to go into this later, but it's something to think about. The best way to do this is to forget it's the Sphinx and imagine it's someone you just met on the street and then stare at the face alone in a meditative state and see what comes to you. You'd be surprised.

#### **Author's Note**

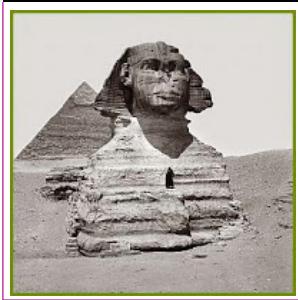
When I stated earlier that preliterate Egyptians *understood proportion*, I must make note of the fact that there are two oddities about the face that have puzzled theorists. The first is the flat head and the second is the extreme squareness of the lower face. They don't puzzle me however. I'll show later on that these oddities also indicate a preliterate carving of a human face with cheetah characteristics.

#### **End Author's Note**

### **Summary of Preceding Section:**

**The Distinct Nature of Preliterate Art Is the Second Key to Unscrambling the Truth About When the Sphinx Was Built and Why.**

### **A Quick Summary of My Theory**



OK, I've just given you two easily understood keys to unscrambling the truth about the Sphinx. You can verify them by using your own eyes. In general, I'm going to make other contentions like these as I go along, then show you a bit of evidence, but postpone showing you all the evidence until later on. My reason for doing so is there is simply a great deal about preliterate cultures that you probably don't know. Thus, much of what I'm going to say is simply to educate you. Better to get that done first.

So as I go along, I'll be *repeating many of my contentions*, but showing you more and more evidence. Bear with me. This is by far the easiest way to bring you along. Right now, I'm going to expand my base of contentions by quickly outlining the essentials my theory.



**My theory is this: there is sufficient physical, artistic, cultural and weathering evidence to suggest that the face of the Sphinx is the face of a female Nubian shaman/leader who had an enormous impact on the lives of the preliterate Neolithic inhabitants of the Nile delta, an impact so great that she was held to be a living Goddess and honored as such by carving her face on a rocky outcropping on the Giza plateau—an outcropping that was gradually transformed into what we now know as the Great Sphinx of Giza.**

#### Author's Note

Of course we have no way of knowing if such an individual existed as the preliterate hunter/gatherer period was one that left few clues. We are basically left to our own resources. At one end of a dark tunnel we have the face of the Sphinx, which is almost surely preliterate. What we don't know is whose face it is. on the Sphinx

We can, however, work backwards from the characteristics of the carved face and what we know of preliterate cultures and other large, carved preliterate faces to approximate the nature of the person represented by the carving. Others might come up with a much different deduction than I have, so we would then have to see which deduction holds the most water. I stand ready to have such a comparison set up and judged, as I believe my own deduction, which will be expanded as the site proceeds, to be very close to the truth as to the nature of the person represented.

**End Author's Note**



Giza Sphinx w Nose

**There you have it: a simple, straightforward theory that makes enormous sense if we look at the Sphinx with the right eyes, preliterate eyes.**

## THE NATURE OF PRELITERATE MONUMENTAL FACE CARVINGS



**Although there is abundant evidence that the artistic characteristics of the Sphinx facial carving itself clearly point to a preliterate carving, most theorists have consistently contended that this kind of monumental sculpture (or indeed any art beyond the most primitive) could never have been created by a preliterate hunter-gatherer/early agricultural culture.**

Olmec

However, the giant preliterate



Rapa Nui

**Olmec heads (L) and Rapa Nui heads (R) have shown this idea mistaken because these very large human heads happen to have been created by two early-farming, preliterate cultures. (The Olmec culture existed from 1600-400 B.C. and the Rapa Nui culture from 1200 -1800 A.D.)**



Göbekli Tepe Site

And then there is the huge and overwhelmingly intricate arrangement of stone structures and sculptures that make up the recently discovered Göbekli Tepe site. This site was constructed by preliterate hunter/gatherers over the period 10,000-8000 B.C. Its discovery pretty much squashed the theory that it was impossible for preliterate, hunter-gatherer/early agricultural cultures to create monumental sculpture (or indeed any art beyond the most primitive).



Olmec

We still have to account, however, for the curious fact that the realistic Olmec heads are clearly the artistic equal of anything carved in literate Dynastic Egypt, because it raises the question as to whether the Olmec culture was indeed preliterate. On the other hand, the stylized Rapa Nui heads (and large eyes) mark these carvings as having definite preliterate characteristics.

It might interest you to know that the original placement of the Rapa Nui statues was with *their backs* to the ocean. These are clearly statues of the Gods, so why were they facing inward? The *logos* mind might have set them looking outwards towards the sea for a possible Divine rescuer from the starvation the islanders faced. Make sense, right? Not necessarily. The *muthos* mind worked differently. Preliterate humans instinctively wanted to align the lives of the tribe with the intent of the Gods, so they were always focused on creating harmony with the Other World.



I am going to suggest therefore that the Rapa Nui islanders, who had used up all their natural resources and were facing certain starvation, seem to have felt that harmony could be created by placing the God statues looking inward toward the slowly dying villagers. In effect, the islanders took a bold step: they were asking the Gods to align their Divine intent with that of the tribe by turning their hopefully sympathetic eyes towards the islander's impending starvation.

I have no doubt that the vision message that produced these important, spiritual statues also indicated that the placement should be inwards, not outwards. In other words, the vision itself looked away from the sea and towards the starving islanders. It said: *If you look at us, O Gods, as we look at ourselves, you will see we are dying of starvation and have no way out. It is you who chose to bring us here and only you can save us.*

The fact that the vision message came from the Gods only increases the cruelty of those visions, as we know that the Gods never responded and the islanders continued to starve. This is an excellent example of the fact that preliterate peoples always saw themselves as being at the complete mercy of the unpredictable Gods. Still, it was a bold gesture, reminding the Gods that they weren't paying attention to the very same people they had favored and brought to the island hundreds of years earlier. Despite the enormous number of statues the islanders erected, however, their plight remained the same.

While I have been talking about these two cultures (*Olmec* and *Rapa Nui*) as being preliterate, I should make note of the fact that they appeared relatively recently (compared to our Proto-Egypt c.6000 B.C.), so there is a chance than an early form of *logos* consciousness may have begun to challenge the *muthos* consciousness of its inhabitants and therefore the characteristics of their art. One indication as to whether this happened would have been the presence of some form of writing. There is no evidence of this at *Rapa Nu* (outside of some highly questionable glyphs called *Rongorongo*) which is not surprising since there was no written Polynesian language, only that invented much later by missionaries.



As far as the *Olmec* culture goes, however, I believe that the sophistication of the heads points to the probability that they were on the cusp of a *muthos/logos* evolution, although there is no proof of their having a written language outside of a recent, highly disputed discovery of some "Olmec" hieroglyphics.

There are a few other things about the *Olmec* culture, however, that suggest a reason why the carving of the *Olmec* giant heads is so sophisticated compared to the carving of face of the Sphinx and the *Rapa Nui* heads. I believe it is due to a definite possibility that some part of the very early *Olmec* culture arrived from China and had been exposed to its sophisticated artistic sensibility. I say this because their early sculpture itself is very sophisticated (L) and reflects definite Chinese characteristics.

My suggested possible arrival from China may also explain the disputed fragmentary *Olmec* hieroglyphics. Chinese hieroglyphic writing was solidly in place by 1200 B.C. and if the Chinese continued to visit and trade with Meso America, the *Olmecs* (1600-400 B.C.) may have picked up some part of it up but perhaps never really developed it. We can see this same kind of thing in the fragmentary, very early Pre-Hebraic hieroglyphics (which I go into later) and which appear to have come into existence well before the appearance of a Hebrew alphabet, a development undoubtedly due to the early Pre-Hebraic exposure to Egyptian hieroglyphics (which came into existence around 3200 B.C.)



There is still another very important discovery we have to take into account if we want to really understand the true artistic capabilities of preliterate cultures. Those capabilities can be extrapolated from the huge and overwhelmingly intricate stone structures and sculptures that make up the recently discovered *Göbekli Tepe* site in Turkey.

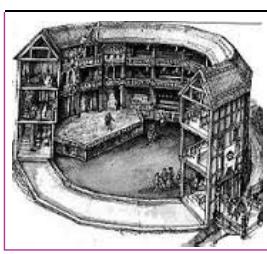
This site was constructed by preliterate hunter/gatherers over the period 8000-10,000 B.C. Its discovery has pretty much squashed the theory that it was impossible for preliterate, hunter-gatherer/early agricultural cultures to create monumental sculpture (or indeed any art beyond the most primitive). The animal carvings at *Göbekli Tepe* have proved once and for all that extensive monumental structures and sculptures can be erected by pure hunter/gatherer, preliterate cultures. Prior to the discovery of *Göbekli Tepe*, the establishment theory had been that art like that found at *Göbekli Tepe* is only possible if, at the very least, a highly organized agricultural culture exists.



*Göbekli Tepe Sculpture*

### The Different Nature of Preliterate Art

One of the huge mistakes that theorists make is assuming that preliterate cultures created art for the same reasons as literate cultures. In literate cultures, artistic specialists create art for the enjoyment and instruction of the community as a whole. These specialists, in turn, are supported by sponsors (the state, royalty, the paying public.) In short, literate art is always distinguished by the fact that it is created by artistic specialists for an audience.



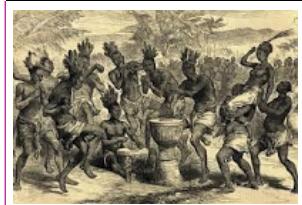
Where the theorists went wrong was in presuming that the kind of art found at

**Göbekli Tepe could only be created by highly organized agricultural cultures because they were the only ones with enough resources (time and money) to support the creation of art by specialists and an audience with sufficient spare time to witness those creations.**



Preliterate cultures, however, created art for completely different reasons, and in a completely different way. Their art, however, could be just as spectacular as anything our modern cultures have produced. We only have to remember Picasso's remark ("We have invented nothing") after seeing the Lascaux cave drawings to understand that great art has nothing to do with highly organized cultures.

Preliterate peoples created art (mask, music, dance, sculpture, costume, drawing) in imitation of voices or visions or intuitions. The artistic act took place *of the moment* and was a psychic/spiritual experience that was instinctively shared with other tribe members. Usually those psychic experiences were communal, especially in the creation of poetry, music and dance, which were really one unified art form that could be called a *celebration or praising*.

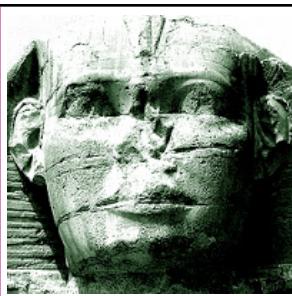


It had nothing to do with artistic specialists creating art for *an audience*. That literate, modern model (of specialists creating art for an audience) simply didn't exist in preliterate cultures.

Let me put it to you this way: the artistic creators were the audience and vice versa. Some tribe members may have been better at certain art forms than others, say in sculpture, and therefore did the essential work, but others almost always participated in some way. *We not I* was the operative pronoun in preliterate cultures.



intuitions they had received from them. They also instinctively understood that by imitating that Divine intent, they were both acknowledging they understood as well as aligning themselves with it, i.e., they were bringing themselves into *harmony* with it. Preliterate art is one of the best example of pure *muthos* (felt) knowing. If you understand that, you can start to look at preliterate art (and cultures) in the way they *should* be looked at.



With all that said, let me get back to the preliterate face carving of the Sphinx. There is no doubt in my mind that face of the Sphinx face is clearly a preliterate carving (I'm speaking now of the very front of the face, not the entire head and body of Sphinx). The remainder of the Sphinx I see being done in stages over a long period of time as was the case with almost all preliterate art and structures of a monumental nature. I present evidence of this later in this site.

The only question then is this: If we agree that a good theoretical time for the separation of literate Dynastic Egypt from preliterate (Neolithic Egypt) would

be 3200 B.C. (when writing was invented by the Egyptians) when exactly was the face carved? I see it as being possible anytime between 6000-3200 .B.C., but whatever the date, something incredible must have happened at that time involving our female Nubian shaman that caused the Nile delta inhabitants to carve her face in such a monumental way, because its very size says she was considered a living Goddess.

I say this because preliterate *monumental* carvings are never of mere humans or animals. I have shown evidence of this earlier. The Giza face (25 feet) is much larger than the preliterate Olmec faces (5-11 feet) and Rapa Nui faces (avg.10 feet). Yet they are all extremely large by preliterate (or even literate) standards. From the evidence we have, such large faces are always either representations of Gods (the stylized Rapa Nui faces) or humans considered to be *living Gods* (the individualized Olmec faces).

## WHAT EVENT COULD HAVE TRIGGERED THE FACIAL CARVING?



So what was the incredible event that could have brought about such a carving as the face of the Sphinx? The only event I am aware of is the disastrous *tsunami* flooding of the Nile Delta caused by a huge explosion of Mt. Aetna in Sicily in 6000 B.C.. It is one reason why I see our female leader to be a prophet rather than a healer (She would be like Moses in this respect) because it was her prophetic

vision of the coming flood that enabled the inhabitants of the Nile delta to move to higher ground (which in most cases meant the Giza plateau).

I see that prophetic act as one of the primary reasons for them believing our Nubian prophet to be a living Goddess. This is because her prophecy allowed the Nile delta inhabitants to save themselves, their seed stores, grain stores and herd animals so they could start anew.

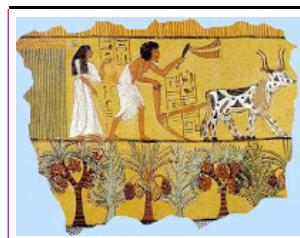
It also marked the Giza plateau and cliff as a special, perhaps sacred place because it allowed many of the Nile delta inhabitants to survive the 25 foot waves generated by the Mt. Aetna *tsunami*. Except for the Giza plateau, which is about 200 above sea level where the Giza pyramids are located, the Nile delta is flat and depending where you are standing at sea level for 20-200 miles in all directions before high ground can be reached on either side of the delta. The Giza plateau is located at the bottom of the delta and would be the most easily reached higher ground for most Nile Delta inhabitants.

Think of what the much smaller storm surge (7-16 feet) of hurricane Katrina did to the New Orleans/Mississippi delta, an area almost identical to the Nile delta, but with sophisticated flood protection, and you'll get some idea of the destruction wreaked upon the Nile delta. The Nile delta flood, by the way, has been historically documented in an Egyptian flood story, something I will go into in greater detail later.

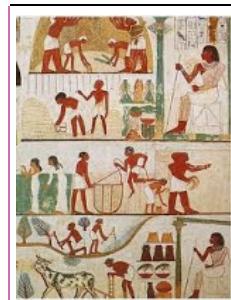


**Let me compare Noah for a moment with our Nubian female shaman. We can view Noah metaphorically as a stand-in for the Hebrew God because Noah recreated the world out of the dark, primordial waters. For more on this, see my Blog on Noah. I contend that we could also see our female Nubian shaman in somewhat the same way, i.e., as Goddess-like, because like Noah's saving of the Hebrew culture, our shaman could be seen as saving enough of the Nile delta early agricultural and herding culture to allow it to begin to flourish again.**

**This is important because it is this Nile delta culture that would eventually transform itself into Dynastic Egypt. I can't say enough about this because an early agricultural/herding culture thrives (and develops) only as long as its herding animals, tools, grain stores and seeds remain intact. If all of these were destroyed in the flood, the only option of those who survived would have been to resort to a scavenger hunting and gathering life. The flourishing agricultural and herding culture that had dominated the delta would have completely disappeared. It would eventually reappear, of course, but we can only guess how many hundreds of years that would have taken.**



**So the flood came at what could be called the worst possible time for the emerging Nile delta agricultural/herding culture. I say this because we know that once such cultures are firmly established, they grow quite quickly and develop complex social, legal, and trading organizations. This is why I see the saving of the Proto-Egyptian Nile delta culture as so important: this early agricultural/herding culture was set to develop into a much more complex culture that would eventually create the physical and spiritual foundation for Dynastic Egypt.**



#### Author's Note

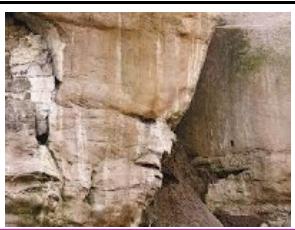
If there were other equally disastrous events in 6000-3200 B.C., I might change my thinking as to the initial time of the facial carving. Everything else about my theory, however, would remain the same with the exception of a slightly different time frame for the various phases required to complete the full carving of the Sphinx as we know it today.

#### End Author's Note

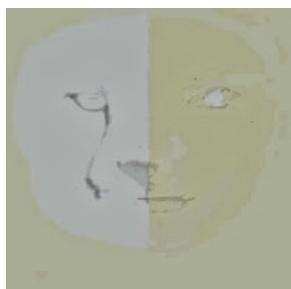
**So it should be clear that our proposed Nubian shaman's prophecy of the flood would have been one reason why she would have been honored as a living Goddess by carving her face onto a Giza plateau cliff in 6000 B.C.. This event, which seems very possible, then gives us a solid starting point for the carving of the Sphinx. I believe, however, that her Nubian Mother Goddess beliefs**



would also have had a profound spiritual impact on the Nile delta tribes and would have been another reason for honoring her as a living Goddess. I'll go into detail on that later, but it seems clear to me that her spiritual impact and her Flood prophecy would be seen as closely related aspects of her being a living Goddess by the Nile delta inhabitants. But why a cliff on the Giza plateau ?



One immediate reason would have been that the Giza plateau was the place where many of the Nile inhabitants would have taken refuge from the flood. Another reason I suggested earlier is my conjecture that that there may have been a large, faint, naturally-occurring, weathered face on the Giza cliff that vaguely resembled both a cheetah and a human face. This face would have been seen as a divine representation of *Mafdet*, the cheetah/human Mother Goddess. Although this suggested scenario maybe seem too many coincidences for some, it is not so far-fetched if we remember that Proto-Egypt was a highly psychic culture as well as the the fact that such naturally weathered faces are not all that unusual.



artist's conception of "veiled" face

You can see weathered cliff faces throughout North America. Native Americans hold them to be divine. So if the reason for our Nubian female shaman's journey was a vision in which she saw her face being born out of a preexisting weathered or "Veiled" face at Giza that resembled *Mafdet*, then there are enough historically recorded instances of similar visions to suggest this is something like that may have happened to bring our Nubian female shaman to this particular place in Egypt at this particular time.

## THE CHEETAH/ MAFDET CONNECTION TO OUR NUBIAN FEMALE SHAMAN

Her vision and journey makes even more sense once we see (as we shall shortly) that the most likely Patron/Protector Goddess of our female Nubian shaman would have been *Mafdet*, the half cheetah/half human Mother Goddess.

Because of this, it would also have been quite natural for our female Nubian shaman to not only physically emulate the Cheetah /human nature of *Mafdet*, but also psychically share *Mafdet's* characteristics. After all, this is what the Patron/Protector Goddess relationship implies. I'll go into this in detail shortly, but I want to drive home the point that preliterate cultures were always driven by spiritual concerns, and the first thing that would have come to the minds of preliterate peoples gazing at the "Veiled" human/cheetah face at Giza is that it was the face of *Mafdet*.



*Mafdet* is not well known in our times and was not a primary Goddess in literate Dynastic Egypt, but she was a primal Mother Goddess in Nubian Proto-Egypt. I will present evidence shortly showing that both the facial carving and front chest and limbs of the Sphinx accurately reflect *Mafdet's* Cheetah /human nature.

### Author's Note

The act of carving our proposed Nubian female shaman's face over my proposed "Veiled" face at Giza would have been a *muthos* way of saying that the "Veiled" *Mafdet* face was finally *fully born*, i.e., brought into the world unveiled as the face of a living Goddess: our Nubian female shaman. It is likely then that the our Nubian female shaman would be seen as the daughter of *Mafdet*.

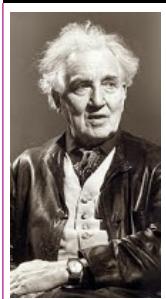
I should add that it makes *muthos* (felt) sense that the Giza facial carving would have reflected *Mafdet's* cheetah/human characteristics as well what the face of our Nubian female shaman actually looked like. I have a section later on that goes into great detail on this.

**End Author's Note**

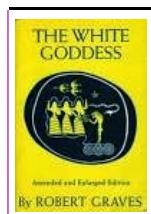
**So there it is: a theoretical scenario that could have led to the carving of the Giza Sphinx face in 6000 B.C.. As I go on, I'll cite more and more evidence backing up this scenario. I have to admit I have no idea if things happened exactly as I've spelled them out. It is simply my best deduction of the way things might have happened to bring about a large Nubian female facial carving on a cliff in Giza c. 6000 B.C. The factors I used in that deduction were partly factual (weathering, the tsunami flood, the distinct nature and characteristics of preliterate art) and partly intuitive based on my understanding of the psychic nature of preliterate cultures.**

**I will say this, however, with absolutely no equivocation: I believe something like this did happen and that the face of the Sphinx is a of preliterate black female Nubian who was of immense importance to the Nile delta people.**

### My Guide in Much of This is Robert Graves



**My guide in much of this is Robert Graves, the English poet and author of *The White Goddess*, which was Graves' term for the Mother Goddess. In this book, Graves focused on what he knew best, the European Mother Goddess cultures. Since his primary interest was in clarifying the origin and nature of poetry, the book focuses on proving that the Mother Goddess was another name for the Muse, which was a stunning breakthrough and changed my own thinking about the artistic power inherent in Mother Goddess cultures.**

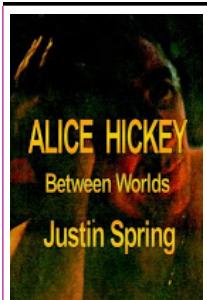


Sumerian Mother Goddess

However, psychic and scholar Alice Hickey saw the total ground that Graves covered as being much larger than poetry. She said to me one day,

*"...Graves has a great deal to say about ....the Mother Goddess. He contends the Goddess dominated preliterate cultures, and that the celebrations of her power as Mother, Lover, Creator and Destroyer of Life can be detected across cultures....."*

That sent me to plunging immediately through the book but what really



grabbed me as I read The White Goddess was not only Graves immense erudition but the *intuitive/psychic methods* he used to come to some of his conclusions. As I say in my book, *ALICE HICKEY: Between Worlds*,

*"... I couldn't help but admire Graves for overcoming the obstacles he must have encountered in interpreting the mythical scraps that made up his raw material. What I really admired, though, was that he made no bones about accepting the frequent psychic insights that often supplied him with missing parts of a myth he was trying to untangle. He had a different name for those visitations—**analeptic thinking** is what he called them—*

*but he had no doubt as to their accuracy. And from the lack of criticism of his arguments and conclusions, it is evident his **analeptic thinking** was indeed highly accurate.*

I have used somewhat the same approach in this blog and it has proved immensely fruitful. See Wikipedia's evaluation of Graves' thinking and methodology Let me give you some quotes from Graves himself that I particularly admire and try to adhere to:

*"...that so many scholars are **barbarians** does not much matter so long as a few of them are ready to help with their specialized knowledge the few independent thinkers, that is to say the poets, who try to keep civilization alive."*

*"Fact is not truth, but a poet who willfully defies fact cannot achieve truth."*

I employed something like Graves' *analeptic thinking* when it was clear to me that something critical was missing from the "factual" evidence I had accumulated on a particular matter. I'll cite some of these intuitive/psychic insights later, because I found out that some of them were substantiated by archeological findings I was not aware of at the time. At any rate, the scenario I've been laying out for you as to when and why the Sphinx was carved, is also based on the following more "factual" information in addition to whatever was supplied to me by *analeptic thinking*, :

- 1) the artistic evidence indicating a very probable preliterate carving of face.
- 2) the spiritual/psychic nature of the Proto-Egyptian culture, and indeed, any preliterate culture.
- 3) the few preliterate historical facts that are available, e.g., weathering and the 6000 B.C. Mt. Aetna tsunami.

I don't expect establishment theorists to give much credence to my proposed scenario. I'm sure there will be a lot of eye rolling and Twilight Zone whistling. My answer to all that is this: "*In the land of two-eyed, logical men, the three-eyed logical man is King.*"

Let me say one last thing about my own seemingly radical theory. Time is on my side. The internet has changed the way new knowledge is spread and accepted. It is no longer the preserve of academic quarterlies and the like. *Build it and they will come* is the operative saying as far as I'm concerned. I'm in it for the long run. I have an epic poet's patience.



Justin Spring

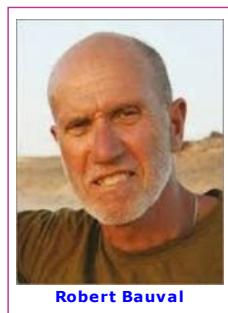
I might add that there was a great deal of whistling and eye rolling when Graves' book first came out, but it has long since stopped because none of

the whistlers have ever proved his contentions to be in serious error. In addition, the work of archeologist Marija Gimbutas on Mother Goddess cultures was not available at the time the White Goddess was written (Graves' editions appeared in 1948, 1952 and 1961). Gimbutas' archeological proof of the actual existence of preliterate Mother Goddess Cultures gave even greater credence to Graves claims and squashed most archeological criticisms.

Gimbutas' books on Mother Goddess cultures were: *The Goddesses and Gods of Old Europe (1974)*; *The Language of the Goddess (1989)*, *The Civilization of the Goddess (1991)*, all of which were based on her documented archeological findings and presented an overview of her conclusions about Neolithic cultures across Europe: housing patterns, social structure, art, religion, and the nature of literacy. *The Civilization of the Goddess* articulated what Gimbutas saw as the differences between the Old European system, which she considered goddess- and woman-centered (gynocentric), and the Bronze Age Indo-European patriarchal ("androcratic") culture which supplanted it. According to her interpretations, gynocentric (or matristic) societies were peaceful, they honored homosexuals, and they espoused economic equality.

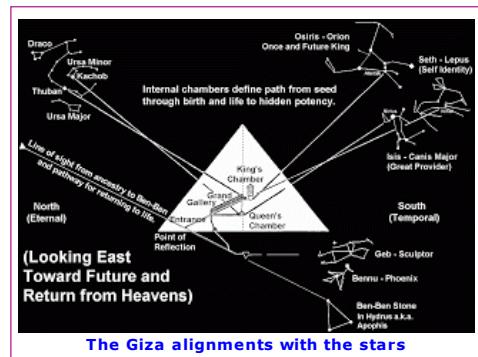
It didn't help that Graves called most of the scholars in his field *barbarians*, and that ignited most of the academic criticism. It also just about sums up my own feeling about our establishment theorists. What Graves was really talking about was not their behavior, after all most were academics, but their *barbarous* thinking, that is, thinking that ignores more subtle forms of evidence: artistic, spiritual and social/cultural. It is a profound weakness in the scientific method when it is applied to areas of study like this, i.e., while the scientific method may be very good for developing and proving theories about particle physics, it is not very good for developing theories about the origin of the Sphinx.

Not only does the scientific method ignore non-physical evidence, the establishment theorists who use it have become so mired in the literate, logos consciousness, male God, Empire-building picture of Dynastic Egypt they have created that anything that doesn't easily fit into it is immediately dismissed. You only have to read Robert Bauval's book (*THE ORION MYSTERY- 1994*) to see how his incredibly detailed and scientifically researched theory of the Giza pyramid complex being a *time dependent (2450 B.C.) exact image of the Orion constellation and related stars* was initially dismissed by almost all establishment theorists.



Robert Bauval

So much for the open mind of science and the academies. Their grounds for initially rebuffing Bauval (outside of the fact that they had never taken the time and effort to investigate the *obvious positional similarity* of the Giza complex and the Orion constellation) was their firm but mistaken conviction that Dynastic Egypt was not a star-oriented culture but a sun-oriented culture.



When Bauval finally rolled out his big guns and proved beyond a doubt that the three Giza pyramids, the surrounding pyramids, the Queen and King chamber shafts and Heliopolis exactly imitated both the Orion/Osiris constellation (not just the belt) as well as the North star and Sirius/Isis as they were astronomically positioned in 2450 B.C..

This imitation was not done just for the fun of it, or as a show of majesty. The imitation was intended to be a physical representation of the spiritual journey of the Pharaoh's soul to become one with Orion/Osiris as described in the Pyramid Texts.

This finally forced the establishment theorists to totally revise their thinking

**about the sophisticated nature of Egyptian spirituality (and astronomical knowledge.) More importantly, it made all theorists face once and for all what I believe is absolutely essential to really understanding both Pre-Dynastic and Dynastic Egypt, namely that Egyptian spirituality from its very beginning was totally obsessed with *the soul and its journey to immortality*, because this was what the Dynastic imitation was all about.**

**It also made those same theorists face the fact that the Egyptians were prepared to do whatever was necessary to keep themselves *in total harmony with the world of the Gods by artistically, spiritually, physically and socially imitating it in every possible way*.**

This *muthos* approach of *imitation* continued right into the *logos* culture of literate Dynastic Egypt and is the distinctive mark of Egyptian spirituality along with its Male/Female Balance. Egypt never succumbed to *logos* consciousness to the extent the Greek and Hebrew cultures did. It always remained balanced between *logos* consciousness and *muthos* consciousness. If you can begin to understand this, you can begin to understand ancient Egypt.

### An Introduction to *Mafdet*: *Mafdet: the Cheetah/Female Mother Goddess*



Let me talk some more about *Mafdet*, as she is critical to my theory. Even to someone moderately familiar with the Egyptian deities, the name *Mafdet* may not ring a bell. That is because she is a Mother Goddess of the preliterate African/Nubian Proto-Egyptian culture and a critical member of the Mother Goddess pantheon of *Mut, Nut and Ma'at*.

This preliterate Mother Goddess pantheon is seldom brought up because almost all theorists focus on the literate male-God pantheon of literate Dynastic Egypt.

Unlike the other Mother Goddesses (who were all represented as having a human form, *Mafdet* is particularly unusual in that she was always represented as half human/half cheetah. Those animal/human characteristics (together with her acknowledged animal fierceness in protecting what were initially most certainly the tribal, Mother Goddess spiritual values of Balance and Truth) are an indication of *Mafdet* having an early preliterate African/Nubian Mother Goddess origin.

#### Author's Note

It is clear to me that *Mafdet* barely made it into the Dynastic Pantheon when the male Gods ascended (around 3200 B.C.) precisely because of those Nubian/Mother Goddess/animal characteristics. In short, she smacked much too much of the old Nubian Mother Goddess period. This is why we have almost no artistic representations of her today. In Dynastic times we see her represented sometimes as a lynx or a mongoose. I believe that both of these were attempts to reshape the "cheetah" nature of *Mafdet*. *Mafdet* couldn't be disposed of entirely, however, because of her relationship to *Ma'at* and therefore *Ra*, but I believe she was subjected to the kind of benign neglect that Nixon made famous many thousands of years later.

#### End Author's Note

As far as our Nubian female shaman is concerned, there are a number of reasons why it would be likely that



Ma'at

**Mafdet would become her Patron Goddess.**

This Patron/Protector relationship is something not well understood. In the case of our proposed *River Mother* and *Mafdet*, I'll go into the particulars of that relationship a bit later, but it will suffice at this time to think of the Patron/Protector God in Jungian terms as a psychic archetype that not only shares many of the characteristics of the human in question but can also rise up and energize that human emotionally, physically and psychically.

First of all, when I say that *Mafdet* was a protector of tribal, Mother Goddess spiritual values, I mean that *Mafdet* was seen as the fierce protector of the *Goddess Ma'at* who I believe initially represented *Truth and Balance* in the Mother Goddess period. A critical, central belief of Dynastic Egypt was that if *Ma'at* were to be destroyed by the Serpents of Disorder, there would be *Chaos*. As I am going to show, this role of both *Ma'at* and *Mafdet* had to have had its origin in the African/Nubian Mother Goddess culture.

It is my belief that these primary spiritual values of *Truth and Balance* would have originated in the Mother Goddess period, although *Ma'at* in literate Dynastic times also came to represent Order, Law, Morality and Justice, as these are primarily literate concerns. From the beginning, though, *Mafdet* was seen as protecting *Ma'at* from the Serpents of Disorder that were constantly threatening to drag Egypt into *Chaos*.

This fear of *Chaos* is central to Egyptian spirituality and I believe it has very deep preliterate roots. It most probably originated in the high value the Nubian/Proto-Egyptian Mother Goddess culture placed upon *co-operation between the sexes*. We have to remember that there had to have been a great deal of tension, fear and anger on the part of men because of the high role women played in these cultures.

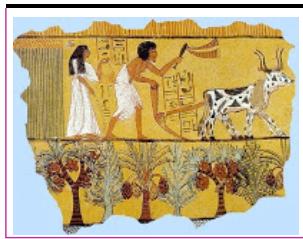
I have no doubt that from time to time this male anger burst out against the women with disastrous social consequences and was thus to be avoided at all costs. This is why *Mafdet* would be such a prominent Mother Goddess. Without *Truth and Balance*, the entire social/spiritual structure of those early hunter/gatherer tribes would have broken down.

It is clear even to modern peoples that without Balance, the cooperative leading of the tribe by men and women would be lost and *Chaos* would ensue. Truth plays an important role in Proto-Egypt and in preliterate cultures in general. Julian Jaynes tells us that humans possessing *muthos* consciousness weren't aware of guilt and planned deceit because they had no mental space to endlessly replay a wrong they had done (guilt) or endlessly plot how to wrong someone (planned deceit). In their place were the primary emotions of shame and lying (on the spot).

This helps explain why Indians in our Western movies always spoke of white men as speaking with *forked* (or split) tongues, meaning that they said one thing but intended another, which is an excellent description of the *planned deceit* that came with *logos* consciousness, and is something very different from lying on the spot. Preliterate tribe members expected the truth in their communications with each other. They knew no other way. Whereas we, with our immense arsenal of planned deceit, can endlessly deceive our fellows. We almost expect that some form of planned deceit will play a role in many important communications we have with each other.

For preliterate peoples, however, the detection of a severe lie could lead to the liar being shunned by the tribe, or in the worst case permanently expelled from the tribe, which was the cruelest fate as well as the greatest shame a tribe member could experience. Not telling the truth about important matters, e.g., the death of a tribe member, endangered the stability of the tribe because it threatened to destroy the tribe members' ability to trust each other. It may help us see the effect of lying if we think of the hunter/gatherer tribes as large families of 30-60 people, all intimately related. Then think of your family and what the effect of lying would have on its ability to trust one another when matters of life and death were involved.

In short, *Truth and Balance* were intertwined preliterate spiritual values that maintained the healthy life of a tribe. Without Balance, the cooperative governing of the tribe would be lost and in the fighting between men and women that ensued, Truth would be thrown out the window. Without Truth, the value that enabled tribe members to trust each other, all attempts to govern cooperatively would be lost. Thus once *Truth and balance* were lost,



The values represented by *Ma'at* and protected by *Mafdet*, began to expand as the Nile delta Proto-Egyptian tribes began to form rudimentary agricultural/herding communities c. 6000-4500 B.C., those communities became partially dependent for the first time on orderly growing and harvesting practices. I believe this is when the first recognition of Order being of importance began.

However, it was in late preliterate times c. 4500-3200 B.C. and literate, Dynastic times, that Order became absolutely essential because their agricultural activities became very large and they, in turn, became completely dependent on extremely orderly growing and harvesting practices. Without them, their entire food supply could be destroyed and there would be a sudden absence of food. It didn't matter if the disturbance was climatic or organizational, the social chaos brought on by famine was the Egyptians' worst nightmare.



Thus I see the primary Egyptian spiritual values of Balance and Truth developing naturally out of the Mother Goddess hunter/gatherer culture c. 6000-4500 B.C., only to be expanded in the later preliterate period (c. 4500-3200 B.C.) to include the first glimmers of Order as organized agriculture began to replace the rudimentary agricultural/herding activities that existed alongside the hunting/gathering activities of 6000-4500B.C..

In Dynastic times, I see Order becoming an even more important spiritual value because of the sheer size and complexity of the empire. This is also the time when *Ma'at* came to embody not only Order as a prime spiritual value but also Law, Morality and Justice, as these are primarily literate concerns. Thus it is clear that while *Ma'at* developed over time, the *Mafdet/Ma'at* relationship went back at least to the Early Nubian Proto-Egyptian (6000-4500 B.C) period and probably much earlier, and it too strengthened and deepened with the impact of highly organized agriculture.



The cheetah face is square

Which brings us back to our prophetic female Nubian shaman. As a protector of spiritual values, I see her (as I see her earlier counterparts) as an embodiment of *Mafdet* and therefore a particularly potent spiritual leader. I believe she (and her earlier shaman counterparts) carried into the Nile delta the potent spiritual beliefs of the African (Nubian) Mother Goddess culture, which I believe included the values of *Truth* and *Balance* as represented by the Goddess *Ma'at*.

When I speak of her "shaman counterparts", I mean that I see our prophetic female Nubian shaman as one of a long line of Nubian shaman/prophets who traveled back and forth between the Nile Delta and Nubia during Neolithic times. I see her as differing from the others in the same way as Jesus differed from the prophets who prefigured him. That is to say, both Jesus and my proposed female shaman were both *psychically superior* to those who prefigured them i.e., they could perform feats of prophecy and healing beyond those of their predecessors.

As to my assumption that there existed significant traffic between Nubia and the Nile delta during Neolithic times, the latest archeological findings bear me out. Everyone was moving all the time in prehistoric cultures. The Nile just made it easier. With them went their Gods and Goddesses. It is a known fact that preliterate tribes have always easily assimilated new Gods and Goddesses into their existing spiritual worlds. I believe this to be the case with the Nubian Mother Goddesses. They were easily assimilated into the

Mother Goddess spiritual world of the Semitic tribes in the Nile delta and eventually became the powerful Dynastic Egyptian Goddesses (*Isis, Mut, Nut, and Ma-  
at*) we know today.



Olmec

Finally, my suggestion that the giant face of the Sphinx is the face of an actual female Nubian shaman considered a *living Goddess* is based partially on the artistically similar preliterate giant *Olmec heads*. I've already discussed these heads somewhat, but I have a detailed section on them and their peculiar aesthetic, and what they really represent later on in this blog.



Nubian female shaman

The important thing to realize about the *Olmec faces* (*vis a vis* the stylized *Rapa Nui heads*) is that the *Olmec faces* are clearly modeled after *individual* human faces and yet their *giant size* indicates they were considered Gods, *living Gods*, which is exactly what I contend the large Sphinx face is: the face of our Nubian female shaman, a living Goddess.

When we compare the Sphinx and individualized *Olmec faces* to the *stylized* giant heads at *Rapa Nui* we can see the difference. The *Rapa Nui* faces are clearly stylized Gods and not representations of *individual humans* considered *living Gods*. Well, there it is. The remaining part of this site gives detailed evidence backing up all of these various contentions.



Rapa Nui

## A Theory That Breaks New Ground



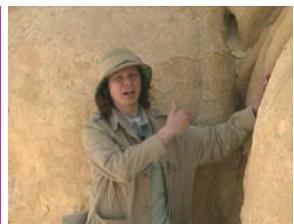
As should be clear by now, my theory about the Giza Sphinx uses a much different approach than those used by other alternative and establishment theories. Otherwise it is quite conventional in that it presents its arguments in a clear, commonsense way. These arguments are based on the artistic and spiritual nature of preliterate (before 3200 B.C.) Egypt, both of which are *almost totally absent* from other theories, both alternative and establishment.



It thus introduces concepts which may be completely new to the average reader (as well as professional theorists of all stripes), so I have taken the pains to introduce them very completely. Because of that, this blog is long, but I can assure you it is very easy reading.

If you stick with it, it will all come together in the end. In addition, you'll gain new knowledge not only about the Sphinx, but about Egypt in general, and preliterate Egypt in particular, because understanding preliterate Egypt is the key to understanding *when the Sphinx was really built and why*. My theory takes into

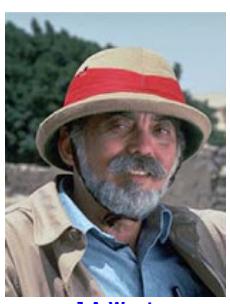
account for the first time the unique forces that drove preliterate (prehistoric) cultures and in particular their highly *spiritual* art, which is absolutely critical to properly understanding Egypt and the Sphinx.



Robert Schock



Mark Lehner



J A West

My theory, however, doesn't negate *in whole* any of the existing theories, both alternative and establishment. All of those theories have been well researched and thought out. Rather, it modifies their timetables and some of their assumptions (and therefore some of their conclusions). I include in this the alternative theories of John Anthony West, Robert Schock, Robert Bauval and Graham Hancock and their counterparts, as well as the establishment theories of Mark Lehner and his counterparts.

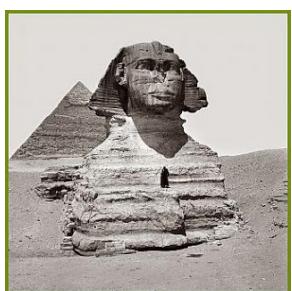


Bauval and Hancock

I will say, however, that one of the true weaknesses of the alternative position is their continuing assumption that the Sphinx was created by an early culture that has long since perished, but was similar in many ways to the Dynastic Egyptian culture. Unfortunately, that always leads to establishment theorists countering with the well-known hay-maker: *If that is so, where are the artifacts of that culture? Show me one artifact, just one.* The alternative theorists, of course, have none to show.

The solution to this sucker punch is for alternative thinkers to begin to see that the Sphinx was created for the most part by a hunter-gatherer culture, like the one that created *Gobekli Tepe* in Turkey, for which there are absolutely no cultural artifacts of the kind you would find from a highly organized, agricultural dynastic-like culture. Hunter-gatherer cultures leave no traces except a few bones. Yet one of them created the monumental *Gobekli Tepe* art in Turkey. Explain me that Mister Artifacts.

Pretty much the same the same thing (an absence of surrounding artifacts) can be said of the *Rapa Nui* and *Olme*c heads, except they were carved relatively recently so there are a few artifacts, mostly small carved sculptures, nothing even approaching the size and complexity of the heads themselves. Nothing. Like the face of the Sphinx, they seem to have appeared out of nowhere with no steps leading up to them.



The Sphinx c.1900 A.D.

We also have to consider the fact that, in looking for artifacts in the distant hunter/gatherer past of Proto-Egypt, the Egyptian desert is in a class of its own in the way it can make things truly disappear under hundreds of feet of sand. There indeed may be other preliterate, monumental structures and sculptures buried beneath the deep and drifting sands, but we will have to wait for their reappearance. Whether this ever happens or not is really inconsequential as far as I'm concerned, because my own belief is that the initial phases of the Sphinx (face chest front limbs) were created by preliterate hunter/gatherers who left no traces except for what the carved of the Sphinx.



#### Author's Note

The Egyptian sands do present a truly formidable problem in trying to look into the very distant past, i.e., 6000 B.C., but artifact burial in any climate is a problem archeologists almost always encounter. Dirt gathers in more than corners. Over time, it covers everything.

Sometimes burial is brought about the forces of nature. However, it seems both the Olmec heads and the monuments at *Gobekli Tepe* were purposefully buried, which delayed their discovery. The forces of nature then added their two cents over the centuries.

If a few more thousand years had passed before the discovery of *Rapa Nui*, I suspect that the *Rapa Nui* heads would have been fully buried and not just up to the waist.

#### **End Author's Note**



With all that said, what I see both the establishment and alternative theories lacking are:

1) A proper *artistic evaluation of the aesthetic quality of the face of the Sphinx as a piece of sculpture*. The aesthetic quality of the face will indicate quite clearly what time period it was most probably carved in. This is especially true of **Egyptian art in literate times** where it had a

**highly codified set of rules** that insured the quality of any painting or carving.

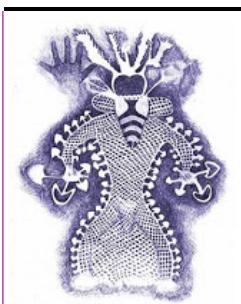
2) A solid understanding of the much different *spiritual nature* of preliterate cultures, and in particular the Proto-Egyptian Mother Goddess culture c. 6000-3200 B.C.. Preliterate cultures were always driven by spiritual concerns and because of this their monuments and structures were built in stages over very long periods of time. (Literate cultures were always driven by Empire building concerns and their monuments and structures were built over very short periods of time to celebrate current events and leaders. We are a literate culture.)



Mother Goddess

3) A proper understanding of the much different nature of preliterate consciousness. All of the establishment and alternative theories assume that the consciousness of preliterate peoples (and in this case the Proto-Egyptians) was the same as that of modern peoples, but it wasn't. I'll go into this in detail later, but if you want to find out right now what I'm talking about take a look at the revolutionary findings of Julian Jaynes on the nature of preliterate consciousness,

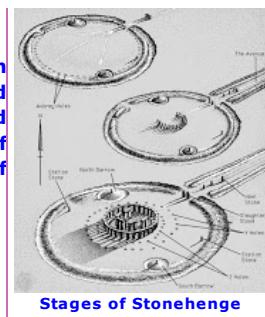
[Click here for a free PDF of \*The Origin of Consciousness\*.](#)



Because their consciousness was radically different from ours, their cultures were radically different from ours. They weren't logical, rational cultures, nor were their spiritual, intellectual and artistic concerns anything like ours. Once these three things are taken into consideration, they inevitably point toward a preliterate carving of the face of the Sphinx sometime between 6000 - 3200 B.C., although at the current time, 6000 B.C. seems the

**most likely.**

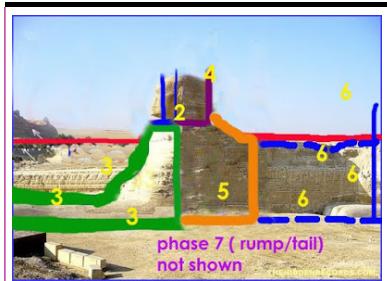
In addition, the sporadic yet continuous way in which all monumental preliterate art is created points towards the Sphinx (head, chest, limbs and body) being carved in a sporadic, continuous act of spiritual creativity over many, many hundreds of years.



Author's Note

In the event you think other Sphinx theories are based on hard, irrefutable facts, let me inform you that *all of the existing alternative and establishment theories* about the Sphinx (when it was built and why) are based on conjecture. No hard evidence exists backing any of these theories. Just intelligent conjectures like my own.

End Author's Note



With those caveats in place, I am going to suggest that that the Sphinx was carved neither in 2500 B.C., nor in 10,500 B.C., but in seven *phases*, the first (the face) sometime between 6000 B.C. and 3200 B.C., although the Mt. Aetna tsunami makes me favor 6000 B.C. as the most probable date, with the last (the rump and tail) being carved in 2550 B.C..

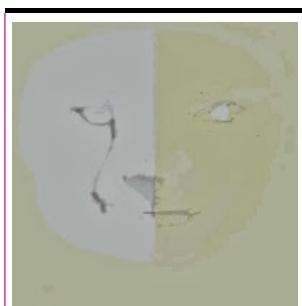
In addition to my earlier contention the Sphinx was carved in imitation of a cheetah, I also believe that the face we now see on the Sphinx is the *original* face, the face of a Nubian female shaman carved circa 6000 B.C..



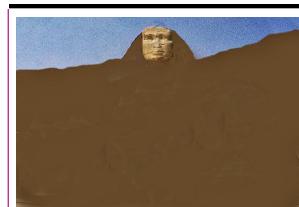
I believe the *facial carving* took place to honor her as a living Goddess whose Patron Mother Goddess was the half cheetah/half female Goddess *Mafdet*.

Under those circumstances, as I've stated earlier, the Nubian female shaman would most probably have been considered the daughter of *Mafdet*.

Therefore, it would be appropriate that the face of the Sphinx (and later the head and body) would reflect *Mafdet's* cheetah/human nature as well as what our female Nubian shaman looked like.

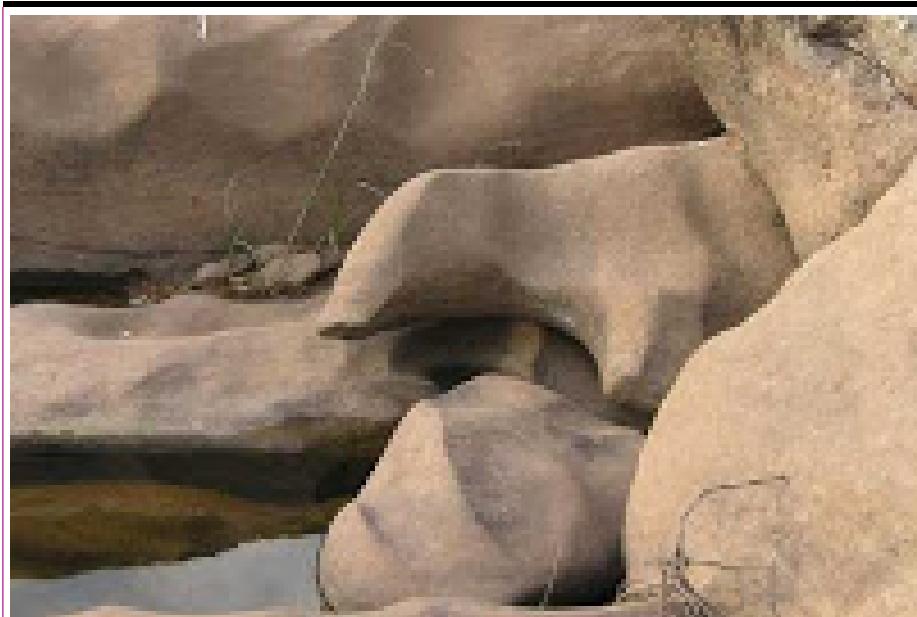


I believe that at first, only the *very front* of the face was carved. It took the form of a simple *bas relief* (R) that was carved on top of a weathered, naturally occurring, vague or "Veiled," face (L) resembling both a human and a cheetah on an rocky outcropping on the Giza plateau.



The Photoshop split face (above, L) suggests what that human/cheetah, weathered face might have looked like. You'll have to forgive my imitation. Such a face would have surely been more vague and not as as symmetrical.

The photo below shows an actual weathered rock resembling a bear so you get some idea as to what these things actually look like. Later on, I'll show you photos of many naturally weathered faces on cliffs.



I am also calling the weathered face a "Veiled" face not only because of its vagueness but also because it would have reminded viewers of a *caul*, i.e., a membrane that sometimes covers the face and body during birth. (photo, L).

Preliterate peoples witnessed births every day; they weren't "hidden" events as they are in our culture. They held the *caul* to be a prediction of the future greatness of the person being born.

This combination of a *caul* and human/cheetah characteristics would have given such a "weathered" face a spiritual authority that is hard for us to imagine. Prehistoric Egyptians would have taken it to be a *divine God-face* that had existed since the creation of the world, especially since they would most probably have also recognized it as a representation of *Mafdet*, the Cheetah Goddess, who was half female, half cheetah.



Again, *Mafdet*, (see cheetah head under head of embalmed Pharaoh) was a very early preliterate Nubian Mother Goddess, who would have been well known by the Proto-Egyptians of 6000-3200 B.C.. I go into all of this in great detail later on, but I wanted to briefly set out what I see could have been the basic situation in Giza c. 6000-3200 B.C. because it lends plausibility to my thinking as to why the face of the Sphinx was carved as it was.

As I said earlier, many will object to all this as being mere conjecture, as there

**is no way of knowing if such a weathered face or such a Nubian female shaman ever existed. I agree they are conjectures. The weathered face is a conjecture based on the possibility that a series of environmental accidents happened that resulted in something like a weathered face. Science doesn't like these kinds of accidents.**

**It prefers its own version of accidents, such as those it uses in explaining why we are as we are. In short, science posits that the existing universe (and us) are the result of a series of "accidents" i.e., random events, that occurred over billions of years after the Big Bang. The probability of all those post-Big Bang accidents occurring to bring us to where we are now has been estimated as 1/the number of atoms in the universe.**



**The probability of my rock face "accident" occurring is very large compared to that number. Such "weathered faces" happen all the time around the world as I shall show later on.**

This intermixing of Semitic and Nubian tribal peoples eventually formed the Neolithic Proto-Egyptian culture of the Nile delta. With this intermixing also came the intermixing of goods and traditions, and especially the intermixing of spiritual practices. I believe this spiritual intermixing eventually led to the adoption by the Proto-Egyptian peoples of the more potent Nubian shamanic practices and traditions over those of the Semitic tribal peoples who had come down from the Levant into the fertile Nile delta. As I shall show later, these Nubian shamanic practices and traditions eventually evolved into the extensive beliefs and practices seen in the all-important Pyramid of Giza.



## A Deeper Look at My Theory of the Sphinx



OK. Now that I've suggested there is a good chance that the face of a female Nubian shaman was carved on the face of a Giza plateau cliff c. 6000 B.C. as a way of honoring her as a living Goddess, let me delve further into the evidence for that claim.

The major elements behind this thinking are: the spirituality of preliterate art, the nature of Mother Goddess cultures, and weathering. Let me expand some more on these elements, as it is important that you understand them fully. Again, they are:

1. The highly spiritual nature of preliterate Egypt and Egyptian art c.6000-3200 B.C. and its relationship to the Mother Goddess culture existing in preliterate Egypt c. 6000-3200 B.C..

2. The preliterate artistic characteristics seen in the sculpting of the Sphinx's face.

3. The latest Sphinx weathering deductions (c. 6000-3200 B.C.) put forth by Schoch and other geologists

Let me give you some specifics. Again, I'll fill in the detail as I go along.

## 1. THE SPIRITUAL NATURE OF PRELITERATE EGYPT.

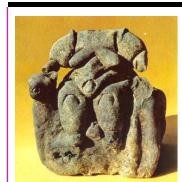


When the the artistic and geologic factors outlined above are combined, there is every indication that the carving of the face of the Sphinx was done in preliterate Egypt (c. 3200 B.C. or earlier). There is another major factor, however, that has to be taken into account: the nature of the Gods and Goddesses in preliterate Egypt. The further we go back in time in preliterate Egypt, the more the Goddesses become dominant, and therefore the more



likely it is that the face of the Sphinx is a female face. This is because we enter the Mother Goddess period that all preliterate cultures went through (60,000 B.C. to 3200 -1200 B.C., the Advent of writing).

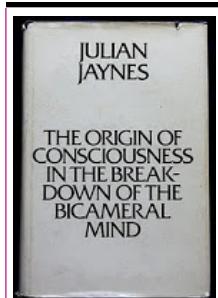
Indeed, the further we go back in time, the more likely it is that even though Mother Goddess cultures were cooperative in nature, i.e., the females didn't dominate the males, there is a good probability that the primary tribal leaders were female, as females were seen as those who knew.



Pioneering work by archeologist Marija Gimbutas, the results of which were first published in 1974 (*The Goddesses and Gods of Old Europe*) provided revolutionary proof of the existence of these prehistoric Mother Goddess cultures. Before you read any further, I want to further define the nature of the spirituality that directed the preliterate Mother Goddess, Proto-Egyptian culture of 6000-3200 B.C. because it was radically different from what we consider spirituality to be today.

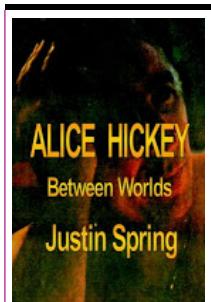


Unless you understand the difference, you won't really understand much of my thinking as to why the Sphinx most probably has a female face and why it was constructed in phases starting with the face in 6000 B.C.. All preliterate spirituality was the result of the much different consciousness of preliterate humans. Julian Jaynes, in his groundbreaking *The Origin of Consciousness*, made this clear with his revolutionary observation that preliterate humans were just as natively intelligent as we are, but their consciousness was completely different. [Click here](#) for a free PDF of *The Origin of Consciousness*.



Jaynes proposed that all preliterate humans existed in a conscious state somewhat similar to meditation. When they were presented with a novel situation they hadn't encountered before, they had no interior mental space, as we do in which they could imagine or project what to do. Rather, they heard compelling, directive voices from the right side of their brains which they took to be the voices of the Gods.

Jaynes goes on to say that those *directive voices* also took the form of the voice of the *Muse* and were the origin of oral poetry, the dominant art of all preliterate cultures. I would add to that by saying that similar *non-verbal* visions were the origin of their visual art as well as their music and dance. That is why in Greece, for example, the very earliest reference to the Muse was plural: the *Muses*.



In my book Alice Hickey: Between Worlds, I go a bit further than Jaynes, who cloaked his findings in the cautious robes of science. In it, I propose that preliterate humans could also be seen as highly psychic as compared to us. In other words, their unconscious was constantly breaking into their conscious minds in the form of voices and visions, or to put it another way, preliterate humans were constantly seeing and hearing and speaking back to the Gods. Once this is understood, we can begin to really understand their spirituality and art as well as the forces that directed their cultures, and why everything was so different for them. Let me explain very carefully what spirituality meant to the proto-Egyptians of 6000-3200 B.C.

Today, when we speak of spirituality:

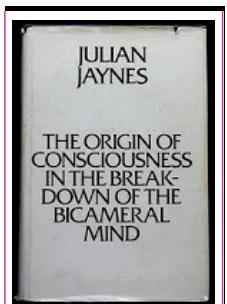
1) If we're religious, we mean *consciously following* the precepts and practices of a given religion (meditating, saying prayers, becoming a missionary, saying the rosary, Love thy neighbor, don't eat pork, confess your sins, travel to Mecca, don't eat meat on Friday, observe the Sabbath etc.)

OR

2) if we're not religious, we mean *consciously practicing* such things as meditation, Sufi dancing, OM breathing etc., all of which are very old practices aimed at stopping the busy chatter of our modern, self-obsessed consciousness so as to bring us to a state of inner peace.

These forms of modern spirituality, however, are all conscious practices, consciously initiated and acted out by us. Those kinds of conscious spirituality are radically different from the spirituality of preliterate humans, which issued from the unconscious and was primarily psychic in nature.

Their spirituality was either *initiated entirely by the unconscious* (visions, voices) or was the result of consciously initiated practices that allowed them to leave their ordinary consciousness and enter the realm of the unconscious mind. (Today, we call such practices lucid dreaming, astral voyages, remote viewing, telepathy, etc.). No one knows what those consciously-initiated practices were in preliterate cultures, or their extent and sophistication, but I believe they must have been far greater than the remnants used today by those among us having psychic abilities.

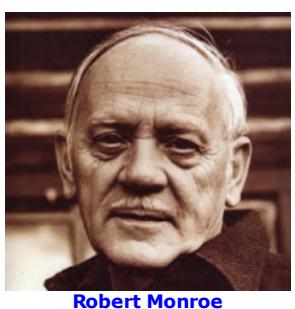


This lesser psychic ability of modern humans is mostly due to the fact that we have a magnificently developed and very protective conscious mind which is absolutely determined to never surrender the control it has over how we see and interpret the world. This stranglehold makes most of us complete strangers to the psychic realm. Preliterate man, on the other hand, had a relatively weak conscious mind coupled with a powerful unconscious that could easily seize control of his everyday consciousness.

Preliterate man experienced his powerful unconscious as the *Other World*, the world of voices and visions and Gods. Because of that, the spiritual objective of preliterate humans was to experience that Other World and then imitate it in their art and actions.

**Imitating what they experienced was their way of acknowledging that they understood the intent of the Gods and were aligning themselves with it in order to establish harmony between the themselves and the heavens.**  
**This is something that theorists seem to be unaware of to a large degree, seeing the spiritual activities of preliterate peoples as consisting mostly of placating the unpredictable Gods. This placating was always present to some**

degree, but the establishment of a human / divine harmony was always foremost in their minds. I believe this was especially true of the Proto-Egyptians because we can see their alignment practices blossom much later in Dynastic Egypt in such monumental efforts as the Giza pyramid complex, which is clearly an attempt to achieve harmony with the heavens by imitating it in the Giza complex, something gone into in great detail by Robert Bauval (*The Orion Mystery*).



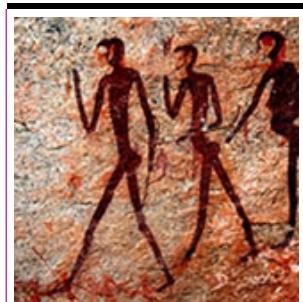
Robert Monroe

Let me add one caveat. Preliterate humans didn't see the unconscious realm as *belonging to them*, as Jung has taught us to do today by specifying our mind as being composed of our conscious and unconscious minds. Rather early humans saw it as being separate from themselves: the *Other World*.

To give you an example of what it would be like to be a preliterate human, imagine you're walking along Fifth Avenue and you suddenly find yourself in a completely different world in which time and space and the various beings you encounter don't follow quite the same

rules. You'd probably check yourself into a hospital, as Robert Monroe did in the fifties and sixties when he began to spontaneously leave his body. Like Monroe, you'd think you were losing your mind.

Preliterate man, however, wouldn't have thought that he'd lost his mind. On the contrary, he'd think that he'd just entered the world of knowledge and insight, the world of the Gods, the world of the soul. The directives and images and stories that early humans brought back from that *Other World* told them how to live, what to draw, what divine stories to speak. They instinctively understood that if they correctly imitated what they had experienced they would be in harmony with the divine order with which they were constantly trying to align themselves.



Let me add that you would have somewhat the same instinctive reaction if you were able to experience what they experienced in their journeys to the *Other World*. Believe me.

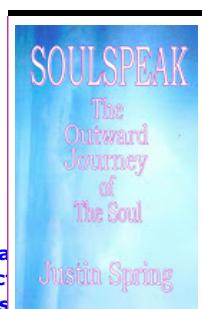
I say this as a poet who gets a slight taste of that ecstatic experience every time a poem comes to me from the unconscious.



Let me also add that if a rock painting or carving or statue or poem or song or dance were created from what early humans brought back from the *Other World*, the creation was not done as a matter of ego or a show of power but as an instinctive attempt to imitate the divine order they had experienced.

I should also add that all such artistic activities, especially poetry, dance and music were *communal* in nature, and that would also have been true for the carving of the face of the Sphinx.

*WE*, not *I*, was the operative term for preliterate cultures. Certain individuals may have been better at it than others, but there was no barrier to anyone participating, in fact it was expected to participate. This is what I say about the nature of preliterate art (with an emphasis on the word *art*): Chapters 1-3, 6, 22, 25-27 of *SOULSPEAK: The Outward Journey of The Soul*.



## 2. THE PRELITERATE ARTISTIC CHARACTERISTICS OF THE SPHINX'S FACE.

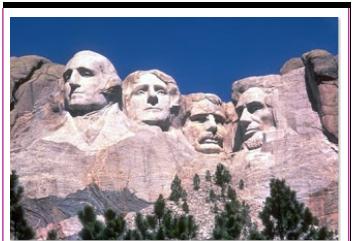


Putting the obvious damage aside, the Sphinx's face is far too crude in its proportions and detail to have been carved in 2500 B.C.. The aesthetic standards and codification in place by then, although somewhat minimal would have absolutely prevented it.

It is a carving that belongs to a much earlier period, at least before 2700 B.C., but probably much, much earlier. I have no idea how our archeologists can continue to consider the face of the Sphinx being carved at the same time as the *sublimely proportioned* Giza pyramids, not to mention sculptures such as Kafre (2558 B.C.), and Shepseskaf (2503 B.C.).



I have placed these on either side of the Sphinx's face so you can see the tremendous difference in facial detail (eyes, lips, ears) and subtlety of expression. I suggest you examine the details very closely. The fact that these sculptures are much smaller than the face of the Sphinx is inconsequential. The Egyptians of 2500 B.C. knew about scaling devices similar to the one used by Gutzon Borglum in converting his small models of Mt. Rushmore to their final monumental size. After all, these were the same Egyptians who built the huge and yet sublimely proportioned Giza pyramids.



If you are unfamiliar with scaling tools, let me indicate how it was done in carving Mt. Rushmore, which has very large yet exquisitely detailed faces.

The individual Rushmore faces are twice as large as the face of the Sphinx. Borglum created them by making a small model and placing a circular "clock" tool with an extending arm on the top of each small head and dropping a plum line to

the surface of the small face, recording the measurements to every facial feature. He then duplicated the "clock position" and plum line distance (after scaling them up) on a much larger circular tool on the mountain heads. If you don't have such a scaling tool, monumental sculptures can get out-of-proportion.

The Egyptians of 2500 B.C. had such tools. The preliterate Egyptians most probably didn't have anything as sophisticated. Thus, the rough nature of some of the surviving facial features (eyes and lips) of the Sphinx point toward a very early preliterate carving. As I discussed earlier, another indication of the probability of a very early carving date (6000-3200 B.C.) for the face of the Sphinx are the very large eyes. I'm not talking about the subtlety of the eyes, but their sheer size in relation to the face.



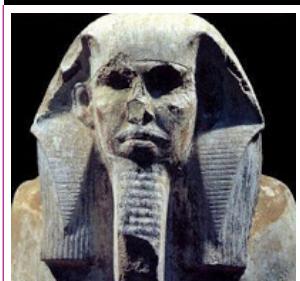
Another important anomaly that has to be accounted for about the face itself is that it is much too square around the jaw and flat-headed on top. Since it is one of my contentions (based on small surviving preliterate carvings) that the Proto-Egyptians *understood proportion perfectly* and knew how to carve it perfectly, some explanation is necessary.

If I wasn't the keen eyed, obsessive devil I am, I could also easily walk away from this conundrum by attributing the flat head/ large, too square jaw to the rough facial carving techniques c.6000-3200 B.C.. But since I contend that

**Proto-Egyptian artists understood proportion perfectly, it would be too easy to do this. There are other, more compelling explanations of these two oddities which I will give in a later section.**

**At this point, however, I want to talk a bit more about the large eyes, as this proportional oddity is the easiest to unravel at this stage. I could explain the eyes in a number of ways:**

**1. The large eye size may indicate a female, i.e., there is an open, calm quality to the face, a good deal of which much of which is due to the large eyes. If you don't follow me on this, compare the Sphinx's face (below, R) to this wonderful 2700 B.C. sculpture of the pharaoh Djoser (immediate R) It portrays a man you wouldn't want to cross ever. Djoser's closed, skeptical, controlling face speaks of male dominating power.**



**2. As I've discussed earlier, the large eye size may reflect the fact that very early preliterate Gods were almost always portrayed as having large (all seeing) eyes, as seen in the statues below. The group photo is of Mesopotamian Ancestor Gods c. 2900 B.C. and the single photo is a 3500 B.C. Egyptian figurine of a Mother Goddess. (We know it is a Mother Goddess because the breasts are also portrayed as eyes, i.e., the mother sees in ways other than the eyes.)**



### 3.THE WEATHERING OF THE SPHINX.

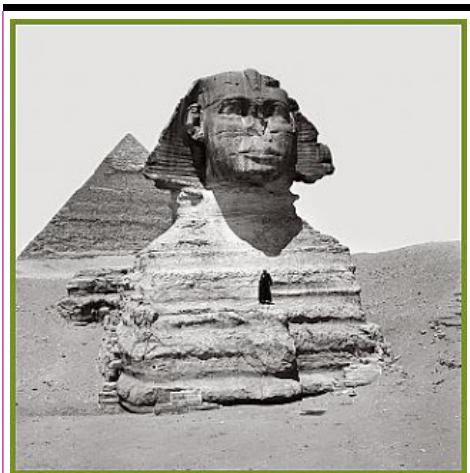
**This section goes into some detail on the various theories on the weathering we see today on the Sphinx. It is not necessarily easy reading because (1) the various theories are so different and (2) there are some holes in all of them that need filling in, i.e., there are important factors that have been overlooked by all the theorists.**

**In this section , I'm going to attempt to explain the various theories in the clearest terms I can while also trying to fill in the holes as best I can so that you'll have a better understanding of the strengths and weaknesses of these theories.**

**I'm also going to use the various theories to show that they buttress my own contention that the Sphinx was constructed over a time span that not only bridged preliterate and literate Egypt, but also bridged the changing climatic conditions between preliterate and illiterate Egypt.**

**OK. Let's begin to tackle this weathering beast by starting with the obvious: what our eyes tell us when we look at the Sphinx today.**

**The late 19th century photograph (Above, L) shows both man-made damage and the effects of weathering since the last (c.300 A.D.) restoration was done approximately 2000 years before in the Roman era. Please note that compared to the body, the head was in pretty good shape after 2000 years.**



Today, the face of the Sphinx looks much better because of various 20th century *minor* restorations, but recent scientific deductions by Robert Schoch and others, mainly Colin Reader, on the conditions that caused the *extreme* weathering of the body contradict the establishment estimates of the Sphinx being constructed c. 2500 B.C.



Although there is contention among some geologists such as Reader as to the accuracy of Schoch's methods because he didn't consider, among other things, burial under sand nor exfoliation due to exposure to air as two other factors that could have resulted in what Reader and others claim would be similar weathering.

Because of these conflicting opinions, some have questioned Schoch's conclusions about the age of the Sphinx, but his initial findings (as well as his detailed rebuttals of his critics) continue to indicate the distinct possibility of a much earlier date than 2500 B.C. for the construction of the body of the

Sphinx. At any rate, I quote Schoch on his deductions on the age of the Sphinx:

*"....the initial carving of the Great Sphinx (i.e., the carving of the main portion of the body and the front end) may have been carried out c.7000 to 5000 B.C.."*

Here is Schoch again on the matter:

*"On the body of the Sphinx....I found heavy erosional features .....that I concluded could only have been caused by rainfall and water runoff. The thing is, the Sphinx sits on the edge of the Sahara Desert and the region has been quite arid for the last 5000 years. Furthermore, various structures securely dated to the Old Kingdom show only erosion that was caused by wind and sand (very distinct from the water erosion). To make a long story short, I came to the conclusion that the oldest portions of the Great Sphinx, what I refer to as the core-body, must date back to an earlier period (at least 5000 B.C., and maybe as early as 7000 or 9000 B.C.), a time when the climate was very different and included more rain." I invite you to read more of Schoch on his SITE as well as his latest very detailed rebuttal of his critics.*

My own conclusions about the timetable and factors involved in the erosion of the Sphinx are somewhat different from both Colin Reader's and Robert Schoch's because my proposed timetable for the carving of the Sphinx (in seven (7) stages) is much different from theirs in that they propose the carving of the Sphinx was done in one fell swoop.

However, Schoch's



Robert Schoch

**INDICATION THAT THE CARVING TOOK PLACE AS EARLY AS 7000-5000 B.C., AND PERHAPS 9000 B.C., FITS WELL INTO MY CONTENTION THAT THE SPHINX WAS CARVED IN PRELITERATE TIMES (PRIOR TO 3200 B.C.) AND AS WE SHALL SHORTLY SEE, INTO MY OWN ESTIMATE OF THE FACE OF THE SPHINX MOST LIKELY BEING CARVED IN 6000 B.C..**

I'm going to jump ahead of myself here and give you the staged carving timetable I eventually thought best fit the evidence but I'm not going to give you my reasoning for selecting those dates. That comes later in Part

[3 of this blog.](#)

Here is the timetable I am going to propose. It also indicates which of the literate, Dynastic Pharaohs I believe could have done the body carving. The phases are not arbitrary from an artistic point of view, especially one that is sympathetic to the Proto Egyptian and Dynastic Egyptian aesthetic that would have seen the carving as one long continuous birth.

**Phase 1. bas relief face 6000 B.C.**

**Phase 2. face back to ears 5800 BC.**

**Phase 3. front chest and limbs, head to just behind ears, veil 5600B.C.**

**Phase 4. Nemes, back of head (Djoser c.2660 3<sup>rd</sup> Dynasty).**

**Phase 5. Front body to 30 feet behind of head. (Sneferu c. 2590 B.C. / 4<sup>th</sup> Dynasty)**

**Phase 6. Back body up to rump, back limbs, paws. (Djedefra c. 2560 B.C. / 4<sup>th</sup> Dynasty)**

**Phase 7. tail 2550 B.C. Kafre**

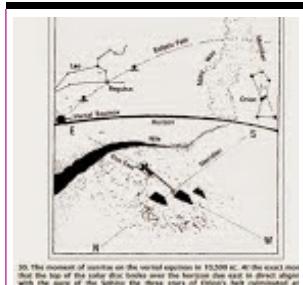
OK. Here's my thinking on the factors that various geologists cite as the cause of the erosion we see on the Sphinx, as well as what that erosion means in terms of determining the creation date of the Sphinx.

Let me say right at the start that it seems to me that all the existing alternative theories have major flaws in them. They all point toward a much earlier construction date than the establishment date of c.2500 B.C., but until further investigation is done, the question of how far back can't really be answered.

Part of the problem is that both the establishment and the various alternative views assume that the Sphinx was built in one fell swoop. For those theories (establishment, Colin Reader) that favor construction after 3200 B.C., carving it in one fell swoop would be the most likely case, as that is the way of a literate culture.

However, several factors argue against the probability that the Sphinx was constructed in literate times. I have gone into many of them earlier and while I am sure that many dismissed my arguments out of hand as preposterous, they are not so easily dismissed if they are closely examined responded to in a logical, responsible manner. That would require, of course, that the responders have some knowledge of preliterate cultures, which unfortunately is almost completely lacking, so dismissal is an easy way out.

**Author's Note**



There is also one very important question that has never been answered (let alone considered by those who contend that the Sphinx was built in literate times: 2900 B.C., 2500 B.C.) and that is this: *why wasn't the Sphinx built of blocks of limestone on the surface of the plateau* rather than carved out of the bedrock, which presents a very real design and maintenance problem because it places the Sphinx much lower than the surface of the Giza plateau and much also much closer to the flooding Nile than the pyramids. (See diagram L.)

For sure, the Egyptians c. 2500 B.C. would have immediately realized that carving the Sphinx in the manner we see it today would lead to it being buried by sand as well as create a serious flaw in the overall harmony of the Giza site. In other words, there would be no reason to construct the Sphinx as we see it today when they were capable of sophisticated block construction. After all they built the pyramids.

Here's the basic question: if the Dynastic Egyptians had enough smarts to position the Giza pyramids to mirror the Orion constellation, surely they had enough smarts to realize ( among other things) that the Sphinx would be buried by sand almost as soon as it was carved.



So why didn't they build it on the surface of the plateau, just as they had the pyramids? If they also placed it back a bit, the Sphinx would have been further from the flooding Nile and also in a position where it would be more harmonious with the general Giza complex design. Aesthetics were very important to the Egyptians, the very elegant design of the Giza pyramids tells us this.

They were also very good engineers, and would have realized that a placement on the surface and back a bit more toward the pyramids would prevent the flooding of the bottom one third of the Sphinx, just as the placement of the Giza pyramids insures their not being damaged by the flooding Nile.

The bottom one third of the Sphinx, by the way, has been the subject of every *restoration* we know of, which may have started (according to Schoch) as early as the Old Kingdom in the time of Kafre (thereby proving the Sphinx was carved at a much earlier date).

Here is an excerpt from Schoch's site on the Age of the Sphinx discussing this claim in greater detail:

**"The body of the Sphinx has been subjected to various repair campaigns, beginning with the ancient Egyptians themselves and continuing up to the present day. The earliest repairs to the body of the Sphinx have been carried out using what appear to be Old Kingdom style masonry techniques. Gauri and his colleagues (see for instance Punuru et al., 1990, p. 230) consistently refer to these in such terms as "Pharaonic veneer stones" that have experienced "5,000 yr of exposure to local conditions," that is, they were applied during Old Kingdom times."**

Likewise, Hawass (1992, p. 14) states that: "It seems that the Sphinx underwent restoration during the Old Kingdom because the analysis of samples found on the right rear leg proved to be of Old Kingdom date." If the oldest repairs to the eroded body of the Sphinx do date to Old Kingdom times, this is another strong argument in favor of a much earlier date for the Sphinx.

**Lehner has analyzed the repair campaigns to the Sphinx (see Lehner, 1980; Hamblin, 1986), concluding that, despite his own evidence to the contrary,**

"To seek agreement with known historical facts [i.e., his contention, among other things, that the Sphinx was built in circa 2500 B.C. by Khafre], we should probably expect the earliest restoration to have been done in the New Kingdom [circa 1500-1400 B.C.]" (Lehner, 1980, p. 18). In summary, in order to save the attribution of the Sphinx to Khafre (Chephren), circa 2500 B.C., Lehner suggests that the earliest level of "large-block" (Old Kingdom style?) masonry was added to the Sphinx during the New Kingdom.

Taking not only Lehner's work into account, but also the evidence for the two-stage construction of the Sphinx and Valley Temples (discussed above), the research that has been carried out concerning different modes of weathering on the Giza Plateau (discussed above), and the seismic surveys in the area of the Sphinx which give data on the subsurface depth and distribution of weathering around the Sphinx (discussed below), and considering the fact that the attribution of the Sphinx to Khafre is based on circumstantial evidence to begin with (see Schoch with McNally, 1999, 2000), I find one conclusion inescapable -- the initial construction (carving) of the core body of the Sphinx predicated the time of Khafre. Lehner's own work is more easily reconciled with the hypothesis that the Fourth Dynasty Egyptians merely restored, refurbished, and added to the Sphinx and its associated structures, rather than being the original creators of the Sphinx complex."

One thing we know for sure is that there is clear documentation Thutmose undertook a massive restoration of the Sphinx around 1400 B.B..

This restoration plus the undocumented but very probable restoration that Schoch says took place in the time of the Old Kingdom and Kafre (2658 B.C.) indicates to me not only that the Sphinx is much older than 2500 B.C., but also that flooding must have played an essential role in its significant erosion despite the fact that the bottom one third is made of a much harder limestone than the upper 2/3 of the body.

### End Author's Note

**OK, so much for the obvious, which seems to be something our theorists never consider.**

**Let's take a look now at Colin Reader's proposed date of 2900 B.C. for the construction of the Sphinx.**



Stele of Djjet

Stone block construction, as far as we know, didn't occur until around 2650 B.C. in Egypt, when the stepped pyramid of Djoser was constructed, although mud brick construction was being done as early as 2900 B.C., so it is possible that the Sphinx, which is nowhere near the size and complexity of the stepped pyramid, could have been constructed of limestone blocks if the builders thought they could do it.

After all, the technique is the same as for mud, the only difference is that the cutting of limestone blocks is much harder. We know that they knew how to carve in limestone and had a fully developed aesthetic as evidenced by the limestone stele (L) of pharaoh Djjet c. 2980 B.C..

Thus, it seems not improbable that the 2900 B.C. builders of the Sphinx could have deduced that block construction would avoid the sand-filling and flooding problems that would surely

follow if the Sphinx was carved out of the bedrock as we see it today. Yet, this new construction option obviously wasn't followed up on, so while it is possible that a stone block carving option presented itself, it is also possible that it didn't present itself, or maybe it was considered too new and untested a method, so carving downwards out of the bedrock was determined to be the only reasonable way to do it.

But there is an equally important question that remains to be answered: *why* was the monumental Sphinx carved in 2900 B.C., i.e., what, or who, did the Sphinx honor? Reader gives no answer to this. In addition, Reader like Schoch, proposes that the head was originally carved as a lion, but *why* and *by who?* Reader gives no answer to this either. There is also this fact for which neither Reader or Schoch have an answer: no monumental statue of an

**animal has ever been found anywhere, let alone Egypt. And then there are the definite preliterate characteristics of the face that have to be explained, something I've gone into in great detail earlier.**

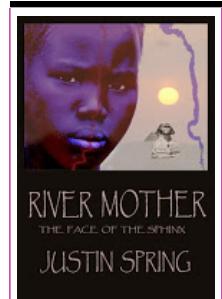
**By the way, what I have just pointed out represents a different type of approach to analyzing Reader's theory of a 2900 B.C. Sphinx carving, but it strongly suggests that Reader's numbers may be quite off and that a much longer period of sand burial may have been necessary to create the damage we see on the core body and that it may stretch back deep into preliterate Egypt.**

**What seems clear to me from all this, and from my previous arguments about the preliterate characteristics of the face, is that *the face of the Sphinx* was carved in preliterate times and it was carved in the artistic manner it was because that is exactly the manner in which preliterate peoples would have done it. I have given the reasons *why* I believe it was done—to honor a Nubian shaman/leader as a living Goddess, but I want to say more about what I mean by saying that the Sphinx was carved in exactly *the manner in which preliterate peoples would have done it*.**

**First of all, the preliterate Proto-Egyptians had very limited tools and techniques for stone carving. They knew nothing about block carving, only carving out of existing stone. I have a site in which I point out that the Parthenon and the later stages of Stonehenge with its huge *sarcens* are only 800 years apart, and that one of things that explains why Stonehenge doesn't exhibit the sophisticated carving of the Parthenon is that the Greeks had enjoyed 500 years of literacy with its ability to record and demonstrate and debate architectural techniques. Those 500 years of literacy allowed the Greeks to progress from stone structures like Stonehenge to the Parthenon. The preliterate Stonehenge builders had no such advantage.**

**For the Proto-Egyptians who carved the Sphinx face, stone carving would have been hard work (stone on stone but not impossible, after all their petroglyphs were carved in this manner) very doable) but also work that had no real precedent. It was made even more daunting because they had no long, literate architectural tradition to guide them. They only had the desire to honor *River Mother*, and to do that they chose to carve her face on the *yardang* or outcropping on top of the Giza plateau. I have given my reasons previously why they would have done this, but let me repeat them briefly.**

In my historical novel *RIVER MOTHER: The Face of The Sphinx*, I see *River Mother* and her companions selecting the plateau as a home for spiritual reasons, one of them being that the plateau contained an outcropping with a vague, weathered face that they took to be that of *Mafdet*, the Cheetah Goddess and *River Mother's* Protector. It would have been only natural then to signify *Mafdet* giving birth to *River Mother*, the daughter of *Mafdet*, by carving *River Mother's* face on top of the vague, weathered face.



As I have also discussed in some detail earlier, the most natural spiritual carving would have been to carve *only the face of River Mother*. I have also discussed the reasons why I believe the face was carved with an unnaturally flat top and very wide lower jaw. Among those reasons is this: the top of the yardang was relatively flat and the carvers took advantage of this to start the carving of the top of the *bas relief* face (w/o any Dynastic head ornaments as there were none at this time).

The carvers also took advantage of the shape of the *facing surface* (which probably contained the vague, weathered face) of the yardang or outcropping. I also believe this *facing surface* stood out from the entire frontal surface of the yardang because it was slightly curved, as would be only natural. I also believe the *facing surface* was probably relatively square in shape (the top of the *facing surface* was as wide as the bottom of the *facing surface*).

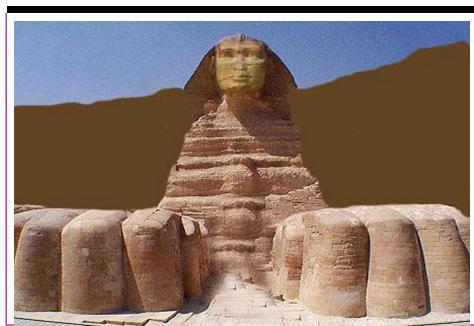
The entire *yardang* frontal surface was probably slightly wider than the *facing surface*, and perhaps became even wider as you proceeded back from the *facing surface*, but the *facing surface* would have presented a smaller but square-proportioned surface for the *bas relief* face carving. Thus

INVESTIGATION OF ALTERNATIVE WORLD VIEWS: \*The Sphinx 1: When Was It Really Built and Why? Part One  
**taking advantage of the shape of the facing surface meant they would have to carve less rock away to form the *bas relief* face.**

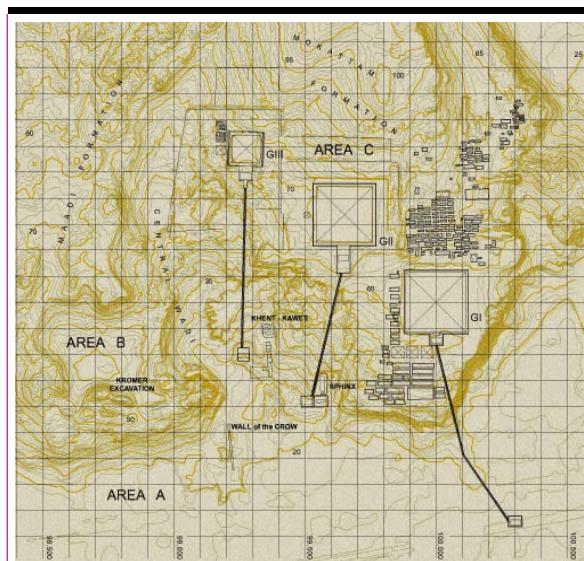
There were other reasons for the face being shaped the way it is, something I've gone into in great detail earlier, but we shouldn't ignore the fact that honoring the squarish shape of the *facing* surface may have also meant that they would also be in harmony with the other more spiritual reasons for carving a squarish face that I have mentioned earlier, e.g., the flat top and wide lower jaw are characteristics of the cheetah's frontal face.

The way I see the carving progressing is this: after the face had been carved out of the *facing* surface of the *yardang*, the carving would have been considered spiritually complete. Eventually, however, other spiritual visions would have presented themselves indicating that the time had come to flesh out the front of the head back to the ears, the chest and front limbs (Phases 1-3). The only recourse would have been to carve those out of the rock around the *bas relief* face and below it. That would have been the preliterate way.

Since the carving the chest and front limbs would have meant carving away a great deal of stone, it would have been a big task, but not impossible by any means, especially if we posit that the most important thing for the Proto-Egyptians to carve would have been the passageway to the face created between the two front limbs.



I see this need for a passageway to view the face as the spiritual reason that brought about this phase of the carving

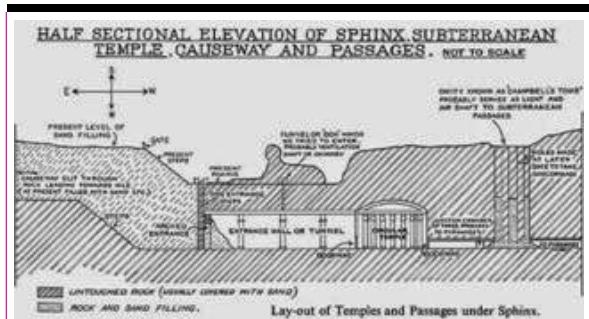


What I am suggesting by saying this is that the chest may not have been carved in a finished sense at all, but just enough rock removed to carve the two front limbs, so that the limbs would have appeared out of the rock just as the face appeared out of the rock high above. In addition the free space on the outside of the front limbs would most probably have either been non-existent, or only slightly suggested or very, very much less than the free space we see in the enclosure today. All this could have been done later in Dynastic times,

When the aesthetic demanded a realistic, fully carved animal body. Preliterate cultures had no such aesthetic.

One thing that is immediately evident is that such a staged carving *would not have created the closed sub-surface enclosure* we see today into which sand would immediately rush and be trapped. The only part that would have been subject to burial under sand would have been the limbs (which seem to have been the subject of a great deal of erosion if the subsequent restorations are any measure.)

**It is also very likely that there was no front barrier at the Nile end to trap sand. I say this because given the gentle slope of the plateau (see the topographical map above showing the slope of the plateau) most of the sand that fell in around and between the limbs would have flowed down toward the Nile aided by the slope and the sporadic heavy rains.**



If we look at the cross section diagram of the Sphinx above we can see the east-looking front of the enclosure has been artificially created by sand fill (most probably at a later stage when the temples were created) and if we connect the rock portions of the plateau, the downward gentle slope of the plateau is quite evident. It is this slope that would have aided the sand flowing down to the Nile.

This doesn't mean that the limbs weren't subject to some degree of sand burial and Nile flooding, because they would have been, but they wouldn't have been as completely buried as they would have been if the enclosure was as it is today. This is important, because according to Reader, burial under wet sand can cause very rapid deterioration of the limestone, i.e., over hundreds not thousands of years.

If the slope aided in the removal of sand, the damage would be much, much less and would account for the limbs not being completely destroyed over the thousands of years they existed under my timetable for construction of the Sphinx.

Equally possible is that the preliterate hunter/gatherer tribes aided in clearing the sand between the limbs because the passageway between the limbs was meant to provide a spiritual approach to the face (something often seen in preliterate structures) and would most likely have been kept clear for pilgrims. This may seem improbable but we have to remember that there may have been very little disorder in these Proto-Egyptian hunter/gatherer tribes over thousands of years compared to the kind of disorder caused by the rise and fall of dynasties in literate Egypt. I say this because it seems to be evident from what we know of *Göbekli Tepe* that its hunter/gatherer culture remained orderly enough to construct and maintain its vast, complicated spiritual monuments over a two thousand year period.

## **Author's Notes**

Let me say a few words about my theory of preliterate staged construction *vis à vis* Reader's theory of one fell swoop construction.

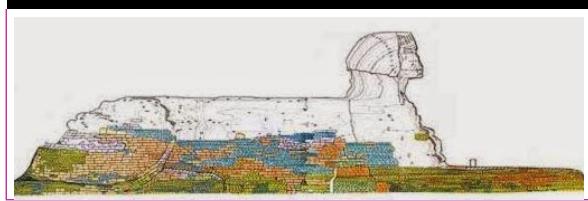
If Reader's dating of a 2900 B.C. construction of the Sphinx proves to be in error, and is actually much further back in time, his Sphinx would most probably been constructed in stages somewhat similar to my own suggested stages, because that is the preliterate way.

Similarly, if Schoch's theory on weathering proves to be correct, i.e., the Sphinx would have been constructed in preliterate times, most likely 7000-5000 B.C. It is almost certain that it was constructed in stages similar to my own suggested stages.

As far as that old canard that the head was originally that of a lion (that both Shoch and Reader subscribe to being scientists who have never considered the aesthetic and spiritual reasons that would have prevented such carving, or a re-carving), I think I have said enough earlier about the reasons why the lion's head theory is an aesthetic and spiritual impossibility. I believe we can safely assume that the small head we see is the original face and that it reflects the correct proportions of the cheetah's head and body.

#### End Author's Notes

**Let me get back now to the theories of erosion currently being bandied about by the establishment (Lehner et al) and the alternative thinkers (Schoch and Reader and myself).**

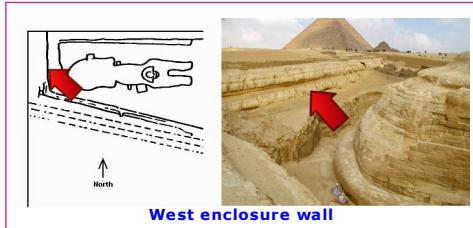


If you want to bring yourself up to date on the repairs that have been made to the Sphinx, [TOUREGYPT](#) has be far the most lucid and shortest article on the subject.

I would strongly suggest you read it as it will also give you a clear idea of the complicated erosion factors at play. It contains the diagram above which is a color coded diagram of all repairs to the Sphinx

First let me say there is a very persuasive, but by no means final, summing up by Chris White of the argument between geologists Robert Schoch and Colin Reader on the cause of the erosion we see on the body of the Sphinx.

After reading Reader's arguments, White, who initially found Schoch's theory persuasive, comes down in favor of Reader for a number of good reasons, but I am not entirely convinced he is correct on all of them.



White cites Reader's main contention that Schoch relies too heavily on the pronounced wave-like erosion on the west enclosure wall to prove that the erosion on the Sphinx's main body was caused by heavy, sporadic rain during the period 10,000-3000 B.C.. Reader contends that the shape is due to water runoff and not rainfall and makes a convincing case for it. Reader also makes a few other observations that tend to counter Schoch's rainfall erosion theory. Although Reader's arguments are strong, I am not entirely convinced for reasons I will go into shortly.



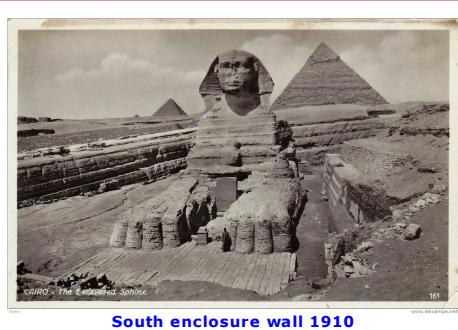
As far as I am concerned the jury is still out, because what looked like a simple matter at first (rain over thousands of years causing the erosion patterns) has become extremely complicated as more and more anti-Schoch/rainfall arguments are put forth. Schoch eventually replied in great detail. Here are his rebuttals. I would advise reading them, as they are very persuasive as well.

**Author's Note**

Geologist Colin Reader, who was among the first to claim that burial under sand is the reason why the body of the Sphinx is as eroded as it is, tells us that *the type and amount of erosion we see today would have occurred because of burial under wet sand if the Sphinx were built c.2900 B.C. and not 2500 B.C..*

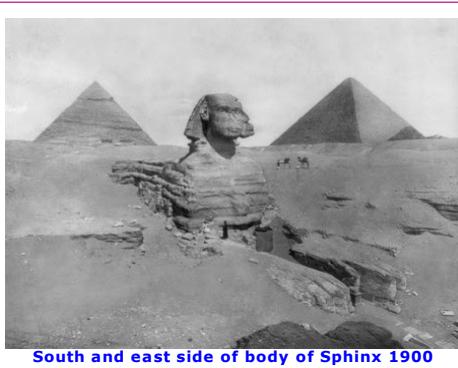
I assume he has data to back up this contention of only 550 years being required to produce *the type and amount of body erosion we see today*, as it very different from Schoch's theory which states that *the type and amount of erosion we see today was produced solely by heavy sporadic rainfall on exposed limestone over 3000 years.*

If we take 6000 B.C. as Schoch's middle point in time for the construction of his Sphinx ( 7000-5000 B.C.) then his estimated time for *the type and amount of erosion we see today would be solely due to 3000 years of heavy sporadic rain on exposed limestone*—assuming the Sphinx was exposed from 6000 — 3000 B.C.. I assume he has data to back up that contention.

**End Author's Note**

South enclosure wall 1910

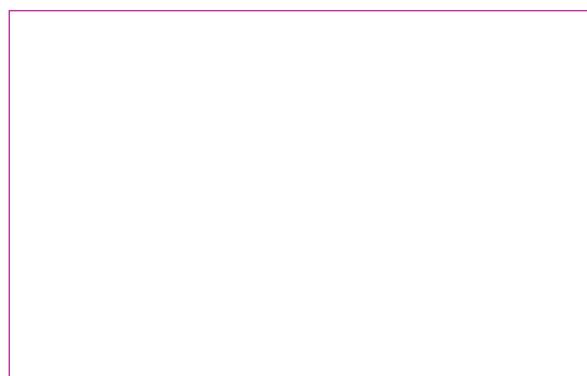
The detailed rebuttals by Schoch, as far as I can tell, weren't available when White wrote his article coming down in favor of Colin Reader's theory, because Schoch's counter arguments are quite strong. For example, Schoch agrees with Reader that the erosion on the west enclosure wall was probably due, in part, to water runoff from the plateau.



South and east side of body of Sphinx 1900

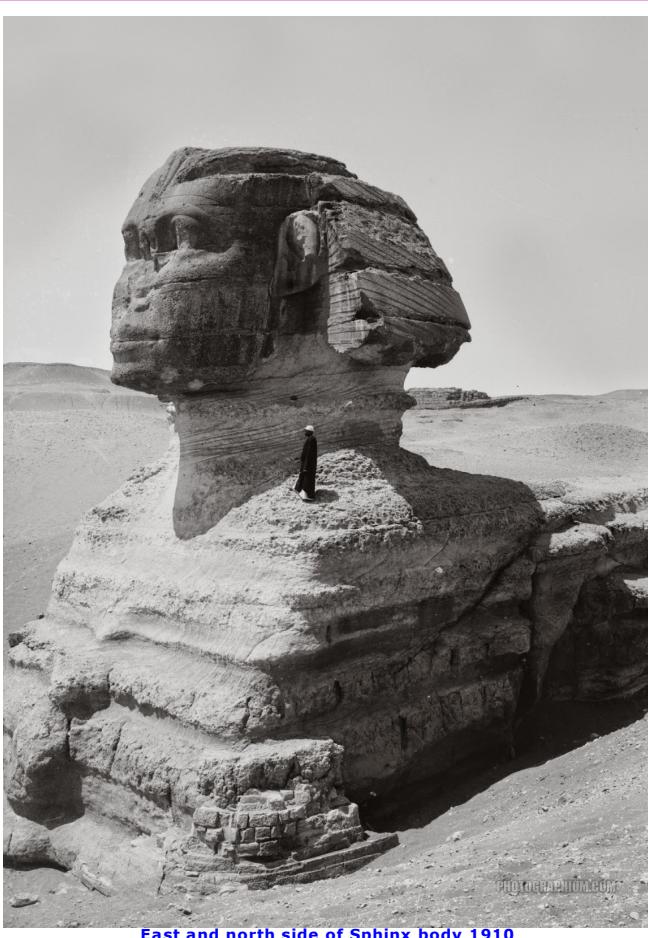
Schoch doesn't agree, however, that it is the *only* cause, just that it makes the wavelike erosion features *more pronounced*, and points out that similar, although less pronounced erosion patterns exist on the sides of the Sphinx (L) and the sides of the other enclosure walls (Above L). Both photographs are from 1900-1920 before any restoration was done, so what we see is the erosion that has occurred since the Roman

restoration of 300 A.D.





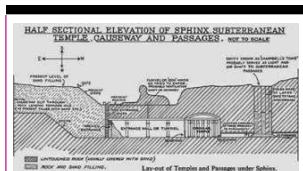
Contemporary photo of east and south side of Sphinx



East and north side of Sphinx body 1910

White's article, however, is well worth reading and is the source of the Billington and Harrell quotes I will give you that tend to back up Reader's theory, although Schoch, again, has some equally convincing rebuttals.

For those not familiar with Colin Reader's theory, it favors erosion due to burial under sand for 550 years between 2900 B.C. and 2350 B.C. with perhaps some questionable additional erosion due to burial under sand and very light and very occasional rains continuing until 1900 A.D.. From this, he deduces a date of 2900 B.C. for the construction of the Sphinx.



There is a problem however, and that is that Reader is assuming the Sphinx was built in 2900 B.C., a literate, highly governed period, and then abandoned to the desert sands so it could be buried in the enclosure. There are several problems, one is that I doubt that the Nile end of the enclosure was ever closed, allowing

sand to now out, as it would have only been so

that the temples could be built c. 2500 B.C.. See diagram (L).

**But there is also this question: why would such an absolutely monumental structure be carved and then immediately abandoned to the desert? It doesn't make sense. It should have remained cleared for at least 2-300 years, as it had to have said something very important about those early literate Dynasties ( 2 and 3 ).**

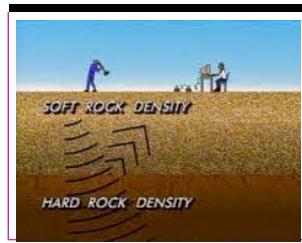
If my intuition is correct about the Sphinx not being immediately abandoned to the desert, how could it be buried under wet sand for 550 years ( 2900-2350 B.C.) ? Reader may be a good scientist, but his sense of how the world works even in ancient Egypt is bit too woozy for me.

Schoch, as opposed to Reader, favors erosion of the body due to heavy sporadic rainfall during the period 10,000 -3000 B.C., and thereby deduces a construction date of somewhere between 7000-5000 B.C. (with 9000 B.C. being an outside possibility).

**My reasons for not being entirely convinced (as White is) that Reader's theory is the better one (in addition to the detailed rebuttals Schoch gives) are as follows:**

**1. Schoch has a secondary argument based on the sub-surface weathering of the enclosure floor. Schoch contends that soundings of the floor under the rear of the Sphinx show that its erosion is half of that under the main body. He also contends that the rear (and tail) were carved by Pharaoh Kafre c.2600 B.C.. (This contention by the way is remarkably close to my own.).**

He then argues that since that rear floor erosion (due to air exposure) is half of that under the main body, it backs up his theory that the main body of the Sphinx was carved sometime during 7000-5000 B.C., those dates being deduced by his estimate that the amount and type body erosion seen today was caused by heavy sporadic intermittent rains from 10,000-3000/2350 B.C.. Here is White's summing up of Schoch's argument:



"What Schoch tried to do was date the exposure of the enclosure floor to dry-air weathering. When rock is exposed to the atmosphere, it begins to undergo chemical changes and the depth of this change or weathering can be a measure of how long the rock has been exposed. What Schoch did was measure the depth of weathered rock using sound waves (these bounce back very fast if the rock is sound and more slowly if it has weathered). He found that the rock under the floor, along the sides and front of the monument, had weathering that was twice as deep as the rock under the passage in back of the monument. From these findings, he concluded that if the back passage was excavated by Khafra, then the main body of the Sphinx would have stood on an exposed floor beginning sometime between 4750 and 7000 BCE."

Reader countered that such sound wave measurements can be fallible and especially so because the floor of the Sphinx slants, and that only drilling could produce positive evidence of the age of the subsurface limestone in question. That doesn't mean however, that Schoch's contention isn't true, only that it hasn't been verified by drilling.

**2. There seems to be some real contention among archeologists and climatologists as to what was the beginning of the extremely arid desert conditions we see today. The date I have been using is 3000 B.C. based on the date Schoch gives, although some, like J.A. West, see it as starting earlier, around 4000 B.C..**

Yet most climatologists agree that between 10,000-3000 B.C. the climate varied between arid desert conditions punctuated by periods of heavy sporadic rain. How long each of those periods lasted seems to be up in the air.

At any rate, burial under sand erosion requires rainfall to work, and if there were none after 3000 B.C., how could Reader's Sphinx be constructed in 2900 B.C. and still be eroded to the extent it is by burial under sand? To counter this, Reader musters a new desertification date, namely that the desertification really started around 2350 B.C., giving him a 550 year period for wet burial under sand.

I should add, however, that dates like the third millennium B.C. are sometimes interpreted as 3000-2001 B.C. so the 2350 B.C. date may be accurate and what looks like a discrepancy may be due to terminology. At any rate, Schoch in his rebuttals seems content to accept the date of 2350 B.C..

Of course, there is a secondary objection to Reader's theory: what exactly is the empirical proof that the amount and type of erosion we see on the body of the Sphinx and surrounding walls was created by burial under sand between 2900 B.C and 2350 B.C.?

To thicken the plot, there has been a proposal by Reader's supporting colleague (James Harrell) that suggests that exposure to air and Nile flooding and something stronger than light occasional rain between 2350 B.C and 1900 A.D. would have continued the erosion effects, but Harrell gives no estimates.

#### **Author's Note**

Let me put aside the case for erosion due to exfoliation from air exposure, because the body was only exposed to air for about 1/5 of its total existence if we assume it was built sometime around 2500 B.C.. This is because the generally accepted estimate by just about everyone is that the Sphinx body was buried for about 4/5 of its existence. Here is David Billington on this.

(<http://www.davidpbillington.net/sphinx4.html>)

"The Sphinx has been buried in desert sand for about four-fifths of its known existence. Shifting of the sand cover has exposed the upper strata of the monument from time to time, but only the head seems to have been continuously exposed. The intervals in which the Sphinx is believed to have stood fully in the open were the centuries from 2500 to 2100 BCE (before the current arid regime set in) and the periods of restoration and sand clearance from about 1400 to 1200, 600 to 500, 30 BCE to 200 CE, and from the 1920s to the present."

Billington goes on to cite geologist James Harrell on the significance of burial under sand and exfoliation and how it affects the accuracy of Shoch's findings:

"First, Harrell observed, the weathering effects of atmospheric condensation, wind, and occasional rain would not have operated on the monument when it was protected by sand. But rainfall and occasional Nile river flooding could have wetted the sand that filled the Sphinx enclosure during periods of sand burial. Wetness in the sand could have dissolved minerals in the Sphinx and enclosure walls, causing the rock to weather, although less rapidly than from exfoliation during periods of exposure to the air."

#### **End Author's Note**

**It is clear from Harrell's statement that he is talking about erosion events that could have been caused by burial under sand and exfoliation after 2350 B.C.. Harrell, however, seems unable to give us even a rough estimate of the amount of erosion that was due to damage after 2350 B.C.. If he could give us something like an estimated 25% of what Reader estimates as due to burial under sand between 2900-2350 B.C., we'd have something to chew on.**

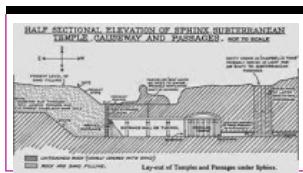
**Without such a hard estimated number, we have no recourse but to assume it was negligible ( although as we shall see that might not be the actual case) and then Reader is left having to prove that the amount and type of erosion on the body of the Sphinx and walls we see today had to have occurred because of burial under sand between 2900-2350 B.C.. Without that proof, I'm reluctant to believe his figure of 550 years is accurate.**

**So much for the weaknesses of Reader's theory.**

**Now let's turn to the weaknesses in Schoch's theory.**

**I also believe that the heavy, sporadic rains (10,000-3000/2350 B.C.) that Schoch cites as the cause of the amount and type of body erosion we see today is also questionable, as I would like to see the empirical proof Schoch can produce to back that claim up.**

**In addition, and this is extremely important, there seems to be the incredible assumption by Schoch that during those periods of heavy, sporadic rainfall**



Yet the fact of the matter is that during that period of heavy, sporadic rain (10,000-3000 B.C.) the Sphinx (if built in entirety between 7000-5000 B.C.) would most probably have been buried just about all of the time except for whatever restorations were done after it was constructed—and I don't know how he could produce hard proof that it would have

been anywhere near the 1/5 Billington cites for the literate period of Egypt, but for sake of argument let's assume that the same ratios hold. That does still not give Schoch enough time for his rainfall on exposed limestone to work.

The only way out of this for Schoch is to postulate that the Sphinx was never buried as it was in literate times because:

1) the Sphinx enclosure was open at the Nile river end and allowed sand to flow down the gentle slope because the Nile end wasn't enclosed until Dynastic times when the temples were built. See diagram above left for actual rock floor at Nile end.

and/or

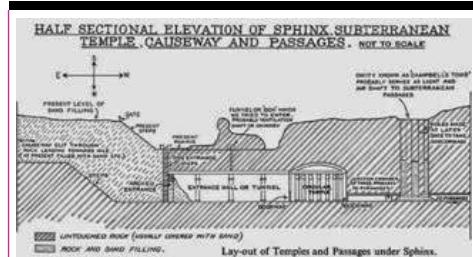
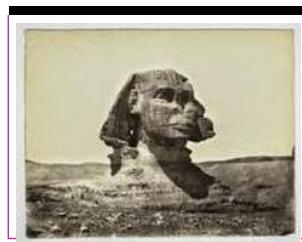
2) the hunter/gatherer tribes of Proto-Egypt were much better at keeping the sand off the Sphinx than Dynastic Egypt was.

These may seem like extraordinary claims but as we shall see, they are not that far-fetched.

#### Editor's Note

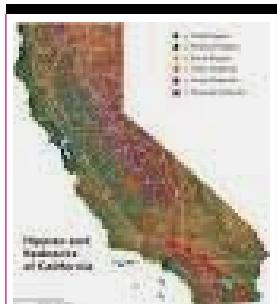
Billington's estimate of the Sphinx being buried 4/5 of the time is based on the period 2500 B.C.- 1900 A.D., in which the remaining 1/5 were periods of time where the Sphinx was exposed because it was being restored or was a period when we believe it was unburied.

**End Editor's Note**



We just have to look directly above at these early drawings (c. 1700 A.D.) and these early photographs (c. 1890 A.D.) and a diagram of where the Sphinx sits in relation to the ground level of the Giza plateau to see that the normal condition of the Sphinx is to be buried up to the neck in sand.

**It doesn't matter that the diagram I have used is about supposed subterranean temples and passageways, what is important for our purposes is where the Sphinx sits in relation to the rock surface of the Giza plateau.**



**It is possible, of course, that when the periods of heavy sporadic rains came, the desert sands that had covered the Sphinx during the dry desert periods could have been washed away out of the enclosure (if the Nile end were open) at least down to the level of the lower body and front limbs . We have to remember though that lots of rain on sand can quickly result in lush, deeply rooted vegetation, which would have stopped the easy washing away of the sand by rain, and made clearing of the enclosure more difficult. If you have any doubts as to how fast this can happen,**

**you just have to look at California's Central Valley desert ( L ) which has been turned into a vast green farm simply by the addition of water.**

**This means that to believe Schoch's theory we have to believe that the enclosure was almost always kept clear of sand for thousands of years (even during the periods of lush vegetation). The various literate Dynasties failed in this clearing task, yet given the open Nile end of the enclosure in preliterate times (and from what we know of the 2000 year period in which hunter/gatherer tribes maintained Gobekli Tepe) it is not completely out of the question for the Proto-Egyptian hunter/gatherer tribes to have done somewhat the same thing.**

**What this means is that Shoch's time table for erosion due to heavy sporadic rain on an exposed Sphinx is very suspect unless we grant him the two possibilities I've cited above.**

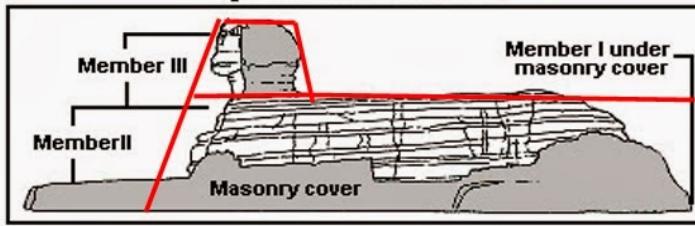
**If we don't grant him those possibilities and we take Reader's estimate of 550 years of burial under sand as being sufficient to achieve the amount and type of body erosion we see today, then the Sphinx built in (7000-5000 B.C.) would have been completely wasted away over a 4000-2000 period of heavy sporadic rains and burial under sand.**

**So Schoch's theory has its problems as well, and although they are not insurmountable, they are considerable.**

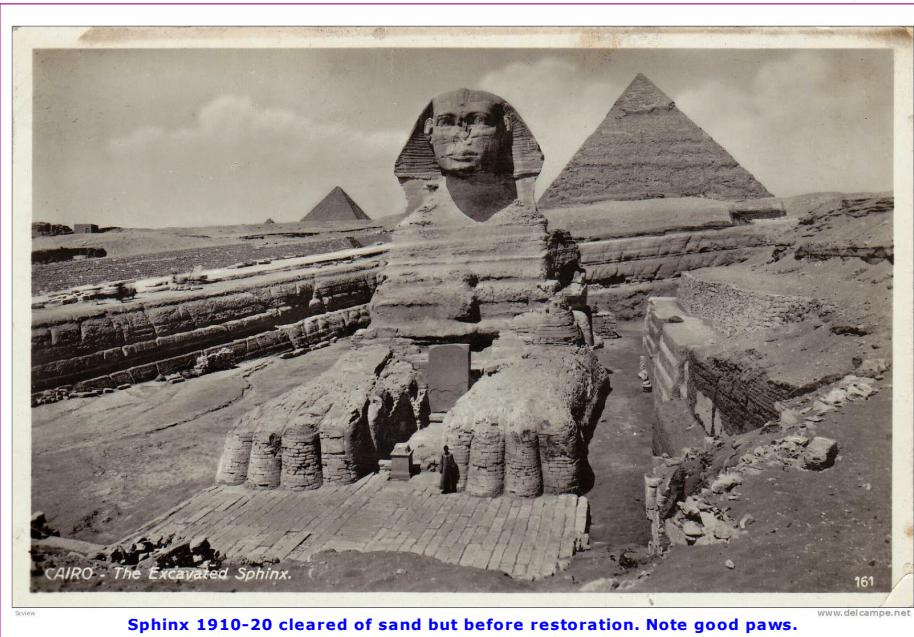
**What is perhaps even more important to take away from all this confusion on body erosion is that the face, unlike the body, was never buried and therefore could not be damaged by burial under sand, only by heavy sporadic rain and exfoliation due to exposure to air, both of which seem to have had little effect on the face, although I should add that the relatively good condition of the face is also due to the fact that the limestone composing the face and head is a much harder limestone (Member III) than the soft limestone (Member II) composing the middle body or the hard limestone at the base (Member I.)**

**So we're in a bit of a quandary as to why the face is in such good shape. Is it because the Member III limestone of the face is too hard to be affected by exfoliation, or more to the point by heavy, sporadic rain, or is it because the erosive effect of heavy sporadic rain isn't as effective as Schoch has led us to believe? The jury is still out on that one.**

**Sphinx limestone strata.**



**Just to make this factor of limestone quality clear, you should be aware that the limestone that makes up the paws and lower third of the body is a hard (Member I) limestone, slightly softer than that of the head (Member III) but**



Sphinx 1910-20 cleared of sand but before restoration. Note good paws.

Although the paws seem in good shape today, that may be due in part to their harder member I limestone, but also because they were covered by new masonry in 1400 B.C. and again in the Roman restoration (200 A.D.) (see photo above). The softer Member II sides were also restored in the Roman times, but they don't look as good today as the paws.

This burial under sand conundrum also confuses Reader's claim that the western enclosure wall (which Reader says is a prime element in Schoch's theory) was eroded the way we see it today because of rain run off over a short period of time (2900-2350 B.C.), and not by heavy sporadic rain over a thousands of years. Yet if Reader's enclosure was possibly filled with sand most of the time, how can you have rain run off damage if the enclosure is filled with sand most of the time? Reader may be saved from this situation (as Schoch was) by the possibility that the Nile end of the enclosure was open during the first 400 years of his time frame of 2900-2350 B.C..

So much for the weaknesses inherent in each theory. They are both possible, but then again *anything* is possible. What has to be determined is which is more probable. What all this means to me as a theorist is that the cause of the body erosion we see and thus the theoretical time tables proposed by Reader and Schoch for construction of the Sphinx are still up in the air.

Thus I'm going to leave Reader and his camp arguing for a Sphinx built during the period when Egypt was literate (2900 B.C.), and Schoch arguing for a Sphinx that was created in preliterate Egypt somewhere between 7000-5000 B.C., and go on to my own theory about when the Sphinx was created, because as we shall see the strong points of both theories fit my time table for the construction of the Sphinx.

My theory is not only quite different from both of their theories but it also happens to lends itself somewhat to both theories of erosion. This is because I see the Sphinx face and chest and paws being created in stages in preliterate times (c. 6000-5600 B.C.)—as was the case with all preliterate monuments—with the rest of the body being completed in literate times (c. 2660-2550 B.C.).

Thus my Sphinx has a *bas relief* face created in 6000 B.C., with the front 1/4 of the head in 5600 B.C., and its front paws and chest being created in 5800 B.C., and then the rest of it being completed in literate times in four additional stages between 2660 and 2550 B.C..

I arrived at this theory of construction without any thought of weathering, but once I had to face the various weathering factors, I have come to believe that the damage we see today was primarily caused by heavy sporadic rain (the face) and burial under sand combined with heavy sporadic rain (some of the chest and front paws) during the heavy sporadic rain period (10,000-3000 B.C.).

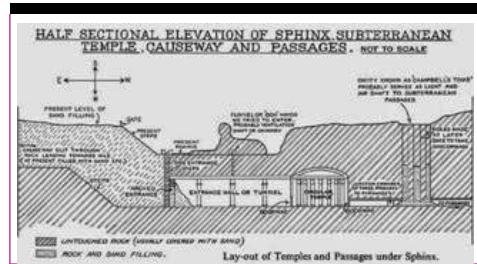
I see the erosion of the rest of the body—which I see being built between 2660

INVESTIGATION OF ALTERNATIVE WORLD VIEWS: \*The Sphinx 1: When Was It Really Built and Why? Part One  
and 2550 B.C.—being caused by burial under sand combined with the last of  
the heavy sporadic rain which ended in 2350 B.C..

Thus based on my own proposed timetable for the carving of the body (phases 4-7 from 2660-2550 B.C.) when the Sphinx would have been completely enclosed, I have come to favor the *burial under sand* theory as being responsible for most of the *body and chest* damage that we see today on the surface of the Sphinx.

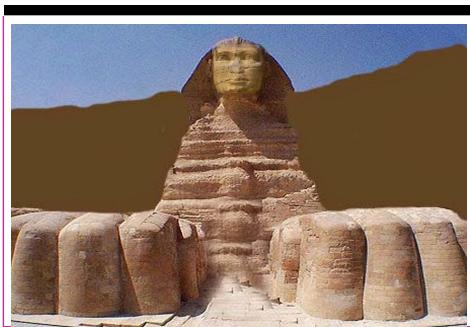
Since by my timetable, the face was carved in 6000-5800 B.C. and was never buried in sand but received only heavy sporadic rains until 3000 B.C. it is easy to see why it is in such good condition. The front limbs, however, I see as being carved in c. 5600 B.C., and thus susceptible to both heavy sporadic rains and burial under sand, which leads me to believe that burial under sand and its interaction with heavy sporadic rains is responsible for the poor condition of the front limbs even though they were probably eroded less than the sides because they are a hard member 1 limestone.

As I mentioned earlier, I believe the passageway between the limbs was kept relatively free of sand because it was a spiritual path to see the face, and that fact kept the limbs from being completely eroded over 3000 odd years, as they surely would have been if Reader's estimates are correct



As for the chest, I believe that the flow of sand down the open slope prevented it from being buried until around 2500 B.C. when the front of the enclosure was built to accommodate temple construction, and that its initial erosion was caused solely by sporadic heavy rains. When the Sphinx was eventually enclosed in 2500 B.C., however, the chest became subject to erosion caused by burial under wet sand.

Since the *sporadic* heavy rains that came after 10,000 B.C. had stopped completely according to Schoch by 3000/2350 B.C., by my timetable for construction of the limbs and chest (5600 B.C.), the type of heavy rain damage cited by Schoch would have had 3250 years (5600 less 2550 B.C. = 3050 years) to do its damage to the chest before the enclosure was sealed on the Nile end so that the temples could be built. That is plenty of time.



The damage to the front limbs would be a combination of sporadic heavy rain to exposed limestone combined with partial burial under wet sand to do its damage up until 2550 B.C. when the enclosure was probably completed. From that time until 2350 B.C., which is 200 years, my Sphinx's front chest and limbs could have been buried under wet sand as the Sphinx was completely enclosed, but by my timetable I see it as more likely that in the period from 2660 to 2550 B.C. being one in which the Sphinx was exposed as it was a period of heavy construction of the body of the Sphinx, and that it probably remained cleared through 2350 B.C., the end of the heavy sporadic rains.

If we accept my theory and timetable, we have to conclude then that the weathering we currently see on the face, chest and limbs is only partially due to due to burial under wet sand (chest, front limbs) and mostly due to heavy sporadic rain over thousands of years (chest and face).

But what about the sides and rear of the body? By my timetable for construction I have to believe it was exposed from 2660 B.C. to 2350 but that



**East and north side of Sphinx body 1910**



**South enclosure wall 1910**



**South side 1910**



**East and north side of Sphinx body 1910**

**Could Harrell be right? Could the body damage we see today in these old photos of the Sphinx taken around 1900 A.D. be an indication of the kind of body weathering that can be done by burial under sand combined with Nile flooding and real (not light) rain *a la* Harrell over a 1600 years period (300 A.D to 1900 A.D)? This would assume of course that the body repairs supposedly made by the Romans c. 300 A.D. were as the historical record indicates.**

**There is another alternative of course and that is to push my time table for phases 4-7 of the carving of the body back to 2900-2800 B.C. so that the body would have**

**approximately the same time (550 years) as Reader estimated was necessary to cause erosion because of burial under wet sand. That is a definite possibility as my timetable for phases 4-7 was an intuitive one, and perhaps some earlier Pharaohs would fit the profiles of the Pharaohs I initially chose.**

**I'm going to hold that possibility open, but I'm also going to step back and do some rethinking about Harrell, because Harrell's suggestions would go a long way toward showing the amount and type of burial under sand erosion that can be done without heavy, sporadic rain.**

**If the 1900 A.D.photos are any indication, the type and amount of erosion is quite substantial and would explain why my body could have become so damaged under my timetable ( as only minor damage could have been done from being exposed to heavy sporadic rain for 310 years. )**

**It would also put a crimp in both Readers and Schoch's theories as to what is responsible for the type and amount of erosion we see today**

**One last final note: I presume that those who have been physically looking at the body erosion have been able to distinguish the Roman restorations from the original core body, so it is entirely possible that what we are looking at in the Roman restorations is the type and amount of erosion 1600 years of burial under sand without heavy, sporadic rain can produce. Since that erosion is substantial, it would buttress my argument about when the body ( phases 4-7) was built ( 2660-2550 B.C.).**

Here is a diagram of the ancient repairs as well as extensive documentation on those repairs.

What we clearly have here is a glorious mess because so many of the factors involved can only be guessed at. At some stage the gods of science will hopefully sort out this weathering controversy and come up with time and damage estimates we can use with some certainty.

Right now, I'm simply going to have to assume that my estimates of the damage done by heavy sporadic rain *a la* Schoch and / or burial under sand *a la* Colin Reader on the preliterate ( phases 1-3) carving of my Sphinx is correct and that the kind of later damage (2350-2000 A.D) that Harrell spoke about on the later phases (4-7) of the body of my Sphinx are correct and go on from there.

## OK LET'S TAKE A BREATHER AND SUMMARIZE WHERE WE ARE

1) I've outlined a new approach to the mystery of the Sphinx that uses artistic intuition as well as factual, archeological findings, which I contend is the only way to evaluate the Sphinx

2) I've used overlay pictures to show that the small head of the Sphinx is the size of a cheetah's head and given preliterate cultural and spiritual evidence that the current Sphinx face and head is the original human head. I also give the spiritual reasons why the head is not a recarving of a lion's head.

3) I've used cultural and artistic evidence to show that the face of the Sphinx is a preliterate carving.

4) I've gone deeper into the distinct characteristics and nature of preliterate art to back up my theory about the face of the Sphinx being a preliterate carving.

5) I've outlined a short but comprehensive summary of my theory that will help you keep your eye on the ball

6) I've backed up my theory on the Sphinx by showing the similarity between the face of the Sphinx and the preliterate monumental faces that we see in the Olmec heads and Rapa Nui heads.

7) I've shown the historical, spiritual connections between my proposed Nubian female shaman, the cheetah and the Mother Goddess Mafdet.

8) I've shown that the poet and novelist Robert Graves used a similar intuitive / artistic / factual approach in writing his famous *The White Goddess*, a study of the European Mother Goddesses and her relationship to poetry

9) I've detailed the characteristics of Mafdet: the Cheetah/Female Mother Goddess to show her importance and why she would have become the Protector, or patron, Goddess of my proposed female shaman

10) I've explored in great detail the three factors driving my theory:

a. THE SPIRITUAL NATURE OF PRELITERATE EGYPT.

b. THE PRELITERATE ARTISTIC CHARACTERISTICS OF THE SPHINX'S FACE.

c. THE WEATHERING OF THE SPHINX.

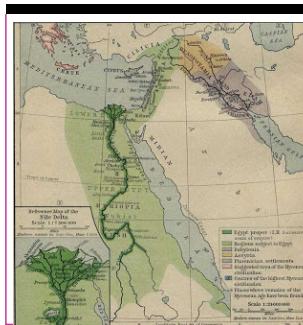
## The Proto-Egyptians of 6000-3200 B.C.

Now that we've laid out some of the factors that would have brought about a 6000 B.C. carving of *the face of the Sphinx*, let's take a look at what the people of that Proto-Egyptian culture in the Nile delta area looked like. When we go back into a preliterate period such as 6000 to 3200 B.C., or even earlier, the appearance of the residents of the Nile delta down through Memphis was not what we would see today, or even in 2500 B.C., but a Proto-Egyptian hunter/gatherer people whose members had differing amounts of both Semitic and black African genes.



from a hunter/gatherer culture and becoming a rudimentary agricultural culture.

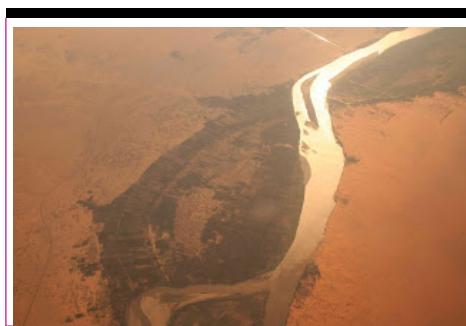
South of Memphis, the Semitic influence would begin to diminish, so that Proto-Egyptians would begin to show more black African traits than Semitic, eventually becoming entirely black African as the first cataract is approached. We should also recognize that preliterate peoples were not stationary. Travel was always going on, both for food and for trade. This would be especially true of Egypt 6000-3200 B.C., as it was also a time when Egypt was emerging



We must also not forget that up until 10,000 B.C. (and for several long periods afterwards up until c.3000 B.C.), what is now the Sahara desert was a fertile green plain filled with plants and game animals. The Nile valley and delta, however, were uninhabitable up until c.7000 B.C. because of the intense flooding of the "wild" Nile by melting African mountain ice caps.

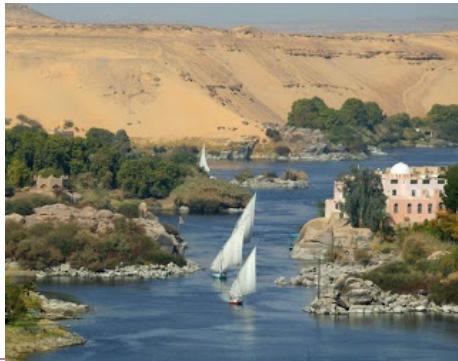
This means to me that after 7000 B.C., most probably around 6500 B.C., tribes from the Mediterranean Middle East (the Levant) and the south (Nubian Africa) were both settling in

the fertile Nile delta seen in in the inset contained in the map to the left (which denotes ancient Egypt) both by foot and by water. Over time, these peoples intermixed, eventually becoming a Proto-Egyptian hunter/gatherer-rudimentary agricultural people with a mixture of Semitic and black African racial characteristics. These are the people I see inhabiting the Nile delta c.6000-3200 B.C.



If you think that going back and forth between Nubia and the Nile delta was like going to the moon in 6000-3200 B.C., think again. It's true that the distance from Giza to the second cataract in Nubia is about 750 miles, but there were both land and boat routes along the Nile. They also had rudimentary sailing craft. And the Nile below the cataracts was wide and placid, making sailing very easy.

We also must not forget that the Nile always flowed *downriver* from Nubia, and



once down past the cataracts, a good breeze always blew upriver from the delta. As an old sailor who has sailed the Nile, I can tell you it's a piece of cake going both north and south.

*You blow up river towards Nubia.*

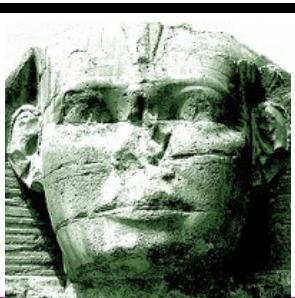
*You drift down to the delta.*

## The Face of the Sphinx is Black African Female



Now that we've laid out what the people looked like, let's get back to my contention that the face of the Sphinx is that of a black African female, specifically Nubian. There is a much larger contention that Dynastic Egypt was a completely black African civilization, but I don't agree with that argument. I contend what seems most probable from all the evidence is that the people of Pre-Dynastic and Dynastic Egypt were a mixture of immigrating peoples from the Levant and

Nubia.



What I do contend is that the face of the Sphinx is the face of a female Nubian shaman c. 6000 B.C.. My contention is this: there is sufficient physical, artistic, cultural and weathering evidence to strongly suggest that the face of the Sphinx is the face of a prophetic female Nubian shaman/leader who had an enormous impact on the spiritual and physical lives of the preliterate Neolithic inhabitants of the Nile delta, and that her impact was so great that she was held to be a living Goddess and honored as such by carving her face on a Giza cliff overlooking the Nile c.6000 B.C..

The black African similarities of the Sphinx's face have been investigated by many. You can see some that thinking in these three web sites: [Site 1](#) and [site 2](#) and [Site 3](#). In addition, the female characteristics of the face of the Sphinx have been noted over the centuries, and while those similarities have been ignored by almost all theorists because they were focused on Dynastic Egypt where the male Gods had become dominant by 2500 B.C. (the traditionally agreed-upon date for the creation of the Sphinx), I believe those black, female similarities can no longer be ignored in light of the artistic and cultural evidence pointing to a preliterate (Mother Goddess culture) origin of the Sphinx.



I'll do a detailed facial analysis later, but look at the photos ( L, below R) and compare the broad face of a late Nubian sculpture of the



**goddess *Hathor* and a young modern Nubian woman. I suspect that the photographer may have used the *Hathor* sculpture as a model for the young girl's photograph, thereby somewhat biasing its complete universality, but it is nevertheless very useful.**

As can be seen, the facial

characteristics of almond eyes, large nose and full lips are very similar. I'm not saying that *all* Nubian women in preliterate times had features exactly like the young woman (and like the *Hathor* sculpture), but the features are extremely close, as we'll see later on. What these two photos don't fully reflect, however, are the markedly full, square lower faces of contemporary Nubian women (and I contend preliterate Nubian women as well) because of the triangulating effect of the pulled-in wig of *Hathor* as well as the pulled-in headdress of the young girl.



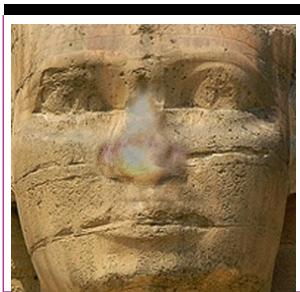
The artistically-stylized squareness of *Hathor*'s chin, however, does indicate to us that the squareness of the chin (and therefore the lower face) had been artistically adopted as the ideal, representative shape of ancient Nubian female faces, which pretty much



settles the issue of how square the ancient Nubian female face actually was. This characteristic is echoed in the photo (above, L) of an older modern Nubian woman.

What makes the young girl's photo (below, L) useful is that the eyes, nose and lips of *Hathor* and the young girl are so similar. They are in a sense, interchangeable.

This being so, I want you to move the young girl's nose onto the Sphinx in your imagination so you can see how the Sphinx probably looked. I've done that as well through Photoshop (R).

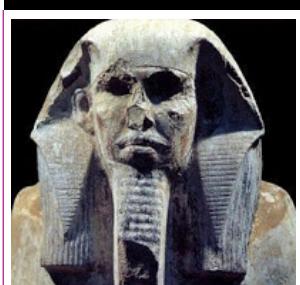


There is a slight difference in camera angle between the photos of the Sphinx and the young woman that make the result a bit distorted, but I chose the young girl's nose because the chipped tip of *Hathor*'s nose combined with the lack of shadows in the young woman's nose make using the young woman's nose in a Photoshop overlay of the Sphinx more revealing (and more accurate) than using *Hathor*'s heavily shadowed, partially chipped nose.



The composite Photoshop image of the Sphinx face (L) will give you a very rough idea of what the face of a female Nubian Sphinx might have looked like with an overlay of the girl's nose. Don't beat me up on the composite; these are very tough to do. The face, however, looks rather personal now, doesn't it? I don't have any problem at all in seeing it as the face of a Nubian female shaman and leader.

In addition to the open, female quality of the Sphinx's expression, there is also a leader's quiet determination. If you have difficulty in seeing the openness of the face of the female Sphinx, just compare it again to the closed, aggressive male face (R) of Djoser (2700 B.C.).

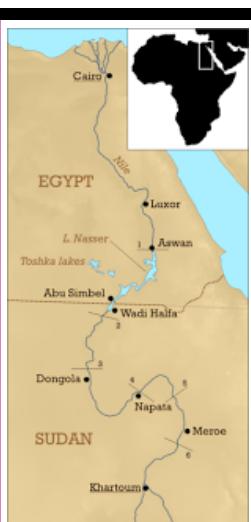


Later in this blog, I'll finish this concoction by overlaying the face and head of the Sphinx with the head and face of a cheetah to show you that two of its very odd characteristics (the flat top of the head and the *too-square* jaw) *imitate those of a cheetah*. When I do that, you shouldn't have any problem at all in seeing the Sphinx face as a Nubian female shaman and leader who was seen as a living Goddess and the *Daughter of Mafdet*.



It seems clear to me from the available evidence that Nubian female faces, past and present, are broad and relatively square in the lower face, just like the lower face of the Sphinx. This squareness is echoed as well as the photo of an older modern Nubian woman (L). I'll give many more examples of this squareness later.

## Why Nubia?



Now that I've given you the Sphinx's black African Nubian face and nose to chew on, let's get back to why I propose our African female shaman came from Nubia. There are a number of reasons why Nubia seems much more probable than say, Ethiopia, or southern Sudan, or some culture to the west of Nubia. Upper Nubia (in the area of the first to third cataracts) developed on an almost parallel course with Egypt in the Nile delta.

It was fertile land that eventually gave birth to what is known as the pre-Kerma culture, a cattle herding culture, around 5000 B.C.. That culture eventually developed into the city of Kerma in 2500 B.C., which was a city of 10,000 with agricultural, herding and trade activities.

When we take those factors into consideration, the connecting Nile, and what we know of the later intense relationship between Nubia and Egypt in Dynastic times, it is obvious that Nubia and Egypt must have been in constant contact and had many nerve endings in common.



As we now know that Africa was the home of the First Mother, the Mother of the human race, we can only assume that the African/Nubian Mother Goddess culture was particularly potent as it was in Africa that the Mother Goddess culture first came into being and subsequently spread throughout the preliterate world.



If we combine those two forces: the African Mother Goddess culture and the Nubian historic connections with Egypt, it seems natural that the Nubian culture of 6000-3200 B.C. and earlier would have produced shamans who were female with highly psychic spiritual natures. Thus it is not difficult to imagine Nubia producing a series of shaman/leaders during the Neolithic period who would have traveled north, spreading their Nubian spirituality into what was initially a mostly Semitic Nile delta area.

I don't mean to suggest that this spreading of spirituality was done like a Billy Graham crusade. Preliterate cultures were highly spiritual/psychic cultures, and the "spreading" was done simply by personal contact as these Nubian shamans traveled through to the Nile delta.



In Jungian terms, such shamans were powerfully psychic humans capable of things we know today as remote viewing, astral voyages, telepathy, prophecy, healing and the like. These powerful shamans didn't impress with words, but psychic deeds. Word spread fast if the deeds were powerful, and because of this, they quickly developed followers.

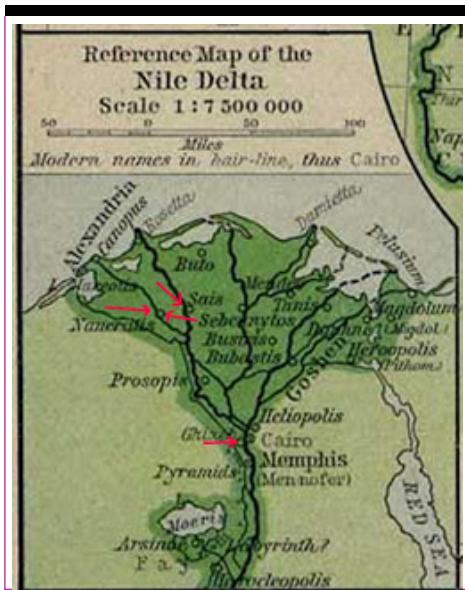


Thus I have no problem in suggesting that our black African female was a not only a powerful Nubian prophet but also a spiritual leader. A modern equivalent would be someone like Joan of Arc. Perhaps today we would call her a queen, but 6000 B.C. is a bit too early in time for that kind of formal title.

Suffice it to say that when she spoke, people listened very carefully. Such Nubian shaman/leaders must have traveled to the Nile delta many times, because these movements don't happen out of the blue, just as we know that there were probably many First Mothers, but only one whose children survived long enough to become us. I believe this was somewhat the case with our Nubian female shaman of 6000 B.C. The time was right.

As to where she lived in Nubia, I tend to favor Upper Nubia between the second and third cataract, which was a fertile plain that had a long, continuous history of cultural development. Archeological studies have shown that Nubian hunter/gatherer tribes were living in this area even during the "wild Nile" of 10,000-7000 B.C. as evidenced by this very good site on prehistoric Egypt. This area also eventually gave birth to what is known as the pre-Kerma herding culture around 5000 B.C.. It is a distance of about 750 miles from Giza.

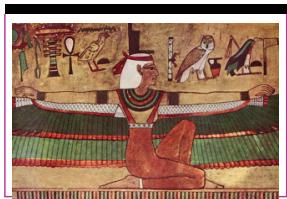
## What were Giza and the Nile Delta like in 6000-3200 B.C.?



I am not only suggesting that our proposed Nubian shaman left her tribe at an early age and journeyed to Giza as the result of a vision telling her to do so, but I am also going to suggest that she established a home either in what was known in Dynastic times as Giza, or Sais, or Sybennytos, the latter two being very close to each other and only 70 miles north of Giza.

All three locations (Sais, Sybennytos, Giza) have advantageous trading locations on the Nile, which would have been evident even in 6000-3200 B.C. (See map, L.) Those locations allowed Sais and Sybennytos to become prominent cities by the First Dynasty (c. 3000 B.C.), two

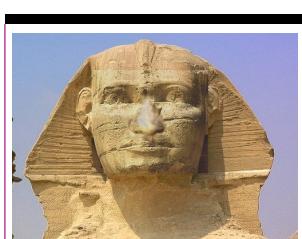
hundred years after Egypt became literate.



This was also around the time (c. 3000 B.C.) that the ancient preliterate roots of the *Isis* cult surfaced in Sais and spread throughout Egypt. *Isis* is a Mother Goddess who was seen in literate, Dynastic Egypt as the wife of *Osiris* and the mother of *Horus*. It is one indication of the strength of the earlier preliterate Mother Goddess culture that these Goddesses emerged in such a powerful way in the literate male God culture of Dynastic Egypt.



About the same time, the ancient preliterate roots of the *Nut* cult surfaced in Sybennytos and spread throughout Egypt. *Nut* (L) is a very early Mother Goddess and is often shown as over-arching the people of Egypt, protecting them. In literate Dynastic Egypt, she was also seen as the mother of *Isis* and *Osiris*.



Archeological findings indicate, however, that Giza, was not associated with any ancient cult c. 3000 B.C., despite my contention that Giza contained a partially carved female Sphinx (the face) by 6000 B.C., and a more complete Sphinx (head, chest, forelimbs) by 5600 B.C..

So why didn't a Sphinx cult erupt in Giza in 3000 B.C.?

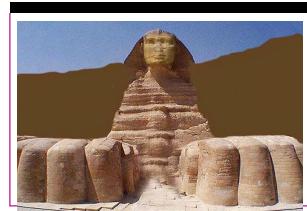
Well, one reason is that it is highly likely that if the face was carved in 6000 B.C. and the head, front chest and limbs by 5600 B.C., it is very probable that all original knowledge about the creation of the Sphinx's face would have been lost by 3000 B.C..

There is also the problem that by 3000 B.C., the establishment of a literate culture was taking place. With it, as in other cultures throughout the world, the male Gods were rising and the female Goddesses were descending. (In the case of Egypt, most of them were being paired off as "wives" to the male Gods). This male/female readjustment also gave rise to a

~~curious conflict between the Dynastic Priestly class and the population as a whole.~~

We can see the same thing in the Cathedral-building period of medieval Europe, where the cathedrals were being built and dedicated to the Virgin by the people while the Catholic theology in Rome was basically still focused on God the Father and Son.

Similarly, in Dynastic Egypt, while the priestly class and the people continued to draw to the Mother Goddesses, Male/Female Balance that was a critical and spirituality was already well established in the Egyptians. Even the ascending male God Dynasty



Yet if there were any remaining oral stories or fragments of stories about the Sphinx being a carving of a living Goddess, it is highly likely they would have been officially ignored and thus would have never made it into written form. This likelihood plus the fact, as I mentioned earlier that so much time would have passed, that no one in 3000 B.C. really knew what the partially-completed Sphinx was

about. I am going to suggest that the Dynastic Egyptians were simply in awe of the Sphinx in the same way the Aztecs were in awe of the enormous pyramid complex at Teotihuacan.

I believe there was, however, a very old *preliterate connection* (c.6000 B.C. and perhaps even earlier) between the predecessor of the Sphinx (my suggested "Veiled face" at Giza) and the location of what was to eventually become Heliopolis. The first indication of that older connection took the form of a Sphinx/Ra cult emerging c. 2686 B.C. that continued to flourish under different names until around 1070 B.C.

## The 6000 B.C. Giza /Ra /Heliopolis Connection

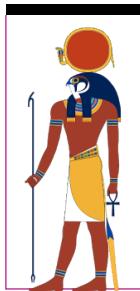


I believe that there was a very old connection between the Giza "Veiled" face and Ra, and that it preceded by thousands of years the Ra cult of Heliopolis which sprang up in the Old through New Kingdoms (2686- 1070 B.C.). Follow me closely on this, because it covers critical ground. Ra is the very ancient Sun-God. In preliterate cultures, the sun God was perhaps the most ancient, being instinctively associated with warmth and life and light. Most likely, Ra at that time was either female or both sexes.

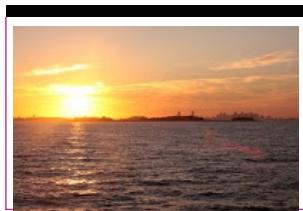
If, as I believe, the Sphinx was indeed a representation of a very early living Goddess, River Mother, she and other early Goddesses were erased, forgotten or transformed when the male Gods rose to prominence with the introduction of writing. This transition from a preliterate to

Literate culture is a very lucky business. Essentially what happens is a female-oriented, cooperative culture becomes a male-dominated, aggressive culture. If you want an idea of the immense, rapid changes that always take place, I suggest you read my section on books that explain the changes that occur when a preliterate culture becomes literate.

Here are some of those changes in the way *Ra* was viewed. In the Dynastic period, the *Ra/Heliopolis* cult I just mentioned began in Heliopolis (2686 B.C.). By this time, *Ra* had become a male God associated with the God *Atum* (who had become the new Creator God) thereby becoming *Atum Ra*. This came about as a result of the priests at Heliopolis in the literate Dynastic period recognizing *Atum* as the Creator of Everything, replacing *Mut*, the Mother Goddess Creator of Everything. I have more to say about this later.



Later on, *Ra* became associated with the God *Horus* (the son of *Isis* and *Osiris*) as *Ra-Horakhty* (L), *Horus* being the God who incarnates himself into the new Pharaoh, thereby making him a living God. *Ra-harakhty* means literally *Ra*, [who is] *Horus* of the Two Horizons). His symbol became a sun above *Horus'* head (L). The two horizons refer to the east (rising sun) horizon and the west (setting sun) horizon representing Birth and Death. As we shall see later, thanks to the work of Robert Bauval (*The Orion Mystery*), the two horizons also played a key role in the journey of the dead Pharaoh to become one with *Osiris/Orion* and the incarnation of *Horus* into the new Pharaoh.



Toward the end of the *Ra/Atum/Horus/Heliopolis* cult during the New Kingdom (1550-1070 B.C.), there was a sea-change. Pharaohs began to built monuments to the Sphinx at Giza. This was called the *cult of the Sphinx*. At that time, the Sphinx began to be called *Hor-em-akhet* "Horus in the Horizon."

This association with *Horus* endowed the Sphinx with tremendous spiritual power.

*Horus* was a very ancient, powerful God whose origin seems to be far back somewhere in preliterate times, so that (as a God) he seems to have preceded even *Osiris* and *Isis* (who were later assigned as his parents in order to bring him into the Dynastic Pantheon.)



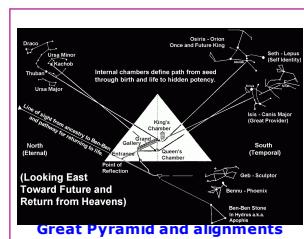
With this pedigree, it is no wonder that *Horus* became the most ancient of the God-names given to the Pharaohs. That naming tradition was strengthened in Dynastic times by the fact that *Horus* was also seen as the God who incarnates himself into the new Pharaoh, making him a living God. As Bauval points out in *The Orion Mystery*, the term

*Horizon* also has a death/rebirth significance. Each Pharaoh's rebirth into immortality and the new Pharaoh's incarnation by *Horus* was signaled when the Orion constellation (and the star groups associated with it) rose above the horizon at vernal equinox.



I wasn't aware of this connection until reading *The Orion Mystery*, but it seems clear to me now that the two competing astronomical death/ rebirth theologies that dominated Dynastic Egyptian theology must have also colored how the mysterious Sphinx was viewed spiritually. Most of this coloring of the Sphinx has been lost, so we don't exactly know the total effect of the Orion/stellar theology and the sun theology (a competing astronomical theology for the death and rebirth of the

**Pharaoh). Prior to Dauval's findings, however, the scholarship on Dynastic Egyptian theology indicate that the sun theology was the only theology, with the star theology playing no role.**



Although Bauval shows in great detail the alignment connections between the stars and the various pyramids and structures that play a part in the death and burial of the Pharaohs, he doesn't astronomically connect the Sphinx (and its eastward gaze toward the Vernal/Spring Equinox) to any of the constellations and stars he describes in his stellar theory in *The Orion Mystery*.



Bauval, however, does associate the Sphinx with the Giza pyramid site in a later book (*The Message of the Sphinx*) that he wrote with Graham Hancock that posits (somewhat questionably) that the position and stellar alignment of the Sphinx (which they see as being built in 10, 500 B.C. by a now lost civilization) is perhaps related to the stellar alignment and location of the much later Giza pyramids.

What we can gather from all this is how complicated (and astronomically connected) the Death/Birth theologies were. Those same theologies are also a good example of how both *muthos* and *logos* thinking were co-existent in Dynastic Egyptian thought.



**It is this balance that not only set Dynastic Egyptian thinking apart from all its neighboring civilizations but is also an excellent indication of the important role Nubian *muthos* spirituality (which was intimately concerned with death and rebirth) had in the eventual formation of Dynastic Egyptian spiritual thought.**

It is also an indication how seriously the Dynastic Egyptians took the Pharaoh's position as a living God because these complicated theologies linked the very movements of the heavens with the Pharaoh's death and successful rebirth.

Knowing this, we can see that these Dynastic Ra/Sphinx/Horus/Horizon/Heliopolis cults appear to be an effort on the part of the Pharaohs of the later Dynasties (after 2500 B.C.) to assert a spiritual link to the sun theology. According to Bauval, the force of the Orion/stellar theology with its great astronomical star positioning of the Giza pyramids in the Fourth Dynasty (c.2500 B.C.) began to wane after ensuing dynasties favoring the sun theology began gaining force again.

While I see these cults (the *Ra/Atum/Horus/Heliopolis* cult and the Sphinx/*"Horus in the Horizon"* cult) as political/religious moves, the two being intricately interlinked in Egypt, that is not the only possibility. They may also have been a cultural echo of a very ancient preliterate connection between my proposed Giza "Veiled" face (or even the later 6000 B.C. carved face) and *Ra* (the sun) and Heliopolis, both of which can be seen looking in an eastward direction from the Sphinx.



So what is going on here, some kind of musical God-chairs? We start out with Heliopolis being the center of a huge Ra cult that builds up around *Atum* and suddenly switches to *Horus*, and then, as the that cult grows older, a new cult of the Sphinx/Ra suddenly rises up in Giza.

I believe what is going on here is not quite musical chairs, but this: literate Egypt is responding (among other things) to deep, often unconscious cultural memories of a strong, very ancient connection between my proposed "Veiled" face/Sphinx and Ra the sun God.

I am reminded of those little magnetic dogs I played with

*as a child, I thought I was quite clever putting a magnet beneath the table and making the little dogs seem to move about all by themselves. If you don't get the simile, think of the little dogs being the literate cults and the hand beneath the table as the unconscious cultural memories.*

Let me add that I have also gone through this somewhat dizzying stream of God transformations to illustrate the ever changing roles of the Gods in Egypt. You have to get used to it because it never stops. It is a reflection of how deeply the spiritual beliefs of Egypt were connected to the lives of the Egyptians. When one changed, so did the other.

By comparison, our western religions today are essentially static, having little to do with the changes that are constantly occurring in our everyday lives. The little magnetic dogs have long since stopped moving. That was never true about Egypt.



But there is another point I want to make here, and that is this: these formal, literate God/Goddess cults didn't come out of nowhere. They never do. I am further going to propose that these late literate cults were also built in part upon the unconscious, "felt" framework of a much earlier preliterate connection.



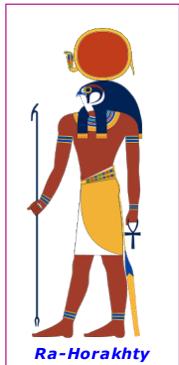
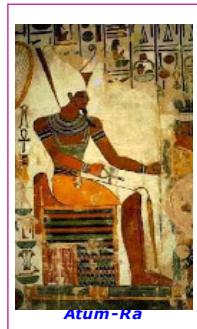
There are no *literate* records of this, but this shouldn't come as a surprise. In oral, preliterate cultures, there are no written records. The preliterate connections I am suggesting would exist only in tribal story poems, and those existed only in the *minds* of the tellers and listeners.

Over long periods of time, they disappear from the conscious memories of the culture in question, but they always remain in the collective unconscious and can erupt into consciousness in the form of visions under the right conditions.

I believe this is what happened in the case of the Goddess cults, and the Ra cults.

I am now going to develop in some detail what I had suggested in the opening of this section: that Ra had a very ancient (prior to 6000 B.C.) connection with Giza thousands of years before the Sphinx was first carved as a face and for sure before the rise of any of the literate Ra cults I've been speaking about.

Let me guide you through my proposed very early connection of Ra and the Giza "Veiled" face/Sphinx. First, let's take another look at the cult of Ra/Atum/Horus/Heliopolis. This cult was centered, in Heliopolis, 14 miles northeast of Giza. The earliest known literate mention of this cult in Heliopolis is in the Second dynasty (2686 B.C.), but it may have been in existence much earlier. As I have indicated previously, literate cults always have *distant preliterate roots*. They don't appear out of nowhere, like Topsy.



The Ra/Atum/Horus/Heliopolis cult was highly active from the Old thru New Kingdoms (2686 -1069 B.C.). To refresh your minds: In the *initial* Ra/Heliopolis cult, Ra was associated with the local sun God Atum, becoming Atum-Ra (far L). Later on, Ra became associated with Horus (the one-eyed hawk).

His symbol, Ra-Horakhty, (near L) then became a sun above Horus' head. This changing of the attributes of a God was quite common and almost inevitable as the Egyptians'

**spiritual sense or a given God changed over time, to portray this, symbols were concatenated, as in the addition of the sun symbol (*Ra*) over *Horus*.**



With these cults in mind, let's take a look at Heliopolis, which is a very ancient city dating back to Pre-Dynastic times (before 3200 B.C.). How far back is unknown, but the scholarship indicates that it predates almost all Egyptian cities. Here is Wikipedia on ancient Heliopolis:

**Heliopolis** (/həlī'ōpələs/; Ancient Greek: Ἡλιούπολις, "City of the Sun" or "City of Helios"; Egyptian: iwnw; Arabic: عين شمس, *Ain Shams*, "Eye of the Sun") was one of the oldest cities of ancient Egypt, the capital of the 13th Lower Egyptian nome that was located five miles (8 km) east of the Nile to the north of the apex of the Nile Delta. Heliopolis has been occupied since the Predynastic Period,[1] with extensive building campaigns during the Old and Middle Kingdoms.

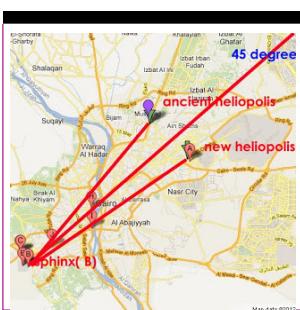
Today it is mostly destroyed; its temples and other buildings were used for the construction of medieval Cairo; most information about the ancient city comes from textual sources.

Beneath a maze of busy narrow streets of a middle and lower-class district, lie vast hidden remains of ancient Heliopolis about fifteen to twenty metres down. This ancient Egyptian site lies predominantly in the northern Cairo suburb of Al-Matariyyah,



We can pinpoint ancient Heliopolis, however, because the exact, ancient position of the great Temple of Atum-Ra is marked today by the Al-Masalla obelisk in the northern Cairo suburb of Al-Matariyyah. This obelisk is shown in the photo to the left. Let's hold there for a moment and switch to preliterate Giza.

If I am correct about the prehistoric, weathered, "veiled" human/cheetah face at Giza, it is not much of a stretch to imagine that for as far back as the people of preliterate Giza could remember, they had revered and been in awe of the "Veiled" God-face. Not only because it faced east (90°) toward the spring equinox rising sun but also because the summer solstice rising sun, when the sun is at its fiercest, appears northeast of the Sphinx.



Guess what? The compass bearing from Giza to the summer solstice rising sun (59°) is also the exact bearing from Giza to ancient Heliopolis and its nascent prehistoric antecedents. That's not an accident. Similarly, looking from Heliopolis towards Giza on the same day, that same bearing line (extended to the west) would show the summer solstice setting sun (*Ra*) setting behind the "Veiled" face at Giza.

The setting sun had special significance for the Egyptians, representing death. Atum was one of the most ancient Gods in Egypt and became a part of the Heliopolitan cosmology as it began to develop and Atum became associated with *Ra*, the sun God. Specifically, Atum-Ra was considered to be the setting sun.

So there you have it: there is a definite, non-accidental connection between the Giza "Veiled" face and Heliopolis. How far back it goes is anybody's guess. My guess it goes back as far as the "Veiled" face existed on the weathered rock outcropping, which means it goes back way past 6000 B.C..

So now let's switch back to preliterate Heliopolis and take a closer look at it. If we go back to 6000 B.C. (or earlier) and imagine standing next to the "Veiled" face on the weathered rock outcropping on



Fall Equinox Sept 22  
Lion  
Cancer  
Gemini  
Bull Summer Solstice June 21  
Aries  
Pisces  
Earth  
Man Spring Equinox Mar 21  
Capricorn  
Sagittarius  
Libra  
Eagle (Scorpio)  
Winter Solstice Dec 21



**the Giza plateau, what would we see on the horizon? If we were standing at Giza facing directly east at the same height as the eyes of the "Veiled" face, the horizon would be 18 miles away. Anything beyond that wouldn't be visible.**

However, what we would see to the northeast 14 miles away would be none other than the antecedents of preliterate Heliopolis. What were those antecedents? Slight for sure, trees and grass for the most part, as in 6000 B.C., the rains were still falling from time to time and the area would not have become a

complete desert yet.



My intuition tells me, however, that there was something else at that site, something that any visitor would be immediately drawn to: perhaps a small meteorite, like the one enshrined at Mecca.

More to the point, perhaps the preliterate Proto-Egyptians saw that meteorite fall from the sky one night and took it for a sign.

These things happen you know, and may be the reason why Heliopolis came into existence, because otherwise it is in *the middle of nowhere*.

I arrived at this insight of a meteor falling at nascent preliterate Heliopolis through *analeptic* thinking. It surprised me to find out later that Bauval mentions the probability of a conical iron meteor falling out of the sky to became enshrined at Heliopolis as the Ben Ben stone. (For some unstated reason, he sees it landing near Memphis, but why I have no idea. )



Imitation of Ben Ben stone



Conical meteor near Cairo

The Ben Ben stone was held by the Egyptians as the most sacred of objects. Bauval posits that its conical shape is possibly the reason for the shape of the pyramids. **For sure, an imitation of the Ben Ben stone capped every pyramid.** Constable Research gives a concise definition of the spiritual significance of the Ben Ben stone:

*"The Benben Stone was seen as the solidified Seed of Atum, the Stone of Creation. It was on this stone that the Phoenix or Benu Bird would return every 12,594 years and place its new Egg. At that moment a new Era of Mankind was started. The Benu Bird came from the 'Isle of Fire', the mythical place where the gods were born."*

#### Author's Note

12, 594 years is approximately half of the earth's precession cycle of approximately 26,000 years, indicating how advanced Egyptian astronomy was, having discovered and calculated this critical astronomical cycle before any other culture.

#### End Author's Note

Here are two other large conical iron meteorites.



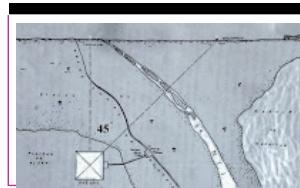
The Dynastic Egyptians believed the bones of the heavenly Goddesses and Gods were made of iron. This must have been a Proto-Egyptian belief as well. How else to explain what the falling iron meteorites were? Even at that early period they probably believed the Gods and Goddesses were stars in the heavens. Anything sent to earth then was from the Gods and Goddesses, and if it was iron (which usually survived, unlike rock) it had to be the very stuff of the Gods and Goddesses.

So it makes sense what the preliterate Egyptians who first saw the conical iron meteor lying on the ground at nascent Heliopolis would think that it was the stuff of the Gods and Goddesses. That it came to be seen as "*the solidified Seed of Atum*", i.e., a drop of sperm, because of its conical shape is understandable.

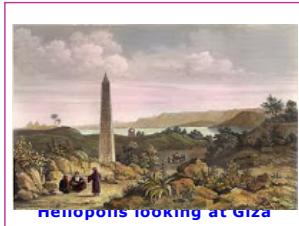
What our startled and amazed Proto-Egyptians would have known nothing about, however, were things like compass bearings and the like. But what they would have known is that if they looked northeasterly from the "heavenly" meteoric rock they could see the "Veiled" face at Giza. They would also eventually realize that if they stood next to the meteoric rock on summer solstice sunrise and looked towards Giza, they could see the first rising light falling on the "Veiled" face in the distance.



As an aside, the painting (above, R) has either been photographically flipped or the original painter was painting from a very bad memory.



To help you get your bearings, the 45 degree line in the map (R) is pointing from the Great Pyramid to Heliopolis.



Thus, if the faint pyramids in painting (upper R) are the Giza pyramids, they should be on the far left as Heliopolis is northeast of the Giza pyramids.

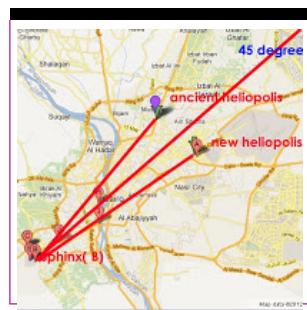
The same painting ( L ) has been flipped back by me in Photoshop to show what it should have looked like.

To get back to the matter at hand: If the Proto-Egyptians also stood next to

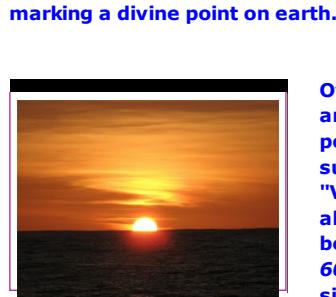
the meteoric rock at summer solstice sunset, they could see the sun setting behind the "Veiled" face in the distance. In addition, they would eventually come to know that if they stood next to the "Veiled" face at summer solstice sunrise, they would see the sun rising behind where the meteoric rock lay. It had to be something like this that gave rise to Heliopolis. The fact of the matter is Heliopolis is an interior city, having no direct river access, and really shouldn't have come into existence at all. But it did.



I am thus suggesting a scenario that could have brought preliterate Heliopolis into existence. You can be sure that the site didn't grow into a significant preliterate city for *no* reason. What I am contending is that it is quite probable that Heliopolis came into existence because its antecedents (and our meteoric rock) were sitting right *on the horizon* if you looked northeast from the "Veiled" face at Giza to the summer solstice sunrise.



If, however, the landing place of the Ben Ben meteorite had been 5 or 10 miles more to the northeast, it couldn't have been seen at all from Giza. More importantly, the spiritual/astronomical connection between the Ben Ben meteorite, Heliopolis, Ra, the summer solstice and the Sphinx would never have been established. My analeptic thinking tells me that the meteor stayed where it landed because the point of impact itself would have been taken as a divine sign marking a divine point on earth.



Over time, Heliopolis eventually built itself around that divine point. The fact that the divine point also was in such a position as to mark the summer solstice as seen from the "Veiled"/carved face at Giza must have absolutely cemented its divinity. I hope you're beginning to see why the Proto-Egyptians of 6000 B.C. and earlier may have gathered at the site that became preliterate Heliopolis.

If you can't see it yet, let me say it again: if they stood next to the Giza "Veiled" face at summer solstice sunrise, they would see the sun rising behind the Ben Ben meteorite at nascent Heliopolis. And at sunrise, *from the Ben Ben meteorite* at nascent Heliopolis, they could see the *summer solstice sun (Ra)* fall directly on the "Veiled face" while in the late afternoon they could also see the *summer solstice sun (Ra)* setting behind the "Veiled" face.

There is no doubt in my mind that my proposed "Veiled" face did have a very, very early association with Ra and our preliterate, nascent Heliopolis area, probably for millennia prior to 6000 B.C., the earliest date I have proposed for the carving of the Sphinx face over the naturally occurring "Veiled" face.

I am now going to suggest that the *carving* of the initial *bas relief* face of the Sphinx in 6000 B.C. *further cemented* the spiritual/astronomical connection of the "Veiled"/carved Giza face with Ra as well as the position of Heliopolis as the city of Ra, the city of the sun.



I also believe that some simple structure supplementing my proposed meteorite was created in nascent Heliopolis to mark that formal connection. Perhaps a marker of some kind. (Bauval states that the Ben Ben stone topped a pillar in the holiest of temples in Dynastic Heliopolis.)

This Dynastic temple pillar would obviously be an outgrowth of my suggested preliterate summer solstice marker. The photo to

~~The text is from preliterate Britain. It is an equinox/solstice marker similar to the one I am proposing was built at the site of the fallen Ben Ben meteorite. I also have no doubt that this structure was then used by those standing next to the "Veiled" Giza face to easily focus on the exact point where Ra would appear at summer solstice sunrise, thus visually completing the "Veiled" Giza face/Ra connection as would the Sphinx/ River Mother carving as it unfolded.~~

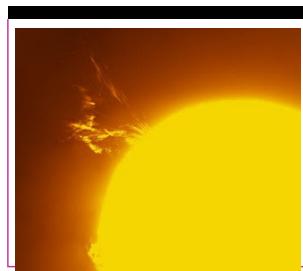
I have indicated that the compass bearing from the "Veiled" face to both Heliopolis and the summer solstice sunrise is *identical*, but let me give you some idea of how that was calculated. Thanks to a web service (*Location Works*) that computes equinox events at various global positions and dates, I was able to determine that the *summer solstice rising sun* seen from Cairo (which is very close to Giza) in 2012 is at a bearing of 59°.

After much erroneous computation caused by the fact that I was using the location (long/lat) of *modern* Heliopolis, I found that as soon as I plugged in the location of *ancient* Heliopolis, I got a bearing of 59° from the Giza Sphinx to *ancient* Heliopolis.



Coincidence? I don't think so. It is a clear indication that my proposed "Veiled" face at Giza was connected to the rising of *Ra* at summer solstice from the earliest of times. Let me be as clear as I can on this: it is *no coincidence* that the *summer solstice rising sun*, when the sun is at its fiercest, bears 59° from the Sphinx while the bearing from the Sphinx towards preliterate *Ra/Heliopolis* is also 59°. Sorry, but accidents like that just don't happen.

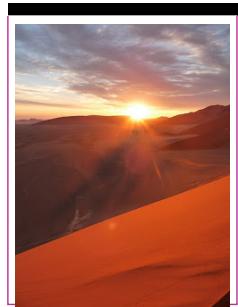
It is clear that ancient Heliopolis was built around the site where the Ben Ben meteorite landed and eventually became enshrined.



I have tried to determine if the earth's precession would have had any effect upon the summer solstice bearing from Giza in the summer of 6000 B.C., but it is a very complex process and no one has so far stepped up to the plate and offered to compute it. Suffice it to say that due to the precession of the earth, a 26,000 year cyclical wobble of the earth on its axis, the summer equinox compass bearing from preliterate Giza to nascent Heliopolis may have been slightly different in other times within that 26,000 year cycle than it is today.

From what I can gather, however, most astro-archeologists seem to consider any sunrise solstice/ equinox bearing changes caused by precession (even over very long periods of time) to be negligible and not worth considering. That being so, I am going to assume it was approximately 59 degrees in 6000 B.C. as it is today.

If anyone steps up to the plate and shows me that it is not negligible, and that there is a small consistent bearing change (as there is with the stars) in that 26,000 year wobble and that it is significant enough to make the 59° summer solstice bearing from Giza to Heliopolis appear only twice, that distant historical time will most probably be the time when the Giza / Heliopolis /summer solstice position first occurred as a result of our falling divine Ben Ben meteorite.



The Sun God is a primary "life-giving" God in all preliterate cultures and had to exist in prehistoric Egypt in some form (most probably as a very early female Goddess, and then later as a male/female God and finally as a male God).

It is a toss-up as to which would have been the case c.6000 B.C. and earlier, but that is relatively unimportant with regard to my proposal that there was a very early connection between the "Veiled" Goddess face at Giza, *Ra*, and the site of Heliopolis.

Both sites (the "Veiled"/carved Giza face and nascent preliterate Heliopolis) could have easily seen each other over small obstacles like trees as nascent Heliopolis was 4 miles in from the visible

*(For those who are gear-heads, I have a section at the end of Part One outlining in detail how I computed the horizon and bearings for my proof of a very early preliterate Giza/ Heliopolis/ Ra connection.).*

As I suggested earlier, once the meteoric Ben Ben Stone (and its sight lines *vis a vis* the "Veiled" face at Giza and the summer solstice sunrise were discovered) a marker was most probably erected on the spot of impact in nascent Heliopolis to honor the Ra/"Veiled" Giza face connection.

Based on later Dynastic descriptions of how the Ben Ben meteorite was displayed on top of a pillar, I believe that in preliterate times the meteorite was placed on a small pillar(s) or a small pillar(s) constructed on top of an earth mound imitating the Mound of Creation.

This mound and its marker(s) or pillar(s) most probably would have raised the visible height of the Ben Ben meteorite by about ten feet, assuming a five foot pillar and a five foot mound, so the site would have been *highly visible* in preliterate times. (The remnant of that mound (imitating the Mound of Creation) may indeed be what is now referred to as Petrie's Mound.)



By the way, the original Egyptian name for Heliopolis was *Iunu*, "Place of Pillars." Some might say this name referred to the large number of obelisks in literate Heliopolis, and this may be true, but it is possible the name may also have a much earlier origin and reflected the pillar markers erected to pin point the place of

impact as well as the point on the horizon where the summer solstice sun rose.



After all, as these photos from Great Britain show, two small framing pillars (above, L), or 3 pillars placed in a row (L) pointing at a specific solstice/equinox position, say the summer solstice sunrise, would have been almost a necessity in a sun-centered place like nascent Heliopolis.

As an aside, some might question why I focused on the summer solstice position rather than the spring equinox position, 90°. The answer is simple. The spring /vernal equinox (an important spiritual/astronomical/rebirth position) wasn't really used as a planting date by the Egyptians. The Egyptians would have preferred, even in prehistoric times, to use the rising Nile as an indication whether to plant or not. After all, if seeds were planted and the Nile flooded afterwards, the seeds would be lost. Even more important, however, is the fact that the summer solstice displays the intense heat of the sun (Ra) at its fiercest, or strongest.

Knowing this, we can now say that Giza (because of the "Veiled" Giza face and its ancient "sun/Ra" connection to Heliopolis) was an important spiritual location in 6000 B.C. (or earlier.) I also believe Sais (*Isis*) and Sybennytos (*Nut*) were most probably important preliterate spiritual locations much earlier than the Dynastic dates given.



Again, even though the female Goddesses and their associated cult sites seem to appear like *Topsy* out of nowhere around 3000 B.C. once Egypt becomes literate (3200 B.C.), we have to remember that there are, in reality, long unseen roots trailing back through the millennia connecting those sudden literate cult appearances (and cult sites) to their distant preliterate counterparts.

Sorry, but that's the way it happens. The same goes for a cult of Ra also suddenly rising and spreading out from Heliopolis c. 2686 B.C. It too, as I have just suggested, had ancient preliterate roots.

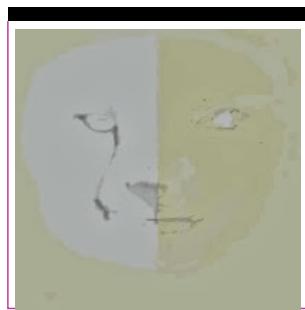
Thus I am going to suggest again that the spiritual forces that caused the *Isis/Nut/Ra* cults to seemingly gain strength in early Dynastic times and

**spread out in their respective cities were not new forces.**

I believe these spiritual forces were already present in some nascent form, that is to say, the three sites were already *spiritual gathering places* that would have attracted our female shaman. I am going to suggest that either she chose *one* of these sites, or perhaps she *journeyed between them*, which is more likely. After all, Sais and Sybennytos are very close being only 60 miles north of Giza and each can easily be reached on the Nile. See map (R).



## The "Veiled" Face at Giza and the Carving of the Sphinx Face



Now that it is clear that the Nile delta would have been a spiritual home for our Nubian female shaman, I want to get back to the particulars of what was *eventually carved* upon my proposed vague, "Veiled" face (L) that I propose had been weathered onto a rocky outcropping on top of the Giza plateau. I am going to suggest that the Sphinx, as we know it, consisted initially of only a *bas relief* face carved *on top of a vague*, "Veiled" face that resembled both the face of a human and a cheetah. I have suggested what that vague, veiled face might have looked like in the

**drawing to the left.**

It was undoubtedly less symmetrical and less detailed, just enough to suggest a human/cheetah face. I have added the split coloring to help you see both halves. You may want to enlarge the image to see both halves more clearly because I purposely made them very vague. I have been suggesting that the carving of the Sphinx face took place somewhere around 6000 B.C.. However, as I've said before, there is no way of really knowing if it was done in 6000 B.C., or 5000 B.C., or 4000 B.C., or some date in between, as the preliterate cultural and artistic forces governing the characteristics of the carving would have been the same for all of these dates. At this stage, however, I am going to go with my earlier proposition that it took place in 6000 B.C. because of the following:



Delta

1. Any such carving must have been done in response to a great event in which my proposed female Nubian shaman played a significant role. The only great event I am aware of during the period 6000 B.C. and 3200 B.C. is the massive 6000 B.C. flooding of the Nile Delta, which came about as the result of a gigantic explosion of Mt. Aetna in Sicily which sent 25 foot waves racing through the Nile

**2. The 6000 B.C. time period was critical in the development of Giza. It marks the beginning of its transformation from a hunter/gatherer culture to an herding/agricultural one. The effects of a massive flood on a sea-level**



*herding/agricultural culture would have been catastrophic. It would have wiped out everything.*

**3. 6000 B.C. presents the most difficult case to prove (of the Sphinx being carved in phases) for two main reasons:**

a) Despite the findings at Göbekli Tepe, many theorists continue to hold the mistaken position that a hunter / gatherer culture could not have produced a carving like the Sphinx's face.

b) Some will argue that the large amount of time that I propose separated the phases of carving would have made any communication between the carvers in each phase extremely difficult, as there was no writing, and therefore no written records to pass down explaining what the Sphinx was all about.

I will answer both objections in the sections that follow.

#### Author's Note

As I mentioned earlier, I am open to the fact that there may have been other great events that occurred in preliterate Egypt (6000-3200 B.C.) of which I am not aware. In that case, the various arguments I have presented (and will present) for the creation of the Sphinx in phases would still be valid. What would differ is that the time spans between phases would be much smaller.

End Author's Note

## The Intensely Spiritual Nature of Preliterate Art.



With our focus now set on 6000 B.C. as the most likely date of the first face carving of the Sphinx, I want to go deeper into something else of equal importance in understanding why and how the Sphinx was carved: *the intensely spiritual nature of preliterate art*. Preliterate art was always created in imitation of a divine intent that preliterate peoples became aware of through their visions and voices.

Preliterate peoples created art in *imitation of that intuitively perceived divine intent* because it was their way of "knowing" that intent. *Knowing* was *intuitive* for preliterate peoples, *not logical*.

#### Author's Note

Does this mean that preliterate people never drew or told stories or sang or danced unless they had a vision or heard voices from the Other World?

Of course not. Things like making pottery or minor decorations on wood or animal skins or pictures of a boat or a bow would have been done by imitating what had been done before by other tribe members. Humans are by nature imitators. They can't stop doing it. I do believe, however, that the very first creation of a particular common design or song or story was the result of vision or voice from the Other World, but because these were created on perishable materials, they seldom survived thousands of years of weather damage.

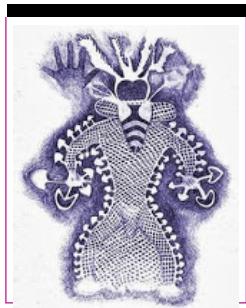
Preliterate humans, however, knew the difference between those common imitations

Those were clearly indications of the intent of the Other World and were to be imitated so the tribe could align themselves with that intent and thereby acknowledge that the tribe understood that intent. Petroglyphs (which were very difficult and time-consuming to carve into stone) are examples of this kind of imitation, as were the various type of cave drawings which were obviously drawn in a sacred place as these caves were considered passages to the Other World.

Again, we have to remember that this kind of *imitation* was a *muthos* way of saying to the Other World, "We hear your song, O most dark and beautiful, and we are returning it in the only way we know: the way you have shown us."

#### End Author's Note

+



The psychic nature of preliterate art also explains why their monumental art was an ongoing rather than a one-time process: it was the result of the divine intent being revealed to them over time. The essential nature of preliterate *muthos* consciousness was to *feel* the truth of the divine intent by the act of *imitating* it. Artists know what I mean when I say this. I doubt many scientists do. It is away of knowing diametrically opposed to our modern *logos* consciousness, which seeks to know the universe by logically explaining it.

I contend, however, that it was this *muthos* way of imitating the divine order that brought about the initial carving of the face of the Sphinx and its subsequent phases.

We understand the political forces that brought about the carving of the Lincoln memorial, and we *may* understand the religious forces that brought about the cathedrals of Europe, but I doubt that our theorists have ever understood the radically different nature of the *muthos* consciousness that I contend would have brought about the carving of the face of the Sphinx in 6000 B.C..

Once that *muthos* consciousness is understood, however, and the various artistic and weathering considerations are added to it, my proposal as to the *way* the Sphinx was carved and *why* and *when* is almost inevitable.

With all that said, let's take a look the problems inherent in my proposal of such a phased (or periodic) carving of the Sphinx. If we assume a carving of the initial face c.6000 B.C., this means the Sphinx *began* to be carved 2800 years before Egypt became literate though the invention of a hieroglyphic language (3200 B.C.).

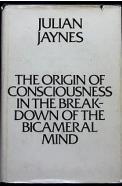
These dates are critical, because the scenario I am suggesting would only have taken place in a *preliterate Proto-Egypt*. This is because the cultural/spiritual forces present in preliterate Egypt c.6000 B.C. were radically different from those driving literate *Dynastic Egypt* in 2500 B.C.. Let me repeat myself on this: the consciousness of preliterate Egyptians and the consciousness of literate Egyptians were *radically different*.



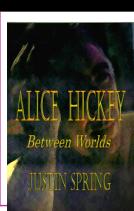
By consciousness I mean an *instinctual* way of looking at the world. It has nothing to do with native intelligence.

Preliterate Egyptians were just as natively intelligent as literate Egyptians. What separated them was not intelligence, but what *interested* them.

Another way of putting this is to say that the preliterate mind was interested in *artistically imitating everything it had experienced* as a way of *knowing it*, whereas the literate mind is interested in *logically examining everything it has experienced* as a way of *knowing it*.



**humans was different from literate humans.** Julian Jaynes in his *Origin of Consciousness* blew that door open some 50 years ago and revolutionized our thinking about the true nature of preliterate cultures and preliterate consciousness. If we really want to understand what I am saying about preliterate Egypt and the Sphinx, his work is *must reading*. Click here for a free PDF of *The Origin of Consciousness*.



**My own ALICE HICKEY: Between Worlds adds a small but significant coda to Jaynes monumental work.** When you read these two books, you'll have a deeper knowledge of the fact that preliterate cultures attempted to explain the world by *imitating* it through stories (the Greeks called this *muthos*), whereas literate cultures attempt to explain the world by *examining* it with reason and logic (the Greeks called this *logos*.)



If you're still unsure of the differences between art created by literate *logos* consciousness and art created by preliterate *muthos* consciousness, take a look at the preliterate drawing (L) of a shaman/God and compare it to the literate sculpture of a Pharaoh (below, L).

I believe that the Egyptians never quite made the *clean break* into *logos* consciousness that the Greeks did. That failure, or refusal, depending on how you look at it, is at the heart of the true nature of Egyptian culture.

Literate Dynastic Egypt by 2500 B.C. was an Empire rising to grasp the bait of logical inquiry and military power and dominance that *logos* consciousness makes possible, yet at the same time it remained anchored to some degree in the *muthos* consciousness of preliterate Egypt.

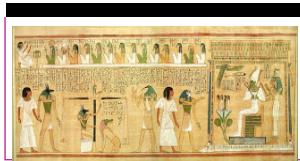
In effect, literate, Dynastic Egypt was always caught *between the two ways* of looking at the world, so that even in literate times the same cultural and spiritual forces that supported preliterate Egypt's *muthos* consciousness were still in play.

The Egyptians never completely threw off their *muthos* consciousness as the Greeks did with their pursuit of a logical knowing of the world, and as the Hebrews did with their pursuit of a single, personal God. That is one measure of how strong the Egyptian spiritual/psychic nature was. We have to pay attention to it (and its interests) if we want to really understand what the Sphinx represents.



Both I and Julian Jaynes believe that Egypt remained caught *between the two ways* of looking at the world, the *muthos* and the *logos*, i.e., they operated

Jaynes proposed that this was the reason why the early Dynasties kept collapsing, i.e., the "chain" of directive voices that *muthos*-consciousness depended on for guidance could not be maintained as the Dynasties grew larger and larger.

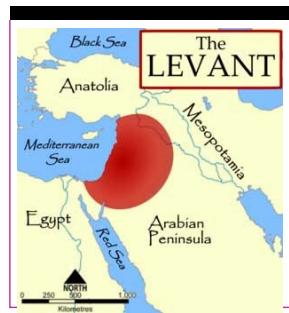


This is a very quick explanation of Jaynes' thinking on this matter. To get the whole picture you must read Jaynes.

As for myself, I see this split *muthos/logos* consciousness as the reason why Dynastic Egyptian Balanced Male/ Female spirituality and its highly psychic Pharaonic burial practices developed as they did. This consciousness split is unique to Dynastic Egypt and critical to really understanding why it evolved as it did out of the preliterate Proto-Egyptian culture.

Despite this split (or perhaps because of it) Dynastic Egypt always remained intensely spiritually-driven, perhaps not as purely as in preliterate times, but it was present enough to make Dynastic Egyptian civilization immensely interesting to the later Greek and Roman civilizations, although in practice they seem to have focused mainly on its astronomical, architectural, and governing practices rather than its psychic-based spirituality.

There was one culture however, that was immensely interested in Egypt's spirituality *per se*, which was the Pre-Hebraic (c.6000-1300 B.C) and Hebrew cultures (c.1300 B.C. and onwards).

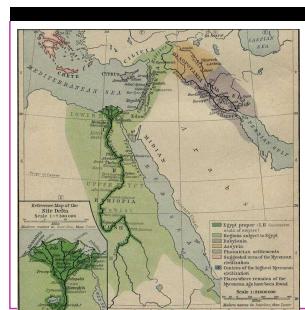


Let me make one thing clear. When we attempt to go back to 6000 B.C. , or even 4500 B.C., we are walking in the dark as to the particular influence of the various preliterate hunter/gatherer cultures coming from the Semitic Levant into the Nile delta area from 6000 B.C -3200 B.C., although I believe that their initial entry into the area probably started around 6500 B.C..

We know from various archeological findings that there were cultural interchanges between Sumeria and Dynastic Egypt after 3200 B.C., but

we know nothing about the earlier preliterate periods we are interested in. We also have to realize that in the very early period 6500-4500 B.C we are dealing primarily with Mother Goddess / hunter-gatherer tribes in the Levant as we are in Nubia, although there is evidence that the tribes from the Levant were also on the cusp of developing small agriculture and herding around 6000 B.C..

Outside of that we don't even know if the various Semitic tribes were really that much different from each other outside of the Semitic language variations that were probably used in a given area of the Levant. By that I mean they didn't see themselves as belonging to a particular country/ region of the Levant as we would do today seeing certain areas as Syrian or Lebanese or Jordanian, etc.



I say all this because I believe that the Nile delta Proto-Egyptian culture (6000-3200 B.C.) evolved as it did because of the cultural, spiritual and physical intermixing of tribes from the Levant and tribes from Nubia that began to move into the fertile Nile delta around 6500 B.C.. Prior to that time, the entire Nile river valley and delta was uninhabitable (from 10,000-7000 B.C.) because the melting African snow caps had turned the Nile into a continual raging flood state known as the "wild Nile".

I am going to suggest, however, that among the various Semitic tribes coming down to the Nile delta with their beliefs, there was one that had a particularly critical influence on the development of the Proto-Egyptian culture and that is the collection of Semitic tribes I am going to call Pre-Hebraic ( 6000-1300 B.C.).

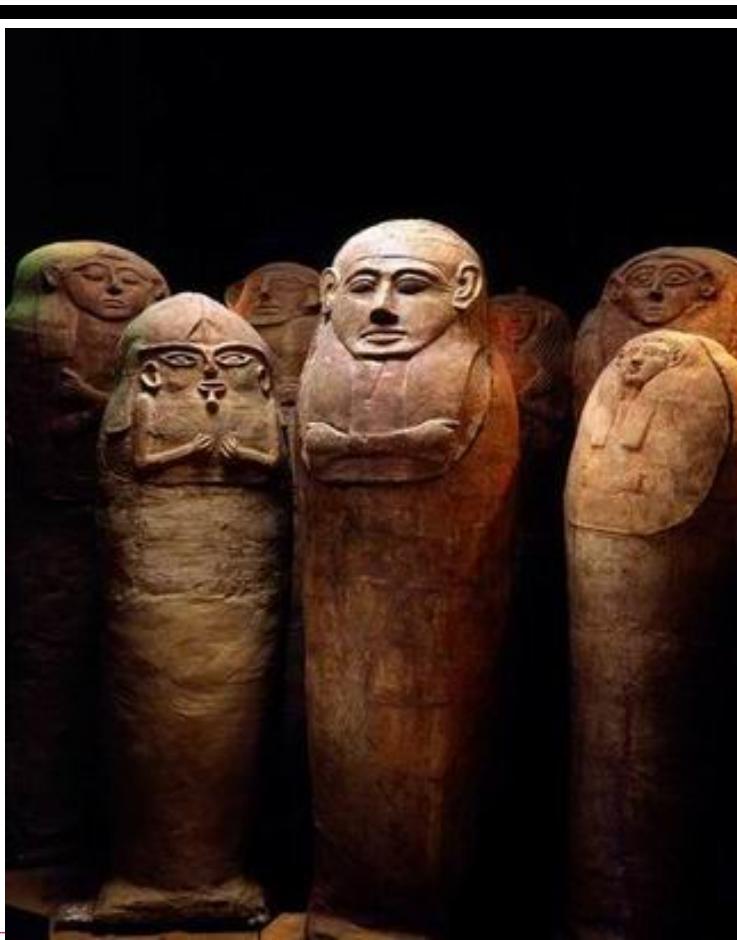


There is no direct evidence of this, of course, just as there is no direct evidence of anything that took place in the Nile delta during the period 6000-3200 B.C.. All we have to go on is the fact that of all the Semitic peoples, the Hebrews took particular pains in creating the Bible to document the interaction of their Pre-Hebraic ancestors with Dynastic Egypt during the period 2000-1300 B.C..

This is the period in which the Biblical stories of Abraham, Joseph and Moses take place. As it turns out, the scholarship indicates that Joseph was much more than a boy with a coat of many colors, because there is good evidence that he is connected in some way to the emergence of the Hyskos empire, which was a non-Egyptian Nile delta empire within Dynastic Egypt from 1700-1300 B.C.. I'll go into this shortly.

So there is a definite and unique connection between the two that indicates that the connection not only ran deep, but both ways. I intend to go into that deep connection, and it will take a little doing so bear with me.

If you have any initial doubts about the depth of that connection before I spell out the particulars, take a look at these Hebrew sarcophagi c. 1200 B.C.. They look oddly familiar, don't they? The fact that they also resemble the Saul Steinberg's *New Yorker* cartoons only thickens the brew.





Without going very deeply into the complexities of this relationship right now, let me mention a few things about the Hebrew/Egypt relationship as portrayed in the Bible, which often says more *between the lines* than it does directly:



his fear that Pharaoh would covet his wife. (As though the Pharaoh had nothing better to do). And then again with Moses and Joseph: no middleman, just, *Hey, I'm here*. This would be like a visiting car dealer from Cleveland walking into the Oval Office unannounced. Sorry. It would never happen.



2) Pre-Hebraic people seemingly rose to very high positions with great ease: Moses and Joseph being two examples. This implies to me that the Egyptians viewed the Hebrews as possessing a superior mental acuity. Yet we know that the court intrigue was as devilish in Egypt as in any other high culture, probably more so because of the Egyptians known dislike for outsiders.

The kind of murderous maze that would have awaited Joseph and Moses would have been as formidable as any set forth in Shakespeare's Histories of the English Kings.

Anyone trying to make their way to the top would have had their work cut out for them and then some, especially since they were non-Egyptians. It could never have been quite the kind of cakewalk it appears to be in the Bible. So how do we explain this kind of reporting? The Bible Writers were scrupulous reporters. What were they up to when they wrote these highly stylized accounts?

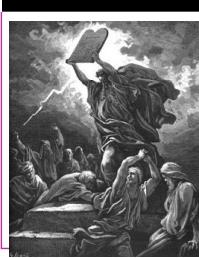
3) The Pre-Hebraic visitors seemed totally oblivious to everything Egyptian except the



*...the pyramids and Sphinx, which were surely in place before Abraham, Joseph and Moses entered Egypt, are never mentioned. How could such blindness be possible? Even more to the point, what does this strange view of Egypt mean?*

**It means just this: to the Bible writers' way of looking at things, there was an *intimate* connection between the two cultures that is never quite spelled out, but reading between the lines we can easily say that the connection existed because of two things:**

1. The Pre-Hebraic visitors saw themselves as mentally superior to the Dynastic Egyptians and the Egyptians in turn acknowledged this, especially in times of crisis, when they had no alternative.
2. The Pre-Hebraic visitors were attracted to the vast spiritual empire of the Dynastic Egyptians and in particular the person of the Pharaoh, a *living God* who ruled over Egypt with absolute power.

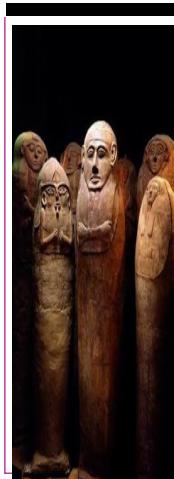


*We mustn't forget that the Bible Writers were creating the Bible around 700 B.C., long after these events, yet they saw these Pre-Hebraic encounters (and the stories they created about them) as setting the stage for the eventual creation of the Hebrew nation with its personal, monotheistic God.*

So in effect, nothing else mattered except showing these two things about the Hebrew-Egyptian relationship.. After all, by the time of Moses, the Pre-Hebraic tribes were beginning to move towards having an *orderly relationship* with a single God, something unthinkable in all the other polytheistic, animistic Mediterranean cultures surrounding them.

It was because of this obsession that it would be only natural for the Bible Writers to portray Joseph very calmly walking into the court of the Pharaoh (who is also the living God Horus) and interpreting his dreams, and in the case of Moses, directly challenging his authority, while at the same time ignoring everything else around them, including the Giza pyramids and the Sphinx.

I bring this oddity up because to really understand the full extent of what I am going to propose, you will have to come to grips with the fact that not only were the Dynastic Egyptians intensely drawn to the Pre-Hebraic tribes because of their mental acuity, but the Pre-Hebraic tribes were equally drawn to the spirituality of the Egyptians and especially to the person of the Pharaoh, a *living God* who guided and ruled his people with absolute yet benevolent power.



#### Author's Note

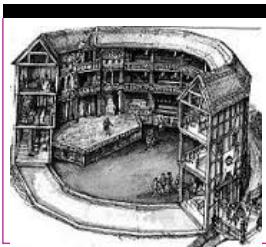
I have taken 1300 B.C. as the dividing line between the preliterate Pre-Hebraic culture and the literate Hebrew culture established by Moses. The actual dividing line as we shall see was much more vague as there seems to have been archaic forms of Hebrew writing much earlier than 1300 B.C..

#### End Author's Note

The fact that the Biblical examples I've just used come from the Dynastic period, doesn't discount what I've just said about Proto-Egyptian spirituality. The Biblical examples I've given are simply *what has survived* historically because of the invention of writing and the particular oral tales selected by the Bible Writers. The fact of the matter is that Dynastic Egypt didn't become an intensely spiritual empire by opening a box of *Crackerjacks*. That spirituality had deep preliterate Proto-Egyptian roots as does the literate spirituality of every culture. Again, sorry, but that's the way it works.

**Author's Note**

Perhaps the best description of how deep that spirituality was is this one by Schwaller de Lubicz: *Egypt didn't have a religion, Egypt was a religion*. In other words, Egypt didn't have the kind of religion where you went to church on Sunday and that was it. Egypt was the church and you never left it. Got it? Dynastic Egypt was nothing less than a *muthos* imitation of the divine order.

**End Author's Note**

**It might also help if I take Shakespeare's, "All the world's a stage, And all the men and women merely players; They have their exits and their entrances." and paraphrase its truths to fit those of Egyptian spirituality**

**"All of Egypt is but a stage,**

**And all the kings and queens**

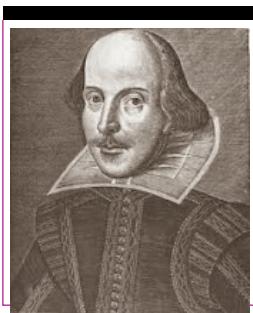
**are merely players.**

**As are all its men and women  
in the Divine Play**

**of Life and Death and Resurrection.**

**They all have their exits and their entrances,**

**as do the sun and moon and stars."**

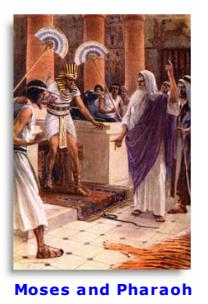


**It was all one long pageant that never ended. Note** that the stars are included in the pageant, as are the sun and moon. Nothing was separate in Egypt. The intensity of that spiritual pageant is reflected in the Hebrew obsession with Egypt. Even the infant Jesus has to escape to Egypt to be safe. Egypt was the mother lode. Again, I believe you can get a glimpse of that by reading *between the lines* of the Bible. When you do, it is clear that these Pre-Hebraic tribes couldn't stop being attracted to Dynastic Egypt's immense spiritual empire and the Pharaoh, a *living God*, nor could the Egyptians stop being attracted to the superior mental acuity of the Pre-Hebraic tribes.

The Bible writers, of course, who produced the first Hebraic Torah around 700 B.C., could never directly state that it was Egypt's spirituality that attracted the Pre-Hebraic tribes, as by that time the Hebrews' radical monotheistic religion was directly opposed to Egypt's still polytheistic beliefs.

The Bible Writers, however, were also fanatical about conveying the *entire truth* of any given matter, and they often did this *between the lines*.

In this situation, they did it by including stories about the Hebrews' various Pre-Hebraic interactions with the Egyptians.



Imagine what early preliterate Pre-Hebraic tribes witnessed in their wanderings through Dynastic Egypt around 2500 B.C. and earlier as herdsman and traders. These Pre-Hebraic tribes would have been in awe of the intense spirituality of Dynastic Egypt. They would have seen it as the *Mother Lode*. How could these wandering herders have had any other reaction to the intense, majestic, *living God* spirituality they witnessed in the Pharaoh?

At the same time, these same Pre-Hebraic tribes would have been aware of their superior mental acuity, which I believe had begun to develop out of the way they lived as quick-thinking trespassing herdsmen and their very early logos consciousness. We can never forget that the early logos consciousness and intense spiritual interest of these Pre-Hebraic tribes would eventually give birth in 1300 B.C. to a monotheistic concept of God and man so different from anything else before it that it may as well as come from outer space. But it didn't.



It developed out of their own preliterate spiritual roots, their early *logos* consciousness, and their exposure to the spirituality of Egypt, most especially the Pharaoh, a *living* God.

It is no accident that Moses and the Pharaoh Akhenaton lived at essentially the same time. There are libraries full of books about their possible relationship, including the possibility that they are the same person. Whether monotheism was the insight of Moses or of Akhenaton will never be known, but we do know this: Egypt dropped the ball on monotheism whereas the Hebrews took it and ran all the way to Israel with it.



Moses Pharaoh

Let me get back to the Torah and the Bible Writers. If we *only* read the *lines themselves* in the stories of Joseph (1700 B.C.) and Moses (1300 B.C.), we could come away with the impression that the Hebrews saw themselves as *superior* to the Egyptian, and indeed that is the *direct message of the lines*. As I have previously indicated, however, the Bible can also be very indirect, and thus also has to be read *between the lines*, especially when the subject was contentious, as any suggestion would be of the Hebrews being drawn to the spiritual nature of Egypt.



Akhenaten

I believe the core spiritual attraction for the Pre-Hebraic tribes was the Pharaoh, a *living* God. To gaze upon, or stand before, or speak to such a God would have been a heady experience for any preliterate Hebrew tribes moving, however blindly, toward a single God.

Although we are talking here about the interaction between the Pre-Hebraic tribes and the Pharaohs of literate Dynastic Egypt in the period 3200-1300 B.C., I believe that even in very early preliterate times, say around c.6000-5000 B.C., that some of the Pre-Hebraic tribes were experiencing the evolution of an early stage of *logos* consciousness and may have begun to have vague thoughts of one, not many Gods, as that is the nature of *logos* consciousness: to seek unity out of the many.

I say this even though this was also time when the preliterate Pre-Hebraic tribes still possessed *muthos* consciousness and were still driven by a polytheistic spirituality.

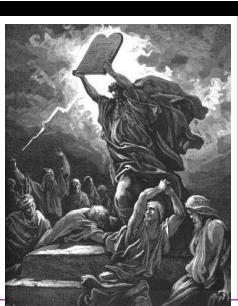
This is going so far back into the darkness of preliterate times, however, that there is no hard evidence of such early Pre-Hebraic movements toward one God except the peculiar nature of the Biblical visits themselves in 2000-1300 B.C., which were always focused on the *living* god Pharaoh to the exclusion of everything else. You could say that these Biblical visits were demonstrations to the *living* God Pharaoh of the superior mental capabilities of the Pre-Hebraics.

There is the problem, of course, that the earliest recorded interaction (Joseph, c.1700 B.C.) is hardly close to the 6-5000 B.C. period we'd like to investigate.

Yet, there is enough smoke around Joseph's interaction with the Pharaoh c.1700 B.C. (namely, the establishment of the 400 year, non-Egyptian Hyskos Empire in the Nile delta) to convince me that Joseph's Pre-Hebraic interactions with Egypt were not the first. It was one of many is the most likely case.

I'll say more shortly about what this establishment of an non-Egyptian empire

..... organizational capability of the Pre-Hebraic tribes immigrating into the delta c 1700 B.C., which I contend reflects their possessing an early form of *logos* consciousness that made them mentally superior not only to the preliterate Nubians immigrating into the Nile delta c. 6000-3200 B.C., but also to the literate Dynastic Egyptians, who I contend never fully gave up their *muthos* consciousness.



At any rate, what eventually emerged in 1300 B.C. from this brew of Pre-Hebraic spirituality and superior logos consciousness was Moses and a revolutionary monotheistic spirituality that expressed a completely new picture of the God/man relationship.

The idea that man not only had only one God but also a God who could be bound by a contract of behavior (*The Covenant*) was utterly unthinkable to the other Semitic cultures surrounding the Hebrews.

What I mean by that is that *The Covenant* can be seen as an agreement between God and the Hebrews aimed at insuring that God would act reasonably in His interactions with the Hebrews. In a manner of speaking, *The Covenant* made the Hebrews and God contractual equals under the law, each being bound by the conditions of the agreement.

#### Author's Note

The Hebrew's revolutionary "One God" spiritual insight indicates that the overwhelming spiritual concern of the Hebrews (and to some extent the Pre-Hebraic tribes) was the God/man relationship, whereas the Dynastic Egyptians, as I've been pointing out, became obsessed with something completely different: the Nubian/Proto-Egyptian Mother Goddess beliefs in immortality and the soul, something of little interest to the Hebrews and the other Semitic tribes.

As we shall see later on, this difference in interest explains why, out of all of the groups immigrating into the Nile delta, the spirituality of Dynastic Egypt *had to have evolved* out of the Nubian/Proto-Egyptian interest in immortality and the soul.

#### End Author's Note



One proof of the spiritual fascination of the Pre-Hebraic tribes with Egypt is that we never see the Pre-Hebraic tribes interacting with any other culture and interpreting the dreams of their Kings in quite the way they do with the Egyptian pharaohs, who they saw as living Gods.

The one exception to this, and it is only partial, is the much later case (600 B.C.) of the prophet Daniel, who was taken prisoner as a young Hebrew noble by the Babylonians during their destruction of Jerusalem. I bring up the story of Daniel because it somewhat mirrors the stories of Joseph and Moses and the living God Pharaoh, giving it a special energy.

It also repeats a theme of immense importance to the now literate Hebrews that the Bible Writers had first stated in the Pre-Hebraic stories of Joseph and Moses and their encounters with the Pharaohs of Dynastic Egypt: that the Hebrews were mentally superior to other cultures and capable of speaking directly and guiding rulers, even rulers who were living Gods.

The story of Daniel also repeats another theme first introduced in the story of Moses: that the Hebrews were guided and protected by a Covenant with a single, all powerful God superior to the Gods of other cultures. I also believe what the Bible writers were saying between the lines



BIBLE WRITERS

as that they had gone the Egyptians one better when it came to a deity: that the Pharaoh, a living god and incarnation of Horus, was no match for Yaweh, and in the case of Daniel, nor were the kings and gods of Babylon and Persia.

The fact that Daniel was imprisoned by the Babylonians and Persians never altered these beliefs, because to the Hebrew way of thinking they were imprisoned because they had failed to live up to the conditions of the Covenant. It was a momentary set back, but Yaweh was still with them.

The story of Daniel is a powerful one of captivity that echoes the haunting stories of Joseph and Moses. Like those earlier stories, Daniel's story was undoubtedly meant to show the mental superiority of the literate, monotheistic Hebrews of c.600 B.C., but not to the Dynastic Egyptians (who were fading) but to their polytheistic Semitic contemporaries, which in this case were their captors, Babylon and Persia.



Yet I am going to talk about Daniel's story a bit because the story of the brilliant, literate Daniel echoes somewhat the theme of the earlier preliterate stories of Joseph and Moses (a Hebrew who rises to a high position because of superior mental abilities).

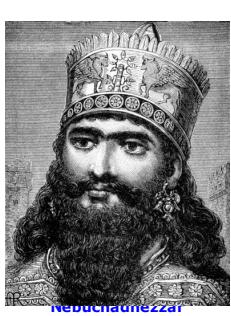
#### Author's Note

The reason why I am going to expand on the Biblical story of Daniel is because it will shed some light on what I contend was an early form of *logos* consciousness that developed as the Hebrews progressed from a preliterate culture to a literate one. I also contend that this early *logos* consciousness (with its rational, examining characteristics) gave the Pre-Hebraic tribes a distinct mental advantage over their contemporaries.

This can not only be seen in the stories of Joseph and Moses and Daniel but also in what I contend happened as the Pre-Hebraic tribes and the preliterate Nubian tribes immigrated into the Nile delta from 6000 B.C. to 3200 B.C., namely that their mixing eventually resulted in the development of an orderly approach to the powerful but unorganized shamanic practices of the Nubians.

I believe this orderly approach eventually became formalized in some manner in the late Proto-Egyptian period and then eventually evolved into the Dynastic Egyptian Pyramid Texts with their psychic directions for insuring the Pharaoh's safe journey to join Osiris in immortality.

#### End Author's Note

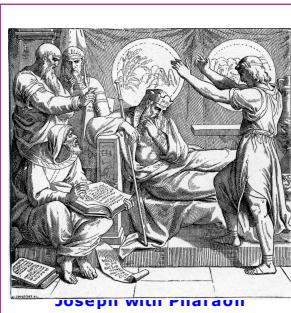


Daniel rose to a very high position in the Court of Nebuchadnezzar because of his superior ability to interpret the King's dreams. When Babylon was subsequently conquered by Persia, Daniel rose to an equally high position in the Persian court of Darius. Unlike Joseph and Moses, who were preliterate Hebrews living around 1700 B.C. and 1300 B.C., respectively, Daniel lived in a highly literate time (c.600 B.C.), so we know a bit more about him from a variety of sources.

Daniel, however, is an historical figure as compared to Joseph and Moses, who are so distant in time that we know almost nothing about them except that they appear in the Bible with the force of mythic

What is central, however, to all these stories of Joseph, Moses and Daniel is that these prophetic Pre-Hebraics all dealt *directly* with Kings. No intermediaries. Even the shamed Abraham gets to stand *directly before* the Pharaoh.

One difference between Moses and Joseph and Daniel should be noted though: Daniel dealt with Babylonian/Persian Kings who were *representatives* of the Gods in a *literate* culture, whereas Moses and Joseph dealt with Kings (the Pharaohs) who were *living Gods* in a *preliterate culture*.

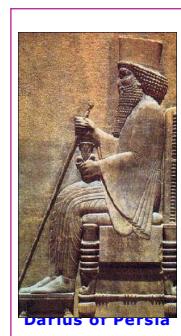


Thus in the Bible and other contemporary sources, we see the literate, sophisticated Daniel moving easily among both the Babylonian and Persian courts like a famous foreign minister, while the Bible Writers depict Joseph and Moses being focused on the Pharaoh with the laser-like intensity of hunters while ignoring everything else in Egypt: the palaces, the temples, the pyramids, the Sphinx.

#### Author's Note

As an aside, you might say that this type of one-on-one access to the *living* God Pharaohs was depicted by the Bible Writers to be something that was almost expected by the preliterate Hebrews, whom they wanted to *indirectly depict* as not only drawn to the *living* God spirituality of the Egyptians, but also comfortable in approaching and speaking to that *living* God. On the flip side, the Bible Writers also wanted to depict the Dynastic Egyptians as acknowledging it was common knowledge that the Hebrews possessed superior mental talents.

#### End Author's Note



Yet the Bible Writer's obvious message remained the same as it was in the earlier Egyptian stories: that the Hebrews were mentally superior, or to put it bluntly, smarter than their contemporaries.

Moses shows it by successfully challenging the Pharaoh's God and liberating the Hebrews. Joseph shows it by being a superior dream interpreter to the seers of the Pharaohs, who are seemingly baffled by the Pharaoh's dreams. Daniel shows it by being a superior dream interpreter to the seers of the Kings of Babylon and Persia.

#### Author's Note

I have gone through all of this on Daniel and Moses and Joseph because I believe that a *logos* consciousness was also present to some degree in the Pre-Hebraic tribes coming down to the Nile delta with other Semitic tribes from the Levant c.6000-3200 B.C..



I will go into the evidence for this as I go along, but it is very important because I also contend that the Pre-Hebraic *logos* consciousness eventually helped give birth to the extremely orderly, written spiritual practices of the Dynastic Egyptians, the source of which had to be the powerful, disorderly, shaman-oriented Nubian beliefs in the soul and immortality that became a part of Proto-Egyptian spirituality as the Nubian and Semitic tribes mixed in the Nile delta c.6000-3200 B.C..

I want to point out here that even though the Nubian and Pre-Hebraic tribes were Mother Goddess cultures, the roles they played in creating the spiritual beliefs and practices of Dynastic Egypt were aided by the fact that they were moving in the same, and yet at the same time, different spiritual directions: the Semitic Pre-Hebraics towards the male divinities and *logos* consciousness with the Nubians holding on to the Mother Goddesses and *muthos* consciousness.

I believe what happened in the Nile delta during the cultural/biological mixing period of 6000-3200 B.C. was that the nascent *logos* consciousness of those Pre-Hebraic tribes merged with *muthos* spiritual consciousness of the Nubians so as to eventually evolve into the literate, *logos/muthos* consciousness, male/female Balance of the Dynastic Egyptians. This, I contend, was the long term effect of the mixing of the Pre-Hebraic and Nubian cultures in the Nile delta.

#### End Author's Note



Let me indicate how important *logos* consciousness had become among the Hebrews by 600 B.C., the time of Daniel. Around 700 B.C. the written Torah was finally put together celebrating and recording the long journey of the Hebrews to their Promised Land. The Torah is such a magnificently written document (just think how original and beautiful *Genesis* is) that it points to the distinct probability of an early, nascent, *logos* consciousness having developed among the Pre-Hebraic tribes. Both Joseph and Moses lived on the edge of literacy and undoubtedly possessed that early *logos* consciousness as well as an archaic form of hieroglyphic writing, something I go into later in this blog.

**I believe this early mental development took place in two stages:**

**1) The earliest came out of what I think was a penchant for quick (and perhaps deceptive) thinking that grew out of the somewhat dangerous herding activities of these Pre-Hebraic tribes who seemed to have specialized in this kind of trespassing, so much so that one derivation of their name (Hebrew) translates as "to pass over", which most scholars have interpreted as "border-crossers".**

**What this says to me is that these Pre-Hebraic herding tribes didn't have any compunction about going into someone else's back yard, and everyone knew it. They must have had not only a great deal of nerve but also the quick-thinking (and if necessary the fists) to back up their trespassing.**

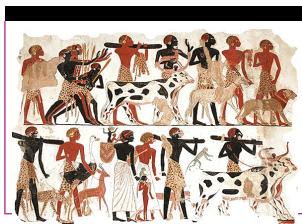
**We also have to remember that it was Cain (the farmer) who killed Abel (the herder) which I take to imply that these Pre-Hebraic herders saw farming as evil. Herding then must have been (in their eyes) the right stuff. In short, these were cowboys with an attitude, and as we know from our westerns, they must have had a ready answer for any objections to what they were doing.**

**So besides explaining why I believe they were probably more mentally developed than other preliterate tribes, and most assuredly the preliterate Nubians they mixed with in the Nile delta from 6000-3200 B.C., it also helps explain why some archaeologists think that the Hebrews who escaped with Moses weren't slaves at all but mercenaries guarding the northern approach to Dynastic Egypt who had become *persona non grata* as far as the Pharaoh was concerned. Too big for their britches you might say.**

**2) I believe that the evolution of a true, early *logos* consciousness among the Pre-Hebraic tribes came after 3200 B.C. through their exposure to Egyptian hieroglyphic writing, as there is evidence of archaic Hebraic hieroglyphics existing well before the development of the Hebrew alphabet c. 900 B.C.. If this is so, those hieroglyphics could have acted as a catalyst in the early evolution of a *logos* consciousness. I say this because Janyes tells us that the invention of writing in a given culture seems to have been coterminous with the evolution of their *logos* consciousness, although which came first is up in the air.**

This has been a bit of a digression, but I thought it necessary to back up my contention that both Moses and Joseph most probably possessed an early *logos* consciousness and that it probably went back much further than 1700 B.C.

Between the time of Moses (1300 B.C.) and that of Daniel (600 B.C.) the Hebrew *logos* consciousness would have become fully developed. In fact it became an obsession because the Hebrews came to believe (quite correctly) that they could never successfully interpret and obey the *Covenant* without *logos* consciousness and the permanent record that writing supplied. Chaim Potok in *Wanderings*, his remarkable history of the Jews, goes into this in great detail.



All this has been to give you some background on what I believe was the mental make up of the Pre-Hebraic tribes as they wandered into the Nile delta during the period from 6000-3200 B.C..

There is no way to go back to that very early period (6000-4000 B.C.) to show you direct evidence of a very early mental acuity, but the nature of who they seem to have been (quick-thinking, herding trespassers) along with the evidently early *logos* consciousness obviously possessed by Joseph c.1700 B.C and the existence at the same time of the Pre-Hebraic Hyskos kingdom is some indication of the avidity of these Pre-Hebraic tribes in absorbing and adopting Dynastic ways. They were on their way up as they say.

#### Author's Note

Although I see the migration into the Nile delta occurring at least by 6500 B.C., I have kept the period we are examining to 6000-3200 B.C., as that is the date when I see the River Mother entering the delta and planting the spiritual seeds that eventually evolved into the Dynastic Egyptian culture thousands of years.

#### End Author's Note

One of the things I wanted to show you by going through all of this was that Joseph in 1700 B.C. and Moses in 1300 B.C. didn't come out of nowhere. These were two leaders who took it right to the Pharaoh. They didn't win those battles with the Pharaoh, but the fact that they challenged the Pharaoh so openly is a good indication how sure of themselves they were. That sureness had early roots, but where does it come from?

I believe this sureness came from their sense of being mentally superior to their contemporaries. As I mentioned earlier, one meaning of the name Hebrew is "to pass over" which I take to mean that they were known to pass freely over borders with their herds. You can think of them as "free-rangers", but you know what happens to "free-rangers" in our westerns. They get challenged by the local ranchers. Guns get drawn. Time for quick, cool thinking. That is exactly the kind of situation that these early Pre-Hebraic tribes found themselves in time after time because of the way they chose to live by wandering across the lands of others. That not only takes quick-thinking if caught, but also a great deal of nerve just to attempt it.

Thus I contend that the wandering, border-crossing Pre-Hebraic herders developed an early ability to think quickly because it was a

**enhanced by the early development of a nascent form of *logos* consciousness, most probably from exposure to Dynastic Egyptian literacy.**

During the period 6500 B.C. to 3200 B.C., the Proto-Egyptian culture was a mixing pot of spiritual interests. Of special interest to us during this period was the early mental (*logos*) superiority of the Pre-Hebraic tribes migrating into the Proto-Egyptian Nile delta, which I contend would eventually put some sense of order into what had to be very disorderly Nubian psychic beliefs and practices. Each culture, as I've shown and will show, contributed characteristics that eventually led to the spiritual practices formed in Proto-Egypt and that eventually evolved into the Pyramid Texts.



When we do finally get to the start of Dynastic Egypt in 3200 B.C., we see those same Pre-Hebraic tribes in a much different position. They are still clearly preliterate and polytheistic, but it is clear in the story of Joseph (1700 B.C.) that the *living God* spirituality and mind-bending religious empire of Dynastic Egypt was of immense spiritual interest to them.

It is also clear that both they and the Dynastic Egyptians shared a belief in the superior mental acuity of the Pre-Hebraic tribes. It doesn't matter that the core spiritual interests of the Pre-Hebraic tribes and the Dynastic Egyptians were so different. It's like that in any love affair. The light and heat were there. The Pre-Hebraic tribes were obviously spiritually interested not only in the Pharaoh, a *living God*, but also in the Egyptian's sophisticated religious empire, which the literate Hebrews eventually imitated in the Temple and the Ark of the Covenant.

The Dynastic Egyptians, on the surface of it, shouldn't have been interested in anything from the wandering Pre-Hebraic tribes, except of course, their mental acuity, which leads me to believe there were many, many "Josephs" who visited the Pharaohs.

## The Skills of the Preliterate Proto-Egyptians

The intensely spiritual aspect of Egypt, especially in its preliterate phase, is always overlooked by our theorists, who are still looking at Pre-Dynastic Egypt with literate, scientific (*logos*) eyes, which will yield very little *true* information about the spirituality of that culture. It will yield, however, a great deal of false information parading as true.



To get true information about their spirituality, you have to look at Egypt much differently; you have to look at it through the eyes of *muthos*. Only then do all the dominoes fall into place.

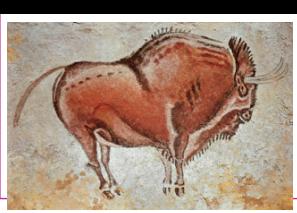
Among those dominoes is my contention that after the Sphinx's face was carved in 6000 B.C., the remaining portions of the Sphinx were carved in six (6) subsequent phases over a 3500 year period, with the last phase (the rump and tail) being carved in Dynastic times, around 2550 B.C.



This phased creation is contrary to the thinking of most theorists (both establishment and alternative) who have always assumed that the Sphinx was carved in one large swoop. They forget, or never noticed, that it is the history of large preliterate stone monuments and associated sculpture to be created over hundreds if not thousands of years, as they were at Gobekli Tepe in Turkey (L, 10,000 - 7000 B.C. = 3000



This is also true for Stonehenge (2800 - 1550 B.C. = 1250 years) as well as the giant *Olmec* and *Rapa Nui* heads and the various cave drawings, which we now know were created by successive generations of artists: Lascaux (c.17,000 B.C.), Altamira (c.15,000 B.C.), Pech-Merle (c.25,000 B.C.) and Cosquer (c.25,000 B.C.).



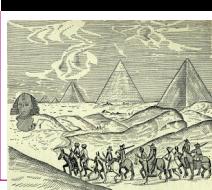
**It is the nature of preliterate cultures to be driven by spiritual concerns, a cultural imperative almost completely absent from our modern rational culture. These preliterate monuments and cave drawings were ongoing spiritual expressions, not one-time shots like the Lincoln Memorial, or Mount Rushmore, which are mere historical markers on the landscape of Empire.**



Although there still exists a prejudice against the idea that preliterate cultures in the hunter-gatherer/early agricultural stage had the advanced artistic and organizational capabilities necessary for such a carving as the Sphinx, the evidence presented by the various cave drawings (30,000 - 16,000 B.C.) and the stone carvings at *Gobekli Tepe* (10,000 - 7000 B.C.) as well as the various stages of Stonehenge (2800 - 1550 B.C.) and numerous other sites argues against that prejudice.

Preliterate cultures had the artistic capabilities. The cave drawings prove that. They also had the organizational capabilities. *Gobekli Tepe* proves that. The real question is this: what would drive the Proto-Egyptians during that hunter-gatherer period of their existence to undertake such a large face carving as the Sphinx? And why on a cliff in Giza? And why in 6000 B.C.?

The answer to that is not a simple one but it is obvious that the face carving was meant to celebrate someone of immense importance. As I mentioned earlier, similar large, carved preliterate faces to occur in other preliterate cultures, but only twice: in the preliterate *Olmec* Culture and the *Rapa Nui* culture.



Because of the individuality of the *Olmec* faces, my belief is the *Olmec* carvings were of individual athletes celebrated by that culture as God-like, or living Gods. The stylized similarity of the *Rapa Nui* faces indicates they were carvings of

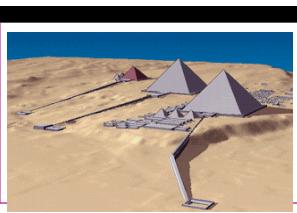
a God. As I've indicated earlier, I believe the initial Sphinx face carving at Giza was similar to the *Olmec* heads in that the Giza face carving was of a individual held to be a living Goddess.



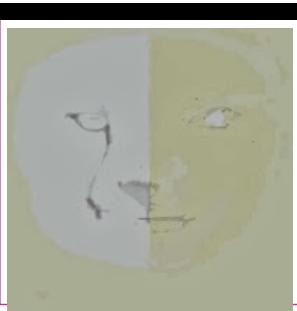
Let me suggest a few things about the scale of that initial face carving, and the effort required to do it. The Giza Sphinx, as we know it today, does not sit on top of the original Giza Plateau, only its head and the very top of its back project above the general elevation of the surrounding plateau. This means that the body, for most of its existence, has been covered by desert sands., as it was excavated out of the plateau.

At one time, the Giza plateau contained no monuments, no Sphinx, no pyramids, nothing. The picture (above, L) shows how the Giza plateau would have looked (if the observer were facing west from the Nile) after the Sphinx and pyramids were built. The head of the Sphinx is above the general slope of

~~The plateau which is covered in sand, as it was most of the time after 3000 B.C., and all of the time after 3000 B.C. until modern times, as the area was a desert.~~



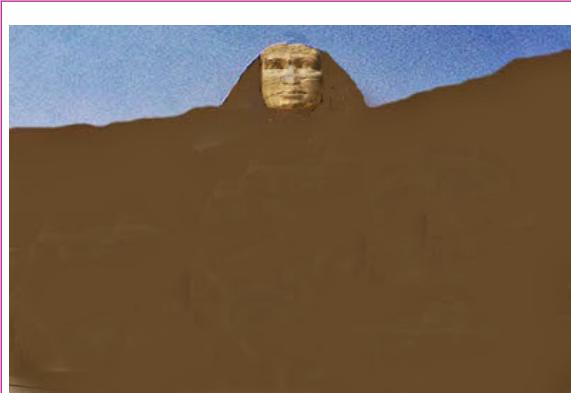
picture(L). You can also see more easily the Sphinx "ditch" where the Sphinx has been cut out of the limestone. It is just behind the "T" at the end of the pathway leading to the second pyramid. In the 3-D rendering of the plateau (L, above), we are looking southwest from a northeast position. The plateau can be easily recognized.



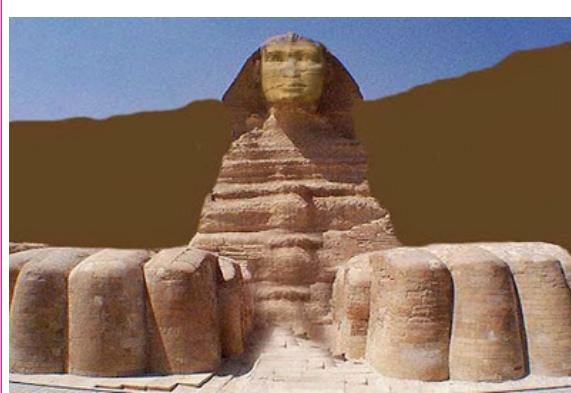
To the left is an artist's conception of what a vague, weathered "Veiled" face upon the rocky outcropping on top of the Giza plateau would have looked like. These things are hard to Photoshop, but you can assume it was nowhere as detailed or symmetrical.

Below is a rough artist's conception of stage 1, The *bas relief* of the face (Below, L) and stage 3, the carving of chest and forelimbs (Below, R) might have looked like.

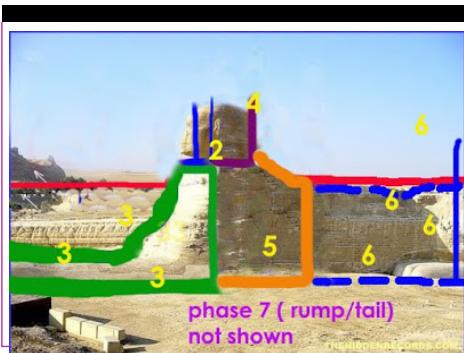
I am showing that artist conceptions below with a simple suggestion of a veil headdress that may have been carved in Phase 3 before the full head and *nemes* were carved in Phase 4. I go into detail on this later. I believe the chest and front limbs were eventually carved to provide a long, directed approach to the venerated face. I further believe that long before the limestone surrounding the body was carved out, the *bas relief* face and front of the Sphinx had already been there for thousands of years.



Artist's concept of the  
Phase 1, face 6000 B.C.



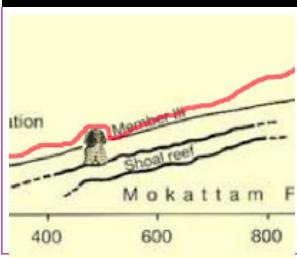
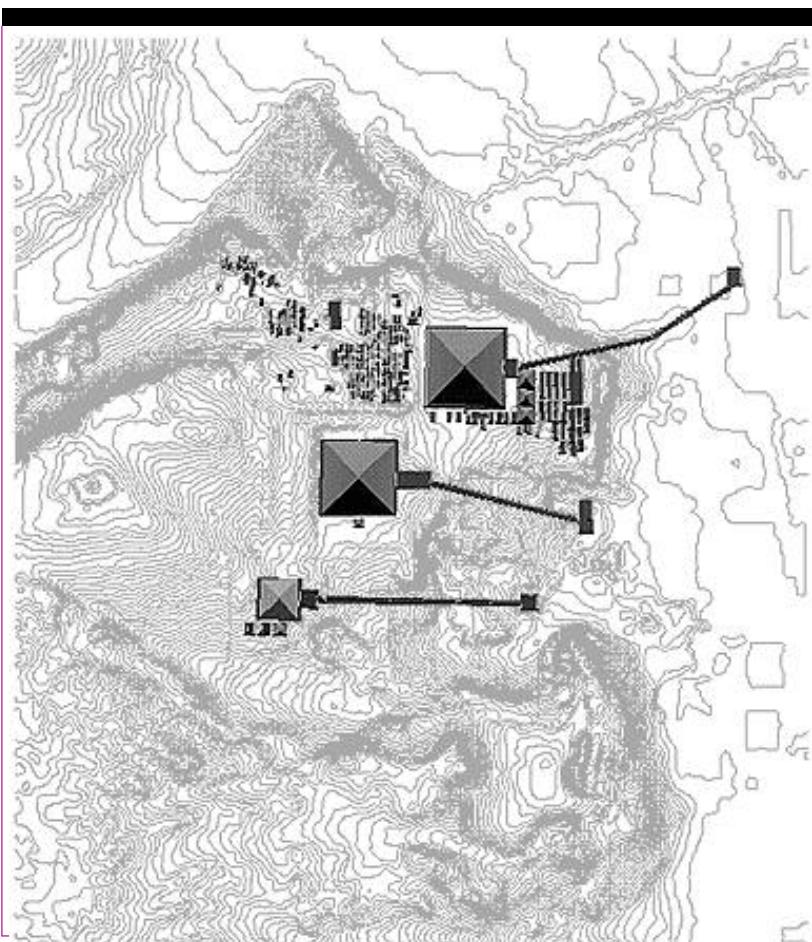
Ph. 3, Chest and front limbs, head to behind ears,  
suggested veil 5500-4500 B.C.



Again in the picture to the left, you can see the suggested seven phases of construction (6000 B.C- 2550 B.C.). You can also see the outlines of the plateau in the geologic picture below. The Sphinx lies just behind the buildings at the beginning of the path leading to the middle pyramid.

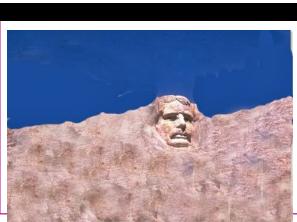
For a more detailed layering of the height increases of the plateau, the geologic map

below can be used. As you can see the area in front of the Sphinx begins to become quite level as it approaches the ancient position of the Nile as it enters the Nile delta.





As can be seen by the red line in the schematic (above, L) and the drawing of the Sphinx's limestone levels (above, R), there is an abundance of hard limestone (member III) to either side of the face and slightly below it. The red line indicates my estimate of the original level of the plateau. You can get a better conception of what the early Sphinx *bas relief* face looked like c. 6000 B.C. in relation to the rocky outcropping if we think of it as being like one of the faces of Mt Rushmore, say Roosevelt's head.

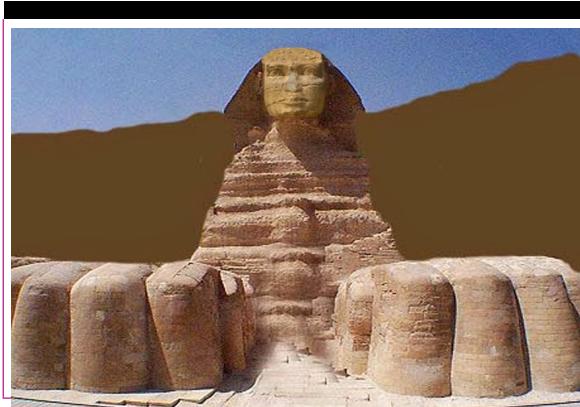


I've taken the head of Teddy Roosevelt (L) and erased the others to give you a general idea. In the picture (R) I have portrayed the "rocky outcropping" section of the Giza plateau where the Sphinx currently sits, but as it would have looked in 6000 B.C. with the Phase 1 *bas relief* carving of the face of the Sphinx over my proposed "Veiled" face.

Anyway, that is how the 6000 B.C. Sphinx face would have looked: a *bas relief* face surrounded by the remainder our "rocky outcropping" on the top of the Giza plateau. Once the complete front of the head and front chest and paws were carved (which I believe took place also in preliterate times), what the Sphinx would have looked like is shown below as it would have looked thousands of years before the body was carved out behind it to finally complete it.

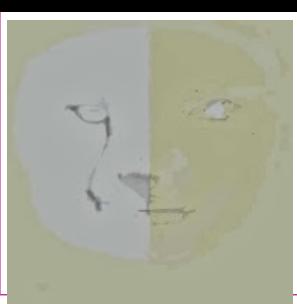


Note: I have colored the surrounding rock brown so that you can see clearly what was carved in phases 1-3. Also note that the top of the head was relatively flat, one of the peculiar aspects of the sphinx head, as human heads rise to slight dome. As we shall see, the top of the cheetah's head is also flat.



At any rate, Phases 1-3 of the Sphinx would have provided an absolutely stupendous sight for preliterate pilgrims. This rendering will also give you some idea why I believe the limbs and chest would probably have been carved relatively soon after the face: *the limbs provided a passageway to approach the venerated face*. The passage between the limbs would have probably been covered with hides to make the approach dark, opening up just before the chest to reveal the face high above. Remember, approaching the Sphinx was spiritual, not sightseeing.

## The "Veiled" Face and the "Squareness" of the Carved Sphinx Face



First let me say that this entire "Veiled" face proposal is a result of *analeptic* thinking based on my knowledge of the nature of preliterate cultures in general and our Proto-Egyptian culture in particular. To the left is my conception of a close up of such a face that I've split in half to give you a cheetah on the left and a human face on the right. The actual face probably looked very vague and nowhere as symmetrical. Yet, something like this would have been enough to suggest to the preliterate tribes of Giza that it was the face of *Mafdet*.

Weathered rocks have always played a role in preliterate cultures who saw such rocks as God faces. As to whether the outcropping at Giza *did contain* a faint split image suggesting both a human and cheetah face is, your guess is as good as mine. It may have been just a faint cheetah suggestion. Or it may have had some faint design that would be meaningless to us but not the people of Giza. We have enough examples throughout the world of weathered animal and human faces to know they exist and in large numbers. We also know they were honored as God-faces. I chose the most "complicated" image because it *could have been* that way, so why not propose it? After all, history, indeed science itself, is loaded with such "accidents".

Moreover, it is clear that the Giza inhabitants of 6000 B.C. would have immediately seen such a "Veiled" face as being spiritually related to both *Mafdet* and the female Nubian Shaman who I see arriving to live among them *accompanied by two leashed cheetahs*. This may seem a bit too "Hollywood" for some, but her being accompanied by cheetahs, which were native to Nubia, would not be an unusual situation. After all, we are talking about a visionary shaman/leader whose patron goddess was *Mafdet*, not a rich merchant like Abraham.

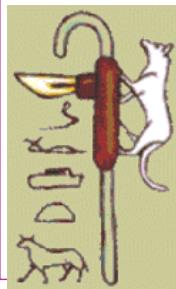


The cheetahs would have served two purposes:

1) The cheetahs would hunt game on the long trek northward. This was a special Nubian way of hunting, similar to the practice of using hawks. If we estimate a group of perhaps ten members traveling by foot,

then we could calculate the distance traveled at 25 miles/day. Since the distance to be traveled from the third cataract to Giza is 750 miles, we can see the trip taking 30 days absolute *minimum* at top speed, but with all the problems associated with travelling through strange territory, most probably three to four times that estimate. Food would be needed, and thus hunting with cheetahs would be a sure thing, especially in strange territory. As such, they would be under the control of a hunter attached to the group.

2) The cheetahs would be an emblem of the *status* of the female Nubian shaman who I see naturally associating herself with *Mafdet*, the Cheetah Goddess, who is a very early Mother Goddess, half female/half cheetah, whose origin is Nubian and undoubtedly with deep preliterate roots.



*times, Mafdet is pictured as a lynx, one of those Dynastic changes meant to obscure the true cheetah nature of Mafdet. Mafdet represented a special Nubian aspect of the Mother Goddess in the Proto-Egyptian culture of 6000 B.C., namely the protector of Ma'at and the tribal values of Truth and Balance.*

*In Dynastic times, Mafdet was also seen as the protector of Ma'at, who became enlarged as the Goddess of Truth, Balance, Order, Law, Morality, Justice. Please note that Ma'at, is female, reinforcing my contention that women in the Mother Goddess culture were held to be those who*

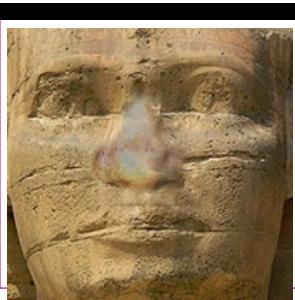
*knew.*



*Mafdet, then, would be the enforcer, the guardian, the one who protected Ma'at and the spiritual values she represented in literate Egypt: Truth, Balance, Order, Law, Morality, Justice.*

*As we shall see later on, Ma'at (L) is the only female Goddess to survive (as a stand-alone Goddess) in the shift from female to male gods that accompanied the advent of literacy in 3200 B.C., although she was later paired off with Thoth (Wisdom). Archeologists now know that preliterate tribal rule was cooperative between male and female, but females were instinctively recognized as "those who knew." They guided the tribe, just as the First Mother did. Females in preliterate Mother Goddess cultures were recognized as having a superior, intuitive sense of the intent of the Gods and Goddesses.*

I have no doubt that the face on the Sphinx is a female Nubian. Many viewers, current and past, agree with me in that observation. As to her being a shaman, I should say that I also see her as a leader, which in a 6000 B.C. Mother Goddess culture needn't have been separate roles. Preliterate tribal cultures weren't cultures of specialization such as ours where the priest is always separate from the president.



*In addition, the very size of the Sphinx face carving says leader/living God. We see that in the Olmec face carvings and the head carvings at Rapa Nui. Such faces weren't carved for the fun of it. **Big meant divine.** This first bas relief carving would not have contained the full head or ears or nemes head dress. Those came later in Phases 2,3,4. See diagram below. The initial bas relief (Phase 1) would have pretty much looked like the photograph to the left. Surrounding it on all sides (except the top) and sloping down from it would have been the original limestone cliff.*

Here I've shown on the left the head at a much later stage, when the ears, nemes and other Dynastic symbols have been added. I've done this so you can look at the face as you've come to know it.

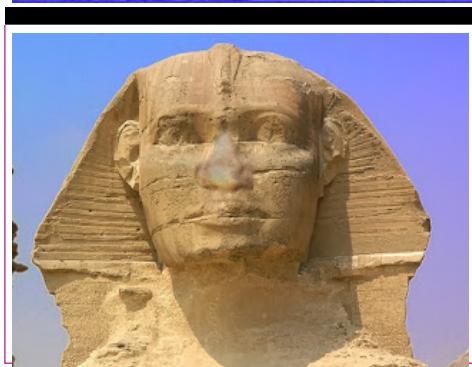
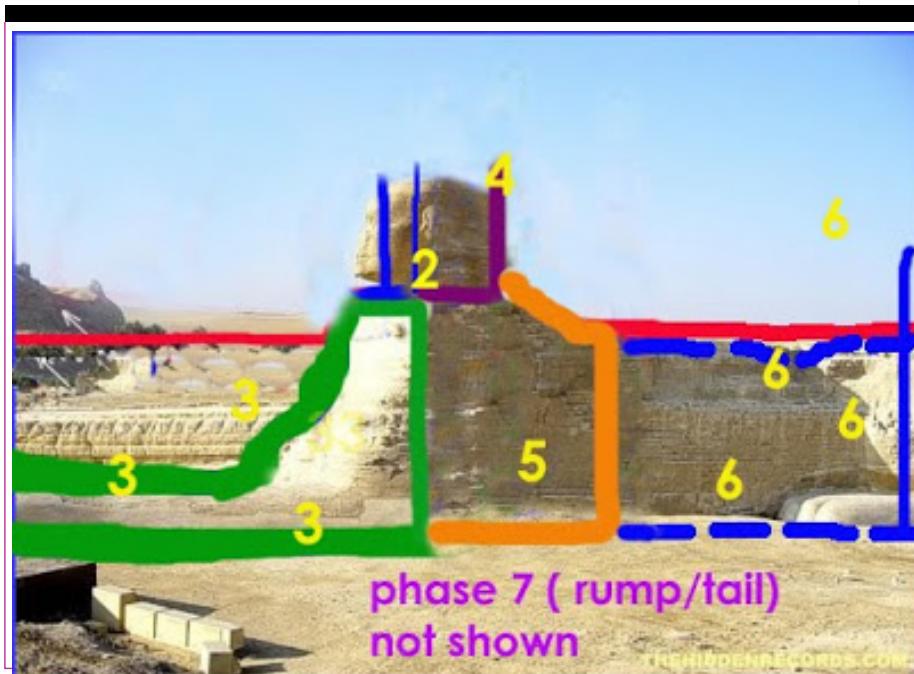
One of the things you should notice immediately if you look closely at the overlays is how square the lower half of the Sphinx's face is and how flat the top of the head is.

This is what that squareness of the Sphinx's face suggests to me as an artist:

1) the original weathered, "Veiled" face may have looked "square" and the carvers honored it. This suggestion is not to be lightly dismissed, as such a face would have been considered divine in preliterate Egypt.

or

2) The face of the 6000 B.C. female shaman was itself somewhat "square" as it is in this other photo of a modern Nubian woman. Below are some other modern Nubian women. They all have markedly "square", broad faces.



I



think I am correct in assuming that these facial characteristics were also present in 6000 B.C., because we can see this squareness and broadness in the Dynastic Nubian sculpture of the Goddess Hathor, although as I mentioned earlier, the lower face has been made to look somewhat "triangular" due to the ceremonial wig/headdress being pulled in against it.

If the above modern photos are indeed representative of the general shape of Nubian female faces in 6000 B.C., then it is very probable, then, that our 6000 B.C. Nubian female shaman had a "squarish" face (like the woman on the left) and as I've said earlier, such a face may well be a Nubian trait as evidenced by the Dynastic Nubian



Hathor who is shown with a broad square chin made somewhat triangular by the pulled-in headdress.



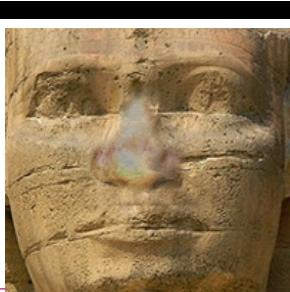
As the photos and overlays below show, however, they are nowhere near as square as the face of the Sphinx. In the composite below I have lined up the eyes and cropped the



photos to make the facial sizes the same. As you can see, there are significant differences in "squareness" at the lower jaw level.



As can be seen, the face of the Sphinx is much more square than that of the extremely square-jawed woman.



This leaves us then with one last way of explaining the squareness of the Sphinx's face:



3) The squareness of the Sphinx's face is due to the crude carving techniques and lack of sophisticated scaling tools of these early preliterate carvers.

4) I'll add to that the marked possibility that the shape of the outcropping itself had a relatively flat top and an inclined front slope. The inclined front slope upon which the face would be carved would help explain the upward gaze of the face, which is something I'll go into shortly. For early preliterate carvers, such as our proposed 6000 B.C. carvers with no experience in monumental carving, following the outlines of the outcropping itself would have been labor saving to say the least.

Needless to say, in such a case, and I believe it was the case, the shape of the outcropping would also have been seen as a sacred indication and thus to be followed in the face carving.

I could take all four explanations as possible contributors to the squareness of the Sphinx face, which is an oddity anyway you look at it. If I knew of no other factors, and had to lay money on which of the four factors had the greatest impact, I'd say a combination of all four:

1. The Nubian squarish face
2. The crude preliterate carving and scaling techniques.

"square".

#### 4. The shape of the outcropping itself ( flat top, inclined front slope).



Of these four factors, the second indicates that the carving was very early and could have easily taken place in 6000 B.C.. This contention is buttressed by the "awkward", unsophisticated facial detail of the Sphinx face again indicates it is a very *early* preliterate facial carving, as this Dynastic, exquisitely detailed Nubian sculpture (L) of the Goddess *Hathor* makes clear. Just compare the eyes and eye lids for starters.

#### Author's Note

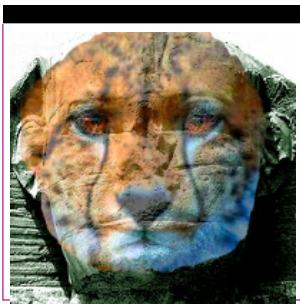


As an aside I'd like to indicate some of the dangers of photo overlaying. To do this, I overlaid the Sphinx with an Olmec head. As can be seen, the Olmec face looks as square as the Sphinx. Does this mean they are connected? I don't believe so. What this overlay does show, however, is how *misleading* such composites can be if not done intelligently.

I'll talk about this in detail later on, but the reason for the near match of the Olmec face is that the extremely sophisticated Olmec head has been *foreshortened* (or "squashed") for the purpose of making it resemble a *óllamaliztli* ball. If you look closely, you can see how high the nostrils are on the Olmec head as compared to the Sphinx even though the two photos are lined up at the eyes. The "squareness" facial match has been caused by the *purposeful squashing* of the face by the Olmec sculptors.



#### End Author's Note



OK, so much for being too clever with overlays. Let me get back to what I believe to be the underlying reasons for the extremely square face of the Sphinx. The four factors I've just mentioned played a role, but there was something else that motivated the carvers to take advantage of those factors in a special way.

I have come to believe that the odd squareness of the head and face of the Sphinx (both in width and depth) is not only due to the four factors I've just mentioned but also to the desire of the carvers to *imitate the "squareness" of a cheetah's face and the length of its head*. My belief that these shape characteristics also took advantage of the shape of the outcropping itself to make the carving easier shouldn't be discounted, as the scale of the carving would have been without any precedent for these preliterate carvers. Any help they could get would have been welcomed.

details but I contend they understood proportion perfectly as well as how to bend it to their purposes, something I will go into in great detail a bit later on in this blog.

## The Cheetah Characteristics of the Sphinx's Head and Face

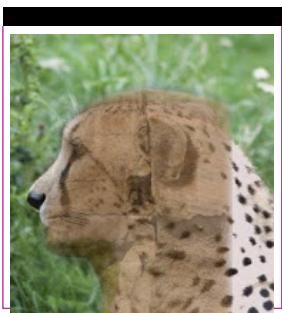


Let's get back to the cheetah, specifically the shape of its head. A good indication that the carved head of the Sphinx also has cheetah characteristics can be seen in this overlay profile of a cheetah head and the carved Sphinx head (in brown).

In the side overlay views, I have moved the brown Sphinx face progressively forward into the cheetah profile. Again, a very close fit, even for the ears. The one exception is the nose, as the Sphinx's nose is missing, and the chin, as the cheetah chin doesn't protrude as quite as much as the human chin does as shown in the last photo (below, L).



You can see that in the Sphinx photo I used that the back of the head of the brown Sphinx has been cut off in the three cheetah/Sphinx head overlays. In actuality, however, the depth of the Sphinx head is *about the same* as the depth of the cheetah's head as can be seen in the large photo below.



The cheetah's head in the large photo below looks slightly *deeper*, but much of that is due to the fact that the Sphinx photo was not taken precisely from the side (as was the cheetah) but is angled from the front (as can be seen by its chest). Finding exact camera angles for things like this is sometimes next to impossible, so allowances have to be made.



Nevertheless, you can see that the *head depth of the cheetah and the Sphinx* is about the same. As for the back of the Sphinx head *suddenly cutting in and not extending back at a smooth angle*, that is another anomaly that I'll explain as I progress.

As for the *width of the Sphinx face*, it is very similar to the width of the cheetah face, especially its "squareness". In the preceding section, I outlined four factors that contribute to it. There is another factor, however, which has to be included.



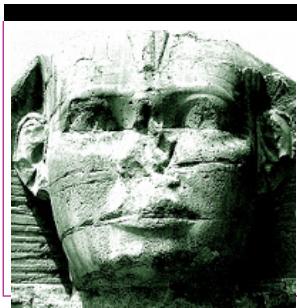
Take a look at the overlays below. I have taken the width of the cheetah's face to be that delineated by its jowls, "side burns" and whiskers, which results in an extraordinarily square face and one very close to the real

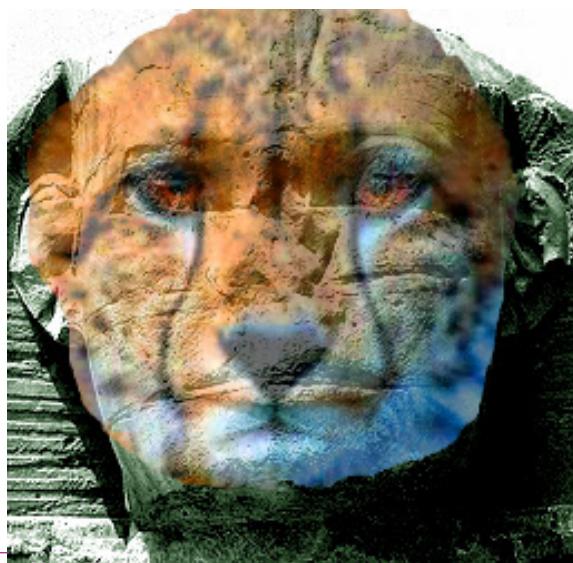


*visual width of the cheetah's face. See the pictures left and right.*



Now take the enlarged cheetah head to the left and overlay it on the Sphinx, anchoring the overlay on the eyes.





I am not saying the fit is identical. Part of that is due to the fact of the two photos being taken from different angles of elevation. However, as can be seen, the fit is very close in width. This width similarity added to the equality of depth of the Sphinx/cheetah head can't be a coincidence. The extreme width and depth of the Sphinx head have to be accounted for, so in addition to the possible factors contributing to this that I mentioned earlier, I believe there is a much more important reason why the Sphinx face is carved as it is: *the Sphinx face is modeled after that of a cheetah in its depth and width.*

One last thing. The relatively flat top of the head of the Sphinx has been another cause of puzzlement to many observers. This puzzle is solved once we realize that the top of the cheetah's head is similarly flat. Compare these three head-on photos of a cheetah, a Nubian woman, the Sphinx. This isn't a camera trick. Try it with any human head. There is a roundness to the top of human heads

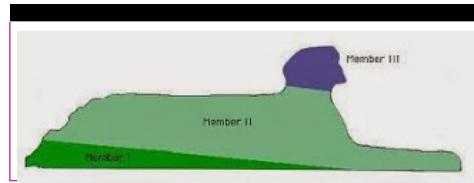


What I am suggesting is that the initial *bas relief* carving honored those cheetah similarities and they were carried forward into Phases 2 and 3, which I also see being done in preliterate times. As for the differences, the cheetah

compared to the human chin of the Sphinx. Yet it is really inconsequential, as the carvers of the face saw the face as being essentially human but one that also accommodated several cheetah proportional characteristics.

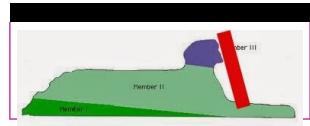
Again it is my contention that these preliterate carvers may not have known about sophisticated scaling techniques, or how to render delicate facial detail, but they did know how to "carve between the lines" so as to alter the proportions to get the cheetah characteristics they wanted.

One last thing, the face of the Sphinx is tilted slightly upwards, something that is often not apparent in photographs. This diagram of the Sphinx, however, shows it very clearly. It is not accidental. *Nothing is in Egypt*. I estimate the angle is about 10-15 degrees. Exactly what it means is hard to say, but it is



not the gaze of a cheetah. Cheetahs generally gaze dead on. This is a human gazing toward the sky. Not high up, with absolutely no regard to what is happening in this world, but just high enough to tell you that the Sphinx is also

looking at the Other World, the world in the skies. Whether the gaze is directed towards a particular astral event in the east other than the sun *a la* Bauval and Hancock, I have no idea. But I think I can safely suggest that the tilted gaze could be a *muthos* expression of the gaze of a living Goddess, one with feet in both worlds, like our Nubian female shaman/leader.



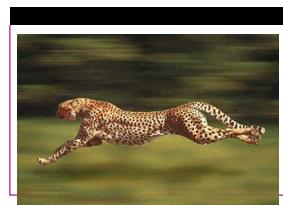
I mentioned earlier that the shape of the carved face was undoubtedly influenced by



the shape of the outcropping itself and that includes the tilt of the face of the outcropping, where I suggest the tilt of the head simply conformed to the general slope of the cliff (which I have shown in red) rising to meet the top of the outcropping on the plateau. I have a detailed section on this in Part Two, but, as I've said earlier, one of the things our preliterate carvers would have done to minimize their carving was to take advantage of the shape of the rocky outcropping itself.

So it is possible that the face may be at tilted up at an angle simply because the face of the outcropping was at that angle, although I also believe that the carvers saw the tilt of the face as a sacred indication of the right direction of the gaze and simply took advantage of that fact to elevate the gaze of the Sphinx. Similarly, I believe that the top of the head of the Sphinx is also the actual top of the outcropping, which I have outlined in red (See photo above, R). I believe the top of the actual outcropping was slightly curved as is the current top of the Sphinx's head.

## Egyptians and Cats and Cheetahs

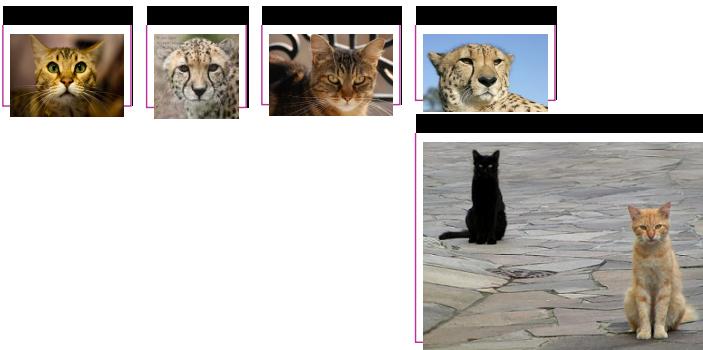


I think it must be clear by now that in a Nubian Mother Goddess culture, the cheetah, being the fastest, most graceful and most beautiful of cats, would have been destined to become a dominant Goddess (*Mafdet*) in very early, preliterate Egypt. Here is a good site on cheetahs.

Preliterate Egypt was also a culture in which domestic cats also began to occupy a special spiritual place sometime after 8000 B.C. when it is believed Semitic tribes from the Levant introduced them

I believe that part of the reason cats eventually grew into being seen as Gods was their marked resemblance to the Cheetah, who would have already been considered divine because of *Mafdet's* human/cheetah nature. Let's take a deeper look now at the "cheetah/cat connection" that is unique to the cheetah and that other large cats don't enjoy.

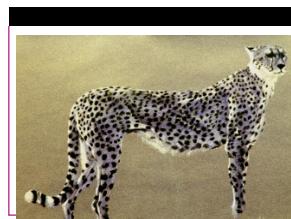
Let's start with this: the cheetah's face is almost *identical* to that of a cat, your cat. Take a look at these photos if you need convincing.



The cheetah is also the only large cat that *purr*s, just like your cat. You'd never mistake a lion's face, or its sound, for those of your cat. Lions were also honored by the Egyptians, but for their expression of power, not their *similarity* to cats. In fact, a cheetah looks like a cat's head stuck onto a larger, more powerful, *very long legged* body, which in and of itself gives the cheetah an eerie quality. It also doesn't roar like other large cats. It chirps or "sings" like a bird, which further adds to its strangeness. Here is Wikipedia on the origin of cats:



*It has been estimated that cats were first domesticated from the Middle Eastern subspecies of the Wildcat about 10,000 years ago*



in the Fertile Crescent.<sup>[1]</sup><sup>[2]</sup>



This means from about 7000 B.C. on, after the "wild Nile" subsided, the cat would have most probably spread into the Nile River valley and delta area very quickly. The need for the kind of rat and snake killing capabilities cats possess would have seen to their rapid spread. While the cat was indeed honored by Egyptians for the killing of grain-eating mice, a fact which most Egyptologists use to explain the peculiar

importance of cats in Egypt, we also have to consider the fact that cats performed the same task in *all cultures* yet they were never elevated to the divine position they held in Egypt. I propose that cats held such a divine position in Egypt *only partly* because of their mice-killing abilities. Their divinity also came from their marked similarity to the cheetah and the fact that Egyptians intuitively associated the cat with their psychic/spiritual practices.

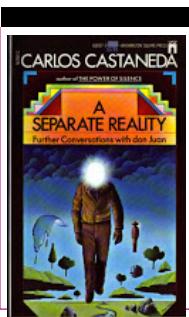


We have to remember that Egypt, from their Proto-Egyptian stage on, were a soul-obsessed culture equally obsessed by the psychic practices they used to observe the nature of the soul. Modern science has a hard time with proposals like this because they view such things as the psychic world and the soul either as nonsense or as not fit subjects for investigation by the scientific method.



Egypt, however, can never be properly understood unless the psychic world and techniques to access it are taken into consideration, because the Egyptians didn't

study the soul logically as the Greeks like Plato did, and as our scientists would like to do but alas, unlike Plato, they don't recognize the soul, so it is a moot point. Rather the Egyptians employed psychic techniques to explore its nature, as has been the *practice of all mystics and mystical movements throughout history*.



By psychic practices I mean the same thing that Castaneda wrote about and *all mystics are familiar with*: techniques such as *lucid dreaming* and *out of body journeys* that allowed them to *consciously observe the unconscious mind*, the deepest regions of the soul. The Egyptian's obsession with the soul and psychic exploration and cats is *interlinked* and had to have had ancient cultural roots, just as the Hebrew's obsession with the nature of God and God's relation to man must have had ancient cultural roots. Cultural obsessions don't happen overnight. They become more formalized over time, but the roots are always ancient. You might say those roots make up a central archetype in the collective unconscious of that culture.



One indication of the special spiritual quality that the soul-obsessed Egyptians saw in cats is the staggering number of cat mummies that have been found in Egypt. When you realize, as our scientists haven't, that mummification of both humans and cats was done to keep some portion of the soul alive, you can begin to see how important cats were as psychic companions to the soul-obsessed Egyptians.



I go into this in detail in the *Appendix to Alice Hickey, Excerpt 47*, but I'll simply state here that mummification was critical to the Egyptians because they were convinced that the soul and body were one and the same, and if the body was prevented from disappearing after death, some portion of the soul would survive.

Psychics, both ancient and modern believe that animals have souls as well as humans. We don't know if the Egyptians described the souls of cats with the same detail as they did with the souls of humans, but it is clear that the souls of cats were important to them, otherwise there is no way to explain the huge number of cats that were mummified once we understand why humans were mummified.

When I speak of the psychic associations with cats, forget the cartoons of witches on broomsticks with black cats. As someone familiar with the psychic world, I will tell you that is pop nonsense. Cats have always been associated



*silently though our lives: as if we didn't really exist, or perhaps more accurately, as if they were aware of a world invisible to us. Unlike dogs, who are incredibly tuned into human beings (so much so that they will always look into a human's right eye to determine their emotional state, something only humans do) cats exhibit no such characteristics. Compared to dogs, cats are completely uninterested in what we do except as a source of warmth and food.*



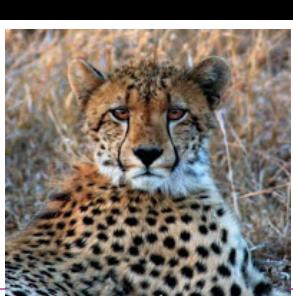
*As I am writing this, I am sitting in the home of my son Art, who has kept Siamese cats all his life. One of his cats regularly walks across the keyboard of my portable PC while I'm typing and has never once stepped on a key. Never. I have no idea why (or how) the cat avoids the keys in its seemingly nonchalant journey across my portable keyboard, nor do I have any idea why the cat is so attracted to me and my portable PC—is it my creative energy, my fingers, the flickering screen, the silent internal PC fan, or is it something of which I'm completely unaware?*



*A cat's attention is seldom fixed on detecting the intent of the human beings around them. Rather their attention will suddenly become riveted upon God knows what—some sight, motion, sound, smell or humanly undetectable event. Just watching these cats moving silently through my son's home only to become suddenly fixed on something always reminds me of the way psychic events can suddenly interrupt our everyday consciousness.*



*If that is not also a good description of the nature of psychic events, I don't know what is—the way psychic voices and visions can suddenly and seamlessly displace our everyday consciousness, seizing control of it with an absolutely irresistible truth. There is no doubt in my mind that cats walked through the highly psychic, soul-obsessed Egyptian culture like they owned it. It is these characteristics that set the cats apart in Egyptian culture as being divine whereas they remained simply rat-killers in other cultures. The rat-killing was important, but it was not the only reason cats were elevated to the positions of Gods in Egypt. To find out more about cats and their spiritual/psychic aspects, see: <http://www.all-art.org/Cats/MYSTERIOUS1.htm>*



*Now let's take a deeper look at the cheetah. I believe the cat's close resemblance to the cheetah is another reason why the cat would come to be seen in Egypt as having psychic aspects. I believe this was primarily due to the fact that *Mafdet*, the Cheetah/Female Goddess, was a primary Goddess in the preliterate Proto-Egyptian culture of 6000 B.C.. This very early cheetah/female Mother Goddess of Nubian origin undoubtedly was a root spiritual archetype that helped feed the later Dynastic Egyptian obsession with cats.*



*Mafdet is*



with two other later cat gods (*Bast* and *Sekhmet*) but that is a mistake. Both of these later cat gods are portrayed as *lions* and thus belong to the later Dynasties of Empire. (See photo, L). Although *Mafdet* was never seen as a domestic cat or lion, some theorists believe she was not a a cheetah, but a lynx or a leopard or a mongoose. Her name, however, settles that issue. It means "she who runs

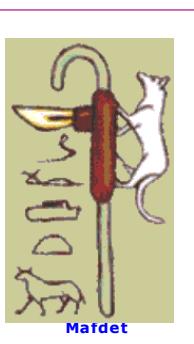
**swiftly**"and there is only one large cat fitting that description: a *cheetah*.

*Mafdet* never becomes a domesticated cat. She remains a half cheetah/ half human female firmly attached to the Proto-Egyptian Mother Goddess culture, and as a result is all but lost in the transition to the literate, male-God, Dynastic Egypt that took hold in 3200 B.C. where the lion becomes the symbol of the emerging literate, Dynastic empire.

As I've mentioned earlier, there is every reason to believe the savage, half-animal *Mafdet* became the Patron/Protector of our female Nubian Shaman, who I am going to start calling "*River Mother*." So, right now, I want to focus on *Mafdet's* Nubian roots and the impact that the *Mafdet*-inspired *River Mother* would have had upon the Proto-Egyptian Semitic inhabitants of the Nile delta in 6000 B.C..

Before I go into detail on this, I want give you some more background on *Mafdet*, as she plays such an important role in *River Mother's* spiritual mission, which I see as reviving the Nubian Mother Goddess culture in the Nile delta as a balance to the Pre-Hebraic Mother Goddess culture with its nascent *logos* consciousness. I believe that out of that early *logos* consciousness there had to have also come an early version of the male-God domination that was to eventually rise in both Mother Goddess cultures and replace them. Although we have no statues of *Mafdet*, we know a great deal about her because of written descriptions left by the Egyptians. If it weren't for those descriptions we would be lost because she is the only one of the early essential Nubian Mother Goddesses (*Mut*, *Nut*, *Ma'at*, *Mafdet*) who wasn't brought forward (through marriage) into the literate, male-God dominated pantheon of Dynastic Egypt.

This indicates to me that she was the most *vital* of the early Nubian Mother Goddesses and therefore the most threatening to the literate male Gods. It also is a strong indication that *Mafdet* would have been, as I have suggested, the Patron Goddess of our Nubian female shaman. *Mafdet* appears in the Egyptian pantheon as early as the First Dynasty but obviously has roots deep into preliterate times. The details of her worship are not clear, although a representation of her does appear on a vase that was found at a royal tomb in Abydos, which dates from between 2950-2800 B.C. but I believe it's likely that she is most probably of even earlier Nubian origin. *Mafdet* was usually depicted as a woman with the head of a cheetah or a cheetah with the head of a woman. (Sounds like a good description of the Sphinx, doesn't it?). *Mafdet's* name translates as (she who) runs swiftly.

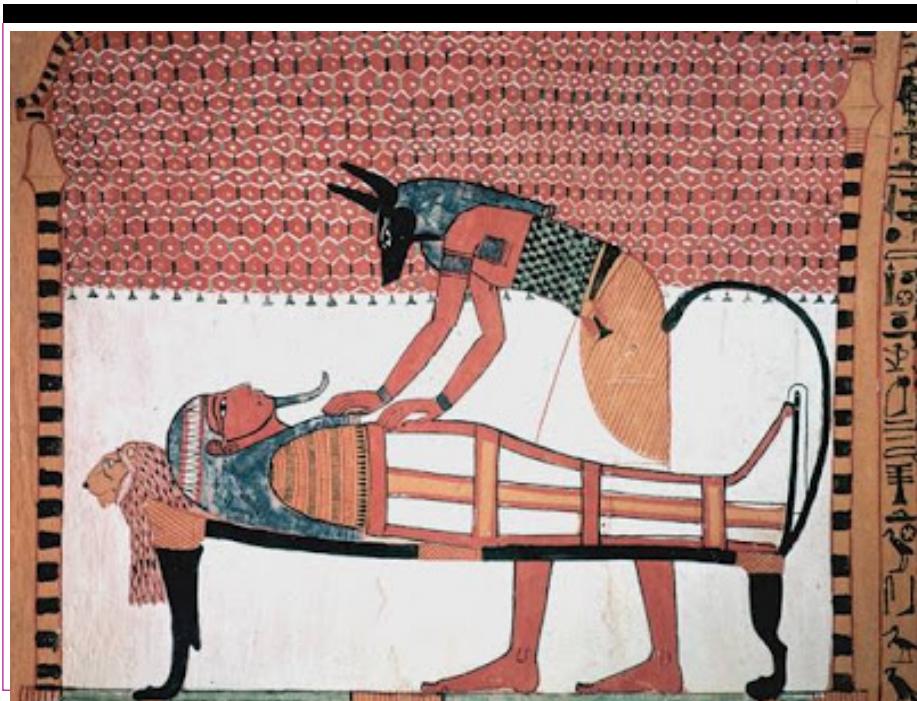


In Dynastic Egypt, *Mafdet* became more than the protector of the values of Truth and Balance represented by *Ma'at* in preliterate times. She eventually became the deification of legal justice, specifically execution of criminals. She was also associated with the protection of the king's chambers and other sacred places, and with protection against venomous creatures, which were seen as transgressors against *Ma'at* as she also came to represent the literate values of Order, Law, Morality, Justice.).

As the administrator of justice in literate times, *Mafdet* was depicted as running up the side of the executioner's staff (see photo, L, where she is shown as a lynx). Like a cat, *Mafdet* would rip out the hearts of evil-doers and drop them at the pharaoh's feet. *Mafdet* ruled the judgement hall in *Duat* (Egyptian Underworld). It was in this hall that the king's enemies and rebels were executed with his harpoon, which closely resembled a feline's claw. This weapon was known as *Mafdet's* claw.



*Although Mafdet was later replaced by Bast (Bast photos on left) as the pharaoh's protector, she continued to be shown as a cheetah on personal items for the royal family. Even the beds upon which the soul-bearing mummies were placed often contained a cheetah image. Mafdet can be seen (below) at the head of the funeral bed.*



*I believe one of the reasons the savage, half-animal Mafdet was not completely marginalized when the male Gods ascended in literate Dynastic Egypt was due to the fact she was so intimately linked to Ma'at and Ra (Ma-at was the eye of Ra.)*

*In a highly psychic culture such as Egypt, where relationships were not necessarily logical but psychic/spiritual, there is no doubt in my mind that both the cat and cheetah were potent inter-linked spiritual presences that derived, in turn, much of their potency from their association with Mafdet. That spirituality was so potent that it prevailed from the preliterate Proto-Egyptian culture of 6000 B.C. all the way into the last stages of literate Dynastic Egypt.*



*Here is one additional thing we have to keep in mind about cheetahs. Later Egyptian Dynastic royalty kept cheetahs as pets—as soul companions. There are pictures of them walking cheetahs on leashes. It is still done in Africa today as the photo (Above, R) indicates.*



*Here are some photos of aging Liz Taylor and Richard Burton petting a cheetah lying between them. Perhaps they*



Cleopatra days after a few cocktails. But joking aside, it shows how companionable they can be once trained.

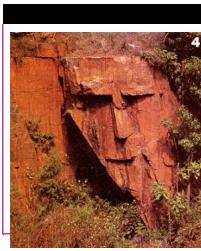


As for the Egyptians use of cheetahs for hunting, history suggests that this practice was adopted from similar practices in Nubia, as many Egyptian cheetahs came from Nubia where they had always been kept as leashed pets and used like falcons to hunt other animals. This practice continues today

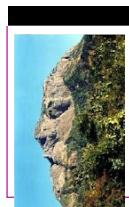


### **Why a Bas Relief Face Would Have Been Carved Upon the "Veiled" Face at Giza.**

I want to lay some more groundwork for my proposed Sphinx face carving scenario. First, let's take my proposed weathered, "Veiled" face being a part of the Giza cliff, where I have further suggested that it was held to be an ancient image of the Mother Goddess *Mafdet*. This being so, there is every reason to believe it would have been venerated for millennia prior to its later carving by the inhabitants of Giza, especially since it gazed eastward—the most spiritual of directions being east, the birthplace of the Sun God, *Ra*.



We know such rocky shapes were venerated in preliterate cultures from the practice of our own Native American tribes who named and venerated mountains and rocky outcroppings resembling animal or human shapes.





As an aside, the photo to the left of a very detailed weathered face found in Canada was not weathered onto a rock but onto the surface of the earth. It is extremely large ( see the road leading to the ear) and the photo was taken was taken from a great height. Still, it shows the possibilities of weathering.

From a *muthos* point of view, there are two possible reasons why a face would have been carved over my proposed "weathered" face in

**6000 B.C..**

Possibility 1. The *bas relief* was simply carved as an *amplification* of the suggested "Veiled" face and that no actual person was represented by the carving. Some may like this idea, but I doubt it happened this way for two reasons:

A) Despite my *Photoshop* visualizations of what the "Veiled" face may have looked like, they are actually far too symmetrical and *detailed*. The actual "Veiled" face (as the photos of actual rocky faces suggest) would have had about 25% of the detail I have shown, far too little to *merely copy*.

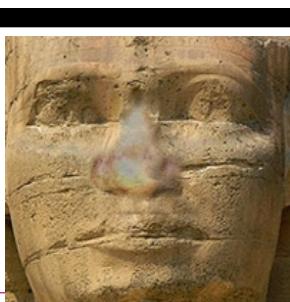
B) There would be no reason why the Proto-Egyptians would suddenly decide to remove the "Veil" or *caul* after it had been that way—as far as the Egyptians were concerned—since the birth of the world. In other words, the "Veil" was sacred. No one would dare touch it.



So with the first possibility disposed of, I am going to return to the possibility I suggested earlier.

Possibility 2. When the Sphinx face was first carved, it was a *bas relief* carving of the actual face of an exceptional Nubian female shaman associated with *Mafdet*, thereby signifying that the face they were carving both shared and acknowledged the *female/cheetah nature of the weathered "Veiled" face*. It is also important to understand that the ancient "weathered" face would have been considered

sacred, being in the eyes of the Giza Proto-Egyptians no less than the Goddess-face of *Mafdet* placed there when the earth was formed.



Thus the initial *bas relief* carving of the Sphinx face would never have been a whimsical, happenstance carving. To alter the rock face would have been a sacrilege unless there was some spiritual indication that the time had come for it to be done. Thus we have to conclude that some very important event occurred that triggered the carving of a very particularly proportioned face upon the roughly suggested, eastward gazing face that had been there forever. I have already suggested it was a gigantic flood of the Nile delta caused by a massive eruption of Mt. Aetna in 6000 B.C.

and until someone comes up with another equally disastrous event in the period 6000-3200 B.C. that will have to do.

## The Significance of the Caul or "Veil"



In a preliterate Proto-Egyptian culture of 6000 B.C., the facial carving that I am suggesting took place at Giza would not have been just a new statue to be placed in the town square. It would have represented nothing less than the *continuing birth* of the "Veiled" God-face weathered onto the rock. Let me explain what I mean by *continuing birth*. Preliterate observers would have had no trouble in seeing the vague, weathered suggestion of a cheetah/human face as a "Veiled" birth, one in which the infant's head—as it emerges from the birth canal—is seen to be covered by a thin, translucent lining sometimes called a *caul*.

Such an event is rare and was taken as signifying that the person being born will have special qualities. The step of carving the *bas-relief* face would then be seen as the removal of the *caul*, allowing the divine being to come fully into the world. Thus, I believe the *actual bas relief* face that was carved was of someone who had not only become recognized as Goddess-like or perhaps even a living Goddess, but who was also recognized as being *spiritually connected* to the divine "Veiled" human/cheetah face.



This seems the most likely scenario, and one that would have intuitively made *muthos*, or *felt*, sense to the Egyptians of 6000 B.C., namely that the "Veiled" God-face would finally acquire the face that had been *hidden by the caul*, the face of someone *spiritually linked* to its "Veiled" human/cheetah likeness.

### OK LET'S TAKE A BREATHER AND SUMMARIZE WHERE WE ARE

1. I've proposed that the Proto-Egyptians of 6000-3200 B.C. as a Nile delta mixture of immigrating Nubian from the south and Semitic hunter-gatherer tribes from the Levant to the north.
2. Based on the characteristics of the face of the Sphinx, I've proposed that is Black African Female, specifically Nubian.
3. I've given reasons why the African characteristics of the Proto-Egyptian peoples came from Nubia and not other African areas.
4. I've described the Nile Delta in 6000-3200 B.C. as supporting a Proto-Egyptian hunter-gatherer culture that was evolving into a simple agricultural culture.
5. I've shown that a preliterate, 6000 B.C. Giza /Ra /Heliopolis Connection existed prior to any Sphinx cult arising in literate times.
6. I've shown the spiritual connections between my proposed "Veiled" Face at Giza and the carving of the Sphinx Face.
7. I've described in great detail the intensely spiritual nature of preliterate art and how it differs from literate art.
8. I've described the artistic skills of the preliterate Proto-Egyptians and related them to the artistic skills of the preliterate Olmec and Rapa Nui cultures.

**and the "Squareness" of the Carved Sphinx Face.**

**10. I've shown the spiritual / psychic connection between the Egyptians and Cats and Cheetahs going back to preliterate times.**

**11. I've given the spiritual reasons why a Bas Relief face would have been carved upon my proposed "Veiled" face at Giza.**

**12. I've shown the preliterate spiritual significance of people being born with a caul or "Veil"**

**CLICK HERE TO GO TO PART TWO:*****THE SPHINX WHEN WAS IT CONSTRUCTED AND WHY?*****For Gear Heads:**

Here's how I calculated my proposed 6000 B.C. and earlier connection between the Giza "Veiled" face /Heliopolis/ Ra .



I am an old sailor who would often compute my distance to a distant landmark if I knew its height. There is a formula for that distance based on your height and the height of the landmark. It is  $1.17 \times \text{sq/root of your eye height} + 1.17 \times \text{sq/root of distant object height} = \text{distance in miles}$ . This assumes you only have the sea between you and the landmark, but it would also hold true for Nile delta Egypt which is relatively level.



Heliopolis today is average 108 feet above sea level. In 2800 B.C. it was about 45 feet lower, or 53' above sea level, but trash over the next 5000 years brought it up to today's 108 feet above sea level.

Let's say in 6000 B.C., it was another 45' lower or 8 feet above sea level, but it was probably higher than that because the mostly natural trash left from 6000- 2800 B.C. would have been much less than the man made trash from 2800 B.C. - 2000A.D., but let's take the worse case scenario.

Now, if I were our female shaman standing next to the rocky outcropping containing the "Veiled" face, my eyes would be 146 feet above sea level, which is just 15' below the eyes of the "Veiled" face itself (161'). (Sea level, by the way, has remained pretty much the same since 6000 B.C.)

Heliopolis is 14.13 miles to the north east of the Sphinx. The visible distance between the eyes of the "Veiled" face and nascent Heliopolis is 18.2 miles. So if someone is looking from the bottom of the "Veiled" face at a bearing of 59° east, Heliopolis is clearly visible. This also holds true if someone is looking from the height of the eyes of the "Veiled" face.

Let me do the actual calculations from the eyes of the "Veiled" face to

**1.17x sq rt of 161 = 14.8 miles visibility from Sphinx + (1.17 x sq rt of 8) = 3.3 miles visibility from Heliopolis = 18.2 miles visibility from the eyes of the Sphinx in Giza to nascent Heliopolis.**

This would be true also for the eyes of our female shaman which are a bit lower. Do the math yourself, it's a good exercise. The answer by the way is 17.2 miles.

Thus both sites (the "Veiled" face and nascent Heliopolis) could have seen each other even over small obstacles like trees. Early 20th century travelers report the same thing.

**CLICK HERE TO GO TO PART TWO:**

***THE SPHINX WHEN WAS IT  
CONSTRUCTED AND WHY?***

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