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UFOS, ABORIGINE DREAMTIME, ALIEN ABDUCTIONS, EXTRA TERRESTRIAL VISITATIONS, PSYCHIC EVENTS, THE GODS, PRELITERATE CONSCIOUSNESS, PROPHECY, PYRAMIDS, VISIONS, VOICES, ZODIAC, ASTROLOGY, PSYCHIC HEALING, PREHISTORIC CULTURES, LOST CULTURES, NOAH'S ARK, STONEHENGE, ATLANTIS, END TIME PREDICTIONS.

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Thursday, August 9, 2012

*The Sphinx 3: When Was It Really Built and Why? Part Three

A FURTHER EXAMINATION OF MY THEORY AND OTHER THEORIES

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Right now I am going to go even deeper into the nature of preliterate Proto-Egypt as well as the nature of my proposed leader/shaman *River Mother*. Both are key to understanding my theory on the carving of the Sphinx.

More About The Soul Obsession of the Egyptians

It's time to say even more about the *spirituality of the Egyptians, specifically their soul obsession*, because it fueled their spirituality to such an extent that it makes the majestic cathedral building of the Middle Ages look like child's play. According to Bauval, and there is no denying his incredibly accurate, detailed theory that the Dynastic Egyptians c.2500 B.C. created a pyramid complex in Giza and the surrounding pyramid areas that exactly imitated the position of the Orion constellation and other related stars at the time of the Pharaoh Khufu's death (2450 B.C.).

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Again, *imitation* is 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."

Let me be very specific so you'll really get what is going on here, because if you don't, you'll miss the boat to Egypt, and if you don't get on it with this example, you may never get on. What has been revealed to the Egyptians by the Other World ("We hear your song, O most dark and beautiful) is a particular part of the heavens at a particular positional time whose stars are (literally) *Isis/Sirius*, *Osiris/Orion*, *Horus/Sirius B?* and other divinities/stars, all of which are associated with the acceptance of the dead Pharaoh's soul into the heavens to become one in the with *Osiris* in the heavens as well as the subsequent incarnation of *Horus* in the new Pharaoh.



Having been *shown* this, the Egyptians are then imitating that particular part of the heavens at a particular positional time by creating an identically positioned Giza complex, i.e., "we are returning it in the only way we know: the way you have shown us." The sole object of this imitation (which also continued into the nature and position of the rooms and passages inside the Great Pyramid of Khufu) was to create an earthly image of the heavens to guide the Pharaoh's soul in its

journey to the *Orion/Osiris* constellation and immortality. That same imitation also served as a guide to insure the incarnation of Horus into the son of the pharaoh took place properly, thereby making him the new God King.

(The medieval English had an apt saying that covered this situation: "*The King is dead. Long Live the King.*")



Building the Giza pyramids was one thing, but incredible as that feat was, even more incredible was how the builders used the Giza pyramids (and others) to not only imitate the Orion/Isis constellation (and other related stars) but also facilitate the journey of the Pharaoh's soul to immortal life in that



constellation.

This incredible engineering feat didn't come out of nowhere. It was driven by the Egyptians obsession with the soul and the journey the Pharaoh's soul had to take to achieve immortality, a journey that was at the heart of Dynastic Egyptian spirituality. It is one more indication that what distinguished the Egyptians from other early cultures was their intense interest in the nature of the soul and its immortality, just as an obsession with logically explaining the world distinguished the Greeks, and an obsession with understanding the nature of God and God's relation to man distinguished the Hebrews.



The elaborate mummification practices of the later Dynasty Egyptians have never been fully understood by scientific observers for the simple reason that

mummification grew out of the Egyptian's obsession with the soul, which is a topic western science doesn't really know how to handle as the soul cannot be physically measured or examined. Only extreme psychic practices designed to explore the deeper levels of the unconscious will do the job. This is not to say that logical methods can't be used to *indirectly* detect its presence and nature.



James Hillman, a Jungian psychologist, was able to point out certain physical traces indicating the existence of the soul. Hillman's study of identical twins pointed out that while they had identical physical characteristics, and shared an incredible number of habits, likes and dislikes, there remained characteristics that were inexplicably unique per twin, which revealed an individuality that could only be attributable to the uniqueness of their souls. This held for twins raised together or separately from birth.

Despite his success in this area, Hillman, like others who have probed the unconscious, or soul, was fully aware of the difficulty of ever



logically establishing physical parameters for this unique, mysterious guiding identity with which we seem to enter the world.

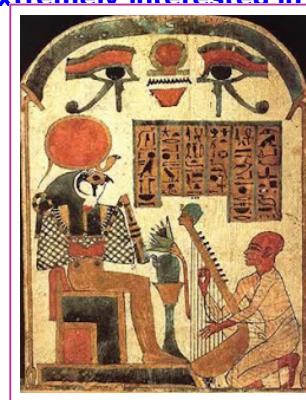
I don't think the Egyptians, however, ever gave a moment's thought to approaching the soul *logically* because they weren't trapped, as Hillman was, by a culture that thought concepts such as the soul were *mumbo-jumbo*.



The Egyptians were extremely interested in the nature of the soul and approached it the shaman's way—through psychic techniques.

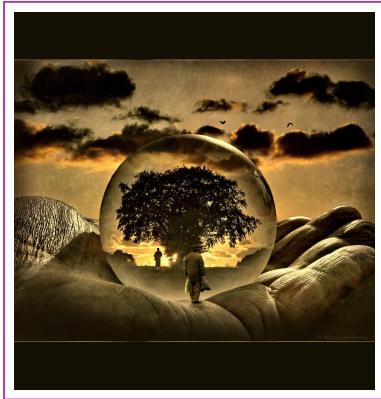
Knowledge of the soul's journey to the afterlife was

critical when it came to the soul of the Pharaoh, because in order to insure that the divine order (as represented by the living God Pharaoh) continue uninterrupted on earth when the Pharaoh died, extensive rituals were developed in order to insure that the soul of the Pharaoh became one with Osiris and also, and equally important, that the God Horus incarnated himself successfully into the new Pharaoh, thereby making him a new living God.



These funerary rituals are recorded in the Pyramid Texts, but it is clear to just about all linguists that these rituals have a preliterate origin. I believe the only place they could have come from are the Nubian Proto-Egyptian shamanic practices for observing and assisting the soul in its journey from birth to death to eternal afterlife. It is clear these rituals were formalized in literate, Dynastic Egypt, but it also clear to me that these same Nubian Proto-Egyptian shamanic practices must have

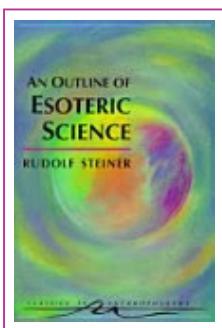
been continued in Proto-Egypt and literate Dynastic Egypt.



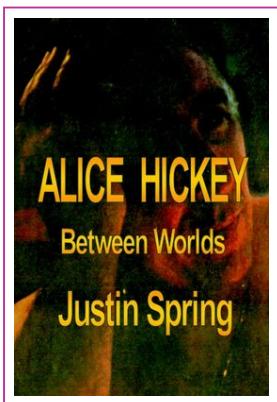
Psychic knowing is not logical knowing, it is not *logos* knowing, but *felt* knowing, *muthos* knowing, and it is clear that Dynastic Egypt continued to attempt *know*, to understand the soul in this way, and especially the soul's journey after death.

I repeat: *Muthos* knowing is a way of saying to the Other World, "We have heard the sound of your song, O most beautiful and most dark, and we are returning it to you the only way we know, the way you have shown us." I believe that whatever knowledge was gained by these

continuing Egyptian psychic observations of the soul was used by them to further understand and perhaps refine the original funerary rituals developed by the Nubian Proto-Egyptian shamans.



Just so you be clear as to what I am talking about here (and reading Rudolph Steiner on this may help) the "song" the Egyptian priests/psychics "heard" was a *felt* and sometimes visual sense of what an actual soul encountered once it left the body and began its journey to the afterlife. Just as in modern scientific studies where experiments are repeated many times until a consensus is reached, many souls would be psychically observed by the Egyptians upon the death of their bodies and a consensus reached as the nature of their journeys, i.e., the other spiritual entities encountered, dangers, transformations etc..



That psychic understanding of the soul's journey would then be acknowledged (returned to the Gods) by imitating it in the creation (or modification) of rituals for successfully guiding the soul to immortality in the the afterlife.

This may seem absolute nonsense to our scientific thinkers, which, by the way, is why this critical aspect of Egyptian culture is so misunderstood by them. It is, however, the only way to explain the intense soul

obsession of the Egyptians.

Let me put it to you this way, if you want to study atoms you get a cyclotron. If you want to study the soul you have to leave your body and feel your way psychically toward its truth. If you can begin to really understand, "We have heard the sound of your song, O most beautiful and most dark, and we are returning it to you the only way we know, the way you have shown us." which came to me by the way as a psychic voice during the writing of ALICE HICKEY: Between Worlds) you can begin to understand the *muthos* nature of Egyptian spirituality. For more background on this quote see Excerpt 21 of the Appendix to Alice Hickey



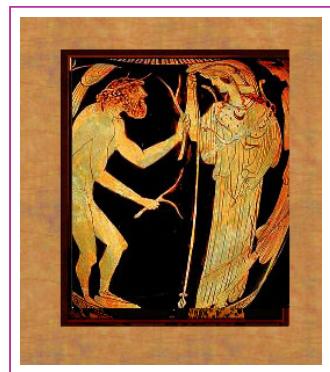
Osiris and Isis

I don't mean to suggest the literate Dynastic Egyptian culture was a stranger to *logos* consciousness. It was not. You just have to read Bauval's book to understand how unbelievably sophisticated their astronomy and engineering was. In the end, however, much of what they believed and did was driven by the *muthos* consciousness of preliterate Egypt because it didn't die away but continued alongside the emerging *logos* consciousness of literate Dynastic Egypt.

Unlike the Hebrews and Greeks who moved rapidly into *logos* consciousness, Egypt seems to have remained balanced or caught between the two ways of perceiving the world, just as they remained balanced between the male and female Gods. Balance was everything to the Egyptians. Everything. Just as Balance was a critical spiritual principle for the Egyptians, equally important to them, as I have just discussed, was the soul and its journey to immortality.

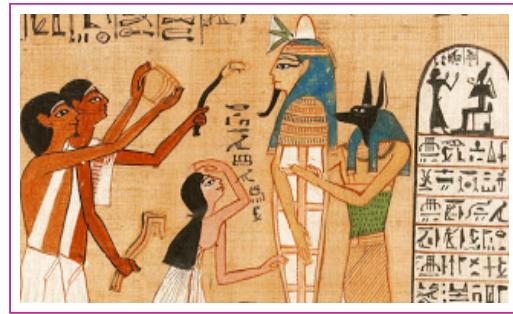
One important part of the soul were the *guiding voices of the soul*. (Here is a very good site on the parts of the soul in addition to the *Ka*.) According to Julian Jaynes, the Egyptians called this part of the soul the *Ka*. Most anthropologists had interpreted the *Ka* as the *life force*.

Julian Jaynes, however, was acute enough to see that there were places in the various texts where this interpretation didn't make sense. If you interpreted the *Ka*, however, as those same



guiding voices that all preliterate peoples heard as directives, the texts made excellent sense.

Julian Jaynes saw these internal voices as constituting the critical difference between preliterate (*muthos*) consciousness and literate (*logos*) consciousness. Click here for a free PDF of *The Origin of Consciousness*. In the photo above the Greek Goddess Athena speaks to Odysseus, the painting being a representation of the directive God voices that all preliterate (*muthos* consciousness) peoples heard.



The nature of the soul is something science has never been able to grapple with effectively, so it isn't any wonder that the nature of the *Ka* has never been really understood by us. The *Ka* however, isn't the only thing science has failed to understand correctly. The entire practice of mummification has never been understood properly because Egyptian mummification was

not an attempt to keep the body alive as we know that to mean.

It was an attempt to keep the *guiding voices of the soul* alive. The Egyptians clearly believed that as long as the body didn't decompose, some part of those *guiding voices* would continue in the afterlife. My [Appendix to Alice Hickey](#) contains my detailed thinking on the *Ka* and Mummification in Excerpt 47, *Egyptian Thinking on The Soul and the Ka*. I am going to quote it in its entirety here. It is must reading.

Author's Note

Before you read the excerpt, take a look at this very good site on the meaning of the *Ka*, The site, however, doesn't include what Julian Jaynes saw as its central meaning, namely, that it represented the internal directive voices that preliterate people took

to be the guiding voices of the ancestors and the Gods. Yet if we allow that interpretation, most of the other meanings in the above site pretty much fall into place.

The symbol for the *Ka* (R) has been something of a puzzle for theorists. Some think it is a symbol for praise, and I tend to concur. One thing I noticed on Egyptian TV many years ago was the upraised arms of pop singers when they sang. I eventually came to understand that this posture was traditional for singing and dancing (which were often one art and the way preliterate peoples praised the Gods).



It is clear from temple paintings and the like that this posture must have had very long roots, and indeed may have been an early pictograph for praise. Since praise can be seen as a general term used by preliterate peoples to describe that divinely inspired art that came into being as the result of experiencing visions and voices, the *Ka* symbol can also be seen as a symbol for that art (or praising).

My own belief is that this symbol is very old, going back far beyond 6000 B.C., and that its origin is Nubian and that it may have several meanings in addition to praising. I believe it is also a *muthos* expression of the directive voices of the *Ka* (which are slightly different from the voices and visions driving the creation of their art).

Thus another interpretation of the *Ka* symbol is that it represents the internal directive voices heard by all preliterate peoples, i.e., it represents the *twin, or double, nature* of preliterate thinking, namely that preliterate conscious thought processes were aided by the directive voices they heard. (*Thought* by the way is one of the interpretations of the *Ka* passed down to us by the Egyptians.)

Thus, one hand represents conscious thinking of the body and the other the directive voices of the *Ka*. What is of equal importance is that the two hands of the symbol are *linked*. I believe what this represents is that the body and the *Ka* form a whole. The body is the home of the *Ka* and the *Ka* needs the body to exist.

This interpretation, by the way, doesn't negate the earlier interpretation of the *Ka* symbol as meaning "praise." The two go hand in hand if for no other reason than the fact that the *double nature* of preliterate thinking was at the *center* of preliterate spiritual life and therefore was something to be praised. . We must always remember that ancient, powerful symbols like this are metaphors and can have many meanings.

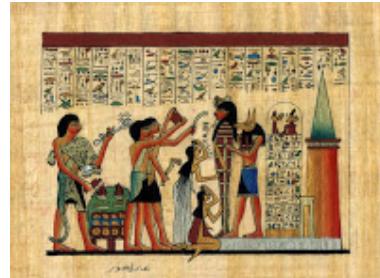
The fact that later literate Egyptian beliefs indicate that the *Ka* can leave the body after death but must eventually return to the body to continue to exist simply reflects the human/divine nature of the *Ka* and the fact that without the body, the *Ka* perishes. This is what mummification really represents: an attempt to provide a home for the *Ka* so that the spirit body part of the soul of the deceased (the *Sahu*) could continue to hear the *Ka*'s guiding voices, something of critical importance in its journey to join Osiris.

The above site on the parts of the soul defines the *Sahu* as "*the incorruptible spiritual body of man that could dwell in the heavens, appearing from the physical body after the judgment of the dead was passed (if successful) with all of the mental and spiritual abilities of a living body.*"

This corresponds somewhat to the immortal *spirit body* of Western psychic thought, and is probably close enough, but we have to be aware that the parts of the soul in Egyptian thought, as I mentioned earlier, don't correspond closely to that of modern Western psychic thought about the soul.

End Author's Note

Excerpt 47. Egyptian Thinking on The Soul and the Ka



Julian Jaynes makes some interesting observations about the Egyptian terms for the soul, of which there are five. He builds a substantial evidential case that the modern interpretation of one in particular, the *Ka*, as the Life Force, leads to a serious misinterpretation of Egyptian spiritual thought. Jaynes saw the *Ka* as being no other than the internal voices all preliterate peoples heard.

I'll add my own corrective two cents to



Symbol for Ka

Jaynes' more incisive insight. I believe that the primal cultural/spiritual assumption of the Egyptians—that the body and soul are undifferentiated—is still being glossed over by our modern commentators. Unless we begin to accept it as the very seed that gave birth to all their spiritual thinking, our understanding of that thinking will remain distorted.

It really doesn't matter that the Egyptians had all these terms for the soul, including a separate, sixth one for the body. They are

like the names of car parts. They are just stories. Important stories, perhaps, but they are not the seed, the main-spring that gave birth to the stories. In paying too much attention to them, we miss the point, which is the car—or if you'll excuse the pun—the Ka.

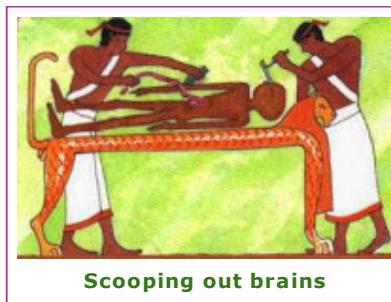
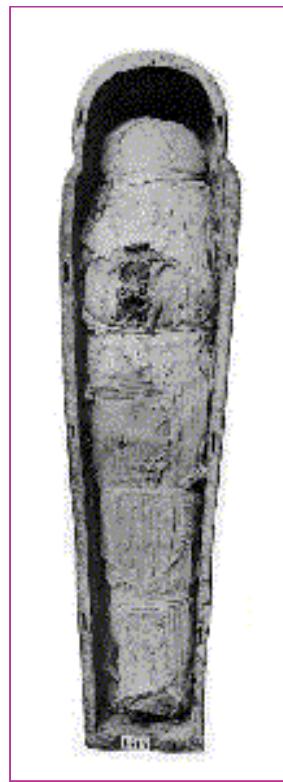
The Egyptians never took their eyes off the Ka. They might spend most of their waking hours chattering about the various parts of the soul, but that is the outcome of a culture with an intense curiosity about the nature of the soul. The Egyptians were clearly obsessed with it; which is why they were also obsessed with preserving the bodies of the dead.

Our modern take on Egyptian mummification is that the bodies were preserved so that the dead could enjoy the physical "treats" of "the after life" once their souls had journeyed there.

But that is somewhat off the mark, a westernization of the Egyptian afterlife. The Egyptians weren't idiots. They had a very advanced medicine.

They knew the preserved bodies with their *Canopic* jars couldn't enjoy anything. The food and drink that were periodically left were simply symbolic gifts, much as we leave flowers for the dead at their grave.

The Egyptians may have held that the heart was the center of intelligence—which is a highly spiritual concept—but they had little regard for the brain, the organ modern thought deems to be the source of our intelligence. The Egyptians scooped the brains out onto the floor during mummification like so much garbage. They weren't even saved in the *Canopic* jars.



Scooping out brains



Canopic Jars

The historical record shows their medicine was advanced enough to know that brain damage resulted either in death or severely reduced capabilities. So how can we explain the fact that they didn't bother to save the brains during mummification? Rather, they scooped them out onto the floor with a long hook-like pick, while the other critical organs—except for the heart—were carefully removed

and placed in the sealed *Canopic* jars that were to "accompany" the body.

The heart was the one organ left in the body because they considered it the source of all feeling, intelligence and action.) The only way we can explain this seemingly crazy contradiction is to say they threw out the brains because they knew they weren't preparing the body to function as it did in *this* life. They knew the body needed the brain for that. They were concerned with something else.



Symbol for heart**Astral Body depiction**

They were concerned with preparing the body so that the soul, and especially the Ka, could continue to function. This is to say they were not so much concerned with preserving the physical body but the *astral or spirit body*.

We have to remember that unlike our culture, which is concerned only with the physical world, Egyptian thought revolved around the spiritual or psychic world.

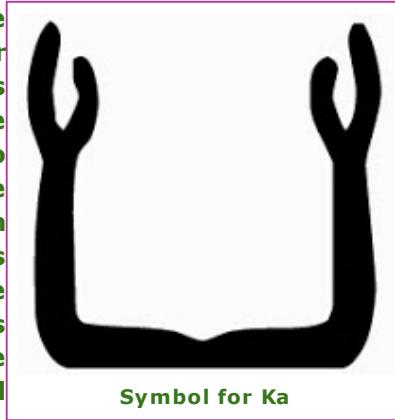
We have been told that the Egyptians believed their mummified bodies would be rejuvenated in the afterlife by the power of the sun, just as Osiris and the sun rejuvenated each other when the sun descended to the underworld of night. I think we have to view that rejuvenation as being one where the body was indeed restored, but only to a state which allowed the soul, or *astral body* to continue to function. The brains weren't needed for that.



The fact that this fine distinction doesn't seem to be evident in the surviving texts shouldn't bother us. Fine distinctions are often blurred in religious statements, especially those made for public consumption, which is partially what the hieroglyphic texts were. The whole issue of leaving food and comfort articles for the dead, the rejuvenation of the mummified body, the bodily pleasures of the afterlife, etc., are really nothing but stories. I don't mean to belittle them, but they are stories in the same way that Aquinas' and Augustine's theologies are stories about Christianity. They are not, however, its primal seed.

What we need to find is the ancient seed, the main-spring that gave birth to all these Egyptian stories of the soul. That seed, to my mind, is this: they came to believe at a very early stage of their spiritual development that the body and soul were inseparable—undifferentiated. When the body dies, the soul dies. When the body comes into existence, so does the soul.

The Western mind tends to have a difficult time coming to this conclusion, as is evidenced by our much different philosophical and religious thinking about the nature of the soul. The intuitive, imitative mind, however, has no problem with it at all. My guess is that the Egyptians sensed—and who knows maybe even convinced themselves through experience—as unthinkable as that may seem to us—that if the dead body didn't decompose into the elements of earth and air and water—that some part of the soul, specifically some part of the *Ka*—would remain alive.



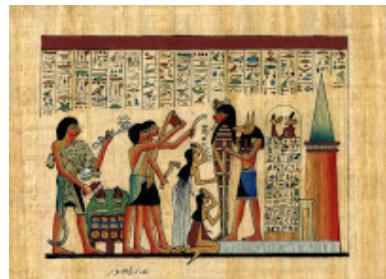
And if some part of it did not dissolve into the Life Force, it could speak to the deceased, it could guide him in the afterlife. This concern, needless to say, reached epic proportions in the case of the Pharaoh, whose *Ka* was Osiris himself.

Which brings us to the *Ka*; I think Julian Jaynes is right in interpreting the *Ka* not as the Life Force of the soul, which is how it is usually interpreted, but as the right-brained voices Jaynes says were heard by all pre-literate peoples.

Those voices were always associated with the Ancestors and then, as those cultures developed spiritually, with the Gods. The Egyptian soul-texts simply make more sense with Jaynes' interpretation of the *Ka*.

Let me be as clear as I can on this. The special voices pre-literate peoples

heard in their minds were psychic voices, voices they instinctively obeyed. They automatically assumed them to be the guiding voices of the Ancestors/Gods. For pre-literate peoples, life would be impossible without them, especially in critical times.



Opening the Mouth

Once we understand that the Egyptians believed keeping the body from disappearing would also keep their souls and especially the voices of their Ka from disappearing, we can begin to see it was the seed that gave birth to their elaborate burial practices. Mummification was at the center of those practices. It was the key to keeping the soul and its guiding voices (*the Ka*) alive, because it would keep the body from dissolving. When the body dies, the soul dies.

Most psychic/spiritual thought over the millennia, however, doesn't see the soul departing at the moment of modern clinical death. The soul was seen as remaining for a certain period of time. Forty days is a very common estimate, which is about the time when a decomposing body loses all its flesh and organs and enters the final stage of bone decomposition.



Because this belief in the soul's temporary existence after death was so widely held, we can easily see why the soul-obsessed Egyptians would suspect if the dissolution of the body could be stopped, its *Ka* would remain. *Keep them close to you* would have been the operative maxim.

I think the Egyptian decision to mummify, which probably took place over a very long period of time, was not so much based on logical deductions, e.g., more body equals more *Ka*, but on psychic observations. It's clear the Egyptians were trying to keep the voices of the *Ka* alive in every way they could, but unlike the logical Western mind, their exploration of mummification would have most likely been directed by psychic observations. It would have

been the natural path for them to test its efficacy.

Such an approach may be difficult for the rational Western mind to envision, but there are many historical indications how adept they were in this area—from the Biblical stories to their own mysterious soul-texts to clear evidence of their extensive use of hallucinatory plants. After all, if you want to understand the soul—and the Egyptians were clearly a soul-obsessed culture—you have to enter the soul's territory, which is a *terra incognita* in every sense of the word. The logical mind is useless. It falls to pieces. Only the most extreme, life-threatening, out-of-body shamanic practices will do.

Don't misunderstand me. The Egyptians could be extremely logical when it was appropriate. The pyramids are proof of that. They would have never used logical methods, however, to explore the psychic realm of the soul. They were smarter than that.

This soul obsession can also be seen in their art. Egyptian art wasn't concerned, as Greek art was, with the God-like attributes of man, a concern splendidly realized in the beautiful, writhing figures of the Parthenon friezes.

Egyptian art was concerned with the soul. The sublime simplicity of their art—combined with the way it always imitated the frontal/sideways body outline of the Osirus/Orion constellation—the *KA* behind the *Kas*—is a powerful indication just how soul driven their art was.

This imitation of the frontal/sideways body outline of the Osirus/Orion



constellation reached its apex in the ground plan of the Great Pyramid complex. The latest research shows it is an exact mirror of the stars in that constellation and the heavens that surround it.

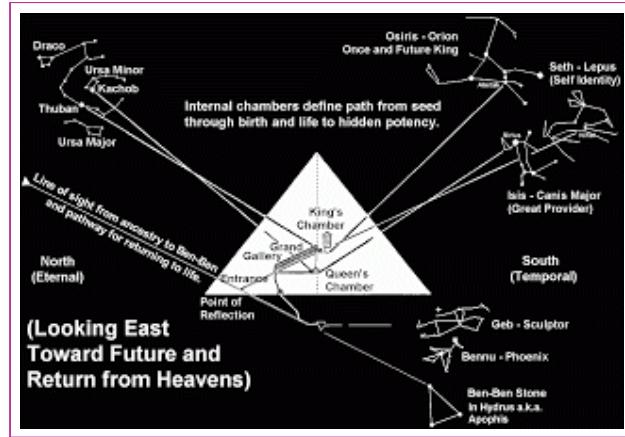


The simple, majestic beauty of the pyramids suggests the Egyptians psychic travels took them far beyond the chaos of the

Other World—with its many Gods and Demons—to that point where time and space collapse and there is only *being*. If we compare the Egyptian pyramids to the Cathedrals of Europe, or the temples of Greece, or the pyramids of Meso-America, or indeed any other monumental structure, the first thing we notice about the pyramids is the complete absence the Gods and Demons that simply pour out of these other structures.



If the pyramids are not an expression of pure being, they are surely a suggestion that it lies beyond the chaos of the Other World.



The fact that the Egyptian culture was so soul-driven also helps explain their obsessive need to physically align themselves (both in their art and the design of the pyramid complexes) with the heavenly constellation of Orion/Osiris, the Voice behind the voices, the *KA* behind the *Kas*. It's clear the Egyptians were trying to keep the soul and the voices of the *Ka* alive in every way they could

imagine.

You might say their efforts to keep it alive amounted to nothing less than trying to stop the Life Force from completing its appointed rounds.

When we look at Egyptian culture in this light, there is only one conclusion you can come to: the Egyptians were bold beyond all imagining.

End Excerpt



With all that said about the soul and the *Ka* and the reasoning behind mummification, I am going to suggest again that the central

spiritual belief of literate Dynastic Egypt was the immortality of the soul of the Pharaoh, a belief that absolutely dominated their culture. This belief was in part due to the Proto-Egyptian shamanic/psychic practices and beliefs that had very ancient Nubian/African roots.

I also believe these Nubian/African practices were more extreme and more sophisticated than the shamanic practices of the preliterate Semitic peoples of the Levant who were migrating southward into the the



Nile delta c. 6000 B.C..

These two preliterate peoples intermixed genetically, spiritually and culturally and eventually formed the distinctive Proto-

Egyptian people of the Nile delta who in turn eventually evolved into the Dynastic Egyptians.

As I've just indicated, I believe that the superior psychic abilities of Nubian shamans (their superior ability to heal, to see future events) combined with their Nubian/African belief in immortality eventually became the foundation of the *shamanic/psychic spiritual beliefs and practices* of the Proto-Egyptian culture of 6000-3200 B.C., and that these beliefs eventually evolved into the literate Dynastic Egyptian belief in immortality of the soul of the Pharaoh and the funerary practices associated with it.



One of my reasons for proposing all this is my sense that the African Mother Goddess culture was more *psychically charged* than other Mother Goddess cultures migrating into the Nile delta. After all, Africa is the the home of the First Mother. Its Mother Goddess culture was not only the *first* but it was also the source of all the other Mother Goddess cultures throughout the preliterate world. You would expect the African version to be more potent.

The *primary belief* behind all other beliefs in a Mother Goddess culture is that the *Mother knows*. That kind of spiritual atmosphere has a way of creating highly psychic women. After all, the central guiding belief of all Mother Goddess cultures isn't the belief that women are stronger or smarter than men, but that women *intuitively know* things men don't. By *knowing* I don't mean how to construct a bow or boat or solve spatial problems. Men could do that as well as women. *Psychic knowing* is what set women apart: the ability to know things that aren't immediately obvious, like the future, or how to heal a strange illness.



In a psychically-charged Nubian Mother Goddess culture where girls would be

encouraged from early childhood to open themselves to their intuitions, visions and voices, and then later on shown how to use certain shamanic techniques to open themselves even more to the Other World, there is no doubt in my mind that the result would be female shamans throughout Nubia with immense psychic abilities.

For the reasons I've just stated, I also believe the superior *psychic knowing* of women in the Nubian Mother Goddess culture was something that the men in those cultures recognized as being true if for no other reason than they saw it being demonstrated every day. Does this mean there were no Nubian men who were psychically gifted? Of course not, just that there were far fewer of them. So if you'll grant me for a moment that the more potent Nubian psychic/ spiritual beliefs of 6000 B.C. became the foundation of the psychic/ spiritual beliefs of the Proto-Egyptian culture of 6000-3200 B.C., then what remains for me to show you is evidence that those Nubian beliefs do indeed show up in the literate Dynastic Egyptian spiritual beliefs with which we are all familiar.



What the Nubians believed (as did all Africans) was the soul was immortal. They also believed in reincarnation of the soul. It would be natural for that belief to have evolved in the Nubian Mother Goddess culture as it was focused on the natural cycle of birth, death and rebirth that they saw all around them in the natural world. Indeed, recent archeological studies suggest that a belief in reincarnation did exist in Mother Goddess cultures around the world. So did those Nubian beliefs show up in Dynastic Egyptian spirituality?

The answer is Yes and No. Immortality does indeed show up, but only for the Pharaoh. Reincarnation does indeed show up but only for the Pharaoh and only in a the most roundabout, circumscribed way. In other words, they barely make it to first base. How can we account for this?

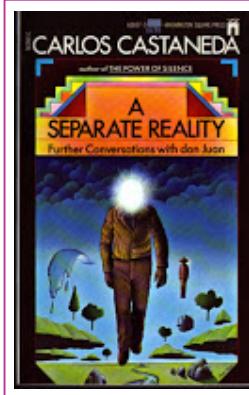
To make things even more difficult for my proposition, the Dynastic Egyptian practice of mummification *did not have* ancient Nubian/African roots, at least as far as we know. Natural mummification may have occurred in Nubia and Egypt as the area became a desert, but there is no evidence of formal mummification being practiced in Nubia until after it had become an established practice in Dynastic Egypt. Naturally mummified buried bodies have been found in Egypt dating back to 3100 B.C.. Formal mummification seems to have evolved as a practice in Dynastic Egypt around 2700 B.C., and in the beginning was performed only for Kings (Pharaohs).



As I've explained earlier, formal mummification became central to Dynastic Egyptian spiritual life because it kept the Pharaoh's *body* from disappearing after death which in turn insured that some part of his directive voices (his *Ka*) would remain to guide him on his journey to become one with the immortal *Osiris/Orion*. (Egyptians believed that the night sky was the place of the afterlife and the immortal stars were the Gods and Goddesses, with the constellation Orion being *Osiris*.)

So in addition to the fact that central Nubian spiritual concepts like immortality and reincarnation weren't carried wholly forward into Dynastic times, we also have a central Dynastic belief in mummification that has no Nubian precedent at all. If I'm right in contending that Nubian psychic/spiritual beliefs became the foundation of Dynastic spiritual beliefs, then this shouldn't be happening. I'm going to unravel this conundrum a bit further on because it is something that has to be covered in depth, but first I want to talk a bit more about the Nubian shamanic/psychic practices and beliefs of 6000-3200 B.C. to make them more

real for you.



A good place to start understanding Nubian shamanic/psychic practices and beliefs is to read the first six books of Carlos Castaneda's recounting of his time with Don Juan Mateus, a Yaqui shaman he reports having encountered during an anthropological study on the use of hallucinogenic plants in Sonora Mexico. It doesn't matter that the techniques and beliefs are from two different cultures and two different times in history. They are essentially the same and have been since the first humans walked the earth. Here are the six books:

The Teachings of Don Juan: A Yaqui Way of Knowledge
(1968) ISBN 0-520-21757-8.

A Separate Reality: Further Conversations with Don Juan (1971) ISBN 0-671-73249-8.

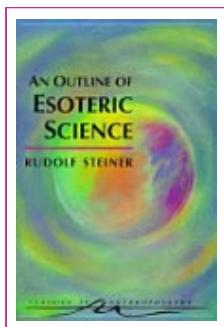
Journey to Ixtlan (1972) ISBN 0-671-73246-3.

Tales of Power (1974) ISBN 0-671-73252-8.

The Second Ring of Power (1977) ISBN 0-671-73247-1.

The Eagle's Gift (1981) ISBN 0-671-73251-X.

It also doesn't matter that many, including myself, believe Castaneda's books (http://en.wikipedia.org/wiki/Carlos_Castaneda) are fiction, particularly in regard to the actual physical existence of the Yaqui shaman *Don Juan Mateus*. Yet it is a very unusual fiction, because what is immediately evident to anyone knowledgeable about the psychic world is that his descriptions of these practices *have the absolute ring of truth about them*—and that they are therefore based either on what he personally experienced and/or on information he received from one or several highly developed psychic practitioners.



Castaneda's great artistic gift to us—as modern, logical, scientific-minded humans—is that he was able to make that mysterious world extremely tangible. You can almost smell it. A second source on psychic practices is Rudolph Steiner. (http://en.wikipedia.org/wiki/Rudolf_Steiner) Steiner was a German philosopher with a wide range of interests. One of his many books, *An Outline of Esoteric Science*, which was published in English in 1922, gives an extremely detailed picture of the exact nature and breadth of psychic practices as we know them today.

A free PDF of *An Outline of Esoteric Science* is available at: <https://steiner.presswarehouse.com/research/archive.aspx>

The heaviness of Steiner's translated German, however, and its somewhat dated terminology make reading *Occult Science* a bit difficult—especially when compared to the magical ease of reading Castaneda. Yet *Esoteric Science* is encyclopedic in its breadth and extremely rational in its approach, and is necessary reading if you want to truly understand the psychic world.

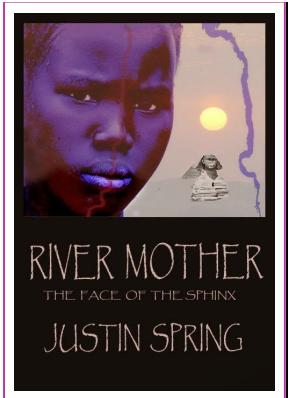
As an aside, you might say that Castaneda's books approach the psychic world in a *muthos* way, whereas Steiner approaches it in a *logos* way. Taken together, both Steiner and Castaneda give us a glimpse into the highly psychic spiritual world that preliterate peoples inhabited. It is my contention, however, that it is just a glimpse, and that the actual preliterate practices were much more powerful and extreme.

I say this because modern psychics spend a great deal of time reducing the stranglehold of their modern *logos* consciousness. The last thing the conscious mind wants to do is surrender control to the unconscious. Yet that has to be done, and in certain circumstances can be a very dangerous business. Preliterate humans, I believe, had a relatively weak conscious mind compared to ours and were used to shifting back and forth between their conscious minds and their very powerful unconscious minds. They were constantly experiencing voices and visions and were accustomed to it. It was like a second home that they moved through with ease despite its awesome and often threatening nature.



With all that said, I want to give you another equation that can be read in either direction, and will hopefully illustrate the equivalent relationships of some of the forces present in our preliterate Nubian culture c. 6000 B.C.. In the equation, I have linked "shamanic /psychic /spiritual" together as an indication that in 6000 B.C. they would have been considered one and the same and were an integral part of the preliterate Nubian Mother Goddess Culture. If you float them around a bit in your mind you should begin to get a better feel for the nature of Nubian Mother Goddess spirituality.

I further contend that an essential part of that spirituality was concerned with psychically observing the journey of the soul from birth to death to immortality to rebirth (reincarnation). These kind of observations may seem impossible for us brought up in the scientific tradition, but they are not nonsense. These are very sophisticated psychic techniques which take a great deal of training and guidance to master. All mystical religious traditions, like the Kabbalah, or Sufism, or Sikhi use similar techniques to observe the Godhead. OK. Here is the equation:



Mother Goddess = *Nubia* = *Shamanic /Spiritual/Psychic Practices* = Soul Obsession = Immortality = Reincarnation = Nubian Female Shaman

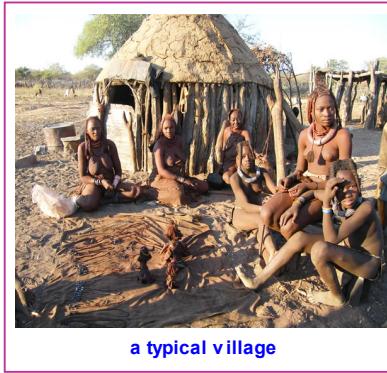
The equal sign here should be taken to mean that one term implies the next term (either forward or backward).

I'm now going to add a few more factors to the equation I just gave you. This equation is a blackboard-buster and can also be read either way. Mull it around for a bit. It indicates the Black African origin of the Mother Goddess culture that fed the spiritual/psychic, soul-obsessed practices of our Nubian shaman *River Mother*.

Mother Goddess = *First Mother* = *Mut* = *Nut* = *Ma'at*= *Mafdet* = *Nubia* = Spiritual/Psychic Practices = Soul Obsession = Immortality = Reincarnation = Nubian Female Shaman = River Mother

The equal sign here should be taken to mean that one term implies the next term (either forward or backward).

SOME ASPECTS OF THE 6000 B.C. WORLD OF RIVER MOTHER



a typical village



cheetah hunters



vision face art



women as shaman/leaders



MY CONCEPTION OF THE NATURE OF *RIVER MOTHER*

As I mentioned earlier, I would liken my story of *River Mother* leaving Nubia to the story of Abraham leaving *Ur* in 1850 B.C., which, according to some Biblical scholars, is itself a *fabrication* put together in 600 B.C. to hearten the Hebrews in Babylonian captivity. So again, I am not alone in creating conjectures, fabrications. In my case, you could say my intent is to give heart to those who find themselves unwilling captives of the current theories about the Sphinx.

I see *River Mother* (like Abraham leaving *Ur*) leaving her village and going north from Nubia but at an early

age.

I see her being accompanied by two hunting cheetahs and a small group of companions. I also see her departure as being prompted by a vision, just as Abraham's departure for Egypt was prompted by a vision. Unlike Abraham's extraordinary vision, however, in which God revealed to him a plan for the protection and advancement of the Hebrews as his chosen people, I see *River Mother* having a much different vision. Unlike Abraham, who was wealthy merchant coming from *Ur*, a literate Sumerian culture, I see *River Mother* as an extraordinary female shaman living in a preliterate world inhabited by a multitude of human and anthropomorphic Goddesses and Gods.



Abraham



Mother Goddess

Despite this proliferation, this was a preliterate period in which the *Mother Goddesses* were the dominant deities, and leadership flowed naturally to women. I should add, however, that according to recent archeological studies, the tasks of ruling and administration in the *Mother Goddess* period took the form of a *shared partnership* between men and women, which is the way most women actually work—not by dominance but agreement.

But make no mistake about it: the *direction*, the *leadership*, the *insight*, came from female leader/ shamans representing the *First Mother*—the historical *First Mother* who eventually evolved into the *psychic archetype* we call the *Mother Goddess*. That *psychic archetype* had a profound influence on the behavior of preliterate peoples. That influence, by the way, as both Jung and Graves pointed out in completely different ways, is still present in our own psyches.



shaman's mask

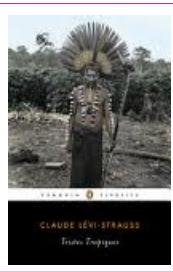
Let me digress for a moment to make an important point about the nature of leadership in preliterate tribes. Claude Levi-Strauss, the French anthropologist, describes in his classic



***Triste Tropiques* the nature of the leaders of two Amazonian hunter-gatherer tribes living in the depths of the Amazon jungle in the 1920s.**

Both tribes were small and somewhat bedraggled by an encroaching Brazilian civilization. They each numbered about 15-20 individuals. The first

tribe relied on the chief to do everything for them, as though they were children easily baffled by even the simplest tasks. That chief spent most of his waking hours solving their problems.

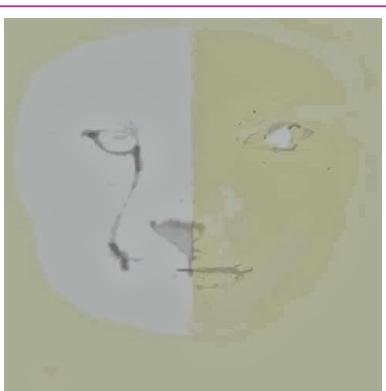


The second tribe was much different. Their chief slept all day as the tribe went about their business, solving their own problems. Then at night, he would awaken and sing story songs to them throughout the night. That just about sums up the two essential forms leadership can take, even in modern times—the practical and the visionary—although the visionary in modern times is a very weak version of the preliterate visionary. I see our *River Mother* as being the second kind of leader, a shaman who led not so much by practical solutions, but by prophecy—by *visions*.



human/ cheetah God-face (R) on a cliff overlooking the Nile become her face. Like Abraham, she assembled her followers and headed north toward her destiny. Once she reached Giza and found the "Veiled" God-face, she settled into the hunter-gatherer/agricultural life along the Nile and waited for a further vision that would direct her.

I see the vision that caused her to leave Nubia as one in which she saw a "Veiled"



Artist's conception

The Nile delta and river valley in 6000 B.C. was beginning to change from hunter-gatherer to rudimentary agricultural settlements in which elementary irrigation practices were being introduced. See http://en.wikipedia.org/wiki/Prehistoric_Egypt. I should note that the closer we get to c.4000-3200 B.C., the closer we get to the organized villages and sophisticated agriculture that traditionalists have always seen as necessary for creating art of the kind we see in the Sphinx.

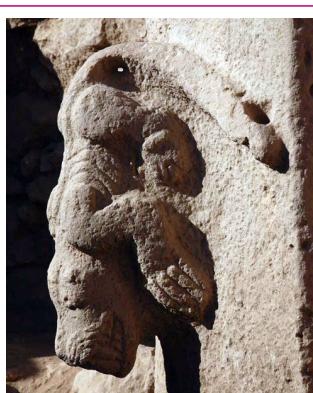


Gobekli Tepe site

Yet artists have always known that art, especially preliterate art, whether large or small, doesn't need organized cultures to bring it into existence. Today, even the slow among us have been shown the truth of this by the recent discovery of a huge, 22 acre arrangement of large structures containing a vast amount of mid-sized sculpture created by hunter-gatherers in 10,000 B.C. in Turkey, called *Gobekli Tepe*.

Not only did the inhabitants of *Gobekli Tepe* lack an elaborate, agricultural /hierarchical society, they didn't even have a rudimentary agricultural type of organization. Thus, as far as I am concerned, either type of early preliterate culture (hunter-gatherer or hunter-gatherer/ rudimentary agricultural) could have given birth to the carving of the face of the Sphinx around c. 6000 B.C..

I believe that what brought the inhabitants of the Nile delta to recognize *River Mother* as a great, God-like leader and shaman was her establishment of a balanced Male/Female spirituality in the delta as well as her prophetic guidance in saving them from a massive *tsunami* that flooded the Nile delta in 6000 B.C..



Gobekli Tepe carving

THE FORCES THAT DROVE PRELITERATE CULTURES LIKE PROTO-EGYPT



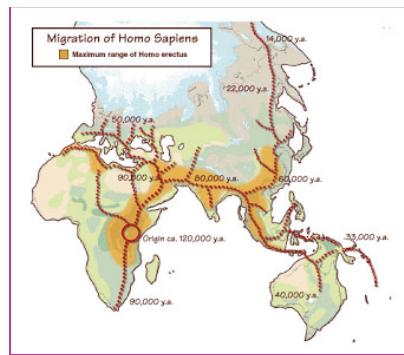
Before I go any further I want to say a few things about this story I am telling you. I again realize that this kind of shaman/vision conjecture will be dismissed by those oblivious to the spiritual forces that permeated and drove preliterate cultures, preferring conjectures based on physical forces, even when they're patently ridiculous.

Let me give you an example of what I'm talking about. One such conjecture is the consistent modern view of Stonehenge, where archaeologists, until very recently, continued to want to see it as a structure that was continuously constructed of monstrous stones over a span of almost 2000 years in order to predict equinoxes and solstices and star positions, even though such studies have shown few positive results. Recent discoveries have shown that Stonehenge was in fact part of a vast series of structures devoted to healing and death, and only incidentally a device for studying the heavens.



Physical concerns like star positions and the like, of course, were always present, but they were far from dominant. One vivid proof of this was the *constant eastward exploration of our ancestors* who left Africa 60,000-40,000 years ago.

There was some later westward exploration, but the *dominant early expansion* was to the east. First eastward through the Middle East then further east into India and then further eastward into China and then southeast through the Philippines and Malaysia and then



eastward and further eastward into Polynesia and southeast to New Guinea and Australia and then even further east it seems as far as southern tip of South America, where there are reports of 40,000 year old negroid bones being found in Patagonia.

What was this eastward exploration all about if not a *spiritual search for the birthplace of the Sun*, the primary God/Goddess? My *ALICE HICKEY: Between Worlds* has more to say about this in *Chapter 23: ISLAUGGH and San Blas.*

THE EGYPTIAN FLOOD STORY AND THE TSUNAMI IN 6000 B.C.



Now that I've made a case for the spiritual forces driving preliterate humans, let's get back to the event that may have served as the catalyst for the carving of the face of my proposed *River Mother* onto my proposed "Veiled" God-face at Giza.

Around 6000 B.C., a massive eruption of Mt. Aetna in Sicily resulted in a mega-tsunami that caused massive flooding in the eastern Mediterranean. The effect on the Nile Delta would have been horrific. It was undoubtedly accompanied by all the side effects of such eruptions: dark skies, red sun, fall out. I am going to suggest that River Mother was living



in the Nile delta at this time and had a prophetic vision foreseeing this disaster, allowing some of the delta communities to move to the high ground of the Giza plateau along with their food stores, cattle, seeds, tools, weapons and living essentials.



One only has to remember the 2012 tsunami flooding of Japan to visualize the extent of the damage



caused by such flooding. If your memory fails you, the photo (L) should refresh it. Maybe a case closer to home would be the recent hurricane *Katrina* flooding of New Orleans, which is located in the Mississippi Delta.

The photo (L) shows the flood breaking through the Corps of Engineer dikes. The Nile delta (below, R) is identical in composition to

the Mississippi Delta: sea level land surrounded by water and sea grasses—completely defenseless against massive flooding.

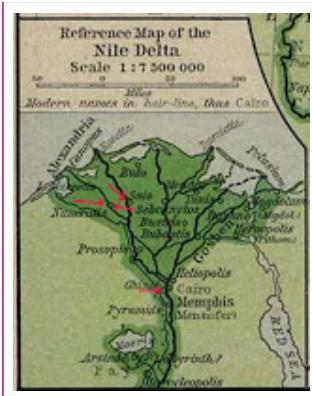
The entire dark green area of the delta would have been inundated by the wave, probably back to about five miles, maybe more because of the watery composition of the land in 6000 B.C., which was mostly marsh being slowly converted to sea-level farm land.

One of the additional effects of *tsunami* flooding is that the incoming water flows even easier down whatever rivers they encounter, which in the case of the Nile delta would be the many branches of the Nile that fan out toward the Mediterranean. What happens is that the additional water entering the rivers not only causes the rivers to rise and flood their banks, but also creates dangerous whirlpools because of the opposing currents of the incoming flood water and the outgoing river current. How far

this "river-flooding" effect would have brought the flooding is hard to say, but it may have gone as far as Giza if the Nile was at a low point.

So there you have it. You can think of *River Mother* as an Egyptian *Noah*. Her name would be remembered and praised in the endless story poems that would be sung by generation after generation about how her vision saved the Delta Egyptians from death by water.

Well, if this is so, where are the stories? We have the story of *Noah*, but not of *River Mother*. I am going to suggest that such a story poem existed, but in the transition to Male God domination and literacy (c. 3200 B.C.) the *River Mother* particulars were altered. This female *erasure* happened also in the *Book of Moses*, or *Torah*, the core of the Hebrew Bible. My *ALICE HICKEY: Between Worlds* has more to say about this phenomena in Chapter 37: *I Uncover the Myth's Hebraic Connection*



Here is a summation of an Egyptian flood myth from the *Myth Encyclopedia*:



"The Egyptian flood myth begins with the sun god Ra, who feared that people were going to overthrow him. He sent the goddess Hathor, who was his eye, to punish the people. But she killed so many that their blood, flowing into the Nile River and the ocean, caused a flood. Hathor greedily drank the bloody water. Feeling that things had gone too far, Ra ordered slaves to make a lake of beer, dyed red to look like blood. Hathor drank the beer, became very drunk, and failed to finish the task of wiping out humanity. The survivors of her bloodbath started the human race anew."

How do we make sense of this myth? Assuming it is a myth drawn from the c.6000 B. C. tsunami flooding of the Nile delta, I would say that certain male /female values have been inverted, as also happened in the Bible. I am also going to suggest that this story could be a *restructuring* of an oral story poem celebrating the *River Mother's* prophecy of the *tsunami*. This myth was undoubtedly written in the *literate* Egyptian period (after 3200 B.C.), and most probably from oral story poem sources, perhaps the *River Mother's* story

poem. Not only did some restructuring take place, but in the transition, female became *bad*, male became *good*.



Hathor

Hathor is at times the mother, daughter and wife of Ra, and is sometimes seen as his eye, his seeing, as in this myth. Like the writers of the *Torah*, however, who had a deep respect for the truth of the oral myths, the Egyptian writers retained certain female aspects, producing in their restructured myth something like a loaf of male bread dotted with female raisins we see in *Genesis*. One of the examples of those raisins is that the female eye "sees" better, therefore the completely male Ra has a female eye.

Let me retell this myth from the perspective of someone who is aware of how these inversions occur during the transcription (and perhaps restructuring) of oral sources to written documents. My comments are in red:

"*The Egyptian flood myth begins with the sun god Ra, who feared that people were going to overthrow him.*" The real hero of this flood story is the *River Mother Goddess*, but she has been replaced by *Ra*, the Sun god who is a *male* God being brought to the forefront by priests as Egypt becomes literate. *Ra* is very insecure because he is not sure if he can replace the *River Mother Goddess* and other Mother Goddesses in the hearts of the people.

"*He sent the goddess Hathor, who was his eye, to punish the people.* He allows the *River Mother Goddess*, the one who truly sees, who truly knows, to investigate what the disturbance is (a flood soon to come) but the *River Mother Goddess* has been *inverted* to another female god, *Hathor*, the bad mother. *Hathor* doesn't investigate, doesn't have a saving vision, but kills.

But she killed so many that their blood, flowing into the Nile River and the ocean, caused a flood." This is the exact effect a massive volcanic eruption and tsunami would cause: the sun turning red from atmospheric pollution and the water rising in the ocean and flooding the delta.

"*Hathor greedily drank the bloody water*". A nice touch to really drive home the "bad female."

"*Feeling that things had gone too far, Ra ordered slaves to make a lake of beer, dyed red to look like blood. Hathor drank the beer, became very drunk, and failed to finish the task of wiping out humanity.*" This is the well known cover up, 'I didn't mean it, things got out of hand, so I'm bringing the Delta

Force home to the barracks.'

"The survivors of her bloodbath started the human race anew." The survivors of the flood started over again, but in the case of the River Mother Goddess not from scratch, but we won't mention that.

THE TRANSITION FROM MOTHER GODDESS CULTURES TO MALE-GOD DOMINATED CULTURES

History is written by the victors is the best way to describe the changes that take place in every culture as it went from preliterate to literate. Let me give you an example of this in the Egyptian *List of Kings* naming all the Pharaohs.

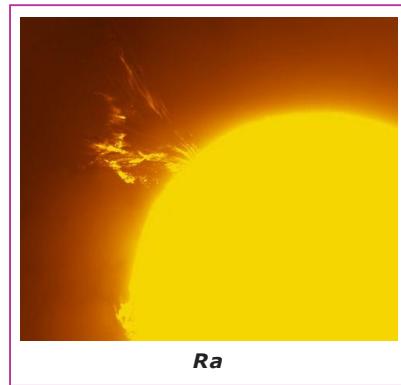


The King/Pharaohs start in indeterminate preliterate times (prior to 3200 B.C.). However, the lists of names were actually created after 3200 B.C., following the invention of hieroglyphic writing. Unfortunately, the lists that have come down to us have many gaps, which shouldn't surprise us. The list that we currently have is taken from following source documents, which I have copied from Wikipedia.

- **Palermo stone**

- *Turin Royal Canon*
- *Manetho's Aegyptiaca (History of Egypt)*
- *Abydos King List*
- *Karnak Tablet*
- *South Saqqara Stone (discovered 1923, includes dyn. 6)*
- *Saqqara Tablet (discovered 1861, includes dyn. 1-12)*

Let's take a look at the most ancient preliterate periods to illustrate what I mean by *History is written by the victors*. What archeologists call the Legendary Period presents a problem for establishment theorists because it contains Divine Kings (the Gods) so no dates are given for them. (*The Gods don't exist, they're imaginary, so how can we assign dates to them?*) The other half of the Legendary Period consists of semi-divine Kings who are usually ascribed the dates ?5400-3200 B.C.



Ra

However, since a critical date in the theology of Dynastic Egypt is the *First Time* (10,400 B.C.), the time when Osiris reigned on earth, I am going to take that date as the start of the rule of the Divine kings. I have no problem with that nor, it would seem, did the Egyptians. This date was computed by them to be 10,400B.C., so I have given the Divine kings a reign of 10,400-?5400 B.C..

During this period there are eight Divine King/Pharaohs (Gods): *Ptah* (creation), *Ra* (sun), *Geb* (earth), *Osirus* (afterlife), *Set* (Evil), *Horus* (war), *Thoth* (knowledge), *Ma'at* (Balance, Truth, Order, Law, Justice). Only one is female: *Ma'at*. Just by glancing at *Ma'at*'s attributes it is clear why *Ma'at* couldn't be dispensed with: she is at the center of the culture in her representation of the critical values (Truth, Balance, etc.). By being included in the initial grouping of male Gods, she continues to play the role of *One Who Knows*, which is the role women played in earlier Mother Goddess / Proto-Egyptian culture.

Although dates have been roughly assigned to the reign of the semi-divine King/Pharaohs, they are unnamed and unnumbered. The combined reign of these semi-divine King/Pharaohs lasted at least 2200 years (? c. 5400 B.C.- 3200 B.C.). If you have a hard time figuring out what a semi-divine King/Pharaoh is, think of the God Hercules in Greek mythology.

Alexander the Great's mother, Olympias, claimed she was descended from



Hercules. In realistic terms, this means that Hercules existed in Greek prehistory as an actual human hero who mated with one of Olympias' very distant ancestors. Over time, as with other great heroes, Hercules was elevated to God status and took his minor place in the Pantheon next to the major Gods (Zeus, Hera, Athena, etc.) who were most probably psychic archetypes representing natural forces and essential human emotions and attributes (and not actual humans) but one can never really be sure about this.

The major Gods like Zeus may well have had their origin as distant superhero/leaders as well, but those characteristics were further combined with natural forces (like Thunder and lightning in the case of Zeus) and/or essential human emotions. The semi-divine Pharaohs (of which we have no names) would most likely have fallen into the category of someone like Hercules. It is also likely that many of the semi-divine King/Pharaohs may have been female Pharaohs who were simply forgotten as the male Gods ascended.

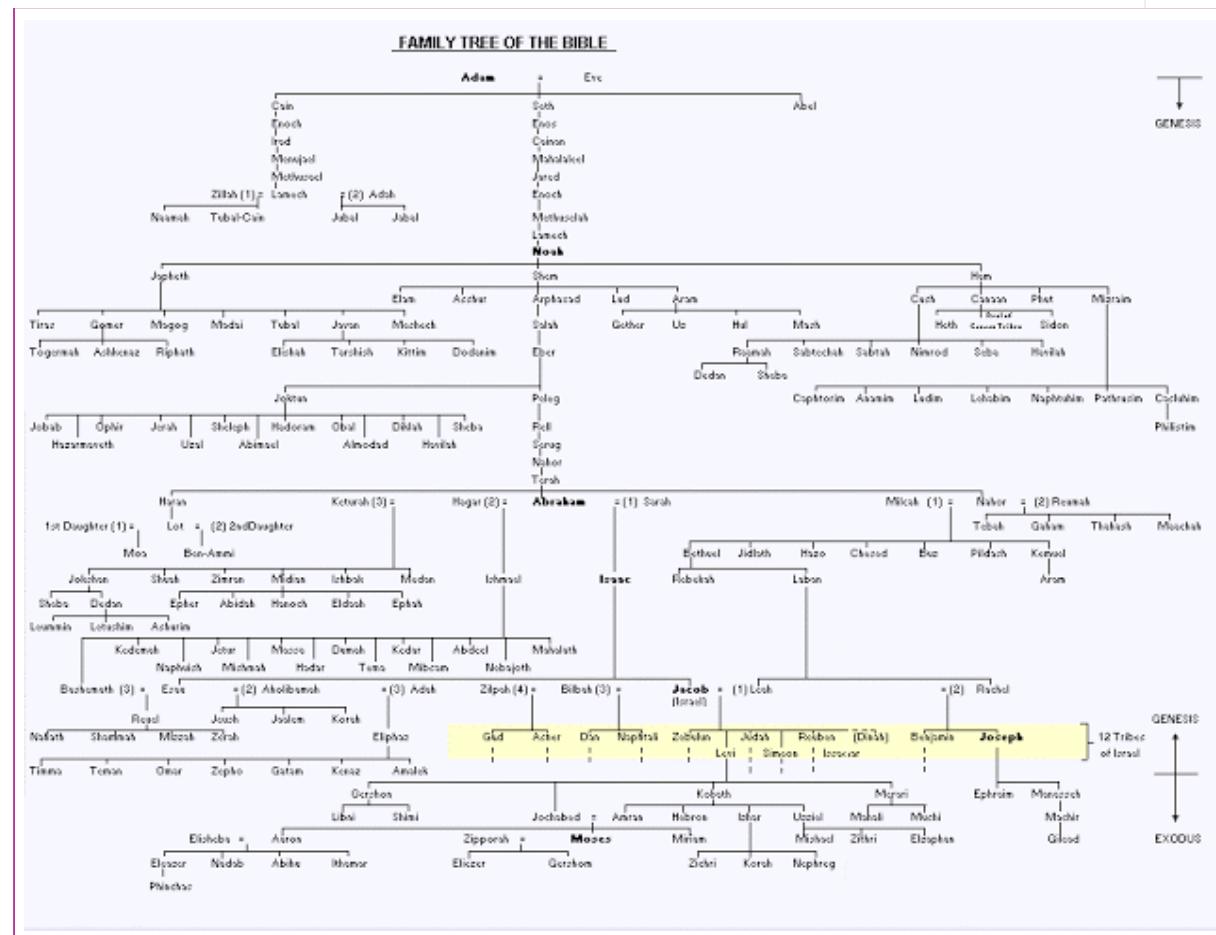
This Legendary Period List is followed by the List of Kings for the Archaic Period, which is the first literate period. The Archaic period (3200-2686) B.C. includes the Early Dynastic Period, when Lower Egypt and Upper Egypt were ruled as separate kingdoms, and the First and Second Dynasties.

There are over 69 Pharaohs or Kings during the Archaic period. The count is inexact, as are the length of reigns. All are male and little of significance is known of them, except for Scorpion 1 and Narmer (Early Dynastic: Upper Egypt). Yet we can think of this list as being somewhat reliable because these Kings existed in a literate time where written records were kept even if they didn't survive completely intact.

But that was not the case with the Legendary Period's (Prior to 3200 B.C.) list of ancient Living God/Pharaohs, or Divine Kings. The Divine Kings have names because the literate priests had to create a pantheon of Gods, but the semi-Divine kings are unnamed despite the fact that they must have physically existed in preliterate times. This only makes sense if we understand that the actual Legendary list was created by literate Egyptians thousands of years after the fact. This is most probably the reason why outside of the eight (8) Divine Pharaohs (Gods): *Ptah* (creation), *Ra* (sun), *Geb* (earth), *Osiris* (afterlife), *Set* (Evil), *Horus* (war), *Thoth* (knowledge), *Ma'at* (Balance, Truth, Order, Law, Justice) that the names and reigns of the semi-Divine Kings are missing. Or perhaps the names were actually remembered from oral sources

and written down but lost over time. It is difficult to say.

I believe, however, that when these first lists (Legendary and Archaic) were first created in literate Egypt they had no missing links, just as the generations of begats back to Adam (below) in the Old Testaments is right on the numbers. A little too on the numbers, I'm afraid.



One example of this (above) is that there are fourteen generations each between Abraham, Moses, David, and Jesus, which makes the number 14 a powerful number in the Hebrew culture. Its meaning, since letters are based on numbers in the Hebrew alphabet, is *deliverance, salvation*. No wonder the Hebrews expected a *messiah* in the time of Jesus. A wise bookie who had to pay out might have suspected someone had fixed the race. In short, I wouldn't take either the *begats* or the Legendary list of Semi-Divine Egyptian

Kings (if by some magic we had inherited their actual names) to the bank and expect them to be accepted as legal currency.

This is because preliterate cultures didn't keep lists. They worked from story telling memory not verbatim memory, and story telling memory doesn't do lists well, if at all. The Romans describe the extreme efforts made by the preliterate Celts to overcome this deficiency. They had an elaborate group of specialists to assist their leaders in governing. One of those groups consisted of tribe members whose sole job was to memorize things such as the names of previous leaders etc. Since verbatim memory is a byproduct of literacy and unknown to preliterate people, who used storytelling memory, this feat was probably accomplished by artificially creating stories in which those things played a special role. This was an ongoing, lifetime effort in which these specialists continually tested and renewed the memories they were charged with keeping.

We don't know if the preliterate Hebrews and Proto-Egyptians had such specialists, but as they were essentially wandering, hunter-gatherer cultures, it seems doubtful. Most probably, both the Hebrew lists of *begats* and the Legendary list of Kings were created from whatever oral story poems had survived into literate times and been transcribed into writing. It is an iffy task. The holes were filled by imagination and conjecture. Sorry, but that's the way it works.

If there were any early female Pharaohs, they were left on the cutting room floor as they say. They didn't fit into the male God plan. This is what happened with the Mother Goddesses (*Mut*, *Nut*, *Mafdet*), all of whom should have been included in the very first list of divine Pharaohs in the Legendary Period in the same way as *Ra* (Sun), *Osiris* (afterlife), *Set* (Evil), and *Horus* (War) were included. As I mentioned earlier, *Mut*'s role as *Creator* was taken by *Amun* as the male Gods ascended and replaced the preliterate Pantheon of Goddesses (*Mut*, *Nut*, *Mafdet*) all very early Nubian Mother Goddesses, as signaled by the "M" sound of their names (or in the case of *Nut*, a reasonable facsimile that is very close to *Mut*) were swept aside by the new Pantheon headed by *Amun*, the Creator.

Ma'at only made it because she supplied the moral basis for Egyptian spirituality (Balance, Truth, Order, Law, Justice) which couldn't be abandoned. In the transition, she was paired with *Thoth* (Knowledge). This pairing is the way Goddesses were handled (controlled) if they couldn't be dispensed with. Obviously *Ma'at*



Ma'at

must have presented a very difficult problem that the King-list makers couldn't overcome. I am also going to suggest that some Gods, like Ra, were most probably originally female or both sexes, just as Mut was always considered both sexes.

When the time came to publish the Lists of Kings, however, Ra may have lost his vagina and breasts and became a male who sometimes had an evil female eye as we have seen. As for the powerful Goddesses of the preliterate period (Mut, Nut, Mafdet), I believe they were pushed

into the written background like so many extras in a movie, as was our River Mother.

Yet literacy also provided a means for communicating cults beyond their local origins. It is no coincidence then that the cults of Mut, Nut, (and Isis who I see emerging as a transition Goddess) began to spread rapidly after 3200 B.C., becoming more and more powerful and revered among the Egyptians. Like the Virgin in Christianity, the female principle wouldn't go away in literate Egypt, no matter what the male priestly class said. This, I believe, was especially true in Egypt, which never really surrendered completely to logos (male) consciousness, keeping one foot firmly planted in *muthos* (female) consciousness right up into the late Dynasties of Empire.



Isis



Nut

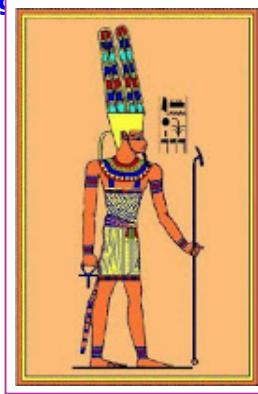


Mut

Except for *Mut*, who was an act onto herself and not exactly the kind who'd look for a mate, the other two Goddesses (*Nut*, *Isis*) were powerful Mother Goddesses who went through a transformation (at least on paper) in that they were neutralized somewhat in the later dynasties by pairing them with male counterpart Gods (*Geb* for *Nut*, *Osiris* for *Isis*).



Middle Kingdom where she was paired off as the wife of *Amun* (*Amon/Amen*). She replaced *Hathor* as the eye of *Ra* when *Ra* was merged with *Amen* to become *Amen-Ra* who is shown to the right. *Amen's* picture is shown to the right. *Mut* is shown as the tiny wife of *Amen* to the left. All these manipulations and merging of Gods may seem crazy to us with our One God beliefs, but it is exactly what happens in a culture that remains firmly planted in a polytheistic, preliterate mindset even as it becomes literate.



It happened in Greece and it happened with the Romans, but nowhere near the perpetual changes seen in the Egyptian Pantheon. Yet these changes simply reflected changes in the Egyptian spiritual culture. Egypt didn't have a religion, Egypt was a religion—remember? It was always "alive", and never became frozen or fixed, as, say, the Abrahamic religions did.



If you were to think of the Gods as movie super stars who were always in danger of falling out of popular spiritual favor and thus were continually reinventing themselves so they didn't disappear completely from the silver screen of the heavens, you'd have the general idea as to what was going on in Egypt.

I don't mean to make fun of the way the Gods and Goddesses were constantly changing by comparing them to movie stars, but there is an element of truth in the comparison. What the Hollywood comparison is meant to point out was the very lively, spiritual way in which the general population and the Gods were connected. What is important to understand is that it was the largely unconscious changes in the highly spiritual Egyptian and Proto-Egyptian culture that drove this rising and falling of the various divinities.

In a manner of speaking, the Egyptians simply accepted the formal, public announcement of these divine changes because they had already experienced them unconsciously. This reinventing of the Gods reached a peak in the transition from a preliterate to literate culture when the dominant Gods began to change from female to male. This may be one of the reasons why the story poem about the *River Mother* never made it into writing. It was no longer in fashion.

Or maybe it never went out of fashion as I indicated earlier when the various Goddess cults began to emerge only a few centuries after literacy. In this particular case, we could see the announcements of the priests as to the ascendancy of the male Gods as not really being rooted in the *muthos* consciousness of the general population as it was in preliterate Proto-Egypt. Rather, the priest-initiated change was something that the general population took note of for sure, but in their hearts and minds the goddesses were never really replaced.

PRELITERATE MEMORY, ORAL STORY POEMS AND WRITING



There are other reasons, however, why the story of River Mother may have been lost that have nothing to do with the rise of the male Gods. We have to remember that the oral story poem about *River Mother* originated c.6000 B.C., which means that 2800 years were going to pass before the first inkling of hieroglyphic writing appeared in 3200 B.C..

In addition, many hundreds of additional years may have passed before an actual transcription took place. That is a lot of time for *anything* to survive. The time back to Jesus is 2000 years and look at how much first hand information we really

know about him—very little. Yet Jesus lived in a highly literate time, with both Hebrew and Roman writers recording events.

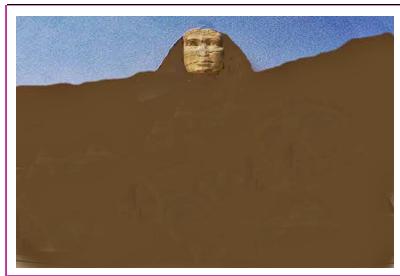
If we go back 600 years prior to Jesus, the time of the destruction of the Temple by the Babylonians, we are again in a highly literate time for both the Babylonians and Hebrews. Yet we know very little about the Temple, only what we can gather through the Bible and a few other sources with often conflicting information.



In the dark
Egyptian
preliterate period between 6000 B.C. and 3200 B.C., there were no documents, no fixed sources, only rock carvings and petroglyphs and the oral story poems that went back and



forth across the desert like the wind. Immense changes were occurring in Egypt, which means that the Gods were also changing and evolving. It is possible that the *River Mother's* story began to be merged with other story poems. This is a problem we have to contend with when the subject of the story is an ever-changing God, and not a fixed, historical warrior, like Achilles.



As the *River Mother Goddess/Sphinx* face (L) gazed eastward toward Heliopolis after 6000 B.C., it is entirely possible that she began to be merged with Ra. After all, as we have seen, Ra had a changing female eye (*Hathor, Mut*) in literate times. There had to be a preliterate precedent for that eye. The first "seeing" eye may well have been the eye of the *River Mother Goddess/Sphinx* gazing at the sun.

Makes sense doesn't it, once you know of the Ra connection between Giza, *River Mother Goddess/Sphinx* face and Heliopolis that I described in Part 2 of this blog.

It is entirely possible that not only did the story poem begin to change to reflect this, but that the female carved face itself also began to take on connotations of Ra in the everyday talk of the Giza inhabitants. It is also entirely possible that the *River Mother Goddess/Sphinx* was also absorbed into the oral stories of *Isis*, because as I have indicated earlier, *River Mother* shares some of the qualities of *Isis*. It is also quite possible that she was absorbed into the seeing/prophetic eye or river/water of the stories of: Ra, Mut, Nut, Mafdet, and Ma'at.

We have to remember that in an oral culture is *built on stories*. The stories change in a hundred ways, but hopefully critical information remains fixed, like the actual event, the name of the hero, the theme, the essential character of the hero, but there is no guarantee when the story poem is about a God because preliterate Gods, and especially those in Egypt, are always in a state of flux. I'll talk more about the ability of oral story poems to retain an accurate memory of essential information later on, as it is one key way in which the intent of the original carving could have been maintained over the vast amount of time in which the *River Mother Goddess/Sphinx* was carved.

Author's Note

We have to realize, however, that in preliterate cultures, the oral story poems about the Gods can change in the flick of an eye. And here's the kicker: all *previous* stories about those Gods then become *passé* and are forgotten, because they're not of *interest* anymore, i.e., they no longer reflect the current forms the Gods have taken in the conscious and *unconscious* minds of the population. Here's another kicker: a change in the sex and names of the Goddesses is not the result of a conscious decision, because those changes emerge *instinctively from the collective unconscious* of the culture. How do they emerge? In the form of new story poems that feed the current unconscious needs of the people.

Literate cultures, however, by reviewing their documents, *can detect a change in their thinking*. *Preliterate cultures can't*. In short, the change is invisible to the preliterate culture. What they know is what they *presently know*. Think about this because it is essential to understanding preliterate cultures. Thus our *River Mother Goddess*, who would be a *much younger* Goddess than the primal preliterate representations of *Ra, Mut, Nut, Mafdet, Ma'at* and perhaps *Isis*, was most probably absorbed by one or more of them over time.

End Author's Note

Names of the Sphinx

I want to say something more about the name of the Sphinx, which I am going to begin calling *River Mother Goddess /Sphinx* (*Al-taru Mut Netjeret* in Egyptian) from this point on, as the

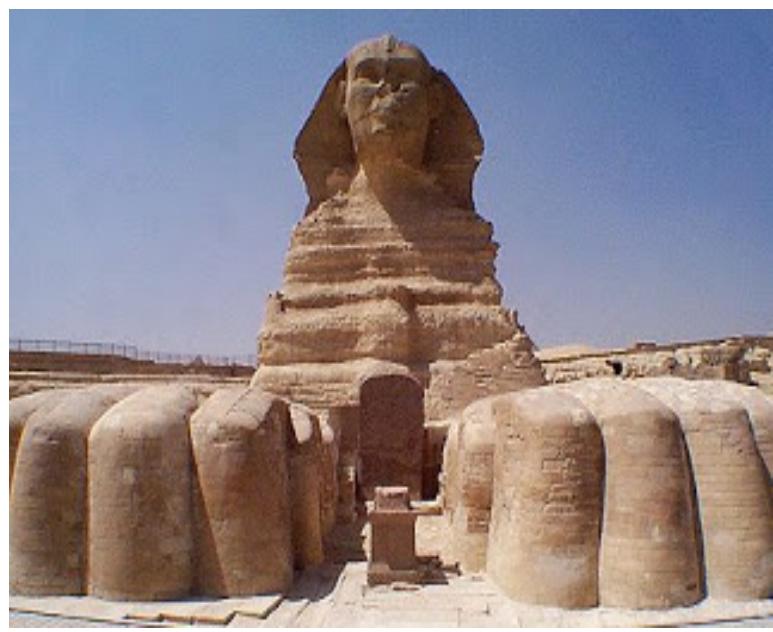


"*Sphinx*" is really a much later classical name.

One clear indication of its antiquity is that it has no established name. Here is Wikipedia on the subject:

"It is not known by what name the creators called their statue, as the Great Sphinx does not appear in any known inscription of the Old Kingdom, and there are no inscriptions anywhere describing its construction or its original purpose. In the New Kingdom, the Sphinx was called Hor-em-akhet (English: Horus of the Horizon;, and the pharaoh Thutmose IV specifically referred to it as such in his Dream Stele.....The commonly used name Sphinx was given to it in classical antiquity, by reference to a Greek mythological beast with a lion's body....., The English word sphinx comes from the ancient Greek Σφίγξ (transliterated: sphinx), apparently from the verb σφίγγω (transliterated: sphingo / English: to squeeze), after the Greek sphinx who strangled anyone who failed to answer her riddle.....The modern Egyptian Arabic name is (Abū al Hūl, English: The Terrifying One)."

THE PHASED CARVING OF THE SPHINX



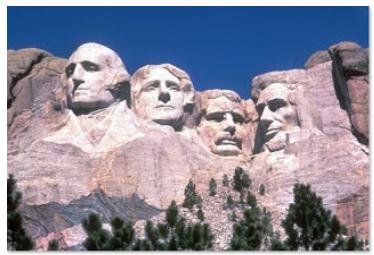
Author's Note

One of the things we should come to terms with before I discuss my proposed phased carving of the Sphinx is an estimate of how long it took to carve the Sphinx. Thanks to an excellent

carving experiment by Mark Lehner and Rick and Laura Brown of Handhouse Studio, an estimate of 1,000,000 hours of stone on stone carving would have been necessary to complete the entire Sphinx.

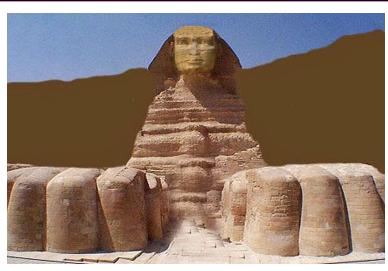
Rick and Laura Brown converted this hourly figure to 100 carvers over 3 years (or 300 man/years) to completely carve the Sphinx. There is an excellent video of the experiment that also contains a traditional explanation of when and why the Sphinx was carved if you need refreshing on it.

It might interest you to know that I computed that it took Gutzon Borglum 5.8 man/years to carve out of granite (with modern power tools) an equivalent face area of one of his presidents. As you'll soon see, I have estimated (based on the 300 man/years given us by the Browns for the entire Sphinx) that it would have taken 6 man/years to carve the *bas relief* face of the Sphinx with stone tools. This is one of those eerie coincidences of history that I have no way of explaining, but you have my email if you'd like to offer have an explanation.

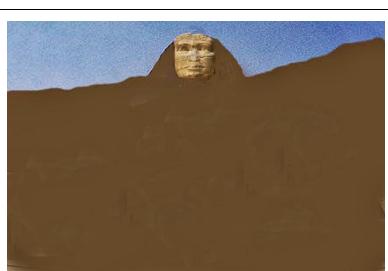
End Author's Note

Here is my suggestion as to how the Sphinx was carved, and in particular the first phase: the carving of *River Mother's* face.

I am going to suggest that the technique used for that first carving was similar to that used at Mount Rushmore, and in particular, *the carving of Lincoln*, with only the first ¼ of the Sphinx head being carved (L) and stopping far ahead of what are now its ears, so that the face was more of a *bas relief* than a head.



Thus, I see the *bas relief* face carving being surrounded by a large mass of rough, uncarved stone probably much wider than the *nemes* (head dress) that we see today, which I contend was carved at a later date, as were the front paws and front body (below, L). As I said before, I see the date of the *bas relief* face carving as being somewhere around 6000 B.C., following the Mt. Aetna tsunami of the same date. In 6000 B.C., although Egypt was becoming a desert, there were still the extended periods of heavy sporadic rainfall that Schoch sees as being responsible for the weathering of the body of the Sphinx.



Here is John Anthony West on rainfall, although I prefer Schoch's scientific estimate of the rainfall ceasing by 3000 B.C. to West's 4000 B.C..

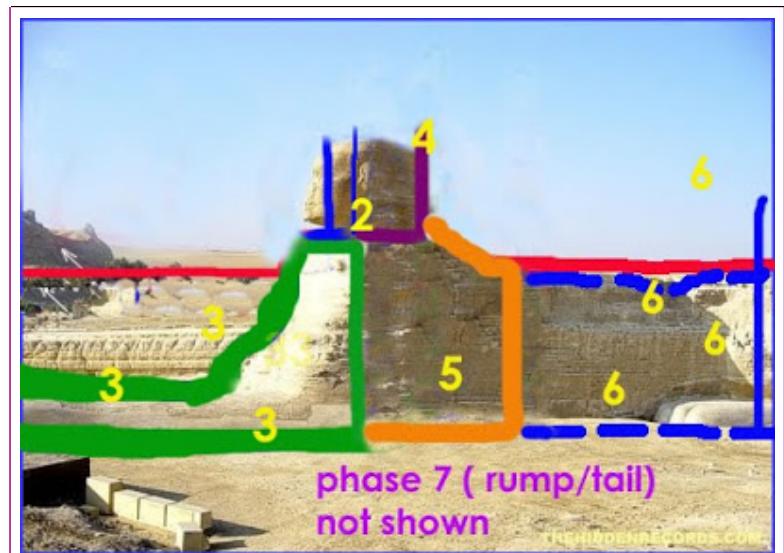
"Extensive *paleoclimatological* studies (*paleoclimatology* is the study of ancient weather patterns) agreed that Egypt only became desert When the worst of the rains stopped around 10,000 B.C., Egypt had become desert, and it has been desert ever since-though enjoying several extended periods



of rainfall when areas that are now barren desert were green. By 4000 B.C., Egypt had become the desert of today."

I am also going to suggest that the carvings took place in the sequence shown below and somewhere within the time periods indicated. I'll explain my reasoning for the dates as I go along. See the time-sliced Sphinx illustration below for the phases of construction. I'll add the times required a bit later.

John Anthony West



1) Bas relief of face

(similar to Rushmore's Lincoln). (c. 6000 B.C.) Stone tools

2) Head to just before ears (similar to Rushmore's Roosevelt). (c. 5800 B.C.) Stone tools

3) Forelimbs, front paws and chest, head to just behind ears, veil (5600 B.C.). Stone tools

4) Nemes, back of head (Djoser c.2660 3rd Dynasty). Bronze/ Copper?/ Stone Tools

5) Front body to 30 feet behind of head. (Sneferu c. 2590 B.C. / 4th Dynasty) Stone Tools / Bronze Tools?

6) Back body up to rump, back limbs, paws. (Djedefra c. 2560 B.C. / 4th Dynasty) Stone Tools /Bronze Tools?

7) Rump and tail. (Khafra – c. 2550 B.C. / 4th Dynasty) Stone Tools /Bronze Tools?

Before I go any further, I have to repeat that it is possible (but not probable) that Phase 1 of the Sphinx could have been begun anywhere between 6000 B.C and 3500 B.C. with the remaining six phases being completed in much shorter phases by 2550 B.C., the widely accepted date for the creation of the rump and tail.



Mark Lehner

For any of these scenarios to have happened, there would have had to be enough manpower to allow the carving to be done with *only stone tools*. Copper and bronze, although available by 4000 B.C. and 3100 B.C. respectively, were seldom used as tools except for fine finishing because they required constant and time-consuming reheating in order to resharpen them. This is something that the Lehner carving experiment found to be true.

As for labor, Phase 3 took place (5600 B.C.) in the very latter part of Divine Kings Period (10,400-5400 B.C.) when the Semi-Divine period was about to start, so this labor intensive frontal carving should have had enough *organized* labor available, and since Phases 4-7 took place in Dynastic Egypt, there should have easily been enough organization of labor for those carvings to have taken place.

So theoretically, the entire Sphinx could have been begun anytime between c. 6000 B.C. and 3500 B.C., all preliterate periods. Several factors, however, argue against these shorter scenarios for the carving of the Sphinx during the preliterate period. I'll discuss these as I go along.

First, let me point out some additional facts about stone tools. For a long time archaeologists insisted that copper and especially bronze tools were necessary for the carving of the Giza pyramids and temples, but we now know that the huge granite obelisks that were everywhere in Egypt were carved and shaped not with copper and bronze tools (which were too soft) but with extremely hard rock tools composed of *dolerite*.



One of the astonishing things Mark Lehner's Sphinx-carving experiment showed was that copper and bronze tools, even on limestone, needed sharpening after only a few minutes work, which itself was a time consuming task involving the reheating and reforming of the blades, so that metal tools, in practice, were only used for fine finishing. Stone tools, although much slower, were much more reliable and sturdy, so that in this case, the turtles always beat the hares. Right from the get-go. **Stone on stone carves stone best** is the maxim that really describes how the Egyptian monuments were built.

Let's take a look at how hard limestone is compared to other stones. When you simply look at it and compare it to granite you can see how porous limestone is, being composed of the skeletons of sea life



Granite



Granite.

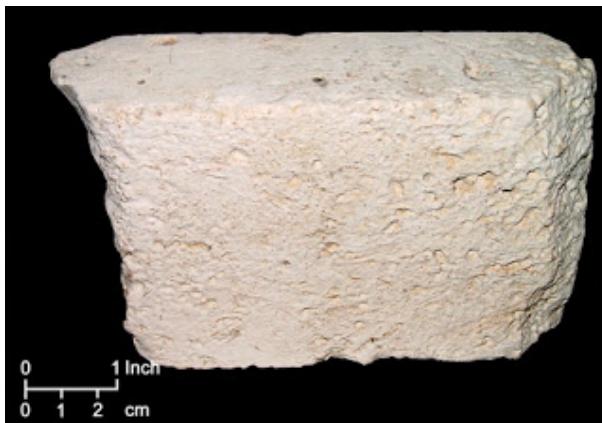
Limestone on the absolute scale of hardness registers 9. Granite registers 72, or 8 times as hard as limestone. **Dolerite is rare and not shown on the scale but for sure it harder than Granite (72).**

Absolute Scale of Hardness

- 1 Talc
- 3 Gypsum

- 9 Calcite (limestone)
- 21 Fluorite
- 48 Apatite
- 72 Orthoclase (granite)
- 200 Topaz
- 400 Corundum
- 1600 Diamond

Thus, carving the limestone surrounding the Sphinx would have been considerably easier than carving the granite obelisks. As I've indicated earlier, from a technical and



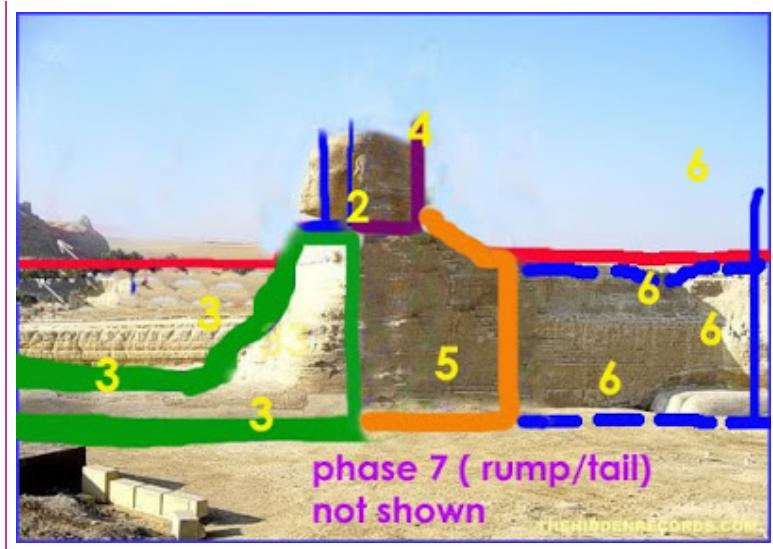
Limestone



Limestone

manpower point of view, all of the scenarios for carving the Sphinx/River Mother Goddess could have worked, but some factors argue against that being the case. I'll go into the reasons for this as I go along.

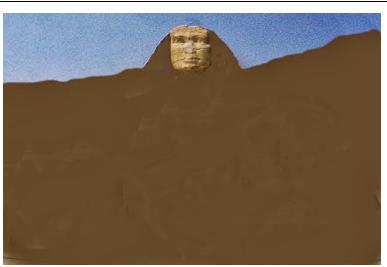
My Proposed Phases of Carving and Time Required



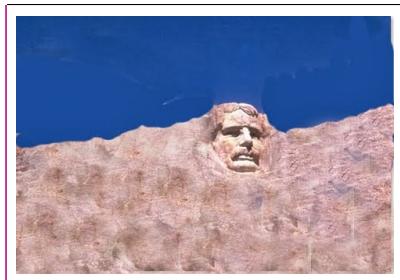
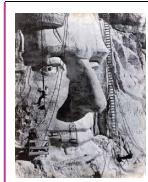
Summary

I have assigned estimated percentages of the total Sphinx area required for the carving of the

various phases. Here are the first three (3) Phases.

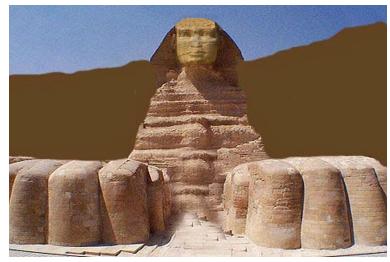


Phase 1. Bas relief of face (similar to Rushmore's Lincoln). (c.6000 B.C.) Stone tools (2 % of total area)



Phase 2. Head to just before ears (similar to Rushmore's Roosevelt). (c.5800 B.C.) Stone tools (1 % of total area)

Phase 3. Forelimbs, front paws and chest, head to just beyond ears w suggestion of a veil (c.5600 B.C.) Stone tools (31% of total area)



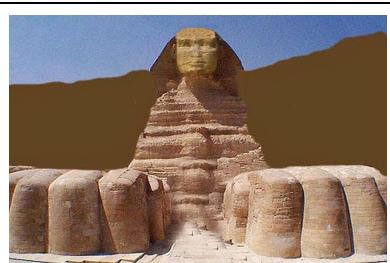
Here are the phases (4-7) that I see being done in Dynastic times. I'll fill in the details a bit later.

4) Nemes, back of head beyond nemes (Djoser c.2660 3rd Dynasty). Bronze/Copper?/ Stone Tools

5) Front body to 30 feet behind of head. (Sneferu c. 2590 B.C. / 4th Dynasty) Stone Tools /Bronze Tools?

6) Back body up to rump, back limbs, paws. (Djedefra c. 2560 B.C. / 4th Dynasty) Stone Tools /Bronze Tools?

7) Rump and tail. (Khafra – c. 2550 B.C. / 4th Dynasty) Stone Tools /Bronze Tools?



Let me get back to Phases 1-3. Based on the carving of the *bas relief* face around 6000 B.C., and the partial front head being carved in Phase 2 (c.5800 B.C.), another 200 years had to pass (5600 B.C.) before the carvers got to the all important Phase 3 when the front façade of the body and limbs were carved, thereby establishing the *cheetah proportions* shown in the Sphinx photo (L).

Author's Note

This carving of cheetah proportions (as contained in the head, chest and limbs) was critical because I believe that after the front facade was carved, such a long period of time would pass (nearly 3000 years) *that all memory of the intent of the River Mother Goddess/Sphinx would have been lost* and only the proportions of the front facade (head, chest, forelimbs) would remain to serve as a proportion guide for future carvers.

End Author's Note

I have chosen 5600 B.C. as a date in which Phase 3 began because I believe there would have been a growing spiritual desire to create a path to approach the face. Yet there are reasons why it may have taken place towards 4300 B.C., but I eventually chose 5600 B.C. for the reasons I am about to give you.

Whether Phase 3 took place towards 5600 or 4300 B.C., I see as mainly a matter of the availability of organized manpower and spiritual desire. The spiritual desire could have evidenced itself at either date, although the availability of *organized* labor may not have been as great in 5600 B.C. as it was in 4300 B.C..

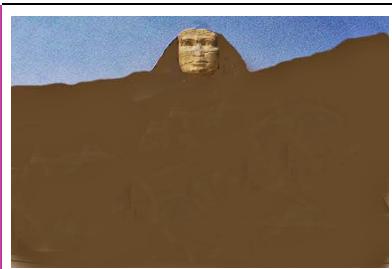
Looking at the topological maps of the Giza plateau and the current "ditch" the Sphinx sits in, it is clear that a great deal of limestone would have been carved away, not only for the chest but also the front paws, which extend through a very hard layer of Member I limestone. This made me initially favor a date towards 4300 B.C. primarily because it is more likely that this later period of semi-divine kings would have provided the required *organized* labor force, although the success of *Gobekli Tepe* made me think twice about this, as the makers of *Gobekli Tepe* were clearly hunter-gatherers.

Then again, there is such a long period of time between 5800 B.C. and 4300 B.C. (1500 years) that I don't believe that oral story poems would have been capable of carrying the original intent forward over such a long period of time, something I discuss in great detail a bit further on. I also discuss the problems associated with trying to use petroglyphs to carry this kind of information forward, namely that the stone carving itself has a very long life, but the carved pictorial information can be so misleading as to be useless.

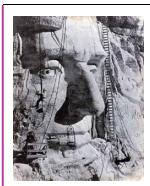
This pretty much led me to favor the earlier date of c. 5600 B.C. because it is highly likely that the memory of the original intent of the facial carving would have remained intact through a variety of means including oral story poems, the only difficulty being getting enough organized manpower to complete the

job. It is not however an insurmountable problem if we take the achievements of Gobekli Tepe as indicating that such an effort would easily be within the reach of a hunter-gatherer culture.

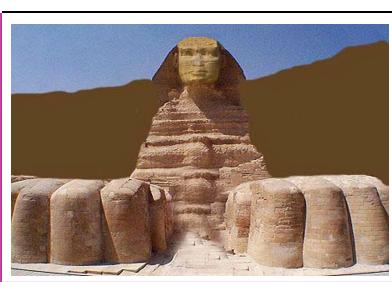
Here, again, are the first three Phases and my estimates of the percentages of the total sphinx area they each represent along with the man years of effort each phase represents based on 300 man/years for the entire Sphinx. Others may differ as to the percentages, but I believe they are close enough for our purposes.



Phase 1. Bas relief of face (similar to Rushmore's Lincoln). (c. 6000 B.C.) Stone tools (2 %) = 6 man/years = 6 men for 1 year



Phase 2. Head to just before ears (similar to Rushmore's Roosevelt). (c. 5800 B.C.) Stone tools (1 %) = 3 man/years = 3 men for 1 year



Phase 3. Forelimbs, front paws and chest, head to just beyond ears, veil suggestion (c. 5600 B.C.) Stone tools (31%) = 93 man/years = 9 men for 10.3 years or 18 men for 5.15 years or 36 men for 2.6 years.

As you can see, the carving of these phases is nowhere near the manpower

effort required to create the Great Pyramid at Giza. The lowest, best estimate of what it took in terms of man years to build the Great Pyramid is 20,000 men for 23 years or 460, 000 man years. Phase 3 of the Sphinx is estimated at 93 man/years. And, again, if *Gobekli Tepe* can be used as a comparative guide, Phase 3 was easily within the reach of our proto-Egyptian hunter-gatherer culture.

Click here to see the data backing this figure of 460,000 man /years at an excellent site by TOUR EGYPT, who I find produce consistently clear, accurate sites on Ancient Egypt.

Author's Note

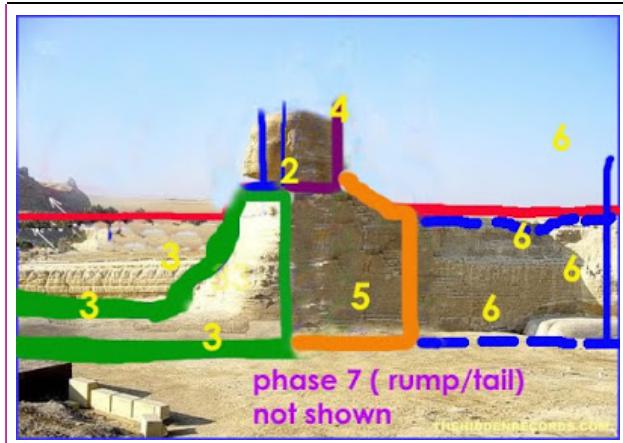
As an aside, I think it is quite possible that Phase 2 could have been omitted entirely, as Phase 3 was really the spiritually more important Phase. In this case, Phase 2 would probably have become a part of Phase 3 (carving of chest and front limbs and head to just beyond ears, suggestion of veil) or Phase 4 (carving of complete mid and back head after ears).

End Author's Note

The Detail, Phases 1-3

Here's the detail on Phase 1:

Bas relief of face (similar to Rushmore's Lincoln). (c. 6000 B.C.) Stone tools (2 %) 6 man/years

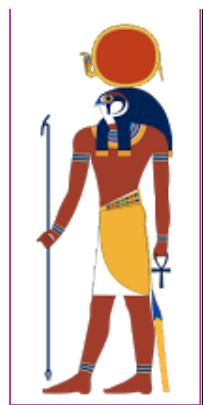


I propose that the *first carving* was only a *bas relief* carving "releasing" the "Veiled" God-face. My reasons for this are partly spiritual and partly practical. I believe the *bas relief* face carving took place immediately after the flood or the death of *River Mother*, as those would have been the appropriate spiritual times.

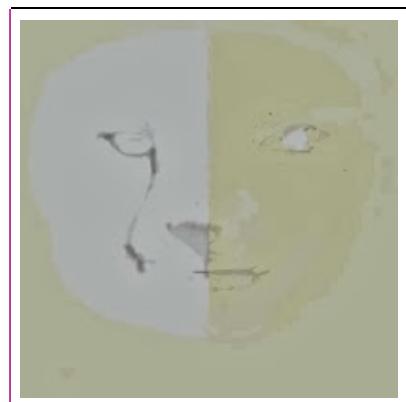
I see *River Mother* setting the stage for the carving sometime after her arrival in Giza by publicly revealing her early vision of a "Veiled" human/cheetah face on the Giza outcropping becoming *her* face. This would have been a natural thing for *River Mother* to have done to make it clear who she was and why she had come. Think of Jesus declaring to his followers that he was the *Son of Man*, which means Son of God.

Assuming she played the leadership role I have proposed for her (a role I see reaching its apex at the time of the 6000 B.C. tsunami) there is every reason to believe that the inhabitants would have come to see her as a living Goddess. The next step would have been a general consensus to carve her features upon the "Veiled" face, thereby removing the *caul*, and bestowing upon *River Mother* the status of a living Goddess, as the underlying "Veiled" face would have been seen as a timeless divine God-face waiting to be *fully born*, i.e., to have its *caul* removed.

This kind of artistic birth, in which a human face *is carved* over a timeless "Veiled" God-face would have been seen by the preliterate Proto-Egyptians as a *muthos* expression of the transformation of *River Mother* into a Living Goddess, as the "Veiled" rock face itself would have been considered divine. The carving would also be a *muthos* expression of the African/Nubian Proto-Egyptian belief in the immortality awaiting humans.



In later literate times, we see somewhat the same thing being expressed in the belief that the Pharaoh, upon death, entered eternal life and became one with Osiris. This African Mother Goddess *muthos* belief in re-birth into eternal life became formalized much later in Dynastic Egypt in the Egyptian institutionalized belief that the Pharaoh (upon dying) *joined with the divine Osirus*, so that just as *Osiris* rose from the dead and was reborn, so the Pharaoh too would be born as a God into eternal life. This belief was later extended to all Egyptians, but they were not reborn as divine Gods. Just to complete the cycle for you, the new, living Pharaoh was considered an incarnation of *Horus*, the son of *Osiris*, and therefore a living God. Here is [Wikipedia](#) on this pharaoh/divine relationship:



"Pyramid texts ca. the 25th Century BC describe the nature of the Pharaoh in different characters as both Horus and Osiris. The Pharaoh as Horus in life became the Pharaoh as Osiris in death, where he was united with the rest of the gods. New incarnations of Horus succeeded the deceased pharaoh on earth in the form of new Pharaohs."

As for the *physical reasons* why I see only a *bas relief* being carved, they are as follows. I believe that the weathered rock would have suggested *only a face, not a head or body*. In addition, the carving of just a face *bas relief* would be a considerable task in and of itself, given the carvers had only stone tools and the fact that the limestone at the head level has been classified as Member III limestone which, while not as hard the Member I limestone strata making up the base of the Sphinx, is not at all the kind of soft limestone (Member II) making up the strata between the head and base.

Author's Note

Let me again remind the skeptical, who always imagine thousands of Egyptians being gathered for such a task, that Mark Lehner's carving experiment showed it to be a relatively small task, estimating that it would take 300 man/years for the entire Sphinx to

be carved with stone tools. The Great Pyramid, by comparison, took 460,000 man/years to complete

End Author's Note

Here's the detail on Phase 2.

**Head to just before ears (similar to Rushmore's Roosevelt). (c. 5800 B.C.)
Stone tools (1%) 3 man/years**



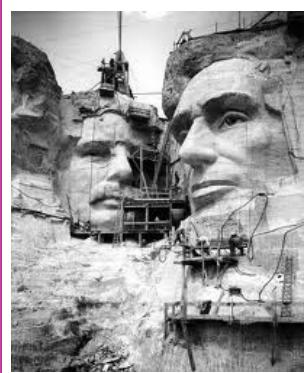
Phase 2 I see as a minor carving meant to bring the face of the reborn *River Mother Goddess* further down the birth canal, i.e. to show more of the face. Again, This may seem a bit far fetched to the modern mind, as

babies are born "invisibly" within a hospital, but the people of 6000-5800 B.C. would be well acquainted with its progression and the *caul* of a "veiled" birth. It had enormous significance for preliterate peoples as it signaled the birth of an exceptional person.



I use the example of Roosevelt to show the depth carved being just up to the ears which would have been the face depth of the Sphinx after Phase 2. Such a refinement would have been a natural thing to do, and entirely possible with stone tools, as it would have been a relatively small effort, about half the effort required for the initial *bas relief* carving. As can be seen by the Photo-shopped Roosevelt head (L), once we get beyond the *bas relief* and into Phase 2, we are still in a position where very little effort

and organization is required.



We still have only stone tools, but only an additional 3 man/years would have been required. See the Mount Rushmore rendering of Roosevelt (L) as another example of the kind of depth I'm talking about. I suspect this portion of the Sphinx head was done for spiritual/aesthetic reasons. Again, think of a child emerging from the birth canal head first. Such an additional head carving would have made the "birth" more complete.

I believe the Proto-Egyptians who carved the initial *bas relief* face in 6000 B.C. would have had a good memory in 5800 B.C. of what the *bas relief* face represented (most probably through an oral story poem) and therefore would have had a *muthos* sense of their correctness in furthering the divine birth of *River Mother*.

Author's Note

Again, i have to say that is quite possible that Phase 2 could have been omitted entirely, as Phase 3 was really the spiritually more important Phase. In this case, Phase 2 would probably have become a part of Phase 4 (carving of complete mid and back head), or a part of Phase 3 (chest and front limbs, head just beyond ears, veil suggestion).

End Author's Note

Here's the detail on Phase 3:

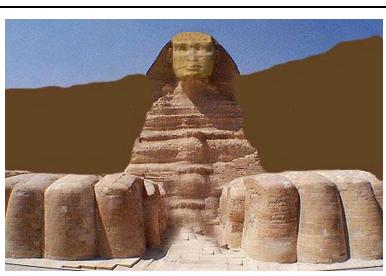
Phase 3. Forelimbs, front paws and chest, head just beyond ears, suggestion of veil (c. 5600 B.C.) Stone tools (31%)

We have to also consider that as time passed, there was a need to accommodate the pilgrims who most probably had begun to visit the *River Mother Goddess /Sphinx*. I see the forelimb/chest carving as something that



would have been highly desirable from a spiritual point of view. It would have provided a long spiritual pathway upon which they could approach the *River Mother Goddess /Sphinx*.

Long, dark walled passages (often lined with images and covered by wood or straw or stone ceilings to darken the path leading to a God image) are common in preliterate cultures. In this case, the pilgrim would emerge into the light looking up at the face of the massive *River Mother Goddess /Sphinx*.



Phase 3 would have been a considerable undertaking because of the amount of limestone that would have to be removed. Even assuming the plateau sloped downwards in the area in front of the Sphinx's face, it would still be a big job.

Author's Note

It is entirely possible that the carving out of the chest was only very roughly done, just the removal of any parts of the stone cliff that would have blocked viewing the face from below after coming through the narrow passage created by the front limbs. The passageway was most probably covered by a sunshade to darken the approach to the revered face high above. We see this often in preliterate passageways to spiritual events.

After all, the important part of the Phase 3 carving would have been the front limbs as they provided a highly desirable approach to the face of the Sphinx. Again, preliterate art always concentrated on *reproducing the vision* that led to the creation of the art, and there is no doubt in my mind that would have been the passageway. Again, preliterate art was not concerned with the same kind of aesthetic completeness that we are familiar with in literate art.

End Author's Note



After Phase 1 (the initial *bas relief*- 6000 B.C.), and the subsequent phase 2 and Phase 3 carvings, I see the remaining phases being done as follows: Phases 4, 5, 6,7 from 2660-2550 B.C..

I know the modern mind doesn't like to think of this possibility, preferring the "one fell swoop" theory of construction, but both *Stonehenge* and *Gobekli Tepe*, and indeed most large stone

structures, are evidence that the spiritually-driven preliterate mind didn't carve such monuments with the same intent as literate cultures. We always have to remember that preliterate cultures created such monuments not as expressions of power as we would, but for spiritual reasons, i.e., as a way of *imitating* the divine order.

In other words, they weren't in the hurry we are to proclaim their power, because power wasn't of high interest to them. *Imitating the divine order* occupied a much higher position, and the impulses to do such imitations came over time.

Equally important, however, is this: even if the entire Sphinx (outside of Phase One/ 6000 B.C. carving of the *bas relief* face) were carved in some sort of phased (but quicker) process over 900 years or so, say starting in 3500 B.C and ending in 2550 B.C., some way would have been needed of *maintaining the memory* over 2500 years (6000 B.C.-3500 B.C.) of why the face of the *River Mother Goddess /Sphinx was initially carved* in 6000 B.C.. That is the only way that the carvers of the succeeding phases 2-7 could maintain the correct proportions. The only way this could have been done would have been with an oral story poem, and 2500 years is simply too long a time span, as we shall see, for such a story poem to exist, while using petroglyphs for

something like this would have been extremely problematic as we shall see.

This problem, by the way, is also present in the long phased approach that I favor (6000 B.C.- 2550 B.C.), but the time between phase 1 (6000 B.C.) and phase 3 (5600 B.C.) is much shorter, being 400 years. Thus, who the Sphinx represents could have been carried forward to phase 3 with an oral story poem. It is also entirely possible that the oral story poem may have disappeared after Phase 3. As we shall see, however, once the face chest and forelimbs have been carved there is enough information to deduce the remaining proportions.



Author's Note

It just so happens that the proportions of the remaining body and rear limbs of a cheetah (*in the resting position the Sphinx is in*) is remarkably similar to the proportions of a lion, so whether the remainder of the Sphinx body was actually carved as that of a cheetah or a lion is not that important. So it doesn't make much difference that the story poems carrying the original intent of the carving were lost during the 2940 years between 5600 and 2660 B.C., as it most assuredly would be. I'll go into all of these things in detail shortly.

End Author's Note

Before I go any further though, I have to repeat that it is *also* possible (but not probable for the reasons I have also given earlier) that there could have

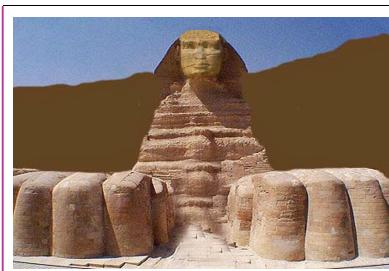
been still another scenario: the Sphinx could have been begun anywhere between 6000 B.C and 3500 B.C. with the remaining six phases (2-7) being completed in much shorter phases by 2550 B.C., the date for the creation of the rump and tail proposed by Schoch.

The Phase 1 date I have chosen (6000 B.C.) is not cast in concrete. If someone could show me that 5000 B.C., or 4500 B.C. or 3500 B.C. were equally critical dates for the inhabitants of Giza and *River Mother*, I would consider changing the Phase 1 date as well. The remaining phase dates, of course, would have to be proportionally changed but the theory would still hold up. Right now, however, everything points to c.6000 B.C. being the date when the initial Sphinx facial carving took place.

While I believe a phased approach was the natural way for the preliterate Proto-Egyptian culture to have progressed with the carving of the Sphinx, the phase dates themselves are educated guesses based on weathering considerations and the most probable spiritual inclinations of both the preliterate Proto-Egyptian culture and the later literate Dynastic Egyptian culture.

Yet, regardless of the phase dates selected, what was needed was some way of maintaining a memory (over large gaps of time) of what the initial *bas relief* face of the *River Mother Goddess /Sphinx* represented. It would have been the only way the future carvers of Phases 2 and 3 could have proceeded in harmony with the original intent.

Remember, there is no writing of any kind. What had to remain intact from Phase 1 to the critical Phase 3 is the memory of the carving being of a great Nubian female leader/prophet whose protector was *Mafdet* and who came to be seen as the daughter of *Mafdet*, the human/ cheetah Goddess.



Extending the front face back a bit (phase 2) required that the carvers have information about the original intent or else there would have been no reason to carve a bit more of the face to show *Mafdet's* "Veiled" face being transformed a bit more into *River Mother's* face, if indeed, that was the way it was done. As I discussed earlier, Phase 2 may have been skipped and incorporated into Phase 4 or even Phase 3 itself, as the most important phase was Phase 3, not only spiritually because it provided a passageway to the face, but it also as it allowed the chest/paws/forelimbs/ head just beyond

ears (Phase 3) to be carved with the exact proportions of a cheetah, thereby honoring the *River Mother/ Mafdet/ cheetah* connection.

After that, all subsequent body carvings (phase 4- 7) would have had to follow those proportions, even if the memory were lost or jumbled, as I suspect it was unless some means existed that would have carried the intent of the carving forward in time. This means that some way had to exist for conveying this information intact from 5600 B.C. until 2660 B.C.. and I know of no such way being available to preliterate hunter-gatherer cultures except for petroglyphs but they are extremely problematic as I'll discuss in detail later.

I think we now have good answers to the following critical questions:

1) Why would the *bas relief* face have been carved in 6000 B.C..

and

2) Could it have been carved in 6000 B.C.?

I think I have also answered the same critical questions with regard to the additional carving of the face (phase 2: 5800 B.C.) and of the chest and front limbs, head just beyond ears (Phase 3: 5600 B.C.).

The real \$64,000 question, however, is this: what were the spiritual and artistic considerations that initially drove the Proto-Egyptians and, much later, the Dynastic Egyptians to complete the *bas relief* of *River Mother Goddess/Sphinx* by completing it *in six more phases* over the next 3500 years, with the last phase ending in 2550 B.C..

PHASED VS. "ONE FELL SWOOP" CONSTRUCTION OF SPHINX

There remains, of course, the alternate possibility that the Proto-Egyptians (contrary to the tendencies of all preliterate cultures to carve in divinely

inspired stages) carved the Sphinx (Phases 1-7) in "one fell swoop" in 6000 B.C., which would have taken 300 man/ years using *only stone tools* (or 30 men over 10 years or 60 men over 5 years). As I have said before, all of these scenarios are *possible*, but only the first one I suggested (7 phases over 6000-2550 B.C.) is *probable*. Here is my thinking:

My suggestion that the *River Mother Goddess/Sphinx* was a carving done in 7 phases over the period 6000- 2550 B.C. is based on my belief that a 6000 B.C. *bas relief* carving of *only the face* was the *most natural* way for an early preliterate culture to have honored *River Mother*. I believe there would have been no desire to go any further than that because I believe it is highly probable that the "*Veiled*" face at Giza was *only a face*. Therefore its replacement should have only been a thin, *bas relief* face.

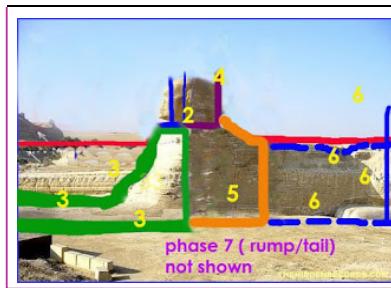
Equally important is that the general preliterate tendency on large sculptures of the Gods in other cultures was to carve only the head and *possibly* the chest/ arms.

I believe the Proto-Egyptian focus on only the face and then at a later time later the chest /arms was also due to the fact that the carving of a *large* face containing the God's all-seeing eyes was enough to suggest a God/Goddess, and was probably the way these visions presented themselves, as preliterate art was driven by visions, not conscious planning.

I know the modern mind doesn't like to think of this possibility, preferring the "one fell swoop" theory of construction, but both *Stonehenge* and *Gobekli Tepe* are evidence that the spiritually-driven preliterate mind didn't carve such monuments with the same intent as literate cultures. We always have to remember that preliterate cultures created such monuments not as expressions of power as we would, but for spiritual reasons, i.e., as a way of imitating the the divine order.

In other words, they weren't in the hurry we are to proclaim their power, because power wasn't of high interest to them. *Imitating the divine order* occupied a much higher position, and the impulses to do such imitations came over time.

Equally important, however, is this: even if the entire Sphinx (outside of Phase One, the 6000 B.C. *bas relief* face) were carved in some sort of phased (but quicker) process over say 900 years or so, starting in 3500 B.C and ending in



2550 B.C., some way would have been needed of *maintaining the memory* over 2500 years (6000 B.C.-3500 B.C.) of why the face of the *River Mother Goddess /Sphinx was initially carved* in 6000 B.C.. That is the only way that the carvers of the succeeding phases 2-7 could maintain the correct proportions. The only way this could have been done would have been with an oral story poem, and 2500 years is simply too long a time span, as we shall see, for such a story poem to exist.

This problem is also present in the long phased approach that I favor (6000 B.C.- 2550 B.C.), but the time between phase 1 (6000 B.C.) and phase 3 (5600 B.C.) is much shorter, being 400 years. Thus, who the Sphinx represents could have been carried forward to phase 3 with an oral story poem. It is also entirely possible that the oral story poem may have disappeared after Phase 3. As we shall see, however, once the face chest and forelimbs have been carved there is enough information to deduce the remaining proportions.

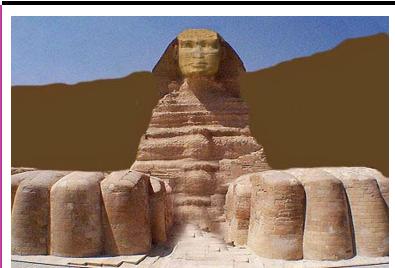
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Before I go any further though, I have to repeat that it is *also possible* (but not probable for the reasons I have also given earlier) that there could have been still another scenario: the Sphinx *could have been begun anywhere between 6000 B.C and 3500 B.C.* with the remaining six phases (2-7) being completed in much shorter phases by 2550 B.C., the widely accepted date for the creation of the rump and tail.

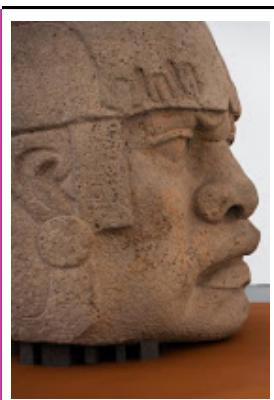
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Sphinx facial carving took place.



While I believe a phased approach was the natural way for the preliterate Proto-Egyptian culture to have progressed with the carving of the Sphinx, the phase dates themselves are educated guesses based on weathering considerations and the most probable spiritual inclinations of both the preliterate Proto-Egyptian culture and the later literate Dynastic Egyptian culture. Yet, regardless of the phase

dates selected, what was needed was some way of maintaining a memory (over large gaps of time) of what the initial *bas relief* face of the *River Mother Goddess /Sphinx* represented. It would have been the only way the future carvers of Phases 2 and 3 could have proceeded in harmony with the original intent.



The preliterate Olmec heads and the Rapa Nui heads back up my contention that the most natural type of carving to honor a divinity would have been large head carving with no body or a diminished, suggested body dominated by the chest.

It is evident in these *large* sculptures that the carvers had no interest in carving a *full, detailed body*. The Olmec heads have no body at all, which is due to the fact it is modeled after a ball, whereas the Rapa Nui heads have long stylized chests and tiny arms which don't appear in most photos as the chests became buried over time. Originally, the chest was exposed and a red cylindrical cap topped each sculpture as can be seen in the reconstruction below.

Unlike my proposed phased carving of the *River Mother Goddess/Sphinx*, the head/arms/chest of the Rapa Nui sculptures were all carved over a relatively short period of time (600 years) seemingly to keep watch on the graves of the dead, as *their backs* were originally facing the ocean. (The sculptures have large heads and simplified bodies with small, almost non-existent arms for the most part.)





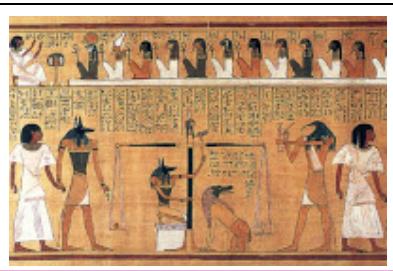
as I go on.

After the *bas relief* face, I see the entire carving of the Sphinx being done in six phases, starting in 5800 B.C. and ending in 2550 B.C., with Phases 2,3 (head, chest forearms) being done in preliterate times and phases 4-7 (the remaining body) being done in literate times. Again, my thinking on this is influenced by the fact that the preliterate monumental sculptures of the *Olmec* and *Rapa Nui* heads were done over many hundreds of years, as were the monumental structures of many preliterate structures around the world.

The carving of those sculptures was a *spiritual activity, not an expression of power*. What ultimately occupied preliterate cultures were spiritual matters, not matters of Empire. We have to put on a *muthos* head to see the reality of this. The "one fell swoop" theory is a *logos* way of thinking: *get it done*. This type of construction is a *show of power* and is driven by a *logos* consciousness, as were these monumental sculptures (L) of Ramses and his queen, which were created in much later literate, Dynastic Egypt.

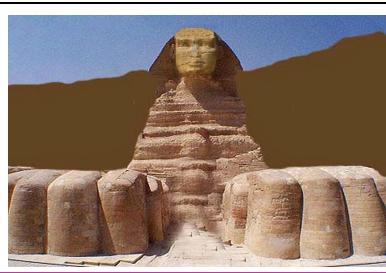
So I think the "one fell swoop" theory can be easily dismissed, because we're

dealing with a highly spiritual *muthos* consciousness in a preliterate period. As for the long, 7 Phase approach (6000 - 2550 B.C.) that I see as the most likely, I would suggest that spiritual veneration of the *River Mother* grew considerably after the initial *bas relief* of her face was carved in 6000 B.C.. As it spread, I also would suggest that a desire arose (both spiritually and artistically, which are really the same thing in preliterate cultures) to portray the *River Mother Goddess/Sphinx* more completely.



Thus, the next stage most probably would have been a more complete front of the

head up to the ears (Phase 2), and after that, the chest and forelimbs, head just beyond ears (Phase 3).



Let me also say again that Phase 2 may have been delayed until Phase 4 or incorporated into Phase 3 itself, so that Phase 3 would have been the second carving, as the more spiritually important phase is really Phase 3, as it provided a pathway on which to approach the face. I believe, however, that the harder stone that had to be carved in Phase 3 as well as the amount of manpower required to do it probably meant that Phase 3 being was continually put off until pressure mounted to do it in 5600 B.C..

I further believe, and this is critical to my thinking, that for the preliterate Proto-Egyptians, those first three Phases would have been enough, as it would satisfy their spiritual needs (a face to venerate, a pathway to approach the face). This "pathway to the Gods" was not unique to the 6000 B.C. Proto-Egyptians, but is echoed in other large preliterate sculptures and structures.



Norte Chico Temple

Here is my thinking on this. The *River Mother Goddess/Sphinx* chest-forelimb pathway roughly echoes the paths that other preliterate cultures constructed for entering their spiritual structures (such as at Stonehenge, the Malta stone megaliths and the temples (L) of the very early preliterate Peruvian Norte Chico culture). Such pathways were seen as necessary for a proper spiritual approach to these structures.

In addition, The *River Mother Goddess/Sphinx* semi-complete also roughly echoes the semi-complete nature of the *Rapa Nui* sculptures, one of the two large preliterate face sculptures of which we are aware. Thus, the carving of Phases 1-3 of the *River Mother Goddess/Sphinx* (which I contend would have created the body parts of *spiritual interest* to the preliterate Proto-Egyptians) roughly correlates with what seems to have been of *spiritual interest* to the inhabitants of *Rapa Nui*.



The carving (phases 4-7) of the remainder of the *River Mother Goddess/Sphinx* I see as taking place in literate Dynastic Egypt, because it is in that time period that the carving of an aesthetically complete body would be of interest, especially because of literate Dynastic Egypt's codification of art with its insistence on prescribed balance, proportion and symmetry.

Here is some more of my thinking as to why the long, 7 Phase approach (6000- 2550 B.C.) is the most likely. Let me first dispose once and for all of the "one fell swoop" theory. From a practical point of view, only the availability of sufficient manpower would have prevented carving out the full body of the *River Mother Goddess/Sphinx* in "one fell swoop" starting in 6000 B.C.. Assuming that sufficient manpower was not only available but capable of being organized, stone tools could have done it.

Yet I believe this "one fell swoop" theory can be dismissed simply because all the evidence shows that large preliterate sculptures and monuments were created as an *ongoing spiritual activity over a very long period of time*. Preliterate peoples simply didn't create large carved art and monuments in a "one fell swoop" manner as we do.

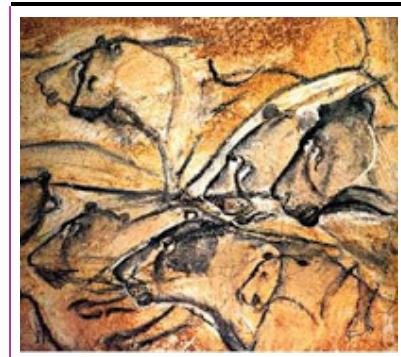
They created what was of spiritual interest to them at the time of creation. The two examples we have of the *Olmec* and *Rapa Nui* large, God sculptures, emphasize the marked tendency of preliterate carvers of large stone "God" sculptures to create only what was of immediate spiritual interest to them, which is the "knowing" or "seeing" aspect of the God, which was the head because the all-seeing eyes resided in the face.

I think it can be said that large, balanced, detailed compositions (which the full body represents) is the tendency of a literate culture. One thing we always have to keep in mind is that these early preliterate artists weren't creating their art to get a showing in the Museum of Modern Art and a good

review in the *N. Y. Times*. As I explained earlier, creating preliterate art was a profound spiritual act: they were creating *vision messages*. The rendering, the process, the *correct imitation* of these whispers of the Gods and Goddesses was the only thing of importance to preliterate artists. The totality of a composition was of secondary importance.

We can see this disregard for the *totality of a composition* in very early (40,000-17,000 B.C.) cave drawing (L) in the artists' tendency to overlay images that were created earlier, with seemingly no concern as to over-all composition.

This very, very early preliterate tendency to overlay and ignore the overall



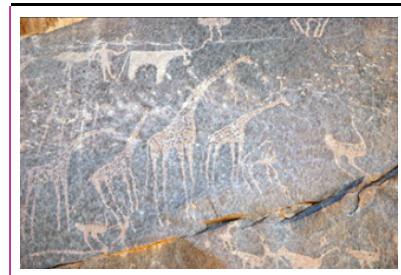
composition can also be seen also in this very early petroglyph (below, L).

I contend that this intense artistic focus on creating *only what spiritually interested them at the creative moment* is a hallmark of preliterate art.

This artistic focus on creating only what interests them at the moment, thereby ignoring the overall composition as well as possibly overlaying the efforts of others.

This, also happens to be the tendency of today's urban graffiti artists (R), who will overlay the wall-size efforts of a previous artist without blinking an eye.

(If you think you can to link the two, I'd like to hear about it. You know my email.)



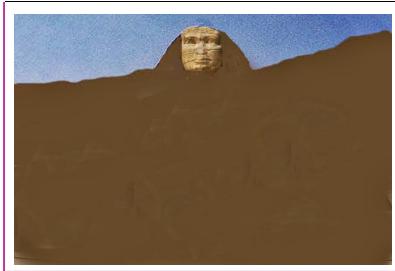
So we now have some early preliterate artistic evidence suggesting *still another reason* why the *bas relief* of the Sphinx face was the only thing initially carved: it was the only thing that *spiritually interested the carvers at the time of creation*.

The overall composition (a detailed complete carving of the remainder of the head and body)

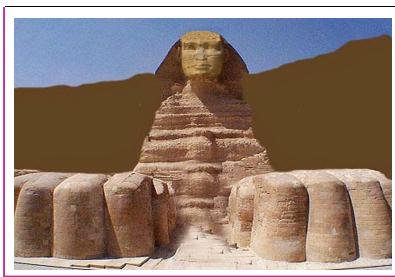


would have been of secondary importance to them. It would be only in the literate Dynastic period that such a completed composition would become of interest.

I do think, however, that in *later preliterate* periods, a renewed *spiritual interest* in the *River Mother Goddess/Sphinx* (see photo , L) resulted in the carving of a more complete *front head* (Phase 2), which in turn was followed by the carving of a chest and forelimbs, head just beyond ears, asuggested veil (Phase 3) which provided a means of *spiritually approaching* the face.



Again, I believe that the desire (and consensus) for a more aesthetically *complete head and body* (phases 4-7) would *only have surfaced* in the the literate Egyptian period (literacy began in 3200 B.C.) with its emphasis on artistic codification.



THE PRELITERATE *OLMEC AND RAPA NUI* HEADS AND WHAT THEY TELL US



Let me return for a moment to my contention that it was a *preliterate artistic tendency* to create only what was of *immediate spiritual interest* to the artist (and the culture).

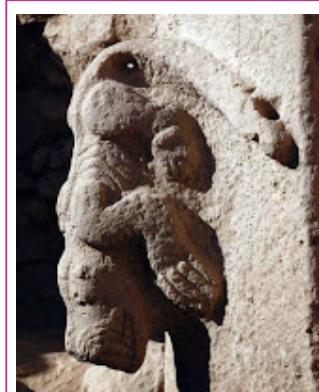
After all, in a preliterate *tribal* culture those interests are one and the same. If we take the large preliterate stone carvings of Gods and Goddesses of which we are aware, we can also see this tendency. Unfortunately, there are only three *such large* stone carvings: the Sphinx, the *Olme*c heads, the *Rapa Nui* heads. I admit that deducing preliterate *artistic tendencies* from that small a sample is risky. Yet, I think I know enough

about preliterate art in general to believe my conclusions are not that far off the mark.



Gobekli Tepe

I have omitted the *bas relief* carvings at *Gobekli Tepe* because although the site is large, and the slabs themselves large, the carvings themselves are of animals and are relatively *small and full body*, like most preliterate drawings/ carvings of *animals*.



Gobekli Tepe

These carvings, however, do echo the preliterate tendency to carve only what was of immediate spiritual interest to them with the slabs providing the carving medium.

Gobekli Tepe was created by using distinct slabs of quarried stone, which were erected over thousands of years, upon which usually one figure was carved. (as shown above). Some times, however, several figures were carved (as shown below).



Gobekli Tepe



Gobekli Tepe site

In effect, the slabs may be thought of as providing a kind of artificial cave wall when the spiritual desire arose to carve an animal or *Animistic God/Goddesses*. The site itself seems to have been dug out of an dirt hillside and there is every indication that the slabs also provided support for a roof. Again, these *covered paths* between slabs were used to guide pilgrims in *spiritually approaching the animistic Gods/Goddesses*. (See above photo of a small portion of entire site.)

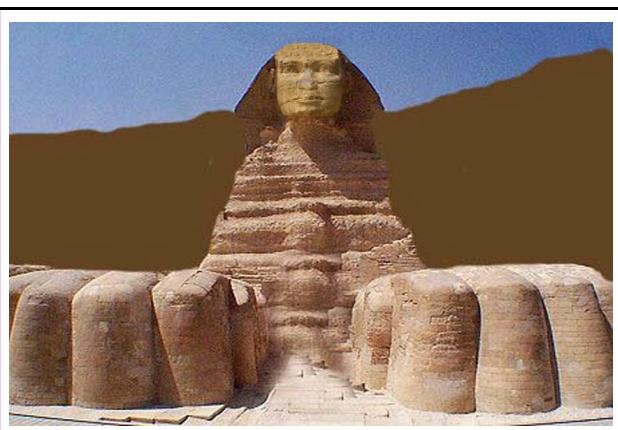
Let me now return to the two giant head carvings we have in addition to the *River Mother Goddess/Sphinx*. Below are examples of those two large carving groups (*Olmec* and *Rapa Nui*) that I believe also reflected the preliterate tendency to carve only what was of *immediate spiritual interest* to them, something I also see in the preliterate carving of the *River Mother Goddess/Sphinx*.



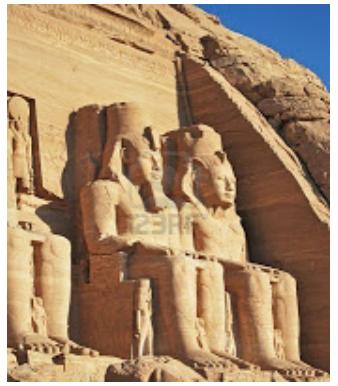
As

I've said previously, I believe

it was the tendency of preliterate artists to focus *only on what spiritually interested them at the time of creation*, and I contend what was of primary interest to them after the "knowing/seeing" face (when it came to large stone God carvings) was always *the head/arms chest*. The chest was important primarily because it placed the face *high above* the viewer.



Let me digress here for a moment as to the *spiritual function* of the carved chest. The term "understand", as Julian Jaynes points out, literally means to "to stand under." It has roots back to the *interior directive voices* all preliterate humans heard and which they took to be the voices of the Gods from above.



Pharaoh Ramesses II (L).

This sense of the viewer always "standing under" the Gods is of such importance in spiritual carvings that even in literate times almost all spiritual sculptures are large.

We can see this in *literate* Greece in the giant Athena in the Parthenon (R), and in *literate* Dynastic Egypt in the Abu Simbel statues of



Or, in much later literate times, if the sculptures were smaller, like Bernini's St. Theresa in St. Peter's Cathedral, it was placed on a pedestal so as to be *higher than the viewer*.

Thus we can see why a chest was of spiritual importance to preliterate carvers of large stone sculptures. It made the viewer "stand under" the carved face, symbolizing the fact that the viewer "understood and obeyed" divine directives.

It was a *muthos* recognition of the *divine nature of the carved*

face. But if I am correct about the spiritual function of the chest, how do I explain the Olmec heads, as they not only have no chest or arms; they don't even have a neck. Whether these giant, round, ball-like heads were ever elevated is unclear, as they were found buried (and sometimes mutilated) which possibly indicates they were moved from their original location and buried by a conquering culture. However, the fact that the back of their heads

is flat indicates that their original placement was probably against a wall.



Since we know from the *Olmec* architectural fragments that have been found (mostly of altars) it is very likely that the heads were *originally elevated on some type of altar or platform* which performed the function of a chest. Again, this elevating device would have made the viewer "stand under" the carved face, symbolizing the fact that the viewer "understood and obeyed" divine directives. It was a *muthos* recognition of the *divine nature of the carved face*.

I should add that it is very likely that the unique "head-only" (no neck or chest) carving of the *Olmec* heads was the result of carving the head in imitation of an *ollamaliztli* ball. The ball-like heads were probably placed up on an altar of some kind, and is the most probable reason why the chest/arms were not included as they played no part in the *Olmec* artistic *ollamaliztli* ball statement.

Thus, in the case of the *Olmec* heads, we can say that for a number of reasons, what was of immediate spiritual interest was the head, and the head alone, with the role of the chest being taken by the altars that the heads were placed on.



The *Olmec* heads are also extremely sophisticated carvings, something I've discussed in detail in Part One. We should also recognize that this obvious sophistication (as compared to the Sphinx and *Rapa Nui* heads) points to them being carved in a very late preliterate *Olmec* culture that was bordering on literacy.

Yet, strangely enough, *Rapa Nui* may also have been a preliterate culture bordering on literacy as a glyph "language" *Rongorongo* inscribed on pieces of wood was found on *Rapa Nui*. *Rongorongo*, however, has never been deciphered.

Nor is it clear when *Rongorongo* originated, leading some to believe it is not ancient (300 A.D.) but that it originated around 1700 A.D.

**Rongorongo**

after the inhabitants viewed Spanish writing and created their own imitation. Complicating the issue is that few of the *Rongorongo* glyphs match the petroglyphs found throughout the island and the Polynesian culture itself never developed a written language.



Still, we should consider the possibility that preliterate *Rapa Nui* may have been bordering on literacy. Yet its sculptures pale in comparison to the *Olmec* heads. How can we account then for the relatively unsophisticated *Rapa Nui* carvings?

If *Rapa Nui* was indeed bordering on literacy, I can only suggest that its unsophisticated carving (as compared to the *Olmecs*) may possibly be due to the probable partial Chinese origins of the *Olmec* culture, which was a more advanced culture compared to the less advanced Polynesian culture (or possibly pre-literate Peruvian culture *a la Thor Heyerdahl*) of *Rapa Nui*.



I should also add that *Rapa Nui's* complete cultural isolation over 1400 years (300 A.D. to 1700 A.D.) may also have been a contributing factor to its lack of artistic sophistication.

With all that said about the peculiarities of the two large head types that make up my preliterate sample, what we see in those *Olmec* and *Rapa Nui* heads pretty much backs up my suggestion that the Phase 1-3 head /chest /front limb carving of the Sphinx roughly echoes those same preliterate artistic tendencies to carve only head/chest/arms of large stone "God/ Living God" sculptures.



Author's Note

Let me repeat what always drove the preliterate creation of what seems (to us) a partially incomplete sculpture. First of all, these were sculptures of Gods /Living Gods. They resulted from visions which I contend primarily portrayed the all-seeing eyes of the Gods. The head contained these all-seeing eyes, therefore the head was the primary thing reproduced.

The head (and therefore eyes) were always very large, which is a *muthos* way of saying that this is the head of a God.

These heads were always carved or placed high up. This again is a *muthos* way of saying that the Gods are above us, superior to us. It also simultaneously signaled that the viewer *stood under* the God, which was a *muthos* way of saying that the viewer was to "understand" the intent of the God.

In the *Rapa Nui* carvings, this was accomplished by creating a simplified legless long body / chest. This also allowed the heads to gaze inward towards the distant, starving villages.

In the *Olmec ollamaliztli*-ball head carvings, it is almost certain that the height was supplied by an altar that held these living God representations..

In the *Sphinx* face carving on a high cliff, the height was automatically supplied by the cliff. The chest / front limb subsequent carving was not so much to supply height but provide a passageway (probably covered) to approach the revered face.

The use of covered passageways in preliterate cultures is a *muthos* expression of the mysterious passage to the Other World. In those cultures where numerous caves existed, this dark passageway was supplied automatically by the dark caves themselves.

End Author's Note

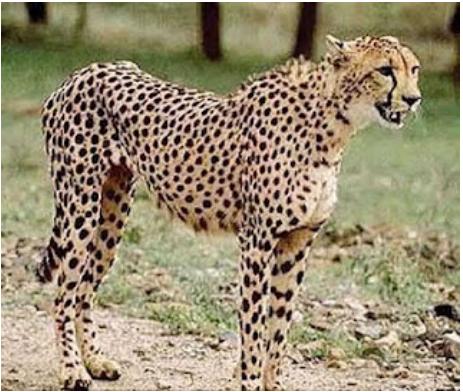
let me add that my favored phased approach (Phase 1-3, 6000 to 5600 B.C., and Phase 4-7, 2660-2550 B.C.) is not without its own problems. These problems, by the way, would have also have been shared somewhat by the shorter phased approach (Phases 1 starting in 5000 or 4000 B.C. that I also have suggested as possible, but not probable.)



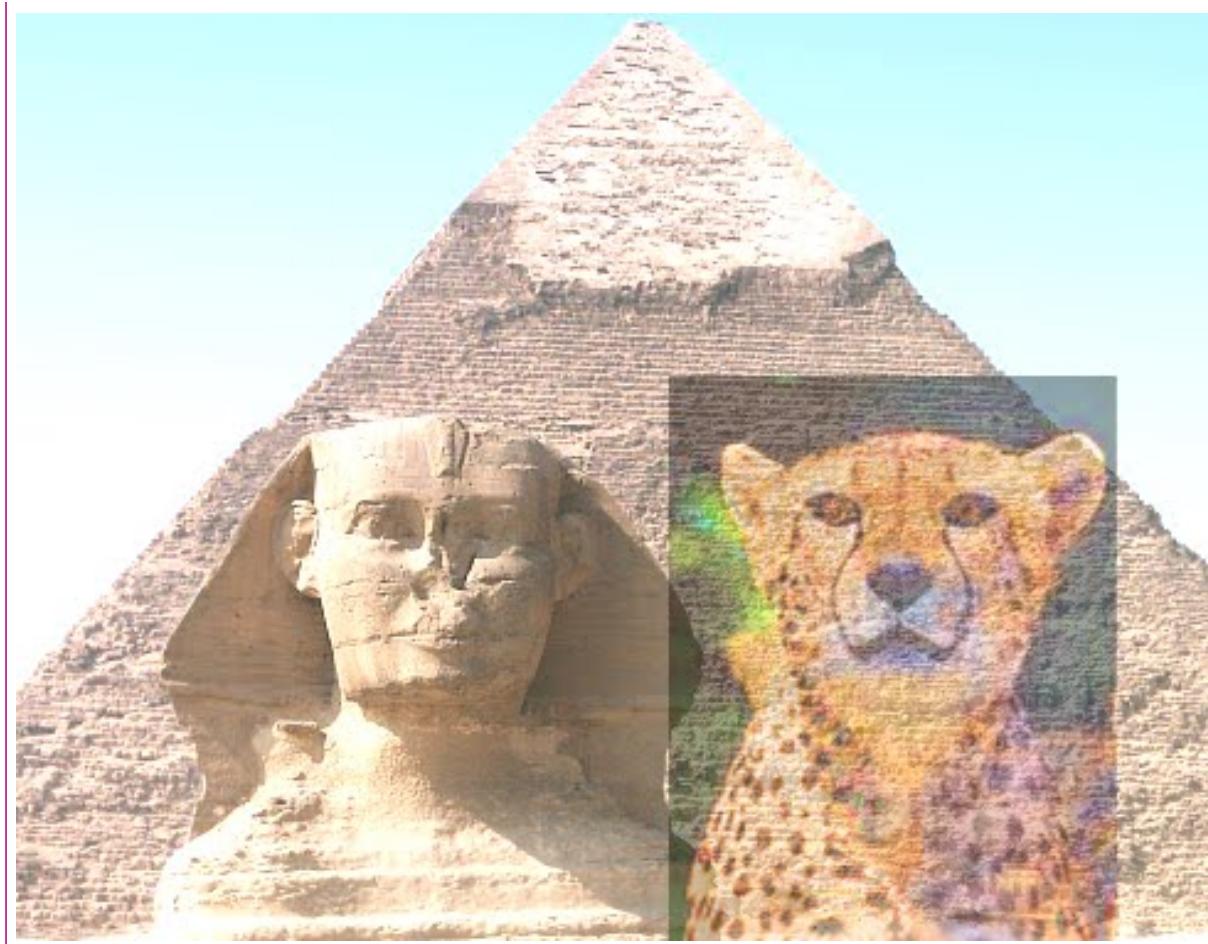
Anyway, here is the \$64,000 question: was it possible for the preliterate Proto-Egyptians of 6000 B.C. to carry forward *an accurate memory of the reasons behind the initial 6000 B.C. face carving over as much as 400 years (6000 B.C. to 5600 B.C.) so that the initial intent would be accurately transmitted when the chest and limbs were carved?* I'll answer that shortly but first I want to draw you attention to some proportional peculiarities of the *Sphinx*.

PECULIARITIES OF THE SPHINX FACIAL AND CHEST PROPORTIONS

I should also draw your attention to the fact that the carved front limbs of the *River Mother Goddess /Sphinx* are extremely long and reflect the extremely long legs of the cheetah. They are *not* the legs of a lion. Compare the limb length in the photos below.



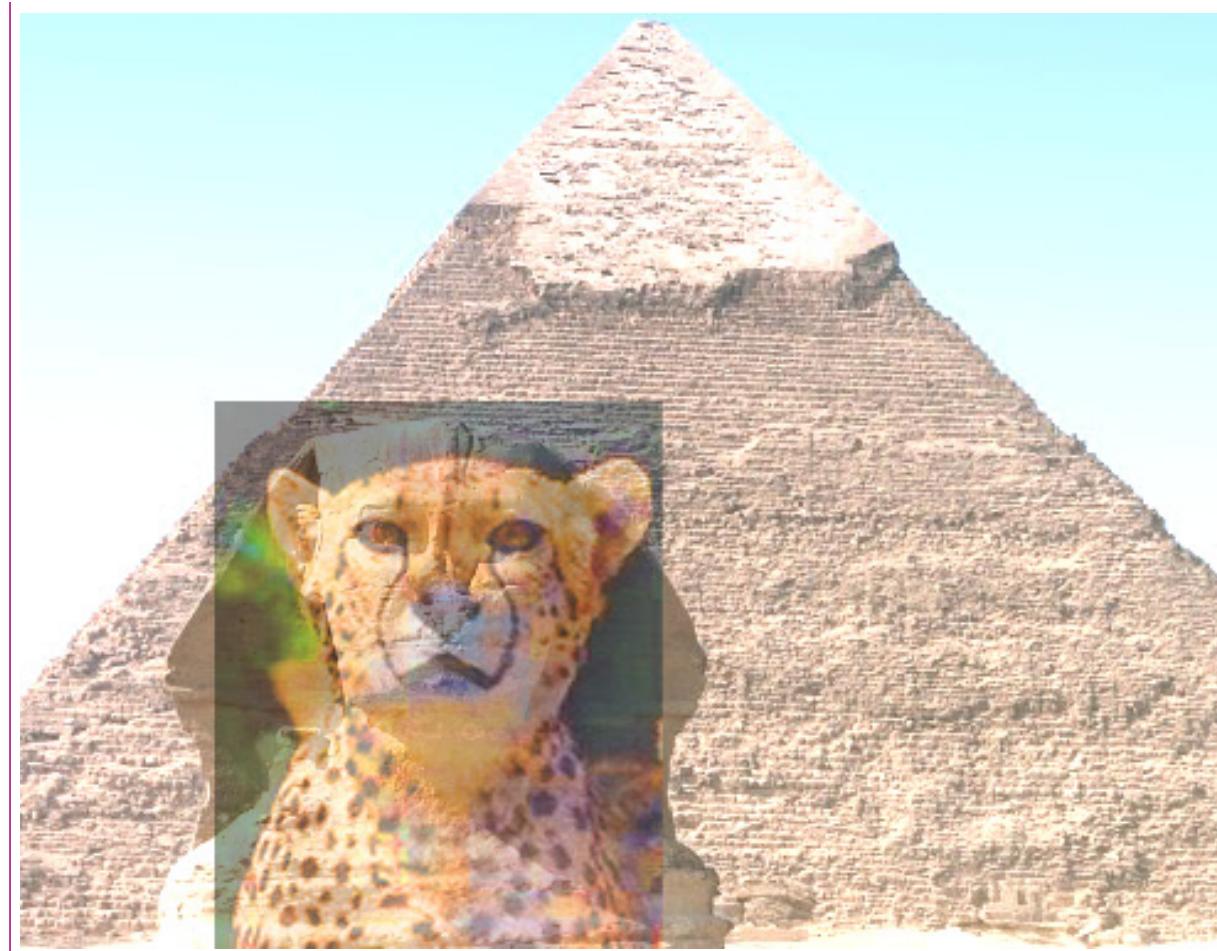
The **width and thickness of the forelimbs and paws of the Sphinx, however, are greater than that of a cheetah.** See photos above of Sphinx and sitting cheetahs. I believe this was done partly to keep the limbs *in proportion to the width of the carved chest of the Sphinx which is also wider than a cheetah's chest.* The necks start out the same, but a "human" chest soon blossoms. See overlay pictures below. I have lined the faces up by the eyes.



There is another aesthetic reason why this *difference in width* may exist in the carved forelimbs and paws. By making the limbs wider and thicker, an aesthetically "heavy" base was created to anchor the entire sculpture.

Finally, the width of the carved forelimbs and paws we see today may also be due in part to the repeated re-coverings of the forelimbs with new limestone and finally, masonry. This doesn't explain, however, *all of the difference* in limb width and thickness, nor does it explain the greater width of the carved chest.

One thing I will argue in detail in a later section is that the preliterate carvers of Phases 1, 2 and 3 *understood proportion*, and knew the proportions of the



cheetah. The proportions of head to body to limbs they got right, yet they also consciously chose to enlarge the width of the chest and front paws. This wasn't accidental. Outside of the aesthetic reasons I've just mentioned, there is an artistic/ spiritual reason for the extra limb and chest width.

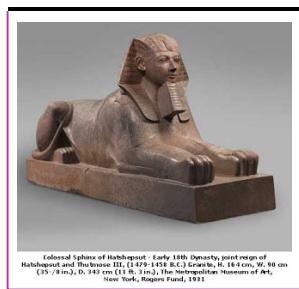
It is a way of signifying the special nature of the *human/animal* being that is being portrayed in the sculpture. Again, I go into

this in great detail in a later section but suffice it to say here that the pose of the *River Mother Goddess /Sphinx* (lying down, front limbs extended frontally, chest and head upright) is almost *non-existent* in the cat family,

**including lions and cheetahs, all of whom slouch to the side to some degree.
(see photos below).**



The extended front limbs are the major visual link between human and animal because they simulate the arms of a human on a throne. It is my opinion that in order to balance the larger human chest, the carvers also widened the long forelimbs and paws to keep their inherent ratios intact. The result is a template so satisfying that I contend all subsequent Sphinx carvings (below) imitated it. I examine this contention in great detail later on.



As shown above, in real life, large cats sometimes sit upright if alerted, but the body (as it approaches the back limbs) always twists to the side along with their back limbs which are never upright as in the Sphinx. This is because the River Mother Goddess /Sphinx pose we take as "normal" is completely artificial.

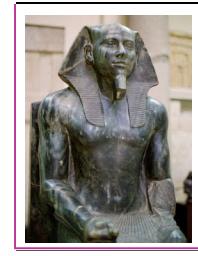
It is a master stroke, because the carvers



were able to portray the way an alert human (leader) looks, from the waist up, whether seated or standing. The upright rear limbs emphasize this. In addition, the chest and shoulder dimensions are those of a human, not a cheetah, or any cat for that matter. The carvers then wedged that human "look" to the "artificial" animal pose of a cheetah lying down, *but completely upright*, including the upright rear limbs, which are never that way in real life.

Thus, I contend that the *River Mother Goddess /Sphinx* (as carved in Phases 1,2, 3) has the exact body/ head/limbs proportions of a cheetah, given that incorporating the "human element" involved thickening some of them.

This tells us something about the *proportional carving skills* of the Proto-Egyptian carvers of Phases 1-3. More importantly, the human/animal template they created of the head, chest and paws was not only highly sophisticated but also enormously successful in light of the fact that it was copied to the letter by almost all of the subsequent sphinx carvers.



To get back to the face for a minute. What the Proto-Egyptian carvers of 6000 B.C. didn't have, however, was the exquisite *facial detail carving skills* of 2500 B.C.. We can see such exquisite facial skills in the 2500 B.C sculpture of Kafre, and the very sophisticated "squashed" carving techniques of the 1600 B.C

Olmec heads.

The crudeness of the facial detail of the *River Mother Goddess/Sphinx* again indicates it was a very early carving because it is obvious that the carvers were "over their heads" when it came to portraying facial details. This was compounded by the fact that they obviously didn't have any sophisticated scaling techniques such as those used by literate Dynastic carvers (2500 B.C. and on) in creating their monumental sculptures and structures.

I think this is a critical point. We can clearly see from the two sculptures above that both the preliterate *Olmec* and the literate Dynastic Egyptian carvers utilized *codified, extremely sophisticated* facial carving techniques at

the time those sculptures were made.



Portraying an *emotionally realistic* face, as Velázquez pointed out to his detractors, is an art in itself, and his portraits prove it. Take a look at his *Las Meninas* to the left and you'll see what Velázquez was talking about. The sculptors of the *Olme*c faces and *Dynastic carvers* of 2500 B.C. had that ability.

So let me repeat myself again: it is the unsophisticated detail of the face carving of the *River Mother Goddess /Sphinx* (along with its large preliterate eyes) that date the face to a time far earlier than the accepted 2500 B.C..

A date of c.6000 B.C. is about right in my mind because of the crudeness of the carving, weathering considerations and the early preliterate indications signaled by the large eyes as well as by the human/cheetah width/depth head similarities I discussed earlier.

Petroglyphs



Petroglyphs, although carved in rock and therefore capable of lasting thousands of years if deep enough, have some problems in terms of conveying accurate messages. Let me give you an example in the case of our Sphinx *bas relief* face carving c.6000 B.C..

The base of the *bas relief* face could have contained a glyph grouping showing the

following: a veil head dress /a woman/ a cheetah/ the phased moon/ the sun/ the Goddess *Mafdet*. The preliterate mind would have probably associated them in a narrative way like this:

"This facial carving celebrates a leader who is a female living Goddess who shares the same female/cheetah Goddess characteristics as Mafdet: her head is human, her body is the cheetah."



Here are the details backing that suggested narrative interpretation: first of all the large size of the facial carving would have immediately suggested a Goddess or living Goddess. The veil headdress was most probably used as sun protection by both sexes, so the veil head dress may have suggested "leader" if it had a special "leader" decoration, but if not, it and the woman glyph beside it may have simply emphasized

that the carving was of a woman who came from the everyday people. The

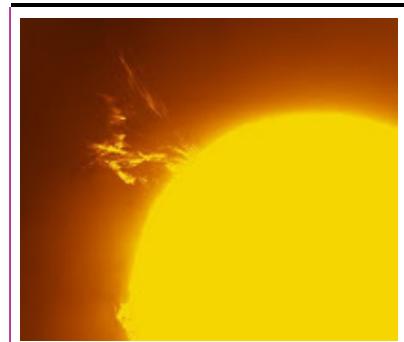
woman and cheetah glyphs would also have suggested that the facial carving (which they would have immediately seen as female) was of a Goddess or Living Goddess associated with the cheetah in some way, with the Mafdet glyph suggesting either the woman was associated with *Mafdet* or *Mafdet* herself. The moon / sun glyphs would have also suggested something.

Author's Note

As to why the moon would have been considered female in preliterate cultures, one important reason is that the human female has a menstrual cycle (28+ days) very close to the cycle of the moon (29.5 days). The cycle of all other primates isn't even close.

End Author's Note

Although the moon in *literate Dynastic Egypt* is associated with a male God *Khonsu*, the moon, or phased moon, is almost always associated with the Goddess in early preliterate cultures and would have surely been seen as such by the African/Proto-Egyptians of 6000 B.C.. The moon glyph would thus have further suggested that the face depicted was of a Goddess or living Goddess and the sun suggesting that the facial carving was also associated with *Ra*, something that would have been evident by the fact that the face pointed east to the rising sun.



As for the sun glyph, it would have indicated the Goddess aspect of the facial carving because the sun was the very first or primal God recognized by all preliterate cultures. Whether the sun was considered male in 6000 B.C. (which is how it is seen in the literate Dynastic Egyptian pantheon) is problematic, as the sun is the "life giver" i.e., without the sun there is no life. It could therefore have been seen by very early humans as either female, or both male and female. It may also have been included to

signify the relationship between the *River Mother/ Sphinx* face and the rising of the sun (*Ra*) at summer solstice.



One thing immediately evident is that petroglyphs have none of the flexibility or accuracy of language, even hieroglyphic language. I have interpreted the glyph grouping for you, but as you can probably surmise, the grouping could have several interpretations. Let me give you an alternate one:

"This facial carving celebrates the Goddess **Mafdet** who is both woman and cheetah and is the protector of Balance and Order under the moon and the sun."

I don't think this interpretation, although again quite different from the first, would have necessarily resulted in a proportional carving of the chest and forelimbs (Phase 3) any different from the first interpretation, as *Mafdet's* proportions (with a female head and cheetah body) were right in line with what was intended. Here is another interpretation, however, which might not have been so in line.

"This facial carving of a woman celebrates her as a Goddess or living Goddess who keeps cheetahs. She is associated with *Mafdet* who is also the protector of Balance and Order throughout the day and night."

I don't think this interpretation, although quite different from the previous one, would have necessarily resulted in a proportional carving of the chest and forelimbs (Phase 3) any different from the first two interpretations, but it may have, as the interpretation didn't clearly identify the facial carving as belonging to a cheetah body, like *Mafdet*, as the first two did.

I think this gives you an idea of the limitations of petroglyphs and why they eventually evolved into hieroglyphs. In addition, the time span over which the glyphs had to remain visible was 3340 years (6000-2660 B.C.). This would be extremely problematic if the petroglyphs weren't deeply etched, as the natural wind/water erosion of the limestone might have erased them. But even if they physically survived, it seems clear that they may not have conveyed the original intent accurately.

Author's Note

Let me make something very clear. Any description of intent established in 6000 B.C. would *not have been created to instruct future generations*. This is because preliterate humans lived solely in the present. They wouldn't have had any future plans for expanding beyond the *bas relief* face.

The face they carved was a spiritual response to *River Mother*. *That response began and ended with the carving*. This is not to say that another spiritual impulse might develop later on about expanding the the face, as happened in Phase 2, and then with each of the later phases, *but each spiritually inspired expansion would begin and end with that particular carving*.

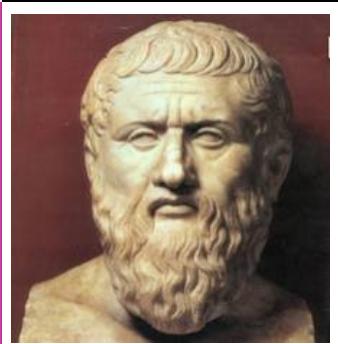
If you understand that, you begin to understand the preliterate mind. In other words, any description created, say, in Phase 1, which was the most likely time for it to occur, would be to *celebrate the carving, not to leave instructions*. At any rate, such a celebration could have taken two forms:

1. An oral poem celebrating *River Mother* becoming reborn as the cheetah/female daughter of *Mafdet*. Oral poems have a surprising durability, sometimes carrying forward the central themes and characters through hundreds of years and is the most likely way the carving was celebrated.
2. By a string of small carved pictures (petroglyphs) celebrating the carving. As I've just shown, however, this form of celebration can be problematic in conveying information.

End Author's Note

Oral Story Poems

As for the durability of an oral poem, much depends on the *durability* of the culture that gives birth to it. As an example of how long a cultural memory can be accurately maintained in an oral poem, we can take the case of the great Greek epic oral poet Homer who lived around 850 B.C., as writing wasn't adopted by the Greeks until around 750 B.C.



Aspects of the Mycenaean culture (1600 - 1100 B.C.) such as King Nestor's and his palace in Pylos (c.1600 B.C.) and the Trojan War (1200 B.C.) were included in Homer's *Iliad*, so it is evident that the long chain of Greek oral epic poets (*aoidoi*) carried those memories forward over as much as 750 years as some of the aspects of Mycenaean culture in the *Iliad* can be dated back to 1600 B.C..

Even the upsetting effects of the Dorian invasion of Greek Mycenae didn't break this long chain.

There is a discussion of what things are accurately maintained and what are exaggerated in Part Five, Chapter 27: *Let's Pretend You're an Epic Poet* of my book **SOULSPEAK: the Outward Journey of the Soul**, and in my discussion in this site of *Noah and the Flood*.



Suffice it to say that the memory and the name *River Mother* (*Al-taru Mut* in Egyptian) of a great female shaman protected by *Mafdet* who saved Egypt from a great flood and thus became the Goddess daughter of *Mafdet* could possibly have been maintained for that same amount of time, maybe even longer.

For example, it is believed that the Sumerian source for its flood myth could be either the sudden flooding of

the Black Sea area, or the rising of the level of the Gulf of Persia, both of

which are estimated by scientists as having taken place c. 5500 B.C.. This flooding seems to have been orally carried forward in a number of oral story poems until the advent of hieroglyphic Sumerian writing in 3200 B.C. allowed the Sumerian *transcription* of the oral flood story poem into writing.



In actuality, it was most probably transcribed some time later, but if the Sumerian flood story is indeed one of these 5500 B.C. events, we could say that it survived over a span of over 2000 years. This is a very problematic assumption, but if we accept it, 2000 years could possibly be the maximum period that an oral story poem can remain intact.

What this gives us then is a period between 750 years (a sure thing) and 2000 years (a not so sure thing) for the accurate survival of an oral story poem.

The critical period we have to account for with the Sphinx is 3340 years (6000-2660 B.C.). I doubt that this is possible as the maximum time length for an oral poem's survival as far as I can tell, is 2000 years (the Sumerian flood story) and that, as I've said, is problematic, as the flood date may not be c.5500 B.C., but much later.



Yet, let's examine that 2000 year span in more detail because it will tell us a bit more about an oral poems survivability. We have to remember that the state of the Sumerian culture (hunter-gatherer/early agricultural) in 5500 B.C. would have been roughly equivalent to the state of the preliterate Proto/Egyptian culture in 6000 B.C..

So even though the preliterate Sumerian culture of 5500 B.C. didn't have the solidity (trading/warrior culture) of Greek Mycenae, the Sumerian oral flood tale (if we accept the historic flood event date of 5500 B.C.) seems to have survived over 2000 years until it was transcribed around 3200 B.C..

So, here's the big question we have to answer for our preliterate Proto-

Egyptian culture: How much of the 6000 B.C. memory of the River Mother Goddess /Sphinx carving—and what it represented—could have actually arrived intact for our phase 4 carving date of 2660 B.C..?

Assuming the Proto-Egypt of 6000 B.C. had a *stable culture with an established artistic tradition, and a continuous language*, all of which are extremely problematic, we can say that pretty much all of the story describing the *River Mother Goddess /Sphinx* carving could have been maintained for 2000 years or until 4000 B.C., although there would have been the kinds of changes (mostly exaggerations) that we know occur in oral poems and that can never be avoided. This is exactly the case with Homer's oral epics.

Author's Note

For those who don't have the time to read my earlier writings on how accurate oral story poems can be over large periods of time, here's the lowdown on what changes and what *doesn't* change in a preliterate oral story poem:

1) Here's the main rule that is never violated: all oral story poems are based on real physical or *psychic* events. They were never imaginary fables, which are *modern, literate* inventions.



Agamemnon

2) The *names of heroes* are one of the few things in oral story poems that are *always correct*, because in oral cultures, *honoring a hero* meant repeating his name in song correctly and endlessly. Honor, which to us is expendable, was the highest virtue in an oral culture. This is especially true in *warrior cultures* such as Greek Mycenae, where it would be unthinkable to change or forget a hero's name.

This does not necessarily hold true however in the case of the Gods, especially in Egypt, where the names of the Gods were always changing. There are name changes, of course, due to linguistic changes in a language over long time spans, but these are invisible to the culture.



3) The general theme of an oral story poem always reflects the world-vision of that culture. Like the hero's name, *it never changes, nor is it arbitrary* because it emerges from the collective unconscious of that culture via the creative act of poetry. Such powerful story poems emerge when dramatic events occur at a point in time when the collective unconscious of a culture is searching for a way to express a truth. It is an automatic, unconscious cultural response, which is the nature of these great preliterate story poems.

4) Here is something else that is never arbitrary: the *nature or character* of the hero. Achilles is always *courageous*, Odysseus is always *wily*. Moses always *prophetic*.

HOWEVER,



5) Everything else in the story is subject to change. *Everything*. Oral story poems were never consciously fashioned, as our TV dramas are. They emerged from the collective unconscious of individual poets in hundreds of songs that ebbed and flowed over hundreds of years. Like dreams they needed no prompting from the conscious mind, because they reflected unconscious cultural truths that needed to be sung of over and over.

End Author's Note

This then is the case with our story poem about a *bas relief* face carving of 6000 B.C. that celebrated the Proto-Egyptians being saved from a terrible flood by *River Mother* and her rebirth on a Giza outcropping as *River Mother Goddess*, the daughter of *Mafdet*.



I have been calling that first *bas relief* carving, *River Mother Goddess/ Sphinx*, so as to establish a linkage with the traditional name of the carving. The Nile delta flood was a powerful event. Was it as powerful as the Biblical/Sumerian Flood? Perhaps, perhaps not, who is to say? Let's presume that it was, at least on a local (Nile Delta level). After all, as they say, *All politics is local*, which could

also be said about floods.

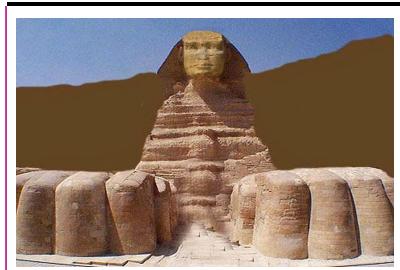
What should have arrived then on the shores of time *for almost sure* in 5250 B.C. if the poem lasted 750 years (or maybe in 4000 B.C. if the poem lasted a problematic 2000 years) was an oral story poem about the *River Mother* that celebrated:

1. The *event*: there was a terrible flood in the Nile delta.
2. The *name of the leader (River Mother)*
3. The *spiritual theme*: the Proto-Egyptian belief that the Gods often interceded to save human life.
4. The *narrative sub-theme* most probably was: The Nile delta people were saved from death by *River Mother*, a prophetic Nubian spiritual leader whose vision of a coming flood allowed her to lead the people and their food and belongings to the safety of higher ground. *Mafdet*, the Cheetah Goddess, being the Protector of *River Mother*, then honored *River Mother* by replacing *Mafdet's* "Veiled" face at Giza with the *River Mother's* face, declaring her to be the Goddess daughter of *Mafdet*.
5. The *character of the hero*: living Goddess, Mother, Leader, Prophet, Shaman, protected by *Mafdet*.
6. Everything else, her physical size, the extent of the flood, the *swiftness* of the Cheetahs (representing the *swiftness* of her psychic/shaman abilities), her *blackness*, the role of the cheetahs, would have been exaggerated.

Hopefully, as time progressed beyond 6000 B.C., this *River Mother* story poem was still being sung, exaggerated in many places but with the central theme and characters somewhat intact, although the names of the characters in a *non-warrior* culture can get mangled, as only warrior cultures are absolutely

intent on maintaining the glory of its warriors.

Yet enough would have survived of our *River Mother's* story especially her being the daughter of the half female/half cheetah Goddess *Mafdet* to guide the carvers in establishing the frontal cheetah proportions in Phase 3 (5600 B.C.). By 2660 B.C., however, the oral poem would have long ago disappeared.



I want to make clear though that even if the oral story poem memory of the *River Mother* were lost after 4000 B.C., it could have clearly survived for 750 years until 5250 B.C., which was enough time for Phase 2 (5800 B.C.) and Phase 3 (5600 B.C.), (the front chest and limbs, head to just beyond ears, veil) to be accurately carved in correct *cheetah*

proportions. The facial/head, frontal chest and limbs carving could thus have served as a guide for the later carving of the back of the head and the remaining body.

I believe the oral story poem of *River Mother* didn't survive long after arriving on the shores of 5250 B.C. or possibly the questionable 4000 B.C.. It is highly likely then that by 2660 B.C. the literate, male-God, Empire-building dynastic Egyptians simply assumed the Sphinx to be a mysterious and seemingly timeless male God with with the proportions of a cheetah or what seemed to be a misshapen lion body and head that were way out of proportion to what they should have been.



Thus, it is entirely possible in either case that they would have simply carved the rest of the body as a lion, as the lion would have been the animal they recognized as appropriate for their literate, male-God, Empire-building culture.

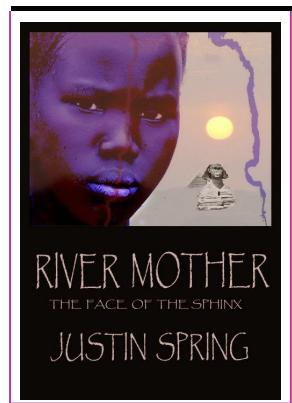
I should also add that in a *lying* position, the cheetah proportions of the last 3/4 of its body and rear limbs are close to that of a lion, so that if this later scenario is what really happened, which is very possible, the Sphinx would still

look pretty much as it would have if the "cheetah" knowledge had been passed on.

It is also seems likely that various literate Dynastic Pharaohs, being Gods themselves, would see it as their duty to complete the sculpture so as to give it the wholeness it deserved artistically and spiritually, which to Egyptians amounted to the same thing.



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



So far, I have given further evidence that my theory is correct, namely, that the face of the Sphinx is of a Nubian female shaman and leader, and that it was carved first in 6000 B.C. with the remaining parts being carved over approximately 3340 years.

Specifically, I have:

- 1) Taken a deeper look at the Soul Obsession of the Proto-Egyptians as well as the nature of Mother Goddess cultures, and specifically the roles of men and women in those cultures that further buttress my claims that women played a leadership role because of their superior shamanic/psychic abilities
- 2) Used the work of French anthropologist Claude Levi Strauss in the Amazon to reinforce the accuracy of my portrayal of *River Mother* as a preliterate, visionary leader and shaman.
- 3) Shown that the Sphinx face has many preliterate artistic characteristics that are the same or very similar to the preliterate *Olmecc living God faces* and *Rapa Nui God faces*, thus reinforcing my contention that the Sphinx face is a preliterate Proto-Egyptian carving of a living Goddess.

4. Shown by historical example that the time an oral story poem could last was 750 years (*The Iliad*), and possibly 2000 years (*The Sumerian Flood story poem*), thereby providing further evidence that the Sphinx was carved in phases over long periods of time because the oral story poems did this by providing a memory of why the face was carved and who the face represented, thus guiding carvers of how future phases (after the face) should be carved so as to maintain the cheetah proportions.

5. Suggested and shown evidence that the flood *River Mother* predicted in 6000 B.C. not only has a surviving Dynastic Egyptian flood story that was most probably changed in literate times to remove *River Mother* and replace her in the story with *Ra* as the male Gods ascended in Dynastic Egypt.

6. Shown the historical and spiritual effect of the Goddesses being replaced by male Gods as Proto-Egypt evolved into literate, Dynastic Egypt.

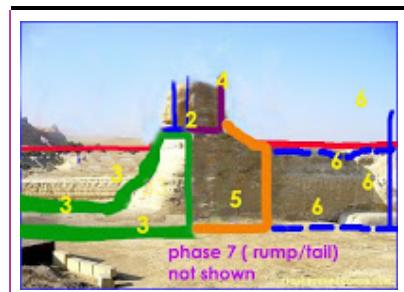
7. Shown that carving the *Sphinx* was not a monumental job like the Giza pyramids, but could have been done by relatively small groups of men over short periods of time. To do this, I used a recent working experiment in carving a limestone copy of the the Sphinx nose by the very conservative Mark Lehner and several stone carving experts which showed that the entire Sphinx (100%) could have been carved in 300 man/ years which would equate to 50 men over 6 years.



8. Shown that the "one fell swoop" theory of the way the Sphinx was constructed during preliterate times has no supporting evidence from any preliterate culture at any time, further buttressing my contention that the *Sphinx* was carved in phases.

THE CARVING OF THE FULL BODY AND HEAD (PHASES 4-7)

Right now, It's time to get back to the reasoning behind the remainder of the Sphinx carvings (Phases 4 through 7) being done in literate times.



4. Back of head beyond ears, *nemes* (Djoser c.2660 3rd Dynasty) Stone Tools (Bronze/Copper?) 6%- 18 man/ years

I see the decision to begin carving the remaining head as being done for aesthetic and spiritual reasons but also present are the pressures of Empire, as by 2700 B.C. Dynastic Egypt has been literate for 500 years and was at the beginning of Empire and a regional power. One sign of that is the *nemes*, which had by this time been adopted as a sign of the imperial Pharaoh. I also see Djoser as the Pharaoh responsible for this stage of the carving because he was also a builder intent on leaving his mark, having also constructed the Step pyramid.

My selection of Djoser and the three pharaohs below as being responsible for the completion of the Sphinx is an intuitive conjecture. Other, earlier pharaohs could have been responsible, even those in the Legendary Period, but my selection seems the best fit, especially in light of Schoch's pretty solid proposal that the rump and tail were done by Kafra in 2550. Schoch's rump proposal suggests, as I have been suggesting, that the Sphinx was not done in one fell swoop, at least as far as the rump is concerned. The ass is always last is the operative term I believe.

As I go on to describe the various future phases (5, 6, 7) it seems to me that each could have been initiated by the following Pharaohs:

5. Front body to 30 feet behind of head. (Sneferu c. 2590 B.C. / 4th Dynasty) Stone Tools (Bronze Tools?) 10% -30 man/ years

6. Back body up to rump, back limbs, paws. (Djedefra c. 2560 B.C. / 4th Dynasty) Stone Tools (Bronze Tools?) 20% - 60 man/years

7. Rump and tail (Khafra – c. 2550 B.C. / 4th Dynasty) Stone Tools (Bronze

Tools?) 10 %- 30 man/ years

What we have here is a rapid succession of Empire-minded Pharaohs, each responsible for the construction of a new type of pyramid during their reign. In other words, they were the Donald Trumps of their time, determined to leave their signature on the landscape. Like Trump (and all ego maniacs) they always did something that seemed selfless (like Trump's gratuitous fixing of the always-failing Central Park Skating Rink) but whose real purpose was to advance their "Godliness" in the eyes of the general population. Thus, I see each of these Pharaohs further completing the *River Mother Goddess /Sphinx* body—but just enough to get the acclaim they desired, but never so much as to interfere with their pyramid construction efforts.

As to whether such carvings would be a sign of disrespect I doubt it. Again they would be seen as steps in aesthetically completing the divine, mysterious Sphinx. And again, we are now in the time of literate Dynastic Egypt, the Egypt of Empire and probably all knowledge of the original intent of the Sphinx had been lost. Such body additions would be seen as an aesthetic completion of what should have been done had early Egypt possessed the organization and aesthetic sense of Dynastic Egypt. Think of these carvings as "showing off."



Even carving out the rock a bit behind the ears in Phase 3 so as to suggest of a veil which in turn would allow later Dynastic Pharaohs in phase 4 to create a *nemes* (the sign of the Pharaoh) cannot be seen as a sign of disrespect. For the Egyptians of the time, who probably had no idea who the Sphinx represented, it would have been a natural and proper thing to do as the size of the face of the Sphinx indicated it was of a living God. Therefore it should have the accoutrements of a Pharaoh.

THE PROBLEM OF THE NEMES and CAP CROWN



The *nemes* shown to the left on the statues (L) of Kafre (2550 B.C.) and Sesostris III (Lower L, 1878 - 1839 B.C.) show a much different *nemes* than the one on the Sphinx, which has no lower flaps. Not does it flare flares out above the shoulders and then in for the lower half.

The earliest portrayal of the *nemes* is seen in the First Dynasty on the Pharaoh Den c.2970 B.C. and it became more formal as time progressed.

The *nemes* of the Sphinx is much different than the two *nemes* shown on the left. It has no lower half. Perhaps it had a lower half at one time but there is no way of knowing as the soft front limestone is completely eaten away. Thus, a significant aesthetic indication that the *nemes* was indeed a modification of an earlier, preliterate veil is simply the way the *nemes* of the Sphinx looks today.

There is also the question of the cap crown of the *nemes* on the Sphinx. *There is none*. First of all, I believe the initial Sphinx head was flat on top, like a cheetah, thereby establishing the cheetah association. It is also an indication to me that the original top of the outcropping was probably flat to some degree and the unsophisticated carvers would have taken advantage of that flatness and used it to more easily imitate the flat top of the cheetah head.



The result is that there is no stone left there for the carving of the round "cap crown" of the *nemes* that normally is a part of the *nemes* and that we see on the both statues of pharaohs (L). This is another indication that the head just beyond the ears and the suggestion of a *veil* were carved in Phase 3, and that it was later converted to a

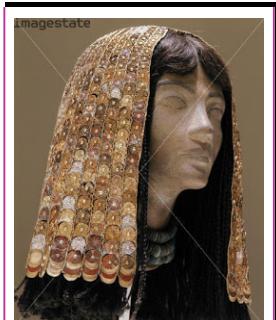


nemes in Phase 4 as best as it could be done given the already flat head of the Sphinx.

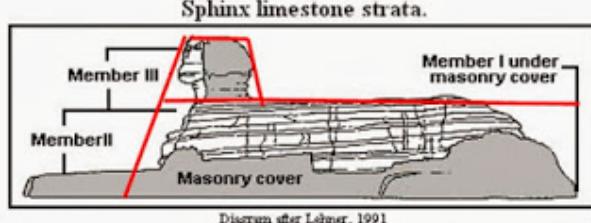


My timetable also has the front of the neck and chest being carved in Phase 3 (5600 B.C.) long before the *nemes* existed as a formal head dress of the Pharaoh, which again indicates that the suggestion of a simple veil was initially carved behind the ears in Phase 3 and was later modified in Dynastic times into a *nemes* as best as could be done. See the Sphinx photo on the left for a rough idea of that very early carving of what the suggested veil might have looked like in Phase 3, which also included the ears.

Below are cotton veils worn by contemporary Nubian women plus an actual veil (below, bottom, rightmost) from late Dynastic Nubia. It is very probable that someone like *River Mother* wore such a veil not only as sun protection but also as a sign of her position as it would have been more elaborate than a mere sun shade..



After all, we are talking about a powerful shaman, and head dresses would have been an essential part of the way they presented themselves.



considered is whether the limestone outcropping continued at the same level as the head all the way back to where the rump is now, or sloped down after the head to where the body is today. The red lines in the diagram to the left indicate my guess as to the nature of the rocky outcropping and the angle of the cliff face and the general level of the plateau.

I believe the rocky outcropping went back to where the end of the head is now and then sloped downward to where the back is today. Thus carving the full head in Phase 4 would have meant just trimming the outcropping. It also meant that the carving of the body in phases 5, 6, and 7 would be a bit easier, as there was no limestone worth mentioning to clear from the top of the Sphinx body. Clearing the limestone from the sides of the body, however, would still be a substantial job.

As for the size of the *nemes* of the *Sphinx*, its depth is significant (see photo, L) and is greater than the depth of some of the *nemes* shown in other statues (see photo,L).

I can account for this in a few ways. The first is that the depth of the *nemes* may have differed over time, which is very likely, and the *nemes* carved on the *Sphinx* in 2660 B.C. is what was in fashion at the time, which may have been a depth similar to that of the much later funerary mask *nemes* depth of King Tutankhamun. (see photo below, L).

If there were more side views of sculptures of the various Pharaohs at various times, I

Now let's get back to the much later date (2660 B.C.) that I suggest was probable for Phase 4 (back of head and *nemes*). One thing that has to be



might be able to verify this.

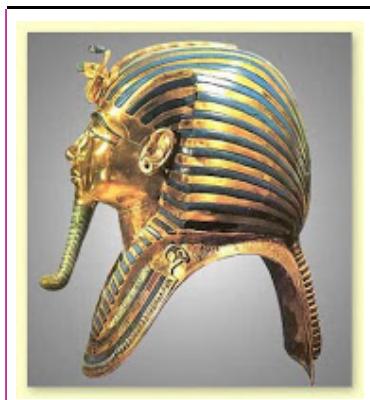


The other explanation, and the two may complement each other, is that the Dynastic carvers



simply honored the long shape of the uncarved head which I see resembling a melon

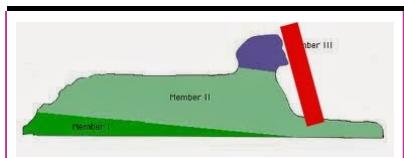
that sloped back down to the spine of the *Sphinx*. We must not forget that the Dynastic Egyptians had to have viewed the partially carved *Sphinx* (See photo L) as a mysterious, timeless divine carving and would have honored its shape in every respect.



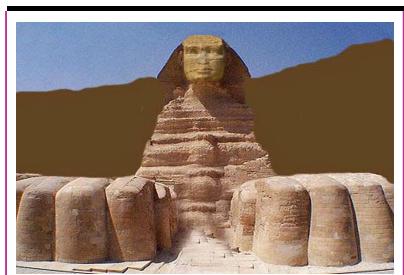
Which brings us to still another reason why the Dynastic carvers honored the melon shape and that is that the melon shape happens to be the shape of a cheetah's head, something I'll cover shortly, and it is entirely possible that the carvers deduced it was a cheetah's head because of its smallness and suggested depth, even though no knowledge of the origin of the carving was available to them.

THE SIZE, ANGLE AND CARVING OF THE HEAD OF THE

SPHINX



I mentioned earlier that an often overlooked feature of the Sphinx is that its face is tilted upwards (See photo, L) at about a 10-15 degree angle, which is not the head-on gaze of a cheetah. This could mean that the Sphinx is gazing upwards at a particular stellar event a la Hancock and Bauval or it could simply mean that was the angle of the cliff face (see red line in diagram to the left) and the early carvers took advantage of it to lessen the amount of carving they would have to do.

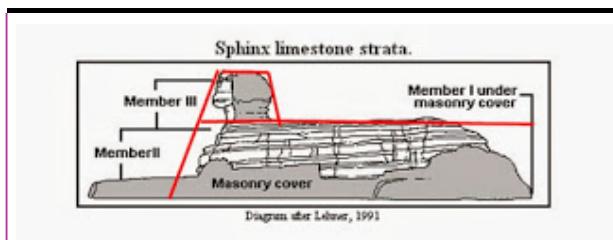


A few other things. In Phase 4, we are still pretty much at a low man/year effort to carve the full head since I believe the rocky outcropping *surrounding the face was minimal*. See image (L).

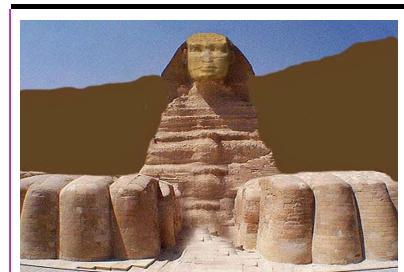
It is this geological oddity that I believe suggested a place to carve the face. One of the things the preliterate carvers would have been

looking for is a place where the actual carving would be as easy as possible and also a place that framed or emphasized the face they were going to carve.

In saying this, I am presuming that the Giza plateau was relatively flat on top in this general area except for an outcropping jutting up where the Sphinx head is today. That is to say that the cliff sloping up to the top of the plateau ended in a relatively flat plane except for a rocky outcropping part that continued upwards. I have diagrammed this in red on the side profile of the Sphinx (R)



My guess is it roughly took the shape of a somewhat flattened half melon with the long side running back from the cliff to the approximate place where the head ends today. The sliced front part of the melon being where the cliff face is. The illustration (R) should make clear what I am proposing even though the red lines in the photo (L) are square and not rounded as a somewhat flattened melon (and the outcropping) would be.



I also believe the the "melon" outcropping jutting up from the plateau edge was probably (at the very top) about the size of the face and indeed *may have determined the size of the face*. After all, *there were no precedents for such a large face, so the size decided on must have come from somewhere*. I also believe that the melon shaped outcropping sloped down gently on the sides (like a melon) to somewhere beyond where the *nemes* is today or we would have no *nemes*. See Photo (L)



Let me add that the carvers of the back of the head in Phase 4 would have had no thoughts whatsoever about going beyond the end of the "melon," as only the artistic/ spiritual task at hand (the carving of the *complete head*) would have interested them. The photo at the left shows what they would have seen before Phase 4 was started, which is the head as it stood as the result of the phase 3 carving in 5600 B.C..

Let me drop back to Phase 1 and Phase 2 for a moment and try to enter the minds of the carvers of the face in 6000 and 5800 B.C.. It would have become even more attractive, in fact impossible to resist (physically and spiritually), if the vague, weathered face I have been suggesting was present and filled the front "sliced part of the melon." It is also entirely possible that the rocky outcropping might have begun a few feet back from the general edge of the

plateau, so the carvers could work by standing on the ledge and from simple bamboo scaffolds set on it. If not, the carvers may have first created such a ledge to set simple scaffolds on. Or it may have been a combination of the two.

Scaffolds would make the carving the face much easier than doing so hanging from ropes. Working from a scaffold also made using whatever primitive scaling techniques they had much easier, as the depth to carve could have easily been measured from the scaffold that framed the outcropping.

The general rule of thumb in any large carving like this with only stones for tools and limited scaling techniques would be to choose a location where *the shape of the rock has already done much of the work for you* and that also allows you to work in the easiest way.



One other thing that I mentioned earlier and that has to be accounted for is the rather egg-shaped look of the *Sphinx's* head from the side, which also resulted in a very deep *nemes* being carved. I believe this was due to the general shape of the melon-like outcropping. That egg/melon shape is not a human head depth but mimics very well the depth of the cheetah's head as shown above, which is something I discussed earlier. It doesn't, however, mimic the cheetah's back head and neck exactly, but cuts back like the old

bowl over the head haircuts my father use to give my crying sister.

That cutting back, however, which narrows and heightens the neck, gives artistic credence to the very straight, high *human* chest below it. Taken together, it is an artistic illusion that says: *this is a cheetah with a proportionally small human head and neck sitting up like a human leader.*



I am also going to suggest that the extreme *depth* of the *nemes* and head of the *Sphinx* became a standard for how such things were to be portrayed on later *sphinxes*.

The actual depth of some of the the Dynastic *nemes* as shown on statues of the pharaohs (right and left) can be far less.



How widespread a depth characteristic this was for pharaohs I can't say and I would need a large number of side views of a number of Pharaohs over time to come to a firm conclusion. Unfortunately, those type of photos seem to be very rare. Right now all I can say is that the *depths* did differ, and that the depth of the *nemes* of the *Sphinx* is large and was probably due to the reasons I laid out earlier.

This reinforces my contention that the *Sphinx* became a template for all *future sphinxes*, including the depth of the *nemes/ head*. Look at the relatively short depth of the *nemes* in the individual pharaoh sculptures (above, L and R).

Imitating the extreme head depth and *nemes* of the *Sphinx* may have spilled over into areas other



King Tutankhamun

than subsequent sphinxes. The burial mask of King Tutankhamun (L), which went over his head, has a *nemes* that imitates the extreme depth of the Sphinx's head. This may have been true of other burial masks as well, but I can't verify this due to a lack of photographic evidence of mask depths.

I should add, however, that the size of the burial mask of King Tutankhamun may have also been due to the fact it had to blend with and be in proportion to the young King's large, elaborately decorated sarcophagus.

Author's Note

As an aside, even though I believe that all knowledge of the original spiritual intent of the Sphinx carving had been lost by 2660 B.C., it was surely recognized by the Dynastic Egyptians as a mysterious God-like presence, and its incomplete, partial carving would have prompted various literate pharaohs to carve out the body, or part of the body on aesthetic reasons, as literate Egyptian aesthetics would have demanded completing the body. I am not alone in thinking this. Schoch believes the weathering indicates that the rump and tail weren't carved out until 2550 B.C.

Let me go one step further and say that *all of the proportional cheetah characteristics of the River Mother Goddess/Sphinx*, as evidenced in phases 1 through 3 (the forelimb length and width, the chest height, the small head) as well as the full head and main body size and length added in 2660-2550 B.C. became the accepted standard by which all later sphinxes were carved. I'll go into a very detailed proof of this later on, but it's something to start thinking about if you want to get a real feel as to how reverently this mysterious God/statue from the distant past was viewed.

End Author's Note

The following time and manpower estimates for phases 5, 6, 7 are based on the 300 man /years required to carve the entire Sphinx as extrapolated from Lehner's nose-carving experiment.

If the limestone containing the head continued back at the *same height* to where the rump is today, any carving behind the head (which we see in phases 5, 6, 7) would have been much more time consuming, and may have been one of the reasons why only a portion of the body was carved out in Phases 5 and 6 *a la* Mount Rushmore. I believe, however, that the limestone *did slope down* to where the back is today because, again, in Dynastic Egypt, what would have helped form a consensus to carve would have been some *aesthetic indication* from the *rock shape itself* that a *body was waiting to be carved out*, i.e., the rock behind the head generally sloped down to where the body is today.

Phase 5. Front body to 30 feet behind of head. (Sneferu c. 2590 B.C. / 4th Dynasty Stone tools (Bronze Tools ?) (10% -30 man/ years)

Phase 6. Back body up to rump, back limbs, paws. (Djedefra c. 2560 B.C. / 4th Dynasty Stone tools (Bronze Tools ?) (20% -60 man /years)

Phase 7. Rump and tail (Khafre – c. 2550 B.C. / 4th Dynasty) Stone tools (Bronze Tools ?) 10% -30 man years

The last two phases (6 and 7) which were basically dog work and need no descriptive text. However, what does merit mentioning is that the rear carved body, legs and tail in Phases 6,7 could be taken as reflecting the proportions of either a *lion or cheetah*, as in that position their rear legs appear very similar. The only distinguishing feature would have been the tail, as lions and cheetahs have very *different tails*. I go into this later where I finally conclude that the evidence is problematic because so much of the tail has been damaged.

My own feeling about this is that by 2660 B.C, so much time had passed (6000-2660 B.C. = 3340 years) that all memory of the original cheetah /female/ *Mafdet* intention had been lost, and the new carvers simply assumed it was an oddly misshapen lion (because of the head) and went on carving both a rear lion body and a lion tail. The loss of the original intention may also have been brought about by the way literacy brought with it an altering of the hierarchy of the deities which made the male Gods dominant and the female Mother Goddesses of lesser importance.

THE PUZZLING SPHINX OF HETEPHERES II



One last anomaly: the picture (L) is of a small sphinx dated c. 2580 B.C. Fourth_Dynasty Kufu. It is the Sphinx of Hetepheres II, which if the dating is correct, and it may not be, seems to have been carved about ten (10) years after my proposed front 1/3 of the body was carved and 20 years before the remaining body and tail of the *River Mother Goddess/ Sphinx* (Phases 6-7, 2560-2550 B.C.).

Assuming all these dates are correct, I don't know what to make of this sculpture. It has some of the characteristics of the early parts of the *River Mother Goddess /Sphinx body* carving, such as the very long front limbs, but they are not stylized and somewhat resemble real legs and paws. Also the head is huge and covered by what appears to be a damaged or unfinished wig or perhaps a very bad imitation of a lion mane posing as a wig.

There is also a suggestion of the head and mane coming out of the body like a chicken out of an egg, which may symbolize a birth or perhaps it is merely a part of the carving that was not finished for some reason. Either the artist was incompetent (which I doubt), or the carving was stopped for some

reason, or more likely that he had Hetepheres II constantly giving him ever-changing directions on how to carve her little sphinx.

In addition, the chest has *less chest height* than the *Mother Goddess /Sphinx*, blurring the human/animal distinction set by the Sphinx proportions and there is no *nemes*, but that is understandable since Hetepheres II was a queen not a Pharaoh. Then you have the problem of the rear haunches being *straight up* (*the same artificial pose as the Sphinx*) as well as a tail being curved exactly the same as the Sphinx. These two latter details make me believe that the *Sphinx* was complete before the queen's little sphinx was carved (c. 2580 B.C.).

But there is a problem here. Since I contend that the proportions of all subsequent sphinxes were based on the proportions set by *River Mother Goddess/ Sphinx*, and as of 2580 B.C. it still lacked the remaining two-thirds of its body, it would seem that the timetable I had proposed for Phase 6 and 7 of the Sphinx (2560 B.C., 2550 B.C.) is not correct, as they come after 2580 B.C..

This discrepancy, however, doesn't really bother me, as there's nothing really critical about the pharaohs I chose, just my intuition that they would be most likely. To correct this, I could simply shift the carving of the Giza Sphinx's remaining body back to an earlier point in time where the Sphinx would have been completed by the time of the queen's own little sphinx (c.2580). But who really knows when or why the body of the *Sphinx* was carved? Maybe only one pharaoh did the body (Phases 4-7) at an earlier date.

And then there is the possibility that the date assigned (2580 B.C.) to the Queen's little sphinx is not correct and it was really carved after the Giza Sphinx had been finished by my timetable (2550 BC.). After all she lived to be seventy, and probably died c.2530.



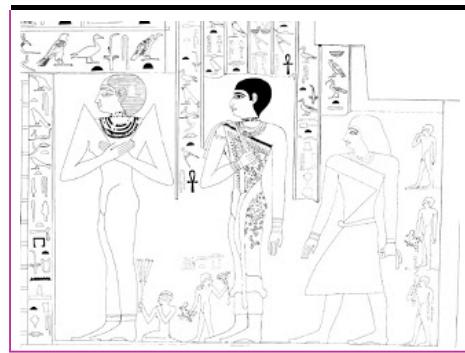
In the end, I simply ignored the date conflict as there is no way of knowing if the dating of the little sphinx is correct, nor any way of knowing exactly when and why the Sphinx body was carved, only an educated guess on my own part that it was done in literate times and by my suggested ambitious pharaohs.

If I assume, however, that my dating of the seven phases is correct and that the date assigned to the little Sphinx is off by some

thirty odd years and that it was really carved after c.2550 B.C. when the Giza Sphinx was complete, then I'm OK as to dates.

I am still left, however, with the possibility that the custom of modelling future sphinxes on the proportions of the Giza Sphinx hadn't taken firm root by the time the Queen's little sphinx was carved. This is entirely possible, of course, and its also entirely possible that the queen wanted *her own version of the River Mother Goddess / Sphinx*, including some features of the *River Mother Goddess /Sphinx* like the long forelimbs, curved tail and erect hindquarters, and some of her own, like the very large head and the mane-like hair which is close to that of a real lion.

One very curious feature of this little sphinx that I mentioned previously is that the latter half of her carved wig is either unfinished, or it was purposefully made to look like it's emerging from an eggshell, the eggshell being the upper body of what appears to be a real, not stylized, lion except for the completely upright hind quarters. This could have possibly signified the birth of the queen's head from the lion's body. Or it could have also signified the birth of the carving from an egg symbolizing the Egg containing Ra that a celestial bird laid upon the Mound of Creation at the beginning of the world. Or the "cracked egg" look could have symbolized both possibilities. If this may seem to some a bit too *avant garde* for Dynastic Egyptian art, that may be so, but I also believe it's safe to say that with Hetepheres II anything was possible.



One we thing we can say about Hetepheres II is that she was definitely not a wallflower. She is seen here to the left with her black-haired daughter Meresankh III (who she married to Pharaoh Kafre).

This is a woman never gave up is the best way to put it.

Again (R) with her
arm around

Meresankh III. Two Pharaohs married her but she was never given the title of King's Mother. That kind of thing can cause a lot of teeth grinding.

She surely was aware of what the *River Mother Goddess/ Sphinx* looked like (either from seeing it or hearing tales about it) when it was being carved from 2660 to 2550 B.C., which is that the body could be seen emerging out of a mass of rock.)

In a way, her own head emerging out of an "egg-shell" body echoes what the Sphinx would have looked like as its body was carved out. **Hetepheres II** creation of this odd, small sphinx suggests to me that the small sphinx of Hetepheres II was carved to be something like a rival fashion statement.

The fact that Hetepheres II not only lived a very long life, but was also what they call in politics, a *survivor*, makes this scenario entirely possible. Here is *Wikipedia's* view of her. It tends to back up my contention that Hetepheres little sphinx may have indeed been something like a rival fashion statement meant to cause a bit of commotion in court circles.

"During the reign of Khufu, Hetepheres II married her brother, the Crown Prince Kawab,[2] with whom she had at least one child.....After the death of her first husband, she married another of her brothers, Djedefra who later succeeded Khufu as king of Egypt.....She was widowed a second time when Djedefre died. The marriage of her daughter, Meresankh III, to her late second husband's successor Khafra made Hetepheres II the mother-in-law of the new king. She also out-lived her third husband....She never produced an heir to the throne and was never given the title of King's Mother.[5] Hetepheres finally died early in the reign of Shepseskaf, and had thus witnessed the reigns of at least five and perhaps sixpharaohs of the fourth Dynasty."



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

In the preceding section, I covered five important aspects of my theory that address why the head and face of the Sphinx looks like it does.

- 1) THE NATURE OF THE CARVING OF THE FULL BODY AND HEAD (PHASES 4-7)
- 2) . THE PROBLEM OF THE NEMES AND CAP CROWN BEING PARTIALLY ABSENT, WHICH SHOULDN'T HAVE HAPPENED IF THE SPHINX WAS CARVED c.2500 B.C.
- 3). THE SIZE, ANGLE AND FINAL LONG SHAPE OF THE HEAD OF THE SPHINX IS NOT AN ACCIDENT.
4. THE POSSIBLE MEANING OF THE PUZZLING LITTLE SPHINX OF HETEPHERES II

Having spun out my sense of the court drama surrounding Hetepheres' sphinx, I think it's time to get back to more substantial matters. Where we are right now is at a point where I think I've produced enough evidence that the Sphinx initially started as a preliterate *bas relief* facial carving in 6000 B.C. celebrating the life-saving prophecy of a Nubian/Proto Egyptian female leader, and that it was subsequently finished in Phases over a 3500 year period by a highly spiritual Proto-Egypt and Dynastic Egypt.

The remainder of this blog contains more detail on the subjects I've covered plus the basic facts of two other theories on the Sphinx, primarily the alternative theory of [Bauval and Hancock](#) and their counterparts. I have linked their names to detailed video presentations by each. I have not gone into extensive detail on the weathering theory of John Anthony West and Robert Schoch, as I have covered that earlier. I have also included the traditional theory of [Mark Lehner](#) and his counterparts. I have linked Lehner's name to a good, detailed article on his background and thinking on the Sphinx. This page also contains further artistic details backing up my own theory: *The Sphinx: When Was It really Built and Why?*

If you are not familiar with my theory, you should use the above link first. This page will then make more sense.

THE SPHINX THEORY OF BAUVAL AND HANCOCK



Besides my own theory and that of West and Schoch, there are currently two other significant theories about the dates of the Sphinx at Giza. The first is the *traditional* theory of Mark Lehner and his counterparts which posits that the Sphinx was *created* c. 2500 B.C.. and honors and depicts the pharaoh Kafre.

The second is the *alternative* theory of Bauval and Hancock published in *The Message of the Stars* in which Bauval and Hancock suggest that the position of the belt stars in the constellation of Orion, the constellation Leo and the Spring Equinox sun rise above the horizon in conjunction only once, at 10, 500 B.C. and as such, signal that the Sphinx was built at that time. A free PDF of the book can be had by [clicking here](#).

Their theory further supposes that the advanced culture that built the Sphinx continued to exist as a phantom culture which (at some stage) passed the 10, 500 B.C. date to the priests of Dynastic Egypt. If I read the rambling exposition as to how the date was transmitted, the authors propose that the numbers of the date were possibly encoded (using special numbers such as 12, 36, 72, 360, 432, 2160, 25, 920, 111.111) into oral story poems and/or the Pyramid Texts and/or in written documents buried in the undiscovered secret rooms of the Sphinx.

This is the weak point of the their theory. That weakness is caused by the fact that the authors' have to eventually face the fact that their advanced culture was preliterate. (Or else posit that writing was invented prior to 10, 500 B.C. and then it and all evidence of it forgotten.)

For one thing, *preliterate cultures didn't have anything like the large special numbers cited by the authors. The general consensus of scholars is that preliterate cultures counted 1, 2, 3, many, or at most their total fingers (10).* Sorry but that's the way it worked.

Of course, preliterate cultures could have kept count simply using stick drawings or sticks to count larger numbers. But there is a limit to that procedure. Longer numbers came about with writing and literacy and number systems. We mustn't forget that almost all alphabets started with symbols for numbers and that numbers were probably the major fuel that fed the development of writing just as the ravenous desire for beer probably fueled the immense plantings of barley undertaken by preliterate cultures. These weren't sophisticated reasons for these two undertakings, but history often fools us as to how little is actually required to trigger the development of such sophisticated undertakings

The fact of the matter is that the date could not have been maintained by numbers, as numbers as we know them weren't a part of preliterate cultures so they had to have been maintained by either an oral story poem describing the astral conjunction at 10, 500 B.C., or by a petroglyph illustrating the same thing.

This also means that the 10, 500 B.C. advanced culture *assumed* that future cultures would understand the principles of precession, as well as the importance of the belt of Orion in "triangulating" the exact date approximated by the conjunction of the sunrise at vernal equinox and Leo.

Of course, this also implies that they shared the same Zodiac signs (Leo, Orion, etc). These assumptions, like the assumption of numbers existing in preliterate cultures, are themselves problematic, especially the shared Zodiac, but as we shall see, there are other problems in passing the 10, 500 B.C. information to Dynastic Egypt.

Author's Note

Bauval in an earlier book (*The Orion Mystery*), makes a detailed examination of the positioning of the Giza pyramids but the Sphinx is the one edifice that plays no part in *The Orion Mystery's* explanation of the complex astronomical alignment of the various pyramid structures to corresponding positions in the heavens. Hancock must have been the one who proposed this new 10, 5000 B.C. connection after *The Orion Mystery* was published. The date has been widely criticized for a variety of reasons.

End Author's Note

As an aside, I should point out that the constellation Orion also mirrors exactly the way the Egyptians portrayed the human body.

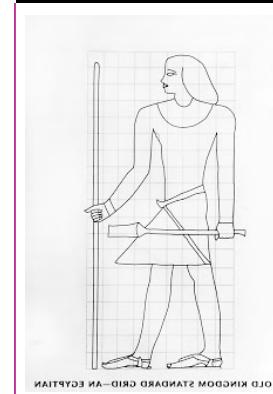
To the left is a grid guide that formalized and codified this position for Egyptian artists.

The legs are shown from a side position but the torso is set frontally so it can carry the 3 stars of Orion's belt which point to Sirius, the brightest star in the sky, the star of *Isis*. The positioning of the body parts, as you can see, is an exact imitation of the Orion constellation.

As an artist, I had always wondered why the Egyptians, who were "naturalists" in their art, chose this unnatural pose, but I was never really satisfied with any of the explanations I had come across. Then one night many years ago, on one of my long sailing voyages, I looked up at the stars as I often did, knowing the constellations well, and realized that Orion was an exact blueprint for the way Egyptian artists portrayed the body. The answer was in the stars as they say, but this must have escaped the scholars I had been reading. Perhaps they forgot to look up.

More to the point of this site, this artistic mirroring of heaven and earth is one more indication of how spiritually important Orion was to the Egyptians, and an even more important indication how deeply their spiritual /artistic/aesthetic considerations were woven into the Egyptian world view.

This interweaving of social order /aesthetics / art/ astronomy/ spirituality/theology can be seen in some other early Meso-American cultures, but it never seems so overpoweringly intense, seamless, and complete as seems to



be the case with Egypt. When we understand this we can understand why Schwaller de Lubicz said that Egypt didn't have a religion, Egypt was a religion.

Author's Note

Schwaller de Lubicz oft quoted statement, **Egypt didn't have a religion, Egypt was a religion**, meant that in Dynastic Egypt you didn't go to church, you were already in church. Perhaps I can further clarify this by saying that the underlying, unquestioned assumption of Egyptian theology was that harmony with the Other World resulted from imitating the intent of the Gods and Goddesses and that it was the task of the Pharaohs as living Gods to focus on that imitation.

When you understand this, you can begin to grasp why enormous structural imitations of the heavens, such as we see in the Giza pyramids, were a natural outcome of that assumption. It is also the reason why we have to pay attention to their art: it was not a thing apart from the other aspects of their culture as it is in ours, but grew and was guided by that unquestioned spiritual assumption. It was an organic part of the enormous spiritual pageant called Egypt.

End author's Note

The Galactic Timing of Bauval and Hancock : How Solid is It?

Author's Note

If my reading of their theory is correct, Bauval and Hancock see the distant culture being preliterate and using special numbers embedded in oral story poems and monuments to carry the 10, 500 B.C. date forward to Dynastic Egypt. As I've indicated earlier, this use of special numbers wouldn't have taken place in a

preliterate culture, and that therefore astral diagrams or oral story poems were the only vehicles for carrying the positioning information forward. I should add that these two preliterate methods are problematic in terms of their durability and accuracy as I've discussed earlier in this blog.

Let me add something that I've mentioned earlier. Preliterate cultures exist solely in the present. Their sense of the future is vague, almost non-existent. Thus, they were not concerned with informing future cultures of what they had done. Any petroglyph or oral story poem would have been created solely to *celebrate the construction of the Sphinx*, not instruct future generations as to when and why it was constructed. This makes any petroglyph a doubtful carrier of accurate construction information. This also holds for a story poem.

This lack of concern about the future came not only from the nature of their present-oriented, *muthos* consciousness but also from the fact that preliterate cultures were essentially cyclical and didn't see history as a linear progression as we do. This complete lack of interest in future cultures is enough in and of itself to seriously question the desire of our 10, 500 B.C. preliterate culture to forward any communication of any kind to a "future" culture. In short, it wouldn't have happened.

End Author's Note

Let me first summarize again the work of Bauval and Hancock. It holds that the Sphinx was originally carved as a *lion* pointing at the constellation *Leo* in 10,500 B.C.. There is a problem though: the Zodiac (and Leo, one of its 12 constellations) was not created by the Babylonians until around 1000 B.C..

Thus the view of Bauval and Hancock that the "Lion" Sphinx points at the conjunction of Orion's belt and *Leo* as seen at the Vernal (Spring) sunrise equinox of 10, 500 B.C. fails to hold up because *Leo* (and the Zodiac) didn't

exist.



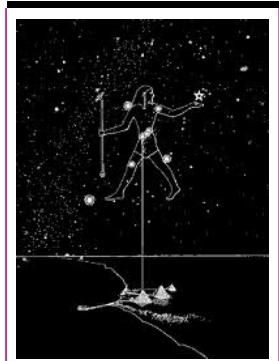
There is a secondary problem about this ancient "Leo" focus and that is there is no evidence whatsoever that any preliterate culture at any time ever creating a giant animal sculpture.

I've spoken about this in detail earlier so there is no need to expand on this here.

My own view is that the positioning of the Sphinx (which points east to the direction of the rising Sun, RA) is not accidental. That much

is for sure. However, it may be simply that it points to the rising sun, a sacred direction for all preliterate peoples.

Or it may be more complex, perhaps pointing to a galactic event of which we are unaware, or to an unknown constellation sacred to the very early Proto-Egyptians. We shouldn't assume that they had no interest in the heavens. All preliterate peoples were intense star gazers, and it is no secret that the Greeks were simply overwhelmed by the sophisticated astronomical knowledge of the priests at Heliopolis. According to scholars, some of that knowledge, such as that contained in the Pyramid Texts, indicate preliterate sources



OK, here's some of the rough detail behind what I have just suggested about Bauval and Hancock's proposed astronomical connection for the Sphinx's position. Much alternative thinking is devoted to correcting the traditional mainstream position that the age of the Egyptian Sphinx is approximately 4500 years old, i.e., it was built around 2500 B.C.. I agree with much of the alternative thinking which suggests a much earlier date for construction of the Sphinx. My own theory suggests an initial date of 6000 B.C. for the front of the face.

Let me give you some more detail on the theory put forth by alternative

thinkers Bauval and Hancock. Their theory claims that the positions of the Nile, the 3 Giza pyramids and the "lion-maned" Sphinx, imitates the Spring equinox sunrise position of Orion, the Constellation Leo (the Lion), and the Milky Way as they would have been in 10,500 B.C.. That's a huge statement, and most of it bears out. Here is the Wikipedia summary of that theory:

"An argument put forward by Bauval and Hancock to support the Orion Correlation Theory is that the construction of the Great Sphinx was begun in 10,500 BC; that the Sphinx's lion-shape is a definitive reference to the constellation of Leo; and that the layout and orientation of the Sphinx, the Giza pyramid complex and the Nile River is an accurate reflection or "map" of the constellations of Leo, Orion (specifically, Orion's Belt) and the Milky Way, respectively.^[11]

A date of 10,500 BC is chosen because they maintain this is the only time in the precession of the equinoxes when the astrological age was Leo and when that constellation rose directly east of the Sphinx at the vernal equinox. They also suggest that in this epoch the angles between the three stars of Orion's Belt and the horizon was an "exact match" to the angles between the three main Giza pyramids. This time period also coincides with the American psychic Edgar Cayce's "dating" of Atlantis. These and other theories are used to support the overall belief in an advanced and ancient, but now vanished, global progenitor civilization."



As the sun and Orion were key heavenly bodies in Egyptian theology, it is reasonable of Bauval and Hancock to argue that the heavenly positioning of Leo, Orion and the Milky way all came together at vernal equinox Sunrise in 10, 500 B.C..

As I indicated earlier, the numbering systems proposed by the authors don't exist in preliterate cultures, so that only the traditional methods of using a peroglyph and/or oral story poem to record the 10, 500 B.C. date for future generations can be considered.

Author's Note

One small point. The authors further argue that 10, 500 B.C. is the date when their

line up of the various stars and equinox sunrise is most precise. The problem though, is that this precession date is also cyclical even if that cycle is in many thousands of years. So 10, 500 B.C. is not the *only* time when this alignment occurs in the 26,000 year precession cycle, but let's not quibble.

End Author's Note

As I mentioned earlier, the theory's reliance on the astrological constellation of Leo to determine the exact date of 10,500 B.C. goes to pieces according to scholars (or does it?) when we realize that the Zodiac was not developed by the Babylonians until around 1000 B.C.

Despite all this, I still believe the positioning of the Sphinx is not accidental. It is indeed pointing due east, which in general can be said to be a critical (sun/ RA is born) spiritual position, but also the direction of the vernal equinox.

The eastward-pointing Sphinx may be additionally pointing at some heavenly body or galactic event that was in an eastern position at a specific time in the past *a la* Bauval and Hancock, i.e. it is not unreasonable to posit that the Sphinx is indeed gazing at a critical astral event sometime in the distant past.

Since it can't be Leo, it is anyone's guess what that astral event might be. Nevertheless, the positioning of the pyramids next to the Sphinx does suggest the possibility that the Sphinx may have been a very ancient alignment anchor already in place. The question, though, is did the 2500 B.C. Egyptians have any knowledge of that anchor?

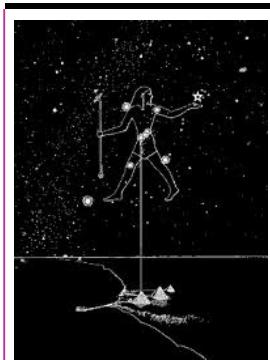
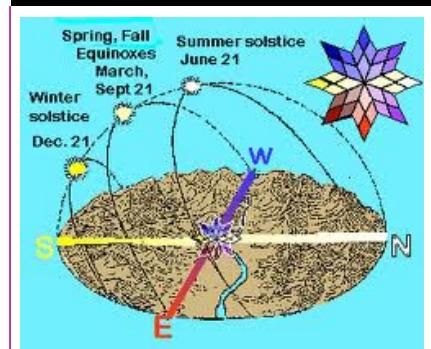
As I mentioned earlier, some scholars have used Bauval and Hancock's critical assumption of a Sphinx/Leo connection to shoot down their entire theory by pointing out that the Leo Constellation would not have been known to the Egyptians, either in 2500 B.C. or 10,500 B.C., because the Zodiac wasn't formulated by the Babylonians until 1000 B.C..

Other scholars further point out that such an alignment in 10, 500 BC would

have pointed to to what we know as Virgo, not Leo. Thus, they say, the association of the constellation Leo with the "lion-like" Sphinx goes up in smoke. But will this weak link bring their entire house down?

Not necessarily. We also have to consider this: despite the 1000 B.C. date given for the Babylonian's invention of the Zodiac, it is hard to believe that the Egyptians, who were very sophisticated stargazers, did not have some kind

of astronomical scheme similar to the Babylonian zodiac, as even Bronze age (3000 BC) cultures had rough Zodiac-like versions of the cyclical rotating heavens along the ecliptic.



I believe this may also be true about the Proto-Egyptian culture dating back to Neolithic times, for the simple reason that it is becoming increasingly clear that all preliterate cultures were sophisticated stargazers and sun/moon/star-plotters. Thus, to my mind, these Leo/Virgo/Zodiac objections simply show us that we don't know very much about Egyptian astronomy in any period, the exception being that thanks to Bauval and his counterparts we now know that the Dynastic Egyptians had an extremely sophisticated knowledge of the effects of precession long before the Greeks.

While the association of the "Lion-like" Sphinx with the Babylonian sign Leo most probably has to be thrown out the window, it is entirely possible that its positioning reflects the positioning of an "Egyptian zodiac" sign at a specific point in time. I wouldn't be surprised, by the way, if an early "Proto-Egyptian zodiac" scheme is ever discovered, to find that one of its signs represented the cheetah.

At any rate, it seems very clear today that the positioning of the Giza pyramids and the Nile imitates the Orion/Milky way astral positioning, and that it is also possible that the Sphinx may be pointing not only east, but additionally at either:

- a) Some very ancient, singular astral event, e.g., a nova, or
- b) Some significant "early Egyptian zodiac" sign which occurred in conjunction with Orion's belt and a solstice/equinox sunrise.



If this latter proposition is true, then the conjunction of Orion, Leo, vernal equinox sunrise, and the Milky Way may indeed be related to the Sphinx pointing not only east but to an unknown, very old (10,500 B.C.) astral event *a la* Bauval and Hancock.

After all, the Giza pyramids could have been constructed elsewhere and in a completely different arrangement. The establishment theory on the Giza pyramids' position, by the way, is that they were built on the Giza plateau in 2500

B.C. because of the stable rock platform. Yet there may be other reasons such as the one I've just suggested.

My suggestion is somewhat buttressed by fact that Bauval's earlier *Orion Mystery*, states that the Giza complex is not only an exact image of Orion in 2450 B.C., but also a *mirror image* (left is right) of Orion in 10,400 B.C., the Egyptian First Time, when Osiris ruled on earth. Where there is smoke there is usually fire, and the closeness of the 10,400 B.C. date of First Time and Bauval and Hancock's Sphinx /Leo? positioning date of 10, 500 B.C. can't be ignored.

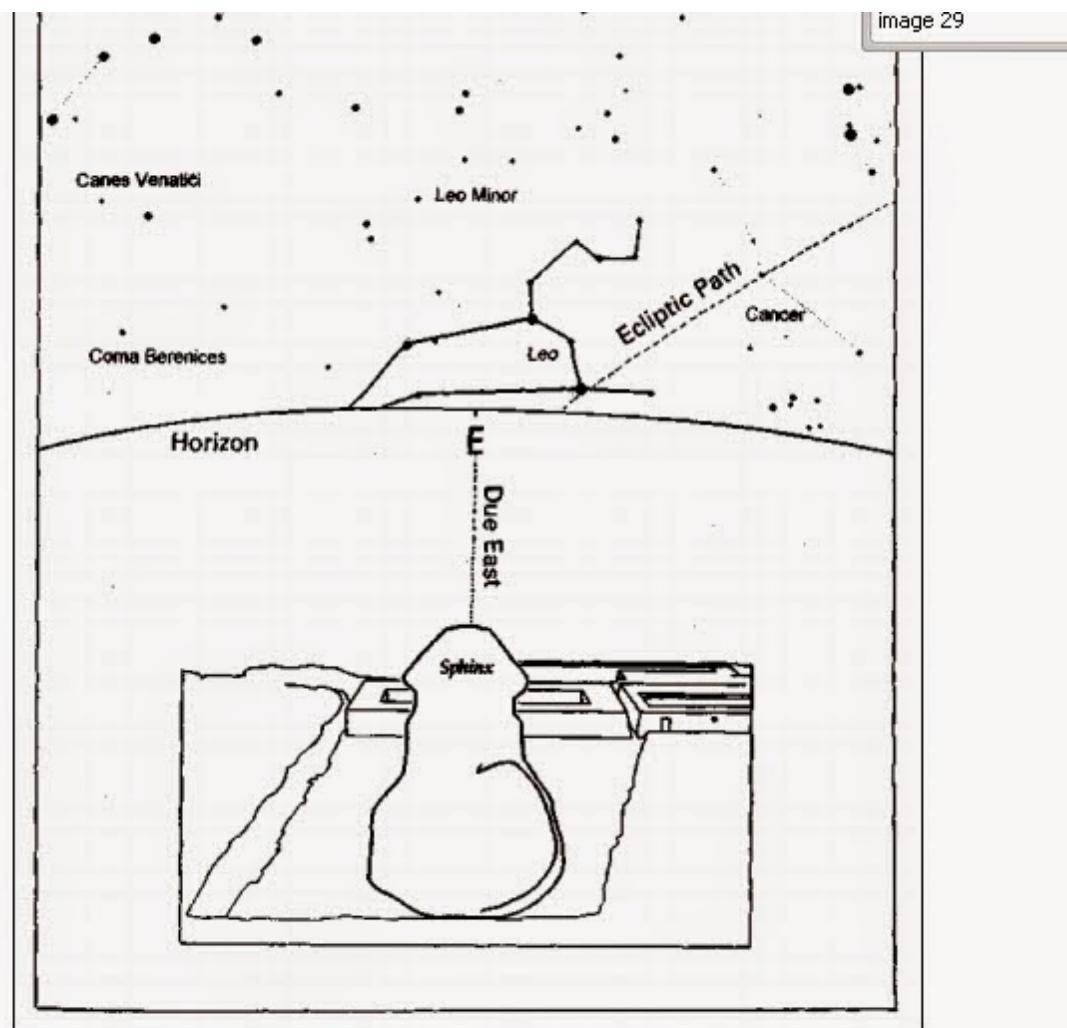
The positioning of the Sphinx, again, could have merely been to the east at the time of the vernal equinox, but then again it also may have been more complex than that. The real question, therefore, is this: If not Leo, what astral event could the Sphinx have been pointing at in 10, 500 B.C.?

That is not easily answered. I can say, however, that any theoretical answer as to the event will inevitably have to deal with a real Spaniard in the woodpile, which is *how did the 2500 B.C. Egyptians obtain knowledge of the historical time (10, 500 B.C.) when the Sphinx was built.*

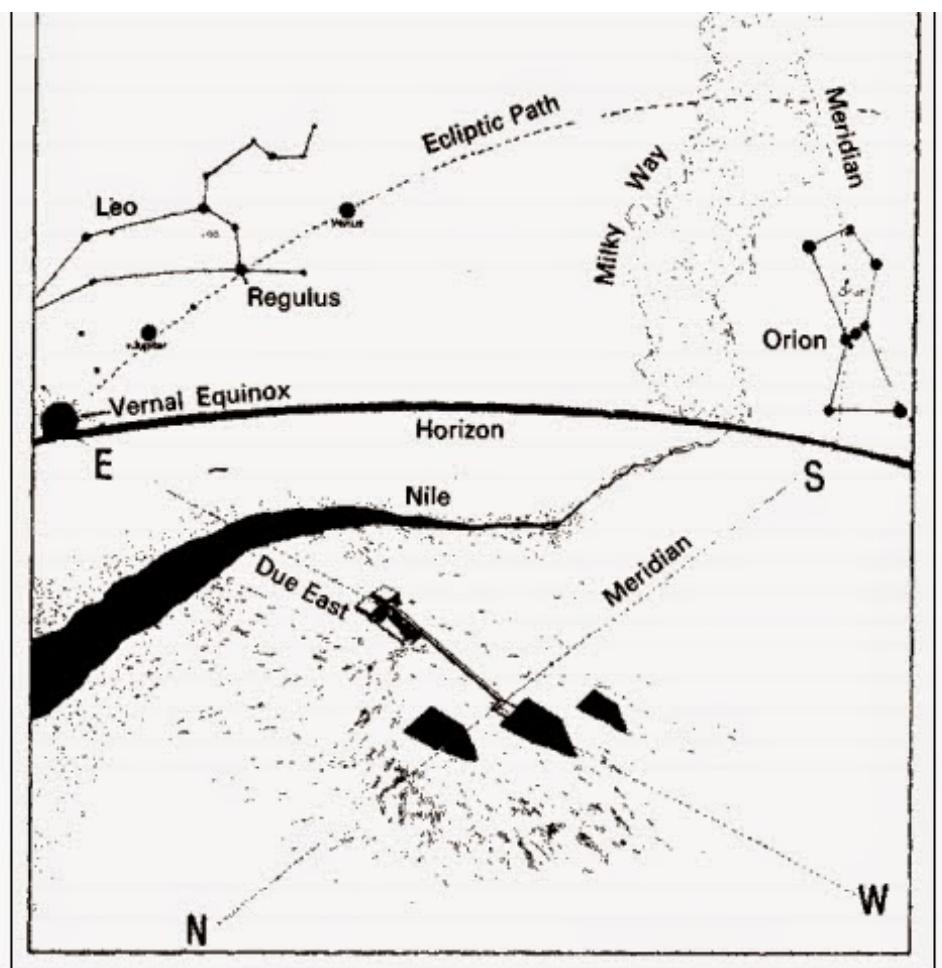
That is a period of 8000 years, far too long for any information to be passed by an oral story poem. A petroglyph, of course, could last that long, but I have my doubts that a detailed petroglyph of the conjunction could be carved accurately enough so that the Sphinx construction date would always be decoded as 10, 500 B.C..

The photos below, which were taken from *The Message of the Sphinx*, will give you some idea of the complexity of the carving. The problem is not so much the complexity of the astral diagram, however, but how *finely the constellations and vernal equinox position could have been carved so as to positively indicate their astronomical positions and therefore the year 10,500 B.C.* After all, a badly carved positioning may have led future cultures to compute a different date.

(Let me add, just to thicken the brew, that such a petroglyph would have no way of letting us know that it wasn't referring to an identical astronomical alignment in the *previous 26,000 year precession cycle*.)



28. In the pre-dawn on the vernal equinox in 10,500 BC, with the sun some 12 degrees below the horizon, the Great Sphinx would have gazed directly at his own celestial counterpart, the constellation of Leo—which experienced what astronomers call its heliacal rising at this moment.

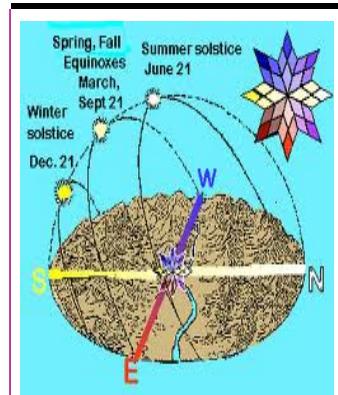


30. The moment of sunrise on the vernal equinox in 10,500 BC. At the exact moment that the top of the solar disc broke over the horizon due east in direct alignment with the gaze of the Sphinx the three stars of Orion's belt culminated at the meridian in the pattern that is mimicked on the ground by the three great Pyramids. Sphinx and Pyramids thus appear to 'work together' as an architectural representation of this unique celestial conjunction.

Although I have clearly shown earlier that 8000 years is far too long a time such an oral story poem to last, the authors suggest that oral story poems (among other things) contained numerically-coded astral information. I think I've disposed of that proposal, as numbers as we know them didn't exist in

preliterate cultures.

As a poet familiar with preliterate oral poetry, however, I can also tell you that oral poems aren't about carrying numerical information forward. They are concerned with matters of the soul and fate and the gods. *Muthos*. Such things as numbers and lists are generally literate add-ons and even the greatest of oral poems are subject to their later insertion.



However, a petroglyph may have survived for that period, although it would suffer the same problems I've just outlined in transmitting its astral information accurately. If it had survived, and was accurate, it seems inevitable that such a carving would have been honored in the same way Moses tablets were, and a serious mention of it should exist somewhere in the hieroglyphs that have survived. But there is nothing that we know of at the present time.

The best I can propose is that the Sphinx points toward something more specific than merely east, but when that distant event actually occurred in *historical time* is up for grabs. Sorry. Still, there is enough smoke to suggest that there may be a fire, even if we can't find it. In a general sense, however, the thinking behind the 10, 500 B.C. galactic timing theory of Bauvel and Hancock backs up my own contention that the Sphinx is very old, far older than 2500 B.C.

As it should be clear by now that both petroglyphs and oral story poems are extremely problematic in terms of being capable of carrying forward a decipherable story of the Sphinx's construction in 10, 500 B.C., we'll have to content ourselves with finding other types of evidence pointing to an early construction.

I believe the best way to do this is to concentrate on the artistic and cultural evidence such as I have been doing. In the following section, I will go further into my artistic thinking on the Sphinx and why I believe it shows that the construction of the Sphinx was much, much earlier than 2500 B.C..

More Detail on What the Crude Carving of the Sphinx's Face Tells Us:



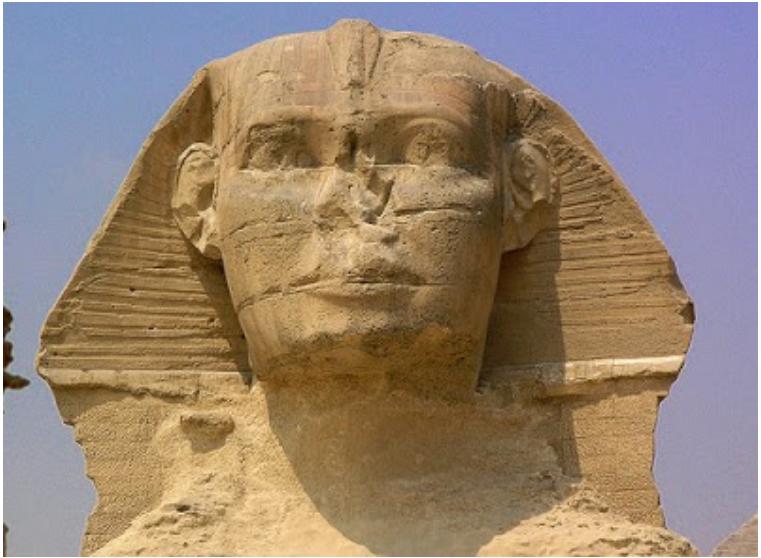
As an artist, the crude carving of the Sphinx's face has always suggested to me that the Sphinx was created much earlier than 2500 B.C. or even 3000 B.C., because by 3000 B.C., Egyptian art had *begun to be formalized and codified* to insure the exquisite symmetry, beauty and proportions we see in all Egyptian art. The cartouche to the left is dated 3100-2900 B.C..

It is by no means crude and shows the kind of detail, beauty, symmetry and proportions we would expect from much later Dynastic Egyptian art. Seeing pieces like this glyph convinced me that the Egyptian aesthetic began to emerge very early (3100-2900 B.C.) in the literate period. This made it impossible for me to believe that the Sphinx was carved at the same time as the beautiful temples and figures created in 2500 B.C. and later because of *this codification*. It would not have been permitted.

To the right, are three carvings reflecting that codification. They are dated 2500 B.C.- 2400 B.C., the time of the Giza pyramids.



SPHINX 1880 AD



SPHINX 2012 AD



The black and white photo (above) was taken in 1880 and shows the actual wear and tear that existed before cosmetic repairs were made over the next 130 years, the result being seen in the color photo. Look at the recent color photo (above). Ignore the missing nose and the wear and tear and look at the eye, lip, ears and general facial detail and proportions as compared to these earlier three examples of facial sculptures c. 2400-2500 B.C. (photos L, and below, Center).

Is there anyway you could be convinced that the Sphinx came from the same period as these three sculptures did? Only if you were blind.

Let me say it again: compare the Sphinx carving (less the wear and tear) with these three pieces. If you can't see there is a world of difference in the artistic renderings, I don't what else to say to you.



Lets take a look now at carvings before 2500 B.C. They are not primitive in any sense and show a remarkable sense of proportion. I'll show even earlier example further on.

2700 B.C

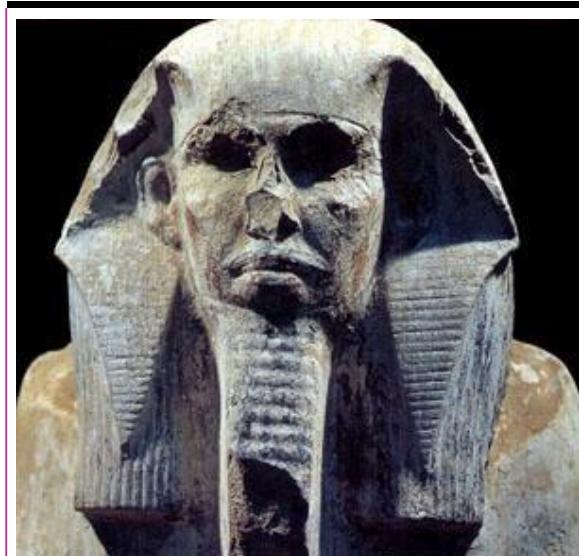


In the
glass
cage
above is
a

sculpture of Djoser Third Dynasty (2691B.C.), some 200 years earlier than the traditional date (2500 B.C.) given for the construction of the Sphinx. Although the total carving is not highly detailed (which may have been by choice as there are highly detailed carvings on the base), it is far from crude in proportions and facial expression. Although the close-ups (below) show considerable damage, the face itself is highly expressive and shows a man

you wouldn't want to cross.

Compare this face to the calm face of the Sphinx, and one tentative conclusion you can come to quite easily is that the face of the Sphinx is the calm face of a female, and /or that the face of the Sphinx was a very early preliterate carving in which the proportions were correct but the art of carving detailed facial expressions had not been developed. The detailed carving at the base of Djoser's statue also shows evidence of the aesthetics that were in the process of being codified.





3100-2900 B.C.

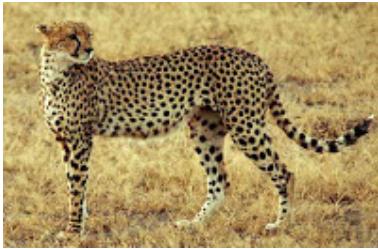
Shown below are three sculptures from 3100-2900 B.C., when the first aspects of codification began to be implemented, which is especially evident in the two top items seal and cartouche). This art, which is what has survived, is smaller and in the case of the lion, not as elegant as c. 2500 B.C. art, but *the proportions are perfect*, even those of the small, cuddly alabaster lion. One of the arguments I have been making is that preliterate carvers understood proportion perfectly, and knew how to reproduce it. *It was in the facial detail that they weren't the equals of their Dynastic counterparts.* I'll go back even further in time later on to show you this is true of even earlier sculptures.



Let me add that
the excellently
proportioned lion
above is what the
Sphinx would have



looked like (short limbs and body, massive head/ neck/ shoulders/body) if it was initially carved as a lion. For sure it wouldn't have had the extremely long forelimbs, right? Compare the alabaster lion's excellent "chunky" proportions to the slim, long proportions of the Sphinx. They are *completely different in all proportions, not just the head.*



small head, very long legs, slim body

Just compare the forelimb length if you have any doubts. It's simply impossible that the Sphinx could have been initially carved as lion.

The Egyptian carvers always got the body proportions right, even in 3100 and, I contend, even in 6000 B.C.. It was in carving the *facial detail* that the 6000 B.C. carvers had problems.

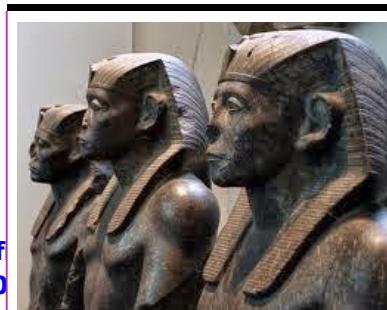


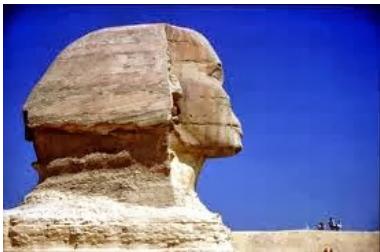
small head, very long legs, slim body

The Problem of the *Nemes*



The *nemes* argument is as follows: the first known example of the *nemes*, or draped royal head dress, is in 2970





Therefore, the Sphinx could not have been carved before 2970 B.C. I have no problem with *that date for the nemes* as I see it by my timetable being carved around 2660 B.C. in what I call Phase 4.

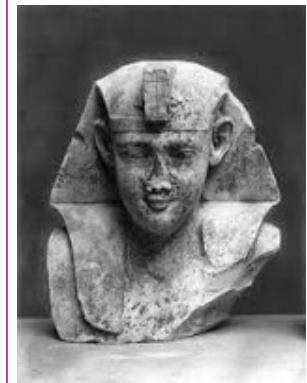
Or as I said earlier, I can also see a precursor of it being carved in preliterate times (in Phase 3 (5600 B.C.) as a *simple desert veil* which was later modified to be as close to a *nemes* as possible in 2660 B.C., as the *nemes* portrayed on the *Sphinx* is so different from other sculptural portrayals of the *nemes* c. 2600-2500 B.C..



Which brings me to the very flat head of the Sphinx. I believe this flatness resulted from using much of the the actual top of the rocky outcropping as the top of the head of the Sphinx in the Phase 2 / 5800 B.C. carving of the *front of the head back to just before the ears*. I further believe the top was further slightly flattened so as to mimic the cheetah's flat head. This flatness prevented the addition of a traditional curved crown cap

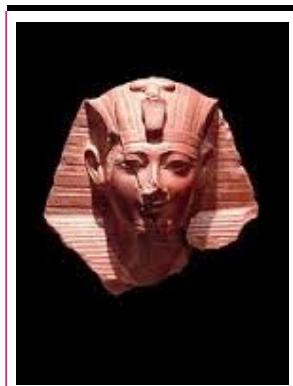
which had come to be the Dynastic fashion when the *final nemes* was added in Dynastic times.

See more examples of Dynastic crown caps below. This marked flatness of the Sphinx's forehead prevented the addition of a *traditional curved* crown cap which had come to be in fashion when the *final nemes* was added in Dynastic times. See examples of Dynastic crown caps below.

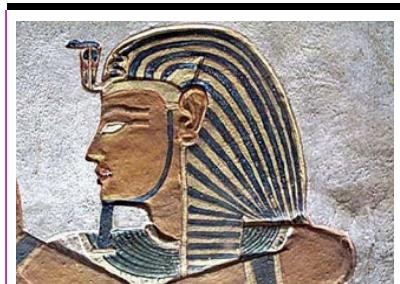


You can see how the final *nemes* of the Sphinx lacks the curved crown of the traditional *nemes* as seen in the later carving examples above and to the right.

The only explanation for this has to be that there was no stone left on the top of the flat head to carve the high, curved crown cap in 2660 B.C. , an additional proof that the head was carved flat in Phase 1 and 2 in imitation of a cheetah head long before the final unusual *nemes* was added in 2660 B.C.



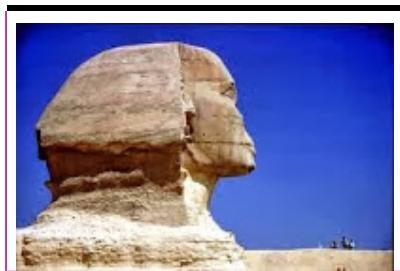
The Problem of the *Uraeus*



There is also the problem of the *uraeus*, which is the serpent's head in the middle of the forehead of the *nemes* as shown in the photo (L). In the Sphinx it is pretty much pressed against the forehead and does not rise above it. Since the first known appearance of the *uraeus* is in 3100 B.C., the *Sphinx*, according to traditionalists, could not have been constructed until after 3100 B.C..



My own take on the matter is that the *uraeus* of the *Sphinx* was added at a later time, probably around 2660 B.C. when the final *nemes* was carved from what was originally a simple veil.



The flat head, however, prevented the *uraeus* from enjoying the "standing up above the head" position it enjoys in some other sphinx sculptures and Pharaoh sculptures (above, L).

There is, however, a very small rise of the *Sphinx* *uraeus*, however, above the flat top of the head (as seen in the picture above, L). There is also a small outward projection of the *uraeus* from the forehead/ crown cap but it in no way duplicates the pronounced outward and upward projection seen in the other Dynastic portrayals of the *uraeus*.

I believe these were both accomplished by *shaving back the front and top* of the *Sphinx*'s forehead. This would explain why that part of the top forehead of the *Sphinx* (L, above) slopes *inward* a bit more than it does in other sculptures of pharaohs (below, R) when seen from a profile point of view.

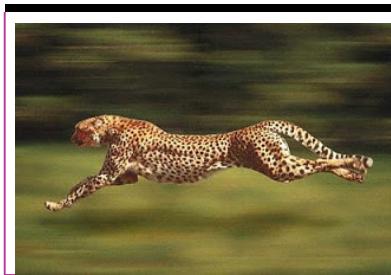
To the left and right are some profiles of Dynastic pharaohs with *straight-up* foreheads, projecting *uraeus* and full round crown caps suggesting that the limited crown cap and *uraeus* of the *Sphinx* as well as its sloping top forehead can be easily explained by what I have just said.



The Problem of the Sphinx's Tail



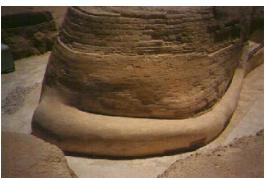
One last thing that has to be explained about the later smaller sphinxes. Notice the thin tail (with a tuft at the end) in the lion photo left, which is characteristic of a male lion. That characteristic is also reflected in the later carved sphinxes where the tail is characteristically thrown over the right rear flank of the body. The tails of cheetahs, however, are full and bushy. They're used for balance, like a rudder, in their high speed pursuits. Let's take a close look then at the tail shape of the Sphinx.



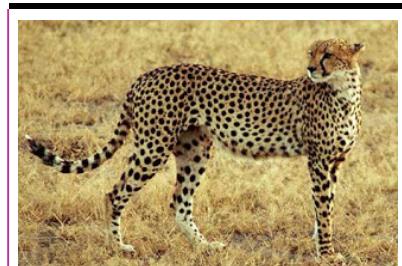


Although the tail of the Sphinx does seem to me a bit thicker than the tails of the later smaller sphinxes, I wouldn't press the distinction as the tail isn't uniformly thick; it tapers somewhat as it wraps around the Sphinx's hindquarters. The fact that the Sphinx's tail lacks a lion's *signature tuft* does suggest it is a cheetah's tail, but the constant rebuilding of the Sphinx even in modern times (see the tail photos above which are 100 years apart) makes the tuft absence somewhat problematic. There is also the problem of *when* the tail was carved. Schoch holds that the rump and tail were carved at a later date, 2550 B.C., and I agree with him. I also think by that time it is highly probable that the cheetah connection had been completely forgotten and a lion's tail was carved as a matter of common practice.

There is, of course, also the possibility that in one of the later re-buildings of the Sphinx, (which we can see from the two photographs above was subject to constant breaking off) the original extremely thick tail was unknowingly re-created as a lion's tapered tail, which in later dynasties was the standard tail shape for sphinxes.



Yet tail aside, the long-bodied, small headed Sphinx is clearly a cheetah.



THE SHAPE OF THE SPHINX AND ITS EFFECT ON SUBSEQUENT SPHINX CARVINGS



Let's take the shape of the Sphinx first. It is clear to any artist that the sculptural quality of the *facial detail of the Sphinx* is horrible. Forget the damage, look at the lack of detail and proportion of eyes to nose to lips to the entire face as well as the crude "squareness" of the face itself.



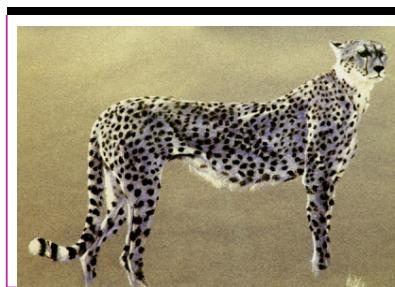
Thus, if we propose that the poor quality is due to the fact that it was a *very early* sculpture, that would account for the *face detail* not being on a par with sculptures done after 3000 B.C., and for sure after 2700 B.C.. The sculpture on the left is dated 3100-2900 B.C. and shows exquisite detail, so there is every indication that the face of the Sphinx was carved much, much earlier. Again, the fact it is a tiny sculpture makes no difference. Scaling tools take care of that, and it is clear no scaling tools were used. Such tools would have been available by 2500 B.C., which again points us to a much earlier time.



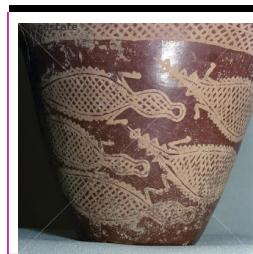
I am also going to suggest that as far as general *body proportions* are concerned, very early carvers were quite good, as this small lion dated 3100-2900 indicates. We will see as we go back even further in time, that this is so.

This is why I believe that the face and body proportions of the Sphinx are intentional and reflect the true proportions of a cheetah.

I say this because its proportions (which are grossly out of proportion for a lion) are clearly those of a *cheetah*, as the *proportions* (long body, very long legs, small head, long full tail) exactly match those of a cheetah. Even the re-building of the outside skin (such as the front paws) from time to time to check the rain wear damage hasn't negated this obvious shape.



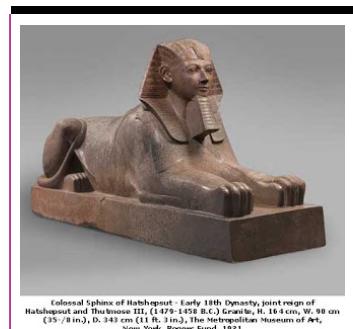
If you need further examples of the Proto-Egyptian very good sense of proportion being excellent, the vase (L) has been dated to 3900 B.C. and again the animals portrayed shows excellent proportions.



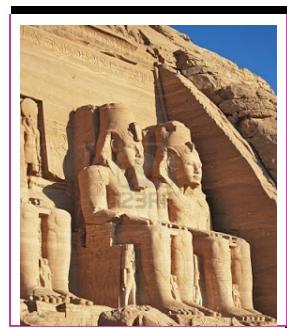
The vase to right is also dated 3900 B.C. and

again shows excellent proportions.

Before I go any further, however, let me repeat the generally accepted thinking (both alternative and traditional) about the odd shape of the head of the Sphinx: that the head was much larger when originally carved, perhaps even a lion's head, and became much smaller when it was re-carved, therefore the extremely odd proportions. This is complete nonsense on several levels, something I have gone into in great detail in Part One and Part Two. There is absolutely no evidence whatsoever of a preexisting huge lion sculpture and/or of any re-carving.



I want to say something else now about the shape of the *Sphinx*. Let me give you some background on the general shape of sphinxes carved after the Giza Sphinx. The shapes of those subsequent sphinxes is not accidental. They have definite characteristics. I contend that, in general, all sphinxes created after 2500 B.C. were modeled after the *shape of the Great Sphinx*, which I see being completely finished (the rump and tail) in 2550 B.C..

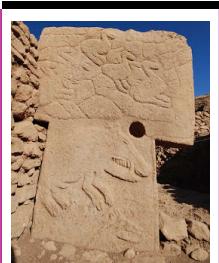


The sphinx (above L) is dated 1450 B.C.. it has exactly the same proportions, even the head once you remove the beard and head dress. I'll say more about this later. I believe this imitation of proportions was a way of honoring the antiquity and spiritual importance of the Giza *Sphinx*. By that I mean that its *shape* was venerated as a *spiritual statement of the highest order*, and not so much a proclamation of power and empire as the much later monumental sculptures were, eg, those of Ramses II, seen on the left.

My own view, as I have stated earlier, is that these preliterate cultures were driven primarily by spiritual concerns, not physical concerns or concerns of Empire. This view is never considered by modern archeologists. This happens again and again with each new discovery because the traditional scientific mindset doesn't really know how to handle the deeply spiritual side of preliterate cultures, and thus keeps falling back on trying to interpret them from a modern (*logos*) point of view.

As a result, one of the usual explanations of preliterate monumental

structures, such as Stonehenge, is that they were polar and equinox pointers and the like. At times it gets downright ridiculous. Three small stones in a line pointing in the right direction will do for any of the seasonal equinoxes. You don't build an immense stone structure like Stonehenge over a thousand year period to point to the equinoxes, or the North star, or indeed, anything in the heavens.



As I discussed earlier, but its worth repeating, this blind tendency toward physical explanations was dramatically reversed recently when archeologists discovered a monumental stone structure erected in 10,000 B.C. by a hunter/gatherer at *Göbekli Tepe* in southeastern Turkey for obviously spiritual purposes.



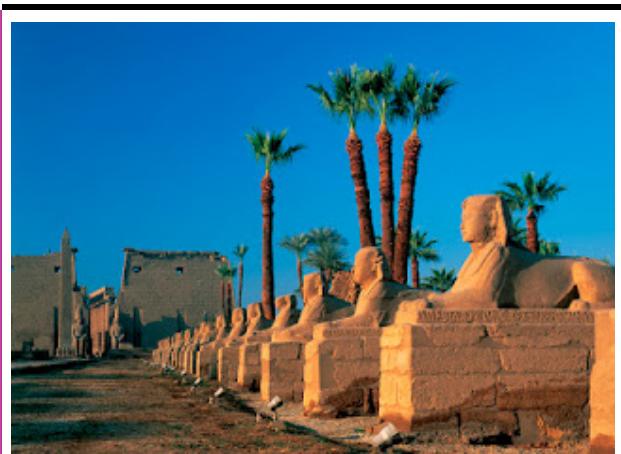
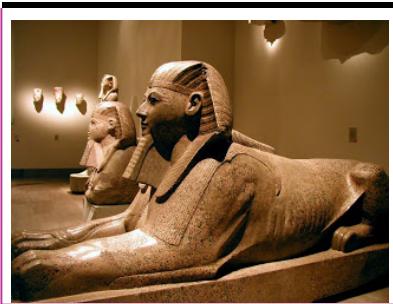
Göbekli Tepe also upset the prevailing theory that only stable, agricultural cultures had the organization necessary for creating such monuments. *Göbekli Tepe* consists of a 25-acre collection of stone circles and pillars built starting in 10,000 B.C., thereby predating Stonehenge, another spiritual center by about 7,000 years.

I say spiritual because recent studies indicate Stonehenge was a healing center, and for preliterate cultures, *healing and spiritual practices were synonymous*. I will add to this by saying that preliterate spiritual practices were highly psychic, as was preliterate consciousness itself, which was much different from our modern consciousness. So with *Göbekli Tepe* under our belt, there should no longer be serious objections to my belief that such a monumental spiritual structure such as the face of the Sphinx could have been carved as early as 6000 B.C., especially in the phased manner I have suggested, with the first phase being a *bas relief* of the face.

So now that we have done away with the technical objections to the creation of such a large structure *starting in 6000 B.C.*, lets take a very close look at the *Sphinx* itself. Let's see if my contention holds up, namely that that its shape is not accidental but has definite, distinct characteristics and, moreover, that it was venerated as a *spiritual statement of the highest order* by all subsequent generations of Egyptians, so much so that subsequent sphinxes were modeled after it.

As an illustration of this, pictured below with the *Sphinx* are three smaller

sphinxes from much later periods. If you remove the beard and the elaborate headdress of the first two, you'll see the proportions are identical to the Sphinx. Incidentally, The idea of the Giza Sphinx once having had a beard (*postiche*) has been dismissed by most scholars because of a complete lack of evidence.



The other exception are sphinxes with very large heads and minimal nemes, as shown in the series of sphinxes to the immediate left, which have been carved in a head/body proportion midway between that of a lion and a cheetah. My own feeling on why this may be so is that the Egyptian's knowledge of the female/Cheetah nature of the Sphinx was probably lost after

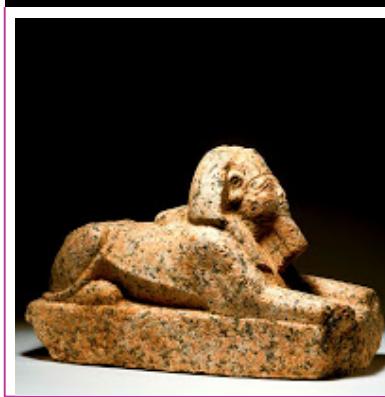
the Phase 3 carving of the long front paws of the Giza Sphinx.

As a result, we can see that some smaller sphinx carvings became more lion-like (shorter forelimbs, larger head, lion tufted tail) and did not rigidly follow the frontal cheetah proportions of the Giza Sphinx.

This is understandable as the focus of literate Dynastic Egypt turned from the female (cheetah) Goddesses to the male (Lion) Gods. Most sphinxes, however, continued to mimic the Giza Sphinx (except for the added postiche) as shown below in these other later sphinxes below.



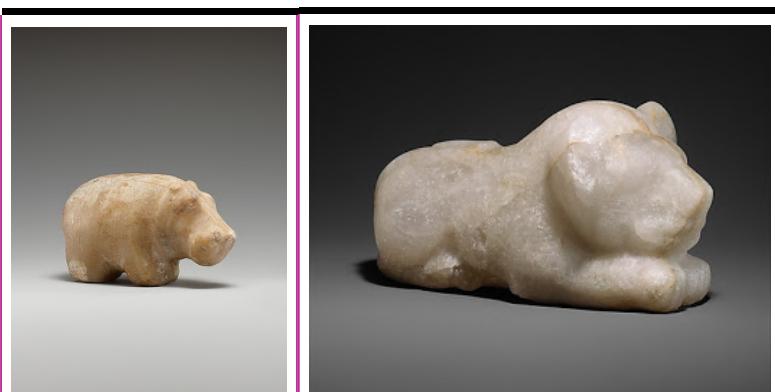
In these sphinxes, I think we can see they have the same body proportions (head, front legs chest) as the ancient Giza Sphinx.



The heads of the top two, as I have mentioned, have been artificially enlarged with a head dress and beard. Even the rams-head sphinxes have small heads compared to their bodies.

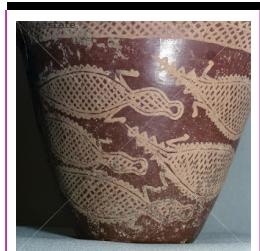
Again, it would be foolish to assume that the Egyptians c.3100 B.C. knew nothing about proportion, as evidenced (below) by these miniature sculptures of a hippo and lion from 3100 B.C. All the evidence from their very

early art indicates that they always got that part right.



Also note that the small carved lion's head and forelimbs above are the same

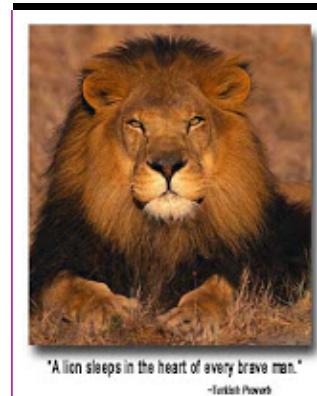
size and position and proportion to each other (and the body) as a natural lion. That is because this is the portrait of a lion *not* a cheetah. As a sculpture of a *lion*, it is extremely accurate. Its head, chest, fore limbs and paws are in exactly the correct position and proportion to its body and the lion is also lying in a correct *natural way* except that the rear limbs are not folded over as is the natural habit of large cats. This is critical, because as we shall see, the stylized shape of all sphinxes, starting with the Great Sphinx, does not have the characteristics of this small, but very naturally carved lion, and I contend that this is not accidental.



This ability to correctly portray animal *proportions* even in their very, very early art can be seen in the vase to the left from 3900 B.C.. Now that we have that settled, we can return to our comparison of *most* later sphinxes to the Giza Sphinx as being exact *imitations* of the Giza Sphinx's cheetah head and body.



Attention to the fact that the *nemes* (nemes) and false beard (*postiche*) make the head high and wide as a lions head (R). But it is an obvious fact that sphinxes' faces per se are markedly different in length, width and proportion.



"A lion sleeps in the heart of every brave man."
-Turkish Proverb

SOME ADDITIONAL FACTS ABOUT THE POSTICHE,

CROWN CAP AND NEMES

The *postiche* was a sign of sovereignty. It was worn by queens as well as kings. The *postiche* was held in place by a ribbon tied over the head and attached to a gold chin strap, a fashion existing from about 3000 B.C. to 1580 B.C.. Both traditional and alternative Egyptologists agree, however, that the Giza Sphinx never had a *postiche* because the chin shows no sign of breakage. This alone points to an earlier than 3000 B.C. carving.

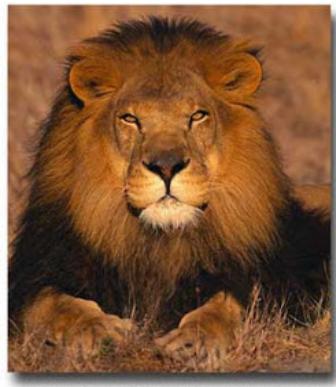
The first known appearance of the *nemes*, or draped royal head dress, is in 2970 B.C.. As I mentioned earlier, I believe that the *final shape* of the *nemes* of the Giza *Sphinx* was carved in phase 4, c.2660 B.C..

As I say there, it is possible, and likely, that the suggestion of a simple desert head dress (veil) was carved in Phase 3. I say this because the final *nemes* of the *Sphinx* is markedly different from other carved *nemes* of the period, indicating that the initial carving of a veil in Phase 3 (in addition to the cheetah-flatness of the head carved in phases 1 and 2) made a good imitation of the traditional *nemes* impossible to carve in Phase 4.

The *nemes* and *postiche* aside, the carved sphinxes' shapes are not identical to the natural lion in two areas:



The front forelegs of the natural lion are *shorter* than the carved forelegs of the sphinx shown above, which are the length of the *Sphinx's* cheetah forelimbs.



"A lion sleeps in the heart of every brave man."
-Turkish Proverb

In the two photos above, there are some length and height differences of the bodies caused by the angle in which each photograph was taken, but generally you can see the distinct differences in the paws and heads. As seen below, the carving obeys the tradition of *lengthening the apparent size* of the pharaoh's heads with a *nemes* and sometimes a *postiche* so it's total height is *approximately equal* to the natural lion's head, and *some* of its width, but in no way equaling the *very large size* of the lion's natural head width.

I have slipped the green outline slightly to the right so you can easily compare the heads and paws. The natural lion's paws are outlined in red. As I've indicated earlier, the large width of the Sphinx's paws and forelimbs were dictated by aesthetics, not in imitation of a lion's paws and forelimbs. .



From this angle, the larger size of the *carved* paw is immediately apparent. This means to me that the ongoing sphinx *artistic tradition* was:

1) to *thicken and lengthen* the forelimbs (in imitation of the Giza Sphinx.)

and

2) to *lengthen and widen* the *apparent size* of the pharaohs' heads with a *nemes* and sometimes a *postiche* but in no way to imitate the *very large size* of the lion's natural head. This can be seen by comparing the size of the two actual heads *per se*. The pharaoh's *actual head* remains small, like the cheetah's. Again,

I propose this is in imitation of the Giza Sphinx.

As the adjoining picture (L) shows, the ram's head sphinxes at Karnak follow the same sizing tradition in every respect: small head, big body.



Let me repeat something I've said earlier about the upright "pose" of the *Sphinx* and the various smaller sphinxes that followed, as compared to the natural sitting and lying down positions of the big cats shown below.



Reclining cats (above) do not lie down *upright* like the Sphinx shown to the left. They lie either *completely on their sides* or straight up in front (but slumped slightly forward) and *on their sides* in the rump and rear limbs as shown in all of the photos above.



Also, even a lion or cheetah that is temporarily "perking up" to check something out (as seen in some of the photos above) generally slumps slightly forward as compared to the upright Sphinx (L, above), whose upright pose is also imitated in subsequent sphinxes (L)



The result is that the *Sphinx's* somewhat unnatural, artistic "pose," (sitting up alertly, the chest very long and high with the head straight up, no rear leg slouching in the back) has the following effect: it portrays the alertness and dignity of a standing or sitting pharaoh by having the animal sit ramrod upright, and it *increases the chest distance between paws and head so as give the human part of the Sphinx more of a "human" look as well as more alertness and dignity.*

In sum, it seems clear that just about all smaller sphinx sculptures made by the Egyptians (after 2500 B.C.) resemble the cheetah shape of the Giza Sphinx in their head/body proportions and pose (but sometimes with the *postiche* modification I've described).

We can now take a harder look at my proposal that the *shape* of the Giza *Sphinx* is not accidental but has definite, distinct characteristics and, moreover, that its shape and characteristics were determined by its being the carving of a cheetah body with very long forelegs and a small head.

First of all, let me repeat my contention that these proportions were venerated as a spiritual statement of the highest order by all subsequent generations of Egyptians, so much so that almost all subsequent sphinxes were modeled after it.

Let me sum up some of my thinking on the Giza *Sphinx*. First of all, as I discussed in great detail earlier, I dismiss out of hand the idea of the *Sphinx* being a very early carving of a lion because it shows a dismal ignorance of the fact that a carving of the size of the *Sphinx* would never have been of an animal alone.

First of all, there has never been a monumental sculpture of an animal



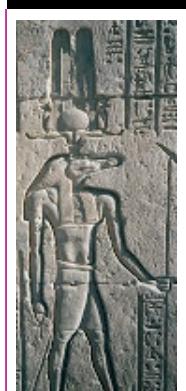
Colossal Sphinx of Hatshepsut. Early 18th Dynasty, joint reign of Hatshepsut and Thutmose III, c. 1509–1323 B.C. Granite, H. 184 cm, W. 90 cm (35 7/8 in.), D. 343 cm (11 ft. 3 in.). The Metropolitan Museum of Art, New York, Rogers Fund, 1931

Sphinx of Hatshepsut



in any preliterate culture. A miniature, OK, but never a monumental sculpture. Egyptians, like all early preliterate cultures, created small sculptures of rams, cats, hippos etc. as a part of their artistic menagerie. But a sculpture as large as the *Sphinx* placed in such an important East-gazing position speaks of an important spiritual statement, a portrayal of a God or Goddess.

This is not to say that preliterate cultures looked down on animals as we do. Despite the fact that all preliterate cultures, including the Proto-Egyptians and the later Dynastic Egyptians, recognized the special place that humans held among the animals, they didn't look down on animals. Rather they saw them as having a *special* intelligence, an intelligence we would call instinctive.



This is what I believe was represented (in part) by the human/animal hybrid figures that represent Gods and Goddesses, a combining of human and animal intelligences and physical characteristics, which is a potent combination.

The earliest human/animal representations of Zobek (left), the Egyptian alligator God, is dated to 3300B.C., although there may be earlier versions yet to be discovered.

As I've indicated many times in this blog, I believe that *Mafdet* (who was portrayed as half cheetah/ half woman) was the reason for the human/cheetah carving of the Sphinx. *Mafdet* was the protector of the all important Mother Goddess *Ma-at* (the source of Truth and Balance in early preliterate Proto-Egypt, so it is obvious that *Mafdet* stood between order and chaos, i.e., between a balanced, just world and Chaos).

Mafdet was a very early Mother Goddess of Nubian origin who was portrayed both ways: with a female head/cheetah body or a cheetah head/female body. Unfortunately, we have only a few minimal surviving portrayals of *Mafdet*, and have to rely on written descriptions which, fortunately, are quite detailed and graphic



It seems evident, to me, and I think to anyone who weighs all the evidence I have produced, that from all the cultural and spiritual evidence I've brought forth, that all of the *indicators* point toward a female human/cheetah hybrid being the original Sphinx, including the size of the human head reflecting the small size of the cheetah head.

More Detail on the Lion vs. Cheetah

To go back to Hancock and Bauval for a moment, I think we can now say that we also have a clear *artistic objection* to the Leo Constellation /"lion-like" Sphinx argument in addition to the *astronomical* objections.



It is clear that Hancock and Bauval had simply assumed that the *Sphinx*, despite its strange shape, had to be a lion. Thus, they naturally assumed it should be pointing at Leo, but I am suggesting that they weren't quite on the money for all the reasons cited. Once you take account what your eyes tell you, and then add in all the factors I have spelled out earlier in great detail, it is clear that the great *Sphinx* has the proportions of a cheetah. So do the later sphinxes. Once you remove the head dress and beard, the pharaoh's head is the same small size of the head of the Great Sphinx.



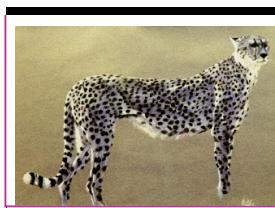
It is a cheetah's head. Indeed, once you take that into account as well as my comments on the tail and limb thickness, it is clear that all subsequent sphinxes have the *cheetah proportions* of the great *Sphinx* (as a way of honoring the divine original).

Yet at the same time, because we are in Empire-building, Dynastic Egypt, we have the contradictory suggestion of a lion's large head on later Dynastic Egypt sphinxes through the technique of attaching the *postiche* and *nemes*. A nice bit of cross dressing wouldn't you say?

This should not surprise us. This later Dynastic introduction of lion/power characteristics in the Giza *Sphinx* itself (in Phases 4, 5, 6 and 7) seems a natural development because, as I've said earlier, I believe all knowledge of the original intent of the *Sphinx* had been lost by 3200 B.C.



However, what everyone also seems to be missing about the *Sphinx* (as a cheetah) is that cheetahs held a high position even in Dynastic Egypt. You might say cheetahs were the female, *muthos* big cat representation that balanced the males lion in *logos*, literate Dynastic Egypt. We have to remember that the cheetah it is a very beautiful big cat, and the Egyptians were extremely drawn to both beauty and cats.





'A lion sleeps in the heart of every brave man.'
-Tolstoy

They even mummited cats to preserve their souls.
Look at a cheetah's face (above L). It is the face of a cat. Your cat. A lion's face (L) doesn't look like your cat. It's obvious to me that the Egyptians loved cats for their exquisite grace, beauty and mysterious, non-logical ways, which is not a bad description of the nature of the mystical, soul-driven Egyptian culture itself.

The mystical, psychic nature of Egyptian culture is something often glossed over by our scientific thinkers, who don't really know how to handle it. My sense of is that both the shaman Black Elk and Castaneda's *nagual*, Don Juan, would have felt right at home with the psychically-driven Egyptian priests. I've often repeated the adage: *Egypt didn't have a religion, Egypt was a religion.* I'm going to suggest that cats walked through Egypt like they owned it.



the cheetah vs. the lion. Both the lion and the cheetah ranged throughout Egypt in preliterate times. But the cheetah is more cat-like, and cats are a symbol of the psychic world and always have been. The lion embodies power, domination. It is a warrior symbol.

The cheetah is more of a match for the essence of the Proto-Egyptian (6000 - 3200 B.C.) culture, which was obsessed with spirituality, not war, because that is the nature of all early preliterate Mother Goddess cultures.

It isn't any accident that the brightest star in the heavens (Sirius) was the star of Isis and not Osiris. That star designation, it seems to me, would have been made at some Proto-Egyptian stage, when the Mother Goddess was clearly dominant.



If it helps, the following equations symbolize the relationships I've been talking about:



**Osiris = Orion = lion = Male God values
(Empire, power, war)**

**Isis = Sirius = cheetah = Female Goddess
values (soul, psychic, mystical)**

Thus I believe that while the lion always played a symbolic role in Egyptian culture, it only came to the forefront in the Dynastic stages (after 3200 B.C. at the earliest) and then forcibly so in its *later war-driven stages* which came and went after 1300 B.C..

The beautiful, cat-like cheetah is a more fitting symbol for Egypt prior to 3200 B.C., and the further we go back in time, away from Empires and wars, the more dominant it becomes. It is no secret that the cheetah was highly regarded by the Egyptians of all dynasties. We see this by the fact they were often kept as *pets by royalty*. They were *soul* companions.

I think its clear from what I have just said about the cheetah and the Mother Goddess period along with my earlier extensive artistic and cultural discussions of the cheetah and *Mafdet* in the Mother Goddess period that my basic contention that the shape of the Sphinx is that of a cheetah holds water. A great deal of it. Everything about the highly spiritual (psychic), preliterate Proto-Egyptian culture of 6000 B.C. points to the cheetah.

MORE DETAIL ABOUT THE CARVING OF THE SPHINX BEING VERY EARLY



To give you some idea of the time scale, here are the dates currently given by archeologists for the start of the Pre-Dynastic period (6000 B.C) to the point in time where the Greco-Roman period was initiated by one of Alexander's successors, Ptolemy (334 B.C.). For some reason, this time line was created with the dividing line between preliterate and literate Egypt at 3100 B.C., rather than the 3200 B.C. date I have used, but these dates are fluid anyway. It really doesn't make any difference to my basic argument.

Pre-Dynastic (Legendary and Archaic Dynasties) (? 6000/5400 B.C to 3100 B.C.)

Early Dynastic Period c.3100-2686 BCE

Old Kingdom c.2686- 2181 BCE

First Intermediate Period c.2181-2040 BCE

Middle Kingdom c.2040-1786 BCE

Second Intermediate Period c.1786-1567 BCE

New Kingdom c.1570-1070 BCE

Third Intermediate Period c.1070-664 BCE

Late Dynastic Period 664-332 BCE

Although we know a great deal about Egypt after 2700 B.C., our knowledge of Egypt in the Legendary, Archaic and Early Dynastic periods prior to 2700 B.C. is somewhat limited. But we do know that the Egyptians had developed hieroglyphic writing around 3200 B.C.. Writing means records, laws, religion, etc, as well as a hierarchy of scribes and administrators.

This indicates that the preliterate culture immediately preceding it was not unsophisticated and undoubtedly well organized. The Roman's descriptions of preliterate Celtic cultures indicate they were highly organized and therefore on the cusp of becoming literate. It's unclear, however, if we can assume the same for the preliterate Proto-Egyptian culture at the 6000 B.C. end of the timeline. I think, however, that we can assume it was becoming highly organized as we approach the 4000-3200 B.C. end of the scale.

The central question raised by my theory is this: could the Proto-Egyptian culture have actually mounted the kind of *organized effort necessary* for

creating the great *Sphinx*, or a good part of it (phases 1-3) somewhere between 6000 B.C and 5600 B.C.? As my preceding arguments on the *Sphinx* have suggested, it is not only possible but highly probable as the amount of man power required for Phases 1 to 3 is quite small, indeed negligible when compared to constructing a pyramid..

Yet there is one significant question that has to be answered if we are to seriously consider my proposal that the great *Sphinx* was constructed starting around 6000 B.C., and that is that no large stone structures have been found predating 2648 B.C. which was when the first stone pyramid (the Step Pyramid) was built at Saqqara for Pharaoh Djoser. In addition, no large mud structures have been found predating 2625 B.C..

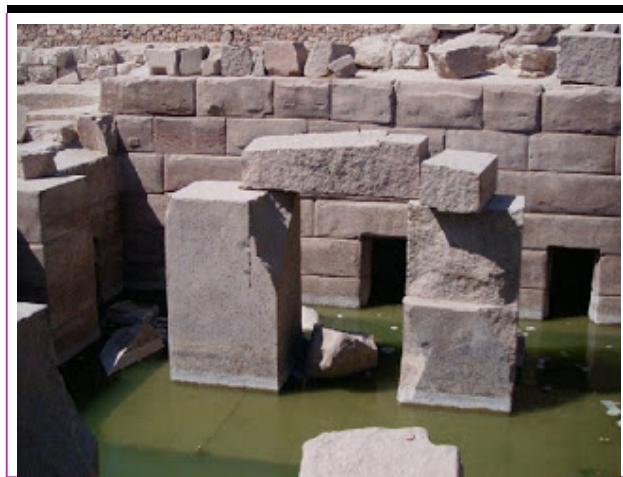
Some would argue that this absence would seem to indicate that the very large *Sphinx* couldn't possibly have been constructed in preliterate times. Does this argument hold any water? Maybe, but the absence of other large structures assumes that the carvers of the *Sphinx* had a culture similar to the culture of literate Dynastic Egypt with its large stone block structures. They didn't. In addition, the *Sphinx* was carved out of existing rock, not built up out of stone blocks, which is how it would have been done in a hunter/gatherer culture.

This fact, plus the fact that I see it being done in phases over time, as all preliterate large structures were created, as well as the fact that the amount of manpower required for Phases 1-3 is very small compared to even an early mud burial structure puts the icing on the cake of my contention.

Preliterate Monumental Structures and What They Tell Us

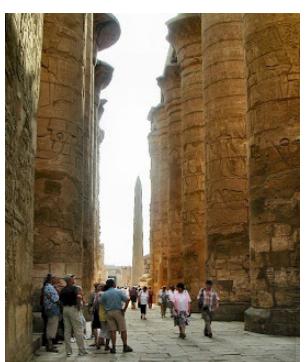
There is one last item I wish to put to bed. Establishment theorists always bring up the fact the very large mud/stone sculptures/structures that are associated with the later Dynastic empires haven't been found to exist before 2625 B.C., at least according to our current knowledge, implying of course that no sophisticated culture existed prior to that capable of building the *Sphinx*. I think you know my position on that, which is a hunter/gatherer culture is entirely capable of carving something like the Giza *Sphinx* out of

existing rock, and that these cultures leave almost no traces of themselves.

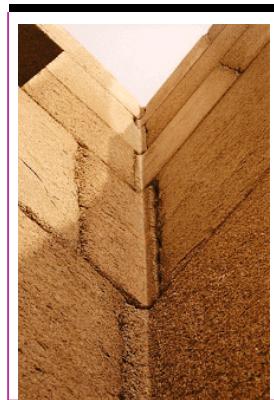


That doesn't mean there were absolutely no other large structures prior to 2565, just that we haven't discovered any. After all the late Pre-Dynastic period (4500-3200 B.C.) may have created large stone structures. As John Anthony West has remarked, there are possibly large structures lying buried somewhere along the original bed of the Nile that have yet to be discovered. Other preliterate cultures such as the Malta culture constructed them, why not then our Proto Egyptian culture?

One such structure may be the large, elegantly simple, highly finished rectangular stone structure (above) called the *Osirion*, that is fifty feet beneath the level of the other structures at Abydos (the ancient dynastic capital before it was moved to Memphis.) This depth indicates it was built long before the other structures. It is very different from other Egyptian decorated stone structures, e.g. Karnak (the photo to the right) in that *Osirion's* columns and arches are *rectangular* and it is *devoid of decoration of any kind*.



The elegantly simple, highly finished rectangular stone structure of the *Osirion* has been difficult to date because of its stark simplicity (no writing or symbols or carvings (outside of a highly problematic symbol called the Flower of Life) cover any part of its surface. Some alternative thinkers think it easily predates the date usually given for the first stone structures (the Step Pyramid) and that the lack of writing or symbols indicates it is of preliterate origin.



There is also the question of the Valley Temple of the Sphinx (see photos below).



The Valley Temple is traditionally attributed to the time of Khafre. Yet it bears a striking resemblance to the *Osirion* structure with its stark rectangular simplicity and lack of ornamentation. This leads me to two conclusions.

1) The Valley Temple was built in *imitation* of the *Osirion*. But why? Why wasn't it built like the other structures of its time? The answer that comes to me is that the Valley Temple is an homage to the ancient age of the mysterious *Osirion*.

OR

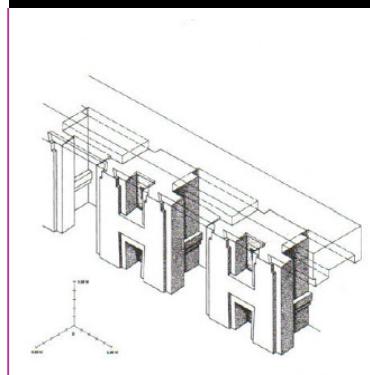
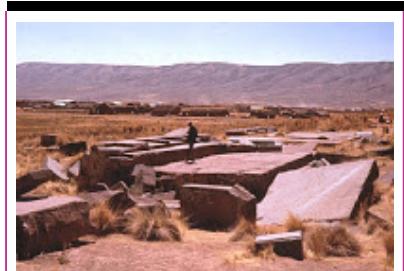
2) The Valley Temple was built much earlier than Kafre's time despite dating arguments to the contrary.

I favor the first argument. My own feeling is that the *Osirion*, if does predate 2565 B.C., was probably built towards the end of the preliterate, Proto-Egyptian period, say somewhere around 4500- 3200 B.C.. as the culture approached literacy and the Semi-Divine Kings ruled over a relatively organized society.

One thing that really struck me about these two structures and their simple rectangular shapes (and lack of round columns and arches) is that they bear a strong architectural resemblance to the massive structures that make up the *Puma Punka* ruins in *Tiahuanaco* Bolivia.

We now know that the *Puma Punka* structures were constructed of huge finished rectangular stone modules. These ruins have yielded no date of construction either for somewhat the same reason (no writing or symbols on its surfaces).





I do not think there is any connection between *Tiahuanaco* and preliterate Egypt, but I haven't closed the door on that completely. After all, we know there was trans-Atlantic trade in cocaine and possibly marijuana and cotton between South America and literate Dynastic Egypt.

The similarity of the fitted stones in *Tiahuanaco* and the later Incan walls and some of the fitted stones in the Valley Temple (see photo on left) beggar the mind.

It may be just a coincidence but then again who is to say? However, what both the *Puma Punka* ruins in *Tiahuanaco* and our mysterious rectangular Egyptian structures (*Osirion* and possibly the Valley Temple) definitely point to is this undeniable fact: large, sometimes highly finished stone structures devoid of carvings, pictographs and symbols were constructed in many preliterate cultures.

Stone Age Britons created such a structure at Stonehenge in 1800 B.C. and preliterate Maltese created large slab structures c. 3500 B.C. We know that these first large stone constructions were used for spiritual/healing ceremonies. Below is one such structure in Malta (*Hagar Qim*) dated at 3500 B.C.



It is well constructed but not as elegantly finished as the Egyptian structure in question, nor the *Puma Punka* ruins in *Tiahuanaco*, but it is not as rough as Stonehenge either.

I am going to suggest that in each of these four cases, "the finishing" reflects both the *aesthetic of that particular culture* and the types of stone available, not a lack of brain power or technical "know how."

My sense of the early Egyptian aesthetic (as evidenced by the art samples in the section below) is that it was highly developed by 3900-3500 B.C. and would have driven them to finish the rectangular structure in question to a very fine degree. I am also going to suggest that those rectangular structures served a spiritual purpose similar to that of the structures at *Puma Punka* and *Malta* and *Stonehenge*, and that they were *not* an expression of Empire. If our archeologists ever accept the fact that *preliterate* cultures were mainly driven by *spiritual* and not material concerns, we'll be well on our way to really understanding these cultures.

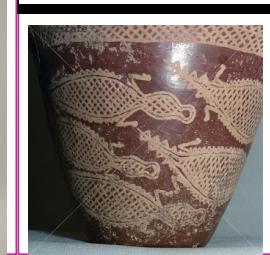
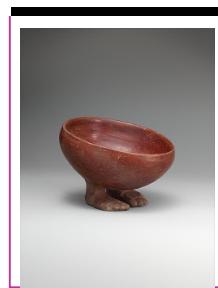
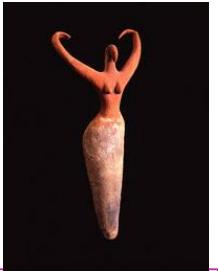
ART IN PRELITERATE vs. LITERATE EGYPT

Let me now give you some specific illustrations of the quality of painting and sculpture produced between 3900 B.C. and 3100 B.C., and also between 3100 B.C. and 2200 B.C. so you'll have some idea of the Egyptian artistic potential in the late preliterate period (3900-3100 B.C.) as compared to the early literate period (3100-2200 B.C.).

The dividing line between preliterate and literate Egypt is generally set at 3200 B.C., but since some of these art pieces were dated at 3100 B.C., we can take 3100 B.C. as the dividing line. It won't affect my basic argument. What we can take away from the art samples below is that preliterate art had a highly developed preliterate aesthetic, not as highly developed as it was after 2700 B.C. or 2200 B.C., but it is surely not negligible. Let's take a trip forward in time from 3900 TO 2200 B.C. to illustrate this:

3900 B.C. - 3500 B.C.





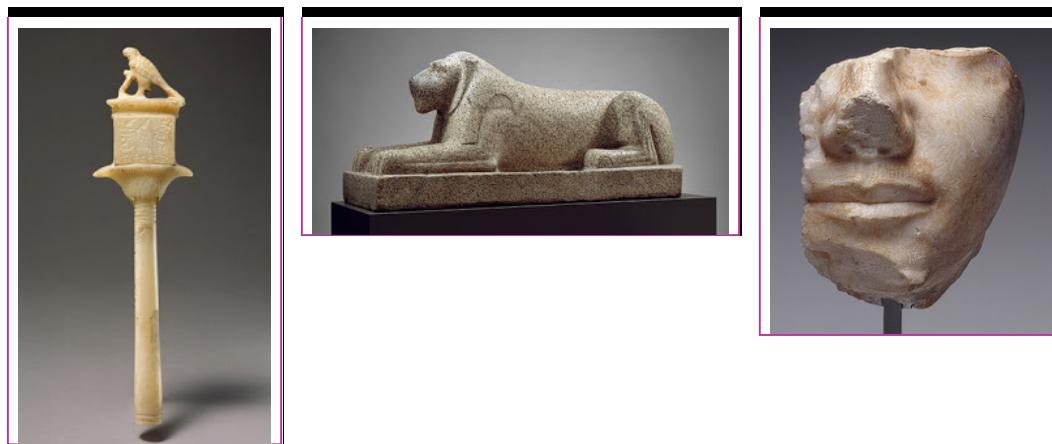
3500 B.C. -3100 B.C.



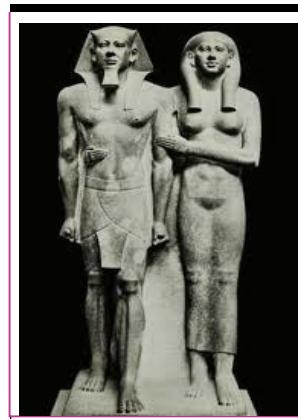
3100 B.C. -2700 B.C.



2700 B.C. -2200 B.C.



After 2200 B.C.



SOME FINAL THOUGHTS ON THE SPHINX AND ASTRAL POSITIONING

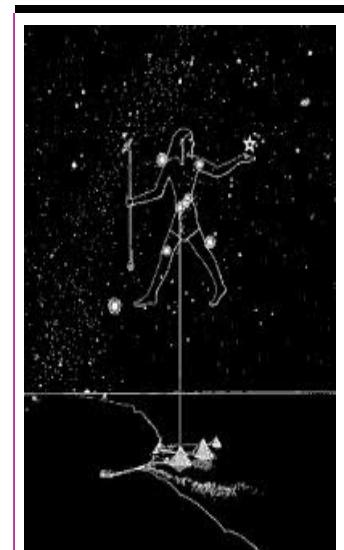
If we suspect (as Bauval and Hancock do) that the origin of the Sphinx (and its positioning) is connected to a major event in the very distant past, then the Sphinx/pyramid positioning could indeed point to *some important heavenly body or*

galactic event position in the past, although my own thinking hasn't led me down that path.

Yet I don't have a closed mind. Bauval, in his mathematically precise *Orion Mystery*, points out that the constellation Orion in 2450 B.C. not only exactly imitates the position of the Giza Pyramids but also is an exact imitation of Orion (but in a mirror image) in 10,400 B.C. which is known in Egyptian astronomy/theology as the First Time. Something is going on here, but what?

I am content at this stage to simply see it as facing east because no matter what alternative astral event we might choose, we are still left with the problem of how the information about the historical time would be carried forward without writing.

Yet one thing that Bauval and Hancock have made all theorists focus on is that the same spiritual /aesthetic love of proportion and symmetry that made the Egyptians of 2450 B.C. create the sublime Giza pyramids also made them *position* the 3 majestic pyramids so that the entire configuration (the three pyramids and the Nile) would mirror the astral positioning of Orion and the Milky Way.



"time-position" of some ancient *spiritually-critical* heavenly event and time. The mechanics of carrying that ancient information forward, however, have not been adequately explained to my satisfaction.

Let me make one small step backward here, and state again that it is entirely possible that the Sphinx *does not point* to some *spiritually-critical* heavenly event and time, only directly east, i.e., the Sphinx may simply point toward the East, because that is the direction of the birthplace of the Sun God. It is a *spiritual* direction, and for preliterate peoples the *most important direction*.

Our modern archeologists and scientific investigators are often blind to the real reason why *all early human migrations were to the east*. It wasn't merely

for more food or room. It was to find the Gods. And the Egyptians, a highly spiritual culture, were no exception to this obsession.

But if we suspect there is something very ancient about the Sphinx's positioning than merely pointing to the east, something the Dynastic Egyptians knew but we don't, a critical question needs to be definitively answered, namely, what spiritually-critical Egyptian astral position and time does the positioning point to, and how could that position and historical time be carried forward into literate times?



The arguments I've presented, while unusual in that they are based in part on preliterate spiritual and artistic variables usually ignored, are solid arguments and are key to truly understanding the Sphinx: when it was built, how it was built, why it was built, what its "cheetah likeness" meant, and why the literate, more logical Dynastic Egyptians held it in such high esteem. I welcome any inquiries or suggestions. My email is in the profile.

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

In this last part of my Blog on the sphinx, I've covered:

1. The Sphinx Theory of Bauval and Hancock
2. The Galactic Timing of Bauval and Hancock : How Solid is It?
3. More Details on What the Crude Carving of the Sphinx's Face Tells Us:
4. The Problem of the *Nemes*
5. The Problem of the *Uraeus*
6. The Problem of the Sphinx's Tail
7. THE SHAPE OF THE SPHINX AND ITS EFFECT ON SUBSEQUENT SPHINX CARVINGS
8. SOME ADDITIONAL FACTS ABOUT THE *POSTICHE*, CROWN CAP AND *NEMES*
9. More Detail on the Lion vs. Cheetah
10. MORE DETAIL ABOUT THE CARVING OF THE SPHINX BEING VERY EARLY
11. Preliterate Monumental Structures and What They Tell Us
12. ART IN PRELITERATE vs. LITERATE EGYPT
13. SOME FINAL THOUGHTS ON THE SPHINX AND ASTRAL POSITIONING

End of Part Three and End of Blog

To return to my main examination of the Sphinx click below:

THE SPHINX PART ONE: WHEN WAS IT BUILT AND WHY

scylla@comcast.net ss1



Posted by ALTERNATE WORLD VIEWS at 9:35 AM



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