

The Song of the Sphinx

Your Personal Guide

Larry Pahl

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Director, The American Institute for Pyramid Research

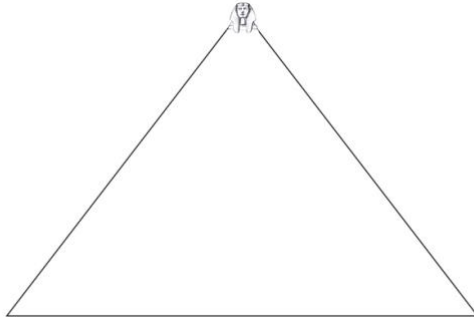
Illustrations by Polina Polutova

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Dedication

This book is dedicated to anyone and everyone who hears the voice of Egypt calling, through the Great Pyramid, the Sphinx, and a myriad other repositories of profound mystery. These monuments are singing a song which is tangible and resonant. In these pages part of the symphony will be uncovered. If any of this resonates with you, this book is dedicated to you. Not everyone hears the melody.

This little work is also dedicated to the $\Lambda\Omega$ who inspired the sages who designed these monuments and guided in the embedding of the riddles, secrets and mysteries that reside there. These monuments are earthly embodiments of the Divine.



Acknowledgements

I would like to thank those who have been helpful to me as I struggled in putting out this little work. Bob Crielly, an engineer and associate of the American Institute for Pyramid Research, has provided valuable content and input all along the way. Ian Douglas, a sacred geometer who has made astounding discoveries in the metrology of Giza, has always been open to my queries and requests for help. One of my followers and friends on Instagram, Benjamin Lemaitre, whose name, he tells me, is related to the word “meter,” has contributed much to this study of the Sphinx, and much of the work on Φ in the Sphinx is from him. I have never met in person any of these gentlemen, showing the power of collaboration in our age is not limited to physical proximity. The three men are from Australia, South Africa, and France.

I have also been blessed to have access to the outstanding artistic talent of Polina Polutova, again, someone I have never met in person. I tell her a few sentences of an idea

and she puts it into a graphic format that is better than I had envisioned myself. Polina lives in England.

Robert Grant (www.robortedwardgrant.com) has been my muse and mentor in this kind of work generally. When he faced a life crisis caused by the betrayal of those he thought were his friends, he turned to the beauty of math and its illustration through sacred geometry for healing and renewal. He led a class helping thousands of others learn to draw sacred geometry during Covid down time, and this work is my outworking to his inspiration and my own lifetime of interest in these wonders. I alone take full responsibility for the content of this book.

Robert and I have had discussions about the nature of “discovery.” Robert has discovered many hidden secrets in his work of DaVinci decryption, sacred geometry, and penetration into the roots of mathematics itself. I too have made discoveries of secrets hidden long ago at Giza, the holy ground of the pyramids. One thing that links us together in this realm is our independent discoveries in the Great Pyramid of Alpha-Omega ($\Lambda\Omega$) symbols. Robert found one on the sarcophagus in the Kings Chamber and I found one hidden away in the entrance passage, the upper part of the Pyramid’s descending passage. Though we discovered these interesting and enigmatic symbols, we both know these are not ours. We have discovered ancient symbols that embody important meaning.

Discoverers are not owners. The things we have discovered are not ours. That is the thing. The secrets uncovered were placed by a previous intelligence and once discovered are open to anyone who sees the uncovered

secret. Yet not everyone sees these secrets. Some people think we are bewitched and see nothing where we say “discovery.” The Proverbs say, “If you are wise, you are wise for yourself.” So be it. I hope others find this wisdom, these secrets, hidden in plain sight.

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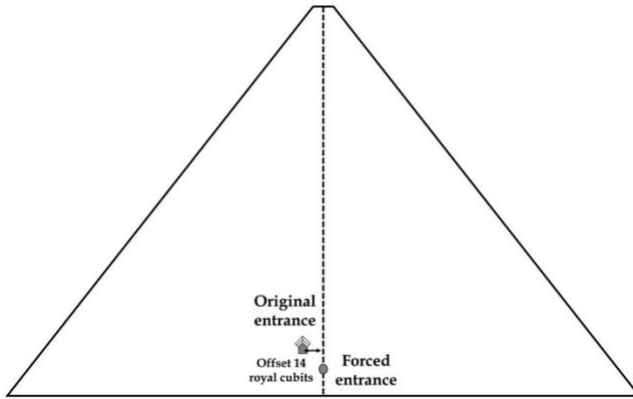
Perhaps you have felt a calling from the pyramids. You are fascinated by their immense presence. This calling is tangible. You have likely experienced coincidences and synchronicities as you are pulled by the pyramid energy. What is going on? Why has this grabbed you so?

I am writing this book because I have been pulled into the gravitas of these giants also. Long ago. So this is a conversation. A dialogue with anyone who senses an attraction, and even a calling from these mysterious giants.

Hopefully what is written here will help you further and perhaps even fulfill your calling. An Eastern master said to find something, you must first seek for it. This little book is meant to aid you in that seeking. Seeking to find out the riddle of this calling. Seeking to find your place in the cosmos. The riddle of the Sphinx and the pyramids is your riddle. And before that riddle can be solved, this question must be first be answered: What IS the riddle? Of the Sphinx? Of the pyramids? Of your life?

What is the riddle that will unlock the Sphinx and the entire Giza Plateau and the other pyramids in Egypt?

Intertwined with seeking The Riddle is the seeking of the purpose of your own life. A noble quest indeed. Are you ready? Read on!



Chapter 1. First Questions

Let's roll. No time to waste. There's a riddle in front of us.

The parable of the two entrances to the Great Pyramid applies to all the mysteries of Egypt. Inside the Great Pyramid there are obviously metrological, geometric, arithmetic, prophetic and scientific revelations. They are hidden to be unlocked and there is a continuous stream of discovery and uncovering inside that giant Giza monument. The two entrances are a key to properly unlocking these secrets. There is a broad way, and a narrow way, an easy way and a hard way. The easy way is the way everyone currently enters the Great Pyramid: through the forced entrance by the intruder caliph Al Mamoun. The vandal's entrance he excavated is high enough to walk through without bending, is level, and is located on the Pyramid's north/south axis. It is right in the middle of the Pyramid.

The original entrance, on the other hand, is higher up the slope, much lower than the forced entrance and thus requires the one who enters to humble himself and bend while descending. Yes, this entrance does not lead to a level horizontal passage but is a downward slope.

The parable of entrances reminds us that to truly gain entrance to an esoteric treasure house, we must go humble, with an understanding of our failures, weaknesses and imperfections. The alternative is to walk the easy way where no humbling is required, think we are centered and perfect, all ready to go. This is never the attitude with which to pursue the holiness presented by the Pyramid.

So let us take a seeker's attitude in approaching the world's most famous statue, the Great Sphinx of Giza.

Who or what is the Sphinx? Is the Sphinx is extraterrestrial, a product of the lost civilization of Atlantis, or a direct manifestation of the Divine?

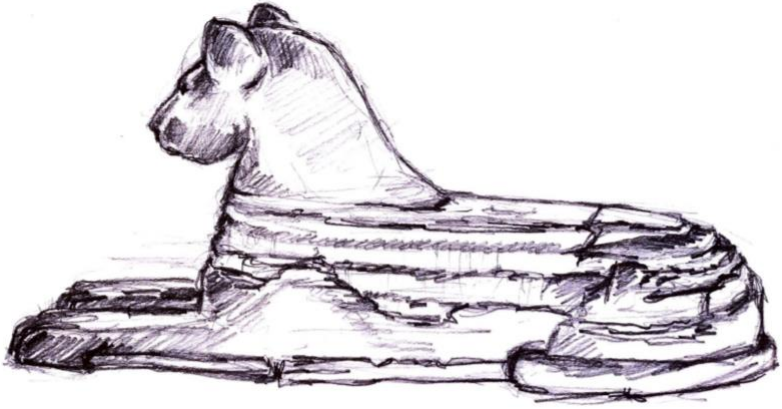
Isn't it incredible that the world's largest statue, which guards the Giza Plateau from the east, has an unknown pedigree? While Egyptologists say the Pharaoh Khafre built the Sphinx, there is plenty of evidence indicating that this crouching lion was there long before the time of Khafre. But just saying that the Sphinx came before Khafre and the 4th Dynasty doesn't tell us when the Sphinx was carved or who carved her. What is her pedigree?

Her? I thought the Sphinx, with the head of a Pharaoh, would be a “he”? Alright, so yes, the Pharaoh face of the Sphinx seems to be a man, probably Khufu or one of his sons Khafre or Djedefre. But the Greeks considered the Sphinx face to be that of a woman. And isn’t the Sphinx older than Khufu and those other 4th Dynasty guys?

OK, so it seems that the Sphinx has a composite history. Part of it is older than Egypt’s 4th Dynasty, and part of it apparently - the Pharaoh face - was added during the 4th Dynasty. Manu Seyfzadeh has shown that there are ancient hieroglyphic and pictographic records that show a large couchant lioness stood anciently at Giza. So there’s a “her” - an older statue with the head of a lioness - and then a “he” - someone carved a pharaoh’s face over the face of a lioness.

Robert Temple has produced evidence, and insisted that the Sphinx was a jackal, in the form of the Egyptian god Anubis, before the face of a Pharaoh was carved on it. He makes as strong case for the Great Sphinx being anciently a jackal in his book *The Sphinx Mystery*, written with his wife Olivia.

Then, in the most ambitious work on the Sphinx in recent times (*Under the Sphinx*) Manu Seyfzadeh combs through ancient Coptic and hieroglyphic sources and makes a powerful case that hundreds if not thousands of years before the Sphinx had the face of a Pharaoh, it was a couchant lioness.



With these two powerful works of scholarship, I think it is possible that, somehow, the Sphinx could have been both a jackal and a lion. That is a conundrum that begs for a solution. Jackal, lioness ... or both? Temple wrote his book long before Seyfzadeh wrote his, and Seyfzadeh puts no chapter in his book to debunk Temple (perhaps thinking that his own evidence for the lioness is so strong that there was no need to acknowledge Temple).

And as to the identity of the Pharaoh's face carved on the Sphinx, many candidates have been offered. Most often it is claimed it is the face of Khafre, but some have suggested his father Khufu or Khufu's son Djedefre, all pharaohs of the 4th Dynasty. Temple insists it is the face of Pharaoh Amenemhet II of the Middle Kingdom. Poor Sphinx, more confusion to add to his identity struggles!



We are seeing right out of the gate that the Sphinx is a complex, composite personality, just like you! The Sphinx has a “before” and “after” in his/her history. Her life before the pharaoh’s face got carved, and his life after. Seyfzadeh says he/she was Mehit, the lioness. Temple says he/she was Anubis the jackal.

Lioness... jackal... The Sphinx has undergone a sex change and a change of identity! That’s a lot of stress to handle. In our era large numbers of young people are faced in unprecedented ways with decisions of sex choice and identity. Maybe the Sphinx can speak into our situation in a unique way. That’s what this book is about. The Sphinx knows about gender fluidity, and massive personality dislocation! Imagine being transformed from a dog to a lioness to the concoction of an imaginary being, part human, part feline. No more a dog or cat, but now a ... sphinx!

Many observers have noticed that the current pharaoh face on the Sphinx, with its attendant royal headdress, is out of

proportion to the rest of the body. One of the consequences of this massive bodily transformation was an awkward head to body ratio. The pharaoh's head is too small for the elongated body to which it is attached. Can you imagine the body issues faced by the Sphinx? Like a young girl envying the slender bodies she sees on her social media feed, the Sphinx struggles with a head to body ratio that is awkward, out of proportion. If only I had a better body! But if we place the head of the lioness over the current pharaoh face carving, the Sphinx comes into believable proportions.



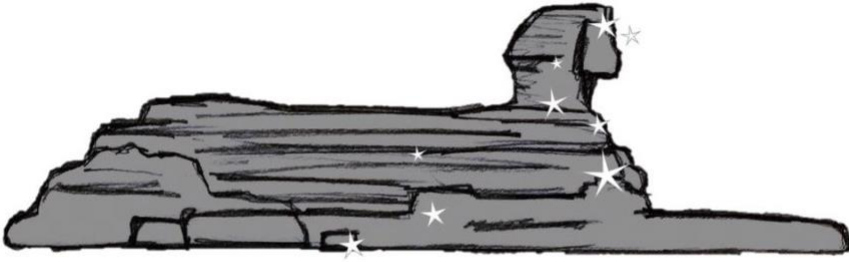
The claims of Seyfzadeh and Temple dovetail with the beliefs of those who have long been sympathetic to the prophecies of the “sleeping prophet” Edgar Cayce, who insisted that there was a Hall of Records underneath the paws of the Sphinx. This stash of records came from a group of survivors of the Atlantis collapse, and it was said to include all the advanced knowledge and science of that ancient, advanced civilization. Cayce said it would be found before the end of the 20th Century. Obviously, it wasn’t. Seyfzadeh says the ancient Coptic records indicate that the archive of Mehit, the lioness, was breached and moved. Breached? By whom? And moved? Where? So, the Hall of

Records, the repository from a golden age past, full of secrets, may yet exist, but not with the Sphinx.

But where? The quest must continue...

Even with the gender and identity issues the Sphinx has experienced, there are legends that suggest the Sphinx has an incredible wisdom hidden inside himself/herself. So perhaps the Sphinx, instead of being bitter because of the confusion of her origin and identity, has instead weathered these challenges with courage and resilience, and is waiting for the right people to appreciate what she has to offer.

Let's let her tell her story, or, to follow the title of this work, let's let her sing her song...



Leo

Chapter 2. The Key Revelation from the Sphinx.

A common expression among those who study highly symbolic and esoteric subjects is “the truth is in plain sight.” It is sometimes said somewhat smugly, because usually the hidden truth of things is not in plain sight. The people who are saying it is in plain sight are in on the understanding, which, once seen, indeed seems obvious. But it is not to those still in the dark. The structure of the atom is not in plain sight, but theoretical physicists draw models of it for us, and talk about it as if we could really see it. To them it is in plain sight. Robert Grant decodes symbolism in the works of DaVinci others have not seen - until they hear Grant explain it, as if it was in plain sight. The sweat equity put into these intricate decryptions benefits others who then become its beneficiaries. The laws of physics involving relativity which Einstein put into the public imagination were not in anybody’s plain sight except that of the Einsteins. They are now widely appreciated, as if they had been in plain sight all along.

OK. Here goes: The riddle of the Sphinx is in plain sight. That Hall of Records which devotees insist must be hidden under the paws of the Sphinx has never been found. The many supposed doors and tunnels in and around the Sphinx have never revealed any mysteries about the mythical beast, the lost continent of Atlantis, or the secrets of the Universe. And yet, here we are saying to you, and all frustrated Sphinx explorers: its truth is in plain sight.

Through whatever grace, Providence, synchronicity or phenomena you received this book, know that you are the recipient of something quite unique, which can be found nowhere else on the Earth. Here in your hands you have the revelation of the Riddle of the Sphinx, the fabled Hall of Records, that has heretofore gone undiscovered.

One of the riddles of the Sphinx is this:

‘There are two sisters: one gives birth to the other and she, in turn, gives birth to the first. Who are they?’

Yes, who are the sisters that give birth to each other? A worthy riddle. But quite a simple solution really, something in plain sight to us all, daily: Day and night.

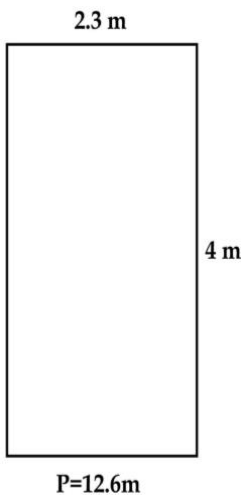
Another way to say that something is in plain sight is to say: “It’s right in front of you.” So let’s start there. Let’s start right in the front of the Sphinx. And what do we find on the front of the Sphinx, in the area of its heart, in a very front and center position? We find... a keystone! There is a projected rectangle sticking out of the chest of the lion man which is not part of any lion’s anatomy, not part of any human anatomy, not part of any pharaoh’s decorative paraphernalia. If in the past you have investigated the Sphinx you may have read about the pharaoh’s headdress, about its paws, about the Dream Stele between its paws, about its broken nose, about the missing beard or its many renovations. But my guess is that you have never heard that the Sphinx has a keystone sticking out of its chest. In plain sight.

The dimensions of this keystone, according to Dr. Mark Lehner in his 1991 PhD dissertation about the Sphinx, is 4 meters by 2.3 meters. This gives a perimeter of 12.6 meters. This doesn’t seem very earthshaking or revelatory. 4, 2.3, and 12.6.

What keys might be hidden away in this keystone? One form of ancient encoding is measure. The length or width or perimeter of some temple or object can encode something. This encoding is often in the form of another ancient vehicle for encoding meaning: number.

Measure and number. For instance, when a set of numbers in one measuring system seems to be slow in yielding any meaning, converting the numbers to a different measuring system sometimes yields new insights. I have many times observed that when I take measurements given by Egyptologists in meters or feet and convert them into Egyptian cubits, they come out in even numbers. For instance, if a given measure was 52.36 meters, that might not appear immediately significant. But converted to royal cubits it is an even 100.

So let's convert our keystone perimeter reading of 12.6 meters to some other measuring systems, just out of curiosity. Let's choose to use royal cubits, royal feet, and common cubits, all specific measuring systems that have been used historically. When we do that, we find this interesting phenomenon:



ROYAL CUBIT (1.718') PERIMETER: 24

ROYAL FEET (1.145') PERIMETER: 36

CUBIT (6/7royal cubit) PERIMETER: 28

It is very, very unusual to have a measure in fractional meters (12.6) come out in even whole numbers in three different measuring systems: 24, 28, 36. Perhaps there is something almost magical about this Sphinx Keystone. This Sphinx can even things out, make things work clean and neat, take the mess away from

fractional and decimal numbers. A tidy space is so much more settling and appealing than a junkyard. The first message we are thus getting from the Sphinx Keystone is the promise of peace and tranquility.

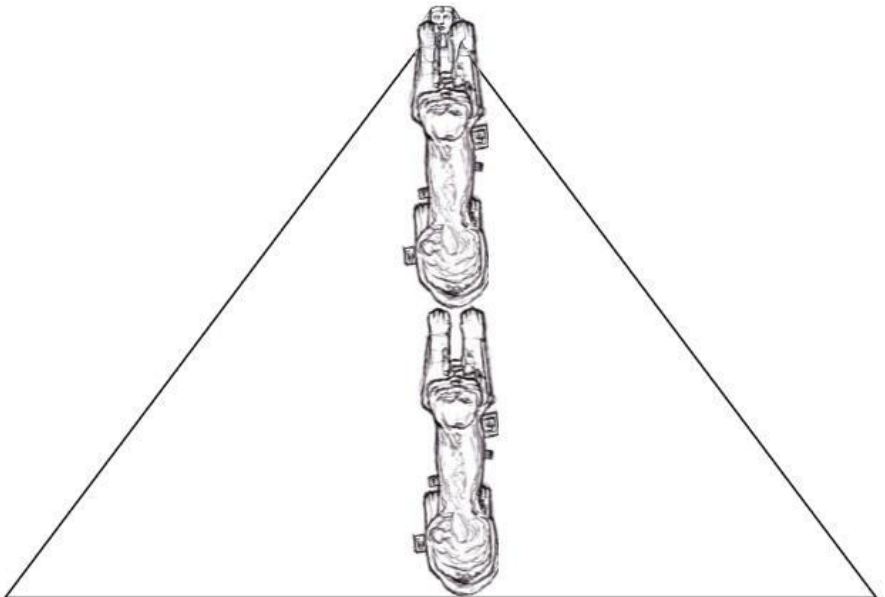
Another way of looking at this is that the Sphinx is an agent to foster and encourage change. Because the number of the Keystone changes.

It is 24. It is 28. It is 36. This is because of the ability to convert a measure from one measuring system into its value in another measuring system. If you want to convert feet to meters you use the conversion factor of .3048. You take the number of feet you have, say 10, and then you multiply that to get the same length in meters. So 10 times .3048 is 3.048.

So 10' = 3.048m.

10 and 3.048 are completely different numbers. And yet, through the magic of this conversion factor, .3048, we have made these two different numbers equal each other. So the conversion factor works a miracle, the miracle of making two different numbers equal.

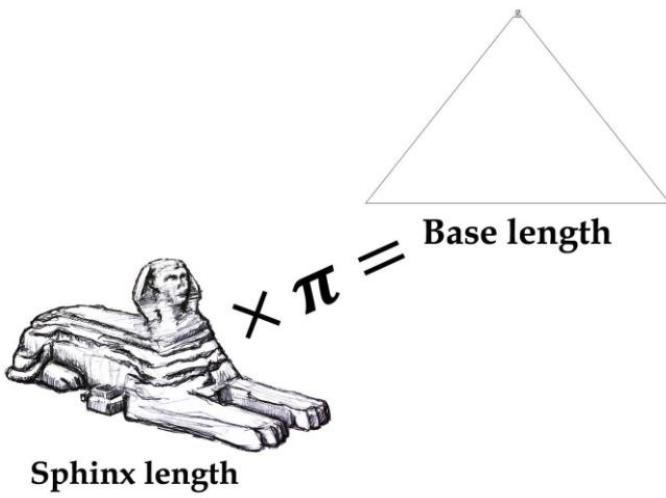
And the Sphinx has hidden away in itself the conversion factor used for converting cubits to meters or meters to cubits. The Sphinx's full length is 73.3 meters. Stack one Sphinx atop another, and you reach exactly to the top of the Great Pyramid.



The Sphinx length is 73.3 meters. The Great Pyramid is 146.6 meters tall. 2 Sphinxes reach from the ground to the Pyramid's top.

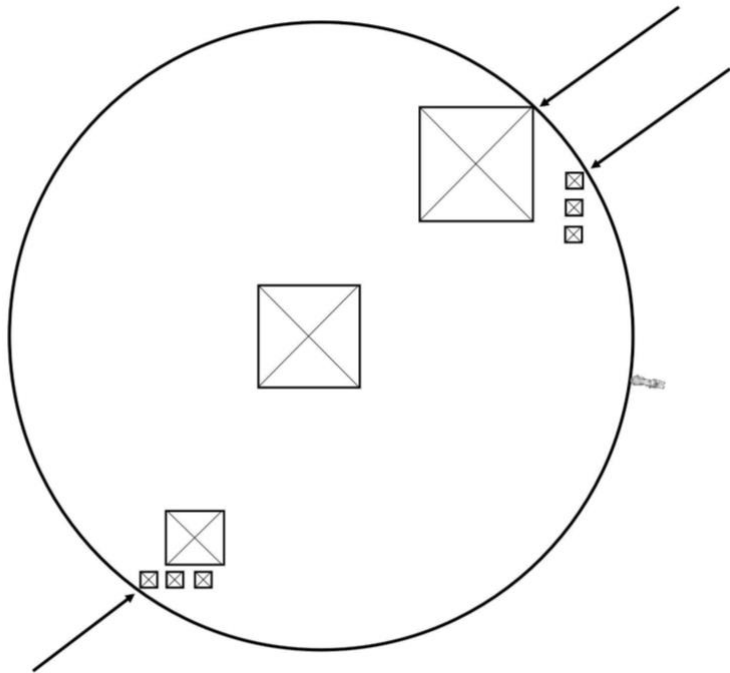
The Sphinx had within itself (doubled) the height of the Great Pyramid before the Great Pyramid was built! The Creator's seeds were waiting patiently to be planted into what would become the greatest of the Wonders of the Ancient World. But we are getting ahead of ourselves, because it takes more than just a pyramid's height to create the blueprint necessary to build it. But not much more. In fact, there are only two critical factors to building any model of a pyramid. We have just seen one of them, the pyramid's height. The Sphinx very plainly shows that. But the other data point needed, which, if obtained, can yield the entire blueprint, is the pyramid's base side length. Can the Sphinx show us that dimension?

The diameter of the Sphinx's head is 10 meters, which means the circumference around the pharaoh's head (his hat size!) is 31.4 meters. 31.4 is ten times π . So the head of the Sphinx is connected with π , the transcendental constant that turns straight line radii into circles. So it is interesting that if we multiply the length of the Sphinx by π , that value from the Sphinx' head, we get the length of a side of the Great Pyramid! The Sphinx takes the power of his mind and from himself (his length) creates the Great Pyramid's side length, the second critical factor needed to create a pyramid.



Sphinx length of 73.3m X π = 230.3m, Great Pyramid side length

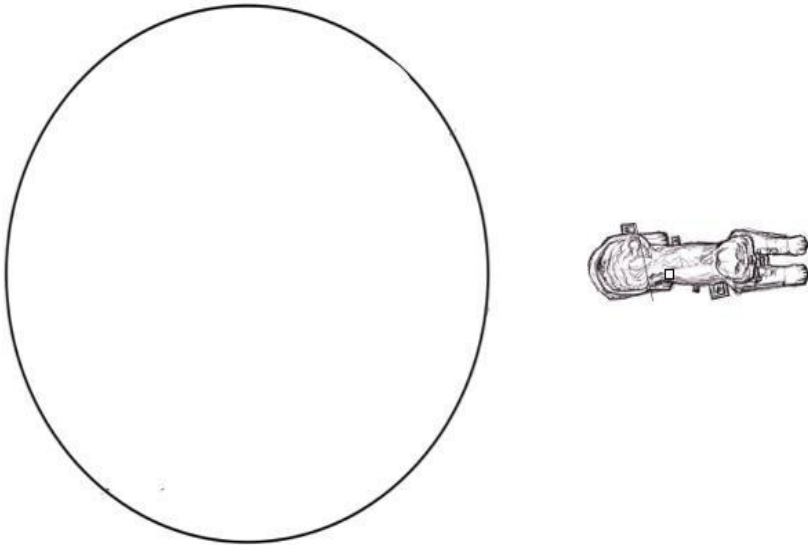
The base and the height of any pyramid will yield all the other dimensions needed such as the edge (arris) length, the apothem, and the slope height. Here are the measures from the Cole survey of 1925, commissioned by the Egyptian government, all of which could be calculated from just two measures: the length of the pyramid's base (one of the sides of the square that make up its bottom), and the height.



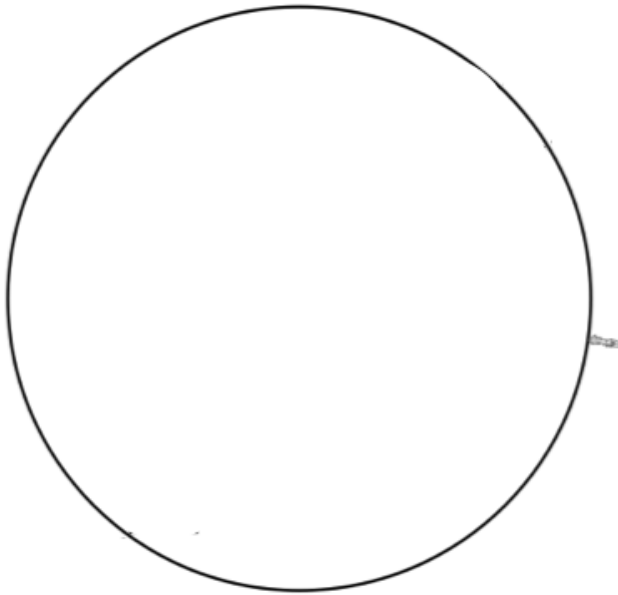
The three arrows point out the 3 points that define the circle drawn here, this is the tightest circle that can be drawn which includes the 9 major pyramids at Giza. Notice where the Sphinx lies when this circle is drawn. The Sphinx is touching the circle, but entirely outside of its area.

The Sphinx is entirely outside this circle which encompasses the 9 major pyramids at Giza! And notice that the Sphinx is looking away from the Giza circle. The Sphinx is the guardian of the holy precinct that is the Giza Plateau. The Sphinx looks out at whatever might be coming toward Giza and its holy monuments, to protect the Plateau. And who has the strongest of guardian instincts? A mother. This plan design of Giza puts the Sphinx in a singular position. This plan, this picture, was designed long ago, by ancient wisdom. The Sphinx appears to stand as Creator and Protector of Giza. The major characteristic of the one true Creator, is that the Creator is separate from the creation. The elements of creation cannot create the Creator. Only the Creator can create the creation. There is a gulf fixed between

Creator and creation. The Sphinx sits humbly outside the circle encompassing Giza, but abuts it and is thus connected to it. He is outside (and thus greater than) creation, yet still connected to it. This metaphor indicates that the Creator is accessible, not so distant that He/She is out of touch, out of reach. Notice how Giza is not laid out, a way that would put a proud Creator totally outside His/Her creation:

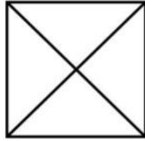
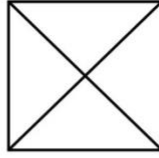


It is interesting that diagrams which show a human egg cell being fertilized by a sperm cell, drawn to show how much larger the egg is than the sperm often look like this:



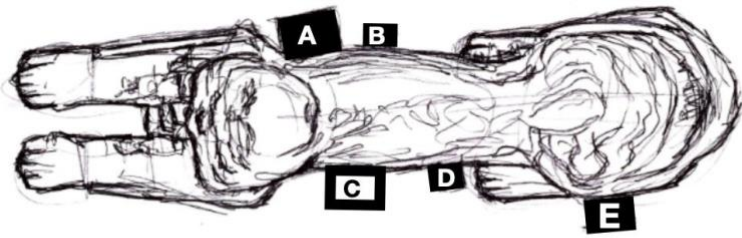
The design of Giza with the Sphinx outside the circle of pyramids is an apt comparison between the human sperm and egg cells

The Sphinx is the sperm, if you will, that spawns the Giza Plateau.
The Giza plateau and its bounty of revelation is the ovum.



Chapter 3. Expanding the Blueprint

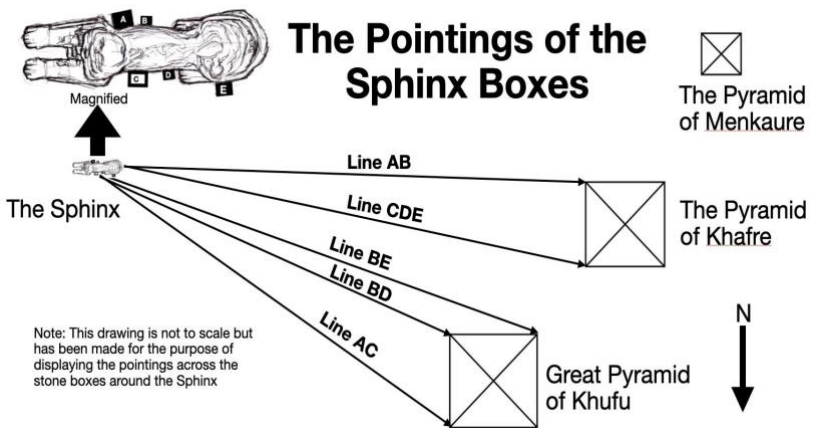
There is more evidence that the Sphinx foreknew the pyramids of Giza and had them sketched out before they existed. A feature of the mighty monument that is often overlooked is the 4 stone boxes around its outside.



The stone boxes around the Sphinx: A,B,C,D,E

Note: Box C is not part of the Sphinx now, but was in the past

While there is some evidence these boxes were reconstructed during the 18th Dynasty, there is reason to believe that, like the rest of the statue, they are part of the core mystery of the Sphinx. Look what happens when we follow the pointings of these 5 boxes.



The two major pyramids on the Giza Plateau, the Great Pyramid of Khufu and the Pyramid of his son Khafre are precisely targeted by using the stone boxes around the Sphinx as pointers. And what a job of pointing they do! The precise corners of the two large Giza pyramids are plainly targeted by the box pointers. A line through boxes A and B points directly to the southeast corner of the Khafre Pyramid, and a line through boxes C, D, and E goes directly to its northeast corner. A line through boxes B and E touches the southwest corner of the Great Pyramid, a line through boxes B and D

touches its southeast corner, and a line through boxes A and C touches its northeast corner. The Sphinx was prophesying the large pyramids at Giza hundreds of years before they were constructed!



Chapter 4. The Sphinx – What’s in a Name?

Could the Sphinx have foreknown the Giza pyramids? The incredible unified design of the Giza Plateau has never been adequately explained by Egyptologists, or by anyone really. So let’s pursue a line of inquiry. Let’s start with name of the Sphinx and see where that takes us. The Arabic name for the Sphinx is **Abu Al Hol**, which means “Father of Terror.” Why is the name “Father” embedded in this ancient name? The expression “Father” usually means the original progenitor, the first creator of something, as in George Washington being the “father” of the United States. So the Sphinx is known as the “father” of terror. Why? Surely many things have been a terror in the history of Egypt. Lions used to roam in the area of Giza. Enemy armies could terrorize the borders of Egypt. Why would the Sphinx be a greater terror than lions or foreign enemies? Most ancient civilizations saw the lion as one of the symbols of the solar deity. The Sphinx faces due East, waiting each day for the rising of the Sun. The Sphinx is a lion, that is, a statue of a lion. But again, a statue can hardly cause anyone horror. So it is not the statue that is the cause of the horror, it is the solar deity. The Sphinx stands in the place of the

solar God Ra Himself. Gods have obviously invoked fear and terror in people, especially anciently when so many cultures offered sacrifices of their precious livestock to appease their angry, terrifying God. And if the Sphinx is the Solar God, then He is God Himself. As God, He is the Father of terror. And as the Sun God the Sphinx can cause the other monuments at Giza to come into being.

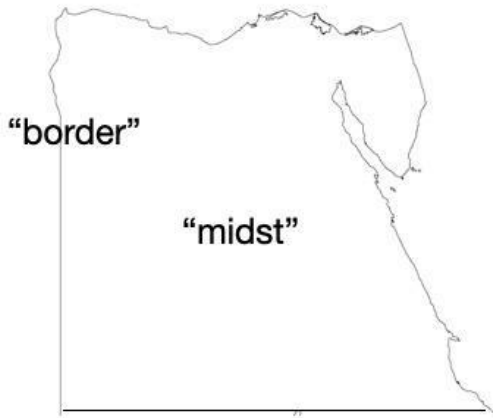
But the fear that the Sphinx, the mighty Lion solar god, invokes in people, is just a starting point. As the proverb says, "The fear of the Lord is the beginning of wisdom." So what starts in terror ends in wisdom. Instead of fearing the Solar God with all the power, perhaps we can learn from Him through what the Sphinx is revealing. He is the creator of order; He is the one who brings resolution in numbers and measurements. He is reaching out to us. He is trying to help us. So what starts in fear - many ancient cultures even offered their own children as sacrifices to these gods! - ends in wisdom. This Sphinx god is not out to hurt us. He is trying to reach out to us, to help us, to give us order and beauty and peace. All of these are good things.

Now obviously we are developing a metaphor here. We are personifying the Sphinx. We are ascribing to the Sphinx, which we know is just a statue carved by humans, powers and qualities that do not exist with inanimate stone. And so we are. But we know the best artists put all their energies into their creations so the aura these artworks exude seems living. A living reflection of their creator. Artists often sign their paintings in a corner. There is a prophecy from Isaiah that is telling us much the same thing.

In that day there will be an altar to the Lord in the midst of the land of Egypt, and a pillar to the Lord near its border. It will become a sign and a witness to the Lord of hosts in the land of Egypt... (Isaiah 19:19-20)

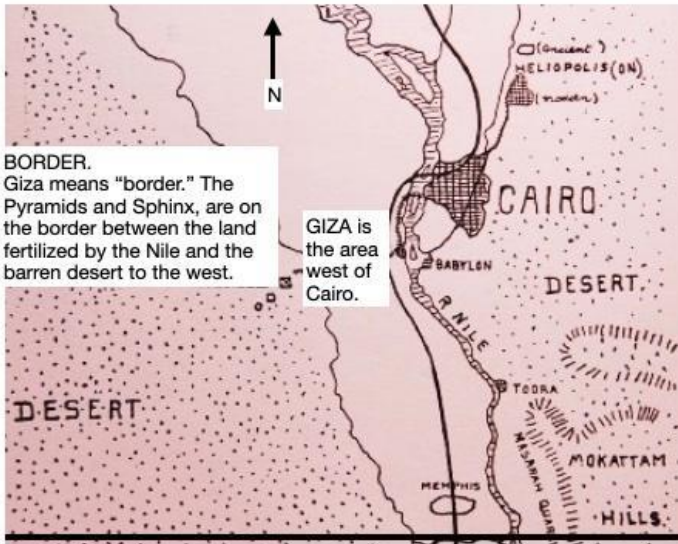
This is an unusual prophecy, because it is saying that in Egypt, normally a land considered to be polytheistic, pagan, and false in the eyes of the Hebrews, there will be these monuments which will be signs and witnesses for "the Lord." What monuments in Egypt could

give witness to the Lord, the Creator? We have just been talking about them! The Sphinx and the Great Pyramid. The two monuments in this passage are called “an altar” and “a pillar.” And together they create a conundrum because the prophecy says they will be in the “midst” of Egypt, and yet also at its “border.” How can something be at Egypt’s border at the same time it is in Egypt’s middle?



How can something be in Egypt's middle and its border at the same time?

Our first clue is that Giza, the place where the Great Pyramid and the Sphinx both stand, means “edge” or “border” in Arabic. And yet Giza is not near the modern boundaries of the nation of Egypt. But anciently those borders did not exist. In practice Egypt was the arable, inhabited land around the Nile and its flood plain. Giza was on that border, because to its west was expansive desert, largely barren, and to its east was the fertile land watered by the Nile - the real Egypt in times past.

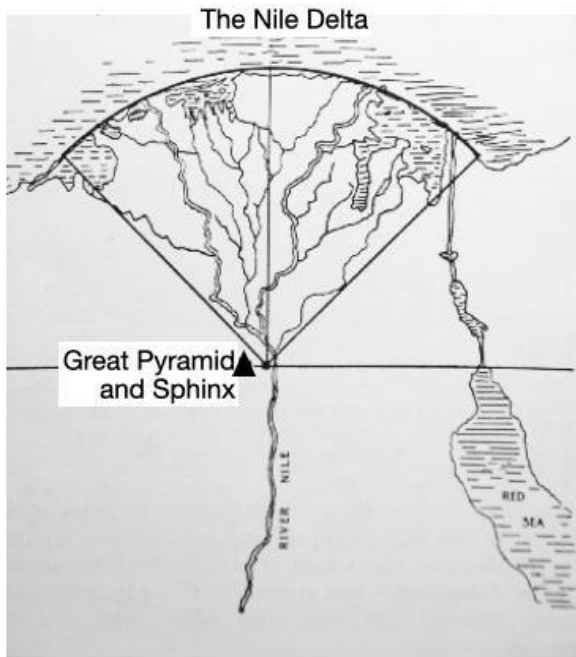


BORDER.
Giza means "border." The Pyramids and Sphinx, are on the border between the land fertilized by the Nile and the barren desert to the west.

GIZA is the area west of Cairo.

MIDST. This line was the practical border between Lower and Upper Egypt

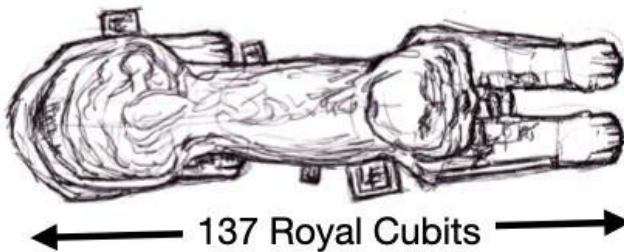
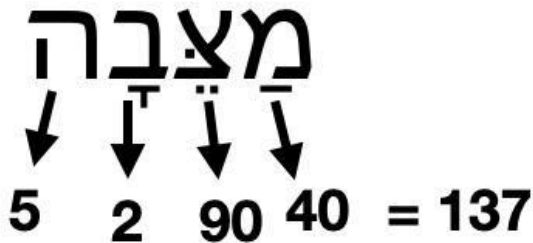
So in this sense Giza is at the border of Egypt, but how is it in the midst, or middle of Egypt? Egypt was anciently two lands, "Lower Egypt", where the pyramids were, and "Upper Egypt" in the south, where the tombs were hidden in the Valley of the Kings in Luxor. The practical border between them was in the area of ancient Memphis, not far from the Giza pyramid fields.



The Giza area is also in the geometric middle of the Nile delta. So these are unique ways that these ancient, mysterious Egyptian monuments seem to fulfill the words of Isaiah's prophecy. These two monuments are named in the prophecy as a "pillar" and an "altar." The Hebrew word which is translated "pillar" while it can mean a memorial that is erected, also has a wider set of meanings. The Hebrew word translated "pillar" is **מצבה**, transliterated into English as "*maseba*". It can mean a "stump." For instance, it is used in Isaiah 6:13: "Like a terebinth or an oak whose stump (**מצבה**) remains when it is felled." The Sphinx was once a higher outcropping of limestone which was excavated and carved down to become the statue it is now. The Sphinx is thus the stump left after talented hands sculpted it. **מצבה** (*maseba*) also carries the connotation of being something set up as a memorial, as pillars often are. The Sphinx is a memorial of "Zep Tepi", the First Time, the creation event.

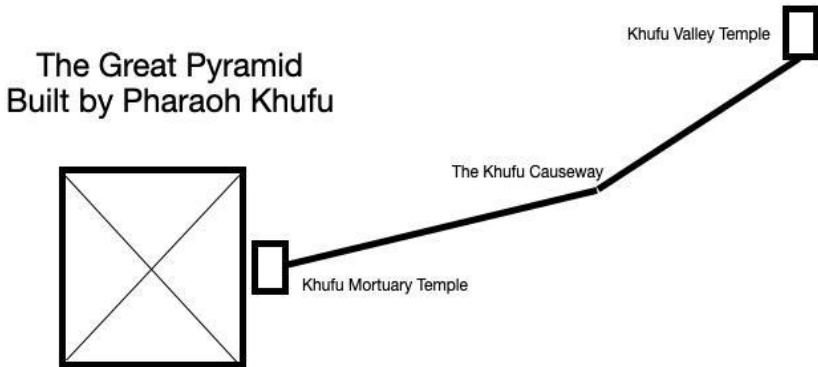
Another reason to connect the word *maseba* with the Sphinx is its gematria. In the Hebrew language, every character of the alphabet has a numerical value. So every Hebrew word has a numerical value. The four letters that make up מצבה have the numerical value of 137. Dr. Mark Lehner, in his Yale PhD. thesis about the Sphinx, says that without the casing blocks which have been placed on the carved body of the lion, the famous statue is 137 royal cubits long.

The Gematria of the Hebrew word

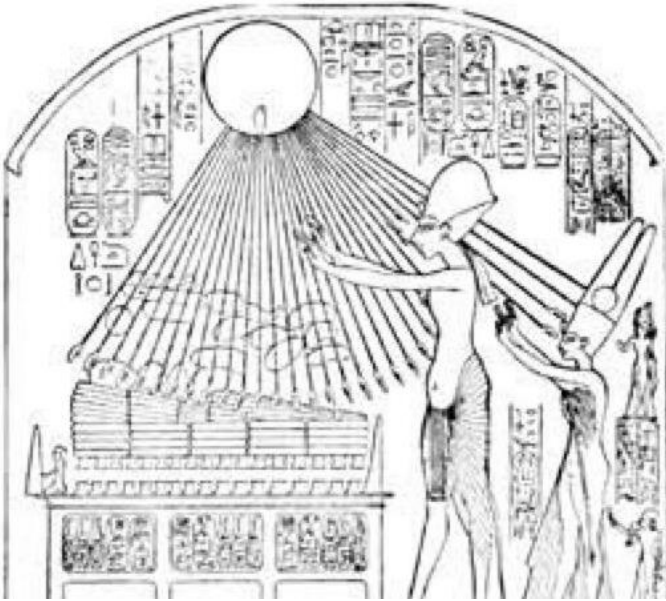


The other monument in Isaiah’s prophecy is called an “altar”. The Hebrew word translated as “altar” is מזבח, transliterated into English as “mizbeah.” It is used 402 times in the Bible, and in each instance, it is translated as “altar,” so it must refer to something that can be associated with the traditional understanding of what an altar is. The dictionary says an altar is “a place which serves as a center of worship or ritual.” Remember that the prophecy also says that the altar must be “a sign and a witness to the Lord of Hosts in the land of Egypt.” There certainly was a priesthood associated with the Great Pyramid. There are two temples that are part of the Great Pyramid complex,

the mortuary temple which stood directly east of the Great Pyramid, and the Valley Temple which was connected to the Pyramid by a long causeway that went out toward the Nile River. Rituals, especially focusing on the journey of the pharaoh to the afterlife, would certainly be enacted on this causeway, supervised by the priests. So the Great Pyramid was certainly a place which served as a “center of worship.”

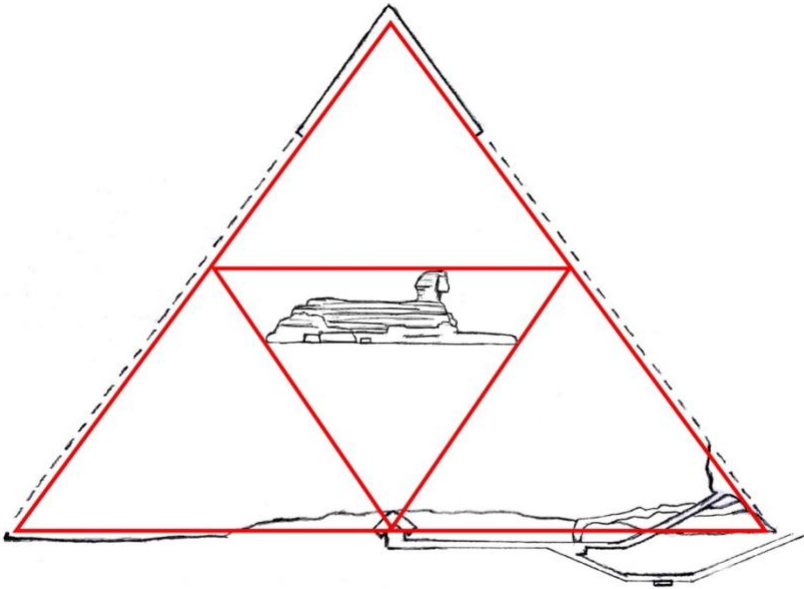


But how can it be said that the Great Pyramid is witness to the Lord of Hosts in the land of Egypt? The Hebrews believed their God was the Creator. It is often thought that because the Egyptians had so many gods that they were polytheistic, unlike the Hebrews who are so strongly associated with monotheism. But some early archeologists and even some Egyptologists today interpret the many Egyptian gods as different manifestations of the one Creator God. Akhenaton is famous in Egyptian history for being the 18th Dynasty pharaoh who broke from the tradition of allowing the worship of the many different gods, by insisting on the worship of the one God Ra in the form of Aten, the Creator sun God.



There is some evidence that Pharaoh Khufu, who built the Great Pyramid, did something very similar. The Greek historian Herodotus, sometimes called the “father of history,” extensively interviewed Egyptian priests in his day, and he claims that Khufu closed all the temples in the land of Egypt during the building of the Great Pyramid. Khufu was placing his grand construction and the God to whom it was being erected in a singular position of focus. Khufu was a religious seeker and is supposedly the author of a theological book trying to penetrate the secrets of Thoth, the Egyptian god of learning, wisdom and writing. And perhaps one of the strongest types of evidence that Khufu intended to glorify the name of the Creator in his massive Pyramid, is the absolute emptiness of vainglorious praise to himself, his country, or his personal greatness anywhere in the huge structure. His Pyramid was the largest and tallest building on the face of the Earth for almost 4000 years! And yet there is no gold, no silver, no adornment, nor self-congratulatory stele, no hieroglyphics. Nothing! The Pyramid’s interior is like the starkness of an Amish home. And why are Amish homes so barren of pomp, decoration and personal fanfare? Because of the second of the Ten Commandments warning against idolatry. Those homes with no paintings and trophy

cases are so because the Amish believe that God is great and they should not make themselves so. Khufu was building a monument to honor the Creator. So there is every reason to believe that the words of the prophet have found a fulfillment in the land of Egypt. We have found *“an altar to the Lord in the midst of the land of Egypt, and a pillar to the Lord near its border.”* And we have seen how these memorials can be considered *“a sign and a witness to the Lord of hosts in the land of Egypt.”*



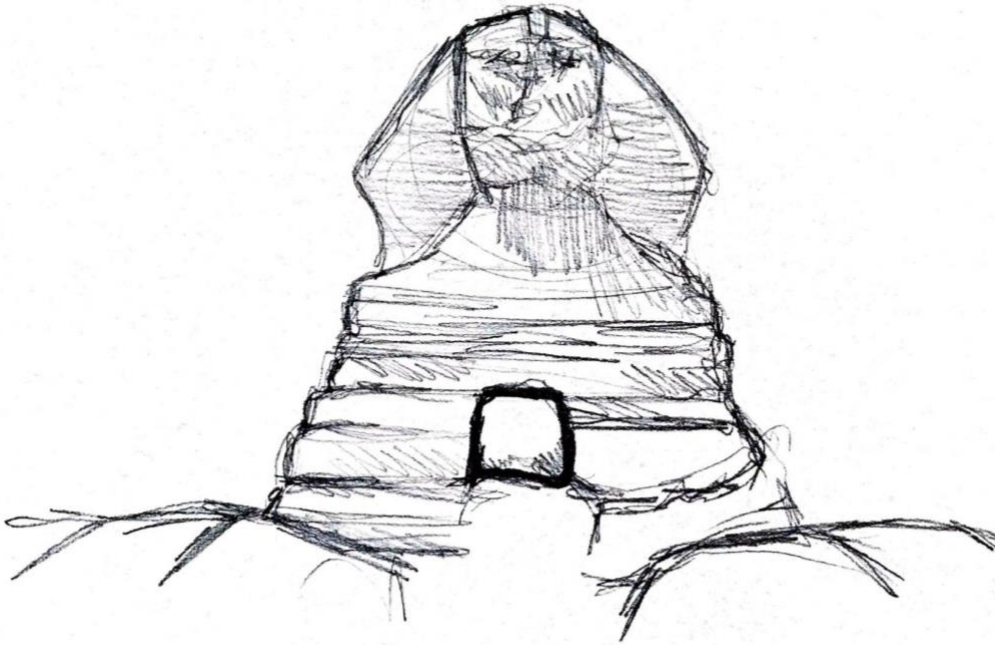
Chapter 5. Ma'at and Peace

So let us return to our considerations of the qualities we have found in the Sphinx. We see the monument can convert things to make them equal. It can bring order to chaos. In these qualities the Sphinx is a perfect mascot for Egypt. The quest of Egyptian civilization for thousands of years was the ideal known as “ma’at.” Pharaohs from Narmer in the Old Kingdom to Ramses the Great in the New Kingdom alike sought to keep Egypt in the harmonious ideal contemplated in the word “ma’at”. Ma'at was the promise of truth, justice, balance, and most importantly - order. No Pharaoh wanted civil strife, the likes of which is currently tearing up America. Left versus right, Fox versus CNN, mainstream versus alternatives. No. Instead, harmony. Peace. Order. It is interesting that the Egyptian god Ma'at, the goddess of truth, is always of human form. She is always seen holding the ankh, the emblem of life, in her hands.



So our very first jaunt in pursuit of the Sphinx's great riddle, examining what is right in front of us, in plain sight, over the heart of the Sphinx, has yielded golden treasure. ***The Sphinx promises us peace.*** Think for a moment of what has motivated Sphinx searchers from the past. Hidden truths from Atlantis. And what might these have been? Even though they have never been found, my hunch is that if you would have asked those intoxicated in their search for the mysterious treasure of the "hall of records", what indeed they hoped might be at the end of their search, their answers would probably be something like this: Secrets of health and of living a long life, secrets of how to transmigrate through time, secrets of keeping societal synergy, secrets of transmuting lead to gold, secrets of painless energy production, and even the secret of successfully navigating from this life to the next.

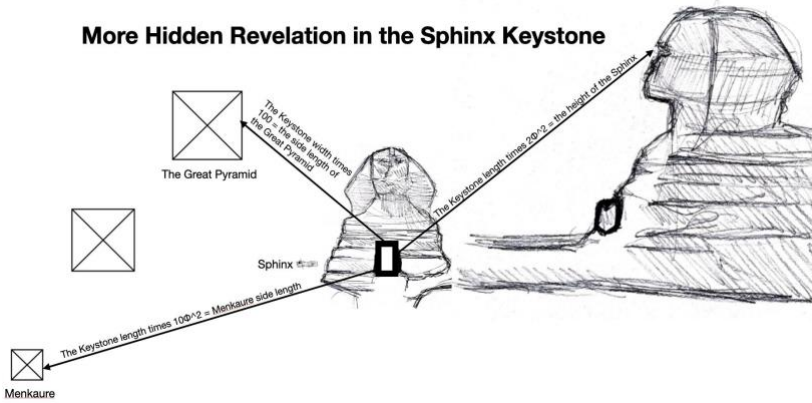
And, who knows, as we continue our pursuit of the Song of the Sphinx, we may find some of that, but let's not lose sight of the fact that we have already, in our first plain sight search, found something that has eluded humanity. Peace. This is a gigantic beginning.



The Keystone on the chest of the Sphinx

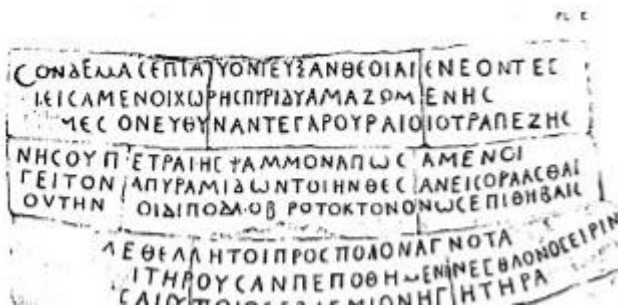
Here are a few other revelations from this powerful Keystone:

More Hidden Revelation in the Sphinx Keystone



And now for a perspective that will expand the gravity of this find, and set a course for the riddle solutions still to come in this little book. We will act as if this find is directly from the voice of the Creator, the ΑΩ, Alpha Omega. In this we will not really be acting. Because we think it is so. It is the Creator promising us peace. Pharaohs, Kings and Presidents have never pulled it off. So a promise from a Pharaoh is not much of a promise. But the Creator offers us more. But is it just through pontification that we claim that the melody of the Sphinx is that of the Creator? Are we just wishing it so, acting on a fiction we have created? No. There is an objective basis on which to believe that the Secrets and Riddles of the Sphinx have been placed there by the Living God, and that there is a great hope in believing they will be revealed to searchers. We will get to this more fully, but there is an indication this is so from the monument itself.

On the second toe of the northern paw on the Sphinx was a Greek inscription:



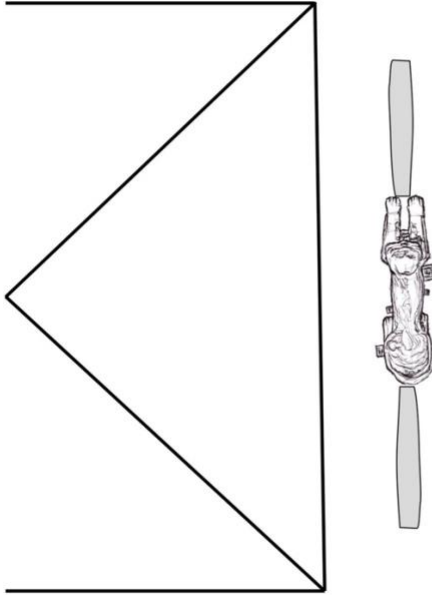
The first line of this was translated by Egyptologist Selim Hassan:

Thy formidable form is the work of the Immortal Gods...

Even though this was written in the Greek period, and not from the time the Sphinx was first created, it still shows that the legends that follow this great statue impute divinity to it. It is not the work of man. Its authorship is divine. So we are not working outside the historical

framework of the Sphinx to ascribe divine intention in its riddles and “formidable form.”

So as we examine various pieces of evidence related to the Sphinx and its dimensions, we will attempt to deduce, decipher and/or decode its meaning. And we will act as if we are in search of the Creator in the clue placed before us.



Chapter 6. The Riddles of the Sphinx

In this work we are then chasing down the riddles of the Sphinx. So first, the riddle must be found. And then the riddle begs to be explained. It is a two step process:

1. Find the riddle
2. Solve the riddle

So let's chart our progress:

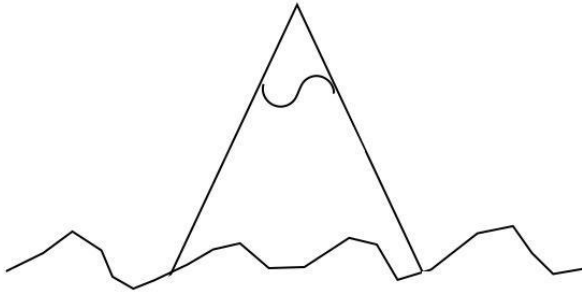
1. We have found a riddle, perhaps the key riddle: The Sphinx has a keystone on its chest. We will at times call this the "heart" because it is placed where the lion's heart would be, and the keystone is at the heart of solving the riddle of the Sphinx!

2. We have moved in the direction of solving the riddle by seeing magical elements in this Keystone which indicate the Sphinx can bring us peace, and can move us into right relation with the Creator, the $\Lambda\Omega$.

Let's keep moving forward in solving the riddle. In fact, let's take some huge leaps. Here goes. Metrologists (unlike other scientists) have proven that ancient man knew the size of the Earth as accurately as we do today. The evidence is really undeniable (that's a book for another day) so the evolutionary history we have been brought up with cannot be true. Men at the time that Stonehenge and the Great Pyramid were built were incapable of measuring the Earth's dimensions according to our modern science. Coupled with the metrological findings proving that ancient man had abilities equal to ours, are the realities of legend, oral tradition and ancient belief. These include, first and foremost for us in our current pursuit, that there are riddles and records hidden away in the Sphinx. These riddles were placed in the Sphinx by scribes and prophets of this previous advanced civilization which enjoyed an advanced golden age. That has always been part of the allure of the Sphinx. It is hiding a mystery of great antiquity. It carries a wisdom from a distant age that is pregnant with secrets from long ago. It will reveal information and insights that are not in the history books on our shelves now. Isn't this the seductive attraction of the world's largest and oldest statue?

At that primal time there was greater unity between nature, God and humankind. The prototype human from this era would be the likes of Enoch, of whom legend and scripture say he "walked with God." These ancient sages walked with God, were one with the Creator, and thus imbued with divine wisdom from this age now gone. The Vedas of the Indian subcontinent provide a fascinating narrative of destructive events that took place in prehistoric times, the pralayas or cataclysms. Everything was destroyed, the way the Genesis account says the Flood destroyed everything. Then certain Rishis (wise men) survived the destruction and were able to repromulgate the knowledge inherited by them as a sacred trust from their forefathers in the preceding age.

Thus the revelations tucked away in the Sphinx are really from God, who was the center of this ancient unified society. As is my habit I will refer to this God, the Creator, as the Alpha Omega ($\Lambda\Omega$). The First and the Last. Ancient Egyptian society looked to this primal time as the “Zep Tepi”, the First Time, when the land, as a mountain, appeared out of the waters.



Zep Tepi = The “First Time”

The primordial mound arising from water

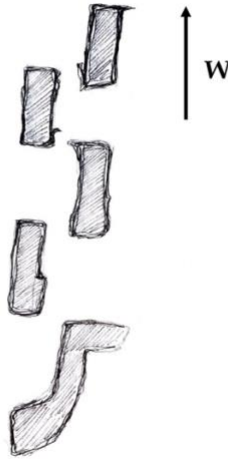
This is the basis for the Egyptian fascination with pyramids, which replicate this First Time, and the BenBen associated with the Phoenix transformation and the pyramid top stone, or pyramidion. The pyramid, the Phoenix benben, the pyramidion are symbols reminiscent of this former time, this Zep Tepi, when God and man were one. It also anticipates the need for resurrection, for the phoenix legend includes rising from the ashes of death. We have here a story like the biblical Garden of Eden. God and man start together in the Zep Tepi, and should be together forever. But something happens causing man to die, and thus the need for resurrection. Resurrection is a huge theme in Egyptian culture, and Robert Temple in his book “The Sphinx Mystery” shows the existence of a Resurrection cult associated with the Great Sphinx.

Thus as we attempt to solve the riddles we find in the Sphinx we are unlocking divine messages, hidden to be found by those who seek them.



The Egyptian Phoenix, the Bennu Bird

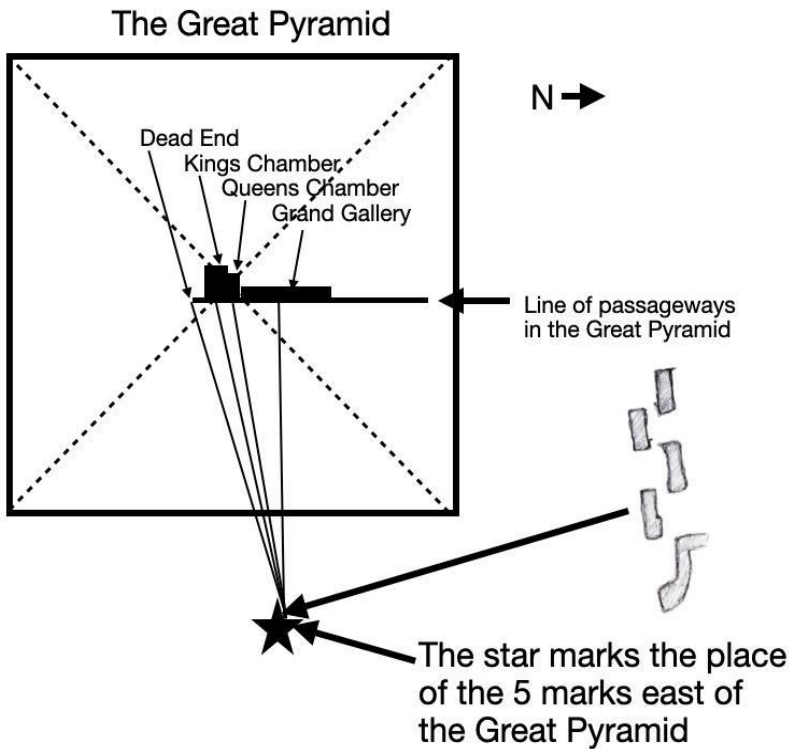
From this point forward, every clue that the Sphinx puts before us will be taken as a call from the AΩ, a divine summoning for us to come closer to an understanding of ancient knowledge. Let the Great Sphinx channel the Great Alpha!



Chapter 7. Five Marks

One of my discoveries at Giza was making sense of 5 bold marks that appear on the Giza Plateau just east of the Great Pyramid. There is evidence to believe that many of the markings on the Giza Plateau, etched into the bedrock, were left by the same builders who built the Great Pyramid. Thus, just as mysteries are obviously hidden in the Great Pyramid, I have always believed that these markings on the Plateau also contain treasures waiting to be unlocked.

So I took bearings on these marks and then mapped their pointings on Google Earth. I couldn't believe it when all of the pointing lines created by these marks pointed to major elements in the Great Pyramid passage systems. The first four marks, all pointing basically east and west, pointed plainly to the major passages inside the Great Pyramid. None of them pointed to anomalous places, there were no "misses." Here is a diagram of their pointings:



The Pointings of the first 4 of the 5 Marks

The 5th line was bent in such a way that it reminded me of the mark the Egyptians called the “Meskhetyu”, the Big Dipper, which is also their name for the tool used for the “opening of the mouth” ceremony performed on those pharaohs who had passed Osiris’ judgment and now needed success in traversing the underworld to the next life. That tool looks like the Big Dipper, so they were used interchangeably. The Big Dipper was associated in the Egyptian mind with the concept of “imperishable” stars. These are stars that do not go out of sight at night, like Polaris, the current pole star. When it is not cloudy these imperishable stars are always visible in the Northern sky at night. Thuban, a star near the Big Dipper, was the pole star at the time of the building of the Great Pyramid. The image this 5th

mark then brought to mind for me, combining the opening of the mouth ceremony and the stars that do not perish, was the idea of eternal life. The Pharaoh makes it to the next life!



The Meskhetyu, the tool used for the “Opening of the Mouth” ceremony

So what does this 5th mark point to? When I first followed the bearing of this symbol that seems to say something about eternity, and the next life, it pointed right to the Sphinx! Is it possible that the Sphinx has something to do with eternity, with getting successfully to the next life? The 4 east-west marks all pointed to the passages and chambers of the Great Pyramid. Many sages, adepts, and spiritual seekers have seen in these passages and chambers an initiation path to higher spiritual development. I believe they do point to a path that interested all ancient Egyptians, evidenced by their fixation on mummification: how to make it successfully to the next life.

These passages are usually presented in an elevation view from the East as follows:

There is path up towards “Heaven” - the Kings Chamber, and down toward “Hell” - the Subterranean Chamber, as if these are alternative choices laid before us. But the elevation view of these passages and chambers from the North is seldom seen:

From this view another dimension to the seekers path is shown. Whereas the eastern view focuses on the up or down part of the journey, the northern view shows the lateral movement, from being offset in relation to the Pyramid's center to movement toward that center. This movement carries with it the idea of rectification or justification. We begin our journey at the entrance, offset from center and headed downward. This could certainly symbolize the status of someone seeking for greater enlightenment. We start imperfect, off center, headed downward. But there comes a point where the upper passage presents itself and the seeker can choose to move up, instead of continuing the downward path. But even with the choice of moving up the seeker is still offset from the center. Climbing upward the seeker enters the euphoric rise of the Grand Gallery, but makes no more movement toward the Pyramid's center. Walking up the grand rise of the Grand Gallery ends with the first hint that a change of trajectory is on the way: you must navigate the Great Step. While this one meter step up is exactly at the east-west axis plane of the Pyramid, it is still 14 royal cubits east of center. The key to making the move over toward the north-south axis plane of the Pyramid comes with humility you are called to after ascending the Great Step: you must duck down and bend low to go through the antechambers leading to the Kings Chamber. On the floor below you as you travel this humbling crawl, you will pass from a floor made of limestone to a floor made of granite, symbolizing a movement out of the flesh into the spirit.

You can stand up again when you enter the Kings Chamber, and finally, for the first time in your pyramid ascent, there is opportunity to move toward the West where the north-south axis is. The empty coffin is in the place where the north to south center line passes through the Pyramid. If you walk over to that coffin, you have finally reached the Pyramid's center. Symbolically your restoration is complete. You started your journey into the Pyramid offset, misaligned, and downward. You have now ascended, and after travail, moved to the center.

So the four east-west markings point toward these passage systems which appear to be parables for the journey to the next life. So back to our 5th marker which points to the Sphinx. The first 4 marks pointed to the idea of eternity, making it to the next life. Why not this 5th mark also? When I saw that the bearing indicated by the mark pointed to the hind end of the statue, I thought perhaps it may also be pointing at something else. Usually pointing marks end at an obvious border or stopping point of some kind. If the line would have pointed to the head of the Sphinx, or even its keystone, I might have looked no further. Or even perhaps the paws, under which some secret chambers are reputed to exist. But since it pointed toward the rear of the Sphinx I thought I would continue the bearing to see if it pointed to anything else of significance. And when I did I found it pointed to something that I had discovered previously, the origin of the Fibonacci Spiral that goes through the center of the three large Giza pyramids.

The Giza Fibonacci Spiral

The sages who laid out the Giza Plateau embedded there many evidences of advanced mathematics which supposedly were not known in that ancient time. The Fibonacci sequence of numbers, which move from one to the next in a ratio approaching the golden number phi (Φ) value, 1.618..., were named after the 12th century mathematician Loenardo of Pisa, nicknamed "Fibonacci." The Fibonacci sequence is formed by starting with 0, 1, 1, and 2 and then adding the last two numbers of the series to get the next number. So 1 plus 1 is 2, 1 plus 2 is 3, 2 plus 3 is 5, 3 plus 5 is 8, 5 plus 8 is 13, and so on. If you divide each number by the previous number in the Fibonacci sequence, the result grows increasingly close to the golden number phi (Φ), 1.618... as shown in the following illustration:

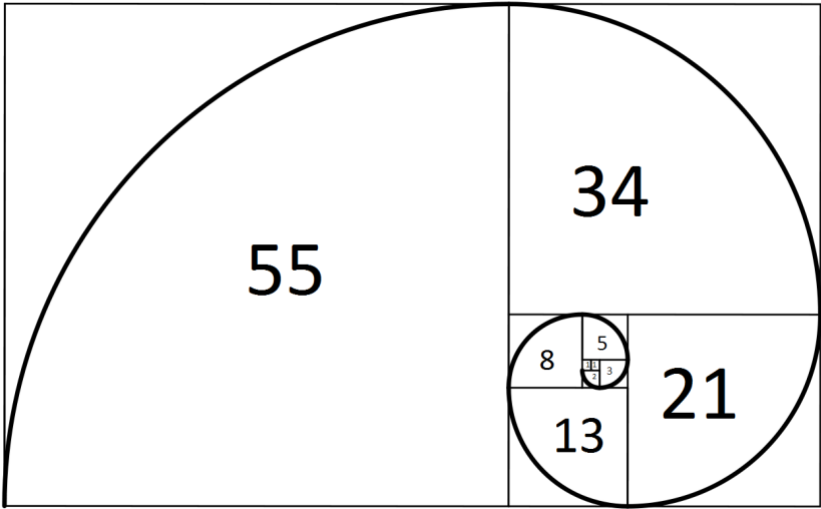
The Fibonacci numbers are

	$3/2=1.500$
0	$5/3=1.666$
1	
1	$8/5=1.600$
2	
3	$13/8=1.625$
5	
8	$21/13=1.615$
13	
21	$34/21=1.619$
34	
55	$55/34=1.617$
89	
...	$89/55=1.618$



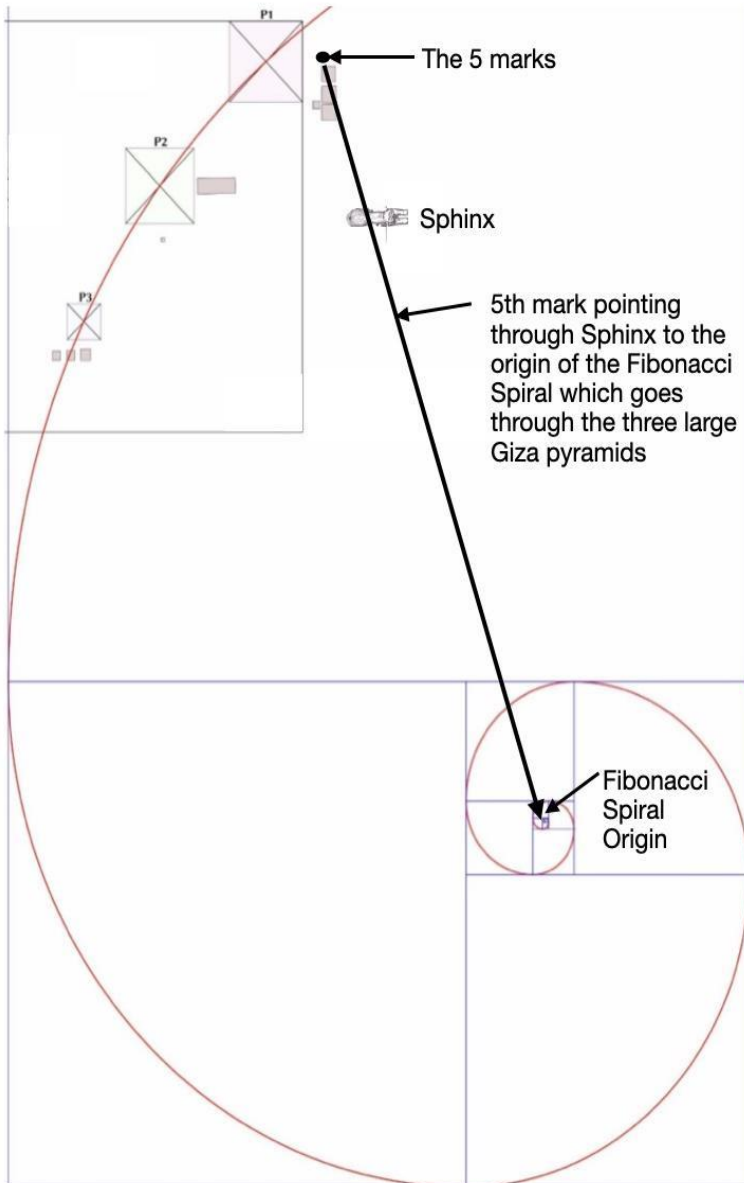
Notice how dividing each Fibonacci number by the previous number in the sequence leads to a result increasingly approaching the value of Φ , 1.618...

Wikipedia says the Fibonacci sequence of numbers was used as early as 200 BC by Indian mathematicians, but would someone please tell Wikipedia that these numbers appeared on the Giza Plateau thousands of years before that time? Because the Fibonacci Spiral going through the center of the three large Giza pyramids follows the Fibonacci sequence of numbers. The Spiral is formed when golden rectangles with sides equal to the value of the Fibonacci numbers are connected by quarter circles as illustrated here:



The Fibonacci sequence and how it forms the Fibonacci Spiral

Here is how the Fibonacci spiral appears at Giza:



The Fibonacci Spiral which goes through the center of the Giza pyramids

I have taken small groups of interested tourists to the point which could be called the “origin,” where the spiral begins. And to be honest, mystical things have happened there. The first time I took a group there three white ibises - the bird associated with the Egyptian wisdom god Thoth - landed near us, unafraid, and seemed to be guiding us. They formed a triangle around us. That origin point represents eternity because it never stops spirally inward. It never really lands or comes to an end because it theoretically keeps spiraling down smaller and smaller ad infinitum. So besides being called the “origin” it is often referred to as the “vanishing point.” And the other end, which spirals out toward the city of Cairo will keep spiraling forever also. So this Fibonacci Spiral is truly a symbol of eternity. I see no other option than to believe that this spiral was designed intentionally. The Spiral appears to go through the center of 4 Giza pyramids and the Sphinx Temple appears to be in the center of the rectangle formed by the boundaries of the spiral, the heart of a golden cross.

So many of the markings I have studied at Giza yield meaning when deciphered that I believe these 5 marks, too, are not accidental slips on the Plateau. The 4 east-west marks point to the passages in the Great Pyramid which have to do with the pharaoh’s path to the next life, and ours also, really. They have to do with eternity. And the 5th mark, the “Meskhetyu”, points through the fissure, the wound, of the Sphinx and directly to the Fibonacci Origin, another plain symbol of eternity. Eternity to eternity. We came from an all-powerful Creator. Will we return there? This is the quest, the question, that the Egyptian sages are placing before us.



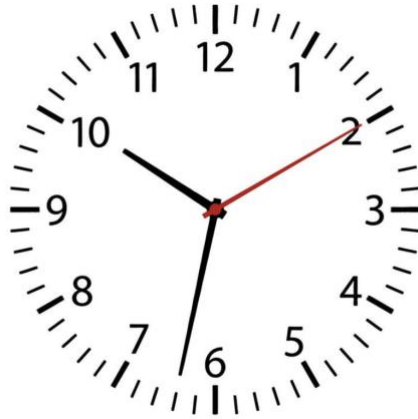
Chapter 8. Time

There is an Egyptian proverb that says, “Man fears time, but time fears the Great Pyramid.” And since we are showing that the Great Pyramid came from the Sphinx, its “father”, we could amend this to “Man fears time, but time fears the Great Sphinx.” What has time to fear? Time is like a lion with no natural predators in nature. The lion prowls and hunts with confidence, unafraid. Time does its thing, and no one can stop it. What then, could the Great Sphinx or Great Pyramid have, that could make time shudder? Knowing the future. One thing time always has over us is that, while we can see the present and look back at the past, we cannot see what only time holds... the future. But what if the Great ones can see the future? Time is exposed like the Wizard of Oz behind the curtain. Time loses its exclusive grip and we become its partner instead of its slave.

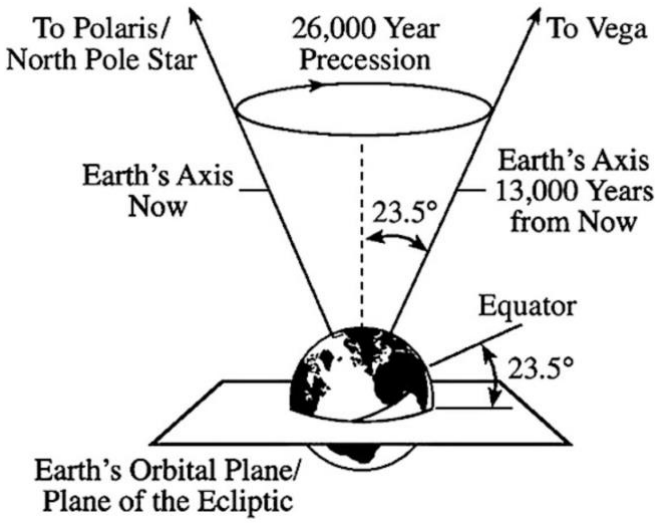
So can the Great Sphinx and the Great Pyramid tell the future? First, the ancient legends say that the pillar of Enoch would include revelation of ancient math and science, and secondly, warnings about catastrophes to come. There is good reason to connect the fabled “pillar of Enoch” with these two great monuments, Sphinx and Pyramid. They are ancient pillars, famous, and yield all kinds of advanced math by those who inspect their measures. But do they predict the future?

In this limited edition of *Song of the Sphinx*, we will not pursue the specifics, but simply point out the clock. Do you remember when you

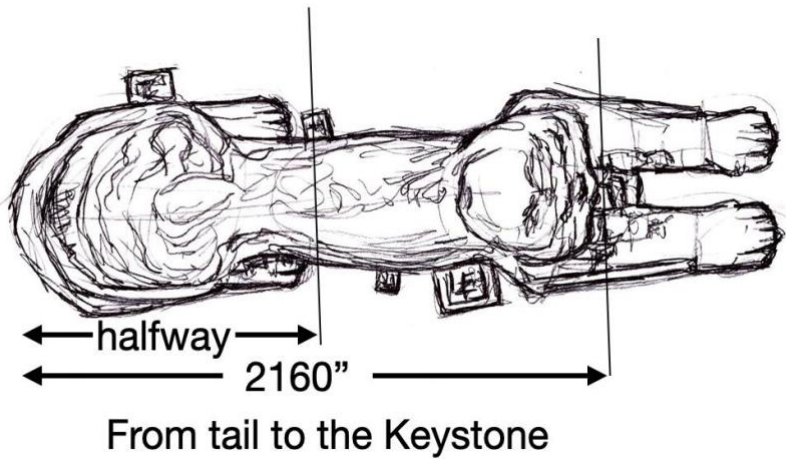
were first learning about telling time? When you had to decipher the “big hand” and the “little hand” and learn how their relationship could tell you the time?



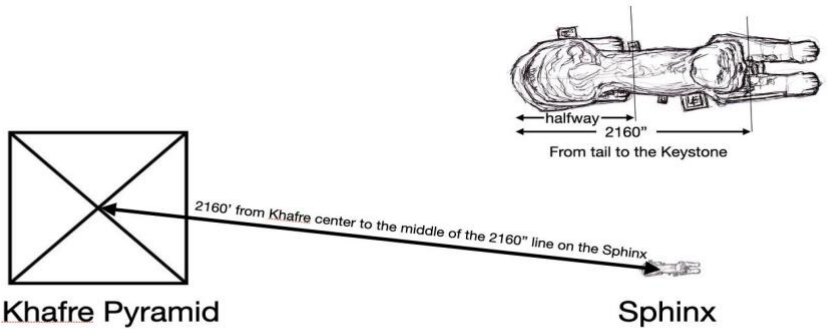
The clock we will show here is a little bit different kind of clock, and so will require a learning curve to be able to be deciphered. OK, let's start with a measurement on the Sphinx. The measurement is a line of 2160" from the tail of the Sphinx to her Keystone. 2160 is the number of years that each sign of the zodiac takes as the Earth cycles through one precessional cycle of 25,920 years. A precessional cycle is caused by the “wobble” in the Earth's axis that traces a large circle in the sky over the course of millennia, as shown in this diagram:



Since the “wobble” takes almost 26,000 years to complete (25,920), it takes 2160 years going through each one of the zodiac signs. So the 2160” line in the Sphinx is a beginning hint that the Great Statue wants to tell us something about time. Here is the 2160” line on the Sphinx:

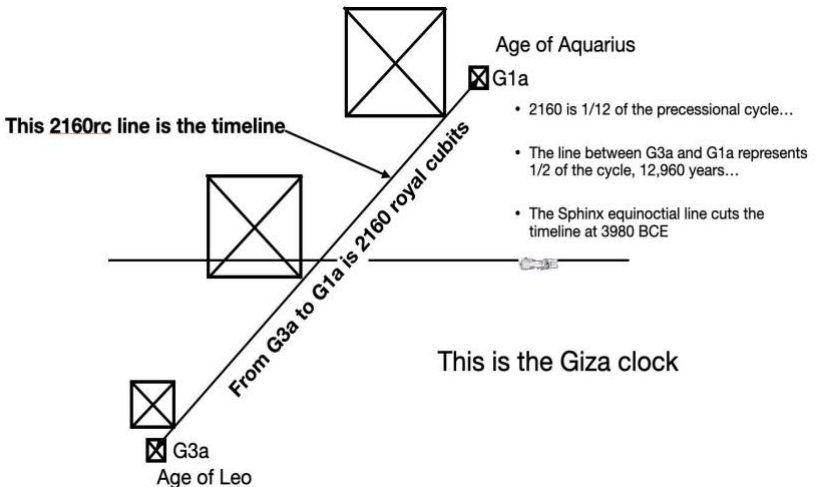


It is interesting that it is exactly 2160' from the center of the Khafre Pyramid to the middle of this 2160'' line on the Sphinx:



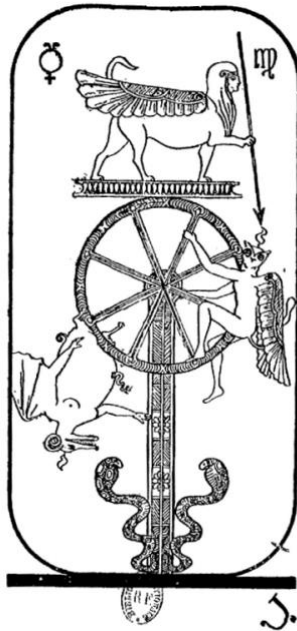
From Sphinx to a Khafre/Sphinx line: 2160'' models 2160'

OK, so we have 2160'' on the Sphinx, 2160' from Khafre to Sphinx, and now a larger 2160 (royal cubit) on the Giza Plateau:



Here is your new clockface, from which you have to learn to tell time! But it doesn't go in a circle, it goes back and forth on the 2160 royal cubit timeline pictured above. You start anciently in the Age of Leo and

Menkaure satellite pyramid G3a, then move toward the northeast. When you get to where the east-west equinoctial line through the Sphinx cuts the timeline, you are at 3980 BCE. Then as you continue northeast toward Khufu satellite G1a, you approach the Age of Aquarius, time in which we live. There are other factors we'll leave out for now since this is the truncated and brief edition ... but let's just say... the clock's ticking.



Chapter 9. The Sphinx in the Tarot Deck

Edgar Cayce proclaimed that a Hall of Records would be found underneath the Great Sphinx of Egypt. Many people believed this prediction and the belief became widespread in alternative circles. But the time of his prediction – the year 2000 - has come and gone, and no Hall of Records has ever been produced. Many true believers, however, have never given up the faith that it will be found. Dr. Robert Schoch says his investigations reveal a void in the left paw of the Sphinx, which has never been excavated.

However, the current leading Sphinxologist, Manu Seyfzadeh, in his recent book *"Under the Sphinx: The Search for the Hieroglyphic Key to the Real Hall of Records"*, reveals through the evidence of ancient Coptic writings and Egyptian hieroglyphics, that the Hall of Records, an ancient archive of some kind, which at one time did reside under the Sphinx has been removed from that spot. Seyfzadeh never gets to where the modern location may be. Right now we are not sure. There is thus still some hope for Cayce believers that the Hall of Records may be out there.... Just not at the Sphinx.

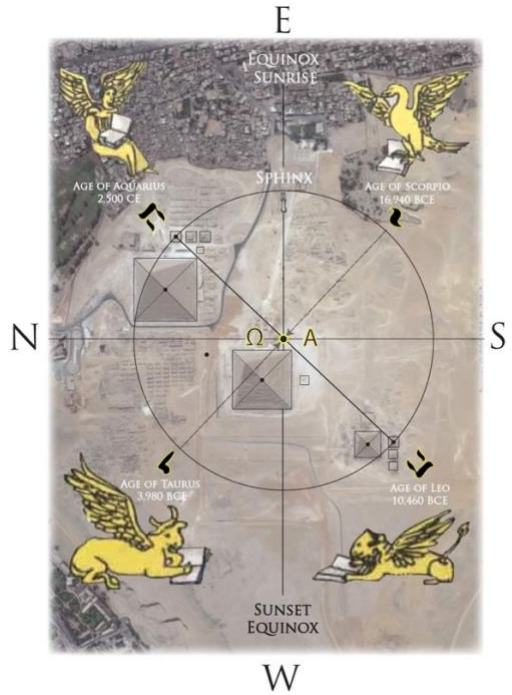
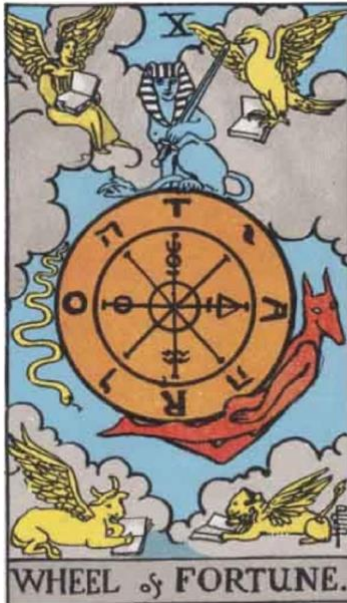
In the major arcana cards of the Tarot deck, is a card that shows the Sphinx. The Sphinx dwelling on the platform of the Earth. Below, in subterranean symbolism, the devil and the Spirit of Good (called anciently the God *Kne-phta*) are affecting the mighty wheel of destiny, the course of history. The shaft of the Sphinx is pointing directly to the Spirit of Good, as if to say to all who are searching for this mysterious Hall of Records: "You will find the Hall of Records when you realize that you are one of its authors. Your acts and thoughts daily are building the history of man. Now look at the Spirit of Good, of God Himself. Look and see that His way is the right way. You will be doing all you can to perfect the Hall of Records by becoming who you should be, by fulfilling your life's calling."

Wow. What a curve ball! We are looking for the physical location of the Sphinx, and this ancient record in the Tarot deck is telling us that place is... us. It is within us. This is, probably, not the message that seekers for the Hall of Records want to hear. That is too bad. Because their search for that Hall, will likely be in vain. They will pass by the answer in this tarot card, they will neglect the ancient answer drawn there many millennia ago. The excitement they seek is really an escape from the hard realities of this life, a hope that something better exists which we still haven't found. But the Sphinx tarot is telling us it can be found, and the key to that finding is us finding the true path for our own life.

The wheel on this tarot Sphinx is also reminiscent of a Zodiac chart. There is an ancient riddle which by legend, is associated with the Sphinx. The Sphinx, according to the Greeks had the head of a woman and the body of a lion. The name sphinx comes from a root (from which we get, for instance, the name for the sphincter muscle) which means to "join." The Sphinx joins the woman and the lion. In the circle of the constellations we call the Zodiac, there has always been a question of where to start the circle. Traditional astrology usually says to begin with Aries. But that is only because astrology was developed during the Age of Aries. The Sphinx tells instead to start at the woman, the constellation Virgo. If you do, you will end at the lion...Leo. The Sphinx reveals that the message contained in the Tarot cards is the same message revealed in the Zodiac. Joseph Seiss in his *Gospel in the Stars*, and E.W. Bullinger in his book *The Witness of the Stars*, both claim that the grouping of the constellations, and the names of the stars in these constellations, was likely initiated by Enoch and the early patriarchs. Beginning with the promised seed of the Messiah to come, which is the star Spica in Virgo, and ending with the roaring lion Leo, symbolizing the wrathful return Christ to the earth, an entire story is told

through the circle of the constellations. It is interesting that the card which follows the Sphinx in the Tarot deck is that of the Lion.

Gary Osborn got the inspiration for his development of the Giza clock from the Sphinx tarot card. This is a book for a future day, when the way the Giza clock works becomes more fully known.





Chapter 10. The Constants – π

Most people learn in school about the constant known as pi (π), which relates a radius to the area and circumference of a circle. π is often represented in a shorthand way as $22/7$ or 3.14 , but both of these are only practical calculations meant to approximate pi's value which is ultimately infinite and transcendental. No human or computer has ever found the ultimate value of pi because it has been tracked beyond 62 trillion places and still no end in sight. In practice you would probably never need anything more exact than pi to 10 places:

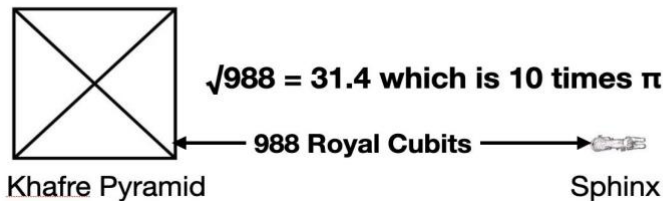
3.141592653...

So constants like π were obviously not invented by any human. Constants are part of the nature of the Universe, creations of the Creator. They are unchanging, and in that sense, they are symbols of the Creator who created them. Infinite and unchanging. So the ancient builders and architects used them in designing structures, because they pop up in ancient megaliths and buildings worldwide. The ancients were showing the unity they sensed with their Creator, and were honoring the Creator by infusing these infinite constants into their structures. The constants, like π , are reflections of an aspect of the Creator's character.

We have already seen some of the ways in which π appears in the Sphinx. For instance, the head of the Sphinx has a circumference of 31.41 meters, which is 10 times π . A circumference is the boundary of a circle, which symbolizes infinity, because the circle has no beginning and no end. Each of the constants points to a different part of the Creator and it seems that π refers to the idea of Infinity. God is infinite. He is beyond what anyone can fully know. And yet we can practically use this infinite number π with shorthand values like 3.14. So a Sphinx with a head of π reminds us the Creator is infinite, because π goes on forever. Yet He is reachable, because π can be used practically as $22/7$ or 3.14.

Pi (π) is in the distance between the Sphinx and the Khafre pyramid.

π In the distance between Khafre and the Sphinx



Chapter 11. The Constants - Φ .

Phi is the proportion of beauty. It is used all through nature and was used by the Greeks and the Romans in their buildings which are considered such aesthetic successes. Sunflower seeds, nautilus shells, pinecones, galaxy shapes are a few examples of the use of Φ , (Phi). The value of Phi, like that of Pi, goes on in an nonrepeating series of

numbers, but is usually shortened for practical purposes to 1.618. It sets up the golden proportion illustrated here:



The length of A is 1 and the length of B is .618

Φ is 1.618...

The Golden (ϕ) Proportion Explained



(A + B) is to A

By looking at the explanation of the golden proportion to the left



A+B is to A as A is to B

AS

you can see that it is "golden" to be able to reflect the master beauty (A+B) scaled to the proportion of your own context. For example you experience a sage expressing wisdom to you... you then express wisdom to someone else...



A is to B

Nature follows the golden pattern expressed in 1.618... follow the golden pattern! This is the basis of the "golden rule" - "do for others as you'd have them do for you"...



Phi has some interesting properties. We have already looked at one of Phi's manifestations, the Fibonacci sequence of numbers, that increasingly approach Φ . Phi (Φ) is the only number whose square is

the same as adding 1 to the number, and whose inverse is the same as subtracting one from the number.

$$\Phi^2 = 2.618$$

$$\Phi + 1 = 2.618$$

and...

$$1/\Phi = \Phi - 1$$

$$1/\Phi = .618$$

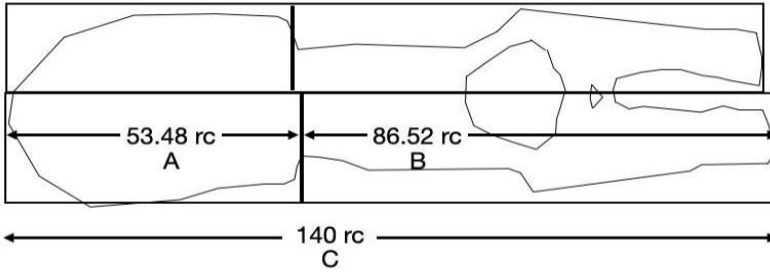
Phi can be defined by itself. In this I hear echoes of YHWH telling Moses, “I am that I am”, using Himself to define Himself.

$$\Phi = 1 + 1/(1 + 1/\Phi)$$

There are other interesting aspects of Phi, but let's see how it shows up in the Sphinx. Most people are familiar with the concept that different tasks work different parts of our brain. The left brain governs things like logic, math, rationality, science, and practical efficiency. The right brain governs the worlds of emotions, social wisdom, instinct, artistic entrepreneurship, the subconscious and the like. We are encouraged to develop right-brain skills such as storytelling, helping others to get along, designing our environment, and providing meaning for others. But obviously we need the left-brain virtues of keeping our house and lives ordered, maintaining a budget, a car and personal clothing. The Sphinx is the master of balancing

these two. The right paw of the Sphinx is longer than the left, so the Sphinx has two different lengths, that of his right side and that of his left. And notice that each side of the Sphinx is balanced, based on the golden ratio, Φ . Golden on the left side, golden on the right side, the Sphinx is golden, balancing the virtues of Φ .

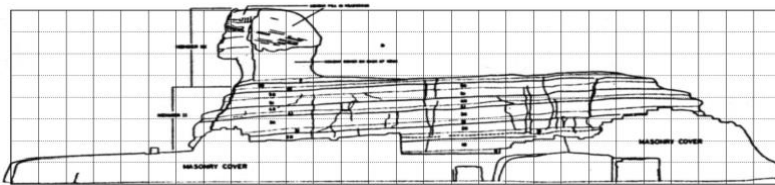
Golden Sphinx



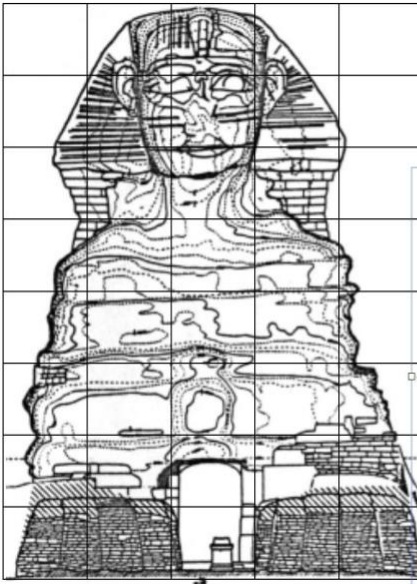
$$A/B = .618 \quad B/C = .618 \quad C/B = 1.618 \quad B/C = 1.618$$

The Golden ratio: A is to B as B is to C

But there is more Φ to this Golden Boy/Girl. Here is an elevation (side) view of the Sphinx, placed over a grid:



Each one of these squares is 5 royal cubits, which just happens to be Φ^2 meters, that is, 2.618 meters. Because this grid fits so many aspects of the Sphinx's dimensions it's as if we've discovered a hidden Φ layout design. The height, the width and the length of the Sphinx are all multiples of Φ^2 , as if it was laid out on this grid pattern. Here are two visuals showing these profound Φ relationships:



$$\Phi^2$$

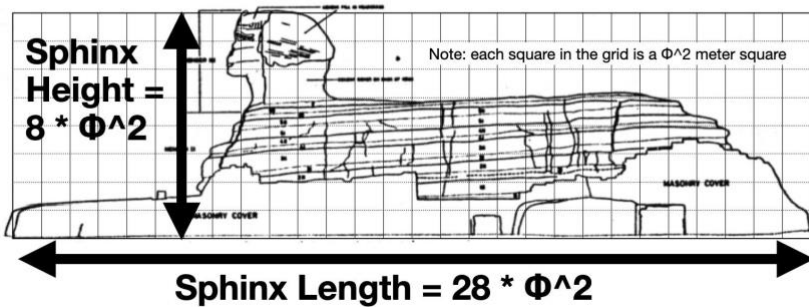
Sphinx Height and Width are even multiples of Φ

Sphinx Height is $8 * \Phi^2$ meters

Sphinx width is $7 * \Phi^2$ meters

$$\Phi^2$$

Sphinx Height and Length are even multiples of Φ^2

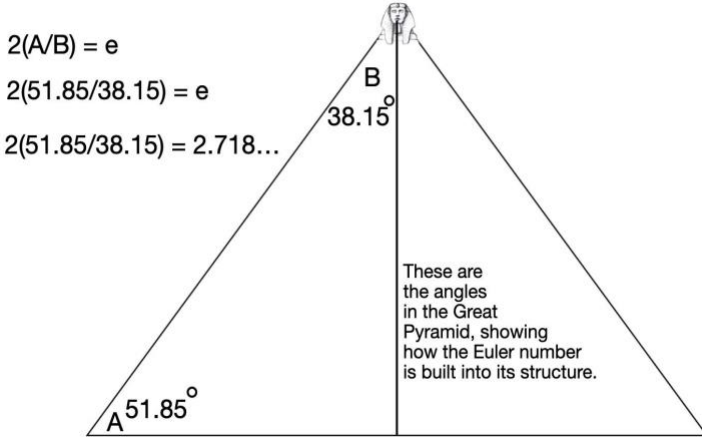




Chapter 12. The Constants - e.

The Euler constant (often abbreviated as “e”) is not as well known as Φ and π , but it too is irrational having a never-ending string of digits after its shorthand value of 2.718.... Phi (Φ), Euler (e) and Pi (π) are the 1 (Φ at 1.618), 2 (“e” at 2.718), 3 (π at 3.14) of constants. The Euler number is built into the Great Pyramid as a value, just as Φ and π are. As a matter of fact, pyramid theorists have debated whether π or Φ more perfectly matches the geometry of the Great Pyramid. In fact, the Great Pyramid is more perfectly an Euler (e) pyramid than a π or Φ pyramid! In other words when you take the actual measurements of the Great Pyramid and compare them to idealized pyramids constructed from π , Φ and e ratios, the Euler-constructed pyramid matches most closely. Here is how the Great Pyramid is an Euler pyramid:

Euler (e) in the Great Pyramid

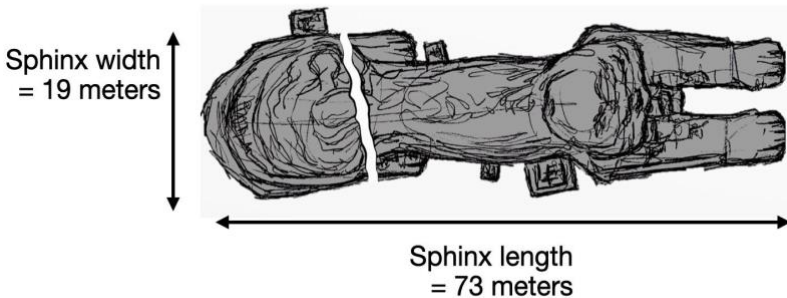


Since we know the Sphinx spawned the Great Pyramid, then the Euler value must exist in the Sphinx. Where? You can see that in the Great Pyramid it's in the relationship of the two main angles: the base and the top. So let's look at the main dimensions of the Sphinx, length and width. Multiply the width of the Sphinx, 19 meters, by e and by $\sqrt{2}$ (another constant used extensively at Giza) and you get the length of the Sphinx, 73 meters.

Euler (e=2.718) in the Sphinx

Sphinx Width $\times \sqrt{2} \times e =$ Sphinx Length

$$19\text{m} \times \sqrt{2} \times e = 73\text{m}$$



The Euler constant has been used widely in modern industry but is known for its association with the calculation of compound interest. And in this the Euler number signifies the concept of “limits.” Φ and π have expansive connotations. Phi (Φ) is beauty and growth, pi (π) is eternity. But Euler is less buoyant as it expresses “limits.”

Here is an example. You want to invest \$100 in a local bank, so you do some homework to find out how much each bank is offering in interest. One local bank compounds annually, another quarterly, and one even makes the offer of compounding your money daily! Wow, you are about to jump into the car and drive the two miles to Local Bank, when an advertisement flashes across your phone screen that says a bank 15 miles away is offering to compound your money every second! There are 86,400 seconds in a day. Wow! And you almost settled for Local Bank. So instead you put in your GPS the directions for Distant Bank, and off you go to invest your \$100 in a bank that will compound it every second!

Let’s take a look at how much you will have at the end of one year when you invest your \$100 in the following banks:

Bank	Compound Period (n)	Rate/n (.05)/n	\$100 after one year
Bank 1	Annually 1	.05	\$105.00
Bank 2	Semiannually 2	.025	\$105.06
Bank 3	Quarterly 4	.0125	\$105.09
Bank 4	Monthly 12	.004166	\$105.12
Bank 5	Weekly 52	.0009615	\$105.12
Local Bank	Daily 365	.000137	\$105.13
Distant Bank	Each second 86.4K	.000000579	\$105.13
Distant Special	1000 times/second	5.78×10^{-10}	\$105.13

Ok, so here you are, driving madly 15 miles away, to Distant Bank, so you can cash in on compounding every second, and you get even more excited when you hear that on the day you are coming in, today!, they are offering a one-time special: they will compound your \$100 *a thousand times a second*. Not just 86400 times a day, but

now 86,400,000 times a day. Your little \$100 is going to be compounded over 86 million times a day! You think to yourself, how can Distant Bank make any money? But you decide to worry about yourself, and not the bank, and you drive faster than ever to get there.

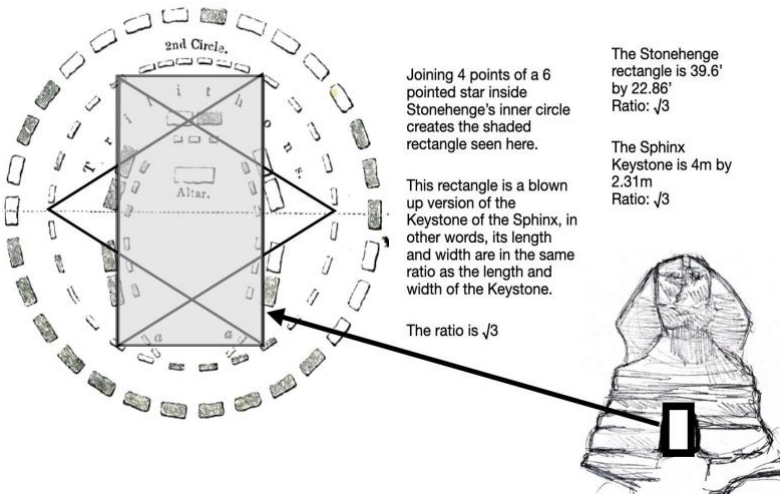
What you don't realize is that you will spend way more for the gas and time it takes to drive to Distant Bank than you will make with money compounding 86 million times a day! Check out the chart! You will have \$105.13 in your account at the end of one year whether you compound daily, every second of every day, or 1000 times a second every day.

Do you see why I say Euler expresses "limits?" Euler is the constant that reminds you we live in a finite world under limits. The sexy promises of Φ and π are not the world of e , 2.718.

Chapter 13. The Constants - $\sqrt{2}$ and $\sqrt{3}$

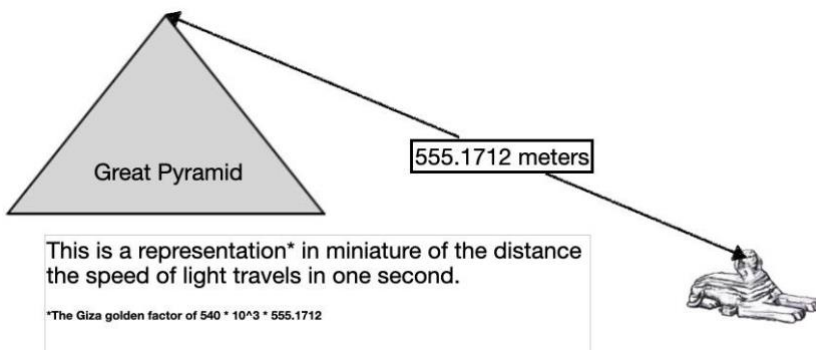
Since we mentioned constant $\sqrt{2}$, let's look at the usage of $\sqrt{3}$ in the Sphinx Keystone. The dimensions of the Keystone, length compared with width, are actually in a $\sqrt{3}$ ratio. And this connects the Keystone with Stonehenge. Perhaps the Great Sphinx is also the father of that mighty monument:

Stonehenge and the Sphinx Keystone

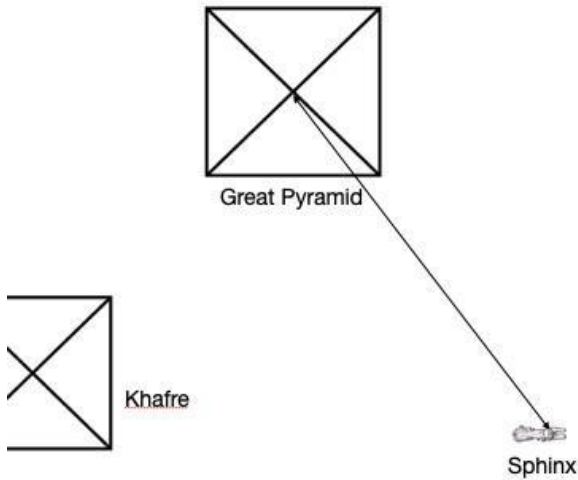


Chapter 14. The Speed of Light

Circumference of Earth is 40,000,000 meters. Divide this by 21,600 minutes gives the “mean historical mile.” (1851.851851851). Dividing by the Speed of Light in meters per second divided by 1,000,000 (0.299792458) gives precisely 555.1712 meters. This value is precisely the measurable distance in meters between the center of the Sphinx’ head and the apex of the Great Pyramid. (29.9792 31.1341)



Gary Osborn and Robert Bauval wrote a paper showing that the distance between the head of the Sphinx and the top of the Great Pyramid is a model of the distance the speed of light travels in one second. They took an even division ($1/21,600$) of the earth’s circumference (40,000,000 meters) known as the “mean historical mile,” 1851.85 meters, giving them a distance measure. Then they multiplied by a time factor, the speed of light in meters per second divided by a billion, giving the measure 555.1712 meters, the distance from the Sphinx head to the top of the Great Pyramid. In the diagram here I show this distance as if it is a straight line through the air from Sphinx head to pyramid top. But their measurement was made on a plan view as if this was level ground, from above, like this:



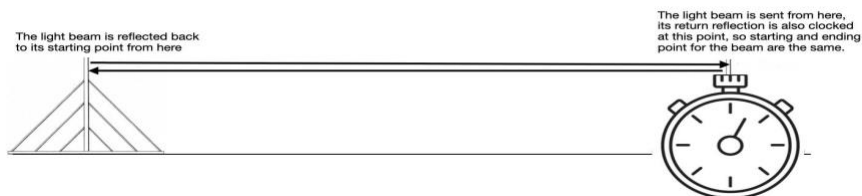
This finding seems far beyond chance. Plainly the designers are showing a connection between two of the most famous monuments in the world, the Great Pyramid and the Great Sphinx. What message is hidden in this hidden mathematical finding?

First, the obvious. They are showing they knew the speed of light, something we thought was a uniquely modern finding, the culmination of the best Einsteins - the modern atomic physicists - in the world. And there may even be the hint of a boast, or a goad or call to action to us in the present. Because it seems like Alpha Omega is letting us know that they knew how to measure the one way speed of light. There are two points, the Sphinx and Great Pyramid, between which they are showing us they knew how far the speed of light could pass in a second. But today we have not a single really successful experiment to measure the one way speed of light. We cannot really measure, for instance, the time it would take light to travel from the head of the Sphinx to the center of the Great Pyramid.

Even in the highly advanced 21st Century we have not been successful in determining the one way speed of light. There are scientists today who argue that we don't really know the absolute speed of light. This is because all modern measurements of the speed

of light are taken from a beam of light that goes in two directions. It is shot from a source that measures the time it was released, it then goes a known distance to a target from which it “bounces” back through reflection, and upon its return to its source is measured with the same instrument that measured its take off. The theoretical problem is that we do not know if the phenomenon of being reflected changes the speed of light. It might travel to the reflecting target very fast, and then return at a slower speed or vice versa. The time measured is really an average of the two trips that light takes from source to target and then back to source.

Measuring the Speed of Light



Ok, so you see the dilemma in measuring the speed of light by this reflection method. The speed you get is based on a reflected light beam. You are, in actuality, measuring two trips of light, one from a source (such as the Sphinx) to a target (such as the Great Pyramid) and the other from the target back to the source. You cannot prove what the absolute speed of light is because you cannot prove at what speed the light traveled in each direction. You can just clock a speed which is the average for the two way trip.

So why not just measure the speed of light in one direction? Conceptually it is easy, but in practice it's never been done accurately. Since light travels so fast, you have to have perfectly synchronized clocks to measure the time that light travels from point A to point B. That has never really been successfully done!

Measuring the Speed of Light One Way

The light passes this point, a known distance from its source and clocked here as it passes by.



The Problem with measuring the one way speed of light: how to synchronize the two clocks. It can't really be done flawlessly.

The beam of light is sent from this point, the time noted.



Yet here is this Sphinx - Great Pyramid measurement which seems to be staring us in the face, in plain sight, and saying, "We know the speed that light travels in one second and we are going to place the head of the Sphinx and the top of the Great Pyramid at a distance that reflects that knowledge." If the distance that was a cipher for the speed of light would have been the distance between the Sphinx and the Great Pyramid doubled, then they might be messaging that they were measuring the two-way speed of light. But no. It is just one direction, Sphinx to Pyramid. And I say it in that order because the Sphinx came first in time, it preceded the Great Pyramid. We have even shown the Sphinx as the Creator. So a ray of light, like a lightning bolt, shot from the Sphinx toward the Great Pyramid is like a visual representation of the famous line from Genesis 1, "Let there be light!" We have suggested the Great Pyramid, its dimensions and secrets were spawned by the Sphinx, are all somehow hidden in the Sphinx.

If this is so, at the symbolic level, that the Sphinx has the light that births the Great Pyramid, it is interesting that this light is coming from the back of the head of the Sphinx. But the measurement is actually taken from the part of the Sphinx that could be considered the "third eye." Humans perceive light through their eyes, but the esoteric concept of the "third eye" is that there is in the brain, somewhere behind the forehead, this seat of wisdom which helps a spiritually advanced person to perceive things beyond what is visible. And to further enhance the idea that the Great Sphinx has such an

“all seeing” mind is the measurement of the head of the Sphinx. The circumference of the head of the Sphinx is 60 royal cubits, which is 31.4 meters. 31.4 is ten times π (pi) the Greek constant which takes a straight line (a radius or diameter) and turns it into a circle, a symbol of reality. The formula for this is

$$\pi D = C$$

Pi times the diameter of a circle equals the circumference of the circle

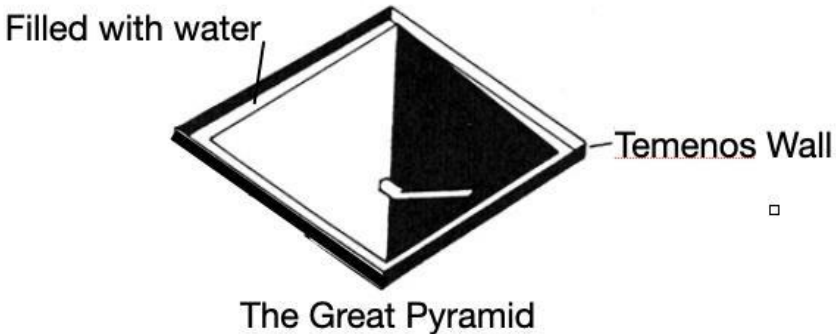
The diameter of the head of the Sphinx is 10 meters. Multiply by 3.14, a common short-hand value for pi, and we get 31.4 meters.

Multiplying something by 10 magnifies the meaning of that thing, so it is significant that the circumference of the Sphinx is π times 10!

Pi is a transcendental number which goes on forever without leaving a pattern of any kind. Every birthday of every person who has ever lived is in π , every number formula, every locker combination, every telephone number. The head of the Sphinx signals π . So as we are doing in this little work, let's think about what the sages are telling us about the $\Lambda\Omega$, the Creator.

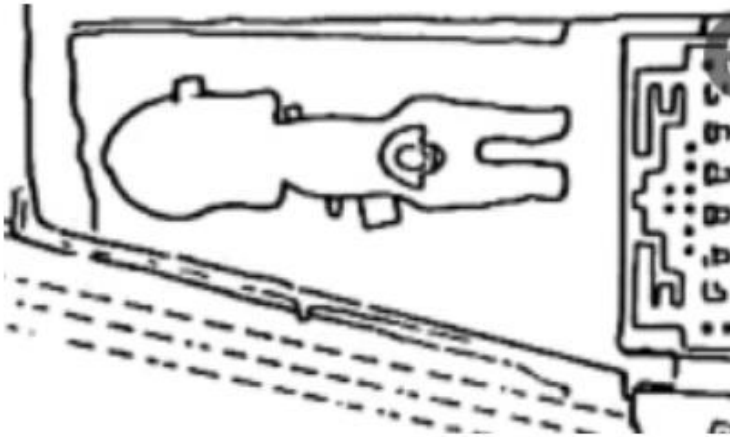
Chapter 15. Zep Tepi, The First Time

He lets there be light. He is the Creator. His head encrypting π signals He is omniscient, He knows all. The Greek word “logos” comes to mind. The Logos is the source of all knowledge, it is essentially omniscience. The Sphinx is letting us know there is a Creator. The Sphinx is personifying the Creator. We have mentioned the Egyptian belief in the Zep Tepi, the “First Time”. This was perfectly symbolized by the Great Pyramid when it was at one time surrounded with a moat of water. There was a temenos wall that once surrounded the Great Pyramid, and there is some evidence it was at times filled with water. As such it was an apt symbol for Zep Tepi, the “First Time”, the beginning of creation when the earth as a mountain (symbolized by the Great Pyramid) arose from the primordial mountain.



But as the Creator, the parent, the Sphinx first acted as a symbol for the Zep Tepi because she too was once surrounded by water, held in by the Sphinx enclosure wall. Robert Temple says this water surrounding the Sphinx was called “Jackal Lake” in the Pyramid texts. But remember, the Sphinx is the Creator, so when she appears above the water surrounding her, it is not the first moment of creation, for the Creator is not part of the creation. Egyptians believed that Atum, the creator sun god, emerged from a watery abyss as an island emerging from the horizon. The Sphinx, facing due east, sitting in

primeval water, watching the horizon was modeling the creator sun god. The Sphinx is the Creator.



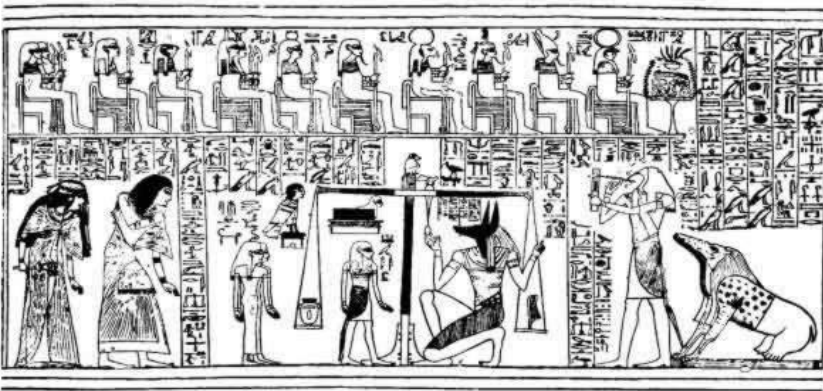
Robert Temple found evidence that the Sphinx enclosure was once filled with water for ritual purposes which caused the erosion of the statue. The Sphinx appeared as the primordial mound rising above the primeval waters, simulating the Zep Tepi, "First Time."

The power of creation that the Sphinx displayed as the Creator, was also a power she could use in resurrection. Robert Temple says there was a resurrection cult that surrounded the Sphinx. It is quite evident that Egyptian culture was centered on mummification and making it successfully to the next life. The sun rising in the east was seen as the promise of resurrection, of arising to eternal life. The Sphinx gazed intently at that rising sun.

Many authors have noticed the similarities between Christian theology and Egyptian religious ideas. Both have a god who is slain (Jesus in Christianity and Osiris in Egyptian belief) and then who rises again. Both believe in eternal life that will take place in a realm beyond mundane earth. Both believe in a judgment, and the judge in each case is the god who was slain. Many books, such as *Ancient Egyptian Roots of Christianity*, by Moustafa Gadalla, take the position that

Christianity borrowed or inherited these ideas from Egypt. In other words, the Christian religion doesn't really start with Christ, it starts with Osiris in Egypt.

There is one major element of Christian theology which, however, appears to be absent from Egyptian beliefs, and that is the idea of a substitutionary atonement. In the judgment scene commonly displayed in Egypt, Anubis is weighing the heart of the person being judged, in the presence of Thoth, who is recording the result. Osiris, the Judge, is there seated on his throne. The heart of the candidate for heaven is being weighed against a feather, which represents the Egyptian concept of "ma-at."



So the objective basis of the judgment is the idea of perfect order and balance, perfect justice, that is contained in the concept of "ma'at". And which of us can say, we have been perfect this way? Who has never misrepresented the truth, been less generous than they ought to have been, given the poor enough of our means, blessed our fellow man without avarice, cruelty or harshness? There is good reason, it seems to me, for every one of us, in picturing the status of our own heart, to be somewhat apprehensive about the Osirian judgment. We are not told that the basis of the judgment is that we are "a pretty good person." We are being judged against the equanimity and perfection inherent in the Egyptian concept of ma'at. Osiris is not stepping in and saying, "Hey wait! I like this guy. Let me offer some

of my goodness on his behalf to get him over the hump of his shortcomings!”

In Christian theology, however, it is claimed that Jesus’ suffering and death can act as a “credit” for Christian believers when they come before the judgment seat. The ultimate verdict on their life, then, will not be based on how well they have performed in life, how pure their own heart is, but on the merits and the goodness of the Savior. One of the pieces of evidence that can assure a believer, who is worrying about the Judgment, and doubting whether a just God can really offer anything virtuous on his behalf, is the suffering that it is claimed Jesus underwent on our behalf. It says in Isaiah 53:

Yet it was our grief he bore, our sorrows that weighed him down. And we thought his troubles were a punishment from God, for his own sins! But he was wounded and bruised for our sins. He was beaten that we might have peace; he was lashed—and we were healed! We—every one of us—have strayed away like sheep! We, who left God’s paths to follow our own. Yet God laid on him the guilt and sins of every one of us!

The prophet here says that the Redeemer suffered for us and somehow God laid on Him the wrongdoing for which we are responsible. So it is worthy of note in this context that the fissure - the wound - on the back of the Sphinx was considered holy by the Egyptians. The fissure was revered as a mark from God. While most of us would probably consider a large gouge in the face of George Washington on Mt. Rushmore a shame and a major natural catastrophe, the Egyptians did not. They viewed the “natural” fissure as a stroke from God, a holy scar. Manu Seyfzadeh in his study “Major Geological Fissure through Prehistoric Lion Monument at Giza Inspired Split Lion Hieroglyphs and Ancient Egypt’s Creation Myth” shows the existence of a revered split lion, divided front from rear by a fissure, in ancient predynastic and early dynastic literature, before the time that Egyptologists say the Great Sphinx was constructed.

There is a better explanation for the apparent convergence of Egyptian and Christian theology than that Christian theology is simply borrowed Egyptian theology. Enoch, the ancient patriarch of whom we have spoken, is quoted in both the book of Enoch and in the Bible (in the book of Jude) as prophesying the second coming of Christ. Enoch, as one of the early patriarchs of the human race, who was part of the more integrated society where Heaven and Earth were in greater communion than today, was apparently shown the future by the Creator with whom we are told he walked with. If the Creator showed him the future event of Christ's return to earth, he was probably also told about the time, in the future from his time, that Christ came the first time. He was shown Jesus in His ministry, and he was shown His crucifixion and resurrection. He put those visions into the human race. Egypt, one of the first major world civilizations, received the story of this successful resurrection and worked it into its own legends. Indeed, resurrection became the center of Egyptian belief about the afterlife. Mummification was developed to help facilitate it. The current fascination in popular culture, including the popular culture of Egypt, with past lives, was never part of the ancient Egyptian religion. The focus was on living such a life in the present that one could be successful in attaining the next by at last passing the judgment of Osiris. Osiris was killed and then he rose again. This story first came to Egypt through Enoch and his descendants, including Noah and Ham, who is called the father of Egypt.

So there you are. The Sphinx, the Creator, who designed Giza, apparently also suffered. We talked about the gender and identity struggles of the Sphinx which were part of his/her suffering. The huge fissure through his rump is the evidence. I rarely remember my dreams but recently I had a dream I wrote down in my journal. Here is what I wrote:

I lost my phone and my wallet, I was penniless and lost. I felt empty and abandoned. I began looking for a phone book (Hall of Records?) even though I knew that phone books don't really exist anymore. I was in a town called Waterford and had this thought that a relative of mine lived there. I was asking people about him as I walked in my estranged state.

One person I asked along the way had his head in a furnace while he was working on it. He seemed like an elf or leprechaun. He seemed to fall down into the furnace, but I was afraid to save him because I feared I would be incinerated in the process. I woke up with this strong sense of being lost, penniless and homeless, and for some reason the only thing I could think of was "Has the Sphinx felt this?" And this assurance came over me.

"Yes, he has."

And so I am going to end this short edition here and now, with the assurance that the Creator, the ΑΩ, with the Sphinx as mascot, has somehow felt my pain, my sorrows, my insecurities. And He has been wounded for me in His efforts to redeem me. That He is greater than Osiris and offers an arsenal of hope to me that I can be successful when I face His judgment. The arsenal: Himself.

Appendix. There is more to extract from the Keystone

The riddle most commonly associated with the Sphinx in popular culture is that from Sophocles' *Oedipus Rex*. What goes on 4 in the morning, on 2 at midday, and 3 in the evening? The answer? It's humans. They first crawl on all fours, then walk on two most of their life, and then when they are old they walk with a walking stick.

The Riddle of the Sphinx is 4 - 2 - 3

What being has **4** legs then **2** and then **3**?

- What being has four legs



- then two

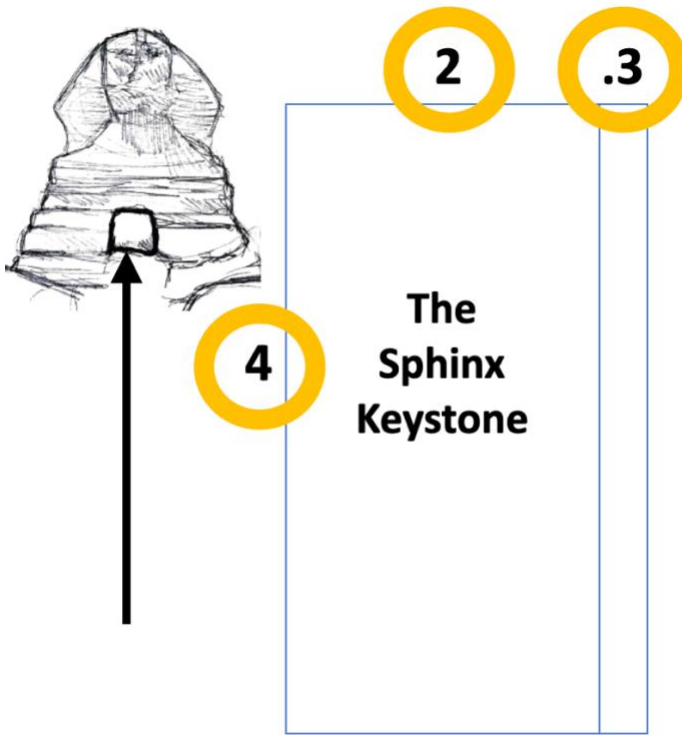


- and then three?

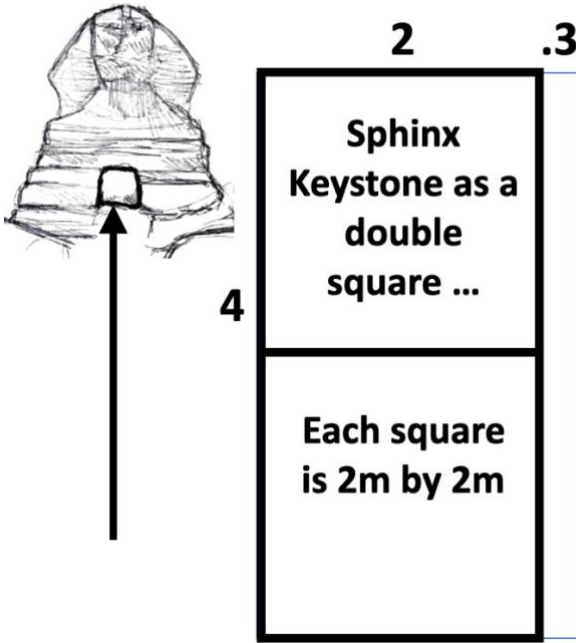


Humans!

Notice the pattern of the numbers here: 4,2,3. It is very interesting that these are the numbers of the dimensions of the Sphinx Keystone, which is 4m by 2.3m.

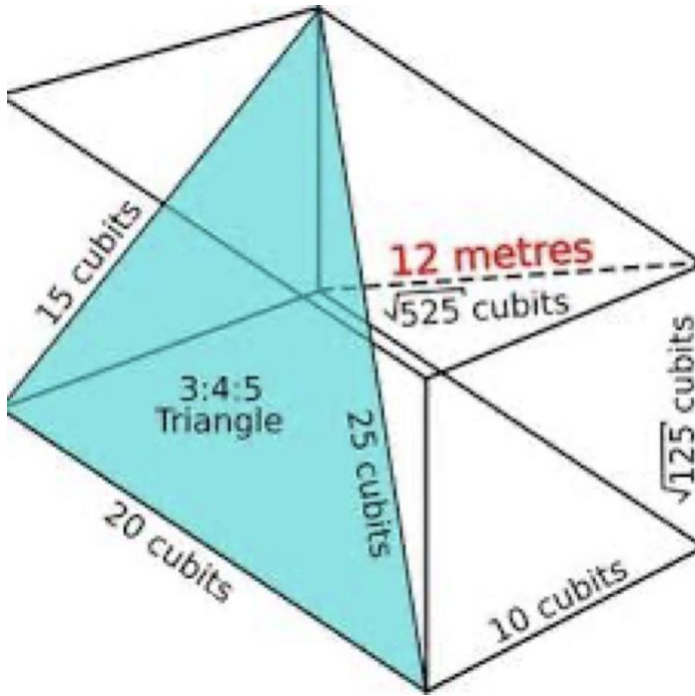


Note that the width of the Sphinx Keystone, 2.3 meters, can be divided into 2 meter and .3 meter sections. One reason to do this is that the dimensions of the Keystone with the .3 section are that of a double square of 2 meters by two meters.

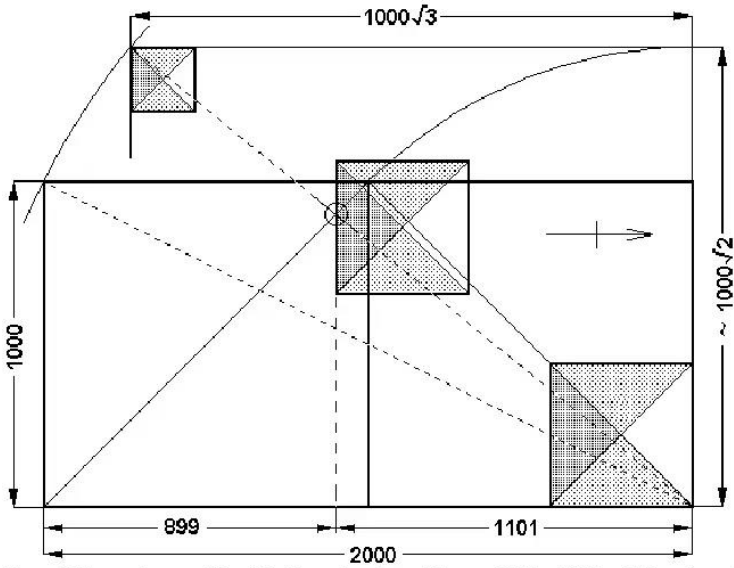


Double squares are used in two very significant places in Egypt.

1. In the layout of the Kings Chamber in the Great Pyramid, and
2. In the layout of the Giza Plateau itself.

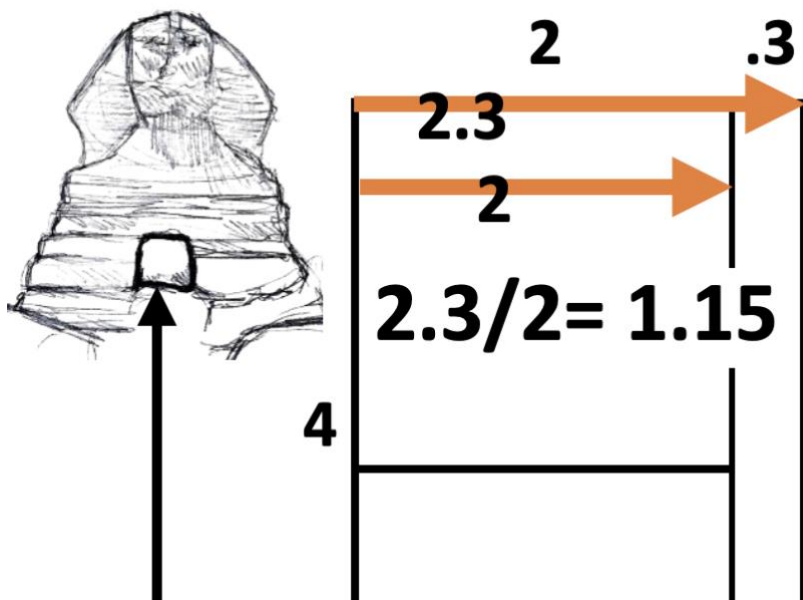


The Kings Chamber floor (above) is 10 cubits by 20 cubits, creating 2 squares of 10 cubits by 10 cubits. In the layout of Giza below by noted sacred geometer John Legon, there is a 1000 by 2000 royal cubit square, divided into 2 squares of 1000 cubits by 1000 cubits.



Overall Dimensions of the Site Plan developed from a 1000 x 2000 cubit rectangle showing division at the south side of the Second Pyramid in ratio $\sqrt{2} : \sqrt{3}$

So following the hint of the famous Sphinx riddle of 4-2-3, we have found a double square on the Sphinx Keystone. But what of the other unused section of 4m by .3m? This section creates an “expansion factor” as illustrated below:



The “expansion factor” of 1.15 is obtained by taking the full width of the Keystone, 2.3m, and dividing by the new width from our sectioning off the double square: 2m. Dividing 2.3 by 2 creates the expansion factor of 1.15. This truly seems to be a hidden revelation, based on following the pattern of the riddle, 4-2-3. So where does 1.15 take us?

1.15 is the square root of $4/3$, so 1.15 times 1.15 is $4/3$

$$\sqrt{4/3}=1.15$$

$4/3$ is at the heart of Egyptian metrology. $(4/3)^4$ is 3.16 which is “Egyptian π .” There is abundant evidence from the Rhind Papyrus (a papyrus scroll with the best evidence of ancient Egyptian mathematics) and the measurements from monuments that anciently Egyptians were at one point using $256/81$ as a value for π .

$256/81$ is 3.16 which is sometimes called “Egyptian π ”.

Metrologists tell us that later Egyptians began to use more widely $22/7$ as pi, a better fractional representation of true π . $22/7$ is 3.14, a good approximation of true π , whereas $256/81$ is 3.16, not as close. But again, there is evidence that the $256/81$ ratio was used by Egyptians for a period of time before they switched to the more accurate, and easier to work with fraction of $22/7$.

3.16 is also the square root of 10. Thus the 4-2-3 revelation of the Keystone is tying into the heart of Egyptian math, including the square root of 10. 10 is at the root of all its multiples 100, 1000, 10,000 and so on. 1,000,000 was the largest number in Egyptian math and it was considered eternity.

The Egyptian god Heh was the personification of eternity or infinity, and his name was often used as a hieroglyph to represent 1,000,000! So there is this hint embedded in the Keystone of the Sphinx that in its mastery of numbers there is hidden away a path to infinity...

The Sphinx – the $A\Omega$ – suffered, felt your pain, and then offers a path to eternity. The Song of the Sphinx: Trust the $A\Omega$!

