

INVESTIGATION OF ALTERNATIVE WORLD VIEWS

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Saturday, September 22, 2012

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








JUSTIN SPRING

The Sphinx: When Was It Really Built and Why ?

Part 1 of 3



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ALTERNATE WORLD VIEWS

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

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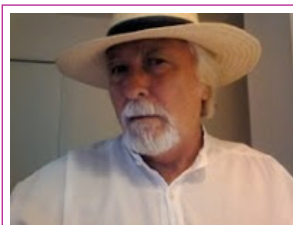


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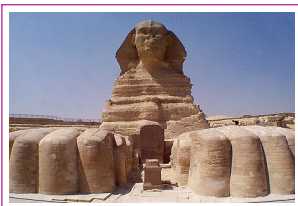
A NEW APPROACH TO THE MYSTERY OF THE SPHINX

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

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



Justin Spring



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

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

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

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



Colin Reader

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



Robert Schoch

5000 B.C..

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

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

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



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

is something our scientific archeologists have been slow to recognize.

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



Preliterate Malta monolith

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



viewing platform for the stars and the equinoxes and solstices.

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



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

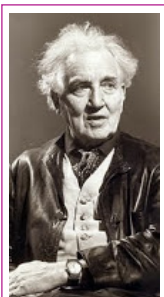


At times, I have used such a combined approach in this site and it has allowed me to arrive at some solid but very different conclusions about the Sphinx. No matter what the experts say, it is clear to me, and I hope it will become clear to you if you take the time to evaluate the evidence I present,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

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

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

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

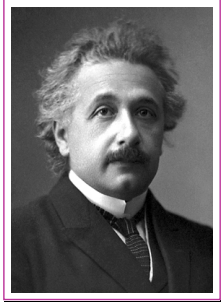


Robert Graves

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

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

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



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

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

A dateline of the preliterate and literate dynasties.

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

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

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

WHAT ANIMAL ARE WE REALLY LOOKING AT HERE?

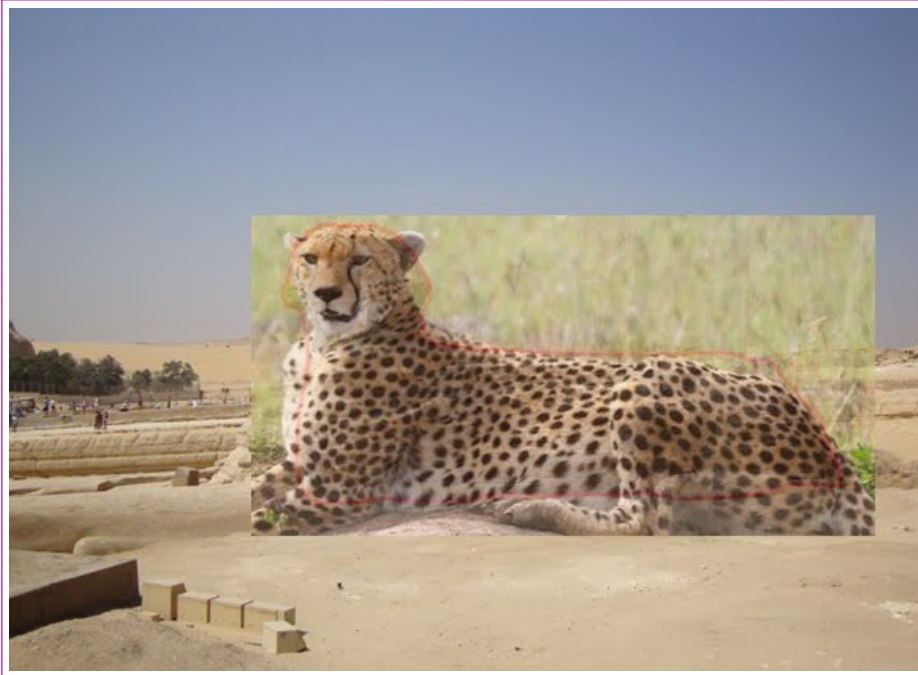




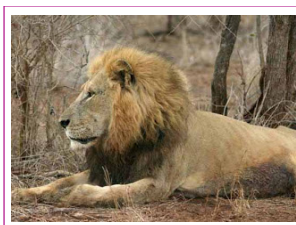
All it takes is a quick glance to see the almost *perfect fit* of a cheetah's head on the head of the Sphinx (except for the nose because the nose of the Sphinx is missing). I have painted the Sphinx *red* so can see it in the overlay . Below is a different overlay, that of the entire body.



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



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

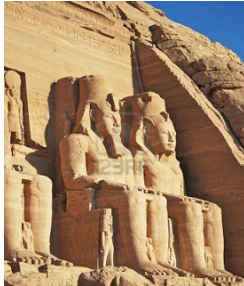


Author's Note

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

End Author's Note

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



Egyptian Dynastic Empire statuary

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



A Cheetah

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

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



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

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

however, most theorists don't want to even



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



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



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

Carving a new, different face over an existing, ancient *divine* face such as their proposed "Lion's head" sphinx would have been seen as a sacrilege, even to the more power-driven literate Dynastic cultures. That is not the end of it, however, because the scientific method has no way of really understanding a spirituality that was essentially *psychic* in nature. As Julian Jaynes showed us sixty years ago, preliterate peoples had a much different consciousness than ours, a consciousness that by any definition would be considered highly psychic.

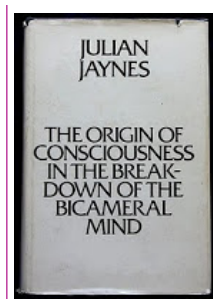
Click [here](#) for a free PDF of Jaynes' *The Origin of Consciousness*. It was a consciousness where they heard compelling voices talking to them from the right side of their brains. They took these voices to be those of the Gods advising and directing them. In blunt language, preliterate cultures were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

This is the case today with our establishment theorists (and many alternative theorists). Examining preliterate cultures with a scientific methodology can be a very tricky business. Not only is there no written



material and few artifacts, but the cultures themselves were completely different from ours because they were *spiritually/psychically driven* and not rationally driven.

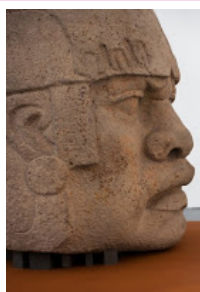
These cultures, however, can be approached if we truly understand their mindset. Their art can also tell us a great deal, but art is not something that can be easily comprehended by the scientific method. You can only go so far with dimensions, material used, etc. but eventually you have to *feel* your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





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

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

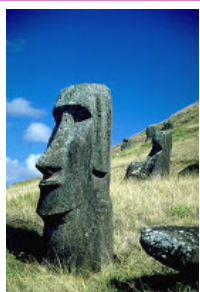


Olmec

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

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

literate.



Rapa Nui

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

Author's Note

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

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

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

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



Akhenaten

End Author's Note

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

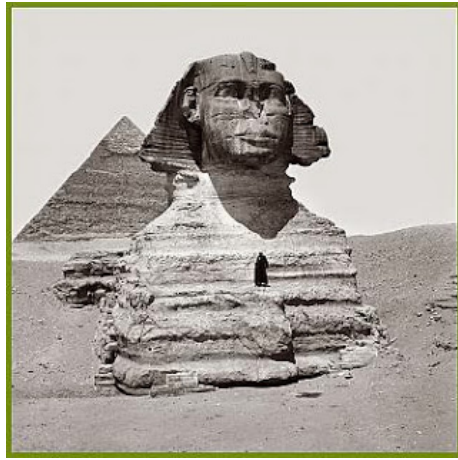
For one thing, we can see that the likelihood of the Sphinx (including its face) having cheetah proportions makes the establishment theory of a creation date of 2500 B.C. highly suspect. I should mention that the 2500 B.C. date is backed by no sustainable evidence whatsoever, and is simply a conjecture,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



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

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

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



The Sphinx c.1900 A.D.

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

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

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

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

Summary of Preceding Section:

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

The Distinct Characteristics and Nature of Preliterate Art



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

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

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

face = Nubian Female Shaman = Carved Giza Sphinx Face

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

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

Immediately below are some actual examples of pictographs.



The carvings below are actual examples of petroglyphs.



Author's Note

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

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

End Author's Note

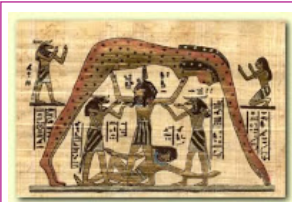
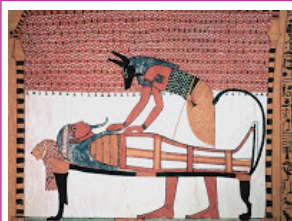
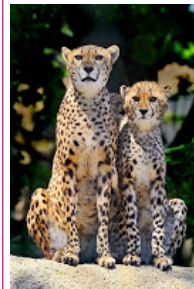
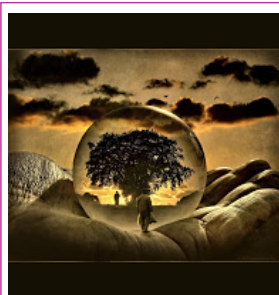
OK. Here's my equation again:

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

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

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



**First Mother****Mother Goddess****Mut****Nut****Ma'at****Mafdet****Nubia****Spirit/ Psy Practice****Cat/Cheetah****Soul Obsession****"Veiled" Face**



Nubian Shaman 19th cent.



Giza Sphinx w Nose

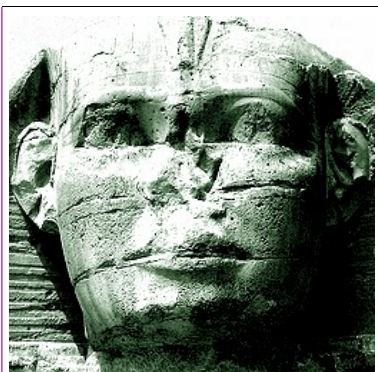
This is how the relationships I have been talking about would have been portrayed in simple pictographs in our 6000 B.C. Proto-Egyptian culture. They would have been highly simplified of course, which is the nature of pictographs and petroglyphs as actual petroglyphs and pictographs are very simple in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

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



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

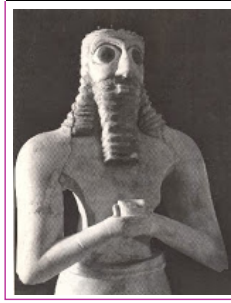
literate art, i.e., art created after we learned to read and write. This is true of all cultures not just Egyptian preliterate art.



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

One of those purposeful distortions is

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

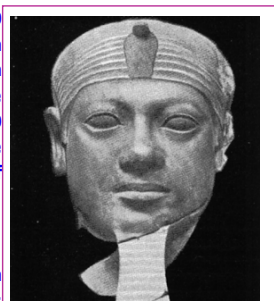


Now look at the eyes of the Sphinx (L). They are *out of proportion* to the rest of the face. They are simply too large. Now look at the eyes of the exquisite literate sculpture of Shepseskaf (Below, R) which was actually carved c.2500 B.C. See the difference?

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

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

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



Shepseskaf

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

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

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

Author's Note

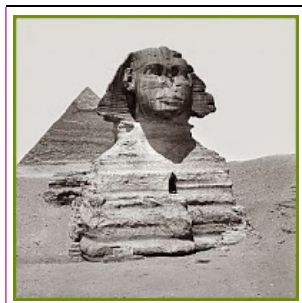
When I stated earlier that preliterate Egyptians *understood proportion*, I must make note of the fact that there are two oddities about the face that have puzzled theorists. The first is the flat head and the second is the extreme squareness of the lower face. They don't puzzle me however. I'll show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

End Author's Note

Summary of Preceding Section:

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

A Quick Summary of My Theory



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

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

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