
III. As Above, So Below

"Everything is dual; everything has poles; everything has its pair of opposites; like and unlike are the same; opposites are identical in nature, but different in degree; extremes meet; all truths are but half-truths; all paradoxes may be reconciled."

- The Kybalion

The Principle of Mentalism.

The Principle of Correspondence.

The Principle of Vibration.

The Principle of Polarity.

The Principle of Rhythm.

The Principle of Cause and Effect.

The Principle of Gender.

-The Seven Hermetic Principles

A Map of the Stars

The signs of high mathematics are everywhere present at Giza. The deepest meanings of the Great Pyramid will be dealt with throughout the remainder of this work. It's significance, even to our modern world can not be overstated. To understand and recognize the Sacred Science throughout the world, we must fully grasp how deep it goes in Egypt, and to truly understand Egypt, we must understand the Great Pyramid. While I can not begin to address all the unbelievable accomplishments present in this singular structure, we must at the very least, recognize it's correlation to the Hermetic philosophy, and it's central axiom, As Above, So Below. We must recognize what the Egyptians themselves considered the pyramids to be – *SEBU*, or *stars*.

We can see the Egyptian fascination with the stars and the zodiacal symbolism at the Temple of Hathor called Dendera. As stated, the Dendera Zodiac is one of the many very early depictions of all the constellations, and the energies that they are believed to hold. Athanasius Kircher's diagram shows how accurately they understood the positions of all the stars. Today it is difficult to see it at all, as smoky lamps have blackened the whole ceiling, but the current restoration at Dendera has been revealing unbelievably vibrant colors of the temple, and hopefully the Zodiac will be restored soon as well. It shows some of most perfectly in tact pigmentation in all of Egypt and the rich overwhelming blue of the temple is simply stunning.



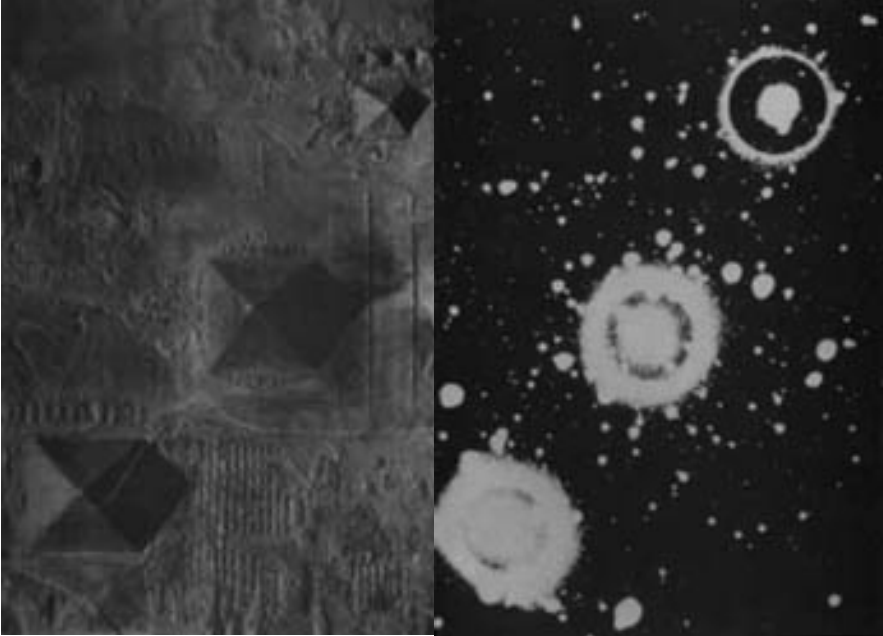
Illustration 1: Ceiling at the Temple of Hathor, Dendera. TG

Breaking from math, and returning to astronomy (at the Great Pyramid), we take note of cosmic wisdom, demonstrated by four shafts, which extend from the King and Queen's chambers. These were originally explained as ventilation shafts, but today this theory is more or less abandoned, or else should be. For one thing, these chambers were originally sealed at both ends, and upon opening them, it was found that along the shaft were several 'doors' which kept them sealed. The shafts are around eight inches by eight inches.

Perhaps they could have helped with ventilation, but this was clearly not their primary purpose. They could have assisted the acoustic qualities as resonating cavities, but this was not likely their main function either.

It has been noted by Robert Bauval, that the southern shaft of the King's Chamber points directly toward Orion's Belt (associated with Osiris), while the southern shaft of the Queen's Chamber points to Sirius – the star of Isis. This gives us another clue that the function of the pyramid may have been astronomical in some sense, or connected to these specific stars. Bauval's further work in connecting the pyramids to the sky represents another breakthrough discovery.

In *The Orion Mystery*, coauthored by Adrian Gilbert, Bauval outlines a shocking realization. Besides the shaft from the King's Chamber, there is another connection to Orion's Belt – the layout of the pyramids. Once Bauval brought the 'Orion Correlation Theory' to the public eye, it seemed hard to deny; a connection that should have been made long ago. Bauval's explanation and illustration will demonstrate the clear connection.



“The first questions that come to mind in order to demonstrate such possible intention are these:

1. Did the pyramid builders have a keen interest in the stars? Yes they did.

2. Do the pyramids have astronomical qualities in their design? Yes they do.

3. Is there a feature in the pyramids that links them to Orion's belt? Yes there is (the southern shaft from the King's Chamber in the Great Pyramid).

4. Are there contemporary or near-contemporary texts, which are associated to pyramids in that region and which speak of a link with Orion? Yes, there are.

5. Did the ancient Egyptians imagine the pyramids to be 'stars'? Yes (the Zawyat al Aryan pyramid was called '*The Pyramid of Nebka is a star*' and the Abu Ruwash pyramid was called '*The Pyramid of Djedefre is a Sehed Star*'. Also the 'soul' (Ba) in ancient Egypt was equated to a 'star', and several pyramids bear 'soul names', such as '*The Pyramid of Neferirkare has become a Ba (Soul)*' and '*The Ba (Soul) of Sahure Gleams*'.

From the above we must conclude that there is much that suggests a deliberate intention to represent Orion's belt at Giza.”

It seems quite obvious when comparing them side by side that the intention was there. It's also important to note that this alignment can be seen on the horizon. Orion's Belt rises directly behind the pyramids when viewed from the West, on the Equinox. These days, it would appear quite crooked and offset due to the precessional motion of the Earth's axis. However, with computer programmed images of the skies of the past, it was found that the orientation of Orion would have most recently matched that of the pyramid's, right around 10,500 BC.

We will find that this year is quite significant indeed. We might remember that at this time in 'orthodox' history, we were supposedly working on learning to harness agriculture. It would be another millennia or so before the assumed beginning of the Neolithic Revolution even began. Yet these colossal structures seem to mimic the sky at that moment...

This is quite a serious discrepancy! Is it possible that, perhaps, everything we've ever been told about our own history was false? This is the type of question we should begin to ask ourselves, as we really began to understand the implications here.

Around this period, we find the last effects of the most recent

ice age coming to an end, very rapidly. In fact, this was a time when great catastrophes were ever present. Floods, glaciers, earthquakes and all manner of shifts were reshaping the globe. The melting of the last glaciers often caused massive floods. Ice would melt into pools on the surfaces of glaciers, for instance, and when a retaining levee would give out, thousands of cubic miles of water would rush into the ocean all at once, dramatically raising sea level and possibly wiping out coastal populations.

Is it possible that this period of instability was the subject of the message encoded in the pyramid? Would that not be a message worth conveying? It seems as though building an incredibly strong, stable structure, which could withstand both earthquake and flood, would be the perfect way to tell the future generations of one's species that such events occurred frequently and predictably. It might also tell us that these people were fortunate enough to have survived the last one and that with their monuments they were marking the level of sophistication their culture had achieved – that future mankind might realize how much was lost in the cataclysms of their age, perhaps all in a single instant.

The instinct that drives humanity to formulate and develop their language systems, both written and spoken, is the very same which drove these architects, genius engineers, stone masons and philosophers, to even *conceive* of such a wondrous structure, and their skills are proven, in that they actually *created it*. As its esoteric codes more and more reveal themselves, we will surely understand that one of its most fundamental purposes was to preserve the Secret Doctrine of the passed Golden Age, all the way to our present Aquarian Dawn.

It would seem as though they knew that humanity would plunge down into a dark recession, but would eventually ascend once more in order to comprehend the message they were sending. This is yet another ever-present theme throughout the entirety of all cultures that recognized the precessional cycle – this great circle of 25,920 years represented the full motion from Golden Age to Dark Age and Back to Golden Age again. Thus, they were more than aware that after this traumatic time of upheaval, humanity's intellect, as well as its connection to the natural world, would suffer greatly, gradually diminishing over thousands of years, until scarcely a trace of the Golden Age knowledge was left, or understood. Nevertheless, because of the pyramid they built, this knowledge would never be

lost. In fact, as soon as our consciousness was raised back up from the darkest ages of history, they knew we would be able to decipher the pyramid's code.

They knew that to the one who truly thinks about what they are looking at, the Great Pyramid hides nothing! Rather, it is screaming these truths! It could not possibly be proclaiming them any more boldly or simply. It is a riddle which, to anyone truly following all the revelations unfolding from within it, simply get's more and more unbelievable with each passing day. The more one understands it, the more humbled one becomes.

The ratio of 'pyramid units' to the earth, (1 to 43,200) hints that they knew of precession. Since harmonic numbers are essentially decimals, or 'fractions of one', we can add or drop zeros, so we can just use the base form of 432, which, multiplied by 60, gives a perfect precessional cycle (in years) of 25,920. So if we think of this enormous span of time as reduced to an hour, one minute of that hour, would last 432 years. If it were conceived as a minute, one second of that minute would likewise equal 432 years. This is merely to say that the sexagesimal clockwork scaled harmoniously up from seconds, hours and days into calendars spanning aeons.

It also meshes perfectly with geometry based on a 360 circle, and this is shown simply in a face clock with 60 minutes. Each arc/minute is exactly 6 degrees wide, as $6 \times 60 = 360$. At the same, the 60 arc/minutes are also equally divided by the twelve hours, with 5 arc/minutes per arc/hour. Thus any number on the clock can be easily multiplied by five to arrive at the minutes (for example $6 \text{ [hour]} \times 5 = 30 \text{ [minutes]}$). We tend to take this for granted, but the truth is, there is a very a good reason why all these systems are as they are, and they really could not be any other way. In a very real sense, this harmonic set within math and geometry constitutes the foundation of our reality.

These numbers were were not invented by us, but discovered by us, and only in the last couple centuries, nonetheless. Those who have learned of the great mystery behind these universal harmonics, have discovered them, almost exclusively, from one of two sources. The first is Nature and the second is the Great Pyramid. The only other source from which one could learn of these magical numbers would be other cultures that also shared the in the legacy of wisdom from the last Golden Age, but it could easily be argued that no where on Earth is this doctrine more perfectly shown than at Giza.

As we consider the Egyptian tradition as a whole, we will see it all as an attempt to encapsulate this vast body of knowledge, acquired over untold millennia of lost history. It is all an attempt to demonstrate to a very confused and misguided human race, who we truly are. This applies to our lost estate of human knowledge and history, but also to our fall from divine form, into the realm of physical incarnation in density and flesh. Egypt is here to teach us about ourselves. Until we understand this, we can not begin to understand anything about it, nor should we pretend to.

We can see hints that they were aware of the precessional motion, though further evidence will be seen shortly which proves this to be the case. With the Orion Correlation theory, we are able to calculate the time they were marking, perhaps when the transformation of the Earth last took place. Their attention to detail and incredible workmanship proves that they went to great lengths to make sure this building would live on until the end of the next cycle. Their mathematical precision demonstrates that they were a wise people, civilized, highly cultured and intellectual. Also, the simple fact that they were able to effectively build such a structure, demonstrates their possession of the master technology.

So the message becomes clearer, piece by piece, and as always, more questions arise. Is the time marker of 10,500 BC simply trying to point out that something happened at that time? Or is it possible that the pyramids were built, or at least planned, at that time? If they were not at least plotted out at that time, it would be very difficult to align them to the stars then. We could not today, for instance, build a complex perfectly aligned to the positions of stars 5,000 years ago, without the help of the advanced computer programs which have only just allowed us to see what the ancient skies looked like.

So if they were constructed anytime after 10,500 BC, the implication would be that the pharaohs had laptop computers or some equivalent. There is no way to simply guess exactly how far the sky would shift, unless of course, they already had knowledge of the exact length of the cycle, but again, this itself would imply tens of thousands of years of watching the sky, which is equally as troubling for the Egyptologist to explain. So however we look at this situation, it does not line up at all, with the chronology that the entire world population seems to passively accept. The emperor is wearing no clothes, so to speak. Who shall say that it is so, and risk the wrath

of the ignorant king?

This is an essential question to ask. Egyptologists often laugh at the thought. It puts the date back 8,000 years before Khufu's time (circa 2,500 BC) – the accredited builder. So if it were true, all of the history books would have to be thrown out. The entire timeline of Egypt, and of the origins of civilization itself would need to be rewritten. For this reason, it is a very bold statement, but thankfully, the testimony of the Orion correlation does not stand on its own. There stands beside the pyramids a great sentinel keeping guard over the Giza Plateau and protecting the timeless message, and it is she who holds the key to the heart of Khemit.

The Sphinx

If the pyramids had stood alone on the plateau, they would still be the most intriguing constructions on the planet, but we must also factor in the world's most mysterious monolithic sculpture by their side. The Great Sphinx calmly gazes into the far reaches of the eastern sky, watching every single sunrise over the Nile. She has seen millions of them. (I will explain, soon enough, why I refer to the Sphinx as female.)

The energy of the Sphinx deeply affects all those who visit, even if it is simply because of how famous it is. There is no sculpture on Earth more admired and wondered at. It's like seeing the Mona Lisa. As human beings, we understand how important this work has been to the cultural development of our entire species. It is so culturally important, that we feel an *inherent need to understand it*, in order to understand who *we* are. The one factor that can truly embed an art piece into the collective psyche of humanity, is *mystery*.

The longer a riddle remains unsolved, the more people will speak of it, and the more people speak of it, the more culturally important it becomes. Our history is merely the history of the things we chose to *talk about*, and *write* about. Many art pieces are relevant for a day or a week or a year, but what does it take to become an eternal mystery?

It must hold some element that remains unresolved, throughout centuries. It must remain a subject that the 'intellectual class' will continuously try to pretend they understand, in their hope of appearing deep and philosophical, yet can never seem to truly

explain away, since their debates over it are completely empty. They pretend they understand it, yet speak so vaguely, since they know that they truly have no concept or context of the subject they speak of. This delicate balance, is what will keep humanity wondering, throughout so many ages, what the Sphinx truly means.

By it's cultural significance alone, anyone who stands before the Sphinx, is *changed* by the experience. In this way, it is both a work of art and an act of magic.

The entire Giza complex demonstrates a singular plan, clearly laid out at the beginning of construction. Regardless of *how long* it was in construction or *when*, it is beyond a shadow of a doubt, a *single, unified design*. It is very clear that the pyramids, Sphinx and all the intricate tunnel systems below were all planned and likely constructed *at one time, as one project*.

The temples are vastly different from Giza, yet all were building on the original blueprint, which is laid out from it's source and center, the Great Pyramid. As we gradually process the evidence, this will become clear, as will the need to rewrite history.

Yet as for Giza, few would deny that it was all built at once. To acknowledge that the entire plateau is not smooth bedrock, but a constructed patio of unknown thickness, is to admit that it was all one structure. The pyramids, their subterranean chambers, the boat pits, the Sphinx and it's temples, The Osiris Shaft and other vertical shafts – all these things, were carefully fitted into this massive stone floor. This entire plateau, constructed of stones, is in itself as impressive as the pyramid, in terms skill required of masons, the size of stones used and the overall mass of stone needed to fill such volume.

What we view as the most magnificent buildings on Earth, may in fact, only be markers upon the lid of a great box, which holds treasures unimaginable. The entire plateau itself, may be the lid, of just such a container. Egypt is the land of secrets, and real secrets tend to bury themselves deep, underground. *Perhaps, the Sphinx is the keeper of keys, for this box.*

As Above, So Below! The pyramids that point to the sky, in so doing, also point to the depths. The world of day and light and waking life and sky, points to the world of night, darkness, dreams, and the underworld. The underworld represents the subconscious and occulted knowledge. All throughout Egypt, the physical underground is symbolically representing the spiritual underworld

and the hidden wisdom. Everything we know of Egypt, represents only 'surface Egypt'. Having a wide appreciation for how much is actually, *intentionally* kept secret there, it is my suspicion that perhaps 99% of Khemit remains hidden and unknown (or else known and kept secret), beneath the sands, while *all the wonders we know of it, make up only 1% of what it truly is...*

The temples we see, are merely the most recent replicas of the very same temples, built possibly tens of thousands of years prior, and probably still resting 50-100 feet directly below them... It is the *geographic location* of the temples that defines their meaning within the whole image of Egypt, spanning the Nile, so all the temples may have been built and and rebuilt many times over in the same location. The Osireion at Abydos is proof of this in itself, but we will reach this subject soon enough.

First, we must formally introduce the true Master of Egyptian thought, who provided us with the foundations of all modern esoteric Egyptology; a man I was proud to call a friend and mentor for over a twelve years, and who first introduced me to all of these mysteries when I met him in 2006.

John Anthony West flicked over the very first domino that caused a cascading progression of events; of falling dominos. The dam of false history blew out, and a wave of new revelations burst through! The traditionally upheld timeline collapsed; was pulverized to dust; demolished forever. John, in this metaphor, was the *dynamite*.

It is he and *he alone* who corrected history, though others fell in behind him. He *alone*, could answer the most pressing and obvious question that arises: *When was the Giza Plan first laid out?* Was this in the time of Khufu, Khafre and Menkaure?

No. It was not.

As my own mentor, John was the initial inspiration for this book. His work is the hinge upon which history turned. Having known him was a true blessing. I met John when I was eighteen years old, and when the rest of the world was telling me to go to college, but I, like him, wanted only to proclaim that 'the emperor has no clothes' - that we are truly living in an insane asylum. John did not care what had been said before, he dared to proclaim the truth he saw. I noticed quickly that he had keys to the greatest mysteries on Earth, and was in himself, a wealth of knowledge. Anyone who met him was captivated by his intelligence, wit, sense

of humor and brutal honesty.

As I began reading his masterpiece, *Serpent in the Sky*, *The High Wisdom of Ancient Egypt*, (perhaps the greatest book ever written about Egypt) and the works that follow up all the ideas within it, I realized that this was the grand mystery I'd been searching for and John remained a helpful, priceless guide as I traversed these complex ideas. If you don't understand how important he was, you soon will.

His passing in 2018 was the final catalyst that compelled me to finish writing this book. John is to me, what Schwaller was to him. It is not my aim to lean on John's reputation for credibility, but to acknowledge that without his guidance over the years, I would never have been able to write this book. When I told him about it, he said that the hardest part was to simply to do it; to *publish* it. It takes courage to publish such things. He told me simply to *do it*, if I believe in it; if I have something to say that hasn't been said before, and *I do*. For almost 13 of the 16 year process of writing this, I had John as an advisor, so I learned from him all I could.

John Anthony West's work began as an investigation and continuation of the work of R. A. Schwaller de Lubicz. Though he had written satirical fiction, short stories and plays, His first nonfiction work, pointed at ancient mysteries, was the previously mentioned *The Case For Astrology*, and while writing this book, he became very familiar with the lofty mind of Schwaller. He poured through *The Temple of Man* in French (before an English translation was available) and translated it himself, line by line, while researching astrology, as well as for *Serpent in the Sky*, which gives a thorough description, not only of the Temple of Man, but of the entire approach to studying Egypt which honors first the esoteric meanings of things.

This mentality, both West and Schwaller urged us to adopt, if we wish to even *begin* to understand *any aspect* of the enigmatic culture. This is what is implied by the term 'Symbolist School', and the tenets of this mentality are best described either in *Serpent in the Sky* or else Schwaller's *Sacred Science*. West could be called the father of the Symbolist School and Schwaller, the grandfather. It was John who inspired the movement of independent researchers including Dr. Robert Schoch, Graham Hancock, Robert Bauval, Dr. Thomas Brophy, Laird Scranton and many others, who have since aided him in exposing the errors of our culturally accepted

chronologies.

In studying the work of de Lubicz, he found a very curious statement mentioned subtly, as though it were obvious. Schwaller wrote that the base of the Sphinx as well as its enclosure wall showed signs of *water weathering*.

The implications of this were utterly earth-shaking and West realized this. *This single sentence, read by West, is what toppled the timeline!*

It is well known that there has been very little rainfall in the region for at least 7-8,000 years, yet the Sphinx shows prolonged and consistent precipitation-based erosion, indicative of heavy rainfall, as if it had once lived in a rainforest. This means, *there is no way it could have been built at the presently assumed date.*

Most historians attribute its construction to Khafre, also known by his Greek name, Chephren, who is supposed to have built the middle of the three pyramids as well. The Great Pyramid is attributed to his father Khufu, and the smaller offset one, to Menkaure, Khafre's successor. Khafre was the fourth king of the Fourth dynasty, living approximately from 2575-2465 BC – when the Sahara was already a very dry desert...

Something, clearly, was wrong here. Orthodox Egyptologists attempted to shrug off this hypothesis for a moment until the evidence came in, then the ground was pulled out from beneath their feet. John never liked authority much, and authority never liked him much either, so he was not gentle as he deconstructed their faulty narrative. He was a wrecking ball, and as an independent, self-educated rogue, the 'establishment historians' he challenged (famously termed by him, the *Quackademics*), simply despised him.

West had enough information to understand this as a breakthrough discovery, but he lacked the academic background necessary to be taken seriously by the mainstream current of Egyptologists and archaeologists. It was clear that he had to find supporters that would strengthen his credibility. He needed someone with an open mind and a PhD.

When he was finally joined by Dr. Robert Schoch, the scientific community was forced to take notice. A geologist and professor of natural science, and a man with an extremely discerning, *yet open* mind, Dr. Schoch was the perfect scientist to help champion the debate by John's side. After agreeing to visit the site and perform a thorough, first hand investigation, it was agreed

that there was legitimate reason to further the research. It was very clear that water, and specifically *precipitation* (not Nile flooding), was the weathering agent – running down in streams causing deep vertical fissures to be carved out of both hard and soft layers of stone. Alternatively, wind erosion scoops out the softer layers while leaving the harder ones intact, in sharp horizontal patterns quite opposed to the round undulating vertical water erosion..

West and Schoch released a feature length documentary in 1993 called *Mystery of the Sphinx*, which was narrated by Charlton Heston, and for which John won an Emmy Award for best original research. He and Schoch also presented the theory at the annual meeting of the Geological Society of America. This caused an enormous uproar within the archaeological community, though *geologists* tended to agree with him and *geologists* are the authority on rocks and weathering...

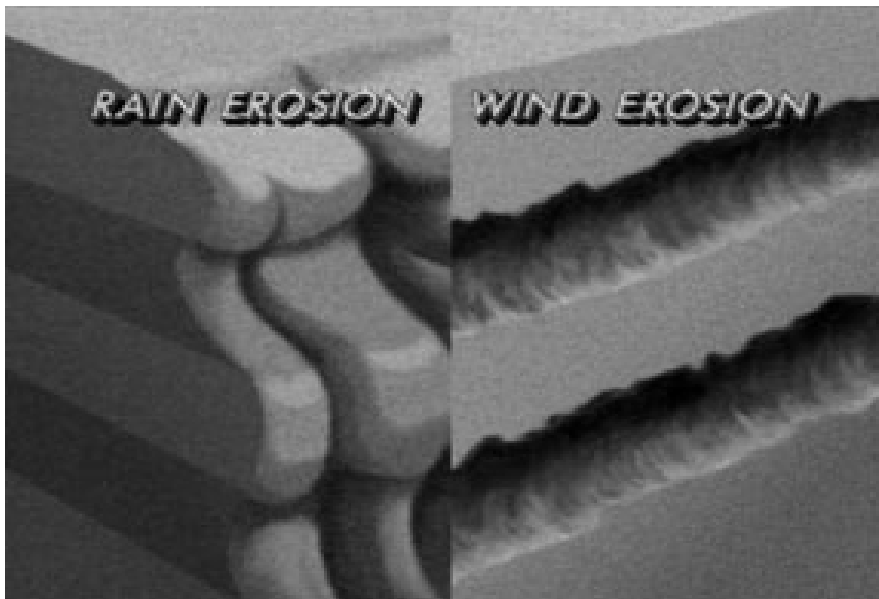


Illustration 2: Image captured from West's film, Mystery of the Sphinx shows clear difference between rain and wind erosion.

So ironically, while the archaeologists and Egyptologists could not admit it was true, because it upset their apple cart, the geologists *had to admit it was true* – if any of them did not admit the courtyard showed a picture perfect, *textbook example* of precipitation induced weathering, they could not be taken seriously

in their field. When presenting their findings at the geological panel, West and Schoch attracted the attention of *hundreds* of geologists, and effectively pinned the two groups against each other, (the geologists, on the side of reason, and the Egyptologists, scrambling for explanations to debunk them) so regardless of their opinions on the matter, the question forced it's way into the realm of academic debate.



Illustration 3: 'Textbook example' of precipitation induced erosion on the southern enclosure wall of the Sphinx courtyard. TG

Nevertheless, the skeptical arguments came on like a tidal wave, and so the answers were hunted down. The notion that the Sphinx predated Dynastic Egypt was not new, but to *prove* this had never seemed possible, before such clear geological evidence had arisen. To prove that water weathering had taken place would certainly dispel the rumor that it was a construction of Khafre. Even the latest possible date for rain in the desert would place it much further in antiquity than even the Old Kingdom. So the clear objective became proving the 'Water Erosion Hypothesis', as well as disproving that the weathering could have developed from any other agent.



Illustration 4: Rain induced weathering on the southern wall of the Sphinx Enclosure. TG

Due to historical documentation from several excavators, it is clear that any time the Sphinx has been left alone for even a short time, the enclosure quickly becomes filled in with sand. The legs and lower body lie beneath ground level, so this courtyard dug around the Sphinx fills in quickly. For this reason, the sands have protected the erosional features through countless millennia. West calculated the periods of time in which the Sphinx would have most likely been consistently exposed due to constant excavations of Pharaohs as well as foreigners. He determined that of the 4,700 years, which have elapsed since the time of Khafre's apparent construction, the lower portion has been buried for about 3,300 years.

This would account for the fact that the wear from ancient rains would not have been covered over by the wind and sand induced weathering in more recent ages. It is as though the sand *deliberately and delicately preserved* the patterns for us to examine today. Perhaps this was part of the *design*, just like the buried ships, intentionally placed to open our minds.

The mostly subterranean nature of the Sphinx is what

allowed for the rainwater to drain in and create the weathering in the first place, and we can see the channels it has worn into the floor of this area as well as the walls. While the weathering is shown on the Sphinx's body, it is less prominent than on the enclosure walls, since less rain fell on the Sphinx directly, than did on the entirety of plateau, which was essentially the catchment area of water that all seemingly drained into the Sphinx courtyard, most of which, channelled for thousands of years, through the largest fissure on the southern wall, which has since been covered over with cement. Clearly, John and Robert had struck a nerve...

Besides the obvious differences between wind and water weathering, the deep rounded channels carved out of the stone are not found at any other site in Egypt. This in itself says a great deal. If so many other temples and structures were built in the same age as the Sphinx, then why were they not weathered similarly? John noted that mud brick temples still existed in the vicinity which would have been completely washed away if such rain had fallen on Giza in the dynastic years. Many other structures had been exposed to the elements for much longer periods of time than the Sphinx supposedly was (accounting for time buried beneath the sand), yet show none of the same erosion.

We must also take note that many of the stones quarried out from the bedrock surrounding the Sphinx were used to build the Sphinx Temple and Valley Temple directly in front of it. We can match the layers of strata in the cut stones directly to the fixed bedrock walls of the Sphinx enclosure. This is extremely important.



Illustration 5: The deepest fissure in the southern wall, which receded several feet into the bedrock, was filled in with cement shortly after West and Schoch presented their hypothesis. It was blatantly covered up, after John had posed inside of it for photographs to show how deep it went.

*The Sphinx and Valley Temples were built concurrently to the Sphinx itself – before the controversial weathering took place! These two temples display some of the most advanced stonework in all of Egypt, regarding size of stone, expertise of shaping, lifting, and placing, and the fact that various types of stone from *all across the land* were utilized, even from faraway Aswan in Upper Egypt. It shows that *the most advanced stonemasonry in the land, took place long before the Old Kingdom dynasties even began...**

Now are we beginning to understand why academic Egyptologists despised John West and criticized him? It is because the greatest works of Egypt are more than twice as old as Egypt's supposed *origin*.

The issue remained, however, that Khafre was supposed to have been the builder. It turns out that this conception is entirely based on circumstantial evidence and is in no way concrete. In fact,

it rests upon only three *very weak* claims.



Illustration 6: Sphinx Temple in front of the Sphinx used stones quarried out from around the Sphinx's body. Layers of strata in these stones match the bedrock of the Sphinx and it's courtyard, so they must have been created concurrently. TG

For one thing, the Dream Stele of Tuthmosis IV, which was only partially intact when it was first excavated, shows the first syllable of Khafre's name, *Khaf*. The inscription had flaked off beyond this symbol and controversy arose over whether or not this was referring to Khafre or was part of a different name altogether. It was circumscribed within the oval shaped cartouche, which always designates someone's name, usually of royalty, but the same letter is found in many Egyptian names, so this evidence is questionable. Besides, it is likely that this Stele was only naming him as the restorer of the Sphinx. This was the view of Gaston Maspero, who was the director of the Egyptian Museum of Cairo in the year 1886. He concluded, "The Sphinx stela shows, in line thirteen, the cartouche of Khephren. I believe that to indicate an excavation carried out by that prince, following which, the almost certain proof that the Sphinx was already buried in sand by the time of Khafre and his predecessors [i.e. Dynasty IV, c. 2575–2467 BC]."

The second pillar supporting the case for Khafre, does in one

sense, support the case that it was indeed Khafre's name on the Stele, yet still, we must see him as a restorer of the Sphinx, just as Thutmosis IV was. A statue of Khafre was found buried in a pit dug into the floor of the Valley Temple.

It was common practice for Pharaohs to restore or revise the older temples. It is actually quite easy to imagine that for a civilization that spanned such great lengths of time, the oldest structures were rebuilt and developed upon a great deal. Therefore, finding a statue of Khafre/Chephren buried in the temple by no means implies that he was the original builder. If he was, the whole temple would likely be consecrated to him in relieves and portraits. Instead, we find only his statue buried in a pit. It is a beautiful statue; one of the most incredible statues that still remains. When we walk behind it, we see Horus in full hawk form, wrapping his wings around the king's headdress, illustrating Khafre's attainment of Horus-consciousness. As stunning as the piece is, it is by no means proof that Khafre was the creator. So, two out three 'infallible' links to Khafre, are already seen as, at best, simply an *association* with Khafre.

Yet the third connection to him is flimsier still. It is literally, simply, that the Sphinx's face *looks like him!* This is clearly an opinion, and a terribly ignorant one, at that. The master craftsmen of Egypt perfected the art of capturing the *exactly* the features of the pharaoh's faces in relieves and sculpture. This means that even slight deviations may be intentionally distinguishing between two completely different people. Even still, it is conceivable that Khafre had the face carved into his own image. It is a common theory that the head has been re-carved, at least once, and this is most likely true. Some believe this to have been Khafre's role, since he is clearly associated with the Sphinx in some way. Ultimately, however, the truth is that the Sphinx looks nothing like him, and that is not merely my opinion.

John brought the question before Frank Domingo, the senior forensic investigator working for the New York Police Department. As an indisputable expert in physiognomy, Domingo compared key measurements of the facial structure of the Sphinx with those of Khafre using computer imaging and forensic drawings. Ultimately, the two faces showed substantial differences, and Domingo determined that Khafre was definitely *not* the model. The sheer angle of the Sphinx's face is drastically different than that of

Khafre's.

So all three of these claims of 'evidence' collectively amount to, ultimately, *nothing at all! Yet this is why the entire world passively accepts the fact that history only began 5,000 years ago...*

While the evidence for Khafre as the builder is essentially non-existent, the evidence for Khafre *not* being the builder is stacking higher and higher every day. There is a reference to the Sphinx on a stone tablet which describes Cheops discovering a temple of Horus in the area near the Sphinx. This implies that the Sphinx was around during the time of Cheops, who lived before Khafre and this threatens to destroy the theory in one blow. The tablet itself is from a later date, but it is believed to have been copied from an earlier text, probably dating to the time of Cheops himself. The process of copying ancient documents was a regular practice in such a long living civilization, but it was always done word for word. From this we can see that the Khafre hypothesis is shaky at best, and already disproved at worst.

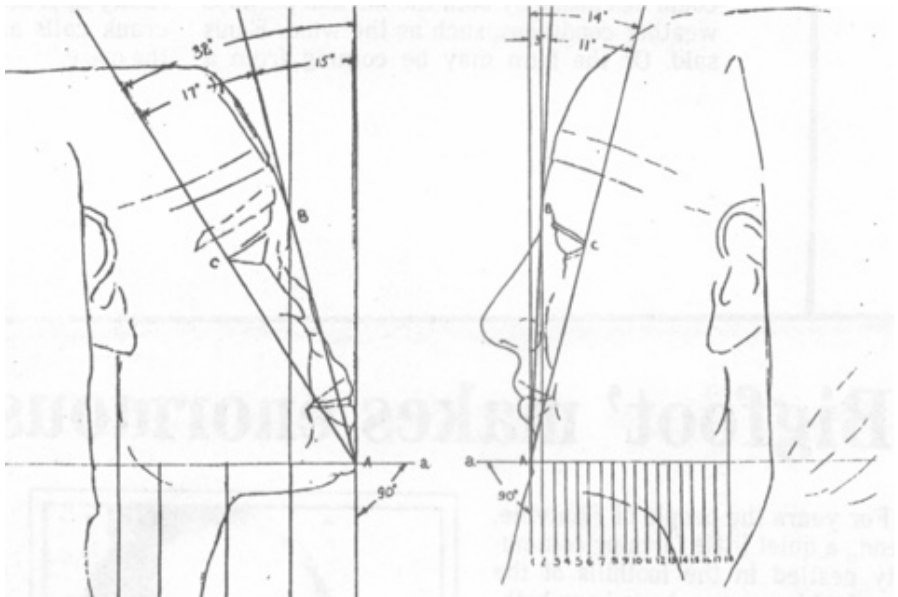


Illustration 7: NYPD Chief forensic investigator, Frank Domingo's comparative analysis of the Sphinx and Khafre statue.

West sums up the argument:

“1 Egyptian civilization was complete at its beginning. There

is no sign of a period of ‘development’.

2 Weathering on the body of the Sphinx is typical of water erosion elsewhere.

3 It is almost impossible to attribute this erosion to wind, sand, insolation or chemical reaction, since the Sphinx was buried in sand for most of its putative history.

4 There is a complete lack of similar erosional effects on other Egyptian temples and monuments exposed to the elements for as long or longer.

5 The attribution of the Sphinx to Chephren is based upon flimsy circumstantial evidence.

6 The architectural style and building scale of the Sphinx and Sphinx temple complex are unlike anything else in Dynastic Egypt.”

So the argument is quite strong, and the theory has gained support slowly but steadily due to Schoch's in-depth and continuous analysis of the subsurface strata. I had the unique opportunity to visit Egypt with Dr. Schoch in 2019, and we had the chance to not only get a close look at the weathering, but also to visit the Sphinx Temple itself, which Robert had not seen since the filming of *Mystery of the Sphinx* in 1993. This temple is rarely included on tours, but we attained permission for a private entrance.

I had tried for all the years I knew him to visit Egypt with John, but could never afford the trip in that time. It was not until after he passed, that I finally met Robert at an event held at John's home, which was not so much a memorial for him, as much as a celebration of his life, and Robert was one of *many* great minds who attended to pay respect to John. There were many like me, who had wanted very much to attend one of John's legendary Magical Egypt tours, and as this was no longer an option, we all wondered if Robert might offer a similar tour, which he did. This tour, in the fall of 2019 sold out so quickly that he offered a second one immediately after it, which *also* sold out immediately, and so he doubled the capacity of the second trip and *even that* sold out quickly. As fate would have it though, one person cancelled, and I got the last ticket available.

Needless to say, the experience was priceless, as Robert was still working on this research as we toured the temples, and actually, along with his wife Catherine Ulissey, creating a documentary tentatively called *Civilization before Civilization*, (not yet released, as of 2022) that follows up on the questions posed in *Mystery of the*

Sphinx. These are questions that he and John have spent years investigating, including, primarily:

Where can we find further evidence of sophisticated science and high consciousness in these earlier ages and how far back in time exactly, must we push the origin of Giza?

We may remember that the Astrological Ages, caused by precession, were well understood and of extreme importance to the ancients. By tracking these ages, they were able to predict what influences would be shaping the world and humanity's consciousness in the far removed future.

With his background in astrology, John was well prepared to understand that, as with all Egyptian lore, the Sphinx was astrological in nature. John understood that the Sphinx must relate to Leo, the lion. Would it not make sense then, for the Sphinx to have been built in the Age of Leo, when the land was likely covered with feline statuary? At one time, the Sphinx was staring directly at the heliacal rising of Leo. This is known as the star's 'birth', which comes only once in the precessional cycle, when the star rises directly behind the equinox sun. The heliacal rising of Leo therefore, marked the dawn of the most recent *Age of Leo – 10,500 BC*.

Yes, it coincides perfectly with the alignment of Orion's belt stars to the three pyramids, discovered by Bauval! It was not *only* the pyramids *and* the Sphinx that lined up with the sky at that moment either. Looking east over the Giza Plateau in 10,500 BC, we would see the Sphinx gazing directly at Leo's rising point, the Pyramids reflecting Orion's Belt, *and the Nile River itself would reflect the Milky Way Galaxy*, but even this is only a small selection of the full body of evidence suggesting the attempt to map the stars upon the ground and to mark as incredibly important, the 10,500 BC date.

In fact, words attributed to Thoth (or in Greek, Hermes) validate the assumption. In the *Hermetica* is a passage in which Hermes is speaking to Asclepius about the grand secrets of Egypt. "Do you not know, Asclepius, that Egypt is an image of Heaven? Or to be more precise, that everything governed and moved in Heaven came down to Egypt and was transferred there? If truth were told, our land is the temple of the whole world..."

Now we have a hypothetical date of origin for the entirety of the Giza plan, but it is *very* ancient. Rather than 4,500 years old, we propose that Giza is 12,500 years old. This date is in agreement with the level of weathering we see today, though it means that the most advanced feats of engineering on the planet seem to have been accomplished in an age which we are told was characteristically savage and primitive. Not only does it *nearly triple the entire known span of our history*, but it proves that *the most advanced knowledge of all* was present in that remote time, implying a *previous period of development* which must in itself have spanned *millennia*, since it demonstrated exact knowledge of the precessional cycle accurately.

Now read the above paragraph again.

Recognize how fundamentally this changes the way that humanity must look at itself, and before assuming that this celestial tie to Leo and Orion is a reach, recognize that, just as with the speed of light, when the Egyptians wanted to encode a piece of knowledge, they found a way to make sure there would be no disputing the intended meaning.

With these correlations to celestial bodies in place, logic dictates that we must ask if the scheme applies to the whole of Egypt. If the Giza pyramids align to Orion's Belt, *are not all the pyramids stars also?*

Bauval has noted several other pyramids that correspond to stars in his work, but he is not the only one to suggest the idea of pyramid-starmaps. Wayne Herschel is another brilliant researcher who has asked this question, and his discoveries are simply incredible. He has mapped out around *fifty different pyramids* stretching all down the Nile *reflecting the brightest stars above the Milky Way*.

As Above, So Below.

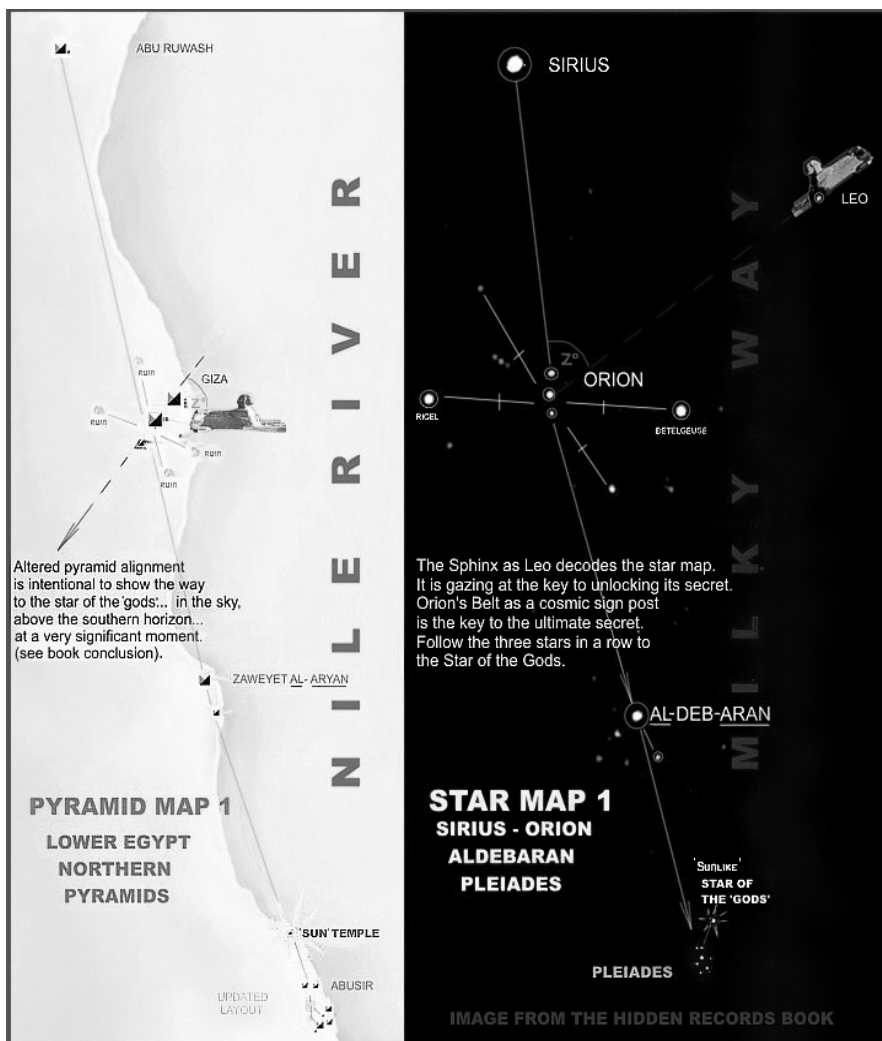


Illustration 8: Wayne Herschel's Lower (Northern) Egypt star map diagram.

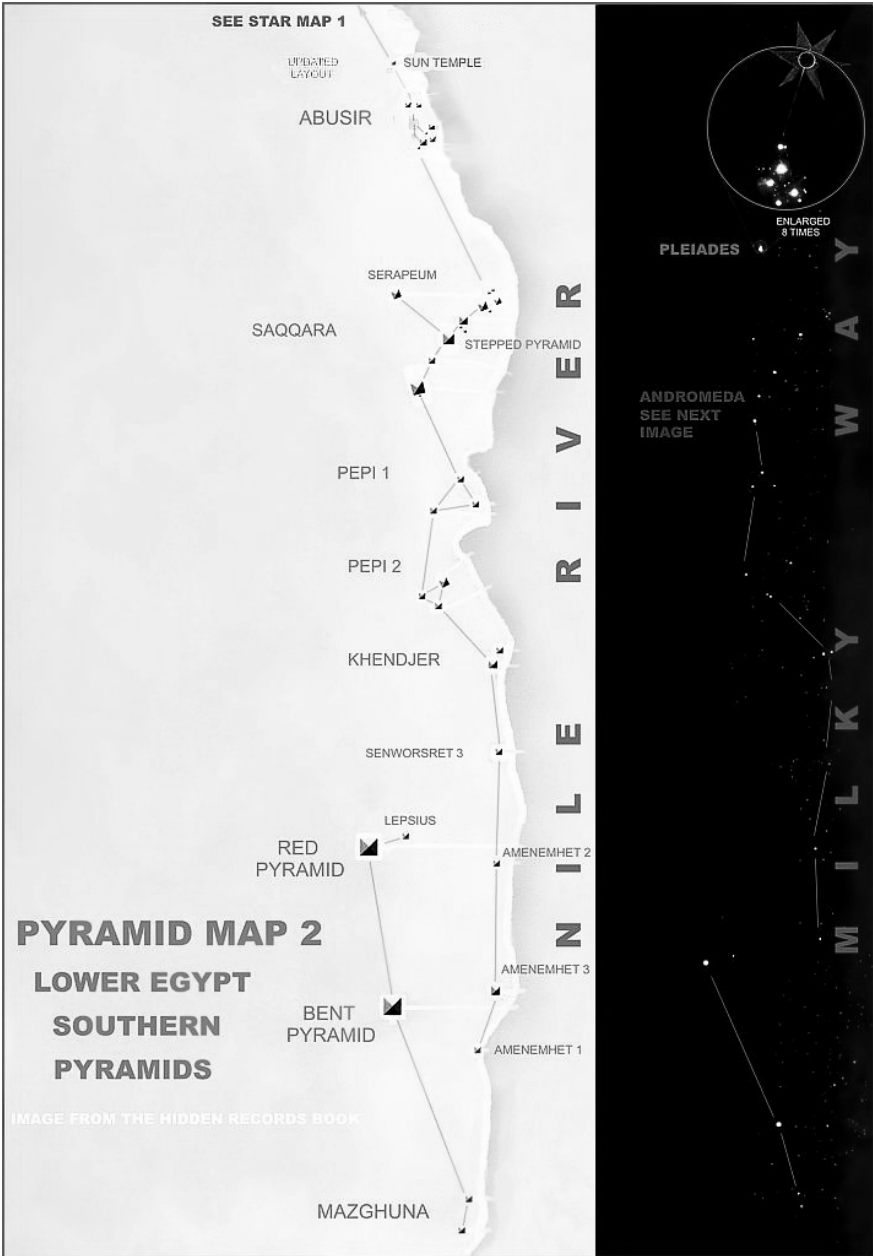


Illustration 9: Wayne Herschel's Upper (Southern) Egypt star map diagram.

Notice here that the three stars of Orion's belt have turned from the angle represented by the pyramids. That same twist, caused by precession, would point the Sphinx directly at Leo, which now appears 'higher' up on the Milky Way, but in 10,500 BC, would have appeared directly across.

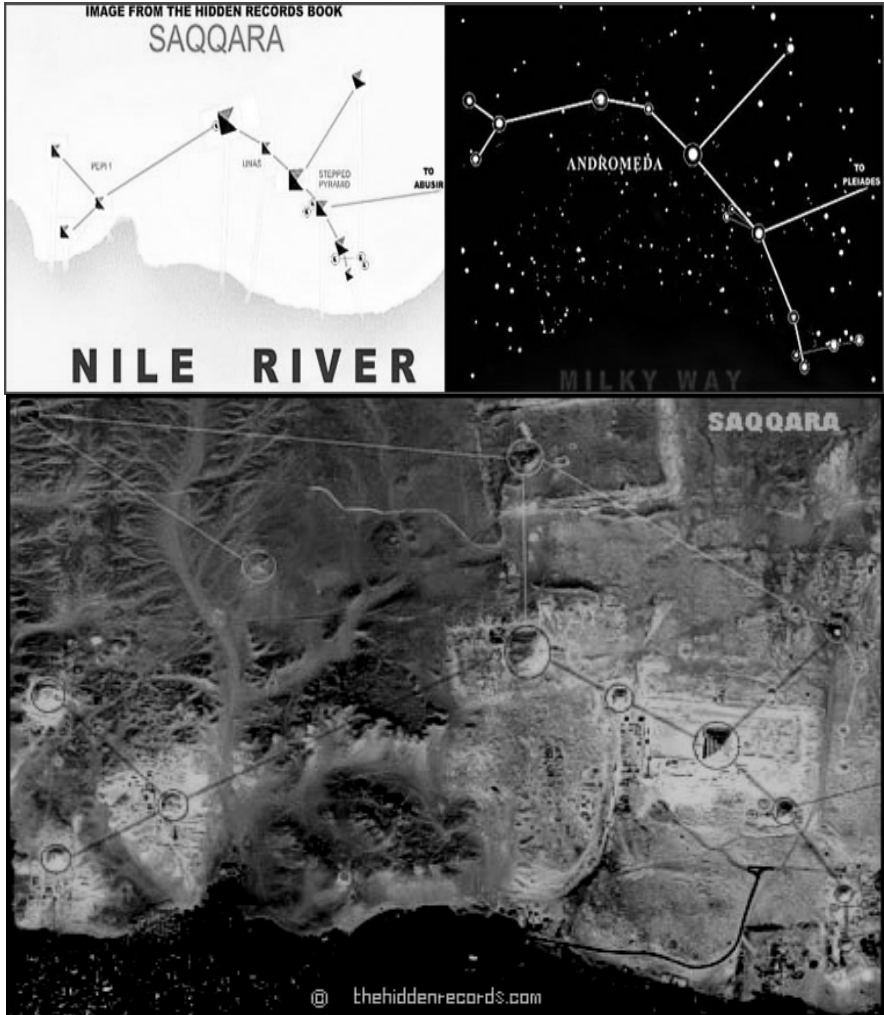


Illustration 10: Wayne Herschel's Saqqara-Andromeda Correlation diagram.

Herschel shows that both Upper and Lower Egypt make up an enormous map of the Milky Way, with bright stars embodied as pyramids. A closer look at the Andromeda representation at Saqqara is not easy to dismiss! With such views, it is hard to imagine that this phenomenon is purely coincidence. For so many pyramid positions

to sync with the brightest stars above the Milky Way, seems to *absolutely prove* that the entire layout was an intentional map of the heavens (as Hermes told Asclepius quite plainly).

The implication, again, is that every single monument in Egypt, must be understood as only one part of a massive, singular work. They are all working within a master plan – a blueprint so vast and complex, no one has ever noticed it before. We could not even begin to imagine such a plan until we achieved flight, and could look down at the Earth from above, which was only a century ago. Assuming that they had no means of flight in their time, building a star map of pyramids would likely be a difficult task.

We will see later that it was not the only civilization to do this. In fact, it is a central theme that will continually arise. Herschel documents 'Earth-Star Maps' the world round. His book, *The Hidden Records*, offers many theories and useful diagrams, and his further work will be visited in subsequent chapters. Bauval has also mentioned star alignments of pyramids that extend far beyond Giza and down the Nile. Andrew Collins has also proposed star correlation theories in his book, *The Cygnus Key*, noting that the constellation of Cygnus set perfectly into the pyramid's peaks when viewed from Gebel Ghibli, the hill nearby the Sphinx. We will find that megalithic building is *almost always* tied to astronomy. As I have claimed, these are two of the three pillars of the Atlantean wisdom, the third being knowledge of the soul and spirit.

One of the many sites at which star maps are located is at Stonehenge, where nearby circular mounds mark out an image of the Pleiades. Certainly the Druidic builders of Stonehenge possessed the Secret Doctrine. It should come as no surprise then, that both these cultures shared a love for the stars and were highly developed astronomers. The various alignments at Stonehenge blatantly disclose the fact of its astronomical function, not to say that this is it's only, or even *primary* function. It is plain to see, however, that site lines were built into it, allowing for precise measurements to be made. It is an *observatory*, so we should not be surprised to find representations of celestial forms around it.

Of all the sites in Egypt that get little attention, yet say a great deal, the most unbelievable of all is known as the 'Stonehenge of Egypt'. It holds knowledge of the Heavens, and of the cycles of eternity, which defies everything we have ever been told about history.

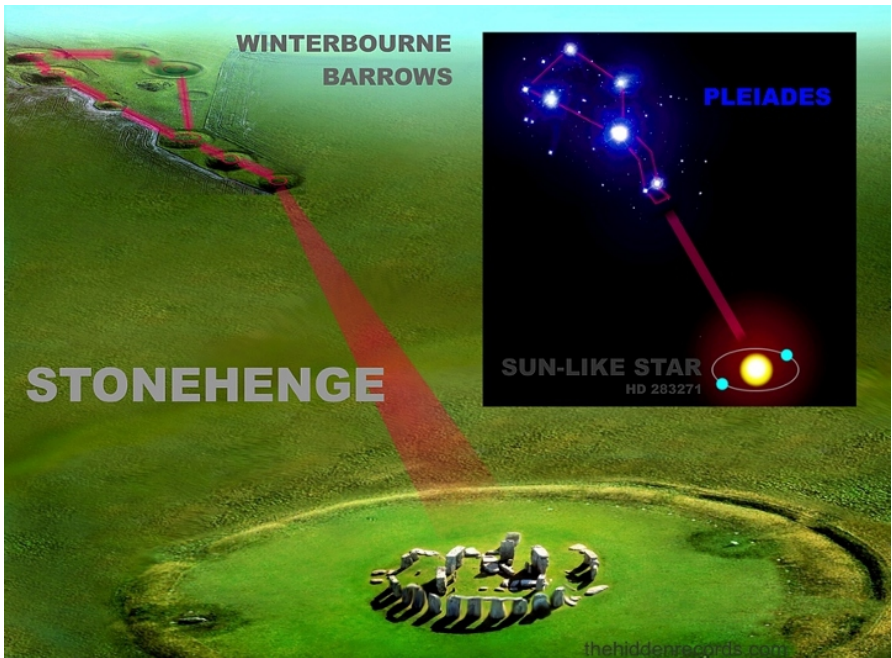


Illustration 11: Winterbourne Barrows at Stonehenge represent the Pleiades. Image from Wayne Herschel's *TheHiddenRecords.com*

Nabta Playa

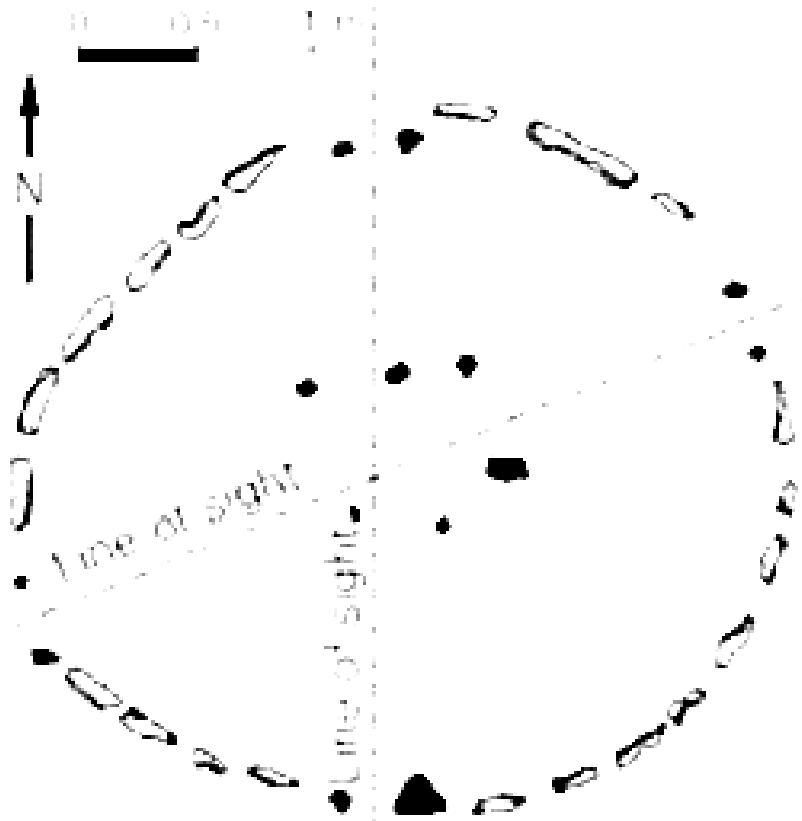
Located *exactly on the Tropic of Cancer*, in the middle of the vast Sahara, rests the ancient site of Nabta Playa. This megalithic circle is at least a thousand years older than Stonehenge. It is commonly estimated to have been used between 11,000 – 5,500 years ago, though once again, the date of its origin is unknown. Six stones placed in the middle are surrounded by a circle of smaller ones. On the horizon are several other monoliths. This simple, humble configuration of a few, unshaped stones holds within it revelations so extraordinary, that the world will be fundamentally changed by the time they grasp what it is being shown here.

Thomas Brophy, PhD., astrophysicist and archeo-astronomer, has published astonishing findings on this subject in his book *The Origin Map*. Just as West and Schoch (who both offered support by each writing a forward for Brophy's book) had cracked the Giza Code; as Bauval and Herschel had cracked the Star Map Code, and Schwaller had cracked the Temple of Man Code, it was Brophy

whose brilliant investigation provided Nabta Playa's decryption. He also co-authored, with Robert Bauval, *Black Genesis*, which also describes Egyptian Archeo-astronomy and Nabta Playa.

Brophy's research shows that this site served not only as an observatory, but represented a planetarium of sorts. It was a three dimensional representation of the stars. It consisted not only of surface stones, but also some entirely buried stones and even carved bedrock below the sand.

Brophy initially noticed the very obvious East-West alignment, marked by two 'gates' made of two stones each. This line, if literally drawn onto the Earth, *would be* the Tropic of Cancer. Therefore, on the Summer Solstice, the sun would rise up through, pass directly over, and set within these gates. Brophy, wondering at the purpose of the center stones, decided to take a look at what part of the sky would have been rising with the sun in the period when the circle was used.



He soon found that in the window of 6400 – 4900 BC, the three stars of Orion’s belt rose with the sun, and he noticed that the front three stones in the center seemed to mirror those three stars precisely on the Summer Solstice in those years. This was the only time in which the stars would have appeared at such an angle due to precessional movements. Wondering at the purpose of the other three stones within the circle, he saw that they looked like the head and shoulder stars of Orion, but they were not to scale with the other three stones, or at the same angle. So he noticed two sets of three specific stars/stones each, which were to scale in themselves, but not to each other. One set marked Orion's Belt and the other marking his head and shoulders.

Brophy soon realized, unbelievably, that these two sets actually aligned to the stars they represented, *at two opposite points*

within the precessional cycle, or at the two extremes of the celestial tilt... This means that if one of the two sets is aligned, the other set will not align for another half a cycle – *around 13,000 years!*

Take a moment to deeply contemplate this...

It means that, if we assume the stones were placed when they aligned to the stars they represent, the two sets would have to have been placed *13,000 years apart*, meaning it would have been 13,000 years *in construction at minimum*, and another full cycle of 25,920 years to return to these extremes again and ensure that the markers are accurately placed.

Again, there is always the alternative potential, that they had laptop computers with advanced astronomical imaging software... Otherwise, how could they have possibly known exactly what the sky would like 13,000 years later, or would have looked like 13,000 years earlier? Who alive can answer this question? Why is it not headline news?

Brophy also found that when the constellation is laid out over the circle by matching the head and shoulder stars to the stones, the stars of Orion's feet and his outstretched hand land directly on the outer circle, and when it was aligned using the belt stars, his shoulder rested right on the circle. At these two points, we find the sky tilted to each of its extremes, just as the location of Nabta Playa marks the extremity of the sun's path north at the Summer Solstice.

The most recent alignment of the head and shoulder stars with their respective stones was around 16,500 BC!!!

This means one of two things, both quite unbelievable. Either the stone circle was built in (or before) that age, or else the builders possessed a means of simulating what the skies would look like in future or past times. If they knew the exact length of the precessional cycle, let's say, by some means other than having watched the sky themselves for many rounds of 26,000 years, then it might theoretically be possible for them to calculate when the sky would reach its maximum tilt, and possibly they could attempt to calculate where the stars would land at that time, but this is a major stretch of the imagination. Today we require very advanced computer programs just to be able to look back ourselves and realize that these monuments do line up. If the ancients had computers that allowed them image the skies of the past and future, that would be quite a

remarkable find, but the alternative – if this site was actually built by the year 16,500 BC when it aligned to some of the stars it represents, then we are looking at yet another definitive mark of genius in an age possibly even predating the Giza Complex by several millennia.

So in 16,500BC the head and shoulders align. Then around 4000 BC the 'belt stars' align with the 'belt stones' and we can anticipate that around the year 9000 AD the shoulders will begin to align again! *How is this possible? We can scarcely imagine.* Yet, these were the values of time the Egyptians were working with. Even still, this is only the *very beginning*. Nabta Playa keeps getting better and better...

As we have noted, the master riddle makers wanted to leave no doubt whatsoever as to the references they were making, so again, the correlation to the stars is reinforced with far too many 'coincidences' for the skeptics to dismiss.

The confirmation of Brophy's theory came from outside the circle where stones, placed only a few hundred, to over a thousand meters away from a 'viewing stone', marked out more site lines. There were again, six of them, establishing six sight lines from the viewing stone. It did not take Brophy long to notice that these lines roughly pointed to the six stars commemorated within the circle.

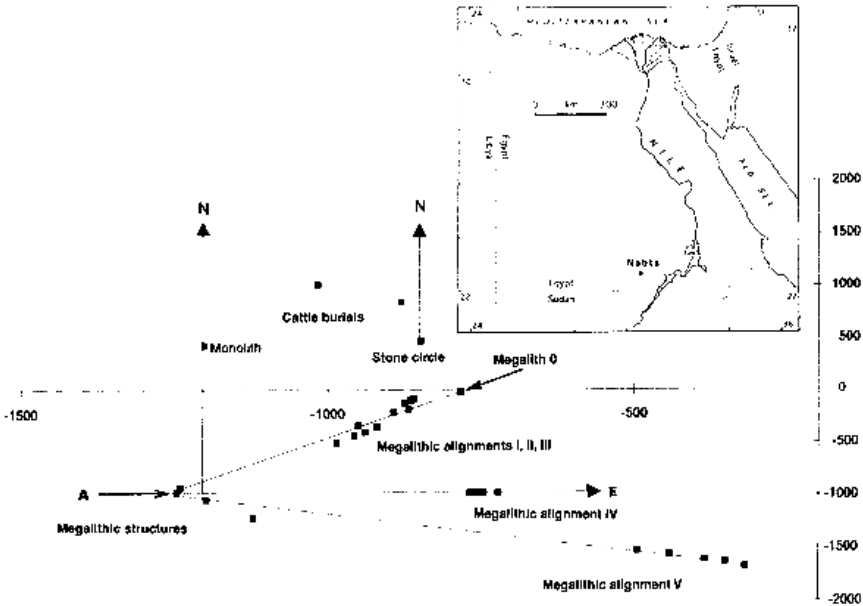
Unfortunately, there was no date at which all of these lines matched up with their respective stars, but intrigued by the prospect, he continued to search for the answer. Soon enough, he realized that the lines were marking the star's *heliacal rising points* on the horizon, or the moment at which the star rose directly behind the sun. In other words, *the date set for each star was different*. This made perfect sense however, in that the stars heliacal rising date came only once in each 26,000 year turn of the wheel. For this reason it was thought of as the 'birth' of the star, or the point at which its cycle began.

These calculations fit perfectly to the astronomical data, and such a breakthrough only encouraged more analysis. Yet, we must again expand our minds to recognize – this means that if these six stones were placed *when they aligned to their respective stars, they must have been placed at six different specific times within the long cycle.*

Did they watch the sky for 26,000 years straight, placing one stone every few thousands years? If not, then again we must ask,

how is this possible?

This second discovery indisputably confirmed the 'Nabta Playa/Orion Correlation Theory' (which paired nicely to Bauval's Giza/Orion Correlation Theory). It unequivocally proves that the Egyptians had an *unbelievably exact knowledge of the Precessional Cycle*. They had actually *pinpointed six unique moments* within the cycle, as if to *show off* how well they understood it. Yet, again, the revelations come in *threes*...



The next question was clear: why were these same six stones all placed at such random distances from the viewing stone? They were all marking very specific lines to the horizon, but why would some be placed 1100 yards away while others were only hundreds?

Perhaps the distances were proportionate to the brightness of each star, Brophy hypothesized, but there was no correspondence there. After investigating many possibilities, he decided to look up the actual distances from Earth to each star. Finding the proper data, which had recently been measured quite accurately, he discovered that *all six stones were showing the relative distance from Earth to each star*.

Let that sink in.

The data matched the stone's layout *so exactly*, across *all six stones*, that he was able to calculate the exact *scale ratio* that was being used. He determined that the whole layout was built *in a scale of one meter to .799 light years!* This may be one of the most significant discoveries in the history of our world. Am I wrong? In *The Origin Map*, all this and much more regarding Nabta Playa, is explained in detail, and he also describes these findings in West's eight part series, *Magical Egypt*.

It is sad to note that recently, the stones have been removed from their original location and are now on display at the Nubian Museum in Aswan. They were located deep in the desert, and in order to reach them, one required a Jeep and a sincere spirit of adventure. They are now more accessible for tourists to see, and arranged in their original basic configuration, yet obviously, their exact location was a major factor in their mystery, so moving them, to me, seems very wrong.

At the same time, it only makes Brophy's discovery all the more important, as we may never have gotten another chance to measure so accurately their exact placement. What if they had moved it before he made this discovery; would he still have discovered it? Did they move the buried stones with it, which were concealed entirely, and only discovered with ground penetrating scans? The bedrock aspects of the circle are now removed from it, so further analysis of it's relationship the subterranean elements is now impossible. *Was this relocation perhaps an intentional attempt to disrupt or break apart this vastly complex model of the galaxy?*

The stone's original location exactly on the tropic assures of their designer's precise awareness of not only the Earth's size and shape, but also of it's axial tilt, which is extremely important to note! The tropics are located approximately 23.4° north and south of the equator because the axial tilt is 23.4° off of the 'Celestial North Pole' (perpendicular to the ecliptic). Over the course of a precessional cycle, the North Pole of Earth slowly circumnavigates this Celestial North Pole, which is an invisible point at the intersection of all twelve houses of the zodiac, yet the two North Poles always remain 23.4° divergent. The knowledge of all this, is implied in nothing more than the line of latitude that Nabta Playa was positioned on!

We leave this site asking – how could they have mapped out on the ground, the two extremities of a cycle that takes 25,920 years

to complete, as well as *six specific dates within it*, as if they had personally witnessed the entire span of the cycle themselves, from that very position? Did they know that someone would solve their riddle one day? Is that why they left behind so many confirmations that these stones were *absolutely* describing the six stars in the Orion constellation? Finally, of course, we must ask: how could these so-called 'primitives'; these *savages*, only just crawling out of their caves, have accurately marked the relative distances to foreign star systems?

The Duat

To complete our dissection of the phrase, As Above So Below, let us turn away from astronomy and look towards cosmology. Aside from the stonework and the stars, we must look at the human soul. Every facet of the Egyptian civilization was centered upon a single fulcrum – the doctrine of immortality – the Return to Source. All the people of Egypt, regardless of how far along the path they might have been, were encouraged towards this promised destination. The priests and pharaohs were understood to have attained a divine position or else be very close to it, and the common people regarded it as something to be worked towards. The initiation process allowed those who asked the most questions and actively pursued this knowledge to receive higher and higher levels of realization, not unlike the clearance levels within an intelligence agency like the CIA. The highest secrets were imparted only to those who were developed enough to expect a transformation within their current life.

Many Egyptologists accredit this obsession with immortality to a *fear* of death. They consider it a feeble attempt to explain or conquer death by inventing fantastic scenarios of the afterworld . Many consider it to be a fruitless, morbid superstition.

When it comes to matters of the afterlife, we should take great care to notice that every other discipline within this incredible civilization was developed to the state of mastery, whether it was astronomy, agriculture, mathematics or philosophy. With all the arts and sciences well established, immortality became the central focus within each of these separate studies and even within the society itself. Everything was related to the process of becoming perfected –

an eternal entity.

Thus we realize, either it truly was just an eccentric, superstitious obsession founded upon fantasy, or else everything related in the underworld texts represents genuine knowledge of the world beyond the flesh. It is hard to imagine that it could be anything between these extremes because the content of the funerary inscriptions are so dense with esoteric details that it would seem to represent either a complete knowledge, or else a total fabrication. The choice is anyone's to make, but oftentimes it is actually superstition *on our part* (contemporary society's) that prevents us from taking seriously a valid investigation into the afterlife. In other words, it is possible that *modern man himself* is the one too afraid to approach the question of death and therefore denies that his ancestor would have solved the question already.

West states: "When death is regarded not (as with us) as an ultimate dissolution, but rather as a transitional (and crucial) stage of a journey, then the apparent Egyptian preoccupation with death becomes exactly the opposite of what it seems to be. It is, in fact, a preoccupation with Life in the deepest possible sense."

In the many tombs along the Valley of Kings, elaborate funerary texts decorate the walls. There are several different versions of each text, often differing slightly in artistic styles and recorded at different times. These 'books' contain a vast array of figures, concepts, names, realms, processes, actions, thresholds and destinations which are all presumed to be located in the land of the dead.

The Egyptian term for this region of reality was the *duat*. Although it was somewhat associated with the underworld, or that place to which the sun and Osiris go at night, it was understood not as a literal location, but as a course to be run. There is a parallel, as well, between the physical underground, the underworld (*duat*) and the subconscious (dream world). It was believed that when one died, they must not break their concentration, but instead use all their willpower to compose themselves long enough to reach the goal at the end of the *duat*. Therefore, this was the training of the initiate during his life – to study the obstacle course that he would inevitably face at death and to memorize the pathway that would lead him to the door at the end.

The Egyptian *Book of the Dead* broadly refers to various underworld texts known also as *The Book of Coming Forth by Day*,

The Book of What is in the Duat or the lesser known *Book of Gates*. There are many Egyptian books of the dead. Though to analyze the name *The Book of Coming Forth By Day*, do we not instinctually understand that 'Coming Forth by Day' could just as easily be interpreted as waking up in the morning? Would not the title more accurately read, *The Book of Awakening*, than *The Book of the Dead*?

The basic story of the deceased soul's path, is inscribed within several of the tomb walls at the Valley of the Kings. We find this journey divided into the twelve hours of the night, or the twelve various stages of transformation the soul must pass through. The following interpretation comes from John West's own view of the symbolism in this path. In his documentary series, *Magical Egypt*, which also explains the Temple of Man, Nabta Playa, much more, he gives a visual walk through of this story, referencing the imagery on the tomb wall.

The whole scene is divided into three levels representing heavens, Earth and the underworld, and this scheme runs through all the 12 hours.

In the first hour we see a scarab in a boat being carried on a river, representing the constant flow of time as this progression takes place. Three serpents tow the boat, cleaving the waters. The scarab represents the kernel of consciousness that is rising from within the cleaving of the waters, or the body. It is rising between two kneeling figures and this may represent the two hemispheres of the brain and the scarab in the center may represent the pineal gland through which the soul exits. Above this, in the higher register is seen a similar boat inhabited by several divine entities who represent the various aspects of the soul as it stands in the first moment of death.

In the second hour, we observe the deceased character with the several personages representing aspects of himself as well as two serpents which are taken to be Isis and Nephthys, who symbolize the visible and invisible, intellect and will, the dweller in the night and the dweller in the day. This symbol represents magic in essence and since the serpents are positioned at the front of the boat, it means that these mystical forces are guiding the boat.

In the third hour we find 'she who cuts up the souls'. It is a place in which the souls who lack the willpower and focus to traverse the duat are cut apart; their various aspects are separated and returned to their respective sources. In other words, the soul is

dismantled for parts. Unlike the furnace of hell, these souls are immediately broken down into pieces. They do not experience eternal pain, but are instead recycled.

In the fourth hour the coffin is lowered into the depths of the earth representing the successful passage through the 'realm of lost shadows'. From this deep region he then bursts forth in the fifth hour as a solar deity. As his spirit ascends from the ground he is standing upon a three headed, winged serpent. At this stage, earthly matter has become completely transmuted into its purely divine form. We see the heavenly forces pulling him upwards from high in the sky.

In the sixth hour we find Set or Apophis in the form of a giant serpent which must be cut into pieces in order to progress further. One must confront this adversary which could represent the darker aspects of one's own soul. Through the Dark Night of the Soul, these would have to be neutralized before moving onward. It is the conquering of the 'inner beast'.

The seventh hour represents metamorphosis as the constituent parts of the soul are broken down into their elemental bases and re-synthesized. The Eighth hour represents the weaving of these 'threads of the soul' back together. In the ninth we find the scarab holding his ball of dung towards the sky – the egg of the new self germinating within. We find the sun rising between two serpents, the whole of which is surrounded on the right and left by the solar and lunar principles embodied as seated figures. The snakes cross each other at their base, and the whole image may be relating the interconnection of the two hemispheres of the brain, with the third eye or pineal gland represented by the sun. Beneath this scene, we see the 'drowned souls', or those lost in the labyrinthian catacombs of the duat. These souls are not banished or punished, they are simply lost, yet still retain the opportunity to eventually ascend the ladder once more.

The last few hours depict the soul finally reaching the heavens. The king is now literally sitting upon a serpent, his vehicle that is disconnected from the earth, that is shown amongst the stars. The serpent in the sky! In the end, he is also seen in a boat towed by a great serpent, perhaps representing kundalini, the life force that rises to activate the third eye, or alternatively, to be released sexually. The sexual act and the vibration it produces serve as a beacon with a unique energy signature, in the astral dimension. At this moment a soul who wished to reincarnate may be attracted to it.

Alternatively, those intent on weaving the threads of the soul into a form that no longer needs to reincarnate will have the privilege of ascending to become a star. They will accompany Ra as he traverses the sky in his 'boat of millions of years'. They who succeed, become immortal and ascended. They are no longer entrapped within the cycles of incarnation and death.

This system is employed in death and life alike. All these states of progress can be worked out during life, and at the end of each incarnation, one may be more prepared to face the duat than they were in the last life. At a certain point, one may successfully retain individuality when threatened with dissolution. Afterwards, the being can travel from incarnation to incarnation as a 'solidified' soul. Then, later on, may develop that soul to the extent at which incarnation in a human body is no longer necessary and death is no longer a factor. Their soul has been formed and developed to maturity, thus their soul itself can be the vehicle of their consciousness, rather than a mind/body/spirit complex, tethered to a physical incarnation. They can attain a form outside of linear time, which is therefore, an eternal state, or immortality. They have achieved the *Philosopher's Stone*.

This very concept, which so many have labelled as superstition, could very well be the sacred key to our existence as humanity. In fact, it may have been the key to the more or less uninterrupted peace and prosperity that Egypt enjoyed for several millennia. If all members of society were striving to purify themselves so that they might fulfill their inevitable destiny and free themselves from the bonds of mortality, we would imagine that the evils present in the world would vanish. There wouldn't be time or the need for war and oppression, not that these things didn't exist, but they could simply not be pursued if a Pharaoh intended to join Osiris in the night sky. When his heart was weighed by Anubis in the afterlife, it must not show that he was an unjust ruler. His heart must weigh less than a feather. He must prove that he was fair and just in life.

Today, on the other hand, sociopathic billionaires desperately claw at one another while attempting to ascend to the summit of political or economic power. If they knew that, in truth, they were clawing their way to purgatorial oblivion, digging themselves deeper and deeper into the land of the 'lost souls', they might rethink their ambitions and priorities.

The attention that Egypt paid to the soul is not unfounded. This elaborate science would not have occupied the minds of the civilization for thousands of years if it was an illegitimate rouse. If this doctrine was forced upon the people and after countless centuries passed, it still proved to have no positive effects, it is unlikely that it would have been preserved for so long. In fact, even today, *thousands of years later*, we are still in possession of these texts, and still they perplex the highest minds of the world.

For example, how and why does mummification take place? None alive today can reproduce the process of mummification. It was a vastly intricate science developed from a rudimentary embalming process. But why should the Egyptians go to such great troubles to preserve the body of the Pharaoh?

As with everything Egyptian, eternity was strived for, from monuments to documents to people, but mummification had another purpose. It was believed that as long as the pharaoh's body remained intact, then he was not rushed or pressured into reincarnation. Therefore, he could take as long as he needed to cross the duat. If his body could be preserved and then cemented into a tomb, or better yet, the side of a mountain in a remote area, it may never be disturbed for even millions of years. The Pharaohs were also buried with all sorts of talismanic protections and magical spells. The texts themselves decorate the tombs in relief, in case the king should need to reference them.

For the initiates, learning to inhabit this world was the focus of lifelong study. By entering trancelike states, and by learning to control one's dreams, the initiate could sharpen his willpower and focus. Upon his entrance to the duat, he would be prepared for anything that might approach him. It should be noted that the Tibetan tradition utilizes nearly the exact same process. However, instead of building tombs for the dead with the inscriptions surrounding them, the Tibetan Book of the Dead, as mentioned previously, is actually read aloud in the presence of the deceased body. The Tibetan *Bardo* is only another name and description for the Egyptian *Duat*.

I invite the reader to bring themselves back to ancient times. Try for a moment to vividly imagine yourself living amongst towns and fields within the Nile Delta. The daily tasks of cultivating and harvesting crops, manufacturing and selling goods, cooking, cleaning, traveling, conversing with friends – all the activities we

enjoy today – are underscored with a deep sense of unified spiritual purpose...

Feel the confidence that is born only from *knowing* that your culture is a just and righteous one, seeking purity and divinity, and doing all it can to penetrate the deepest layers of the *great mystery*; to discover *TRUTH*. Imagine if you could be *proud* of your own culture. As I am an American, this is quite a foreign concept, if not bordering on fantasy, but I have plenty of imagination.

The festivals and holidays commemorating celestial and terrestrial events are constant reminders of a central goal to be reached. Those who pursue the spiritual path with the greatest fervor work towards admittance to the sanctuary of the temples and access to their secret teachings. They aim to ascend the various initiations until finally, they face the grand challenge and attempt to transcend the temporal world, liberating themselves into the sea of immortality. Does this strike you as 'primitive' or 'superstitious'? Or does it sound more like a culture that has already transcended into higher dimensions?

Where did this knowledge come from?

Why was it already present in 10,500 BC?

Why are we told that civilization began in 3000 BC?

Egypt the Wise

Let us recap the broadest concepts present in Egypt's earliest period. We can reasonably conclude the following.

- They were well aware of Pi and Phi ratios, and the Pythagorean Theorem (golden triangles) long before Greece.
- They knew the exact size and shape of the Earth.
- They had the means to find key latitudes on the Earth's surface and at these points they placed relevant structures.
- They had a vast knowledge of the stars and were able to keep accurate records of their movements over great lengths of time.
- They were able to recreate the position of the constellations on the Earth.
- They were aware of the distances to certain stars.

- They held the 'master technology' that allowed for megalithic construction.
- They went to great pains in order to transmit their wisdom through the ages, embodying it into enduring structures, using genius-level encryption methods.
- They were masters of art, sculpture, medicine, mathematics, geometry and many other fields, including that which could be called metaphysical science, or quantum physics.

If we are earnestly seeking the beginning point of Egyptian culture, we are finding that it is so far in the past that the rains and sands of time have distorted the view.

What did they have to say for themselves regarding their own cultural genesis in the 'Black Land'? This is another important question. Many chronological tables have been found which point to a far earlier origin date than what is given as the beginning of the Dynastic Record. Though few have survived in complete form today, they were spoken of by many writers of the time.

On this subject, John West stated, “The various sources postulate a long period in which Egypt was ruled by the Neters and then another, almost equally long, period during which it was ruled by the Shemsu Hor, (the ‘Companions of Horus’). The chronology is impossible to disentangle, and in some cases it depends upon the manner of calculation chosen, but the earliest calculation would place the founding of Egypt around 30,000 BC, the latest around 23,000 BC. Though the discrepancy is obviously very large, it is at least worth remarking that while the sources are independent, the discrepancy lies within a single order of this magnitude.

Herodotus quotes one of his guides as saying that in Egyptian history, ‘the sun had twice risen where it now set, and twice set where it now rises’. This remark Schwaller de Lubicz interpreted as a description of the passage of one and a half precessional cycles. This would place the date of foundation around 36,000 BC a date in broad agreement with the other sources.”

This is how Egypt itself, or Khemit, described its *own* origins, yet academia naively assumes it just sprouted up around 3000 BC. They are guilty of the very error they accuse Plato of, when he offers a date for the sinking of Atlantis - they are off by an

entire decimal point with this figure. Khemit was not likely founded in 3,000 BC, but more likely, 30,000 BC, or earlier.

The more archaeological finds that emerge, the greater the knowledge attributed to any certain age. We are working with scraps and remnants of lost peoples. For this reason our entire history is based on facts like; *this* person of *this* age had *this* much knowledge, exemplified by *this* artifact. It stands to reason then, that we could *only find more* than we have already found. It's true, when we find evidence of tools or temples or beliefs or fragments of wisdom, we can assume that the user of such devices was of at least a matching intellect. Yet if archaeologists one day dig up my remains, and find near my body a hair comb or a hammer, that by no means implies that there were not also televisions and atom bombs in my time. The point being, we tend to accredit our ancestors with the *lowest level of understanding we can*. As the body of evidence increases, (and it is booming today) the date at which certain knowledge was attained is constantly pushed backwards. As Graham Hancock often says, 'stuff just keeps getting older'.

But these revelations imply an even bigger flaw in our understanding of human progress as a whole. *Progress*, in the evolutionary context, paints a picture of gradual development from an inferior form into a more advanced form – a straight line ascending upwards. If we compare ourselves to the builders of the Sphinx, a moral crisis may arise. Are we really a more advanced form of those people who spent their days sculpting the earth into complex diagrams of the heavens and locking the keys of universal harmony into elaborate physical structures?

Look at us with our nuclear warheads, our globally corrupt network of governments, our human rights violations, our prison systems, our petroleum gluttony, microwave ovens, bidets, reality TV shows and (John's favorite) striped toothpaste... Those who truly believe this to be the case; who think that our modern culture is the precipice of all past knowledge combined, John classified as the 'Church of Progress'.

Yet, the ancients seem more correct on the matter – *time is cyclical*. Progress is not a straight line, but a wavelike pattern slowly waxing and waning between the periods of great wisdom and those of dark confusion. Schwaller insisted that all things are subject to the law of Genesis. Birth, growth, death and renewal constitute progress. This applies to individuals, civilizations, humanity as a whole – even

stars and galaxies. It is a universal format.

We may now set forth a primary hypothesis as to the true nature of man – his heights, his falls, his origins. Though this book is not necessarily chronological, and earlier times will still be revisited, we have established at this point a certain understanding of the content of Egyptian wisdom. We conclude that at least this much was known in their day. We see a distant point in the past when this culture was only still forming, and very close to that date, we propose that the highest wisdom was present. At a later time, a vast flourishing empire was heir to the land of these wise beings, yet the content of the wisdom was slowly simplified, and the skill of those documenting the same was greatly diminished. Moving on through history, we find the same downward slope to continue towards Greece and then Rome. Finally we arrive at the dark ages, characteristically associated with death and confusion. Then slowly the enlightenment was reached and scientific culture was born. Finally we arrive at the present, when technology flourishes, though morality is scarce. Few among humanity even care about the ancient wisdom at all, and even fewer attempt to seek it out, yet we are entering into an age in which the archaic doctrine can once again become fully realized. We are approaching a state in which we will finally understand the message that was sent to us from the Golden Time.

Though the entire description above is quite simplified, only addressing a small fragment of the Egyptian enigmas, it will have to suffice for now, as many of the principles addressed will be reinforced as we move along. At this point, we have discussed the Egyptian's possession of what we have termed the 'master technology' (megalithic building techniques). We have seen that they were well aware of the precessional cycle. We have seen their vast knowledge of the higher realms, experienced only through lucid consciousness. So we have seen the three marks of the Secret Doctrine in this sacred land.

