

Chapter 6: The Great Sphinx - Symbol For Christ

*“And behold, I am coming quickly, and My reward is with Me, to give to every one according to his work. **I am the Alpha and the Omega, the Beginning and the End, the First and the Last.**’ Blessed are those who do His commandments, that they may have the right to the tree of life...” - Rev. 22:12-14*

The opening Scripture for this chapter makes it very clear that Yahshua has always existed, and that all matter, time, and space began - and will end - with Him. As shown in previous chapters, Yahshua is stating that He is the Alpha and Omega to tell us that He embodies every letter in the alphabet, and every word in our vocabularies. This is a direct analogy of His status as the true, and only Word of God. His appellation as the Alpha and Omega also suggests that Yahshua will ultimately have the first and last word in all disputes. Though this is first made clear in the Book of Isaiah - in connection with Christ in His role as Yahweh, the Creator (Isaiah 44:6; 48:12) - Yahshua applies it to Himself without any ambiguity in the Book of Revelation. By calling Himself *“the Beginning and the End,”* and *“the First and the Last,”* Yahshua was implying that He is the beginning and end of the Zodiac, of the Universe, and of time itself. But how, you may wonder, does this relate to the Great Sphinx, which is the subject of this chapter?

In the other books in the Language of God Book Series, it was shown that the Great Sphinx may mark both the beginning and end of the Zodiac, and the beginning and end of time. This book recaps some of the clues as to why this may be true, and reveals new ones - including the following amazing fact. The Scripture quoted at the beginning of this chapter is taken from the Book of Revelation, which is the *last* book of the Bible. Furthermore, it was taken from the *last or 22nd* chapter in that book - and its chapter number recalls the meaning of its words in numerical form! As mentioned in Chapter One, Chapter 22 of the Book of Revelation corresponds with the twenty-second, and last letter in the Hebrew Alphabet, which is the letter Tav (T). Uncannily, the Hebrew

letter T recalls the Cross that Christ died upon, when He uttered the triumphant words *"It is Finished!"* (John 19:30). Note here that the numbers for this Scripture add up to 13:

$$1 + 9 + 3 + 0 = 13$$

Later in this book, we will explore the implications of the number 13 as the number of the Last Great Day in Prophecy, which is the final day of human history before the New Heaven and Earth are created. Since the number 13 is connected to the end of time as we know it, perhaps that is why this number is also applied to the most complete phrase referring to Yahshua as the great beginning and end of all things in the Book of Revelation, which is Revelation 22:13. In the following sections, it will be conclusively shown that the Great Sphinx allegorically recalls Christ's role as *"the Beginning and the End,"* and shows that Yahshua is the Creator of time, as well as the Creator of life and matter. For this reason, the entire Giza Pyramid Complex is truly remarkable, and worthy of our intense scrutiny. It contains the last remaining ancient wonder of the world: the Great Pyramid, and the oldest statue ever carved in stone: the Great Sphinx.

The Sphinx In Egyptian History and Myth

Before moving on to our discussion of the Sphinx in prophecy, let me give a brief summary of how the Ancient Egyptians viewed the Great Sphinx, and what is currently known about the Sphinx as determined by archeological studies and temple carvings. First of all, from a cursory examination, it can easily be seen that the current appearance of the Great Sphinx is likely very different from its original design. Besides its state of ruin, its disproportionately small head has likely been carved over at least once.

This can be seen in the side view of the Great Sphinx shown in this chapter. Note how small the head appears in relation to the large size of the supine lion's body of the Sphinx. Since the Ancient Egyptians were excellent at carving objects with the correct proportions, we can assume that the Sphinx's antediluvian builders were equal to, or even more highly adept at this than their descendents. This disparity shows that the Sphinx's head has been carved over.

Intriguingly, forensic analysis has revealed that the face of the Sphinx is likely that of a Negroid woman. It is therefore not the Caucasian Pharaoh Khafre, but may be the face of a woman who ruled as Pharaoh of Egypt. However, it is not the face of Queen Hatshepsut or

Nefertiti, whose extant statues in museums show that they had decidedly Caucasian features like Khafre.

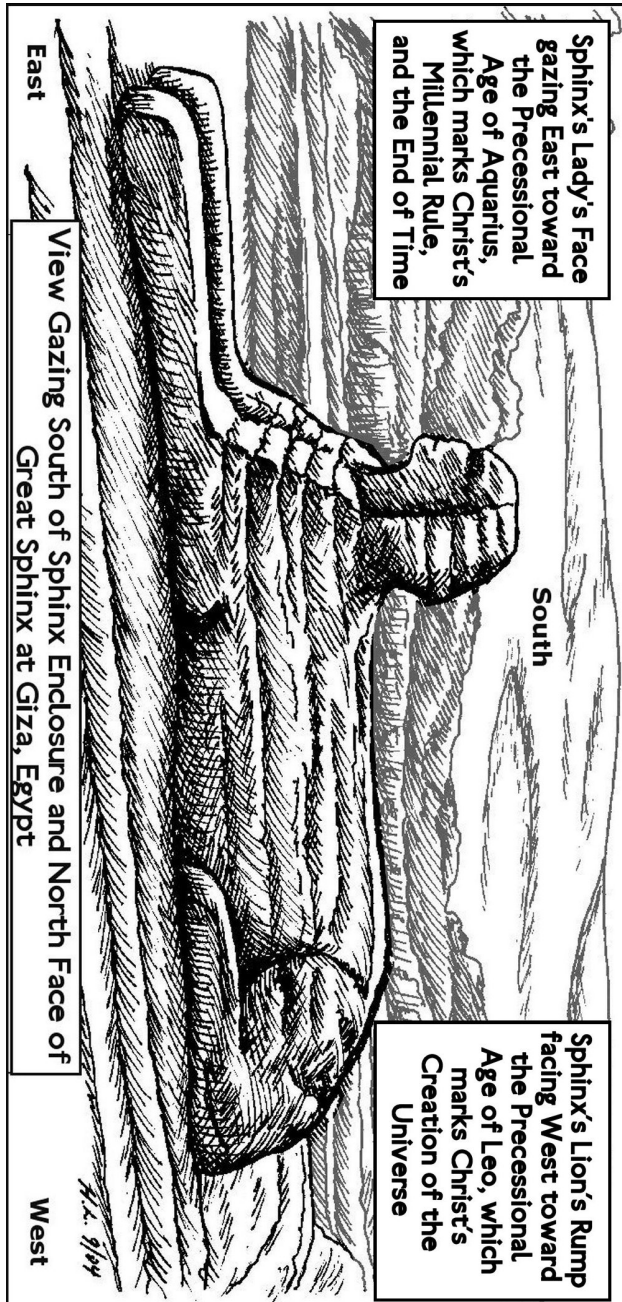
There is a historical candidate that could well be the culprit who defaced the Sphinx. In Book Three, we explored the idea that Semiramis, Nimrod's wife and Queen, may have carved the Sphinx to resemble herself. Folklore surrounding Semiramis indicates that she ruled as Queen after Nimrod died. Furthermore, Nimrod may have been none other than the Pharaoh Narmer. If so, both Narmer/Nimrod and Semiramis were likely Negroid in appearance, especially since Nimrod was the son of Ham's son Cush, who was considered to be the ancestor of the Negroid people groups.



Regardless of whose face is on the Great Sphinx now, however, it is likely that the face of the Sphinx was always of a woman, and was not a lion's face as some claim. This is because, as will be shown in a moment, the Sphinx serves as an astronomical marker for a specific date in history, and the priests who were in charge of caring for the Sphinx would likely have made sure its symbolism remained intact, even if it was altered. As proof of this, there is archeological evidence that the Great Sphinx was reverently repaired and restored at several points in the distant past, just as it has been recently.

The posterior of the Sphinx is actually below ground level, though its head and upper torso were carved from a naturally occurring outcropping of rock on the plateau. The antediluvians that created the

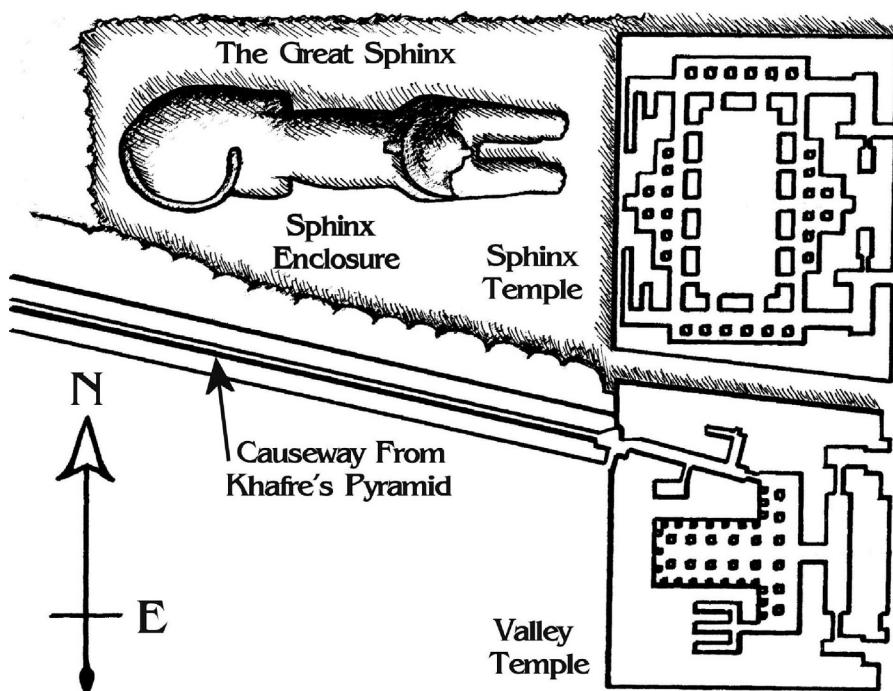
The Great Sphinx: Gazing Toward Eternity from the Past



Sphinx therefore had to excavate tons of limestone from around the Sphinx to form its body, and this created the Sphinx enclosure surrounding the Sphinx. It is likely that the limestone quarried here was subsequently used to build the temples in front of the Sphinx. Also, as mentioned in Book Three, the area of the Giza Plateau around the Great Sphinx shows evidence of extreme weathering from *water* erosion in a part of the world that has been a desert for thousands of years. After this occurred, the Sphinx, the Sphinx enclosure, and the temples in front of it were re-surfaced to cover much of this weathering.

Robert Schoch, a geologist who determined that the weathering on the Sphinx was caused by water, has written extensively about this subject, and he suspects that the Sphinx and its related temples were only repaired during the reigns of the Pharaohs Khufu and Khafre. Furthermore, since geologists believe that there was little precipitation in Egypt prior to 4000 BC, Robert Schoch believes that the Sphinx is at least 6000 years old, and belongs to a much earlier epoch in human history than Khufu and Khafre's reigns.

The Sphinx Enclosure and Associated Temples at Giza



As already mentioned, the Great Pyramid and Great Sphinx may indeed belong to an earlier era; especially if Enoch's immediate children built them. However, if we follow conventional archeological suppositions, and use a strictly biblical chronology, the reign of Khufu, who is the supposed builder of the Great Pyramid, falls two hundred years *before* Noah's Flood. So, though it may have been dry in Egypt before the Flood, that climate changed dramatically when the Great Flood began. At that time, even relatively dry areas of the Earth experienced heavy precipitation, and then flooding for a year, *or more*. There is therefore every reason to believe that the advanced water weathering still visible on the Great Sphinx, and its enclosure walls occurred during the time of Noah's Flood, and perhaps for a few years afterward as the waters of the Flood slowly evaporated, and the entire world was subsequently subjected to more heavy rains, and periodic smaller-scale flooding.

Besides studying the geological features of the Sphinx, Robert Schoch and some of his colleagues conducted tests on the ground surrounding the Sphinx. These tests suggest that an open cavity exists beneath its front paws, just as the so-called "sleeping psychic" Edgar Cayce once said. Though he professed to be a Christian, Cayce was not born-again and did not consult the Holy Spirit but demons in His trance state. This is attested to by his trance teachings on reincarnation and other New Age ideas. Nonetheless, because demons are supernatural entities, some of Cayce's psychic visions proved to be accurate. In one of his psychic trances, Cayce said that a hidden chamber called the Hall of Records is beneath the paws of the Great Sphinx. Ever since Cayce made his findings public, there has been much speculation about what knowledge this hall might contain if it is ever found.

Subsequently, Egyptian archeologists have discovered that the Giza Plateau is riddled with underground passageways, and they also claim that they have discovered a chamber underneath the Great Sphinx. However, they claim that it is empty and contains no wall inscriptions. Nonetheless, many believe that these archeologists are not telling the truth. Regardless of speculations, however, the Great Sphinx already tells an amazing story that is quite visible above ground that has nothing to do with Cayce or the New Age movement he helped to perpetuate, but everything to do with Christ's Ministry and His Star Gospel.

The earliest Ancient Egyptians understood the symbolism of the Great Sphinx quite well, as is revealed within the Temple of Khnum at Esna in relation to Great Sphinx. Before exploring the depiction of the Sphinx within the Zodiac carved into the wall of this temple at Esna,

however, let me tell you a bit about the god it was dedicated to. Khnum was a ram-headed deity that the earliest Egyptians identified with the Creator of Heaven and Earth, and the Maker of mankind. In this capacity, Khnum was called the "Divine Potter" and the "Father of the fathers", and he was depicted fashioning human beings with clay on a potter's wheel. This is remarkably similar to how Yahweh God is described as a Divine Potter who fashioned mankind out of clay in Scripture:

~~ Isaiah 64:8 ~*~*

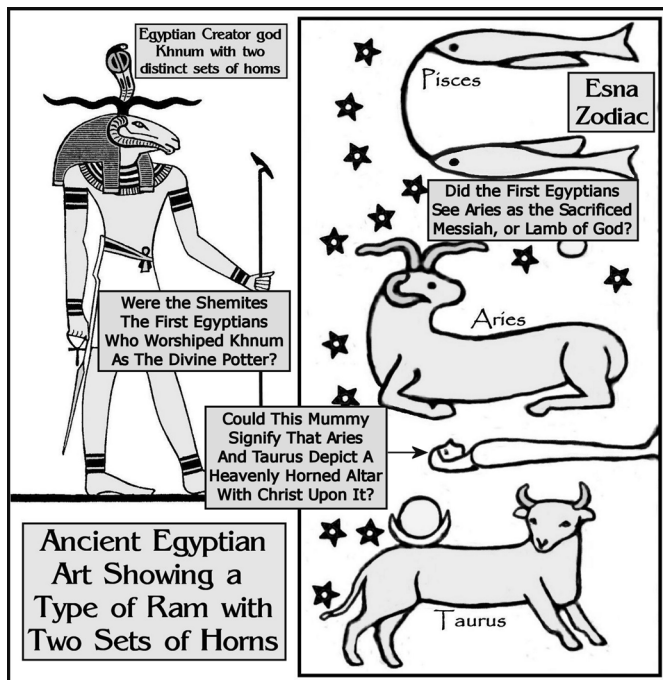
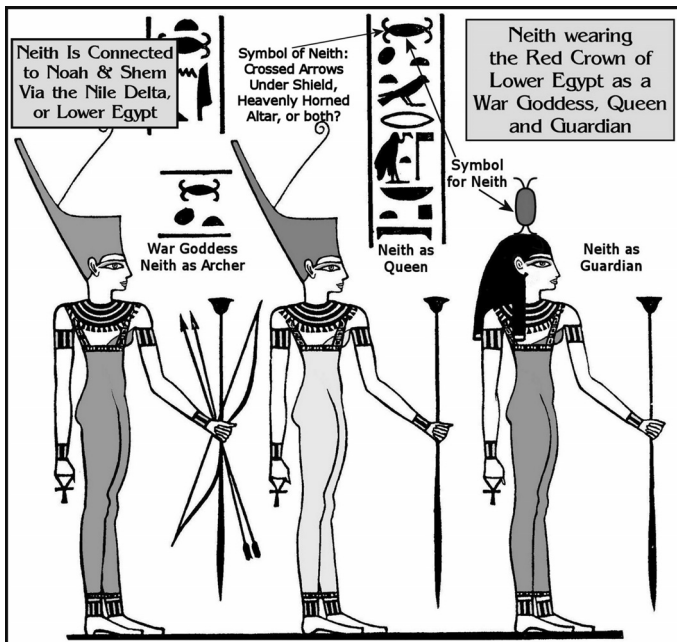
*"But now, O Lord, You are our Father;
We are the clay, and You are our potter;
And we all are the work of Your hand."*

With his Ram's Head, Khnum may have had a connection to the Zodiac sign of Aries the Ram, which is a depiction of Yahshua as the Lamb of God. This is interesting because the Pharaoh Khufu (whom I believe may have been Noah) is seen as the builder of the Great Pyramid at Giza, and his full Egyptian name was "Khnum Khufwy", which means "Khnum is my Protector", or "The Creator God is my Protector".

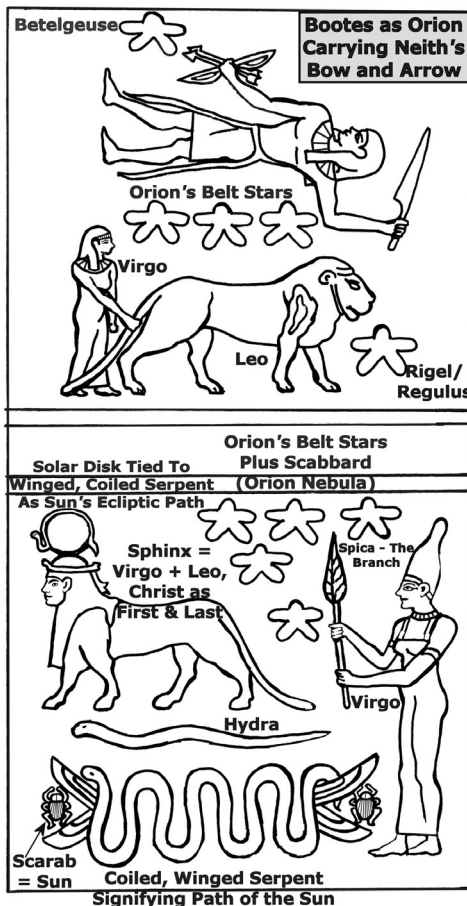
Another fascinating thing about Khnum is that his female consort was considered to be the goddess Neith, and I shared some very interesting information about Khnum and Neith in Book Three, "The Language of God in History". For example, the patriarch Joseph had an Egyptian wife named Asenath, which means "Follower of Neith" or "Gift of Neith". Neith was often depicted as an Archer with a bow and arrows in one hand, and she was identified with the city of Sais in the Nile Delta, which once had been the patriarch Shem's territory in his role as Melchizedek, the Priest of God Most High. That is, until Shem's feuding brother Ham wrestled this sacred territory away from Shem via his grandson Nimrod, who was also known as King Narmer - the unifier of Upper and Lower Egypt, and usurper of Shem's rightful place!

This information can shed new light on Neith's hieroglyphic symbol, which archeologists describe as two crossed arrows behind a shield alluding to Neith's role as an archer and protectress - perhaps in her connection to the Holy Spirit. Upon examining this symbol, my impression of it is that it may have also depicted two sets of horns on an oval altar, which archeologists can't see because they are not looking at these symbols with their spiritual eyes opened by the power of the Holy Spirit. With my God-given discernment, Neith's symbol looks like it may have also been meant to depict the Altar in Heaven formed by the bodies and horns of Taurus the Bull and Aries the Ram in their roles as a Sin Offering and Sacrificial Lamb.

Khnum and Neith In Their Connection With Shem



Perhaps, then, it is not a coincidence that the Temple of Khnum at Esna with the Mazzaroth or Zodiac on its walls has a mummified Pharaonic figure directly between the signs of Taurus and Aries depicted there, or that Esna's depictions of Virgo and Leo are pictured with a male Archer/Swordsman above them. This warrior may be a composite image of Neith the Archer tied to the Messianic constellations Bootes, which is a decan of Virgo - and Orion, which is a decan of Taurus that can be viewed as holding a sword above his head. In fact, my godly discernment tells me that the stars depicted on the stone wall panel depicting Leo and Virgo and the image of a Sphinx at Esna do not depict the stars in Virgo or Leo, but the principle stars of Orion!

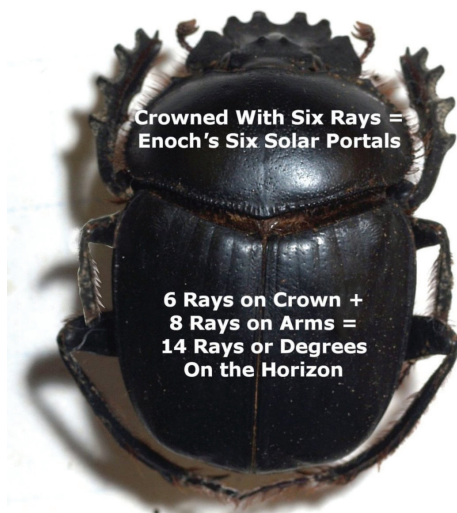


If this is the case, and I believe that it is, then the people who carved this art onto the walls of the Temple of Khnum at Esna knew that Orion and Bootes depict the same Conquering Messiah or Avenger of Blood. They also knew that Leo and Virgo depicted Him as the First and the Last, and Taurus and Aries depicted Him as the Sacrificed Messiah or Kinsmen Redeemer, while Orion depicted Him as the coming Prince of princes or "Naz Seir" that they longed for. They also likely recognized the composite image of the Sphinx as a symbol of that same Messiah figure in His role as the Beginning (Virgo) and End (Leo) of all things. Though you won't find this explanation in any secular text book, it's likely because the powers that be don't want you and me to know the truth about the real origins of the greatest monuments in Egypt. Either they don't want us to see these monuments as the legacy of the righteous Sethites and Shemites, or they really have no clue about

their real origins because of the satanic delusions they have been fed by wicked scholars with an evil agenda. It could also be a mixture of both. You decide.

The Sphinx and the Gospel in the Stars

In the wall art of the Zodiac found in the Temple of Khnum at Esna that was shown on page 213, note the Scarab and its connection to the Winged Serpent depicting the Path of the Sun under the Sphinx that is on the panel with Virgo depicted on it. Hundreds of Scarabs have been found in Egyptian tombs, which suggest that they were important in ritual magic associated with the soul's journey in the afterlife, in mimicry of the Sun's journey through the sky. Since the Scarab or dung beetle depicted the Sun, and the Winged Serpent depicted its path through the Zodiac, the Scarab is also tied to the Solar Disk with the Serpent draped over it that crowns the Sphinx on the Esna wall depiction of Leo and Virgo. This shows that Virgo and Leo were understood to be the beginning and ending signs that the Sun passed through.



The Actual Dung Beetle Depicting The Sun In Scarab Amulets

While archeologists tell us that the dung beetle was connected to the Sun and its path through the sky because of the dung beetle's habit of rolling up animal dung into a ball and laying eggs in it for the hatched larvae to feed on, the graphic on this page shows there's more to the Scarab story than they're letting on to. Though the dung beetle's behavior certainly was allegorically viewed as the Sun moving through the heavens and giving life to the world, there are 14 peculiar ray-like objects on the dung beetle - six on the beetle's crown, and four on each front leg. The six rays on the crown can be viewed as the six imaginary portals on a given horizon - as viewed through an Enochian style henge. As shown in Book Three, Enoch described these portals as the method that he used to mark the Sun's rising and setting points throughout the

year (1 Enoch 72:3). In addition, the four rays on each arm of the dung beetle can be seen as 8 degrees on the circle of the horizon, while the six rays on the crown can be seen as 6 more degrees for a total of 14 degrees on the horizon. Fascinatingly, at the 30 degrees North Latitude where the Great Sphinx and Pyramids at Giza are located, the Sun travels 14 degrees north of due east and 14 degrees south of due east on its journey through the seasons, which are marked by the Equinoxes and Solstices.

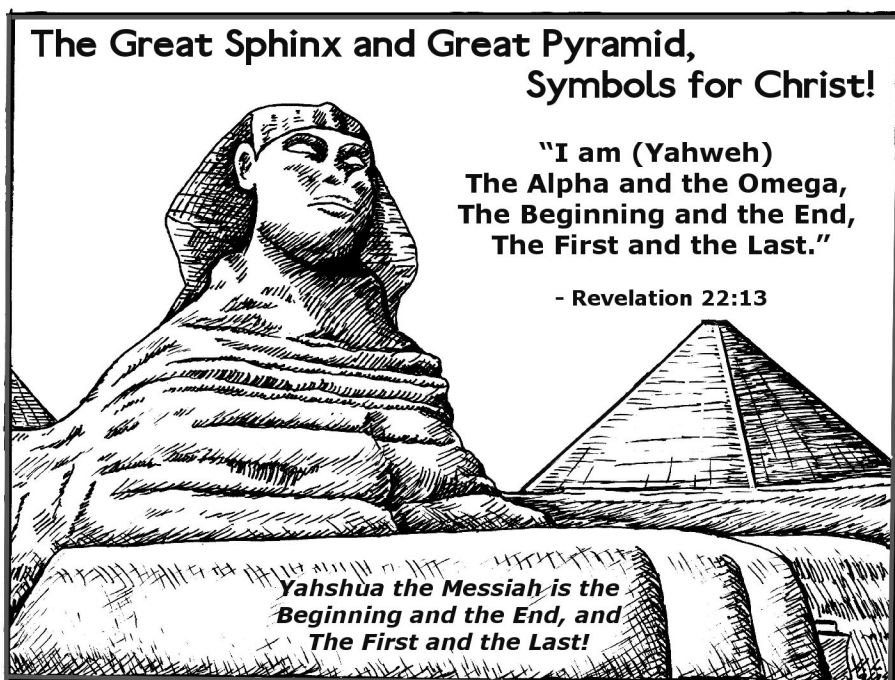
Now take a moment to examine the drawings of the Sphinx enclosure on page 209, and it and the Pyramids at Giza on page 157. These drawings show that the human head of the Sphinx is facing due east, while its leonine posterior is facing due west. This suggests that the Great Sphinx is a celestial marker that is pointing to the Spring and Fall Equinoxes, just as the causeway that leads from Menkaure's Pyramid to the old location of the Nile River does. I recently discovered that this supposition is perfectly true, as is shown in the graphic on page 545 of this book. This shows the Solstice and Equinox points on the western horizon behind the Sphinx - as viewed from a vantage point in the east. In this graphic, note how the Equinoxes set directly behind the head of the Sphinx. This is certainly no accident, but part of the amazing purposeful design of the entire Giza Pyramid Complex.

As a pointer, the Great Sphinx may indicate the past Age when the Zodiac sign of Virgo was on the horizon on the Spring Equinox, or the beginning of the Solar Year. Furthermore, the Sphinx's rear leonine half may be a metaphor signifying the past Age of Leo circa 10,000 BC, and its front end may be a metaphor not only for Virgo, but for Aquarius - which is the sign opposite to Leo in the Zodiac, and the sign that sunrise on the Spring Equinox will occur in throughout the Millennial Rule of Christ. As such, the Great Sphinx was designed in the far past to gaze thousands of years into the future toward the current Age of Aquarius, and the imminent arrival of Christ's Second Coming and Millennial Kingdom!

In Book Three, "The Language of God in History," and in the prior and preceding chapters of this book, it is shown that the Great Pyramid represents Yahshua our Savior in many profound and intriguing ways. It is also shown how the four major points in the Solar Year marked by the Equinoxes and Solstices as pointed to at Giza are tied to key events in Yahshua's life, and ministry. Now, it will be shown that this is also inherently true about the Great Sphinx, and that Giza is the location of two extremely ancient architectural wonders that are full of rich religious symbolism pertaining to one Person: Yahshua the Anointed

One, or Messiah. This makes the entire Giza complex a type of parable - one that was inspired by the Master Parable Teller Himself.

Like the Great Pyramid, the Great Sphinx is dated to the time of Noah, who was a young man by antediluvian standards during the Pharaoh Khufu's reign - between 2551 and 2528 BC. Now, if the Jewish historian Josephus is correct, the descendents of Seth built two structures in Egypt prior to the Flood. Khufu therefore may have been another name for Noah, and his ancestors could have built the Great Pyramid and Great Sphinx. Since the Sethites were purported to be exceptional Astronomers, it seems fitting that the two structures they likely built in Egypt work synchronously as markers pinpointing specific past and future times in astronomical history, and both appear to allegorically represent the greatest person ever born - Yahshua, the Anointed One.



Just as Yahshua's Parables convey deep spiritual truths using nothing but everyday items and events, the builders of the Giza Pyramid Complex combined elements in our natural world to tell us a profound and complex story about a Person whose coming was vitally important not only to them, but to every future believer. Using the symbolism of the lion, and the man or woman in the Gospel in the Stars, the

antediluvian descendants of Seth known as the Sethites built the Great Pyramid and Great Sphinx to tell the story they saw in the stars. Both of these monuments are architecturally and spiritually unparalleled in the entire history of humanity, and both appear to be dedicated to preserving what our antediluvian ancestors knew about the future Messiah that God promised to send.

The Great Sphinx is an apt symbol for Yahshua in His dual role as a servant and conquering king, as seen in its human head and lion's body. Through these same symbols, the Great Sphinx represents the beginning and ending signs of the Gospel in the Stars - Virgo, the Virgin Woman, and Leo, the Kingly Lion. The head of the Sphinx, with its female face, can signify both Virgo the Virgin, and Aquarius, which was depicted as a man or woman pouring water from an urn.

The third decan constellation of Virgo called Centaurus represents a centaur, which is part man and part horse. As such, it has a dual nature like Christ, who was fully God and fully man. The Centaur also has a bright star named "Toliman" in it. This star's name means "the heretofore and hereafter." This is undoubtedly a direct analogy to Christ's proclamation that He is "*the First and the Last,*" and "*the Beginning and the End.*" Likewise, the Great Sphinx also signifies a beginning and an end. As mentioned previously, ***the Great Sphinx marks not only the beginning and end of the Gospel in the Stars, but also the beginning and end of time.*** As such, it is a clever and powerful representation of Yahshua Himself!

Antediluvian Genius in Construction of Sphinx and Pyramid

In the Great Sphinx and Great Pyramid, the righteous antediluvians in the line of Seth pictured the Great Prince and Lion of Judah 2500 years before He was born! Using familiar themes in the natural world, they communicated great truths about Yahweh, and His Son Yahshua to us at Giza. They knew the Language of God, and spoke it clearly - just as Yahshua does through His Creation. The Great Sphinx contains the terrestrial imagery of a woman giving birth, and a roaring lion about to strike, and they come together to convey much about our Savior's dual role as both man and God. The Great Sphinx depicts Yahshua as He truly was - weak in His humanity, but invincible in His kingship and deity.