

1 ID UL OD.

2 The riddle of the Sphinx solved

3 Mystere Sphinx révélé

4 Acertijo Esfinge acertado

5 Sphinx-Rätsel enträtselt.

by
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translated by Joska Ramelow

"The one who can solve the riddle of the Sphinx, wins eternal life." That would be nice, indeed, but this is just one of those silly anecdotes that have grown up around the the myth of the Sphinx. My linguistic research has shown this story to be the result of an inaccurate translation and interpretation of ancient texts, whether it be from artificial languages such as 'Ancient Greek', 'Old Latin' or 'Old Hebrew', Similarly, another other well known story of the Sphinx has it that anybody approaching her challenging would have to solve a riddle, and those who failed to solve the mystery would be strangled. This structure of stone a massive colossus, it should puzzle anybody how this artefact could catch and someone? However, it is worth making a note of the word "catch" (German, "fangen") for later use.

This writing does not intend to deal with the usual aspects of examining the Sphinx's features such as listing the type of stone materials used or the structural arrangements of the layered of stones in this edifice. This has been done 'ad nauseam' by many authors in magazines, journals and periodicals as well as on the internet. Nor does this author intend to waste your time with speculations whether the Sphinx is possibly 100 years, or even 1,000 years older or younger than the keepers of the official records would have it. Likewise, it is of little interest to this study whether there is flood damage in evidence or not. (floods occurred and are still happening at almost all times wherever large bodies of water are near, or in it's pathways) I will certainly not join in the game of naming the Pharaohs who may or may not have been responsible for the construction of the Sphinx as is assumed by unsuspecting Egyptologists. The present work will focus entirely on the much underrated linguistic aspects of the topic, which, in my eyes, is one of the few reliable tools available to us

as it holds out more than a promise for getting to the core of the matter and finding the truth. The evidence presented here will lead the reader step by step to a new vista, and perhaps, solves the riddle of the Sphinx into the bargain. It is striking to note the impressive, seamless and logical correlation offered by the analysis of ancient texts, names and places, as well as those offered in (supposedly) different ancient languages, their ancient texts and codices, images and those samples of writing found on stone structures.

The grand "Egyptian" Sphinx, in question here is a statue with a lion's body and a human head. "Sphinxes" do exist worldwide in all ancient cultures mostly on a much smaller scale combining bodies of animals (Rams, birds etc.) with human heads. According to Greek mythology, which, just like the Roman or any other ancient mythologies should be taken with a big pinch of salt, since all so called 'authoritative' translations are almost all based on nonsensical and wrongly translated texts. For example the Greek mythology relates that the Sphinx is a daughter of Typhon or Typhoeus and Echidna and it's siblings are Chimaera or Chimaira , Kerberus; (H) Ydra, and Orthos. All of which were monsters and frightening creatures, which is not surprising, since her father Typhoeus was the most terrible monster of all Greek mythology that ever was and her mother Echidna too was half woman, half monster. The utter confusion begins with the fact that Echidna was supposed to be the daughter of Phorkys and the sea monster Keto, or maybe the daughter of Kallirrhoe and Chysaor or was it the daughter of Gaia and Uranus?

Greek	Old high theodic/duitic	German	English
Uranus/Uranos	"Ur ano"	"Ur-Ahn".	'Old ancestor' Ur- can be seen in the beginning of the word 'Or'-iginal and 'Or'-acle.

Many well known Greek and Roman writers were said to have written about these stories, however, I have come to realise that these supposed names of authors often served as standard opening lines of an ancient legend just as the line 'Once upon a time' in modern fairy tales. Thus, it was common practise in ancient times to begin a text of a story with words that were later mistakenly interpreted as the respective author of the narrative. Ovid, Diodorus Siculus, Apollodorus and Hesiod, are some of them. I will deal with these alleged names of writers at it's appropriate juncture (Just for now: In the word Hesi Od, just as in Herod Ot (us), the readers of my material will recognise the syllable "Od" which stands for ' in space' or 'Universe')

Greek	Old high theodic/duitic	German	English
Hesi-Od,	"Od" , "Ot"	All/Universum	"Od" stands for 'in space' or 'Universe'

What does this seemingly strange word "Sphinx" mean and does it actually refer to this stone edifice on the Gizeh plateau in Egypt as is known to us today, as it was mentioned in the ancient texts? It is the supposedly Greek style spelling of the word which so confuses us. In other languages ,in Spanish, for example the Sphinx is rendered as "Esfinge", which already brings us a little closer to the true meaning of the word. "Sphingein" as it is related to us in Greek supposedly means "to strangle", "to tie". This, therefore, provided the root to the ancient anecdote that the Sphinx strangled everyone who would not be able to solve her famous riddle. But we can already see that in the Greek version a "g" is present instead of an "x". It (Es) got caught (fing ein) or "He was caught by (E- the theodic god) " represents the theodic word "fing -ein" "caught", "capture" It could also mean"(e) s fing- it caught - E in " = "it was caught by E". This example alone points to the necessity of a detailed analysis of many passages of the texts to establish one or another of the possible meanings.

However, as they are not that far apart both provide us with important clues in our pursuit of meaning. In any case, it is about the word "to capture", in it's past tense "captured", and thus, we see that the word "Sphinx" as rendered in the ancient texts has absolutely nothing to do with the interpretation of this magnificent stone edifice in Egypt of today. So, we can consider part of the famous riddle of the "Sphinx", or should we better say, Sphin'gs', as having been resolved, but there is more to it.

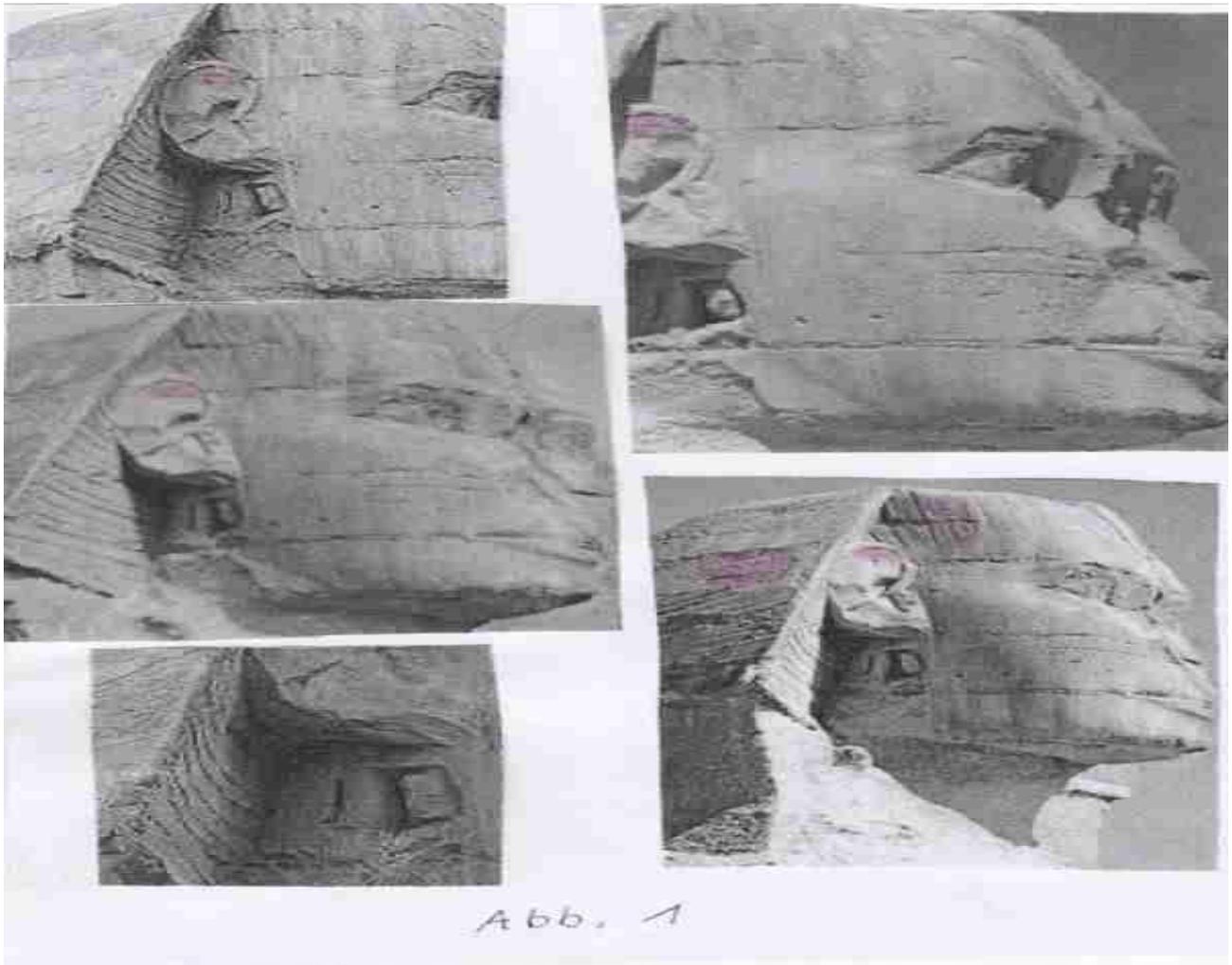


Figure 1

The photographs in Figure 1 show four different angles of the same left hand side of the Sphinx's head. The perspective is slightly different in each one of them which reveals an interesting anomaly highlighted by the different shades of light. A close up of this area beneath the left ear of the Sphinx in the fifth image, singles out this area of anomaly. It clearly emphasizes what all the other images have already indicated, it being the letters "I" and "D", thus it forms the word "ID". We can safely assume that these letters have not been daubed on by stray tourists but they are, as can clearly be seen chiselled into the rock. What a surprise, the alleged ancient "Egyptians" seem to have had a knowledge of the supposed "Latin" letters of our alphabet. My readers will know that this is something I have provided evidence for on the basis of my research over the course of the past thirty years. The point is that the hieroglyphic shares the same characteristics with the Mayan characters and other pictographic systems worldwide they are nothing but artistic images composites of these so called

'Latin letters'. Therefore, the builders of the pyramids and the Sphinx, whenever they were built, already knew the "Latin letters" millennia before the "Romans" used the same system.

English	Old high theodic/duitic	German	English
Romans	"Rumliute ,	'Raum-leute' 'Raum' is used as room in German as well as space/ Universe/Galaxy etc. 'Leute' in German stands for 'people'	The Romans are thus people from outer space according to the theodic rendering

Thus, the letters on the sphinx and the alphabet on the whole can not be "Latin" and "Roman", this system was brought onto this earth by people from outer space. This could spell the end of Egyptology as we know it and with it the rest of the mendacious versions of old history as is taught in many hallowed halls of learning. I have spent over 30 years to research the evidence as to our system of writing and showed the evidence on multiple occasions in my writings. However all the learned Egyptologists, Maya-specialists, Historians of ancient history and linguists have not taken an iota of notice and keep forging away on their trail further embellishing the fantastically convoluted versions of their academic tales each new day of the week. Just this moment there is a well received video going round the the Internet.

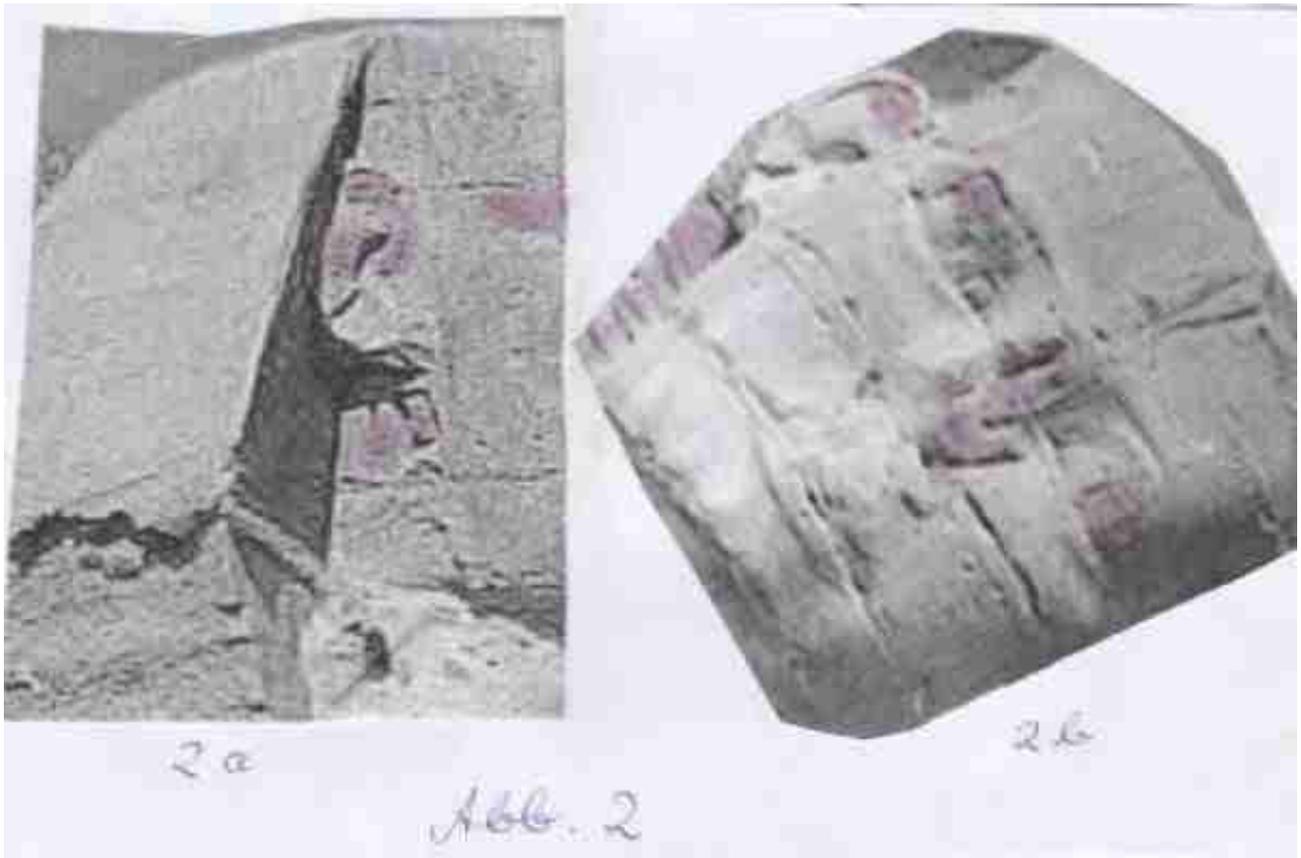


Figure 2.

In this video a few people are busy trying to fix a new nose the the Sphinx's face. They seem to confuse tomfoolery with science, as they do not seem to have any eyes in their heads that could have helped them to understand the actual situation, since they missed an important detail. The discussions are raging as to whether it was the Turks or Napoleon's soldiers' cannon fire which destroyed the alleged nose of the Sphinx. Thus, they are busy designing the best 'nose job' on the basis of which invented Pharaohs nose would match the Sphinx best, and then we are all invited to the big party celebrating these charlatans as great "scientists". At the same time mankind suffered another setback through this dumbing down nonsense which may set us back for decades, if not centuries, or perhaps, even for ever.

When we look at Figure 2 b. It is very plain that, despite all the weathering, the Sphinx never had a nose to begin with. But there are letters that can be seen in the upper part of the eyes of the Sphinx, and at the location where the nose should be. (I marked it with a red pen) So the letters across the area of the supposed "nose" read: "TE E Li".

In the eye we read the word "ID" again. (For better legibility, I have tilted the image on it's side)

Looking closely with a magnifying glass, at Figure 2a, it can clearly be seen that the entire area of the face of the Sphinx and the part behind the ear, the high collar region or head cover, or whatever else you may want to call this part of the back of the cranium, this whole area is covered in letters. It is incredible and beggars belief, that year on year hundreds of thousands of visitors congregate at this location. bearing expensive camera equipment to get ever more high resolution shots of the Sphinx, publish their exploits on the Internet, but the letters appearing in plain sight are never noticed. After all these years of my research I only need to take one look to recognize, yet again, letters and words, even visible on poor quality images.

But what does this word "ID" mean? So let's go back to the words mentioned earlier. The words from supposed "Greek and Roman" mythology. Let's perform a small text analysis of the old "Latin" texts and look at some words too. Actually the word "Ovid" (which purports to be the name of a Roman writer) offers a potent key to understanding the net part of the riddle.

The "Ov, also often rendered as "Ov, Ow, Av, Au" stands for the plains (river plains) and "Id" stands for the Planet "Id". We find this as a prefix or suffix or in the middle of words such as "Idea", and refers to the planet "Id" in the Galaxy. "Ea" is the short form of "lact-*ea*" = "Ga-lact-*ea*" the Galaxy or Milky way.

On behalf of the alleged mother of the Sphinx and the Chimera, Ech'id'na, we notice at once the "Id" in the centre of the word. The passage "Ech 'Id' na chim era" therefore means nothing other than, the "Ech (triangular spacecraft, sometimes rendered as 'Eck') of 'Id' now came to Era (Era, Erda =the earth) the earth". "Era" could also be interpreted with another meaning, depending on and context: "E-Ra" = the "ray of E", the beam on or in which the travellers in space move across expanses of space. Even her other alleged daughter "Orthos" reveals itself to be "Orth-us-chim-era" = "from the region of 'Orth', came to earth" or "Orth us came E Ra" (("from Orth (in space) came to us "E" (the god) on/in Ra" (the beam of "E"))).

Also, the alleged monster father of the Sphinx and the Chimera is written: "Typh-on-chim-e-ra" the ray of "E" came from the depths (typh-depths) and "Typho-e-us-Chim Ai-ra" out of ("us") the depths of the "E" came the egg ("ai", spacecraft) in the beam ("Ra"). The correct translation shows both versions of the name of the monster father of the Sphinx and the varied rendering of his daughters' name expresses different messages. So, in conclusion Typhos, Typhoeus and Chim e ra", show two versions of the same name of the supposed Greek. In the first instance "Chim Ai ra" stands for the (god) "E" (who) arrived in the beam ("Ra") and in the second instance "Chim-ai-ra", the talk is about 'the "egg" (craft) appearing in the beam ("Ra")' .

Let's take the names of other "writers" who famously wrote about the Sphinx where can clearly see it is not simply names of writers we are dealing with , but sentences and phrases rendering messages. The alleged "Greek" forms usually end in "os" and

"ol" instead of "us" and " ul " often related as 'Roman'.

Name	Phrase/word/ Thiodic./duitic	Transitional	English
"Apollodorus "	"Ap-ul-lod-ur-us"	"ab (from) Ul lohet (radiates) aus dem Ur".	From Ul radiates the Ur (Pleijades)
"Diodurus Siculus"	"Di Od ur us si(n)c ulus"	"(from/Di) Od in Ur sinks from (us-aus-from) Ul".	Of Od in Ur it sinks from Ul (Od- star constellation beyond the Pleiades, Ul =All-space)

The problem that remains to be explored, as these examples already suggest is connected to the relationship between of OD, UR (Pleiades) Ul (Empire of Ul, Pop Ul us = the people of the kingdom Ul – All- space) and Id-*ea* (Id -in the Milky Way-*ea*).

Let's look at some "Latin" passages. So "is-*ea*-id" is not a list of Latin" pronouns as they are taught by teachers of Latin, but they stand for " Is 'in' *Ea* Id" (it is "Id" of "*Ea*" the Milky Way) and in the table below more such passages:

Latin phrase	Phrase/word/ Thiodic./duitic	Transitional	English
"„ et cogita non id"	"...et zogi ta nun Id"	"et zog ta (moved, travelled there) nun (now) zu (to) Id	It moved now to Id
"Id Sol cum Vulg ano nun ti as set"	"Id Sol cum Vulg ano nun ti as set"	"Id sol (of the sun near Id) cum Vulg ano (comes the Ancestor (ano vulg) people/folk) to as set (the craft, 'as' 'Ash' now moves)	From the sun near Id to the ancestor people the craft now moves
"ab ea id" =	"ab ea id" =	Ab (from) ea (galactic) id (star system)	It came from the star system of Id
"cum ea Id"	"cum ea Id"	Cum (came) ea (galactic) id (star system)	To the the star system of Id in the galaxy
"cum Id quo que ut"	"cum Id quo que ut"	Cum (to/toward) id (star system) quo que (goes/ moves) ut (out)	moves out to the star system of Id
"cum id quod ut ile..." =	"cum id quod ut ile..." =	"cum (to/toward) Id (star system) quod (god) ut ile (hurries out)	Toward the star system Id God hurries

"no bis pop ul oque Roma no man da tum Id cer...."	"no bis pop ul oque Roma no man da tum Id cer...."	"no bis pop ul oque (the people of the plains) Roma no man da tum Id cer...." (clearing the room/space to send the man back to Id)	The people of the plains clearing the room/space to send the man back to Id
"quam Id de pos...."	quam Id de pos	"quam Id (To Id) de pos....(came the evil/'pos'sessed)	To Id came the evil/'pos'sessed
, "idolatre"	"Id ul at res"	"Id ul (star system) at res" (rose up)	Rose up to the Id system by the Ul star system or Rose up to the Ul system by the Id star system
"Id circo"	Id circo	"Id (star system) circo"(the circle)	A circle near Id

These few examples, to which I easily could add hundreds more, may suffice for now, as I want to turn to the next important step of unravelling the mystery of the Sphinx.

Earlier in this article we saw how the word Sphinx, although in common parlance related to this stone structure on the Gizeh Plateau of Egypt, does not actually denote the name for it, but as the Spanish 'es-fing-e' correctly alludes to, means 'the catching of the god 'E' '

Which other names supposedly refers to the Sphinx? an "Arab" name suggests "Abu el hol" meaning "father of terror", as well as dialect versions of this suggesting "Abu al Haul", "Abu al Hul", "Abu al hawl".

Abu stands for the "beginning" in theodic and Hol, Haul etc stands for Ul in space". So, our analysis offers the meaning "the beginning or/ or from Ul", ' Ul-All-in space' Here again, we see that it is not related to the building of the Sphinx itself, but refers directly to the builders from space, our ancestors from the 'Ul -All-space'. whether and how many of these travelled to and fro between Id, Ul and Od or not, cannot be determined. It is actually immaterial. However, the next example reveals shows be correctness of my hypothesis as it does indeed goes a long way to settle the mystery of who the builders of the so-called Sphinx were.. So who is our historical candidate for this job? Tradition has it that the builder was a certain "Saurid" also known as "Hermes". Others say "Thoth" or "Hermes". So, these names become two sentences yet again that fully supports all the evidence presented in this writing:

Latin phrase	Phrase/word/ Thiodic./duitic	Transitional	English rendering
"Sa Ur Id her mes"	"Sa Ur Id her mes"	"so being sent from Id (Sa 'Ur' Id her mes) in Ur "	Having been sent from Id in Ur
"Th(e) Ot her mes"	"Th(e) Ot her mes"	sent from/ or of Ot/Od	sent from Ot/Od

This provides us with clear statements as to the the builders of the Sphinx (and most likely to those of the pyramids too, and that does not only stay confined to the pyramids in Egypt, but includes those of Mexico, Guatemala, Bosnia and, indeed, all others worldwide). Those builders were sent from Id in Ur and Ot and (see Arabic names) Ul. How OD, ID and Ul relate in their position in space to each other, has yet to be explored. This would be a special task for our astronomers. One could also scour the still extant ancient text sources for clues, which, however, is truly the work of an entire team of specialists with a lot of time on their hands, as this undertaking would go way beyond my own limited means and capacity.

Even the name "David", that I had translated as "as far" (A-there, vid-wide) on further research morphed into "D (e) av id" = the "Au , the Planet Id " The (D) plains (av) of the planet Id (id). In this context we can take the star of David as a representation of two triangular spacecraft from Planet Id. And "David Goliath" "D-(e- Au-Id go-li-ath" = " (De)-to (av)-Au Id (Go)-goes the Li" = "to the planet Id comes/goes the Saxonian God E-Li. " One realizes how widespread the syllable "Id" still is, especially in the Arab-speaking world when picking on a few common examples. In a single newspaper article, I found the mention of the Syrian city of Idlib, together with the Greek-Macedonian border town of Idomeni. The UN High Commissioner for Human Rights is called Zeid al Ra'at Hossein. This latter name fits as a good example for my article: ". "Ze Id Ra at Al Hos se in" =To Id (Ze-Id; in/via) beam-(Ra) into space (All/space) high (Hos-se-in) thus inside/into "



Figure. 3

The pyramids of today's Egypt are located between 20 and 30 degrees northern latitude. Following along this latitude to the west, it takes us exactly to the great pyramids of Mexico. We find pyramids the world over, as we keep discovering ever more such as the Bosnian pyramids and also smaller ones as far flung as the South Pacific and many who have not yet been discovered and excavated, but because, as we have just seen, the Sphinx and the pyramids were constructed by the ancestors from space who came from ID, OD and UI. Thus, it can be assumed that the Mexican pyramids were built by the same people.

The hieroglyphic writings of the ancient "Egyptians" who were not the present day Egyptians and the hieroglyphic writings of the Maya are the same, in as much as I could show beyond reasonable doubt in my book Weltbilderschuetterung ("World-Image cataclysm") as well as in my extensive articles on the subject. Although the execution of the Maya glyphs appear as a "softer", or more "hand-written" artistic style if you can call it that. However, the rather more stringent, sober style of the old Egyptian glyphs in raised "hieratic" share the same characteristic with the Mayan of representing an artistically embellished style of our common lettering system. In both instances they have been stylised into very elegant artistic images, with some, as we would recognise, clearly legible letters in between,. You can examine this for yourselves in figures 1 and 2a and 2b above.

For further proof our examination turns to the hieroglyph writings of the Maya now, specifically the three famous Codices of Madrid, Dresden and Paris.

This part of the examination comes as a bombshell to many, in the truest sense of the word, since you will be seeing something for the first time that you may have never seen before. I share with you my own sense of wonder and delight, the moment when tireless research suddenly opens a treasure trove of trail blazing information.

Without much ado, please take a very close look at Figure 3, 4 and 5. Figure 3a shows a glyph from the Madrid Codices, of which I have magnified a portion shown to the left hand side of the smaller, whole glyph, all, of which I coloured in to better highlight it's meaning.

We read there: "E Li Id" and right "Al il", ie: the "E Li rushes to Id in space".

Figure 3b wonderfully shows us how those glyphs are to be read: "Tos E Li hil ID dad" = "roaring (Tos,- tosen.i.e. roar) the holy E Li after Id did". Or in grammatically corrected style:" The holy E Li was roaring toward the planet of Id".

On this glyph we also see a capital letter at the bottom right, showing the letter "D" highlighted in green, onto which are written many more tiny letters that are no longer visible, unless one uses optical magnification equipment. Likewise, more tiny letters can be seen between the letters "h" and "i" of the word "hil". This glyph is a wonderful example that a glyph is not always just a word or phrase, but can even be

quite a long sentence. The dot over the letter "I" (highlighted blue) from the word "Id" is shown below the letter "D", whilst the letter "E" is to the right, and the corresponding "Li" is located on the left hand side.

Figure 3c reads "Al Bod Ul" = the " messenger (Bote found in English words such as fore-boding etc...) of Ul in space".

Figure 3d shows the word "E Li", the Saxonian god.

Also, Figure 3e shows how refined the glyphs can be designed sometimes and you really have to look very closely.

Below in Figure 3e on the left shows a glyph in black and white, which seems to be a design out of 5 circles, not dissimilar to the appearance of a dice. But further inspection shows that lines of the frame are broken, and one recognizes the letters that I have painted red and blue in the upper diagram and thus it reads : "bod ot" (the messenger from Ot).

The bottom of the letter "T" in this glyph curved into a semicircle.

Figure 3 f in the left glyph twice shows "id il" = "ID rushes" whereby an "o" remains that belongs to "L" located above in the glyph: "Id Lo il" (Lo= flame or surge, To Id surges il)

To the far right we behold another glyph that is very similar to the left glyph, but an additional letter "h" is added behind the "D" of "ID".

So, it reads, "id il ho " ,meaning: "To Id very high up" (high; German: 'hoch')

In Figure 3g, you can read "ID UL".

Figure 3h, reads "il ID si" = "they hurry to ID", at the foot of the figurine.

In Figure 3i (incredibly exciting) it reads: "Liut Od lo" = the "people lo (lo= surging/booster ejection) to OD" (or from OD).

Figure 3j finally shows what I have often alluded to, namely, that the texts of the Maya are peppered with our ordinary letters of the alphabet the same as we find with the allegedly "Egyptian" hieroglyphic ideograms.

(see also Figures 1, 2a and 2b, the head of the Sphinx above).

It is there in Figure 3j "uu cu uulc ul" = "uf zu Vulc ul" = "onward to the people of Ul."

This normal handwriting of our lettering system is also seen in Figure 4, where "nu il ot" = "now rushes Ot" (il=German: 'eilen', English: to rush).

And at the bottom it reads "Ti au" (German-Aue, English river plain)

In Figure 4b, the word " fiend " = the " enemy ".

It is there to be found on the head, so I have turned the enlarged portion by 180 degrees to highlight it's presence.

Figure 4c again shows "DI ID" and Figure 4d, the word "jul". (the root of the word "julfest" as in the old Scandinavian term for Christmas)

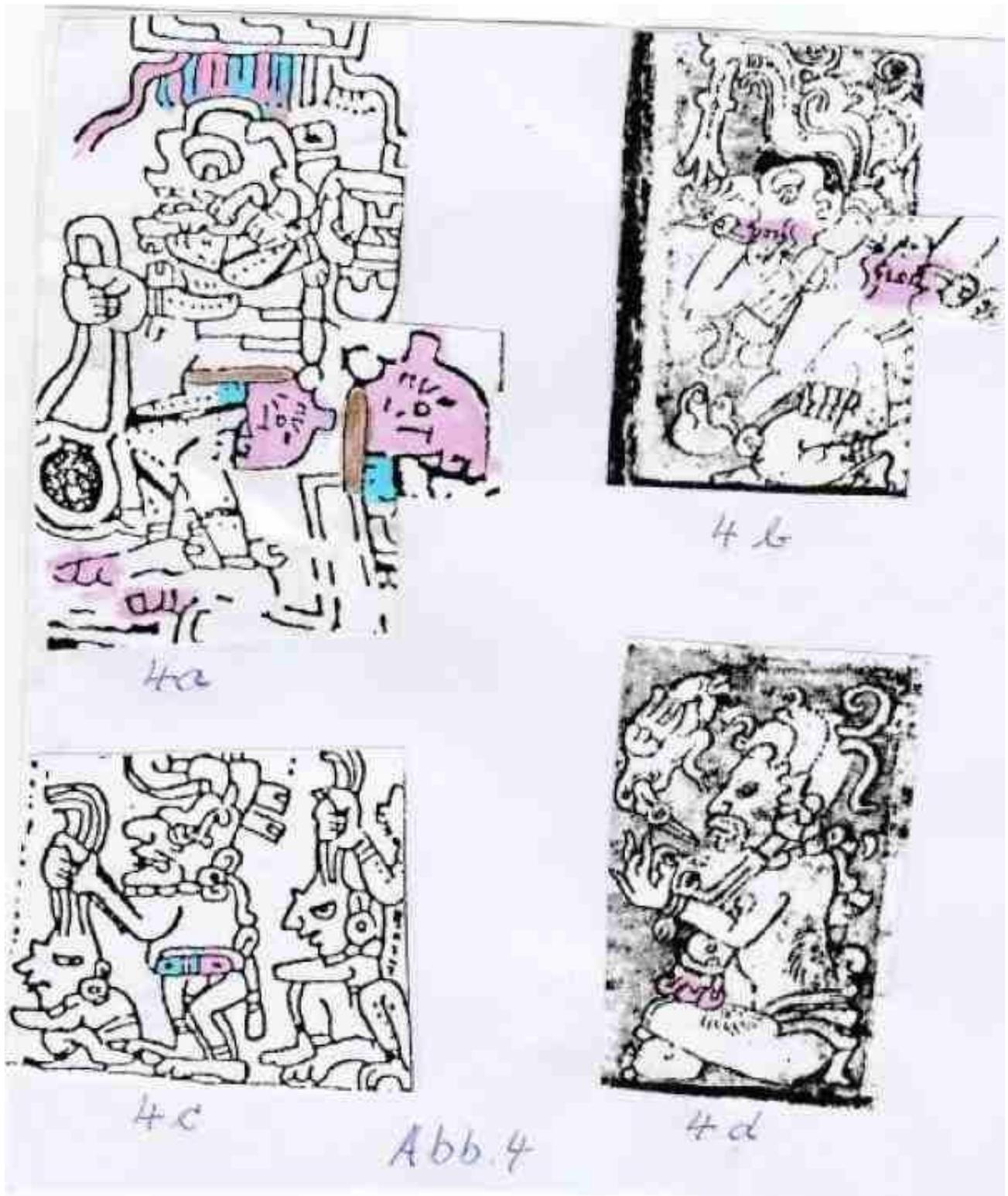


Figure 4

The Maya Codices of Paris consist of 20 pages. Half of them display the same

recurring design of tracked vehicle-like structures on top of which are seated a variety of figurines. Sometimes they bear the head of an animal and at others a human head. But all these images are, yet again, entirely composed of straight letters of our alphabet. Additionally, most of the space in its vicinity is covered in tiny handwriting of selfsame letters which, unfortunately, cannot be read without the use of special optical aids. Furthermore, since the codices were evidently exposed to intentional, or unintentional destructive alterations, mostly perpetrated by the "curating" Catholic priests and colonizers who came upon the documents in first place, these documents were subsequently exposed to dirt and influences of weathering, which caused an ingress of moisture damaging the ink or paintwork. This, sadly, led to some parts of the documents being irretrievably lost or damaged. These codices may never be read as a whole again. The new Pope when visiting Mexico recently, did kindly offer some apology and comfort for this and other crimes against humanity perpetrated by the clergy. However, this is very little in comparison to the inordinate amount of damage, perpetrated by these colonial operators. Neither can it bring back the genocided native populations, nor does it resurrect their immense cultural contribution to mankind's' history on the whole.

A recurring theme on the chain-like vehicles shown in Figure 5a to 5j are the letters forming the word "ID". (in Figure 5f, you can even see the letter "I" as an inset in the letter "D"). Finally, in Figure 5g we read the words UI and Ang. "Ang" stands, as my extensive research has uncovered, for the planet of the Angles and Saxons. These sensational images of the three Maya codices leave us in no doubt that the strong connections between the "Egyptian" Pyramids and Sphinx on the one hand and the Mexican pyramids on the other can no longer be denied because the writing and its meaning, leave us in no doubt that the builders were the same: Our ancestors from space, from ID, UI and OD.

Does it not make one wonder why these builders of high tech engineering who told us very clearly that they traversed space, that these space travellers were supposed to have taken to the high seas in primitive rafts made of reeds to drift across continents with the currents (the Heyerdahl method). The ancestors of ours in question had no need to go on voyages a la Columbus or the Vikings, which does not mean to say that perhaps some millennia and cataclysms later, some Vikings managed to land in the "New world" of the Americas by less sophisticated means.

Let us briefly return to the present day Sphinx once more. The design of the Sphinx

exactly matches the outline of the constellation of Leo, as can be seen in figure 6. The largest star in the constellation Leo is Regulus, which "Reg Ul us" meaning the "The reck from Ul." (German : Der Recke aus Ul) Whether this star was really called as such in ancient times and we, thus, deal with an "Erect/Upright one from Ul" in this instance, requires further research and text analysis. Next to the Regulus we see as shown in Figure 6, the main star of the constellation (H) Ydra (Id Ra = the "beam of ID"). This constellation is now called the Water Snake. (Remember that at the beginning of this article I wrote about the Greek mythology which declares Hydra like the Sphinx to be a daughter of Typhoeus and Echidna) So here we have two directly adjacent constellations that in very many respects have a link to the Sphinx in as much as what was supposedly their kinship as described in the classics, and also with what I was able to further corroborate and prove on the basis of my research. In their origins they are all connected to the origins of our ancestors and builders of the Sphinx and pyramids the voyagers from ID, UL, OD. And yet, another famous name all of us know well, which, is now easy to read on the basis of what I was able to show above : Asclepios = "Asc Lepi us" = the "Asc(h)- (the" flying saucer ") from Leo."

In conclusion, I have presented evidence in this short article that most of our research and our old historical linguistics is extremely flawed and sometimes outright ridiculous. And once again the people who are most implicated as such, the scientists with their flawed axiomatic assumptions and the politicians who by funding this charade aid and abet this circus often bordering on insanity will ignore the whole thing, to the detriment of mankind.

It has implications right down to today's never ending current of wars and it's attendant horseman of crisis associated with refugees and mass migrations perpetrated by the ongoing betrayal of the politicians mostly ruling against their people of respective countries and across continents. In one word, globalized insanity!

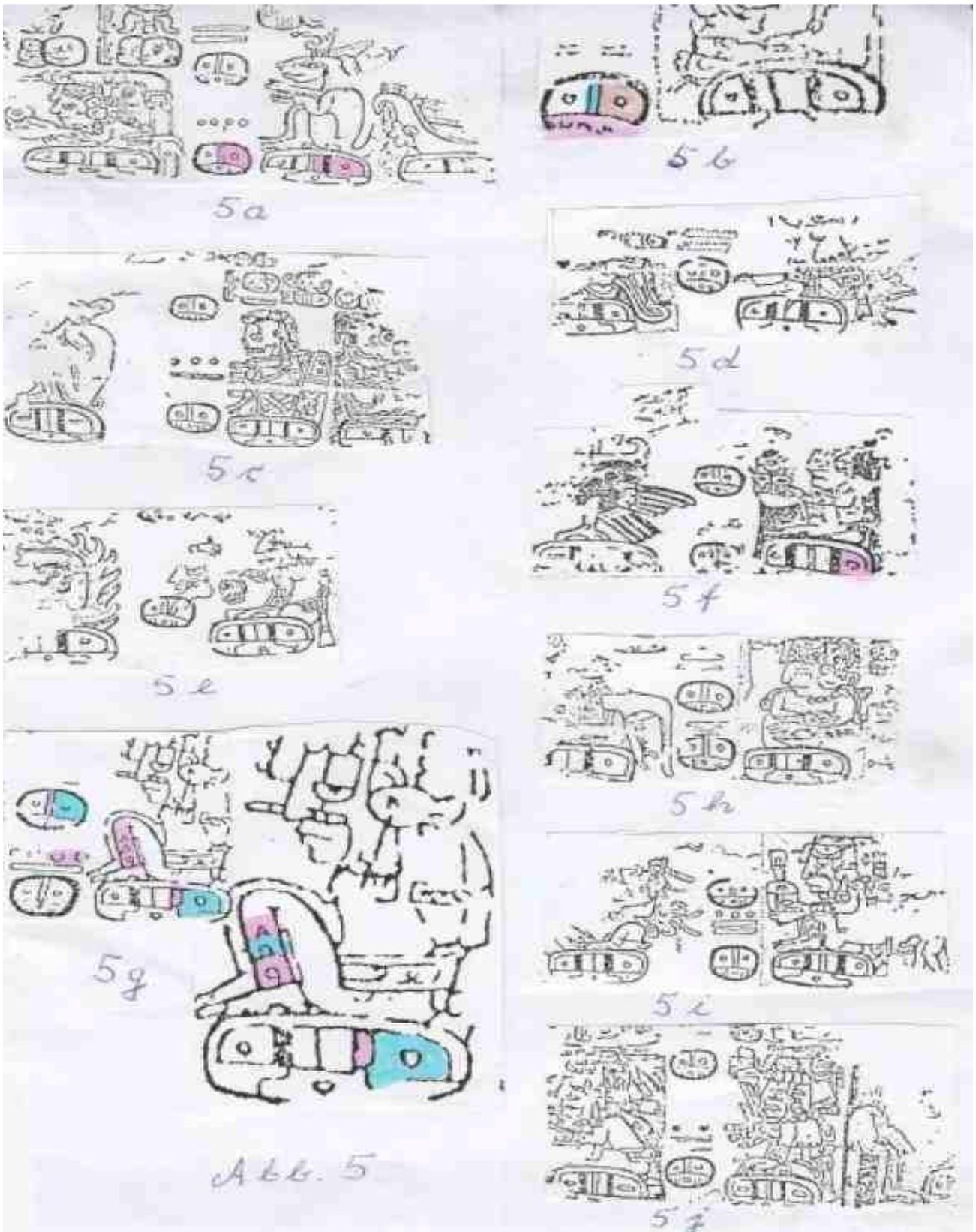


Abb. 5

Figure 5.

The great German poet Friedrich Schiller can offer some comfort of comprehension, understanding and wisdom of this age old conundrum of being hypnotized by common belief, as is true today, as it was 200 years ago:

"And what is your beginning, have you honestly examined it?
You want to shake the power a rule lastingly assured on it's thrones,
Firmly established in age old vested, hallowed estate, protected by habit of tenure,
Privileges that have attached to nations pious childrens faith with thousands of
tenacious roots. "

And then further along:

"Not what often vividly and powerfully manifests, is the terrible, the dangerous.
The meanest lies in it's the eternal Yesterday, that's always been and always does
return.

And it's true tomorrow, as it was today! For, at the base of man, mean spirits often
lie in wait.

And habit he calls his milk nurse. Woe to him who dares touch the old household
items, their hallowed heirlooms of the past.

He gets excited by the expensive heirloom of his ancestry! The passing of the year
exerts it's own sanctifying force,

What is grey with age, that's divine to him, be graced with estate and you will
always well in the right

And sanctified it will remain by custom in the mass of common man."

With "mass of common man," Schiller not only referred to the uneducated man in the
street, but he firmly kept his sight on mediocre standards the field of poorly educated
scientists who often predictably react in the same tired way when another one of their
famous findings has manifested: "Hooray, we have gained some deeper insight. we
have learned something to further our understanding", however, even if it is all
completely wrong or contradictory, it must be defended tooth and nail.

"Because things have evolved this axiomatic way, the order cannot be overturned
since new ways of looking and thinking are too cumbersome and heavy. So we
cannot integrate it at this juncture."

Dear reader, please do join in this research to change this course of action. What is
presented above also relates to questions of how we properly deal with our heritage
and by extension the survival of the human species and our planet as a whole. A lot of
current 'do-gooder' thinking and activism needs to be re-examined as it often
produces the opposite from what it purports to achieve. If mediocre in conception it
can wreak untold havoc instead of properly caring for our ancestral heritage. We have
yet to re-cover our traumatised memories that connect us to deep space and as ever
remains the story of man yet to be re-told.

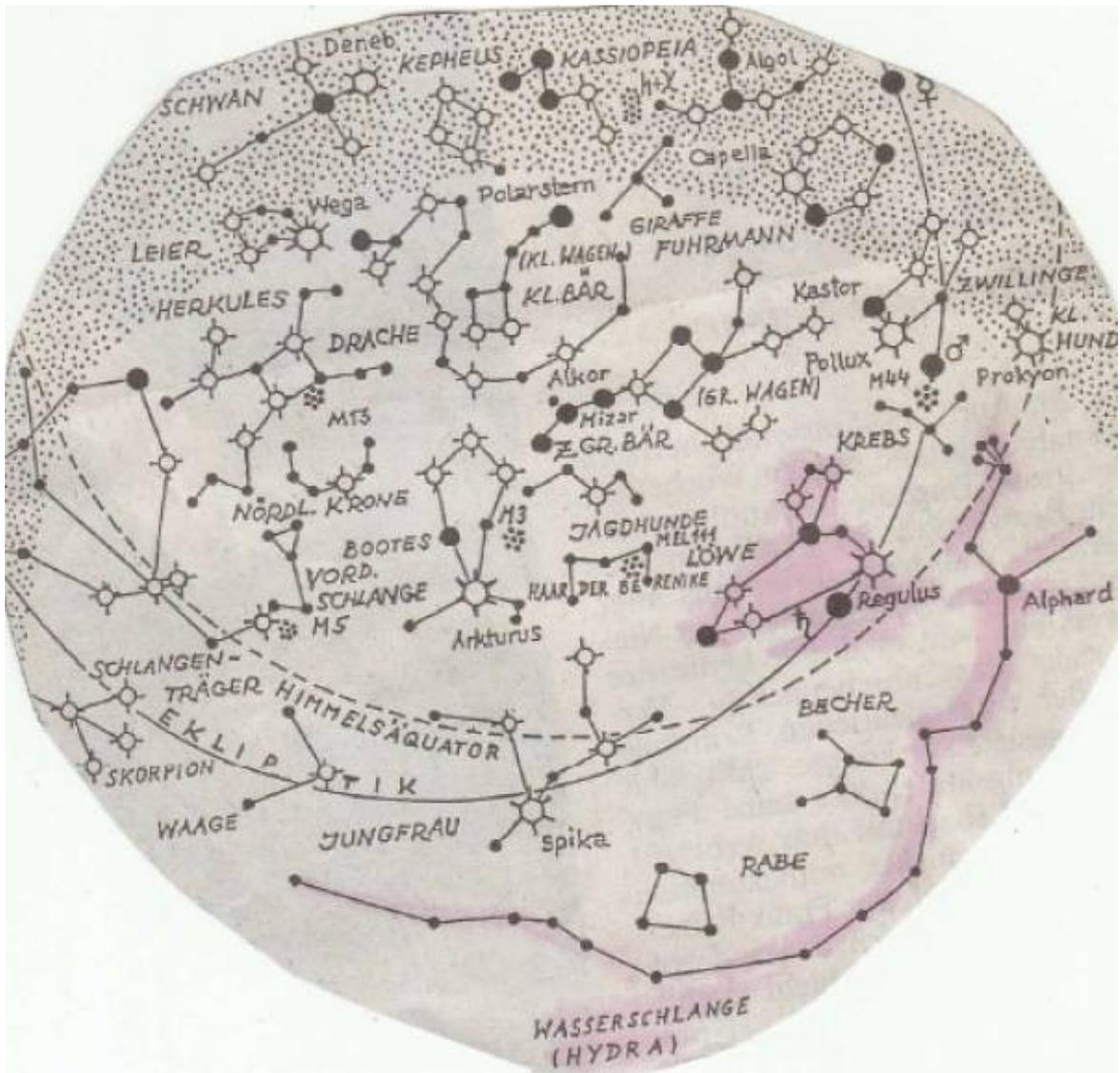


Figure 6