Abstract: Cognitive archaeology has been proposed by Paul Devereux as a technique to be utilized in modern archaeology to help interpret and understand the ancient mind, and thereby the ancient "sacred sites." The present essay supports the idea of looking into the unconscious mind of the Ancients to gain insight into the purpose of their monuments, and it specifically points out the obvious fact that we have not properly pursued the conscious evidence available to us. The greatest mythological legacy of the Ancient World is the constellations of the heavens. Cultural wars have been fought for thousands of years over the "proper" interpretation of the celestial houses. If we expect to gain understanding of ancient purposes for peace or war, we have to lift the veil obstructing our view toward the constellations they have passed on to us. This will help us to achieve an astro-archaeological consciousness that will reveal what we have blatantly denied for thousands of years, and make archaeology a process of understanding ancient people rather than denigrating them because of our own fearful "superstitious" beliefs.

Keywords: consciousness, mythology, astronomy, archaeology

Introduction

In his essay "The Archaeology of Consciousness" in the Journal of Scientific Exploration, Vol. 11, No. 4, Paul Devereux described the potential for retrieving ancient wisdom through the "new" discipline of "cognitive archaeology." As Devereux points out, the concept of cognition is hardly new, and Western Cultures have a clear bias toward the mistaken belief that ancient peoples had powers of cognition which were substantially inferior to modern peoples. It is an Aryan characteristic of modern Western Civilizations to assume that the direction of the evolution of knowledge is positive, and therefore, present knowledge is greater and superior to past knowledge. Devereux, in drawing attention to a path towards understanding of ancient monuments through the unconscious mind, without specifically identifying whether the unconscious mind was ancient or modern, relies on the belief that psychology has proven that this is indeed a good way to communicate with people, living or dead, who do not have the capacity to consciously communicate. Yet, psychology has also proven that repressed memories are a territory of the unconscious mind which contains many pitfalls, suggesting that we should walk carefully in to the ancient mind, or risk the creation of false ancient memories. Cognitive archaeology is an approach that should be pursued, however, there are still many conscious approaches that can be used to reveal what ancient sacred places stood for, and thereby, decipher ancient conscious meanings.

In their books on the Giza complex, Robert Bauval and others have presented an understanding of the Great Pyramids which is based upon direct measurement of material places. Bauval and Hancock in Mystery of the Sphinx indicated that they believe that the whole complex of pyramids near Giza is part of a representation of the sky around Orion. Established Egyptologists and astronomers have publicly down played the implication of the astronomical meaning behind the pyramid complex. These established "scientists" have taken the Western non-sensual approach of denying any hypothesis for which rational material information and measurement processes
are not forthcoming. Western Science, like ancient religions, is a very conservative field of study, and changes come after significant pressure and pain on the part of any innovators. It is not uncommon for new science to simply outlive the recalcitrant "high priests" who sit on the thrones of the scientific establishment. Paul Devereux's "cognitive archaeology" is a loophole through, or around, the basic assumption that modern people are cognitively superior to ancient people.

Like ancient shamans, "high priests" in the field of modern scientific cosmology, speak of absurd concepts such as "worm holes" and alternative universes that allow time and space travel to be unconstrained by common sense. Such mathematical excursions are essentially modern manifestations of ancient shaman divinations. Cognitive archaeology is precisely the conceptual "worm hole" we need to bypass the recalcitrant "high priests" of modern science and pursue the universe of ancient wisdom on a truly scientific basis, provided we do not give undue importance to the subjective and suggestive aspects of cognition.

To back up this statement consider the "holistic" view, or in Devereux's words, the "chora," of the Great Pyramid. This pyramid was designed by the priests of Egypt approximately 2500 years before Christ. The monument is the most long-lasting of all the great monuments of civilization which attest to the fact that some people believed they were adept at communication with the Force that created the cosmos, and the resulting inspiration for life.

Accepting the ancient belief unconsciously, or by dreaming with our eyes open as Devereux explains, we can conjecture that these great monuments were not designed as tombs for Pharaohs, as modern archaeologists would have us believe, but that they were designed in the same spirit as all of the great temples and cathedrals of modern religions. Imagine that these "sacred sites" were constructed to give back a sense of honor for the gift of life. That would be a "common sense" reason for building them, that can be related to modern human behavior. Using this "chora" concept for the Great Pyramid, we do not have to resort to the unconscious mind to understand the monument's "revelation" of truth. If celebration of life was the objective of the monument, then we need to use our conscious sensual perception to establish the process that was being memorialized. We still build great edifices to honor great men and important times, although, today we tend to honor those who died in the process of attempting success, rather than those who achieved success. The Vietnam Memorial in Washington, D. C. being an example.

**Astro-Archaeology**

Practically all significant works of archaeology which uncover ancient sacred sites find that the stars are critical. This is has proven true everywhere in the world. Why were the stars so important that the Ancients would build monuments that utilized celestial orientation in their designs? If we give Devereux's reflection on Plato's concept of chora location and topos location proper relevance, we must assume that both chora and topos place orientation are intended in their designs. The topos place can be derived directly from astronomical orientations, in the way that Bauval and Hancock have presented. These orientations define time and space for the monument. Topos is essentially the material location described by modern science. To establish the chora place of the monument, our cognition needs to be holistic in space and eternal in time. Through an holistic and eternal orientation, we can more fully identify the complete design criteria. This is not a perspective absent of material perception, it is the spirit of the place which has a topos location.

One of the purposes of this essay is to illustrate how topos location and chora location are identified. Chora locations contain specific or individual topos locations, and ultimately there is only one chora location, because it is holistic and eternal. Modern space-time is the topos location which identifies the material behavior of the spirit in the holistic and eternal chora location of all being. Thus, space-time does not exist, since it is only a rationalization of the universal spirit, or an eyes open dream of behavioral phenomena. The spirit of this dream called space-time is the chora location which identifies what the Cosmic Soul is doing. As Devereux explains, the chora can be determined by feelings, and is in fact, all the possible feelings associated with topos. The universe cannot be seen through a microscope or a telescope, yet these instruments provide visual access to the complete creation by conglomeration of each topos location. Similarly, sacred sites provide direct access to a chora location through a topos location and are cherished because they expose the cosmic reality as an holistic and eternal process. Such a chora site was Rostau to Ancient Egypt, which served as a door to the eternal presence of the Creator, Ra, and all the neters of Egyptian mythology.

Proof of this statement is revealed in the intricate details of pyramid construction, and more complete knowledge.
of how the Ancients saw the heavens. Nearly all of the pyramids of Egypt have an "entrance" passage on their north face. This passage typically runs parallel to the north-south meridian and descends at approximately a 26 degree angle. Correlating this celestial causeway to the ancient constellations, this pyramid passageway symbolizes the route ancient souls took in becoming the generations of tomorrow. It projects through the planet toward the top of a triangular asterism known as the Ben-Ben stone, at the place of the "First Occasion."

Through celestial correspondence, the descending northern passageway becomes an explicit statement of the obvious fact that everything on Earth came from the celestial vault known as the heavens, a fact which modern scientific cosmologists have taken the trouble to "prove" beyond a shadow of doubt. At Giza, the region of the sky around the north pole never goes below the horizon, and is symbolic of the realm of eternal life, from whence kings and ancestors can return to Earth as spirits reincarnated into the flesh of youth. It may be conjecture that the Ancients visualized the pyramid design in this manner, but the details are too coincident to deny the correspondence to their understanding. All that is required to visualize the messages behind these passageways is a complete set of constellations depicting the Egyptian neters (divine principles - gods) in their proper "topos" locations. Bauval presented the evidence for the Orion-Canis Major-Draco-Ursa Minor connections, but there are many more constellations involved in the holistic design.8

We can see the route of the ancestors coming down from the north in the view of the Great Pyramid looking east. The descending passage goes to a chamber under the pyramid. Within the underground chamber a passageway pointed south toward the modern constellation called Sculptor at the time of the construction. That constellation was called Geb by the Egyptians, and he was the spirit of the earth. Between the projections of the descending passageway and the horizontal passageway is the region of the sky from the Ben Ben stone in the southern constellation Hydrus, through the Phoenix, to Geb. This is the ancient message of resurrection for which the monuments are most famous. Geb, as the asterism of Sculptor, holds a staff, which has been interpreted to be a scepter of flint. In Egypt and elsewhere, this scepter represented the power to resurrect the spiritually dead, and release captives from their spiritual tombs to live inspired lives once again. One of its primary uses has been to inspire new civilizations including Egyptian, Israelite, Olmec, Mayan, and Scandinavian cultures.9
of the scepter is located at the bottom of the galactic axis, at the "foundation of the cosmos." That is reason why so many cultures have used the scepter as an example for their own creations.

To leave the underground tomb chamber, it is necessary to dig upward through the bottom of the pyramid, like a sprout searching for the materials that sustain its life, into the horizontal passage leading into the Queen's Chamber, which represents the placental womb, the marsupial pocket, or a mother's bosom. Small upward slanting passageways off the Queen's chamber point to the eternal locations of the mother of Egypt. She had many names. Probably her most famous name was Isis, the wife of Osiris who founded the celestial realm of Egypt. She represents "the mother of all living" and her powers of intuition and the nurturing spirits within the organism of her being give miraculous birth to royal children. The "mother of all living" is a metaphor which isolates a specific aspect of reality inherent in nurturing experiences. A recess in the east wall of the chamber has a four part corbeled ceiling that could be associated with the ancient metaphysical elements of creation, earth, water, air, and fire being placed in the womb of the mother of all living, together with the pyramid's shadow as a gestating soul. Her (Queen's chamber) "air shaft" celestial passageways do not exit the pyramid, indicating that life does not mature in her womb, nor by inference in the created world symbolized by the nicks of the four metaphysical elements. A simple calculation can be performed which shows that the chamber is centered exactly between all five apexes of the pyramid, signifying that a "chora" spirit of the location is security in the womb.

To escape the womb chamber it is necessary to go back through its horizontal entrance passage to be symbolically born again into the Grand Gallery. This twenty eight foot high chamber with a seven tier corbeled ceiling proceeds upward toward the constellation of Lepus, which the Egyptians called Seth. Seth was represented in the myths of Egypt as an animal with a peculiarly long nose. The "chora" of his asterism in Figure 1 can be compared to that of a "snot-nosed donkey," or if we can be so bold, an irresponsible self centered adolescent ass. But we must be fair and recognize the value of adolescence in its capacity to transport the arrogant child through experiences that cannot be seen ahead of their occurrence. Adolescence is that time in our lives when we, particularly men, are invincible, and have the great gift of life without any responsibilities for life. Seth was the spirit of personal identity, and is most commonly called the ego today. Here in this magnificent chamber is where the fulfillment of life's journey is carried out, and the four part corbeled recess of the maternal Queen's chamber metaphorically expands toward fulfillment of the seven ancient oracles of wisdom. Ancient metaphysics included the four elements of the created world and three essential uncreated aspects of the spirit world. The three aspects of the spirit world are the ingredients required for communication, cognition, medium, and message. The first of these three is the focus which Devereux's essay approaches. But cognition cannot occur without a medium and a message. Medium and message were often illustrated in Ancient Egypt at the bow and helm of the barque of Ra, the cognitive creative spirit, in the form of the neters Maat and Thoth. These three are inseparable if communication with ancient sacred sites is to be accomplished, or any other type of communication for that matter. Freud knew these neters as the Id, the Super Ego, and the Ego. Thus, Ego without the Id or the Super Ego of Freud's metaphor is dysfunctional psychic behavior, and has no place in the cosmos. Egocentricity results in self creation, but it fails to achieve eternal life due to the volatility of consciousness, or the pre-conscious as Freud described it. That is Devereux's message, as well as the that of the Great Pyramid.

The Grand Gallery chamber represents the union of the four elements with the oracles of communication in the process of living, and it was designed to be aligned with the spirit of selfishness in the constellation of Seth, but it has no direct connections to the outside world. Modern Egyptologists have named it the "Grand Gallery," but it is most likely that Egypt knew it as the Chamber of Children or the Chamber of Cognition, for it is here that life's experiences unfold. It is in the dreams of childhood that we form our personalities, and establish the "afterlife" we will pursue as adults. We will return to this grand gallery, as assuredly as adults eventually return to the memories of their own childhoods, but for now we must continue in the process of developing the theme of the pyramid design, and recovering some of its hidden truths.

Seth was infamous for having beguiled his brother Osiris into a coffin and sending him down the celestial river under the Milky Way. This is a metaphor to say that selfishness overpowers experience. Because ego often gets in the way of experience, the exit from the Grand Gallery is blocked at the top by four enormous granite slabs. These barriers at the entrance to the King's Chamber are symbolic of the experiences of life being blocked from egocentric youthful desire through hidden and esoteric wisdom. Beyond the granite slabs is the King's Chamber, or the chamber of Osiris. This chamber is the chamber of the message, or Super Ego, and offsets the Queen's Chamber which is the chamber of the medium, or the Id. The Grand Gallery, as the chamber of cognition and self awareness, connects the lower and upper internal chambers, with a transition defined as going from medium
(Id) through cognition (Ego) to message (Super Ego). Beyond, or above, the subconscious record of experiences is the ultimate truth about life, as well as the pyramid. It is these subconscious memories that are hidden for the sake of future generations, that become vaults of esoteric wisdom in which future generations can find the ultimate cosmic truths. These are the "sacred sites" of human civilizations, and they carry their chora messages for eternity.

Pyramids were symbolic of the soul in Ancient Egypt and Nubia. To the Egyptian priest, the soul consisted of five parts, with the four metaphysical elements being identified with the four sons of Horus and the fifth part being identified as the shadow. The subterranean vault under the pyramid is evidence of earthly domains and the materiality of the associated metaphysical element. Here is where modern material science has become mired over the last three millennia. The vault of the Queen's chamber is evidence of the transformation of the physical organism represented by the metaphysical element water. The vault of the Grand Gallery is so imaginative, and it is the product of a dream which represents the metaphysical element air. The visible and invisible vaults of the King's chamber are spaces which carry esoteric and spiritual messages acquired by the eternal process and represent the metaphysical element fire, or light. The shadow is the nature of a personality which results when the light of truth is hidden by the personality. This is not an aspect of the unconscious, it is an aspect of unexperienced process. If we never have an experience, and we have no ancestral experience for genetic instinctive transfer, we live with a shadow in our soul. The four corners of the pyramid are all under the shadow of the apex of the pyramid. Thus, the King's chamber provides exits from the pyramid so that the soul can expand into the complete cosmic light. It is this final transition that signifies the transcendental experience of becoming one with the cosmos at Rostau, or any chora site. But the transcendental experience cannot be rationalized until the path is viewed in reflection. That process is the shaman's trance, or the Greek oracle's utterance, being interpreted after the experience. Egypt was very particular in choosing the transcendental mode of transportation, a chora site had to have a direct path for reflection between the source chora and topos locations. As such, proper Egyptian theology was possibly the most "rational" of all theologies that was ever created by humanity. Because Egyptian priests knew where all the vaults of ancient wisdom were located, the people of Egypt were free to choose any process or path toward life fulfillment. That freedom created many "vaults" with esoteric and initiatory experiences.

Today these vaults are known as religions. All religions declare that they define a metaphysical path that leads to heaven, or truth, and they attempt to religament their truths into each new generation by utilizing "sacred sites." So, it is no leap of faith to believe that it was also written in the King's Chamber as the seven levels of stone from the floor to the top rafter. These seven levels signify the seven great metaphysical oracles of ancient wisdom; earth, water, air, fire, son, mother, and father. Only the material (earth) compartment is visible as the King's Chamber, but the whole assemblage represents a gateway to eternity when viewed toward the east or the west. Within the material chamber is a sarcophagus which has been shown to be designed with the proportions of the planet encoded into its dimensions.13 What else would a great architect place in a chamber with the essential purpose to represent the metaphysical element earth?

Two passageways exit the pyramid from the King's Chamber in alignment with the stars of the constellation of Orion and the constellation of Draco. These passages carry the message that the Egyptian priests believed that a successful life was one with eternal memories. In other words, success was a process of achieving eternal life through inherited cosmic truth. The connection of the constellation of Orion to the Egyptian neter, Osiris, is well established, and thus the King's Chamber is a chamber to Osiris. Osiris represented the heroic royal human experience. As heroic royal human experience, he was to return to living souls by the process of being taken into the flesh through spiritual transformation, commonly called reincarnation. When children come to understand the messages of their ancestors, their ancestors return to the land of the living, and the living pass through the veil of death to reach out and communicate with the great beyond. This is one of the primary "chora" experiences of the "topos" of the Great Pyramid.
But the ancient architects were far wiser than we have yet been led to believe. They designed within the pyramid the key for understanding all ancient wisdom, regardless of the length of its antiquity or the depth of its burial. To realize this chora experience, it is necessary to descend back down the Grand Gallery from the constellation representing self perception.

All of the great chambers have passages which project northward and southward. This is true also of the Grand Gallery. To understand the Grand Gallery fully, it is necessary to look toward the west, as well as east through the pyramid. In the west perspective, the constellation of Seth is looking back down the Grand Gallery and beyond to the intersection at the north entrance passage. The angles made by the Grand Gallery and the entrance passageway are equivalent to a reflection of light off of a still pool of water. The meaning at the intersection of the Grand Gallery and the entrance passage was reincarnated into modern children by the Disney movie *The Lion King* when Simba, the prodigal lion cub, was told by Rafiki, the shaman baboon, to look into a pool of water and see if he could see his father, Mufasa. Simba looked and saw himself and then he saw his father amongst the stars. This is the greatest story ever told. It is the legend of the prodigal son. The prodigal son of Egypt was Seth, who as the unrestrained personal desire of youth, turns back towards his source and realizes that he has repeated the very same events that his ancestors had passed on to him from their childhoods. By implication, maturity is achieved when the perspectives of adolescence give way to sacred experiences from the past. Seth, as prodigal son, looks back towards his own initiatory passageway, the Grand Gallery, through the hidden chambers above the material chamber of the heroic royal son.

Here we witness the great wisdom and power of the unconscious Egyptian mind. The north entrance channel is not defined by the northern celestial correspondence, but by the reflection angle to and from the Seth constellation in the south. From the northern celestial perspective it is possible to see a complete story of life. Through the plane of reflection near the bottom of the pyramid, the cosmic pool at the Ben Ben and Geb (Sculptor) are visible as the bottom of the galaxy, representing cosmic origins. The reflection off the surface of the Earth from the Grand Gallery, reveals the celestial passage to the constellation of self identity, which was the destiny defined by the seed in the pool of the cosmos. Modern science prides itself on the wisdom of Darwin's work *On the Origin of Species*, with an evolution theory which strives to prove that life is a matter of chance, not divination or plan. It is evident from this interpretation of the design of the Great Pyramid that the Egyptian's...
believed that evolution was the result of Divine Plan.

To understand the whole complex at Giza, it is necessary to take the ancestor's point of view from the northern celestial region. Looking down on Giza from this region, and looking south toward Orion, the three Great Pyramids at Giza are a reflected image of the three stars in the belt of Orion. Bauval and Hancock present this perspective in The Message of the Sphinx. These authors contend that the objective of the design of the complex was to memorialize the Moment of the First Occasion, which they contend was 10,500 B.C. based upon the orientation of the pyramids and the stars in the belt. But they never found a purpose for the Grand Gallery, nor did they understand the celestial correspondence of the pyramid to the Ben Ben stone in Hydrus. If they had seen the whole set of constellations which Egypt has passed on to us, they would have realized that the Moment of the First Occasion is equivalent to a cosmic winter solstice. Spirituality was defined by the cosmic perspective, and was galactic to the Egyptians. Thus the Moment of the First Occasion represented the point where the vernal equinox began to rise from the waters under the Milky Way. That date was not 10,500 B.C., or 2450 A.D. The vernal equinox begins its rise from the bottom of the ecliptic path relative to the galaxy sometime between 1989 and 2009. Astro-archaeological research has been completed that demonstrates that there were sufficient celestial alignments in 1996 and 1997 to suggest that the last year of the old Platonic cycle was 1996, and the first year of the new Platonic cycle was 1997. Presently we accept that Bauval and Hancock had found the essence of the chora of the pyramid complex, but had mistaken the topos, due to a lack of information, or in Devereux's perspective, they failed to dream with their eyes open grand enough.

It is currently demonstrated that the viewing angle of the pyramids is towards the three Ben Ben stars in Hydrus, which the Egyptians identified as the location of the First Occasion in the serpent of Apophis, the nemesis of Ra. It is also demonstrated that the reflection angle is toward the constellation of self identity in Lepus, which the Egyptians illustrated as the brother of Osiris, Seth. But what is seen on Earth, is not the image of Seth, but the image of Osiris, as the belt of Orion. Seth had killed Osiris by selfish rationalizations, but Seth was transformed by the understanding that that is how all records of life are created. We rationalize our experiences and keep them in a perfect fitting box of esoteric wisdom which is thrown into the river of life. Eventually, our rationalizations float ashore and come back to haunt or aid us in a future experience. The return to life is in the form of the son of Osiris, because the past rationalizations of Seth turn into past experiences. Horus, the son of Osiris, is germinated after Osiris dies and returns to battle with Seth for control of the cosmos as an echo from the past. As Horus we are attentive to the past accomplishments of ancestors, as Seth, we are attentive to our own creations. Thus the battle of consciousness is between cosmic and individual perspectives. If Horus or Seth wins the battle, then Osiris dies again, as another experience floats down the river of life until it too lands on one of the beaches of the world to germinate a new cultural perspective. Rationality is the choice made by eminent thinkers, but because of habitual processes, nearly every great rational process eventually regresses to cultist behavior, waiting for the battle between Horus and Seth to begin again.

To get the "chora" feel for the design of the Great Pyramid, we need to accept the Egyptians for what they were, a human community with offspring and ancestors. These are the essential mysteries of life, and they are what is memorialized when we face the hereafter, as well. The pyramids were monuments in a cemetery of a civilization that recorded its history through funerary services, traditions, and rituals. This discussion began with the assumption that the pyramids were created to honor life, but it is also clear that they functioned intimately with the culture to sustain life through the greatest hardships imaginable. When Egyptian civilization failed after the Old Kingdom of the Pyramids, the traditions and the monuments brought it back at least four separate times, for the Middle Kingdom, the New Kingdom, the Saite period, and the Ptolemaic period. It was the capacity to come back after total annihilation of civilized structure that gave Egypt the longest record throughout history. Each comeback was performed with the aid of the myth of Osiris and Isis, Seth and Horus. These myths were taken from the stars for a very practical reason, that did not require overt direct intervention by a Cosmic Creator. After each failure of the civilization, it was reborn in the mythology of their constellations. All kings of antiquity were given places amongst the stars because they became Osiris when they passed on. A lost civilization simply had to cross the great Nile River to the necropolises on the west bank, and read the heroic stories that had been forgotten to find its way back to prosperity.

In 1994, Walt Disney Productions created a movie and then a video which best carries the true meaning behind the Great Pyramid. The story was The Lion King. Early in the story the father lion told his son that all the great kings of the world were up in the stars, and one day when it was his time, he too would join his ancestors in the heavens. Mufasa, the father, told Simba, the son, to look toward the stars whenever he lost the way, and the memories of his father, and his father's fathers throughout all time would come back to guide him. So lets take
that journey with Simba in the Lion King, and see if the legendary story telling capability of Walt Disney has been reincarnated into the writers of the modern Disney Studios so that they can help bring back the truth about the Great Pyramid, and its companion the Great Sphinx.

**THE LION KING**

When Simba was just a small cub, he strayed from the pride lands of his father, Mufasa. In an elephant graveyard, Simba was nearly eaten by a pack of hyenas, but Mufasa came to his rescue. Mufasa then took Simba aside to teach him a lesson. After the lesson was given, Mufasa and Simba begin to wrestle playfully together. While vanquishing his father, Simba wonders if the childhood happiness will go on forever.

Simba: Dad?

Mufasa: Mmmh.

Simba: Dad, we're pals. Right?

Mufasa: He, he. Right.

Simba: And we'll always be together, right?

Hesitating for a moment, Mufasa answers.

Mufasa: Simba. Let me tell you something that my father told me. Look at the stars. The great kings of the past look down on us from those stars.

Simba: Really?

Mufasa: Yes. So when ever you feel alone, just remember that those kings always will be there to guide you.

After a slight pause Mufasa continues.

Mufasa: And so will I.

This image of the lion cub's father is the purpose of the pyramid design. All the kings of the past followed that tradition of passing on the security and wisdom they had acquired to their offspring, and the pyramids were evidence of that fatherly love.

Shortly after the elephant graveyard event, Simba naively gets involved with his uncle, Scar, in a plot to kill Mufasa. Because of his own sense of guilt in his father's death, Simba runs away from the pride lands.

After Simba had run away from his father's lands, and matures physically in a land of non-responsibility, he is confronted by the vizier of the Pride Lands, a baboon named Rafiki. Rafiki leads Simba to a still pool of water and tells Simba to look in the pool and see his father.

Rafiki: Look down there.

Simba: That's not my father. Its just my reflection.

Rafiki: No. Look harder.

Simba looked into the rippling water which Rafiki had disturbed with a shaman's staff, or "scepter of flint," and recognizes that he has grown to resemble his father, Mufasa, and a spirit speaks to Simba.

Mufasa: Simba. You have forgotten me.

Simba: No. How could I.
Mufasa: You have forgotten who you are, so you have forgotten me. Look inside yourself Simba. You are more than what you have become. You must take your place in the circle of life.

Simba: How can I go back. I'm not who I used to be.

Mufasa: Remember who you are. You are my son, and the one true king. Remember who your are.

As the spirit fades away the clouds clear from the starry sky, Rafiki speaks to Simba.

Rafiki: What was that? The weather? Very peculiar.

Simba: Yea. It looks like the winds are changing.

Rafiki: Aahh. Change is good.

Simba: Yea, but it's not easy. I know what I have to do. But going back means I will have to face my past. I've been running from it so long.

With a quick swing of his "scepter of flint," Rafiki swats Simba on the head.

Simba: Ow! Gees! What was that for?

Rafiki: It doesn't matter. It is in the past.

Simba: Yes, but it still hurts.

Rafiki: Oh yes, the past can hurt. But the way I see it, you can either run from it or, learn from it.

Swinging the "scepter of flint" one more time, Rafiki misses Simba as the alert lion cub dodges the blow.

Rafiki: Ah! You see! So what are you going to do?

Simba: First, I am going to take your stick.

Then Simba tosses the "scepter of flint" in the tall grasses and runs off.

Rafiki: No! No! No! Not my stick! Hey! Where are you going?

Simba: I am going back.

"The Archaeology of Consciousness" has a hidden message which is not apparent today. Did we forget our past, or did we run away from it? In our present world of "Akhuna Matata, it means don't worry for the rest of your days," is archaeology naively searching for a past it does not want to find? Will Western civilization continue to run away from the pains of its past, or will it learn from it, and follow in Simba's footsteps? The hidden truth is that Western Civilization has been running away from a dark secret in its past for 3300 years. According to Freud, the cause of the flight of the Jews, and thus Western Civilization, is the repressed fear of having killed the father.20 Although it is not the physical act that is critical to the present, it is the loss of father image that causes Western Civilization to wander in the wilderness, like a fatherless child. If the Egyptian version of The Lion King written in the Great Pyramid is correct, Western Civilization has killed Osiris, and after thirty-three hundred years of denial, we have forgotten who we are. Freud also recognized the relationship of Osiris to the seminal acts of Western Civilization, in particular the denial of immortality which Osiris represented.21 But we must also remember that Western Civilization is characterized by its ethics and laws. This esteem for rational behavior is the soul of Western Civilization today. In Freud's own words, we have the weapon by which Osiris was killed. According to Freud the process of ethical perfection has the following meaning, "Ethics, however, means restriction of instinctual gratification."22 Instincts are the most fundamental form of experience of any organism, including human beings. When instincts are restricted or repressed, Osiris is killed. Thus, Devereux and Freud both agree, the unconscious must be pursued to find out what mysteries are hidden, and why. The
The archaeology of consciousness leads through all the archetypes of Jung, and back to the first imaginings of "any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth." Thus the restriction on "graven images" has made the whole sky taboo for the last three millennia. That is why the astro-archaeology of consciousness will help us to achieve an astro-archaeological consciousness that will reveal what we have blatantly denied for thousands of years, and transform archaeology into a process of understanding ancient peoples rather than denigrating them as justification of our own fearful "superstitious" beliefs. The stars have verified and guided us for untold millennia, and they still do. We have simply forgotten who and where we are because of restrictions we place on ourselves, for the sake of what we have inherited. Those restrictions were created to hide the Greatest Story Ever Told, in direct violation of the grandest monument to life ever constructed, the Great Pyramid complex at the topos of Giza, within the gateway to the chora of Rostau.

Along the river of life, episodes are placed in perfectly fitting boxes, as we "chalk them up to experience," but the outcomes were determined before the journeys began. In the spirit of the words of the Scarecrow at a juncture of the Yellow Brick Road in the Wizard of Oz, it does not matter what road life takes until a decision is made upon where to go, and then the path will be one well traveled. Egyptian wisdom enjoyed the beauty of reflective humor, and the joke is on us. We went into their pyramids attempting to unravel their unconscious superstitious shamanistic Pagan mind, and came out finding that we have discovered ourselves. In this cosmic vision the moral of Osiris was recorded for us to read, "avoid taking the topos of life too seriously, or it's chora will pass on by." Like Seth, Simba and Dorothy, we too will come to realize, "There is no place like home," especially when the cosmic chora is the home we cherish, again.

**Astro-Philosophy**

This story is depicted in the stars by performing the celestial embroidery work spoken of by Plato in Timaeus. When we watch the constellations rise in the east, we see fresh life coming to earth from the heavens below the horizon. When we watch the constellations descend below the western horizon, we see life consumed and returning to the heavens. It is a story board partially visible from anywhere on the planet, but it is an holistic chora scene perceivable to the trained eye from latitudes near the latitude of the Great Pyramid. The celestial story was recorded within the Great Pyramid as a key for the gate at Rostau. Modern Western Civilization has been cheated out of this heritage by rational philosophers and material scientists who have successfully destroyed the embroidered asterisms of the constellations that tell the ancient stories. When the complete set of ancient constellations are understood and perceived as the heavens roll about the axis of the Earth, the stories of Ra, Tem, Shu, Tefnut, Geb, Nut, Osiris, Isis, Seth, Nephthys, Horus, the four sons of Horus, and the shadows caused by ignorance of the lights from the heavens, will unfold as if they were Coming Forth by Day, the original title of the great Book of the Dead.

As Plato confirmed, the stories are eternal, but the Earth is moving within the cosmos. The enigma of the Earth movement is a point of contention between ancient science and modern science. This movement is called the precession of the equinoxes and is given the name of the great philosopher, the Platonic Year. Plato described it in Timaeus; "And the earth our foster-mother, winding as she does about the axis of the universe, he (God) devised to be the guardian and maker of night and day, and first and oldest of the gods born within the heaven." There has been much dispute about the meaning of the words "winding --- about the axis of the universe," but here is the message which the Giza complex was designed to reveal. Three great pyramids, and six small pyramids, depict the complete cycle of the "winding earth." These three sets of three pyramids are intended to draw the conscious mind toward the constellation of Orion. Three small pyramids to the southwest identify the location of the constellation as it sets when the spring sun is near the head of Virgo. Three small pyramids to the east identify the location of the constellation as it rises when the spring sun is in Pisces above the Ben Ben stone in Hydrus, the Phoenix, and the Sculptor. These two vernal equinox locations were known to the Ancients by more common expressions, as mid-day and mid-night of the cosmos.

The choice of the constellation of Orion to tell the longest story readable in the heavens was not arbitrary. Orion is oriented squarely under the plane of the Earth's orbit, as if it's "chora" purpose was to keep the ecliptic plain from falling into the celestial abyss, or the ecliptic barque of the sun from rocking too far. The constellation represents the brightest, and one of the most recognizable groupings of stars. Its position along side the Milky Way standing in the constellation of the celestial river Eridanus just above the constellation of Seth (Lepus)
declares the message of the eternal battle between cosmic and self consciousness, and day and night. Here is where the baptism and battle of the "sons of darkness" and the "sons of light" mentioned in the Dead Sea Scrolls takes place. Symbolically, the constellation of Orion restores the celestial earth to balanced and abundant cosmic life, and the pyramids guarantee eternal life to those fortunate enough to be buried within the Osiris complex.

In the legends of Egypt, the constellation of the father, Ra (Ophiuchus), and the son, Osiris (Orion), rise and fall relative to the celestial equator with the cosmic cycle of the Platonic Year. It is a story which can be seen with the naked eye, when the common "sense" of visual perception is applied to the "topos" place the Egyptians called Rostau, and we call Giza. All that is required is an eye for the stars which are sometimes hidden by the light of day, or by the time of year, or the state of mind. Modern philosophy of celestial evolution of blazing balls of gas hides the spiritual message from the rational mind that perceives, instead, a Big Bag expanding universe in space-time, where black holes consume the residue of cosmic reality, and worm holes provide escape routes from the common sense universe. But to the mind that sees cosmic chalk on the blackboard of creation, these same blazing balls of gas symbolize the greatest lessons ever learned in the school of reality, as taught by that Cosmic Force which caused it to be in motion, "winding --- about the axis of the universe." Shakespeare declared the essence of a rose to be its smell, for like the Egyptians before him, he understood that the message is not the ink stains on the paper, the chalk on the blackboard, or the stars in the sky. The message is the chora place which these artifacts of cosmic consciousness memorialize.

Thus the passing of a single day tells the whole story of eternity. We are influenced by images of our parents in our own search for maturity. On Earth within the pyramid are the chambers of the Father, Mother, and Child. These three chambers still symbolize the ultimate places for human psychological development as the Super Ego, the Id, and the Ego. Below the pyramid on Earth and above in the stars of the heavens is the united eternal resting place where the genetic and esoteric records pass from generation to generation, and ultimately, from star to star. The pyramid was built as a residence for the Grand Gallery, which is symbolic of the grandeur and brevity of the material experiences of life. Anyone who has had a mother and a father knows that the heritage of the body and the legacy of the mind are passed on through parents for all eternity. Spirits of past lives encapsulated into esoteric messages through the father, and intuitive nurturing care by the mother, assure that eternal spiritual life is an experience that never ceases. Egypt united the two lands, for they believed, "as it is above, so it is below," and used the metaphors of Ra-Ophiuchus and Osiris-Orion to illustrate the chora place where eternal life never ceases to amaze the humble sage, as it passes from generation to generation.

Ancient Egypt was founded for the grand purpose of joining the two lands. Initiates comprehend the topos of upper and lower Egypt to mean the Nile Valley south and north of Memphis as these two lands. Adepts read the chora of the two lands as celestial heaven and celestial earth, precisely as illustrated in the chambers of the Great Pyramid. Throughout the ages, human mythology has been designed to allow the egocentric child to grow in its own garden. When enough experience accrues to the child, it becomes capable of comprehending the cycles of life, and prodigal sons all come home when they do. If Devereux's concept of "cognitive archaeology" resurrects an ability to become more cosmically conscious, then the place called Rostau can return and fulfill its intended purpose, by reincarnating the cosmic presence.

Nearly every major religion in Western Civilization owes its being to the pioneering work of the Ancient Egyptians. Yet, the Egyptians declared themselves to be beholding to their ancestry for 36,000 years. In other words, the ancient cave dwellers were the first people to begin to record the stellar messages by fabricating myths to describe the experiences of life. In places like the Hall of Bulls cave at Lascaux, France, Magdalenian people created a cosmic chora on the cave walls 17,000 years ago, when the spring sun crossed under the constellation of the father, Ophiuchus, at the claws of the Great Red Dragon, and the full summer moon danced near the lucida of the lion. Exiting the cave through the south facing passageway, an initiate could perceive in the summer skies the same picture as depicted on the cave walls. The "topos" place of the cave was transformed through an ancient process known by Devereux as "cognitive archaeology" into consciousness of the "chora" place. This "chora" place has, celestially and metaphysically, the exact same identity memorialized by the Great Pyramid complex. In the former, a natural cavity within a mountain acts as the initiatory womb, while in the latter, a mountain is constructed around a womb. Central to the artwork in the Hall of Bulls at Lascaux is the Leo Bull represented 14,500 years later by the Sphinx at the Giza monuments. Awareness of this association reminds us of the axiom, "the more things change, the more they stay the same." It is the power of this axiom that supports Devereux's method in pursuing the meaning behind ancient sacred places, and the
rediscovery of the kingdom of the heavens.

**Astro-Prophecy**

Esoteric signifies hidden wisdom, whereas Exoteric signifies common wisdom. According to the story behind the pyramid complex at Giza, Osiris will begin to speak when the constellation Orion rises again, as the vernal equinox passes under the Milky Way. When Osiris speaks, the esoteric past will become the exoteric future. This celestial event happens between 1989 and 2009. It represents the beginning of the longest celestial period measurable by monumental structures and starlight on the Earth, and known as the Platonic Year. The present conjecture reveals that Egypt knew this moment as Sep Tepi, the Moment of the First Occasion, and they expected it to come again. The exact moment of the end and beginning of the New Platonic Year is subject to measurement errors. Errors due to the mathematically imprecise topos position of the galactic plane, as seen from our planet. Even so, the stars have spoken the chora message. They have said that the event is at hand, and it is time to celebrate. Now is the time to look back on the last 26,000 years of civilization and sing Auld Lang Syne, Happy New Great Year!! In their book, Coming Forth by Day, the ancient priests declared every day a remembrance of things past, and a prophecy of things to come. It takes 26,000 years for the equinoxes and solstices to circle the heavens. And the same message cycles every day to those who care enough to look toward the most ancient scriptures ever written, the asterisms embroidered on the heavens.

Because it is the beginning of the New Platonic Year, as well as a new tomorrow, it is time for making resolutions. One resolution that we need to make as a civilization is to honor our ancestors for what they have done for us. We throw scud missiles and fertilizer bombs at each other, wondering if the next attack will bring an atomic explosion. They on the other hand spent their greatest wealth on creating monuments to life. And we call ourselves civilized, while we call them barbarians and ignorant savages? Our resolution should be to help rebuild the cosmic temple within man that the Ancients saw as the most critical need of civilization. Through the "new" process of cognitive archaeology, we have a means to complete the greatest story ever told, and begin to write the next chapter.

The Great Ramsses II, spent a vast amount of Egypt's wealth to maintain the belief that Osiris would rise again. His priests and craftsmen carved a monument into a mountain that is known today as Abu Simbal. By the creation of Lake Nassar, unconscious modern technology attempted to flood that monument to Osiris, to his cosmic companions, and to the memorial to the Battle of Kadesh that it represented. Use Devereux's process of "cognitive archaeology" and try to imagine what Ramesses II would feel if he heard that his monument to cosmic consciousness was cut out of the sacred mountain and placed on top of it above the modern water shed. The raising of this one monument to Osiris fulfills, literally if not figuratively, the message that Ramesses II was attempting to preserve for posterity, Osiris will rise above the waters which reside below the Milky Way. The fact that the monument was raised when the house of Osiris, which is the constellation of Orion, arose due east of the monument, fulfills the message figuratively. By modifying the topos of Abu Simbal, modern engineers participated in the realization of the chora which Egypt had held sacred for over three thousand years, and possibly 40,000 years.

Our greatest stumbling block is not the cognition of archaeology and its meaning to the future, our greatest stumbling block is in being able to see that we are blinded by our own prejudices, and our asinine behavior. For nearly 3400 years we have called Egypt "The Land of Bondage." When we overcome our desire to "grow up and be independent of our parents" by accepting our ancient heritage, we will be able to see the same stars that the ancients saw, and through them the brightest future possible for their children, who are our own children. If the ancient past has any echo in the future, we will witness in the first century of the next Platonic Year, a restoration of ancient wisdom of a magnitude never before possible. Throughout the last three millennia historians have repeated the observation that the Egyptians were the happiest people on Earth. It is not a crime, nor a psychological abnormality to be happy, it is the Cosmic Will. We can experience the feeling of that chora place, without resorting to unconscious loop holes, after we have overcome the present bondage of modern scientific and religious recalcitrance. Evolution in the single mindedness of modern Western culture must begin again by understanding mount Horeb where Moses caused those who came out of Egypt to eat the sacred calf. Even until today, citizens of Western Civilization have treasured most, those things that are within or touch the physical shell of the human body. But when we regain the dream of Egypt, and find ourselves within our cosmic treasure trove, the chora of mount Horeb will be one with the chora at Abu Simbal and Lascaux, and the lamb will be at peace with the lion and the bull.
References (Click on reference number to cycle between reference and text.)


5a Hawking, Steven, *Black Holes and Baby Universes*, Bantam Books, New York, 1993, pg. 120.


6 Hancock, IBID., general.


8 Bauval, IBID., pg. 100.

9 Krupp, IBID., throughout.

10a Allen, IBID., pg. 21 (under Orion).

10b Bauval, IBID., pg. 100.


12 Hancock, IBID., pg. 143.


14 IBID., pg. 151.


16 Hancock, IBID., pg. 253.

17 Hancock, IBID., pg. 283.

18 Allen, IBID., pp. 21-25.

19 Allers, IBID., video script.
20 Freud, IBID., pg. 43.
21 IBID., pg. 20.
22 IBID., pg. 152.
23 Exod 20:4 Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth: (KJV)
27 Lee, IBID., pp. 55-56.
28 Hancock, IBID., pg. 251.
29 IBID., pg. 259.
30 Allen, IBID., pg. 21 and see 1997 on pg. 20.
31 IBID., pg. 11.
32 IBID., pg. 21.
35 Bauval, IBID., throughout.
38 Allen, IBID., pg. 15.
39 Edge, IBID., pg. 18.
40 Hancock, IBID., pp. 260-261.
41 King James Version, Exod 32:20 And he took the calf which they had made, and burnt it in the fire, and ground it to powder, and strawed it upon the water, and made the children of Israel drink of it. Exod 33:6 And the children of Israel stripped themselves of their ornaments by the mount Horeb. Num 20:22 And the children of Israel, even the whole congregation, journeyed from Kadesh, and came unto mount Hor.
Thus began the Age of Aries, as self identity overpowered cosmic identity.
42a Freud, IBID., pg. 5 and throughout.


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This essay has been submitted for publication. Review and rebuttal comments are welcomed, and requested of recognized authorities in the fields of theology, consciousness, psychology, astronomy, astrology, mythology, Egyptology, archaeology.

Email: EyeOfSiLoam@aol.com

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