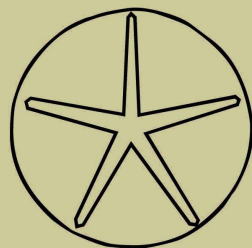


A Tour of Atlantis

or

What Happens in the Astral Realm



Introduction
Hours 1- 4

The Amduat

Glyph Text, Graphics,

Translation, and

Detailed Commentary



Douglass A. White

A Tour of Atlantis

or

What Happens in the Astral Realm



A Translation of the Ancient Egyptian Text

Amy Dewat

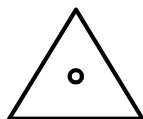


with detailed illustrations and commentary

by

Douglass A. White, Ph.D.

Introduction




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

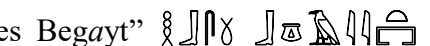

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Foreword

My choice for the title of this translation (A Tour of Atlantis or What Happens in the Astral Realm) probably seems very strange to most readers. First let me deal with the “Astral Realm” portion. The title **Amy Dewat** is sometimes transliterated as **Amduat** or **Am Tuat**. I often transcribe “Dewat” as “Twat”, because that English word seems to be a direct descendant from the Egyptian term that carries one of its primary meanings. “Twat” (female genital organ) was a common technical term used by the Egyptians in connection with guide books to the afterworld. The text rendered in this translation refers to itself as **The Book of the Invisible Chamber** (Sesh en @t Amenet ). The womb is definitely an invisible chamber. The word “Sesh” in this case is an illustrated treatise. The word “@t” (pronounced ‘at, beginning with a laryngeal stop) can mean a domain, a palace, a mansion or a temple. In this case it represents a labyrinth or a riparian country such as Egypt, which it mirrors in the form of a subterranean Astral Realm. “Amenet” means that this domain is invisible and therefore hidden from the view of all but those who have opened their vision to the realm.

The earliest known edition of the text appears in the tomb of Thutmoses I (1509-1497 B.C.). For two centuries thereafter during the 18th dynasty this text became a primary guide to the afterlife in the tombs of New Kingdom pharaohs. Although similar books appeared and competed with it, the treatise continued to be used in part or in full until the end of classical Egypt, over a period of about 1500 years.









The Egyptian universe was divided into three major layers: the Realm of Heaven , the Realm of Earth , and the Realm of the Dewat  (Twat). The latter was also sometimes called “Hebes Begayt”  (The Circle or Clothing of Inertia – i.e. the grave or Underworld) and other names. It turns out, however, that each of these three main levels of Egyptian reality interpenetrated the other two and thus the “Dewat”  of Egyptian myth existed in all three levels of their universe.


The Astral Realm of the Immortals associated with Heaven was in the starry night sky. The Immortals particularly dwell in the region of the North Pole Star and its companion stars that never set below the horizon and are able to refresh themselves by moving “backwards” in the flow of space-time without having to descend below the horizon of wakefulness. Egyptians always drew glyphs of stars with five points (★) so that they resembled abstract human stick figures. The glyph of a star in a circle () represents a human soul that has transmigrated into the womb. It

therefore becomes a symbol of the pregnant Twat. The Egyptian gate for a soul to enter the sphere of earth from heaven was at the Pole Star. Once the soul entered earth's star gate, it came to earth's surface by drifting down the phase wave tunnel of the Polar Axis. Presumably there was also a star gate at earth's South Pole, but I do not know anything about it from the ancient Egyptian records.

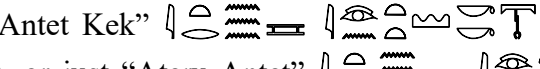
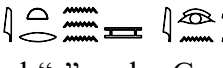
In the Realm of the Living on Earth the Dewat of course corresponded to the womb of a woman (her "twat"), especially during pregnancy and also included the astral states of dream and sleep consciousness that usually occur for all of us during the night hours. This period of physical inertia is the "womb" in which we regenerate our minds and bodies to prepare for each new day. We also can traverse and explore this realm of the Earthly Dewat during various states of meditation.

In the Realm of the Underworld the Dewat was the underground tomb including what the Tibetans later called the *bardo* states of consciousness between death and re-birth.

Further confirmation of my interpretation of the "Dewat" in the earthly plane as the twat of a living woman comes from the use of the term "Hebes" to refer to a wife, the woman who embraces her husband like a cloth wrapped around him. "Begayt" is sometimes written with the chamber radical to indicate the tomb, and sometimes has the surrender radical  to represent weakness and inertia. However, this word also plays on "bekayt"   , a pregnant woman. "Bekayt"     with a star radical is the name for a particular Egyptian dekan (ten-day week) that occurs at the cusp of Virgo and Libra. The constellation Libra in ancient Egypt was the sign of the Harem, which was also the Nursery. Thus "Bekayt" is the Virgin who has just become a pregnant wife and prepares to begin a new phase of life during which she nurtures her newborn in the nursery of Libra. There may have been a connection to the "balance" concept that we associate with Libra in that the head of a harem had to treat all the members fairly in order to maintain a balanced family life. In any case the three main levels of the "Astral Realm" (or Star Chamber) in ancient Egypt should be clearly understood before reading the guide book we are about to explore.

The Astral Realm can be accessed through any of the three Worlds: the Heaven of Enlightened Immortals, the Earth plane of the living, and the Underworld of the dead. Underlying and interpenetrating the Astral Realm is a transcendental realm of undefined awareness that the Egyptians often called the "Waters" (Mu ). The wavy lines of the glyph represent potential energy. The fundamental nature of undefined awareness is simply to exist. Formless potential to be flows into the shape

of any definition we choose to give it and becomes an experience. When the stream of awareness flows through defined forms and images, it passes through all three worlds and renders experience possible in all of them. Symbolically for Egyptians the stream of awareness becomes the Milky Way in Heaven (a stream of subtle astral light filled with subtle and sublime information), the Nile on Earth (a stream of ordinary waking consciousness that supports daily life), and subterranean rivers that flow through deep caverns (the dreams and ordinarily subconscious mental flows of the Underworld that continue our existence during sleep, meditation, and death).

The other part of my title is **A Tour of Atlantis**. The name “Atlantis” was a Greek transliteration of an Egyptian term for the Astral Realm that brought out another important level of its meaning. The Greeks either did not understand the Egyptian use of the term or the Egyptians deliberately refused to discuss with the foreign Greeks (except perhaps for a few who were eligible for initiation into their deeper studies) the actual meaning of “Atlantis” in Egyptian culture. The original Egyptian name for Atlantis was “Ateru Antet Kek”  (“The Dark Valley of the Riparian Lands”), or just “Ateru Antet”  (River Valley Lands) for short. The final “t” turned into a final “s” under Greek influence. The Egyptian letter “r” often took on the “l” sound among Greeks. The Nilotic land of classical Egypt was Atlantis. In a sense the physical representation of the “underworld” Atlantis is simply the well-known underground labyrinth of tombs in the King’s Valley. The Great Labyrinth of Hawara built near the pyramid of Amenemhat III during Dynasty XII may have been another model possibly with an underground canal serving as an actual subterranean stream that flowed through it. The description by Herodotus of twelve main halls there conforms to the Twelve Hours of the Invisible Domain. Herodotus also mentions that the Labyrinth was built with two stories, one above ground and the other below ground. The third story would be the sky above the roof of the Labyrinth. The secret half of the labyrinth consisted of a maze of underground chambers divided into twelve major halls and was not open to the public. The Egyptians had an elaborate annual festival in the King’s Valley during which they communed with the great New Kingdom pharaohs who had passed on and were buried there in the maze of tombs. Similar rituals of a more general nature may have occurred in the Labyrinth of Hawara.

The real Atlantis in an educated Egyptian’s daily life was the stream of consciousness he or she experienced during dreamtime, deep sleep, and meditation. The Egyptians had techniques for consciously experiencing and manipulating the dream and sleep states of consciousness. There is also an Atlantean civilization of immortals that is





in the heavenly realm of our physical domain of outer space and occupies various solar systems throughout our Milky Way galaxy and has had outposts at various locations on our planet, moon, Mars, and elsewhere throughout our solar system. This latter Atlantis may involve a civilization that extends millions of years or even billions of years into the past, tracing back to perhaps 3 billion years after the beginning of the galaxy's formation, or even earlier if it was colonized from older galaxies – assuming that our universe has been in this cycle of reality for at least 15 billion “earth” years. We know very little about this ancient history, but will gradually reawaken to awareness of it as we reintegrate into the galactic civilization after our long sleep in the dullness of ignorance brought about by the “fall of Atlantis” on this planet.

As possible evidence of “Atlantean” space activity see the following photo from official NASA/JPL Apollo 15 archives that apparently shows a crashed mother ship at least 3.37 kilometers long leaning against the edge of a crater on the back side of the moon (lat. 10°S, long. 117.5°E). Photos from the Apollo 17 mission also show the ship. This gigantic ancient space craft is millions of years old and some estimate it to be as much as 1.5 billion years old.









As you can gather from these statements, the thesis of this book is that Atlantis is not a country that sank under the ocean although such events undoubtedly occurred at times in the distant past. Scientists have discovered ancient megalithic architecture that now lies under water. However, Atlantis for the ancient Egyptians primarily represented a state of mind that most of humanity lost contact with during the course of history on our planet due to natural or human-engineered catastrophes. The Egyptians compiled the text and illustrations of the **Amduat** to preserve awareness of the reality of Atlantis in an encoded format with stylized comic book drawings so that people would remember the existence of the Astral Realm and be able to explore and make use of its assets to enrich their life experiences. The boats in the pictures can represent space craft, ordinary boats on the Nile, or mental vehicles for exploration of consciousness.

The **Pyramid Texts** (Hymns 254.279a and 524.1236a) contain several occurrences of

passage that winds through the dark and mysterious realms of night, sleep, and death. The Egyptians populated their version of the Astral Realm with many serpents, and the serpents were symbols for energy. The feathered serpent was the symbol of Qebehut , the mysterious daughter of Anepu, Lord of Death. Sometimes her name was written with the  glyph instead of the divine perch glyph , and the  glyph probably represents folding. The “Atlantean” glyph has one loop like that in its Teta Pyramid version. The one or two loops in the glyph represent portals. The first portal (if there are two) is in the West where the sun sets and Atlantis begins. The second portal is in the East where the sun rises and Atlantis ends. Between each “Hour” level there is also a portal. Thus where you are with regard to Atlantis is relative to where you live on the planet and what time it is in your personal circadian rhythm and your mental and physical energy level.

The division of the **Tour of Atlantis** into a journey of twelve “Hours” is only a rough estimation of time. The length of each “Hour” depends on where you live and the season of the year. For Egyptians the mythology of the riparian lands of Atlantis was a perfect model for their own lives because they had a riparian civilization that stretched out along the banks of the Nile.

Another glyph that is associated with the Astral Realm is “Mejet” . This glyph shows a close resemblance to the “Ateru Antet” glyph () and describes a deep pit, channel, or chamber in the Subterranean Realm. It may contain a shrine. The character “mejet” is used particularly for Hour Six, which is the deepest point in the Astral Journey. It also appears in Hour Ten to describe the scenery there as the solar boat emerges as if from a deep trench with high banks on each side. The similarity of “mejet” to the Atlantean glyph is striking. The image of the glyph shows the serpent flow of consciousness passing through a portal and suggests that perhaps the reading of the Atlantean glyph is “Mejet” or “Mejety”. “Mejat”  is a book and may be a deliberate pun on the deep channel “Mejet” . Compare this with the determinative  that we have seen above is sometimes associated with deep ravines, channels, and caverns and may be a simplification of “mejet” .

In this book I will often refer to the translations and illustrations provided by E.A. Budge (**The Book of Am Tuat**, 1905) and Yakov Rabinovich (**The Book of What's in Hell**, 2005). Reference to them will be “B” for Budge and “R” for Rabinovich. The B and R versions are available on the Internet. Budge’s pioneering work is now widely available, but unfortunately sorely out of date, because he worked from a poor copy of the text that was available to him and did not provide photographs. His

drawings are often inaccurate as well. Rabinovich is useful because he provides a transcription and illustrations that are somewhat cleaned up. However, he only deals with the first six Hours, and his translations are often quite free and incorporate commentary so that it is hard for a non-expert to tell what part of the translation is Rabinovich's interpolation and what represents the original text. I often use unorthodox translations for Egyptian names and technical terms, but I try to stick to the text as it is given as much as possible and keep my amplifications and interpretations for the commentary, so the reader knows what English words go with what Egyptian glyphs.

“H” will stand for Hornung, who has done a great deal of important work on this text and whose version that this letter refers to is available in Daimon Verlag's Living Human Heritage Publications series (Zurich, 2007) as **The Egyptian Amduat: The Book of the Hidden Chamber**. This book has photographs of the KV 34 version (Thutmosis III, the earliest known edition) plus a typeset hieroglyphic version of the text with an interlinear transcription and translation. Appended also is the KV 34 short version that has no illustrations. The English translation of Hornung's German is by David Warburton. There is almost no commentary, but it is extremely useful to have both photographs of the illustrations and typeset hieroglyphs together with the rendered text, page by page. Anyone studying my translation and commentary would be well advised to acquire this book and read it as a companion volume. Hornung and Theodor Abt also produced a volume: **Knowledge for the Afterlife: The Egyptian Amduat – A Quest for Immortality** (Zurich, 2003). Abt provides his psychological interpretation of the text in that volume. Hornung has also done a German translation and commentary of the Amenhotep II version (3 vols., Wiesbaden, 1963-67) and has a 3 volume synoptic text of all the New Kingdom versions called **Texte zum Amduat** (Geneva, 1987-1994) published in the Aegyptica Helvetica Series as volumes 13-15. Unfortunately this is out of print and unavailable except in a few specialized library collections, because it was a very limited printing. (I hope Professor Hornung will authorize this latter work (the transcriptions of **Texte zum Amduat**) to be made available on the Internet, because it will not very likely be reprinted, but is a valuable reference tool for the Egyptian library of great spiritual texts that represents many years of his painstaking efforts to record and preserve these precious texts from our human heritage.) Hornung is at present the world expert on the **Amduat** text and its restoration from the Egyptology viewpoint.

“P” will stand for Alexandre Piankoff's English version of the text taken from **The Tomb of Ramesses VI: Egyptian Religious Texts and Representations** (Bollingen

Series, 40, 1 and 2, New York: Pantheon, 1954). This is a massive and wonderful work that contains much more than just the **Amduat** text, but is out of print, unavailable except in a few used editions set at outrageous prices or in specialized libraries, and his translations are outdated because of the pioneering nature of the work. Someone needs to put this work on the Internet, because it probably will not be reprinted and it is a vast treasury of photographs, drawings, and translations. So far I have seen his drawings of the Amduat Hours posted, which is a good start. Some of his other photos and drawings may also be available here and there, but it needs to be all together in one location with detailed data on the tomb of Ramesses VI.

“TMP” refers to the **Theban Mapping Project**, whose online collection of photographic images I make use of and sometimes refer to. The TMP is a wonderful Internet resource that I hope will continue to expand and improve. Most of the images provided by TMP unfortunately are too low in resolution to be of any use for research – except for a few that have “Zoomify” capability. You can grab frames from the Zoom photos, which is good. I usually do this by photographing the screen. However, overall it is still a sad situation, given the amount of work they have put into the website so far, and reflects poorly on their scholarly standards given their access and resources. I hope they put all the photos at least into Zoomify mode so viewers can see the details. Complete coverage in high resolution color Zoomify photographs with easy grabbing of details would also help. The tomb paintings are masterpieces that belong to all of mankind and should not be hoarded as secrets only for insider specialists or posted only in the form of blurry low resolution copies of old photos.

I provide my own copious notes and comments with the translations that I have prepared. Rabinovich publishes his work in hard copy form through Invisible Books (Copyright 2005). He kindly allows students and teachers of Egyptian language and culture the right to reproduce the contents of his work “in any quantity, as long as it is not done for profit. R includes with his work complete drawings of the Hours from One to Six based on B’s drawings, which is helpful for getting an overview of the terrain through which we travel. You can find other reproductions in Budge’s **The Gods of the Egyptians**, Vol. I, the TMP archive, Wikipedia, and many other Internet sources. For my edition I prepared my own drawings based primarily on the artwork in the tomb of Thutmose III and consulting the above sources for images of other editions.

Budge's 1904 English translation is seriously flawed in many places, but was an early pioneering effort that is still very valuable, so often I make use of it, especially for the last six Hours that generally have only labels and short explanatory passages. In many places I originally followed his text with some modernization of the lispig archaic religious English, but have since upgraded most of my translations. I do not follow the translation by R very much because it is far too free and I disagree with his idea that this book is a description of "Hell" in any sense other than that the afterlife or bardo transition is one of the possible levels of interpretation. I also consider H, and occasionally compare with Warburton's English translation of H. However, in the end the translation is mine as is the overall interpretation that goes far beyond what Hornung and others have presented.

Unique to my version is a correlation of each Hour to an energy chakra based on what we know of the ancient Egyptian system of analyzing life energy.

The reader should understand that this work is a preliminary draft that I will update as my study of the materials progresses. **So please watch the version numbers at the top margin of each page!** The most important interpretations I provide are based on direct personal experience and can be reproduced and verified by anyone who cares to bother or bothers to care. I heartily welcome suggestions, comments, and especially corrections of significant errors. Any commercial considerations require negotiation and written permission from me (Dr. Douglass A. White). Since there are several surviving copies of the text, I am working toward a reasonable synthesis of the various orthographical and textual variations and will upgrade the hieroglyphic version as my materials and my understanding improve.

References to Budge's **Gods of the Egyptians** will be "GE". B usually does not translate any of the proper names and labels in the text, but H, P, and R do, so I will sometimes use their versions, when they have a really good one or if that is the only reasonable version, but more often I use my own version. A major problem with the labels in Egyptian is that they often leave out the determinative and there may be several words that could fit the spelling. P often gives up and simply transliterates in the manner of B. I usually take a stab at an interpretation to help work toward a feel for what the author intended by the strange characters that populate his Astral Realm.

Other Scholars Who Worked on Amduat

- Jean-François Champollion mentioned the Amenophis III version and copied portions of other versions.

- Rudolfo Lanzone (1879) published the Turin papyrus edition.
- Gaston Maspero (1888) made an incomplete 1st version.
- Work on the text was done by Alfred Wiedemann, Edouard Naville, and E.A. Wallis Budge in the late 19th and early 20th century.
- Gilles Roulin made a complete French translation.
- Gustave Jéquier published and translated the short version using only Seth I (1894)
- The Tombs of Thutmoses III and Amenophis II were discovered in 1898.
- Eugène Lefébure did an imperfect version of Seth I's basic long version (1886)
- Budge supplied descriptions of the Hours in **GE** (1904) and **Egyptian Heaven and Hell** (1905) along with partial translations, also following Seth I.
- Paul Bucher published the concluding texts of the first three Hours (1931), but in hierotype and only after Thutmoses III, Amenophis II, and Seth I. In (1932) he published the tombs of Thutmoses III and Amenophis II in MIFAO 60 with photos and texts in hierotype, thereby broadening the textual basis. Some of his photos are available on the Internet courtesy of TMP.
- Alexandre Piankoff published Ramesses VI (1954) – providing a further step toward the complete known versions. He also provided an English translation.
- Erik Hornung did the long version (1963) and the short version (1967), providing the first translation into German.
- Hornung produced a synoptic edition: **Texte zum Amduat** (1987-1994). Hornung only included the New Kingdom versions.
- A.F. Sadek (1985) published papyri of the **Amduat** from the Cairo Museum to supplement Hornung's **TzA**.
- A. Schweitzer published an interpretation from the psychoanalytic viewpoint (1994).
- David Warburton translated Hornung's German translation into English. **The Egyptian Amduat: The Book of the Hidden Chamber**. 444 pp. Daimon, 2007. Contains 200 color images from the tomb of Thutmosis III. (Recently reprinted and now available.) Theodor Abt prepared some Jungian psychological interpretations. Abt's interpretations are in a separate volume (Zurich, 2003).

Summary of the Work

The **Tour of Atlantis** consists of twelve chapters called Hours and appears to chronicle the period of a single night during which the sun travels by boat through the lands of Atlantis. This fanciful description of the sun's journey under the earth during the night is an analogy for the journey of the mind during a night's sleep. It also extends to the journey of the soul between lifetimes and the journey of the

attention during meditation or even between individual thoughts.


The physical structure of the work consists of three major layers – a literary text, an illustrated tableau of each hour, and a set of descriptions and labels that explains the details of the tableaux. The overall structure of the work is a sequential journey in time, space, biology, psychology, and the evolution of consciousness. Each Hour corresponds roughly to a chakra according to the ancient Egyptian system of analyzing an individual into a set of energies that cooperate to form a life. Within the Hours there is frequent discussion of energy relationships among the chakras, especially the well-known eight that are commonly mentioned in Egyptian traditional culture.


Hour One: The physical body is the Root (First) Chakra (*Khat* ☶). When **astral** root chakra energy begins to predominate, the body sits or lies down to enter sleep, meditation, or death. Therefore the physical body is presented as almost inactive during the astral journey, and almost all of the attention is on emotional, mental, and spiritual adventures. Meditation is a deliberate alternative one may take to the automatic responses of sleep or death that occur when fatigue overcomes the body. The sun passing over the western horizon represents the eyes closing. At this point a person enters the Invisible Realm. The eye can not see any material objects when the eyes are closed. An external observer also can not see the thoughts or experiences that unfold in the mind of a person asleep, meditating, or dead. However, the memory and imagination take over as we enter the dream world and they present to us phantom images as in a movie. The Astral Realm is the realm of meditation or a special type of spiritual exercise known in India as Yoga Nidra (sleep yoga). During Hour One representatives of the entire universe of the Astral Realm come to greet the mind as it enters the realm of integration, welcoming it to Atlantis, the world of expanded awareness and unlimited potential. Thus, the myth of the sinking of Atlantis reminds us of the potential that we lose when we immerse our attention in the limitations of the physical world to the exclusion of all else. We are introduced to the hierarchy of commands that rules the Astral Realm. We also meet the guides in charge of each Hour. They will be responsible for managing each stage of the tour.

Hour Two: The mind sinks into a dream world that is depicted as the fertile fields of the Astral Realm. Hour Two corresponds to the Second Chakra (*Ka* ☵). This realm is governed by utopian fantasies, sexual desires, and repressed emotions, some of which may take the form of fears. Here also are the seminal seeds of potential that can ripen into all sorts of possible realities. The Moon Mirror Boat shows us


that what we see as our physical experience is a projected reflection of our mental beliefs. The Love Boat shows us how our desires produce the generation of beliefs. The Crocodile Boat shows us how fear can limit us or empower us. The Seed Sprout Boat shows us how the seeds of our experiences are passively waiting for us to plant them and germinate them with the energy of life. Hour Two basically introduces us to the creation process that most of us know only through the sexual desires that drive us to create offspring. In spite of, or perhaps because of, the relatively comfortable life they live, the people in Hour Two are too timid to explore beyond the local comfort zone. Creative people can adapt that same energy to create the fulfillment of any desire. There is a wistful feeling at the end of the Hour that almost everyone misses the boat in spite of the obvious point that the Solar Boat is the source of everything they have and everything they could have. Ra maintains his compassionate patience, for he knows he will be back again soon to give them another vision of possibilities. The nature of time is an important element of the meditations in Hour Two.


Hour Three: This is about the third chakra world of the Ego (Sekhem Ⅴ). As the mind moves deeper into the dream world, it encounters the automatons of the mind. Such automatons are like computer subroutine programs that run in the background where you do not see them and manage certain aspects of your computer's data. These programs are transparent beliefs that most people have created, put on automatic pilot, and then placed deep in the Astral Realm of dreams. From there they generate the stable world that seems beyond our reach to control because we ordinarily do not retain conscious awareness at these depths. Here we also meet the problems and blockages in our lives. These are deeply held habitual beliefs with motivations that lie hidden from the waking conscious mind. We learn how to contact them with subtle awareness. Then we can modify them, delete them, and possibly replace outworn and outdated automatons with other more useful models. The Ego Realm is magical, because it allows us to generate the sense of continuity in life that seems to go on without any input from the small self ego. The inner operations of the ego become transparent and invisible to us. Actually the input from ego identity is there, but has been muted and sequestered to this deep level of the dream world. The small self ego must begin to expand to its Higher Self Ego in order to resume proper administrative control over this regime. The inhabitants of Hour Two enjoy their stable lifestyles without a clue as to why such lifestyles are stable or how they might modify them. Hour Three takes you under the hood to see some of the basic mechanics of how the engine works and makes the car run.



Hour Four: This is the realm of the Heart Chakra (Ab ) . At this stage the mind sinks to an even deeper level. The flow of consciousness dries up and we enter the sands of desolation. Only the heart's strings tug us along. The author symbolizes this by having the boat towed over sand. Here in this desolate region we meet Thoth, the fourth chakra Heart Master. He restores the Eye of Wisdom to Horus, who has been operating from the ego of the third chakra Will. With the Eye of Wisdom Horus can see into this extremely dark world and begin to comprehend it. For most people the heart is closed to experience. It is locked in a cold stone sarcophagus despite whatever pretense they may put forth. However, the winged serpent Neheb-kau appears in various modes during this Hour to remind us that systematic practice of the technology of Yoga can reawaken the heart and enliven the whole body to its spiritual nature. Once we have begun to identify and understand the patterns of beliefs that we use to run our lives, Thoth shows up to teach us subtle techniques to penetrate and modify these patterns. He shows us how they integrate and work together, but we must go beyond them to even deeper levels in order to master them.

Hour Five: This Hour takes us into the climactic region of the journey. In Hour Five we move deep into the realm of Seker, god of total dissolution, and the region devoted to the Fifth or Throat Chakra (Ren ) . The energy of a Name contains nothing but a dead symbol of the real person or object. The real person or object seems totally missing. Yet the use of words and symbols is a powerful technology for manipulating reality. The solar boat continues to be towed through sand. Then, in the middle of the Hour, it encounters a large pyramid of sand above which is a black box, the Black Hole of the Throat that Swallows Everything. The pyramid of sand is a magical transformation of the body of Isis. The black box (sometimes drawn as a mound of sand) contains the destroyed phallus of Osiris. We can see this tableau today in the Great Pyramid of Giza with the empty stone sarcophagus in the King's Chamber. The phallus of Osiris has become sand. From a hole in the sand – from a “leak” in the “bottom” of the Cosmic Black Hole – Khepera the Sacred Scarab peeks out and pulls the tow rope up over the top of the pyramid warping the geodesic so that it does not abrade the head of Isis. Inside the pyramid is a lozenge shaped room that is the womb of Isis. In that room we find Horus, hero of the future, standing on Neheb-Kau (Yoga of Energies), who has transformed into the navel cord for the fetus of Horus. When Ra passes over the pyramid, he leaves a spark of his luminous form that will become his avatar in the form of Horus. Khepera symbolizes that luminous drop of Ra's Higher Self creative energy. The solar boat then passes on without danger over four figures of Amen that symbolize the loss of the ego identity and then dips down another level to reach the portal leading to Hour

Six.

Hour Six: This is the deepest point of the journey and culminates with midnight at the end of Chakra Six (Ba ). This is the realm of pure thoughts and ideas – the world of archetypes. Everything paradoxically comes to a halt during this silent hour. At the midnight moment the sun's somnolent ram-headed nocturnal body reclines and is wrapped in a serpent shroud with many heads. Right at the stroke of midnight the apparition of the sun begins to stir toward his rebirth as a new day. He symbolizes this by reaching over his head and touching the Sacred Scarab, herald of the daytime sun. Above him in the top register we meet the “Holy Family” of Osiris, Isis, and the brilliant new boy, Horus. The 78 cards of the Tarot deck form a silent tableau for this Hour. A special subset of the 78 archetypes represents the hexagram system of the **Book of Changes**. Under the great Star of the Astral Realm we find the eternal Nativity Scene with the Adoration of the Magi presented 1500 years before the purported birth of Jesus. The tableau also anticipates the universe arising as the dream of Vishnu reclining upon the serpent Seshi as they float on the ocean of pure awareness. The world of archetypes speaks a truth that lies beyond time and space and reflects to us even today in the myths of many cultures.

Hour Seven: This Hour corresponds to the Crown Chakra (Khaybet ) and is all about the subtle practice of meditation. Isis takes over the operation of the Solar Meditation Boat and mentally recites special meditation mantras. Deep-rooted stresses and limitations get handled here. The 4 Commands of Hour One and the “Crocodile Boat” of Hour Two are reprised at the crown chakra, and souls for the three levels of life each wear the crowns of Egypt. Horus (the Will) oversees the total 24-hour integration process of passive meditation and active creation. This is a subtle and fascinating Hour of Experience that integrates the individual and all his component organs and functions that the lower seven chakras govern. It also prepares us for exploring the higher spiritual chakras that we come to next.

Hour Eight: Here we enter the realm of the Eighth Chakra (Aakh ). This is the world of the Light Body that is immortal. Here we meet the Shēsu Heru or Shēsu Ra. These are the Followers of the Higher Self Cosmic Will, immortal Light Beings or angels that facilitate the evolution of the universe. We can think of them as beams of light from the sun. The Ba thoughts of the Sixth Chakra transmute into impulses of pure light that then incarnate as avatars of Tathenen. In this Hour we begin to see the curious feature of the divinities sitting on or standing next to linen glyphs (Menekhet ). Linen is a standard funeral offering, but does not here refer to the

mummy bandages as many Egyptologists think. The symbolic meaning is a pun on the word for perfection (Menekhet 𓄎). These enlightened beings represent perfections (called Siddhis in Sanskrit). The Light Body is always perfect and has many perfect aspects.

Hour Nine: Once we are able to transmute our individual mental thoughts into the pure light that they really consist of, we are able to begin to explore the Ninth Chakra phenomenon of Mass Consciousness. Each species has its own frequency and style of electromagnetic vibration that holds the overall belief system of the species. Great leaders are able to function from the expanded vision of the species and beyond. Physicists describe light as a “boson”, a type of particle that has no resistance to other light particles and enjoys functioning as a group phenomenon together with other light particles. This is closer to the truth of life and is a further level of integration. Species awareness does not depend on forcing people to accept certain beliefs or behavior patterns as many political and religious groups seem to believe. It is simply the truth about reality from the viewpoint of the ninth chakra. Entities that exist on the level of the first seven chakras are “fermions” and exist as separate entities that each must occupy separate spaces from their viewpoint of reality.

Hour Ten: The Tenth Chakra is the Sun, because our Sun is the energy center that dominates our entire solar system. Earth and its species as well as the other planets and moons in our system orbit around the sun. The sun is the primary source of energy for the whole solar system. We humans know little about the rest of our solar system and are just beginning to explore it. The Egyptians knew that the universe contains many other suns that have their own solar systems. Hour Ten explores the basic mechanics of solar systems. This is particularly interesting because the Egyptian notion of the Higher Self is modeled after the sun. We discover that the Sun is only a local model for a Cosmic Higher Self, so we must continue exploring and expanding our viewpoint.

Hour Eleven: The Egyptians knew that solar systems are puny compared to galaxies. In Hour Eleven they explore the Eleventh Chakra, which is the Galactic Chakra. A galaxy has an organization to it. From visual inspection the Egyptians knew that our galaxy contains more star systems than we can precisely count. There are billions of them. Consciousness must expand out to much broader horizons to travel about the Milky Way and consider it as a single large cultural entity. Yet even this is still local in a sense and not the end of the story. The Egyptians somehow knew that there is something more. There are light sources outside the range of our galaxy just as there

are countries outside the range of Egypt. They could see many stars that lie outside the Milky Way, and might well have imagined that they are far distant Milky Ways. What if these apparent points of light are galaxies rather than stars, and what if there are as many or more galaxies as there are stars in a galaxy? How would you organize and integrate such a situation? The Egyptians conceived of a serpent or wormhole that wound through each galaxy and connected galaxies together.

Hour Twelve: This led the exploring Egyptians to the Twelfth Chakra, a completely bizarre concept that brings the story to an ending and a new beginning. The Egyptians conceived of a large python forming a living energy tube or wormhole. The Higher Self then is pulled into that tube. Instead of disappearing into annihilation after crossing the event horizon into the black hole of the tube, it passes through the tube with a time reversal effect and then the old and tired sun comes out all shiny and new to start a new day and a new life. Sure enough a god named NEW appears during this Hour and initiates the process, and then a god named SHEWE shows up to conclude the process. The model for this Hour may come from observing the birth of a child, but it also fits the appearance of the Quasars shortly after the Big Bang and includes the necessary ability to travel backwards in time (i.e. faster than light) as well as forwards in order to travel freely and coherently throughout the limits of the Cosmos. The Quasar Network that modern astronomers have observed provides a pretty good navigational framework for the universe and acts like a reliable beacon system.

Hour Thirteen: The book does not go into details about Hour Thirteen, because that encompasses the appearance of the sun on the eastern horizon and Hour One of the New Day. Sunrise corresponds to the Big Bang recapitulated in slow motion and on a tiny scale. We go from the subtlest spiritual level to the emanation of the physical world.

Hour Fourteen: There is no Fourteenth Chakra in this system, because once you pass the horizon into daytime, you are in the Real World – a transcendental experience that we can not classify as any particular type of energy. All possible energies are mixed in together and what you experience is up to you.

Watch for updates to the text, translation, and commentary (indicated by the version number at the top of each page) that will appear as information and insights continue to evolve. Gaining access to clear images of all the illustrations of the various editions is a difficult task, so bear with me on that issue. Any assistance in obtaining

quality images of the materials will be greatly appreciated. They have been published here and there for over a hundred years and are mostly out of print or difficult to obtain.

Transliterations

In the text and notes I sometimes transliterate Egyptian words. I do not follow the “standard” system used by Egyptologists. I insert the vowel “e” between consonants as a neutral vowel that makes the words more readable. I do not use strange signs (such as *ṛ*, *k*, *h*, *t*, *ʒ*) to represent Egyptian letters – with one special exception. The name for the sun god is commonly spelled “Ra”, so I write it this way often in my notes. In my transliteration system I spell it “R@” because the “@” symbol reasonably resembles a cursive drawing of the glyph for the solar disk ☉. I then use that symbol in general for transcribing the laryngeal Egyptian phoneme that we lack in English but that is quite common in Egyptian. In my notes I also usually transcribe Maat for Ma@t, and simply use Thoth for Jehuty, the god with the ibis head. Other spelling variations include Newet for Nut and Shewe or Shiva for “Shu” as Egyptologists prefer to write that god’s name despite their claim that Egyptian lacks vowels in its script. Letters in italics distinguish orthographic differences where phonetic differences are not clearly distinguished. The reader need not be concerned about them. For example, “s” (𓂀) and “š” (𓂁) are basically interchangeable and usually indicate calligraphic preference only. I use several letter combinations such as “sh”, “th”, and “kh” instead of the usual scholarly ligatures.

With this brief introduction we are ready to begin our tour of the Twelve Night Hours and the world of Atlantis. Enjoy the voyage and feel free to share your opinions and insights with me.

Douglass A. White

Yung-ho, Taiwan

December, 2009

Updated in 2011

A Tour of Atlantis

or

What Happens in the Astral Realm



A Translation of the Ancient Egyptian Text

Amy Dewat

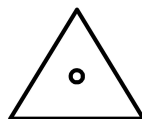


with detailed illustrations and commentary

by

Douglass A. White, Ph.D.

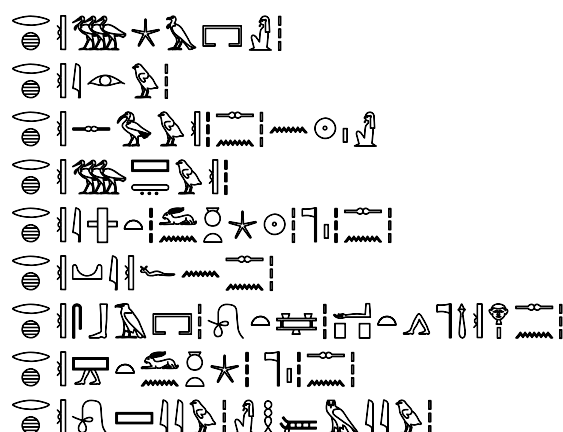
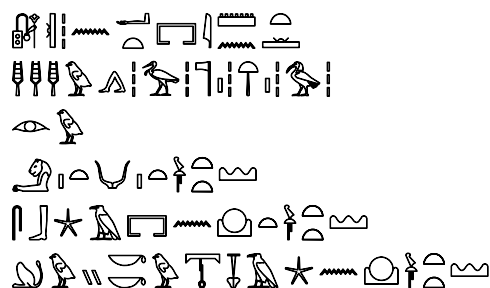
Hour One



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THE TITLE OF THE WORK



THE TITLE OF THE WORK

and

INTRODUCTION TO HOUR ONE

ILLUSTRATED WRITINGS ABOUT THE INVISIBLE LABYRINTH INCLUDING THE THOUGHTS, NATURE ARCHETYPES, CORE BELIEFS, LIGHT BEINGS, AND WHAT THEY DO.

The beginning [of the Labyrinth] is an opening into the Invisible Realm, and a Portal to the Invisible Realm Samadhi [at the Western Horizon]. The culmination of the Invisible Realm Samadhi is the complete darkness of night.

- Know the beliefs of those who dwell in the Twat Astral Realm;
- Know the actions [associated with them];
- Know how they are illuminated by the Higher Self Sun;
- Know the secret beliefs;
- Know their Nature Archetypes in the Hours;
- Know how He (the Higher Self Sun) summons them;

- **Know the portals and pathways and the Powerful God's progress with regard to them.**
- **Know the movements of the Hours and their Nature Archetypes;**
- **Know the divine meditators and the destructive ones.**

Notes on the Title

The realm of Atlantis is called “@t Amenet” (an invisible palace) in the title as if it were an underground labyrinth, which is what the tombs in the Valley of Kings physically resemble. The stream of consciousness during dreams and sleep can also be thought of as a huge and mysterious palace of the mind. The “bayu” are beliefs stored in the mind. The Astral Realm contains an overlapping of many minds that share archetypal concepts, ideas, and creations of all sorts. The archetypes and principles of nature that govern the processes of physics, biology, and psychology are personified as “gods” and “goddesses” in the text, so we will use these terms of address in the interest of simplicity. The “core beliefs” are usually vague, subtle, or dark creations in the subconscious and unconscious realms. They are also usually transparent to waking states of consciousness and unperceived during sleep. However, they can be perceived through deep meditation. The Light Beings are individuals or belief systems that have achieved illumination and are not subject to death. All these creations populate the astral world of dreams, deep sleep, and the gap between lives. They also interpenetrate our waking world, but generally are not perceived by people who have not awakened their subtle perception. The night journey of the sun begins when the sun sets beyond the hills (literally the “brow”) at the western horizon. At that point there is a portal (𐀀𐀁𐀂𐀃𐀄 Seba) into the world of night. The “Horizon of the Invisible Realm” literally means the boundary between the visible and the invisible symbolized by the horizon where the sun sets. This horizon is the Egyptian symbol for Samadhi 𐀅, the state of balance between waking and sleeping, light and dark, knowledge and ignorance. It is the ideal moment for meditation. “The journey through the Astral Realm culminates during the darkest hour of the night and the deepest level of sleep. After that point the journey shifts back toward the region of light and wakefulness as dawn (or rebirth) approaches.

The subtitle then lists in a series of bullets some of the important information that is contained in the book so the reader can recognize the value of the work. “Beliefs of those who dwell in the Astral Realm” (Bayu Dewatyu) are like pranic life forms that begin to incarnate and gestate in the womb. They are also thoughts and ideas that begin to gestate in the mind. During deep meditation thoughts and beliefs in the mind begin to transform from transient breaths of energy associated with “real world”

objects into immortal light energy under the influence of the Higher Self. “The secret beliefs” are our thoughts that are transparent to the conscious mind and therefore go unnoticed and unobserved although they continue to function and influence our lives. By exploring the Atlantean world of the subconscious during meditation we can recognize and understand these transparent beliefs, how they operate in our lives, and how to manage them. The phrase “How He summons them” (“*Dewa-f en sen*”) tells us that the Higher Self manages them, so by learning how the Higher Self (Ra) operates, we can learn how to manage the transparent beliefs in our lives. The “doors” and “pathways” refer to the passage of the Boat of Ra (Higher Self Meditation) as it navigates through Atlantis from Hour to Hour. The meditators (*Wa Shayu*) practice the Ocean Awareness Meditation to develop Samadhi and clarity in the subtle states of the Atlantean Realm. During the meditation a person mentally repeats certain mantras that represent avatars of the Higher Self. This facilitates identifying with the Higher Self and its modes of operation. “Destructive ones” (*hetemyu*) are people who do not move through meditation toward integration, but rather prefer to move toward separation and the destruction that this appears to cause and that they then usually end up resisting.

Hour One

Passing the Horizon

Portal: Samadhi Horizon of the Invisible Realm



Guide: Pounder of the Hearts of Her Enemies



Introduction to Hour One




Translation of the Introduction to Hour One

When this god enters into the Samadhi Horizon Portal of the Invisible Realm,
 Set (archetype of illusion, resistance, and contradiction) stands at the boundary.
 There are 120 Ateru to the circuit of this serpentine hall
 Before the meditation boat reaches the Astral Dwellers.
 Thereafter he travels to the Waters “Greatness of Tongue”.

Notes on the Introduction to Hour One

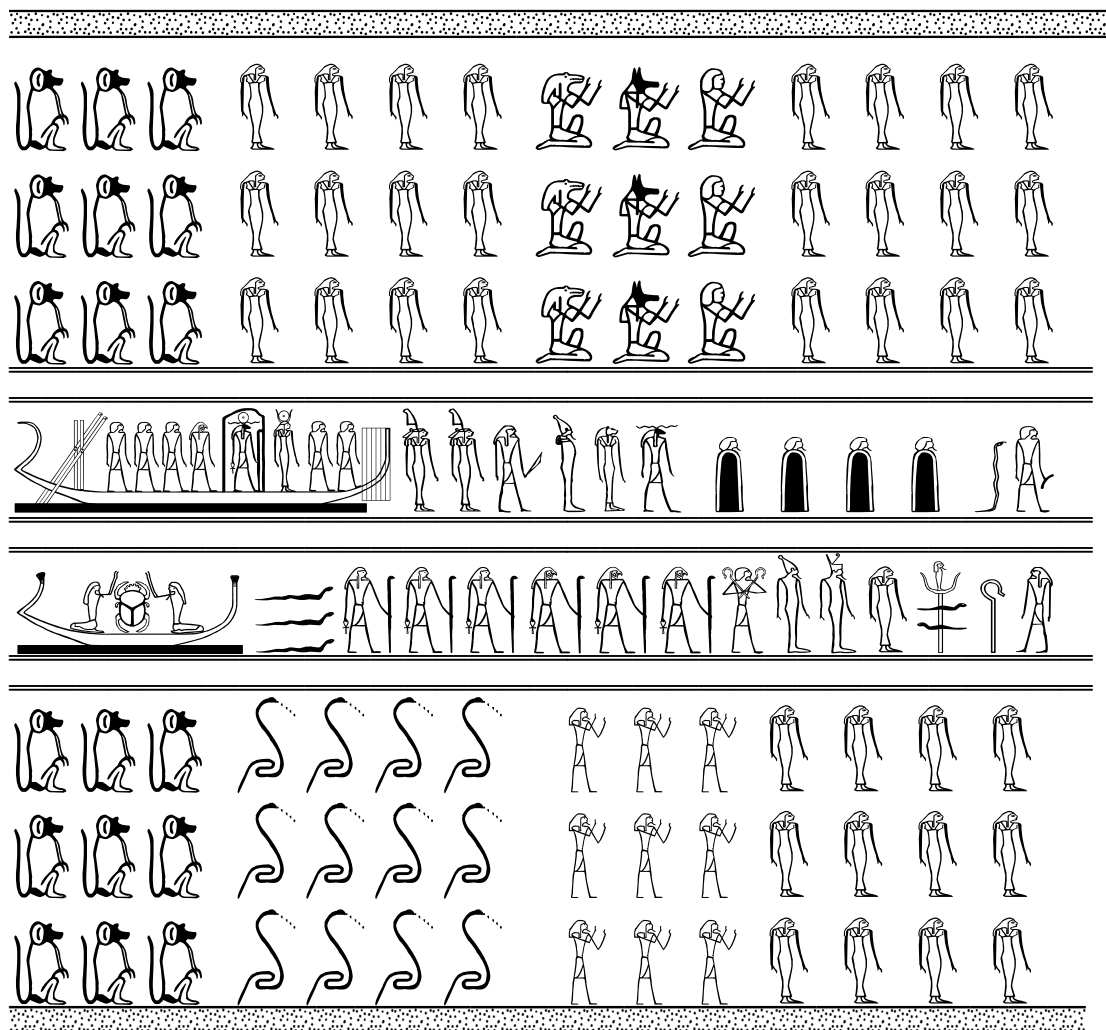
“This god” refers to the Higher Self Sun. The nature image is simply that the sun appears to set below the horizon in the west and becomes invisible to us at night. Set is the younger brother of Osiris. He represents the contradictions, fears, and illusions that accumulate in our lives because we develop various sets of automatic attention and behavior patterns and then shift our viewpoints to other interests that eventually come into conflict with our prior patterns. The reality is that each moment lasts only a moment and then dissolves. The illusion of Set is that we can create a certain experience over and over so that it gives the impression of continuity. When such continuous creations come into conflict, we experience doubts and confusion. This simply reminds us that the continuity of behavioral patterns and the problems they seem to present as we engage in complex situations is an illusion based on our own habits, but has no basis in reality. The character Set is simply a personification of the notion that a person can become “Set” in his ways. Set appears at the boundary of Samadhi. He is a transformation of Apep, the

personification of the boundary principle. We define every creation by giving it a boundary or limit that we can call a definition. Night seems to be a boundary that limits the sun. The world grows dark. Actually the sun is merely shining on other parts of the world as the planet rotates. The sun seems to have gone underground. The truth is that the sun is fine and will reappear when the planet rotates back around again to complete the cycle of day and night. Thus the “boundary” set by Set is an illusion. Set is the Lord of Illusion.

The dimensions in Atlantis are measured in “ateru” because that is the word used by Egyptians to define distances in a riparian environment. Here the river is the stream of consciousness. This stream enters the realm of dreams and deep sleep during the Atlantean phase. Egyptians thought of this as a deep valley with a river that passed underground. The name Atlantis comes from the term “ateru” plus “antet” (valley). The Greeks often turned final “t” into an “s”. The term “@reret” is a hall or portal, but also puns on the word for a cobra, and thus implies the serpentine winding of the labyrinth of Atlantis. The glyph in the **Pyramid Texts** for Atlantis is . The serpent symbolizes the flow of consciousness. The feather on its back symbolizes that this is a mental realm characterized by a flow of thoughts. The arches represent the entry and exit to the labyrinthine realm.

The word for boat used commonly throughout the text is “waa”. This is a deliberate pun on a word for meditation in Egyptian and tells us that the purpose of the book is to encourage meditation practices that will lead to mastery of the Astral Realm, and of course also the physical realm as well. The first stage of the meditation begins after the eyes close and the mind drifts past this Hour One vestibule during which we settle down to begin the Yoga Nidra sleep techniques. Hour Two is the trip through the “Wer-Nes” Lake region. This name is ambiguous. One possibility is “Greatness of It”. “It” here would be the Astral Realm. “Nes” can also be the tongue, although the determinative glyph is omitted. This gives us “Greatness of the Tongue”. After the mind settles down with the eyes closed for a minute, the meditator begins to think a mantra. If he speaks it, he uses his small tongue that can only express words of speech. If he thinks the mantra mentally, he uses a sort of mental “tongue” that is like a boat that will take him deeper and deeper into the levels of the subconscious mind until he reaches the source of thought and goes beyond all words, thoughts, and concepts. I think the Egyptians intended for the reader to understand that the navigation of the flowing stream of consciousness and the expansion to pure undefined awareness with the Solar Meditation Boat was to be accomplished by means of such a Greatness of Mental Tongue introduced during Hour Two.

Overview of Hour One



The journey through Atlantis is undertaken by Ra, the Solar Higher Self, who enters a passive and even somnolent state that is a mythical representation of the sun as it appears to move under the earth from the western horizon to the eastern horizon during the night hours. Of course the Egyptians knew that the earth rotates to produce the appearance of the sun moving around it. They knew the earth was round simply by observing the shadow of the earth on the moon from month to month, something they put much attention on since their festival calendar was based on the lunar phases. The point of the book is not to treat the astronomy but rather to generate a complex myth that describes the way consciousness behaves. Because Egypt was (and still is) a country dominated by the Nile traversing the entire length of its desert land from south to north, it was natural that boats formed a major part of their culture and the most convenient mode of transport. The Egyptians thus naturally personified the sun, moon, planets, and stars as moving about through space

in boats. The celestial Nile was the Milky Way.

They recognized the sun as the source of the energy that gives rise to and sustains all life on earth. This naturally led to it becoming their symbol for the Higher Self and the Creative Source of life and evolution. The fact that the sun disappears every day for almost twelve hours of night, but then always returns again for another day, suggests that there is a rhythm to life in which the subjective aspect of the Higher Self seems to disappear or fall asleep. Sure enough, people also are active during the day and sleep during the night. They also have limited life spans that involve stages similar to the daylight hours: birth, childhood, adolescence, adulthood, senescence, old age, and death. The analogy easily presents itself: why not use the hours of the night to explore what happens during sleep and after death? The analogy even extends to the life cycles of civilizations.

The Egyptians therefore crafted a myth in the form of a long and detailed comic book with text, speeches, and identifying labels for all the participating characters so that people could understand this apparently mysterious, but universal, phase of the life cycle. They drew editions of this book and several similar works on the walls of tombs from the New Kingdom to the end of classical Egypt.

This strange comic book is of extreme importance today in our modern world because it explores three questions that are still poorly understood in our day. The answers to these questions are of vital importance to all people. **What happens to a person during sleep? What happens to a person after death? What happens to a civilization when it dies (as Egyptian civilization did and ours eventually will)?** Even today with all our scientific and technical wizardry we are just beginning to develop some understandings of these three major phases of life. Yet we find that the ancient Egyptians had explored these topics in great detail thousands of years ago. It is very fortunate that we now once again have access to this material and have begun to translate, understand, and interpret it. In a sense this may signal the early approach of the dawn of the reawakening of Egyptian civilization. Of course, since classical Egypt died, this can only be a reincarnation of essentials within a new context that fits our present day world.





The Egyptians, living as they did in a country defined by a great river, used this excellent analogy to describe the stream of consciousness and thereby anticipated modern psychology by thousands of years. Ra, in his somnolent form as Awef, a zombified Fleshy body, travels through Atlantis by boat, and we find him in each

hourly frame of the voyage except one, standing in his boat of the evening, the Sektet. “Sek” means dissolution and destruction. The boat of the morning (M@nej-tet) increases the sun’s brightness and carries it high into the sky. From noon until sunset the sun gradually loses its power and brightness and sinks back toward the horizon. When it passes over the western horizon, the sky grows dark. The light appears to be destroyed. The sun then passes through a mythical cavern with an underground stream that sinks deeper and deeper beneath the earth. The deepest region of Atlantis during Hours Five and Six is governed by Seker, who is Osiris as the Lord of Destruction. The somnolent sun passes the deepest level and then moves back upward toward the eastern horizon to re-emerge as the dawn of a new day.

The Atlantean river during the first hour is called Net Ra. We can translate this as “That which is the Higher Self Sun.” This name is very revealing. It tells us that, when the sun disappears, we can discover the Higher Self. The Higher Self is mostly potential, and the potential is hidden from view. The Egyptians called this quality “Amen”. “Amen Ra” is the invisible potential of the Higher Self. “Amenetet”, another name for Atlantis, means the Invisible Realm. Far from being useless, it is the source of our creative potential for whatever we may achieve during the day. The value of complete annihilation (“sek”) of form (“tet”) – the name of the “Sek-tet” evening boat that continues on during the night hours – is that it can take us back to a clean slate from which we can create whatever we prefer without interference from pre-existing creations.

The name “Net Ra” apparently traveled to India and became the Indian word for sleep. Based on the Egyptian science of sleep psychology the Indians and Tibetans developed Yoga Nidra, the practical science of creating and experiencing during sleep.

Now that we know the name of the river in Hour One, we must introduce the occupants of the Higher Self’s boat and explain more about the boat itself.

Aside from the name of the boat, the text often simply uses the common word for boat (waa ). This word happens to pun on another important word in Egyptian (waa   ) that means to meditate. Meditation is a form of mental traveling that does not involve going to another physical location, but rather consists of shifting from the normal waking state of consciousness to quieter and quieter levels of awareness that are often not available to waking consciousness. In this sense meditation is similar to dreaming, and very deep meditation is similar to deep sleep. The difference is that during meditation the mind remains awake and alert, while the

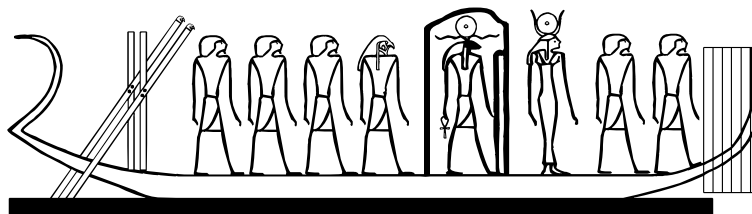
body becomes very relaxed in a manner similar to that during sleep. Thus we may also compare the journey through Atlantis to a meditation process. During deep meditation, thoughts in the mind become fainter and fainter until they completely dissolve back into pure undefined awareness. This is the deeper meaning of “Sek-tet” (Dissolution of Form), the name of the boat that Ra rides in.


The occupants of the boat and the retinue that accompanies it are a group of special divinities. In modern terms we would call them angels (religious viewpoint) or psychological archetypes (scientific viewpoint) that stand for special features of the Higher Self. Each individual in ancient Egypt also aspired to become a member of this solar retinue and to assist the boat’s journey in some way. Some members of the team served to tow the boat. Others acted as heralds or as crew members on board.

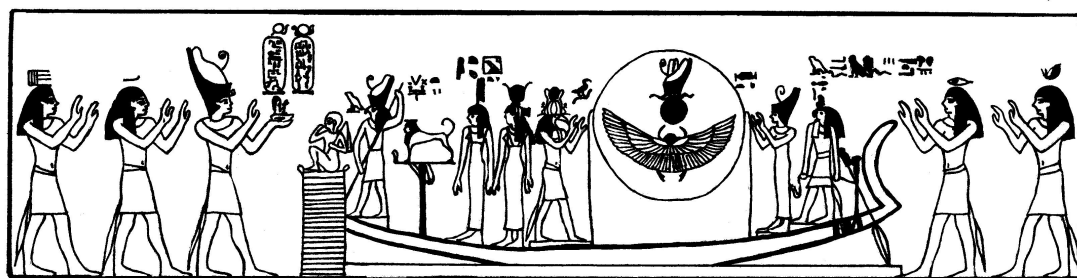
The Space-Time Problem in Atlantis

The pilot must steer the entourage through the Atlantean Underworld, an Astral Realm in which our normal concepts of space and time do not hold. Egyptian usually is read as if the human and animal glyph characters are moving forward in a procession past you, not scanning them from behind. On the other hand, the Atlantean text is deliberately strange and seems in places to read variously up-to-down, left-to-right, right-to-left, and even down-to-up or higgledy-piggledy as in a dream. The entourage “moves” from left to right through the sequence of “hours” that progress “forward” in time as the group moves forward through Atlantean “space” from left to right in the illustration of the Hour. Thus, within an Hour tableau it seems appropriate (most of the “time”) to start at the front of the procession and work backwards, keeping in mind that the scenery of the journey is passed from left to right. It seems we must read from left to right the sequence of Atlantean dwellers who do not participate in the procession. Thus, after noting the condition of the Solar Meditation Boat we usually will begin with the leader of the procession that walks in front of the solar boat at the far right of the Hour’s frame. In Hour One we begin with the upper middle register that shows the boat of Ra. (Some copies are out of sequence on the tomb walls or have a reversed direction due to structural and artistic considerations.)

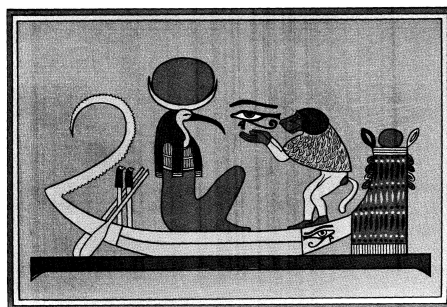
Occupants in the Boat of Ra



The prow of the boat is covered by a semitransparent or slatted boxlike rectangular shroud of some sort, whose purpose is not clear. Sometimes you will see a solar disk placed horizontally on top of the prow. The solar boats from the 4th dynasty that were recently discovered beside the great pyramid of Giza have solar disks mounted on the top of the prow in this way. My theory is that the shroud indicates the darkening of the sun's light as it passes over the horizon in the west at sunset. The drawing below (based on Budge, 1904 from a relief made for Ptolemy IV at Edfu) shows another version of the solar boat with a boxlike shroud over the prow on top of which the sun god appears as the infant Horus  preparing for rebirth as a new day. The "shroud" looks rather like a staircase or a ladder and is opaque in this drawing.



An eye of wisdom is also often painted on the front of the Atlantean boat, but is not covered by the shroud. This suggests that wisdom will still be able to see during the passage through the dark valley of Atlantis even though the sun's light is shrouded by the "bushel" over it.



In the above drawing (from Budge, 1904) the Baboon form of Thoth presents the Lunar Eye of Wisdom to the Ibis form of Thoth (both being avatars of Baba). They


ride in a heavenly boat with a shroud on the prow. On top of the shroud is the solar disk, apparently preparing to emerge as the new day. On the lower part of the prow is a solar Eye of Wisdom. The Papyrus of Ani (Plate 18) shows Ani greeting Ra in his boat. On the prow of the boat is the shroud, and on top of the shroud is baby Horus sucking his thumb similar to the previous illustration with baby Horus. The Papyrus of Nakht (10471/9) shows Nakht poling the boat of Ra. Ra appears as a falcon's head with a sun-disk on top. The prow of the boat has the shroud with baby Horus on top. On Plate 10 of the Papyrus of Ani we see Ani kneeling to greet Khepera's boat as it emerges from a starry sky. On the prow is a shroud, and on the shroud appears to be the "Menet" (𐩔𐩢𐩨) dove avatar of Isis. The shroud seems to be on the prow of the Sek-tet boat during the night passage. Budge's hieroglyphic text of the **Book of the Dead** usually prints the Sek-tet boat glyph with a rectangular shroud on its prow.


WEPWAWET 𐩔𐩢𐩨𐩔𐩢𐩨 the "Judge of Pathways" is the chief guide through the dark ways of Atlantis. Usually he takes a jackal form and is the companion of Anepu, the Lord of Death. Anepu tucks you in when you go to sleep and winds your mummy shroud when you die. Then he hands you over to his brother WEPWAWET to guide you along the hidden pathways of the dark world. Thus Wepwawet often takes a position at the front of the solar boat. In this text he has a human form. In the drawing above of the solar boat he stands in his jackal form with a human head on a divine perch toward the front of the boat. Recall that the boat is a meditation that takes a person while awake and alert deep into the subconscious realm to transcendental undefined awareness. In that deepest realm there are no pathways and road signs, so the jackal dog guides by means of his highly developed intuitive sense of hearing and smell in the darkest regions.


SAA 𐩔𐩢𐩨𐩔𐩢𐩨 is the Yogi of Touch. He is the key to true wisdom. When all the other senses fail and the mind is a blank, the sense of touch keeps you in touch with reality, because it links you directly to the physical reflection of your subjective beliefs.

NEBET WAA 𐩔𐩢𐩨𐩔𐩢𐩨 is an epithet of Hathor that means the Lady of the Boat. The boat is the meditation technique, and Hathor is the wife of Ra. She is pure undefined awareness as unconditional love and acceptance. She is the light of Ra that radiates from him and embraces him. During meditation the key is to be in a state of unconditional love and accept whatever experiences unfold during the process, realizing that they are nothing more than reflections of your own thoughts and beliefs. The horns on her head are the rays of light radiating from the sun's disk and

correspond to the halo over an angel's head.

AWEF (or AFU)  the ram-headed man in the canopy is Ra, the Solar Higher Self as a set of physical limbs in a passive state as he moves through the realm of dreams and deep sleep. He holds the WAS (or JAAM) scepter, a symbol of divine yogic power derived from the triple lock. He also holds in his right hand ankh (@NEKH), the amulet of life. He stands in the cabin of the boat, since he is the chief passenger and represents you as your drowsy Higher Self. Hathor's solar disk is larger than his at this point. The ram's horns resemble those of Khenemew, the Cosmic Potter, who is the Creative Source that gives form to all creations. Note also that AWEF is really the same as SEHEJ WER, the Great Illuminator that we will see projected in front of the boat. The ram can also be called "ba" in Egyptian and this word for the breath reminds us that during sleep our greatest activity is respiration. The lungs and heart continue operating.

HEREW HEKENEW  is "the will to praise" and represents the positive attitude it is important to keep during the journey. HEKENEW is also one of the seven sacred unguents used by the Egyptians, so the epithet could be "the will that anoints", suggesting that what the will decides gives rise to a fragrant odor, just as when we work, we sweat and generate body odors.

KA SHEWE or KA MA@T  is variously translated as the "double" or "bull" of either Shewe or Maat. The text is ambiguous, and B chooses Shewe, whereas R and H choose Maat, and consider this to be an epithet of Thoth, the spouse of Maat. I tend to favor B's reading, since the Ka is the energy that makes work possible. "Kat" in Egyptian is work. The work can either be physical work or mental work. In the latter sense it means meditation, which is an exercise in "un-work". SHEWE is the lord of the breath. Breath and thoughts during meditation are closely linked. "Kat Shewet" is a kind of herb with unknown uses in ancient Egypt, and Shewe can mean a variety of things (empty, light, uplift), including a feather or description of a type of foliage. We lack context to be certain about the meaning, but I suspect it has a tantric aspect, since the Ka relates to the second chakra energy in particular. I think this figure stands for Maa, the Yogi of Vision and his name describes the fastest way for opening the Eye of Wisdom.








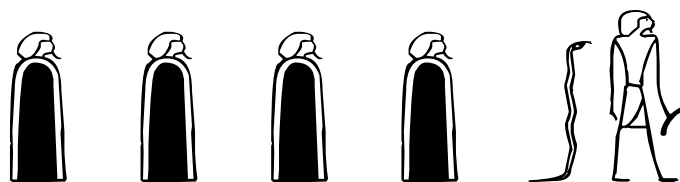
NEHES  means to awaken, and links to the head of the procession SEHEJ WER in that the name reminds us of the main purpose of the book – to wake up and to learn how to stay awake during transition states such as sleep and death. I suspect this

figure stands for the Yogi of Hearing since awakening from sleep or dreams most often occurs through the organ of hearing, as when your mother calls you to wake up in the morning.





HEW  is the Yogi of Taste (and Smell). He is also the great initiator and the twin brother of SAA, the yogi we found at the bow of the boat. Initiation is a key element in the process of awakening symbolized by the addition of smell to broaden the 5 simple tastes into the endless world of flavors. Traditionally HEW and SAA ride on the solar boat with Ra even when other passengers are not present.

KHEREP WAA  is the steersman (lit. “director”) of the boat. The pilot usually is a form of Horus (HEREW) the will. In meditation we direct the attention by means of the will. The skill of an expert pilot is to be able to steer the boat with the minimum of effort. The way to reduce effort in meditation is to relax and simply direct attention onto the mantra that HEW gives you during the initiation he provides. This is the technique of navigating during meditation. Meditation is a skill in how to put attention on something with the least amount of effort. The mantra (MENAT R@  , mooring post of the Higher Self; MENED R@ , eye pupil of the Higher Self; MĒDU R@ , word of the Higher Self) is a word or just a sound that has no meaning but gives the attention something to focus on deliberately. The meditator then reduces the amount of energy used in thinking the mantra by tuning it down to a very tiny mental impulse silently repeated in the flow of consciousness.


The Time Traveler and the Four Steles






Having introduced the Solar Boat that will traverse all twelve hours of the night, we turn our attention to the entourage that guides the boat through Hour One.



JA WENEWETU    . At the far right of the upper middle register we find a local Atlantean who “briefs” the entourage on the rules of the road in the Atlantean Realm. The journey through Atlantis is the voyage of Ra, the Higher Self Sun in his quiescent form as Awef (or Afu), the inert limbs of the fleshy physical body during dreams and sleep or after death. As we will discover, Ra is YOU, the reader,


only you probably do not know that and may not believe me when I inform you of that open secret. The briefer is armed with a sword or a boomerang and has the label “Ja Wenewetu”, which means “one who travels the hours” over his head. He might also serve as a guide or scout for the traveling party throughout the night except that we do not see him after Hour One. The star in the label over his head tells us he is a licensed astral guide. The star does not stand for the stars in the sky except in the sense that this journey takes place at night. The star (★seba) indicates that he is a teacher or facilitator who can train us to navigate in the astral realms. The sword indicates his clear analytical mind. The boomerang suggests he can travel forwards and backwards in space and time.



JA SEBAU SA.  Behind the guide is a serpent that stands erect on the tip of its tail with its head pointed forward toward the Astral Guide. His name means something like “son of the astral traveler”. The serpent symbolizes energy. The serpent standing upright suggests the kundalini energy. As we shall see in the Eleventh Hour this serpent serves as the steed for the guide or any skilled astral traveler to navigate rapidly through space and time to any desired destination.

Behind the serpent are four stone steles ( teshu) or posters. Local people hold these signs as part of the briefing. These are like power point slides in a modern presentation. Poking out over the top of each placard is the head of the helper who holds it . This head glyph also means “primary” or “important”. Each stele-poster contains a command that indicates a level of operation in the hierarchy of the Atlantean astral realm. It also tells us the four main levels on which we can interpret our various experiences in Atlantis and during our daily life. These levels are steady landmarks in the constantly shifting landscape of the mind. They also are a way of describing and managing the constant flow of attention during any state of consciousness.


WEJ MEDU ASAR , “The Command of Osiris” is written on the first poster. In his role as Seker, Lord of Total Dissolution, Osiris represents the highest command in Atlantis. Total Dissolution is not an emptiness of nothingness, but more like a black hole (or the Vacuum State of modern physics) in which all possibilities coexist but all cancel each other out because no particular one is selected as a focus. The black hole draws everything to it. Osiris is the Perceptive Faculty or Seat of Perception, a silent neutral witness that watches whatever is there and whatever happens -- with no bias.

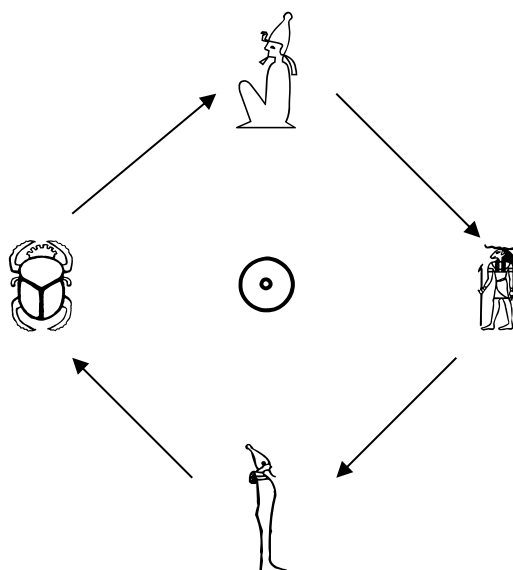
WEJ MEDU KHEPERA , “The Command of Khepera” is on the second poster. In his role as Creator Khepera the Sacred Scarab controls the process of transformation in the Astral Realm. This is important, because the Atlantean world (and even our waking state world) is a Dreamlike Realm of magical transformations. Khepera manifests when attention makes a choice among all the coexisting possibilities. This is an act of definition, and causes a form to appear within the virtually infinite field of undefined possibilities. The humorous Egyptian symbol for this creative choice is the dung beetle that rolls a little ball of bull shit to form a seed creation. The seed is whatever you select to put your attention on at any moment of existence. Another name for Khepera is New , the Cosmic Urge to create new realities from potential energy. New is one of the Eight Primordials. Peteh the Blacksmith is another of his manifestations, as is Khenemew the Cosmic Potter who shapes forms on his Wheel of Fortune.

WEJ MEDU TEM , “The Command of Tem the Tower” is on the third stele-poster. The Tower controls the intensity of a creation and therefore its level of apparent reality as you experience it. As soon as you put attention on something, it begins to evolve, expand, and interact with the wholeness from which you defined it and all your prior creations. Attention extends out into that space forming a beam or a “tower” of light (awareness). This is how Tem manifests as the physical emanation of Khepera/New. Egyptians often thought of Tem as an ejaculation. Once the attention takes a direction, the result is an ejaculation of awareness that generates an entire reality that spontaneously interacts with the creative impulse of attention, causing the attention to modify and evolve.

WEJ MEDU R@ , “The Command of the Higher Self Sun” is on the fourth stele-poster. This is the command of the chief traveler through Atlantis, the Higher Self, and also represents your personal experiences in your own life voyage as you evolve. He shapes the entire voyage into significance for the evolution of the universe and for the general benefit of all. His icon  symbolizes how the small defined self (the small circle = Awef) interacts with the overall wholeness (large circle = Tem) to generate your personal experience wherever and whenever you are. The key point of the **Tour of Atlantis** is to show how Ra (R@) integrates with Osiris (Asar) to arrive at the state of “hetep” – the peace that comes when something is experienced fully. Osiris silently witnesses whatever happens or does not happen and awaits the next impulse of the Cosmic Urge that will direct attention once again into a defined creation. Ra is light and Osiris represents the darkest phase. When light has experienced its full range all the way to darkness, then it achieves “hetep”.

The Flow of Attention in the Hierarchy of Atlantis

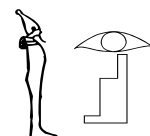
Each Command Level in the Astral Hierarchy is equal and plays an important role even though Osiris is the overall Chief of the Astral Realm. Khepera is the seed creation into which you define your attention as the Cosmic Urge to create arises within you. Tem is the expansion of that seed into a vast and complex cosmic environment in which the creation grows and interacts dynamically with all other possibilities and especially the ones you have put attention on in your life. “Awef R@” is the passive reflection of the creation and its universe back onto the notion of the individual small physical self as it has evolved from all its creations including the most recent one. [Peteh Seker] Asar (Osiris) is the phase in which the creation self destructs and is absorbed back into the completely integrated state of “NOW”, the state of pure potential awareness. “Seker” is the dissolution aspect. “Asar” is the witness. “PETEH” is the reversal of experience (HETEP) that spontaneously occurs in the silent phase so that it is ready to create again. This places your current creation of you in the context of all possibilities, waiting and watching with infinite compassionate patience to see what your next creation will be. The flow is automatic along all the stages of the process except for between Osiris and Khepera. Here deliberate choice is possible, although much of the time the choice is governed by habitual patterns of attention flow. The personified forms of Tem and Osiris show their relationship in that both wear the tall white crown. Ra, the solar disk, is the entire mandala as the blueprint of the cosmos. However Awef  is the physical body of a small self with its various limbs and organs operating as an expression of the Higher Self Sun (Ra ☉) and experiencing all your personal creations. In the Astral Realm, the fixed idea of a physical body becomes dormant as the energy of transformation takes over.



Tem the Tower



Osiris the Seat of Perception



Peteh, the Definer

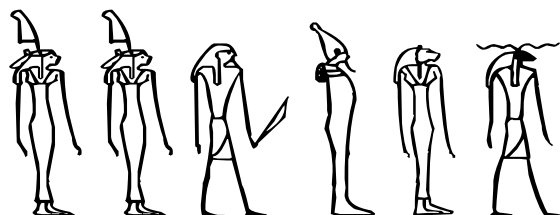



Hetep, the Experience









Definition shapes a possible Creation into a Reality, and Experience dissolves the Creation from Reality back into Peace, as a state of quiet contentment filled with all possibilities. “Hetep” becomes the essential condition of Osiris, the Seat of Perception. Any lack of happiness or fulfillment in life is due to incompleteness of “hetep” experience.


The Entourage that leads the Boat of Ra





SEHEJ WER  “The Great Illuminator” leads the procession. He is really Ra as Awef with his ram’s head but without the Higher Self Disk above his head. The ram is the glyph “ba”. This reminds us of the sixth chakra, or mental function of thinking. Thoughts ride on the physical breath. The process of enlightenment is a mental process of refining thoughts until they reveal that they are nothing more than impulses of pure light. The physical aspect of the process involves a corresponding refinement of the breath. The lack of the solar disk tells us that the Higher Self appears eclipsed. On the other hand, the epithet that he uses tells us the purpose of the book: to facilitate the enlightenment of people.

SEKHEMET     the lioness of Ego Power personifies the third chakra ego ( sekhem). This is where the will resides as the gut feeling from which we make decisions. Sekhmet is the wild and untamed form of Ra’s light. Her power is invincible and is a transformation of the Eye of Ra. When the sixth chakra achieves illumination, it becomes the Eye of Wisdom. Sekhmet’s primitive form is Tefenut (tapas), the creative energy attained through discipline.

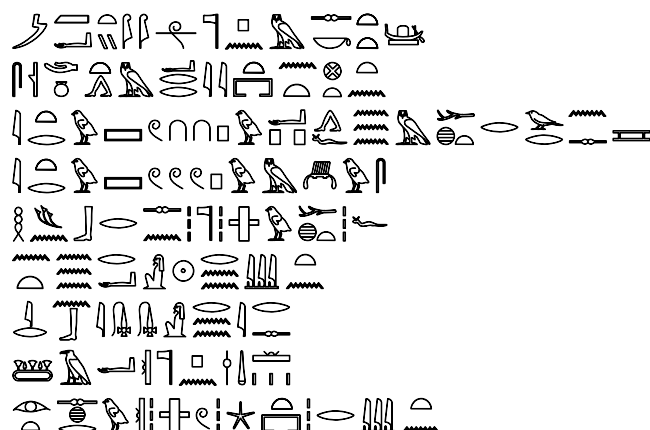
KHENETY AMENETET  is an epithet of Osiris that describes his role as Chief of the Invisible Realm in the West. Osiris stands in his mummified form wearing the white crown and rules the bardo realms of Atlantis. When he integrates with Ra, he opens his Eye of Wisdom and becomes the Magician Trump of the Egyptian Tarot.

NEKENEW-F  means “his murderer” or “his injurer”. The illustration shows a man wielding a large knife and standing behind Osiris. He is the generic individual who strikes the blow that kills Osiris. When a person suffers an injury, or even appears to be killed – such as happens to Osiris – the question arises as to why this might happen. Is life unfair? The answer from Egyptian wisdom culture is that each person is responsible for his or her own experiences and attracts them according to the decisions he or she makes in the course of life. Osiris also teaches through his own life experience that life is essentially divine and immortal. What may happen is that integrity is lost and life appears split into various component elements, such as self and others or the elements of earth, air, fire, and water. This apparent separation and division is an illusion. Osiris initiated the separation by engaging in a liaison with Nephthys that he kept secret from his wife and his brother.

MA@TY  is the goddess of truth. In the illustration we see two such goddesses, each wearing on her head her trademark ostrich feather. The god Shewe ( Shu) also wears this feather on his head. It stands for the physical element of air (prana) and its corresponding mental aspect of thought. Prana is the essential material of the physical world. Shewe represents mastery of the physical world through mastery of the breath and its corresponding thoughts. Truth is the matching of the physical prana energy with its corresponding mental thought prana energy. The special amulet of Maat (Ma@t) is the Scale of Justice. Sometimes she stretches her arms out to emulate the shape of the Scale. On one arm of the symbolic Scale of Justice is the heart with its subjective feelings and on the other arm is the feather of objective prana. These two always balance. You will never see Maat's scale tipped out of balance in Egyptian art. In other words, what you think of and believe to be your mental world is reflected precisely by your physical world of experiences. There is an exact one-to-one correspondence as in a mirror reflection. Here the two truth goddesses represent the mental and physical (subjective and objective) aspects of integrated reality. B gives another interpretation of the two as the two halves of Egypt. Southern Egypt stood for the instincts and functions that keep the physical body alive in an objective set of environmental experiences. Northern Egypt stood for the higher abilities such as language, understanding, and integrity that constitute our subjective reality. The two realities constantly interact and mutually reflect. If

you want to know your true beliefs, examine your objective experiences, not the words of pretense you may use to hide the truth. If you wish to change your experiences, then you must change your thought patterns. From Hour Two we discover that the two Daughter Ladies of Truth are really Isis and Nephthys, daughters of Newet.

Text over First Half of the Middle Register



Translation of First Half of the Middle Register

The two truth goddesses tow this god [who is] in the Evening Boat.

Navigating through the Portal for this town.

There are 120 Ateru that he passes through after which he reaches the Greatness of Tongue Waters,

Which is 300 Ateru in width,

Lands being assigned to those who are his followers.

“River of Ra” (Net-R@) is the name of this field.

“Belongs to the Twin Flames” is the name of its guardian.

This god starts to give commands,

And make plans for those in the Astral Realm who have reached this field.

Comments on the First Half of the Middle Register

In front of the boat are two Maats. They are the Maaty and can be seen in the Hall of Judgment where they hear the 42 Assertions of Innocence. As we shall see the two truth goddesses turn out to be Isis and Nephthys. “Seqed” is to navigate. “Nut” usually means a town, but here includes the surrounding vicinity. It is also code for Newet, the Star Trump and indicates that we have entered the zone of night. The territory of the Astral Realm is measured in “Ateru” because it is riparian, being the

scenery adjacent to the stream of consciousness. Thus it became known as Atlantis, the river valley land. All the territory of the Astral Realm was created by Ra, and he assigns the gods of his retinue duties over each portion. When he visits these areas with his attention, he makes plans and gives instructions to the residents of the realm. “Wer-nes” is a lake region in Hour Two. The stream that flows through Hour One is called “Net R@” (“Nidra” in Sanskrit), the River of the Higher Self Sun, and has come to be the technical term for sleep and will introduce us level by level to the yoga of sleep. “Twin Flames” has a connotation that matches the two truth goddesses and suggests the path to true spiritual love. B adds the following additional material: “Whosoever shall do these things according to this similitude of the hidden things of the Twat, and shall recognize that they are similitudes of the great god himself, shall find them of benefit to him on the earth, and they shall do him good in the great Twat.” This sentence, which occurs in a similar form in the postscript to Hour One, tells us that the information in the book is of value to the living as well as the dead. It also tells us that all the figures in the book are transformations of Ra, the Higher Self Sun. This is the fundamental principle of the ancient Egyptian Tarot, and the foundation of classical Egyptian culture.

Text over the Second Half of the Middle Register



Translation of Text over Second Half of the Middle Register

This god passes through the portals as a ram

And then he makes transformations after he passes this portal.

So that the dead may not arise and follow him,

But they will stop at this portal.

And he issues his commands to those of the gods who are at this portal.

It is done thusly in the invisible state that is the Astral Realm.

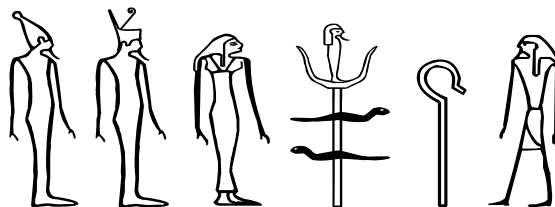
So this holy form is hidden




For [only] the few to know it.

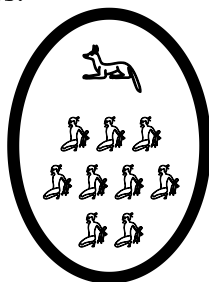
Comments on Text over Second Half of Middle Register

The sun takes the form of a man with the head of a ram during his nightly journey through the Astral Realm. The name Awef means the limbs of the physical body, and the ram's head symbolizes the breath. During deep sleep the mind grows dull and there remains only an almost inert body that breathes. When a person sleeps, his Higher Self attention passes through all the layers of the dream states and subconscious mind, but generally does not bring any of that out with him into waking consciousness. The subconscious beliefs remain transparent to the waking mind as if they are dead and buried. The Higher Self instructs the gatekeepers to keep the denizens of the Astral Realm in their respective regions and not to let them pass the portals without special permission. The Higher Self, however, can undergo transformations and pass from portal to portal with freedom. Only those few who master the Yoga Nidra technology can know the inner workings of the dream and deep sleep states of awareness and the various hidden beliefs that they hold and operate.



The Entourage in the Lower Middle Register






DEB@ TA    (JEB@ TA) “Sealer of the Earth” appears to be a title for an official in charge of sealing the entrance to the underground world once the entourage has entered the subterranean stream that flows through Atlantis. The official stands on the far right facing the group as if to let them know that once they pass the gate into the next hour there is no turning back, even though he apparently can turn back and does so. He will seal the portal once the procession enters Hour Two. Officials placed seals on the doors to the royal tombs and impressed them with special signet chops to warn thieves.








Seal impression on the door of the tomb of Tutankhamen.



HEQ  is the usual name for the royal shepherd's crook scepter. A large crook is planted upright in the ground at the head of the procession that accompanies the royal barge of Ra in the lower middle register. The HEQ power scepter means to rule or govern. The label above it announces: "EM SÊT ASAR" . This is a special epithet for the crook of Osiris and signifies that you are now "in the necropolis of Osiris" where he holds sway.

WEP NET  means "opening the river" or "possibly river that judges". This is a staff with horns on top. The horns mean to open or to judge. On top of the staff and between the horns stands a mummy figure  that is a signifier of forms. Crossing the staff are two serpents, one headed toward the future, and the other headed toward the past. This suggests that it is possible to move in either direction along the astral stream of consciousness although the general flow is from past toward future. The crook and the staff appear to be like road signs announcing where you are and the rules for the flow of traffic.


NEBET HET ( Nephthys) is the first "human" person in the entourage. She is the sister of Osiris and the wife of Set. Her role is to be the Angel of Bliss, one of the four female angels who attend to Osiris, and the motivation to progress. In the lower body she is the female prostate. She lives on the other side of the rough area on the forward side of the vaginal wall and generates the highest ecstasy of the female orgasm. In the brain she is the septum pellucidum region that generates our sense of pleasure. The secret love of Osiris for Nephthys brought about his death, which in turn made it possible for him to resurrect and thereby attain the full knowledge of life and death that is required to become a wizard.


@RETET  The semantic glyph for this figure stands for a type of antelope. The phonetic glyphs pun on a name for the cobra. The figure is that of a woman wearing the Red Crown of Northern Egypt. Another word for an antelope is "shesa", and this puns on a word for wisdom. The lady is NET . Her usual symbols are a pair of crossed arrows  or a netting tool , as in this illustration. Her sacred site in the north is the town of Sais, and she represents the optic chiasm, the remarkable feature that the nerves from the eyes to the brain pass from the front to the back of the head and cross over in an X pattern at the center to form the chiasm. This meant for the Egyptians that she was a key part of the perceptive faculty, and thus a female counterpart of Osiris. The two crossed arrows indicate the "line of


sight” from the optical processors in the brain to the eyes. On a deep level of physics this symbol of crossed arrows represents the principle of phase conjugation, perhaps the most general and unifying principle of physics. Net also seems to be a variant of Newet, the goddess of stars and cosmic space, and the cerebral cortex neural net in the brain. The festival of lights in Sais suggests this connection of Net with Newet and the stars. The neural network of the cortex arches over the optic chiasm . Scholars consider Net a hunting goddess, which is not an unreasonable idea, based on her link with visual perception and the behavior of light. Net plays an important role in this astral journey.


NET  of the White Crown represents southern Egypt. The southern aspect of NET is not very clear. She seems associated with the town of Senit  (modern Esneh) which is near Nekheb, the town sacred to Nekhebet, and she is thus a form of Hathor/Mut. In the “southern” physiology she may be a composite of the paired female fallopian tubes and the paired male vas deferens sperm tubes that deliver their goods to the womb. The red and white crowns suggest that the union of north and south Egypt is mirrored in the underworld, presumably by the flow of consciousness passing through the hours before and after midnight. Midnight then symbolizes the brow chakra of the Atlantean underworld.





NEHEBETY  is a humanoid figure who carries two crossed HEQ crooks. His name derives from “neheb”, which is the farmer’s yoke. The “heq” symbolizes management. R takes the name to mean a “landowner” because of the figures that follow him, but the term also means he is a yogi, here specifically referring to the practice Yoga Nidra, or Night Techniques of Yoga. The HEQ symbols suggest he is a master of yoga. H reads the name as metathesis for “Henebety”, a person in charge of measuring out plots of land. This reading plays on the yoke imagery.

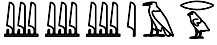
JAUTY (or JATUY)  “The Two Passages” is hawk-headed Horus as a skilled boat pilot ready to take a person up or down the stream of consciousness. He carries a serpent staff, as do the five other figures that follow him. This symbolizes control over energy. Deliberate navigation in the dream and sleep levels of consciousness is a key aspect of Night Yoga. H thinks it means “he of the garment”, but that does not make much sense.


MĒDUY  (“Double Talking Stick”) is another version of hawk-headed Horus who holds a serpent staff. The talking stick here represents the two uses of mantras. The first use is to speak or intone them out loud, speaking them to communicate with others and create. The other use is to think them mentally as a vehicle of transcending during meditation to communicate with the essential self of pure awareness. Meditation and the use of mantras is another important aspect of Night Yoga. I nasalize the name, because mantras and the words of Ra, and many Egyptian words leave out medial nasal sounds in the transcriptions. We sometimes can be sure of the nasals, because they are written out a times. In other cases they may reflect dialect differences or pronunciation shifts over the millennia. The word “mantra” (Higher Self Word = Mēdu R@) preserves a nasal that was either original or was added later.

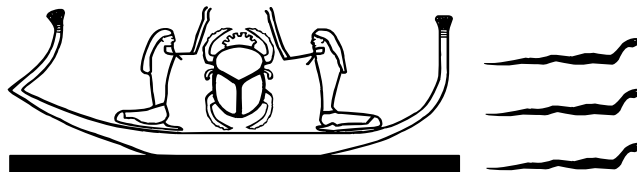
HEB NET  (“Festival of NET”) is a human figure who represents the festival of lights at Sais and thus is a symbol for the integration of the cortical neural net. “Heb” can also be a net for catching birds or fish, and “net” may also refer to hunting or fishing nets. Thus the figure captures several aspects of the goddess NET who precedes him. In some editions this figure is also hawk-headed like Horus and seems spelled as HEBENUT and is associated with one of his forms as a boatman, a notion supported by the apparent presence of a boat determinative.

BEN-BENTY  (“Pyramidion”) is a human figure representing one of the avatars of RA (#74) in the **Litany of Ra**. The pyramidion is the capstone of a pyramid and represents the culmination of the meditation process. It also stands for the crown chakra (note how the pyramidion semantic glyph is located on the figure’s crown chakra), and thus for the Twat (Mind Womb) of Newet, the star goddess as she arches in her Milky Way avatar over the Pole. This is the core of the cortical neural network, and the essence of the Festival of Lights. R’s translation as “Victorious” is a very free interpretation, as are his other interpretations of these figures. Each figure is a precise representation of a physiological function and an aspect of the Night Yoga. H sees the pyramidion as a pointed cone-shaped type of bread, which is fine, because the Egyptians made representations of key symbols with bread.

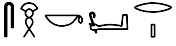
SEKHETY  (“Farmhand”) is the farmer who works the fields in the Nile delta. The Atlantean underworld also has farms along the stream of astral consciousness. Everything in the “real world” plus everything you could ever imagine populates the Astral Realm and can appear with just the slightest intention. The “Field of Reeds”


(Sekhetu *Aaru* ) is a term for the fertile fields of the delta and represents the belief systems that we nurture in our cortical memory fields. The Atlantean farmer chooses which “crops” to cultivate, and this generates the reality of the astral world. SEKHETY is the ability to create from the astral realm.

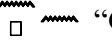
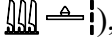
SEKHET  (“Field”) is a personification of the field itself. This is the belief system that a person holds in his memory.




Next in the procession we encounter three serpents that move in parallel. Each has a name and represents a vibration of energy that governs the flow of consciousness in the astral realm. Behind them is the boat of Khepera, the Sacred Scarab.

SEK RE  “Purifying the Mouth” is a term that goes back at least to the **Pyramid Texts**. What we say becomes our choice of reality, so it is a good idea to purify the mouth so that it only speaks the truth we prefer to experience. This allusion references the Opening of the Mouth Ceremony, but also generates an interesting pun on SEKER, the epithet of Osiris in the Atlantean world. “Seker” means dissolution. Sure enough, Osiris appears in the boat that follows the serpents. The term also plays on the aspect of Osiris as the god of grain and the agrarian references in the previous figures.


SEFA  is to sift, here in the sense of winnowing. The idea is to purify by sifting through the beliefs and sorting out those that we prefer and those that we do not prefer. We set the un-preferred ones aside for discarding. H takes it as derived from “sef”, a knife or sword for cutting.

NEPEN  “Grain” is the product of Osiris as NEP[ER], Lord of Grain. The grain that is grown in the delta represents the beliefs that we select to become the realities that we experience. Thus, this “serpent” alludes to the “Field of Experiences” (SEKHET HETEPU ) the subset of beliefs that we endow with a sense of reality by believing in them with intensity. We eat this grain, and the experience tends to reinforce our belief in the reality of the belief, so we continue to cultivate it over and over.

KHEPER (Creative Dung Beetle)  represents the productivity of the Solar Higher Self's energy to generate and sustain multifarious living creations. This is the daytime sun as it rises in the morning to give light to the world. He accompanies the somnolent AWEF form of the sun, running in parallel. At the deepest point of sleep AWEF starts the transformation into KHEPERA. In the tableau at the beginning of the **Litany of Ra** the card for the sun is a solar disk with both AWEF (the nocturnal sun) and KHEPER (the daylight sun) inside it.



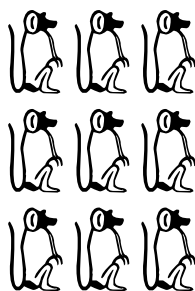
The Sun Trump Card from the **Litany of Ra**

ASAR  (Osiris, “The Seat of the Perceptive Faculty”) rides in the Scarab’s boat in two mirror image forms that kneel facing away from the scarab, but twist their upper bodies toward the beetle in an adoration pose. The point is that the crops depend on the sun’s light to grow, but also move the light energy away from the sun and hide it in the grain. The two figures indicate opposite directions in time and space, all of which reflect back to the central sun. The glyphs for the name of Osiris reinforce the mirror image reflection principle, and the twisted and folded mirror image poses of the Osirian figures indicate how information is folded and twisted as it is stored in different forms that reflect in space and time as well as the phototropic tendency of plants. Also the appearance of two NET figures at the front of the procession suggests the male/female reflection of Osiris. The parallel appearance of Osiris/Seker and Khepera alongside the barge of RA-AWEF presages the integration of light and dark, waking and sleeping, destruction and creation, as well as the dawn that will come after the dark – major themes of the book.

The Welcoming Parties in the Upper and Lower Registers

The figures in the Upper and Lower Registers are members of the welcoming parties who salute the “Great Mind” of the Higher Self Sun as he enters Hour One to begin his journey through the Astral Realm. The text briefly announces: “Here are the names of the gods in the Astral Realm who open the doors for the Great Mind.”








The upper and lower registers along the banks of the stream have various parties that greet the entourage as it enters the land of Atlantis. We take each group as a unit and proceed from left to right and top to bottom reading each group, alternating upper and lower registers just as they would be encountered by the entourage as it moved through the Hour. Within a group we also read column by column from left to right. This exemplifies the book's odd time-space sequence that is simultaneously both dynamic and static. The first group consists of nine baboons in each register (top and bottom). The baboons of the upper register yelp and sing as greeters of the morning sun, and the baboons of the lower register yelp and sing as greeters of the setting sun. This is funny because the boat with Awef (the sun at dusk) is next to the upper register, and the boat with Khepera (the sun at dawn) is next to the lower register. The baboons are all transformations of Baba-Thoth. Baba 𐍑𐍑 is the baboon of the chaotic jumble of undefined potential. Thoth 𐍑 (Tekhy, Dehuty, Jehuty) is the Taiji, the heart of creation from which evolution emanates. Thoth is the High Priest Trump, and Baba is the Fool Trump. In China Baba the Baboon becomes Sun Wu-kung 孫悟空, the magic monkey of the heart. Thoth-Tekhy, the core balance point is the baboon in the center. The companions around him are his emanations, even though we know that the leader of the troop is Benty (the upper left baboon). The central baboon's name is AB-AB TA "The Heart of the Heart of the Land" which reads backwards as "At Baba" (the Moment of Baba or King Baba). Thoth is dedicated to the evolution of life on earth. He governs the heart chakra, and his most sacred site in Egypt is at Khemenu 𐍑𐍑𐍑, the Temple of the Eight Primordials in the center of Egypt. The eight baboons around him are baboon forms of the Eight Primordials, and together with Thoth form an Ennead (group of nine). The grids suggest that greeters come from all points in space. We can list the baboons in the upper left register in order by columns from left to right and top to bottom.

BENT 𐍑𐍑 (also known as BENTY or BENBENTY) is one of the avatars of RA (74). His name means "Ballsy", "Breasts", "Pyramidion", or "Copulator" depending on how you choose to interpret. Benty is also often a name used for baboon



transformations of Isis and Nephthys.



AFEW  “Limbsy”, is a parody of AWEF, the somnolent sun.



DEH DEH   (or JEH JEH) means “Dangling Boobs” and is also a nickname for “Dehuty” or “Jehuty” (Thoth).





AB TA   is “Heart of the Land”.

AB-AB TA    is “The Heart of the Heart of the Land”. He is Baba Thoth.

AKEN AB   or AKENU, depending on how we read the last glyph means “Greeter”. He leads the group in the Sun Salutation that they perform. This is an ancient yogic exercise performed facing the sun at dawn. The Egyptians imagined that the baboons yelping and jumping about at dawn were a wonderful caricature of the sun salutations people seriously performed. KV 34 has HEKENEW or “Praiser”.

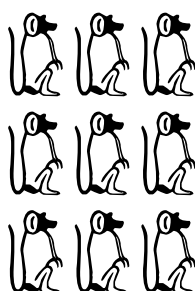
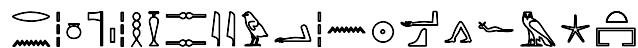
WEN TA   is the “Opener of the Earth”

BA-TA   is a name that can be interpreted as the “Prana Breath of the Land” or a kind of fruit that the baboons eat, or a cave that they live in.



MA EN R@     is “Looks at the Sun (Higher Self)”, something that only a fool would do unless he knows how to do it. The name can also mean “The Higher Self Sun’s Gaze”.




The first column is about appendages of the body: balls and boobs, arms and legs. The second column is about the heart and how it greets the Higher Self with ecstasy. The third column is about the physical earth, its energy, and its relation to the Higher Self.

Next we look at the names of the baboons in the lower register, going from left to right and from top to bottom. They are introduced with a brief sentence: “Names of the gods who make music for the Higher Self Sun when he enters into the Astral Realm.”



HETHETY , PATHETH , BESY ;

HEKEN-EM-BES-F , ABEW , ()

AMY KAR , KHENTY TA-F , HEN[N] 

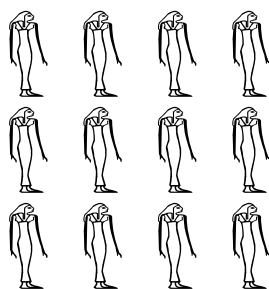
“Spinner”; “Flying and Alighting”; “Sweller”; “Advancer” or “Hot One” (Ra avatar #68);

“Praise (or Fragrant) with His Flame”; “Dancer”; “Anonymous”;

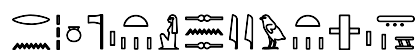
“In his Shrine Car”; “Chief of his Land”; “Phallus”.

The baboon names often are quite randy. They also may relate to Thoth, Baba, or an avatar of Ra. “Besy” is not only an avatar of Ra, he is also a baboon form of Bes, the randy dwarf form of Baba. “Swelling” refers to the Nile and the excited phallus. H adds a fire radical and that connects it to HEKEN-EM-BES-F in the next row as well as “HENEN”.

To summarize, the baboons of the lower register have to do with motion, especially dance and other ecstatic states, culminating in a state beyond words. The label for the third baboon in that column is deliberately left blank to suggest this non-discursive state. The third column is about the Henu boat (Seker’s portable shrine) that carried a pile of sand roughly sculpted to represent the destroyed phallus of Osiris. The Upper Register baboons open the door for Ra. The Lower Register baboons sing and dance for Ra as a welcoming performance.






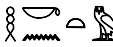
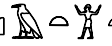
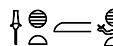
The second group of greeters consists of two groups of 12 female goddesses, one in each register, Upper and Lower. They are introduced as follows: “The names of goddesses who praise the one who is in the earth.”



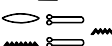


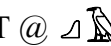

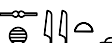
The number twelve may correspond to the twelve hours, which makes them goddesses of the hours. The group in the upper register is anthropomorphic, and the group in the lower register takes the form of cobras, a standard goddess determinative.

I read the epithets by columns from left to right and top to bottom.

1. HETUYT  “Throat”, 2. [HE]WENET  “Young Girl”, 3. NEBET @NEKH  “Lady of Life”

4. HEKENET-EM-SA-S  “Sings Praise about Her Son”,
5. QAT-EM-SEKHEM[/AAKH]-S  “Uplifted in Her Ego Power (or Light Body)”,
6. SEKHÊT-EM-KHEFETYU-S  “Empowered With Respect To Her Enemies”

7. AMENET WERET  “Great Invisible One”, 8. SHEFUT  “Mighty One”, 9. REN-THETHEN  “Gladness”;

10. QAT @  “Uplifted Arm”, 11. NEBET MEKET  “Lady of Protection”, 12. SEKHYT  “Huntress”;

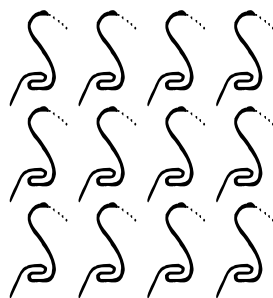
We may guess at the identities of these goddesses as indicated by their epithets:

1. Serqet, 2. Hour Goddess?, 3. Nephthys.
4. Isis, 5. Eye of Ra, 6. Sekhmet;
7. Hathor, wife of Amen, 8. Tefnut, 9. Renenutet;
10. Mut, wife of Menu; 11. Newet, 12. Net;

In this list we find the four protective angel goddesses (Isis, Nephthys, Net, and Serqet), plus Hathor and many of her transformations (Mut, Amenet, Tefnut, Sekhmet, Eye of Ra, Renenutet, and Newet). The maiden (#2) may be an Hour Goddess or just an archetype of Hathor/Isis as a young virgin. H has for #12 an ear radical instead of the net and renders the name as “Deaf One”. This does not seem appropriate for a goddess.

Now let us look at the fire-spitting cobra goddesses in the Lower Register who serve as lanterns to illuminate the Astral World. Compare my translations with those of R and H. The cobra goddesses are introduced as follows: “The names of the goddesses who illuminate the darkness in the Astral Realm.”

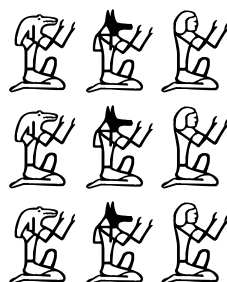







1. NESERET “Tongue of Fire”, 2. WAP[-AS] “Opener of the Seat of Fire”, 3. WAJYT “The Green Cobra”.
4. MERET NESER “Fiery Pain”, 5. BEHENET “Slicer”, 6. WEP SHA “Opener of the Ocean of Light”;
7. KHEWYT MEW “Protectress of Energy”, 8. HESEQET KHEFETYU SET “Cutter of Her Enemies, 9. NEFERET KH@ “Beauty of the Sunrise”;
10. BESYT “Flaming One”, 11. HETEPYT “Experiencer”, 12. (unreadable or anonymous);

In KV 34 number 7 has “Tau” [lands] instead of “Mew”. Except for “Wajyt” it is hard to identify these cobras with specific major goddesses. The first column deals with the nature of the kundalini and its path from the root chakra to the crown chakra. The second column deals with the purification process that culminates in pure awareness. The third column deals with the benefits of kundalini experience. The fourth column tells us that kundalini is Baset (Besyt) the wife of Bes (Baba) and goddess of the tantric kundalini system. These cobras function as lanterns to illuminate the dark night of the Astral Realm.




Next we will consider the loyal warriors in the third array along the top register. All nine figures kneel with hands raised in the adoration gesture. Their names are introduced as “the names of the gods who are adoring the Higher Self Sun.”






The first trio has crocodile heads, indicating that they belong to the retinue of Sebek, Lord of Fear and Fantasy and also thus work with Set. Each represents a different quality of fear that binds people to resist evolution and growth during life.

1. JAT DEWAT  “Traveler of the Twat or Astral Realm” (Fear often gravitates to the second chakra around sexual issues, and repressed issues can bring up unpleasant dreams at night), 2. [SE]GY  “Makes One Cry Out” (crying out is a sign of fear or pain), 3. SEKHEM HERY (or SEKHEM JAJA)  “Power of a Chief” (the imposing demeanor of a chieftain inspires fear through his lack of fear.).

The second trio has jackal heads, indicating that they are in the service of Anubis, the Death Trump, particularly at the Osirian shrine of Abydos. This group represents maturity of recognizing the inevitability of death and its transient nature.

4. NEB TA JESER  “Lord of the Holy Land (Anubis)”, 5. WEP-WA[WET]  “Opener of the Way” (the guide through the astral realms), 6. WEP-SEKHMETY  “Opener of the Two Ego Powers” (The ego third chakra is marked by the contradictory impulses of Horus and Set).




The third trio has human heads and each is called a “Hand” – that is, an Avatar who works in service for the Higher Self Sun Trump and moves beyond the boundaries of both life and death. “Hand” is in the sense of a “deck hand” on a boat or a farm hand, -- a skilled helper.



7. HEJ @  “Hand of Light”, 8. MAA @  “Hand that Sees”, 9. HESY @  “Hand that Worships”;




Next we look at the Ennead of adoring greeters of Ra in the lower register. They are all humanoid and appear to be Atlantean officials in charge of aspects of rebirth.




“Names of the gods who adore the Lord of the Ennead.” Ra of course is the Lord of the Ennead.

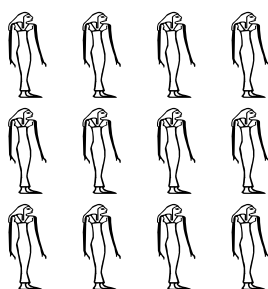
1. DEWATY  “Man of the Twat or Astral Realm” (an Atlantean official who helps further the rebirth process, whether physical or psychological), 2. HEKENU R@  “Praiser of the Higher Self Sun”, 3. @ ATER  “Avatar of Atlantis” (one who serves in Atlantis, a riparian hand);

4. A4U  “Praise”, 5. HEM-HEM  “Roarer” (the sounds in the Twat/Astral Realm), 6. KA NETERU/ARU  “Energy of the Gods (or of forms in the Atlantean Astral Realm)”;

7. KA DEWAT  “The Electric Sex Energy of the Twat or Astral Bliss” (Enthusiasm), 8. HETEM AB  “Provided with Heart” (Compassion), 9. ARY  “Guardian” (Protectiveness);



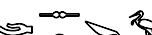
H has for #4 MA@ ADEB  “Boundary of Truth” based on KV 34. The boundary literally is a riverbank. This suggests the truth that was a reality for Egyptians. Reality is along the flow of the stream of consciousness. If you stray too far from that boundary region that is watered by the stream you enter the desert of Illusions (the realm of Set).


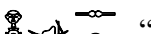
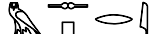
The last pair of groups is again female. The goddesses in this rightmost group are guides who will lead Ra on his astral journey through the Hours. They stand with arms at their sides, waiting for the boat to arrive at the portal to Hour Two.

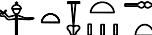

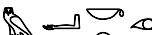





This group is introduced as follows: “Names of the goddesses who guide the powerful god.”



1. WESHEMET HATU KHEFETYU-S  “Pounder of the Hearts (or Brows) of Her Enemies” (She goes to the core of issues and is the guide for Hour One), 2. SHESAT MAKET NEB-S  “Wise Night Goddess Who Protects All Her Creations” (or The Wise Night Goddess Who Protects Her Lord), 3. DESET BAYU (or DENET BAYU)  “Cutter of Thoughts”.

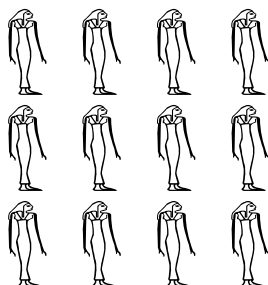
4. WERET AMYT DEWAT  “Great One Who is In the Twat/Astral Realm” (She manages the mental or physical rebirth process), 5. HERY[T]-AB WA4-SET  “She Who is In Her Meditation-Boat”, 6. MESEPERYT  “Midnight Goddess” (She marks the deepest moment of meditation and Hour Six of the tour);

7. KHESEFET SEMAUT SETESH  “She Meets and Unites with Set” (or “She Repels the Minions of Set”), 8. AAKHEWAYT  “One Who Lights Up the Night”, 9. MEKET ARY[T]-S  “Takes Care with Her Eye”;

10. DEN-DENYT  “Attacker” or “Rager”, 11. SEB[A]YT  “Instructress” or “Starry”, 12. MAT NEFERU NEBU SET  “She Who Sees All Her Beauties” or “She Who Sees the Beauties of Her Lord”;

This is an interesting group of female guides to chaperone Ra on his journey, and suggests that greeters come from all points in time as well as space. We will get to know these ladies in better detail as we follow the entourage. The last of the twelve ushers Ra to the dawn portal for his rebirth as a new day and a new life.

Next we come to the group of twelve female guides in the lower register.



They stand in the same posture as the ladies in the upper register and are introduced as follows: “Names of the goddesses who are expressing fealty to the Higher Self Sun as

he proceeds through the Greatness of Tongue Waters.”



1. NUTY ☸ “Star Trump, Lady of Cosmic Space” (Usually Nuty is a local tutelary deity, but here almost surely she is Newet), 2. AMENET 𓆎𓅓 “The Western Lady” (She specializes in the dusk and early evening, also an epithet of Hathor, the Empress Trump as Lady of the Hidden Realm), 3. ASET 𓆎𓅓 “Isis” (Wife of Osiris, “First Lady” of Atlantis, and High Priestess Trump).

4. NEBET HET 𓆎𓅓 “Nephthys, Lady of the Temple” (Kundalini Bliss Guide, Temperance Trump), 5. HER SENY 𓆎𓅓𓅓 “Two Faced” (She can see into the future and the past), 6. TEFNUT 𓆎𓅓 “Tapas, Goddess of Discipline, and Strength Trump”;

7. NETET 𓆎𓅓 “The River Goddess” (She specializes in the astral stream of consciousness), 8. @PERET RE 𓆎𓅓𓅓 “Eloquent” (she can act as a spokesperson or interpreter), 9. AABETY 𓆎𓅓𓅓 “Easterner” (She specializes in introducing the eastern quadrant as the sun moves closer to the dawn);

10. MAA NETER-S 𓆎𓅓𓅓 “Vision is Her God” or “Sees Her God” (she may be the spouse of Maa, Yogi of Vision, and thus a good choice as a guide as we approach daybreak), 11. ARET NETER-S 𓆎𓅓𓅓 “She is With Her God” (She presumably is a personal escort for Ra, and thus would correspond to Hathor riding on the planet Venus), 12. HEKENET 𓆎𓅓𓅓 “Praiser” (her job is to praise Ra as he begins the dawn of a new day).

Although this group of ladies is in the lower register, it contains all the major goddesses of the Senior Ennead of Ra (Tefnut, Nut/Newet, Amenet/Hathor, Isis, and Nephthys), and therefore is a very august company.

The groups in both the upper and lower registers alternate male and female as we read the groups from left to right. This helps us recognize the proper sequence of reading.

Now that we have introduced all the participants in Hour One, we can present the Egyptian poetic text of Hour One and discuss points regarding the B translation as well as R, P, and H.

And open for me your portals!

Light up for me what I have made, and guide me.

O creations within my limbs, I order each of you to my body.

I make you by my mind.

I create you by my Light Bodies.

I come to protect my head that is upon me.

I make my limbs breathe [with life] and they stand up.

I destroy what is done to it (my body),


And I put breath in the seven forms of Osiris,

The Chief of Those in the Invisible Realm.”

Notes on the Poetic Text for Hour One, Section One

I have repeated here the brief introductory paragraph that I quoted at the beginning of the Hour, so you can skip the first paragraph of comments or read it as a review. “**This god**” refers to Ra, the Higher Self Sun. The Westernmost Court is at the Horizon of Dusk where the sun sets and is the entrance to Atlantis. Set is the Lord of Illusion. His appearance at the boundary of Atlantis tells us that what you experience here will be a dreamlike fantasy. It also tells us from the start that Set is an important character in the psychological journey through Atlantis. The “**120 ateru**” represent a distance. “Ater” originally is a term for land that is watered by a river and then came to be a unit for measuring such land. The name “Atlantis” derives from this term and means “Lands of a River Valley” (Ateru Antet). Atlantis is the realm defined by the flow of consciousness during dream and sleep states of awareness. The “**boat**” is a metaphor and pun for a meditation procedure that allows direct experience of these states of consciousness and the ability to manage them. Hour One is a settling down into the twilight zone between wakefulness and sleep. The “Greatness of Tongue Waters” refers to the beginning of the actual meditation practice at the approach to Hour Two. The Waters mean the life potential energies of pure undefined awareness. The tongue is used mostly to speak or to swallow food. Speech defines awareness into a stream of consciousness in the form of a flow of thoughts. “Great” refers to the Higher Self and its meditation. At this point the adept begins to think a mantra, but does not move the tongue. Hence, the tongue learns to achieve great power without moving. This allows the mantra to become a

defined thought impulse in the mind that will settle back into the waters of undefined awareness by simply repeating the thought in a quiet and gentle manner.

“after he has experienced being at this portal” (“hetep-f er @reret ten”) literally means that he has begun to experience the realm of Hour One. Each “Hour” represents a level of experience in the astral realm. The attention passes through each level in a sequence. “Unfold” (wen) and “open” (senesh) are different verbs with the same basic meaning – to open. **“O creations within my limbs, I order each of you to my body.”** This means that what I experience as my physical identity is the result of all the various visible and transparent beliefs that I hold in my mind, and I take responsibility for their creation. The physical body is made of beliefs that we deliberately evolve into organs and functions and then install in a biological organism. **“I make you by my mind”** means that a person builds a physical body from prana (sixth chakra mental energy [ba “I create you by my Light Bodies.” means that a person creates all the faculties that make up the seven lower chakras, including the pranic belief impulses) and their functions as a physical body by means of the components of the eighth chakra, which is the individual’s immortal light body. A person may have a set of Light Bodies operating at different levels, dimensions, or wavelengths. **“I come to protect my head that is upon me. I make my limbs breathe [with life] and they stand up. I destroy what is done to it (my body), and I put breath in the seven forms of Osiris, the Chief of Those in the Invisible Realm.”** There is allusion here to Horus trying to avenge the murder and dismemberment of his father Osiris by Set, but the main point of this phrase is to indicate a commitment to reintegrate the body and mind and to re-enliven the prana so that the mind can remain awake during the astral experience and generate a new rebirth in the realm of waking consciousness. **“I destroy what is done to it (my body), and I put breath in the seven forms of Osiris, the Chief of Those in the Invisible Realm”** means that I bring an end to the separation into fragmented awareness that “they” have done to my personal physical identity. “It” is the “*Khat*”, or first chakra physical body and its instinct for survival that appears damaged when integrity is lost. The bad guys (they) are all projections of transparent beliefs that have been repressed into the subconscious mind to become “shadows” and “secret souls” lurking in the Astral Realm. The self reintegrates and resurrects the body as a new living being from its various component elements and chakra energies that have been dissipated. The mysterious word “sefeg” is either a variant or a miswriting of “sefekh” which means seven and refers to the seven physical chakra energies that are dispersed at death. Osiris as “Khenty Amentyu” (Chief of Those in the Invisible Realm) represents the phase of annihilation and fragmentation into separate

components that are unable to function as an integrated living whole. The immortal Higher Self Light Being component puts the breath of life into the seven chakras and re-animates them.

The Poetic Text for Hour One, Section Two



Translation of Poetic Text for Hour One, Section Two

“Unfold for me your two hands, O Benty Baboons.

Open for me your portals, O Benty Baboons.

My goddesses generated in my mind, and O you gods who have manifested,

You have manifested by means of the Sacred Scarab, Chief of the Astral Realm.

You stand at Greatness of Tongue Waters,

And you establish yourselves on the secret banks there.

You work for the gods of the Astral Realm

At the portal which you guard, in your seats, your estates, and your fields."

Notes on the Poetic Text for Hour One, Section Two

The baboons in the upper and lower register form the first two groups of greeters who meet the Boat of Ra as it enters Atlantis. Each group has nine baboons. The doors control the entrance to Atlantis, and the baboons not only are greeters, but they are also doormen who control the opening and closing of the great entrance doors at the horizons. The baboons are transformations of the potential of undefined awareness

through the defining ability of Thoth (the Intellect) into real creations. The use of their hands to open the doors is code for their status as master avatars. The repeated word for hand (@@ = “ah, ‘ah”) also plays on the excited yelping sound they make as they greet the rising sun at dawn. The baboons in the Lower Register put on a show singing and dancing. The reference to the Sacred Scarab Khepera here is very important. He is the creator aspect of the sun god and generates the birth of the sun and each new day. Khepera is a transformation of the Primordial God New, the Cosmic Urge to create and he represents the point at which a new creation begins to emerge from the self-canceling all-inclusive chaos of undefined awareness which is the state of Yogic Integration. From him comes Tem, and after that come all the gods and goddesses. Sure enough, Khepera appears in the lower middle register right below Ra. He has his own boat with an Eye of Wisdom painted on it and on either side of him are space/time mirror images of Osiris (the Perceptive Faculty and the Magician Trump of the Tarot). They come out in a boat to greet Ra’s boat as it arrives. Khepera creates the daytime version of Ra, so his appearance presages the rebirth of Ra as a new day and a new incarnation right at the beginning of Hour One. The gods all are projections or emanations of Khepera, as is the Light Body. The goddesses are creations within the Light Body, and thus are secondary energies that form the consorts of the gods and empower the physical chakras below the Light Body level. The last sentence of this section presages the landscape of Hour Two that is managed by these gods and goddesses. In Hour Two there is still enough lingering twilight to allow visual inspection of the landscape.

The Poetic Text for Hour One, Section Three





The gods of this portal declare to the Higher Self Sun,
As they adore this powerful god:

"Unfolded for you is the secret Invisible World of forms,
And open are the Double Doors of the Great Town.

Illuminated by you is the darkness of night.
You breathe life into the place of destruction,

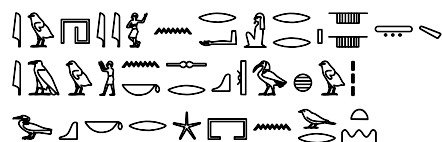
And you approach in your name of the Higher Self Sun, [the Bestower],
To the place that belongs to Osiris, the Chief of Those in the Invisible Realm."

Notes on Section Three of Poetic Text for Hour One

The doors of Atlantis open on all three major levels of the universe: 1) the world of the living with their un-inspected beliefs, 2) the invisible underworld of the dead (including those sleeping or who believe they are dead), 3) and the dark night-time over world of Heaven governed by Nut (Newet), the Star Trump goddess of Cosmic Space. The Great City is a euphemism for the Valley of the Kings necropolis out in the desert west of Thebes. The "darkness of night" in the Atlantean underworld is a metaphor for ignorance and lack of perception. The author intends to throw light on this field of ignorance so we can see and understand what goes on there. This is the role of the Higher Self. "Sereq" means to breathe. The idea is to breathe life into that which is in the place of destruction. "Sereq" (The Breather) is one of the avatars of Ra (#36). "Sereq" literally is the throat, and its totem is the scorpion, because the brainstem arcing up to the pineal cone is like a scorpion and contains the software of the primordial instincts of survival. The survival instinct is a resistance to destruction, and ironically that is what causes destruction to persist as a problem for all life forms. Ra set up the survival programming of the instincts in the medulla from the Higher Self perspective so that creatures could survive and evolve in their small self bodies. However, as the self evolves into self awareness and higher states of consciousness, these programs must be replaced with newer more integrated programs that consciously link the small self to the Higher Self. The key to this process is the breath, since that moves energy through the body and also controls the flow of thoughts in the mind/brain. Automation of breathing is regulated by the "scorpion" medulla. Thus the text deliberately says, **"You approach in your name of the Higher Self Sun, [the Bestower,] to the place that belongs to Osiris, the Chief of Those in the Invisible Realm."** That place is the realm of total destruction (Osiris as Seker). Only by embracing and integrating with total annihilation can one manage the specter of destruction. The name "R@" () spelled with letters in Egyptian puns graphically on "reda" () which means to bestow, give, or cause something to happen. The graphic letters literally are pictograms of "mouth" and

“hand”. The mouth is code for someone able to breathe, express himself, and give commands. The hand is code for someone who performs deeds and gives gifts. It is the sign of the avatar. The sun’s disk is like a mouth that breathes electromagnetic energy as the solar wind. The sun’s rays are like hands that reach out and touch the earth and all who live here empowering them with life energy.

The Poetic Text for Hour One, Section Four



Translation of the Poetic Text for Hour One, Section Four

“Hail to the Higher Self Sun at the entrance to the Double Doors of Earth.

Praise to you who breathes Light Beings as you enter the Astral Realm of the Great Country.

The Benty Baboons open the Double Doors for you,
And the Hethet Baboons open [the doors] for you.

Your adoring goddesses acclaim you,

And your serpents of light illuminate the darkness for you.

O Higher Self Sun, your gods adore you,
And the Hour Goddesses who are with you guide you.

The two Truth Goddess Daughter Ladies tow you in your boat,
And you experience the Primary Commands of the fields of the Earth.

You have taken over the Night,
And you have brought the Day.

You are the god who travels the Hours.
You experience [all this] in the Boat of the Sacred Scarab.”

Notes on the Text of Hour One, Section Four

The word for entrance and the word for mouth are the same in Egyptian. The entrance into the underworld below earth has a pair of gateway doors that open together like lips. The “**Great Country**” is the “Great Astral Realm”, since this area also corresponds to entry into the womb for reincarnation, a period of gestation that occurs between each thought, between each day, and between each lifetime.

The baboon greeters in the Upper Register are “those with Benty” (em Bentyu), and the baboons in the lower register are “those with Hethet” (em Hethetu). Benty and Hethet are the leaders of each baboon troop and take the upper left corner positions. Isis and Nephthys sometimes take the form of Benty Baboons. The word also can mean breasts, balls, or to copulate. Hethet means to spin around.

The next sentence describes the groups of goddesses and cobras who greet the solar entourage. The cobra usually is the totem of a goddess. The upper group of twelve eulogizing goddesses sings praises to welcome Ra, and the lower group of twelve cobras consists of Light Body goddesses that spit fire to illuminate the darkness for Ra’s arrival with a display of fireworks, or at least to function as lanterns.

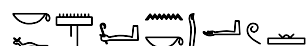
The third group above and below consists of loyal followers who assume a pose of loyal adoration. The text says, “*Dewa* thu neteru-k, R@”. (“**Your gods adore you, O Ra**”; or, “**You adore your gods, O Ra.**”) When the followers salute him with adoration pose, Ra returns the gesture. This ambiguous grammar tells us that the followers are all emanations of Ra, and Ra recognizes that they are his own

projections and mirrors the mudra back at them.

The fourth group of greeters in the Upper and Lower Registers consists of the twelve female guides, an upper and lower one for each Hour of the journey. Again, the ambiguity of the grammar means that Ra is also their guide. After all, He is the Higher Self, and they are all his avatar emanations. We recall that the boat is the meditation process. The Two Divine Lady Daughters are the “Maaty”, mirror image projections of the Goddess of Truth (Tarot Trump of the Scales of Justice). Each one represents one arm of the scale, and together they are the two arms of truth and the essence of an avatar. One arm logically handles the belief (thought in the mind), and the other arm feels the experience (reality in the world). The two are exact mirror images of each other and team up to move the meditation forward. Thus you know from your thoughts what your experiences are, and you know from your experiences what your thoughts are, and there is no pretending. Whatever you experience as the physical world is the result of your own prior decisions that you made according to your preferences.

The phrase about “**Primary Commands**” refers to the four stone steles that give the command hierarchy for Atlantis and for the whole universe. In the final sentence we discover that the Higher Self Sun not only travels through the Hours, he also causes them to advance in their progression. Ancient Egyptians had only clumsy clepsydra water clocks and incense timers so they usually told time during the day by the position of the sun and during the night by the stars. This worked pretty well because Egyptian weather has lots of clear skies. The last words indicate the identification between Ra as Awef, the night sun of inertia and Khepera, the day sun of productivity. The boats of Ra/Awef and Ra/Khepera are mirror images of each other. The boat represents meditation, and the mirroring suggests the inward and outward strokes of the meditation as the mind shifts from dynamic activity to deep rest, and then from deep rest to dynamic activity.

The Poetic Text for Hour One, Section Five





Translation of the Poetic Text for Hour One, Section Five

“You seize for yourself,

The first fruits of HENEBET.

You experience [the goddess] NET among the lakes.

And you open up the river to the shore,

You uncover the god JEB@U (Ten Thousand Fingers),

With his arm beating the Earth.

The cobra goddesses of the Greatness of Tongue Waters praise you,

And the cobra goddesses of Jubilation praise you.

You speak words of truth against your enemies,

And you give difficulties to foes."

Notes on Text of Hour One, Section Five

The first three lines of this section have many problems involving obscure allusions. “**Henebet**” is a field for growing crops and a name for the god of crops – that is, an epithet of Osiris. Here it has the grain radical, and thus indicates that Ra seizes the first fruits of the grain crop, perhaps as an offering. “**Tepyu**” refers to the first fruits of the field. However, the epithet “Henebet” contains a pun that means “The House of the Phallus”. The House of the Phallus of Osiris is the cunt of Isis, which means the fertile delta lands of Egypt. Without the light of the sun, the crops in the delta would not grow. The custom of kings seizing the first right of sex upon virgins before marriage was a gross misinterpretation of a saying that merely points out that Ra, as the energy that supports all life, precedes any fathering that life forms might carry on. It is not supposed to become a license for nobility to rape their peasants. This text seems to go with the two reapers who carry big knives at the front and rear of the procession in the upper middle register. The phrase “mem sha[u]” is obscure

and puzzled both B and R. It means “among the lakes” and goes with the phrase about NET, the goddess of Sais in the Delta. There are several lakes in the Twat/Astral Realm that correspond to the ventricles in the brain and the amniotic fluid in the womb. The lakes are calm waters or reservoirs that do not flow. The Egyptians made canals and lakes in the Delta to hold water from the flood for irrigation of their crops. NET’s town Sais was in the midst of all this. This allusion refers to the figures of Net at the front of the lower middle register, and means that Net (the optic chiasm) is dependent on Ra for the light with which to register sight in the optical cortex. Since both Osiris and Isis are avatars of Ra, as also is their son, Horus who was born in the delta swamps, it makes sense that Ra controls both the crops of the delta and any children conceived by a woman. All life forms owe their existence to the light energy of the sun acting upon earthly supplies of water.

The next line has at least two possible readings. **“You separate the river and the fish,”** takes the final sign \Leftarrow to be the letter “m” giving us “rem” = fish. This relates to Net in terms of fishing with nets. The other main reading assumes with R that “m” \Leftarrow should be read as “ges” \Leftarrow . This results in: **“You open the river to the shore.”** Ra causes the river to flood to its widest extent. The sun causes sea water to evaporate and form rain clouds that generate the monsoon rains in the lands south of Egypt that cause the Nile to flood the delta. This statement is also true for the subconscious stream of experiences. The Higher Self determines how broad the stream of consciousness runs by means of the core beliefs and transparent beliefs that are embedded in the subconscious mind. Ra also opens up “Net-Ra” the stream of sleep consciousness through the practice of Yoga Nidra. There is wordplay here between the river (net) and the goddess, Net.

The allusion to JEB@U is subtle. The fingers (jeb@u) are probably the rays of light from the sun that dry up the flood waters to reveal the riverbank “shoulder”. However, the word also means ten thousands and refers esoterically to the practice of mantra meditation that was common in Egypt. Fingers were the original counting sticks and calculating machines, so their connection to numbers is a natural result. The term may also refer to the god who holds the seals. He “beats” the earth to impress clay with his seals.

The cobra goddesses in the upper and lower registers come to greet Ra. The remainder of the section refers to the power of Ra’s truthfulness to manage all those who oppose him. The Egyptians recognized the invincibility of truth. When

experience corresponds to your words, you are speaking the truth. The two Truth Ladies perhaps refer to true description of what has already happened and true delivery on promises in the future. These two truths coalesce in the reality of now when what you experience matches exactly what you are thinking and saying.

Poetic Text for Hour One, Section Six

𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅

They are like secret guides
In the form of written [and illustrated] instructions.

There are 120 ateru
While proceeding to this portal.

The name of the Hour Goddess who is the guide for this Court
Is “She Who Pounds the Hearts of the Enemies of the Higher Self Sun”.

This Hour is the first one of the night.

Notes on the Postscript to Hour One

The postscript reminds us that this book is an illustrated text to be used by a person, whether living or dead, to understand how things work in the Astral Realm, a world that is invisible to most people when they observe with their waking state physical eyes. Yet this Astral Realm is very real in its own way, and we can confirm its existence scientifically by our limited access to it during dreams. Dreams have both objective and subjective features that are regular occurrences, and we can precisely define these features. Again the text reminds us that the Astral Realm is calculated in terms of Ateru. This technical term gives us our traditional name for Atlantis Kekis, the Dark Riverine Valley, called in the Bible “The Valley of the Shadow of Death” (Psalm 23). As the Bible points out, there is no need to fear this valley. The Goddess Guide for Hour One is the one in the upper left corner of the Hour Goddess array in the upper register.

Throughout Hour One the author refers to the space defined by Hour One as an “@reret” (Court). Sometimes the word seems to mean the portal leading to or from a space. The space itself appears to be an open area usually with water flowing through it and with galleries on both sides for all the inhabitants to come out and greet the passage of the Solar Meditation Boat. In the later Hours as we move deeper into the journey the author uses the term “Qereret”, which means a chakra. B translates it as a “Circle”. It is a source for a particular mode of energy. The tradition has persisted that Atlantis had a circular structure to it. The text supports this notion with the concept of the chakra energy source. Each Hour of the journey through the Astral Realm is a visit to one of the physical, mental, or spiritual chakras. The Egyptians already had a well-developed understanding of the energy structures of an individual.

Hour One corresponds to the Root Chakra. This supports the survival of the physical body. The journey through the Astral Realm is by its nature not primarily about the physical body, so we see it here as the fleshly form of Awef that Ra assumes for the journey. The truth of the body is also reflected by the environment. In Hour One representatives of the entire Astral Realm appear to welcome the arrival of the Higher Self Sun and his Meditation Boat. The humorous business of having troops of baboons meet the august Higher Self tells us that our physical body is a glorified baboon that has developed a veneer of culture. It also hints to us that as we continue on the strange adventure into our deepest subconscious we should not get too serious about it. For the baboons the whole voyage is a wonderful joke and a game, and they will pop up here and there throughout the adventure playing different roles.

A Tour of Atlantis

or

What Happens in the Astral Realm



A Translation of the Ancient Egyptian Text

Amy Dewat

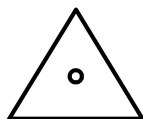


with detailed illustrations and commentary

by

Douglass A. White, Ph.D.

Hour Two



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Hour Two

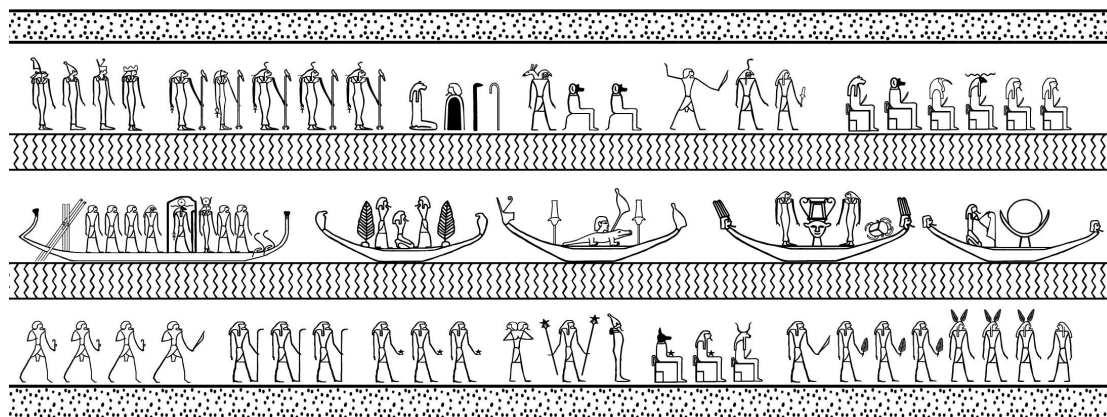
Wer Nes **(The Greatness of Tongue Waters)**

Portal: Devours All

Guide: Wise One Who Protects Her Lord



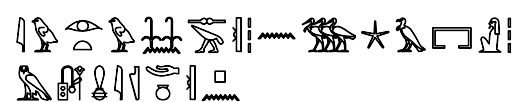
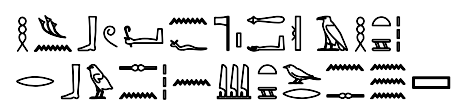
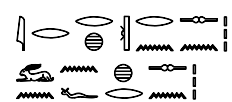
Overview of Hour Two

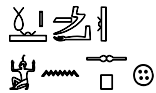


The theme of Hour Two is dreams and fantasies. The energy focuses around the **Second Chakra** and deals in a gentle manner with issues of procreation (sex) and security (repressed emotions). We meet the common ideas of the good life spiced with the fears that the status quo might become lost or that there might be something more to life that we are too timid to tap into. Hour Two also introduces meditation technologies for managing the emotional issues of life. We explore the fantasies of time, love, fear, and the instinctive desire to sow our seeds for the future while holding on tight to the past. These can all be limitations that keep us stuck where we are or vehicles that take us to enlightenment. Perhaps that voyage does not involve going anywhere in space or time, but is no more than a shift of viewpoint.

Introduction to Hour Two







Translation of the Introduction to Hour Two

Experience in the Lake Greatness of Tongue by the Majesty of this god

Consists of the gods of Reed Domain working the oars on the Stream of Nidra.

It is 390 *Ateru* in the length of its field

And 120 in its width.

This powerful god makes allotments of land

To the gods at that domain.

The name of the Hour Goddess of the Night who is guide for this powerful god

Is “The Wise One Who Protects Her Lord.”

The name of the portal of this city

Is “Devours All”.

This powerful god apportions fields to the gods who dwell in the Astral Realm,

And he makes their plans for this territory.

Know the gods of the Astral Realm:

If one knows their names,

He may be with them.

The powerful god will apportion for him fields

From among the fields of Greatness of Tongue Lake.

He will stay wherever the Mind [of the Higher Self] may stay,

And he will travel following that powerful god.

He will enter the land and he will unlock the Astral Realm.

He will grow long tresses like the gods with braided hair.

And he will pass by the Impotent Mule

Following the Truth as an [Astral] Surveyor.

**He will eat bread at the [Meditation] Boat of the Earth,
And he will be given [a place] in the front of the Food God's [Meditation] Boat.**

**These images made of the minds of Astral Dwellers
Are in illustrations after this manner**

**In the Invisible Dimensions that are the Astral Realm
And whose illustrations begin in the West.**

**And offerings by those upon the earth in their names
Are enlightening for a man on the earth –**

**And a true protocol
A million times over.**

Notes on Introduction to Hour Two

In Egyptian poetry reeds allude to the swamps of the delta and stand for thoughts in the memory. “Nidra” is the River of Ra and stands for the flow of consciousness as the mind sinks into sleep (Nidra). In this process the stream of consciousness passes through a dreamy domain in which various memories may manifest. The term for the dimensions of the region reminds us that this is Ateru Antet (Atlantis), the Valley of the Stream of Consciousness during the night.

The Higher Self plans the layout of the night landscape and decides who does what in what location and at what time.


The domain is named after the large body of water called Greatness of Tongue Lake. This is a subtle allusion that contains information about meditation as well as tantric techniques associated with the Sex Chakra. The big lake in the domain is of course the bladder filled with urine. The echo of this lake in the brain is the third ventricle. The portal “Devours All” because once you have entered the dream world you are now asleep and will not get up. During Hour One you are simply resting and relaxing on the bed and still have the option to stay awake, and even get up again. If you are going into death, by Hour Two you have slipped into the bardo realms and can not be called back to life. The Wise One Who Protects Her Lord is Shesat, the Goddess of Civilization. The purpose of civilization is to enhance longevity and quality of life so that people have leisure to develop their creative potential and pursue










enlightenment.

By studying this text a person may get familiar with the Astral Realm and become able to function there consciously. When he is sufficiently awake there, the Higher Self may even suggest a project to perform in that realm and you may become a follower of the Higher Self in his travels rather than simply residing in one spot as a functionary. The job of surveyor can range over the full extent of the Astral Realm.

The four classical elements (earth, air, fire, and water) all derive from ancient elementals who emerged from the Great Central Cosmic Sun as beams of light of different frequencies. The frequencies mixed in certain ways to form an effect like braiding. Long hair suggests long life. Hence these very ancient elementals evolved as abstract images with long braided locks of hair that hang from their brows over their temples. They were known as the “Henseketyu”. (“Hen” is a product, a good, or any thing that is defined and thus created. “Sek” is to destroy. “Seket” is the place of destruction. All creations from the elements face eventual destruction.) You may even join such august immortal company as those who govern the creation and destruction of material things.



Now we come to the problem of the ass. The Set animal was similar to the ass, so they often used that as a name for Set. The epithet “@m @a” is usually translated as Eater of the Ass, which makes no sense. Another theory is that the ass is Ra and Apep wants to eat the ass. I suspect that “@m” does not mean “eat” in this context, but refers to a defect in the genitals – another possible meaning for the word “@m”. Set was as sterile as the desert and could have no offspring. This is a quality of the mule. The mule is a cross between a male donkey and a female horse. In this case the male donkey would have been an African wild ass that used to inhabit Egypt and other desert areas of northeast Africa that included Eritrea, Ethiopia, Somalia, and used to range further north into Sudan, Egypt, and Libya. This animal was sometimes domesticated and cross-bred. It still survives in small numbers in the southern part of northeast Africa. An interesting behavior of the African ass is that it marks its territory with piles of dung, and shit is one of the special properties of Set. He is even said to throw shit when he fights. All male mules are infertile and Set had a powerful sexual libido but was infertile. Thus Set’s totem animal may resemble an African wild ass suited for the deserts, but really was a sterile cross breed offspring from a mare. In that sense he is an illusion of an animal, which makes him ideal as the god of illusions. The word “@pep” can mean to pass by or to trample on and commonly is used in this text to describe how the Solar Meditation Boat passes

by different regions of the Astral Realm. However there is a play here on the name “Apep” the usual epithet for the primeval serpent form of Set. Here the word means to trample. The serpent has no legs, but the mules are quite adept at kicking or trampling with their hooves. I believe the Set totem animal  resembles a breed of mule more than any other known animal.





A person who becomes an avatar in the service of the Higher Self Sun joins the crew on the solar boat and eats with them. The boat travels around the earth each day (each thought and each lifetime as well). Ra is here given the epithet “Food God” (Ta-wet-ba    ) because he provides food for the world. The Egyptians often made a pun linking the earth () with bread (). On the Senet game board they sometimes used the symbol of a bowl holding a round loaf of bread () to represent the World Trump (Earth God Geb). “Ba” () can mean grain, and also puns on the word for mind or thought (). “Teba” can be a cycle of time, a kind of grain, an epithet for Ra, a panther, and a kind of fruit, depending on context. Here all these connotations could be relevant. We also should note the integration that takes place here between Osiris the God of Agriculture and Ra the Sun as the Source of the energy that supports agriculture. In like manner the Higher Self supports the Perceptive Faculty by providing it with experience that it can perceive. In any case the boat of the Higher Self Sun is a symbol for a meditation process that opens up awareness to the full extent of the life cycle on all levels of reality.

The Introduction to Hour Two ends with a reminder that the text is an accurate portrayal of the Astral Realm. It also points out that the Yoga Nidra technology (especially here in Hour Two) enables a person to plant seed ideas as subtle words in the subconscious Atlantean Astral World, and these seeds will germinate into realities in the physical world of our daily life. The Light Body is the immortal enlightened aspect of each person. If it can awaken during sleep, how much more awake can it be during our daily activity? The **Book of Atlantis** is a marvelous tool to help you make your dreams come true!

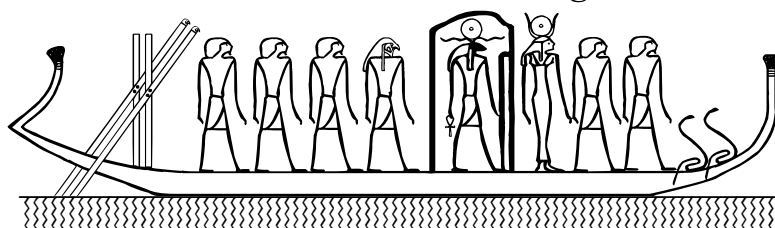
General Description of the Scene

In Hour Two the stream widens into the Wer-nes and the Meditation Boat of the Sun   moves along following the downward current of the river. “Wer Nes” is the name for this broad section of the river and means either “The Greatness In It” (“It” referring to the Astral Realm), or “The Greatness of the Tongue”. The “tongue” could also be a tongue of flame, but here we see the water radical, so we are talking about a tongue of water, and as I have suggested, the mental “tongue” used during

meditation.

In front of the Solar Boat are four other boats, each representing a special aspect of the Atlantean culture. The local boats escort the entourage through this Hour of the journey with its watery environment. The Solar Boat enters Hour Two behind the escort boats. The occupants of the Solar Boat are the same except for two erect cobras at the front of the boat. Their labels identify them as Isis  and Nephthys . They join the entourage to escort the distinguished guest to the inner sanctum of their brother and lover, Osiris Seker. We recognize them as transformations of the two Maaty Daughters of Truth that appeared in Hour One. The Maaty Daughters of Truth star in the **Book of the Dead**, chapter 125 where they are in charge of the Judgment Chamber. As the two sisters they often stand behind Osiris the Judge. During this hour Awef carries a serpent scepter instead of the “Jaam” scepter of Hour One. The “Jaam” scepter is code for a technique of power yoga called the triple lock. During the first stage (Hour One) of the practice one must master the triple lock. This includes Root Lock (Mula Bandha), Belly Lock (Uddiyana Bandha), and Chin Lock (Jalandhara Bandha). In parentheses I give the traditional Sanskrit terms for these Locks. I believe the terms and the techniques were originally developed in ancient Egypt. Recommended with this is the Heart Lock (Anahata Bandha), known in ancient Egypt as Prisoner Pose or (Ban-de An-haty = Bond for Bringing the Heart)  . In some illustrations Horus raises his right hand to the level of Awef's crown chakra, and with his left hand reaches down to the level of Awef's root chakra to suggest that we manipulate the chakra energies. During the second phase (Hour Two) the kundalini energy begins to run up the spine. Therefore Awef holds a serpent scepter indicating that this energy is clearing the chakras and opening the Eye of Wisdom. An ordinary person at this stage is sinking into drowsy dreams, but a trained adept sinks into a deep meditative state in which he deliberately explores thoughts and beliefs in this upper level of the subconscious.



The Solar Meditation Boat during Hour Two



The two Ladies of Truth are no longer in front guiding the boat. R points out that the boat is moving beyond the realm of normal logic, and that these ladies have been replaced by Isis and Nephthys who are now in the prow of the boat. R takes this as a sign of a funeral procession. This may be correct in some contexts, but it also indicates the more personal and emotional involvement. The two cobras reinforce the image of the serpent scepter and remind us of Nekhebet and Wajet, the energies of the Ida and Pingala channels that are now activated. The shroud on the prow has disappeared. Over the boat is a strange and apparently garbled inscription that varies from version to version so we can only guess at a reconstruction. H hazards a reconstruction of the incomplete or garbled text with the sense that Ra's boat passes through the region with a retinue of boats. As he passes through the local people come and Ra issues orders to them from his boat. Based on the B version the text seems to read in a somewhat like a quasi palindrome. The word for earth that I have boxed forms the center piece of this part of the text that reads from both ends toward the middle suggesting the mirror meditation that appears in this Hour.



“Powerful is the Name of these mouths. He rows in [meditation] boats that are within the earth. || This field is a command. He plies the oar and they grow for it (the field or the oar) that is within the earth.”

We are in a dream world now. The text may be corrupt or intentionally scrambled. We know he is traveling through the Hour with other boats, but can not quite grasp the meaning. This strange inscription has to be read from the far end of the first line on the left toward the right to the middle of the text (the word “earth”  that I put a box around) and then the second line has to be read from right to left to the boxed “earth” glyph in the middle. The expression “that are within the earth” forms a mirror that reflects the two halves of the parallel couplet. The parallel structure plus the placement of the letters (such as ) give the structure away. The “Name” is the energy of the fifth (throat) chakra and specifically refers to mantras used during this meditation procedure, especially the great Mantra Name “Amen Ra”. Ra commands all the meditation boats in the procession and the management of the fields that form the domain of Hour Two. The seeds that are planted in the subconscious mind are what grow here. The four that escort his boat are local boats, each of which presents an aspect of meditation that is part of Ra's plan. One thing seems certain: that the text over the boats is to be read as separate captions for each boat.

The first meditation boat on the far right of the middle register carries the **Moon Mirror Meditation**. This suggests the use of a calendar for an intelligent sequence of the archetypal mantras in cycles and for the principle of reflection. The moon reflects the sun's light to us, and this becomes a metaphor for relative experiences that reflect our source awareness from creations that we externalize.

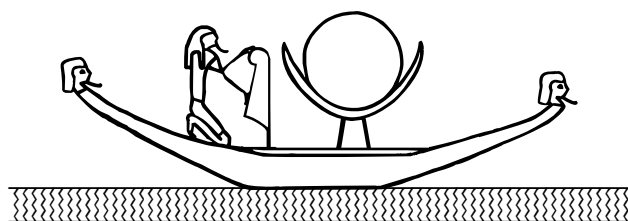
The second meditation boat carries a multi-layered symbol of Hathor suggesting the creative power of the **Self-Love and Unconditional Love Meditation** process.



The third meditation boat carries the **Crocodile Fear Meditation**, suggesting that to achieve your primary objective in life while integrating mind and body you must master your greatest fears.


The fourth meditation boat carries the **Seed Meditation** of Osiris the Grain God, suggesting that the crops of experience grow from the planting of idea seeds deep in the awareness and then providing a supportive environment for them to grow to fruition.


These are the meditation boats of the Astral Realm that can be used to transcend the Astral Realm and the whole cycle of existence and then attain mastery over it. With this introductory overview we can proceed to consider each boat in detail.

First Boat in the Procession: The Lunar Mirror Meditation

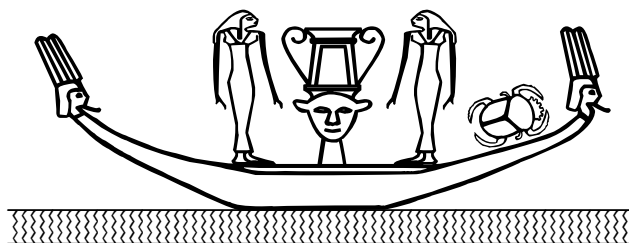



This is a lunar boat and has the label of DEPEW DEWATYU  (Oar of Astral Dwellers). The moon is basically a nocturnal phenomenon and resembles a ship that sails across the sky of stars. The central “passenger” is a full moon mirror resting on a new moon bracket and supported by a pedestal that in some illustrations consists of 13 steps or layers, each of which represents a day of the month on the way to a full moon or a new moon. The whole bracket resembles the glyph for an Egyptian head support pillow with a large round cake or head resting on it. “Dep” means to taste, “depet” with the  radical that sometimes appears here means cake,

and “depu” is an oar, although no oar is visible in the picture. But “depet” is also a boat by synecdoche as that which is rowed. Behind the moon is a large feather of Maat, Trump of Truth and Justice. A humanoid Thoth, Trump of the High Priest of the Intellect, kneels and adores the feather of Truth. He is the “Spouse of Truth” (Remen Ma@t ) , literally the “Shoulder of Maat”. Bearded human heads surmount the bow and stern of the boat to represent putting attention on what is primary (highest priority) in the monthly cycles of your life.

The Lunar Boat emphasizes the importance of time and the lunar calendar. Egyptians followed the lunar calendar for most of their festivals and celebrations. The Lady of Truth has moved to the very front of the procession and is joined by her spouse, the Wise Intellect in the form of Thoth. Above the boat is the inscription: “The Great Tribe Knows the [Meditation] Boat that is the Measurer of Time.” (Aw rekh meha[w] wer mer-khet waa. ) The suggestion here is that the great tribe of yogis uses a scientific system that follows the cycles of the solar-lunar calendar for their spiritual practices. The term “mer-khet” refers to the moon as a time-keeping device. It can also be any type of clock such as a clepsydra. The boat carries a large lunar clock.

The Second Boat of the Procession: The Love Meditation

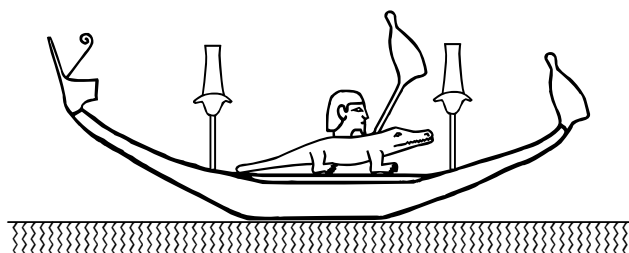






















The next boat in the procession also has a bearded male head ornament mounted on the bow and on the stern, again indicating the importance of the boat. Each head wears the tall paired feathers of Menu, god of fertility and spouse of Mut. By the boat’s bow is the inscription: “Borne by the Greatness of Tongue Waters.” (Remen Wer-nes ) . The main “passenger” in this boat is a large sistrum (or hand mirror) of Mut-Hathor, decorated with her bovine ears, curled horns, and sometimes her whole face reflected as in a mirror. In my version the face looks more leonine in the manner of Sekhmet. The top portion of the glyph is a tomb-like crown that has a doorway that represents the female vagina, some drawings even showing a clitoris. The layers that are often drawn on the pedestal-handle represent the days of the solar month. On either side of the sistrum-mirror stand ladies in waiting – probably Isis and Nephthys. Khepera, the creative Scarab rides on the

front of the boat facing forward. Above is the inscription: “Osiris, exclaim to her (Hathor)!”(𓂏𓂐𓂑𓂒𓂓𓂔𓂕𓂖𓂗𓂘𓂙𓂚𓂛𓂜𓂝𓂞𓂟𓂠𓂡𓂢𓂣𓂤𓂥𓂦𓂧𓂨𓂩𓂪𓂫𓂬𓂭𓂮𓂯𓂰𓂱𓂲𓂳𓂴𓂵𓂶𓂷𓂸𓂹𓂺𓂻𓂼𓂽𓂾𓂿𓃀𓃁𓃂𓃃𓃄𓃅𓃆𓃇𓃈𓃉𓃊𓃋𓃌𓃍𓃎𓃏𓃐𓃑𓃒𓃓𓃔𓃕𓃖𓃗𓃘𓃙𓃚𓃛𓃜𓃝𓃞𓃟𓃠𓃡𓃢𓃣𓃤𓃥𓃦𓃧𓃨𓃩𓃪𓃫𓃬𓃭𓃮𓃯𓃰𓃱𓃲𓃳𓃴𓃵𓃶𓃷𓃸𓃹𓃺𓃻𓃼𓃽𓃾𓃿𓄀𓄁𓄂𓄃𓄄𓄅𓄆𓄇𓄈𓄉𓄊𓄋𓄌𓄍𓄎𓄏𓄐𓄑𓄒𓄓𓄔𓄕𓄖𓄗𓄘𓄙𓄚𓄛𓄜𓄝𓄞𓄟𓄠𓄡𓄢𓄣𓄤𓄥𓄦𓄧𓄨𓄩𓄪𓄫𓄬𓄭𓄮𓄯𓄰𓄱𓄲𓄳𓄴𓄵𓄶𓄷𓄸𓄹𓄺𓄻𓄼𓄽𓄾𓄿𓅀𓅁𓅂𓅃𓅄𓅅𓅆𓅇𓅈𓅉𓅊𓅋𓅌𓅍𓅎𓅏𓅐𓅑𓅒𓅓𓅔𓅕𓅖𓅗𓅘𓅙𓅚𓅛𓅜𓅝𓅞𓅟𓅠𓅡𓅢𓅣𓅤𓅥𓅦𓅧𓅨𓅩𓅪𓅫𓅬𓅭𓅮𓅯𓅰𓅱𓅲𓅳𓅴𓅵𓅶𓅷𓅸𓅹𓅺𓅻𓅼𓅽𓅾𓅿𓆀𓆁𓆂𓆃𓆄𓆅𓆆𓆇𓆈𓆉𓆊𓆋𓆌𓆍𓆎𓆏𓆐𓆑𓆒𓆓𓆔𓆕𓆖𓆗𓆘𓆙𓆚𓆛𓆜𓆝𓆞𓆟𓆠𓆡𓆢𓆣𓆤𓆥𓆦𓆧𓆨𓆩𓆪𓆫𓆬𓆭𓆮𓆯𓆰𓆱𓆲𓆳𓆴𓆵𓆶𓆷𓆸𓆹𓆺𓆻𓆼𓆽𓆾𓆿𓇀𓇁𓇂𓇃𓇄𓇅𓇆𓇇𓇈𓇉𓇊𓇋𓇌𓇍𓇎𓇏𓇐𓇑𓇒𓇓𓇔𓇕𓇖𓇗𓇘𓇙𓇚𓇛𓇜𓇝𓇞𓇟𓇠𓇡𓇢𓇣𓇤𓇥𓇦𓇧𓇨𓇩𓇪𓇫𓇬𓇭𓇮𓇯𓇰𓇱𓇲𓇳𓇴𓇵𓇶𓇷𓇸𓇹𓇺𓇻𓇼𓇽𓇾𓇿𓈀𓈁𓈂𓈃𓈄𓈅𓈆𓈇𓈈𓈉𓈊𓈋𓈌𓈍𓈎𓈏𓈐𓈑𓈒𓈓𓈔𓈕𓈖𓈗𓈘𓈙𓈚𓈛𓈜𓈝𓈞𓈟𓈠𓈡𓈢𓈣𓈤𓈥𓈦𓈧𓈨𓈩𓈪𓈫𓈬𓈭𓈮𓈯𓈰𓈱𓈲𓈳𓈴𓈵𓈶𓈷𓈸𓈹𓈺𓈻𓈼𓈽𓈾𓈿𓉀𓉁𓉂𓉃𓉄𓉅𓉆𓉇𓉈𓉉𓉊𓉋𓉌𓉍𓉎𓉏𓉐𓉑𓉒𓉓𓉔𓉕𓉖𓉗𓉘𓉙𓉚𓉛𓉜𓉝𓉞𓉟𓉠𓉡𓉢𓉣𓉤𓉥𓉦𓉧𓉨𓉩𓉪𓉫𓉬𓉭𓉮𓉯𓉰𓉱𓉲𓉳𓉴𓉵𓉶𓉷𓉸𓉹𓉺𓉻𓉼𓉽𓉾𓉿𓊀𓊁𓊂𓊃𓊄𓊅𓊆𓊇𓊈𓊉𓊊𓊋𓊌𓊍𓊎𓊏𓊐𓊑𓊒𓊓𓊔𓊕𓊖𓊗𓊘𓊙𓊚𓊛𓊜𓊝𓊞𓊟𓊠𓊡𓊢𓊣𓊤𓊥𓊦𓊧𓊨𓊩𓊪𓊫𓊬𓊭𓊮𓊯𓊰𓊱𓊲𓊳𓊴𓊵𓊶𓊷𓊸𓊹𓊺𓊻𓊼𓊽𓊾𓊿𓋀𓋁𓋂𓋃𓋄𓋅𓋆𓋇𓋈𓋉𓋊𓋋𓋌𓋍𓋎𓋏𓋐𓋑𓋒𓋓𓋔𓋕𓋖𓋗𓋘𓋙𓋚𓋛𓋜𓋝𓋞𓋟𓋠𓋡𓋢𓋣𓋤𓋥𓋦𓋧𓋨𓋩𓋪𓋫𓋬𓋭𓋮𓋯𓋰𓋱𓋲𓋳𓋴𓋵𓋶𓋷𓋸𓋹𓋺𓋻𓋼𓋽𓋾𓋿𓌀𓌁𓌂𓌃𓌄𓌅𓌆𓌇𓌈𓌉𓌊𓌋𓌌𓌍𓌎𓌏𓌐𓌑𓌒𓌓𓌔𓌕𓌖𓌗𓌘𓌙𓌚𓌛𓌜𓌝𓌞𓌟𓌠𓌡𓌢𓌣𓌤𓌥𓌦𓌧𓌨𓌩𓌪𓌫𓌬𓌭𓌮𓌯𓌰𓌱𓌲𓌳𓌴𓌵𓌶𓌷𓌸𓌹𓌺𓌻𓌼𓌽𓌾𓌿𓍀𓍁𓍂𓍃𓍄𓍅𓍆𓍇𓍈𓍉𓍊𓍋𓍌𓍍𓍎𓍏𓍐𓍑𓍒𓍓𓍔𓍕𓍖𓍗𓍘𓍙𓍚𓍛𓍜𓍝𓍞𓍟𓍠𓍡𓍢𓍣𓍤𓍥𓍦𓍧𓍨𓍩𓍪𓍫𓍬𓍭𓍮𓍯𓍰𓍱𓍲𓍳𓍴𓍵𓍶𓍷𓍸𓍹𓍺𓍻𓍼𓍽𓍾𓍿𓎀𓎁𓎂𓎃𓎄𓎅𓎆𓎇𓎈𓎉𓎊𓎋𓎌𓎍𓎎𓎏𓎐𓎑𓎒𓎓𓎔𓎕𓎖𓎗𓎘𓎙𓎚𓎛𓎜𓎝𓎞𓎟𓎠𓎡𓎢𓎣𓎤𓎥𓎦𓎧𓎨𓎩𓎪𓎫𓎬𓎭𓎮𓎯𓎰𓎱𓎲𓎳𓎴𓎵𓎶𓎷𓎸𓎹𓎺𓎻𓎼𓎽𓎾𓎿𓏀𓏁𓏂𓏃𓏄𓏅𓏆𓏇𓏈𓏉𓏊𓏋𓏌𓏍𓏎𓏏𓏐𓏑𓏒𓏓𓏔𓏕𓏖𓏗𓏘𓏙𓏚𓏛𓏜𓏝𓏞𓏟𓏠𓏡𓏢𓏣𓏤𓏥𓏦𓏧𓏨𓏩𓏪𓏫𓏬𓏭𓏮𓏯𓏰𓏱𓏲𓏳𓏴𓏵𓏶𓏷𓏸𓏹𓏺𓏻𓏼𓏽𓏾𓏿𓐀𓐁𓐂𓐃𓐄𓐅𓐆𓐇𓐈𓐉𓐊𓐋𓐌𓐍𓐎𓐏𓐐𓐑𓐒𓐓𓐔𓐕𓐖𓐗𓐘𓐙𓐚𓐛𓐜𓐝𓐞𓐟𓐠𓐡𓐢𓐣𓐤𓐥𓐦𓐧𓐨𓐩𓐪𓐫𓐬𓐭𓐮𓐯𓐰𓐱𓐲𓐳𓐴𓐵𓐶𓐷𓐸𓐹𓐺𓐻𓐼𓐽𓐾𓐿𓑀𓑁𓑂𓑃𓑄𓑅𓑆𓑇𓑈𓑉𓑊𓑋𓑌𓑍𓑎𓑏𓑐𓑑𓑒𓑓𓑔𓑕𓑖𓑗𓑘𓑙𓑚𓑛𓑜𓑝𓑞𓑟𓑠𓑡𓑢𓑣𓑤𓑥𓑦𓑧𓑨𓑩𓑪𓑫𓑬𓑭𓑮𓑯𓑰𓑱𓑲𓑳𓑴𓑵𓑶𓑷𓑸𓑹𓑺𓑻𓑼𓑽𓑾𓑿𓒀𓒁𓒂𓒃𓒄𓒅𓒆𓒇

The Third Boat of the Procession: The Fear Meditation

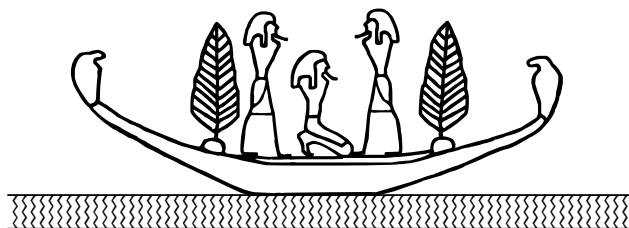
Over this boat is the inscription, “Powerful is the crown carried in the Great Mooring. . . . The boats are offerings. . . . The Boats of the Followers of the Will come.”


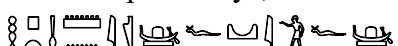



The boat contains a large crocodile that represents a person's fear and fantasy, especially fear of death (the Great Mooring). The crocodile also is code for the awesome power of the pharaoh. The bow is capped by the white crown of the South, and the stern is capped by the red crown of the North. There is a sekhem "ego power third chakra" staff in front of and behind the crocodile indicating that fears and fantasies are based in the ego. On the crocodile's back is a large human head () that indicates what is most important. Just in front of the head another white crown as if sprouts from the back of the crocodile. The boat has the label below and in front of the prow: "[Invisible Heavenly Happiness] Boat of the Gods" (Hepet Neteru           ). The word used for boat here has connotations of the Nile, something hidden, and happiness. Over the stern of the boat is the remark: "Weu Heru Shemesy waau."        ) which means the followers of Horus go out in a procession of boats to celebrate the arrival of Horus. "Boat" means meditation, and Horus means the will. The Followers of Horus practice deliberate meditation to

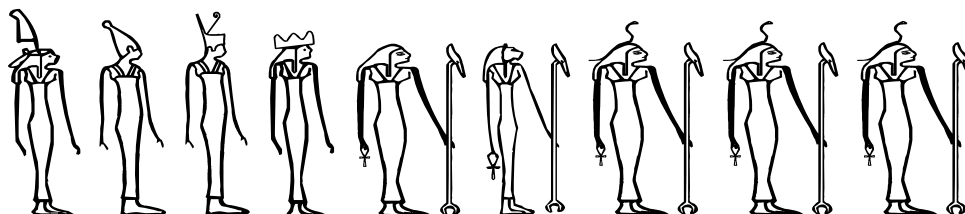
strengthen their will power for better management of their lives.

The Fourth Boat of the Procession: The Seed Meditation

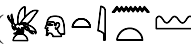









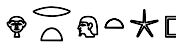

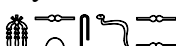
This is the boat of the Seed Meditation. The main passenger is either a male or a female who kneels in the center of the boat and is armless. On either side of the kneeling person stand male attendants who are also armless. Behind each attendant is an ear of grain, and the one in front is labeled “grain”. A fire-spitting cobra surmounts each end of the boat with its head facing in toward the kneeling person on the boat. The cobras may represent Isis and Nephthys or Wajet and Nekhebet. This boat is especially sacred to Osiris in his role as the god of agriculture, and the occupants represent seeds. Over the front of the boat by the plant is the text: “Boat for transport of the Grain God.”  Over the middle of the boat the inscription says, “His boat arrives in port, and he calls his boat by its name.”  Arriving in port is a metaphor for dying, but here it refers to transcending during meditation. Calling the name of the boat is mental repetition of the seed mantra during the meditation. By the grain in the stern is the script, “A staff of grain.”  The seed mantras and the archetypal seeds of your potential are all within you. Protect them, sow them, and nurture them.

Top Atlantean Officials in the Upper Register, Group One



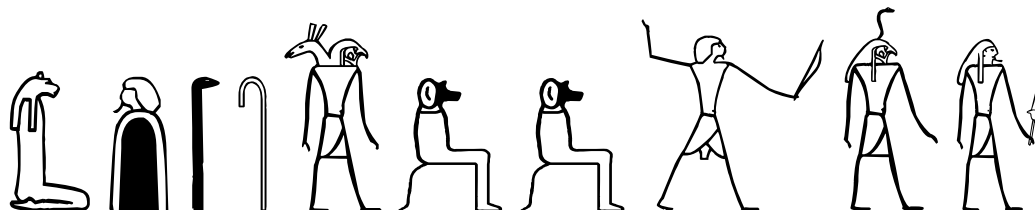
As before, we introduce the inhabitants on the shore from left to right as the entourage passes them. As in the first Hour, all figures face to the right toward the future, with the exception of the Command of Osiris (Group Two) that faces back toward the past, perhaps as a silent reminder to the entourage that passes. We first encounter nine goddesses. B left out the first two figures, but I have added them on the far left of


the drawing following the other editions. The Head Goddesses of the Valley of Atlantis ( Batyu Tepet Anet) appear first. “Anet” is a shorthand form of “Ateru-Anetet” (Atlantis). It refers to the physical Valley of the Kings and the Astral Realm of the mind.


1. MA@T TEPET ANET , Truth, Head Goddess of the Valley, Tarot Justice Trump.
2. HEJET TEPET ANET  White Crown, Head Goddess of the Valley.
3. NET TEPET ANET  Red Crown (NET), Head Goddess of the Valley, transformation of Star Trump (Newet).
4. AMENET NEFERET  The Beautiful Invisible Realm, Hathor as pure awareness, consort of Amen and the goddess of the Western Paradise. She is the Empress Trump of the Tarot and wears on her head the glyph for her Invisible Realm like a crown. The crown chakra is the meditation process that takes the mind into the Invisible Realm.
5. @MET JERU  “Omnivorous”, a goddess who devours all limitations and the namesake for the Portal Entrance of Hour Two
6. SEKHEMET WASYT  Sekhmet, the Lioness Goddess, Transformation of the Strength Trump (Tefnut) and discipline of Tapas Yoga, empowered by the practice of Wasyt (Jaam) technology .
7. HERET TEPET DEWATYU  Chieftainess and Head Goddess of the Astral Dwellers.
8. @MET METYU  Eater of the Dead (or of Eaters), a humanoid form of Ammet, the transformation of Apep/Set whose favorite dish is the hearts of dishonest people. She represents the Devil Trump, instinct to eat, and thus the digestive system.
9. MESET SEJESSES  Goddess Who Begets Her Self, a female transformation of Tem, the Tower Trump, who also has this epithet.


The last three goddesses in this list have cobras emerging from their crown chakras to indicate that they are kundalini tantrikas who transmute the base instincts of copulating, eating (surviving), and ego aggrandizement into spiritual Light Being energies. Sekhmet/Tefnut is their leader, and these four all hold the Was (Jaam) scepter of yogic discipline. “Omnivorous”, the devourer of all boundaries (#5) is the technique for transcending all forms to experience the invisible pure awareness of Amenet Hathor’s unconditional love.

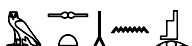
Top Atlantean Officials in the Upper Register, Group Two




SESENET AAKHU[T]  “Breathes Fear into Light Beings” is a kneeling transformation of Sekhmet, the fearsome lioness Trump of Strength. This is humorous hyperbole, since Light Beings are immortal and have no fear. There is a pun between sniffing and fear.

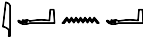
WEJ-MËDU EN ASAR  The Command of Osiris is a placard or stele with a human head on top to indicate the importance of his command. This is a repeat of the Command of Osiris that we saw in Hour One as the top command of Atlantis. The head faces Sekhmet, indicating that he tops her powerful Strength. He also faces the past and the arriving entourage to remind them of his sovereign sway in the realm of Atlantis.


MËDU EN ASAR  is an erect serpent staff with its head bent 90 degrees facing toward the future (right), and speaking out the command of Osiris. The staff represents the talking stick. The person holding it has the right to talk at an assembly.


MESET EN ASAR  is the shepherd's crook scepter held by Osiris and represents his spiritual and administrative power in Atlantis.

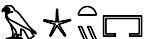
HERUI-F  “He Has Two Heads” is Horus with a human body and a hawk's head facing right (toward the future) and Set's head facing left (to the past). The arriving entourage sees the Set aspect first before discovering it is really Horus. This figure shows the contradictory tendencies in Horus as the Chariot Trump when he expresses his immature will. He is stuck to his declared enemy (the Devil Trump), and the more he resists Set, the more he becomes like Set. Set sees the Illusion of the Past. Horus sees the possibility of the Future. The more you resist your past, the more the past becomes your future. Only by willingly accepting the past as it is does a new future become possible. Eventually you discover that the “new” future you may find is the part of the past that you failed to appreciate fully. So nothing really needs to be changed other than one's point of view. Once the future and past are

fully united, the present moment contains all one might ever need or want.


A@N@  is the cosmic baboon Baba mummified and sitting upright on a mound of sand. His name comes from the sound he makes. The name should be “A@@n”, but is scrambled to indicate he is the foolish scribe who does not spell properly. The Foolish Baboon’s name has several different spellings (@@n, @@n@, @annyu, A@@ny, A@n, A@nn, A@na). He is the Tarot Fool Trump and Ra’s avatar #69. The Fool lives in the moment and, like William Blake, enjoys all possible universes in a little pile of sand particles.


BENETY  is the head baboon, a transformation of Baba, and often a transformation of other key gods and goddesses such as Isis and Nephthys. He is a clone of the Fool Trump, looks just like A@N@, and sits on another pile of sand. These two lively baboons are now reduced to mummies as the mind sinks farther into the astral world and shifts into the dreams that float in the space between waking and deep sleep. Benety Baba can clone himself into indefinitely many copies of himself. The two baboons on sand piles represent the morning and evening meditations that will clear up Set/Horus struggles and contradictions in a person’s life..

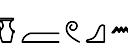
SEBEN HESEQ KHAYBETU  “Overthrowing and Cutting Shadows” is a figure in the classic pose of the pharaoh smiting his enemies. He is wide of stride, leaning forward slightly. His right hand is held aloft in the Ka gesture as if holding the royal “hej” mace, symbol of illumination, but he has no mace. His left hand is held lower and forward, grasping a short sword or knife, symbolizing his analytical clarity. The title of the figure indicates that this is a shadow game. The true purpose of the tableau is for the pharaoh to direct large group meditations with his close associates and followers so they may provide enlightened leadership to the nation. The “khaybet” is the sign for the seventh chakra, whose function is to integrate all bodily and mental functions through meditation and then link them to the Higher Self. This “smiting” pose usually done with a ritual mace, symbol of enlightenment, goes back to pre-dynastic times. Pharaoh ritually strikes open the crown chakra of his meditating followers. For details about this tradition, see my article, “An Esoteric Interpretation of the Narmer Palette and Narmer Mace Head” at www.dpedtech.com/Egypt.htm.

HERU DEWATY  is the figure of Horus, the Will in the Astral Realm (or Twat-Womb). He is shown as if already grown and matured to the point that his crown chakra is now open and linked via an erect cobra to his Higher Self as Horus

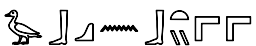
lioness goddess Sekhmet in a fierce aspect. Here she is a chef who slices portions out of the wholeness of awareness on the butchering block of Osiris. This slicing refers to the dismemberment of the unified wholeness of reality into portions that we call “concepts and ideas”. “Denety” is Ra’s avatar #68, and Ketutyty is Ra’s avatar #65. “Qa Ba” (elevated thought) is Ra’s avatar #59. “Ketutyty” celebrates the chef with his pots and alludes to the famous cannibal hymn in the **Pyramid Texts** (spells 273-274). “Denet” (or “Jenet”) means to slice into portions, but also carries the important connotation of anger. “Jenety Pet” is the anger of heaven, or also the pot or basket of heaven, and alludes to the wild potbellied dwarf form of Baba known as Bes. “Denat” refers to the phases of the moon, especially the half moon slices. “Bayu” refers to the thoughts and feelings in the mind, the normal function of the sixth chakra as it rides on the breath. Thoughts divide awareness into portions of experience based on our set of beliefs. Sekhmet (Tefnut) is the Strength Trump.


AWEF HERY KHENET-F  is a primitive form of Awef (sleeping Ra) in a baboon guise sitting on his stepped throne. This suggests the connection between Ra and Baba. It also suggests the close friendship between Baba as a baboon and Sekhmet as a lioness that has been recorded in Egyptian myths. Baba is the Fool Trump, the Extreme of Total Undefined Possibilities (無極 *Wu-ji* or 孫悟空 *Sun Wu-kung* in Chinese tradition). Here he plays the role of Thoth’s copyist because of his unlimited cloning ability.

JEHUTY HERY KHENET-F  is Thoth with an ibis head sitting on his stepped throne, here represented as a Temple Throne or House. Such thrones also stand for Constellation Houses in the sky and the staircase throne is for ascension to the Heavenly House. The sequence suggests the close connection, if not identity, between Baba and Thoth. Thoth is the High Priest Trump and plays the role of court recorder. He is the extreme point value of the first Defined Choice (太極 in Chinese tradition).

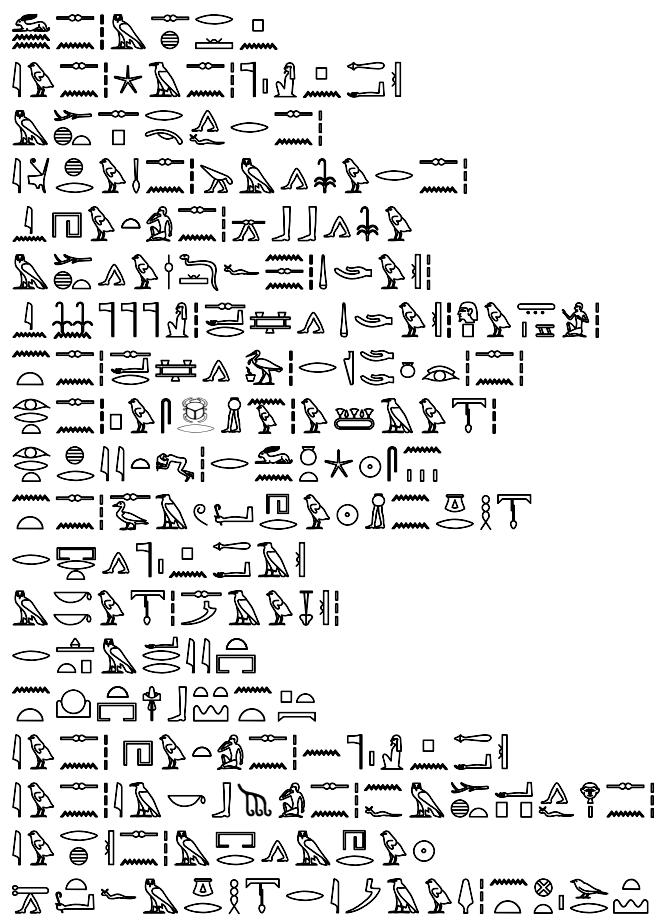
KHENEMEW QENEBETUY  is the Creator as a Cosmic Potter. He fashions creations on his Wheel of Fortune, the symbol of his role among the Tarot Trumps. “Qenebety” is a term for a court official or judge. Literally it means two corners and was generally used to refer to upper class people who could afford houses with corners exposed to sunlight and air. “Two corners” presumably meant a high official whose house stood independent or nearly so in the crowded city. In our day it would be like a boss who rates an office in the corner of the building with lots of windows and a great view of the city. Since he is a god, this idiom means he is a

senior god. He is a standard judge in Atlantis, presumably checking the behavior against the original intention of the creation. His Wheel of Fortune is a transformation of the Scale of Justice governed by Maat.

GEB QENEBETUY  is the World Trump, lord of the physical matter that Khenemew shapes on his Wheel. He also is a “two-corner” senior divinity. Geb is a standard judge in Atlantis, checking the physical evidence.

ASET NEJET  is Isis the Interrogator. The function of this person at the head of the court officials is strange, but seems to be a male transformation of Isis. As the spouse of Osiris she is really the Queen of the Astral Realm. In B’s version and P’s drawing the person has a beard and looks male, but in KV 34 we find a beardless female. KV 35 also seems beardless. In KV 09 the front two figures lack knives.

Hour Two, Text in the Upper Register



Translation of the Text in the Upper Register

They exist in this condition:

They worship this powerful god

As soon as he approaches them,

For their speaking voices guide him to them.

Then their cries hasten after him

After he issues commands to them.

For these are the gods who bring [to him] the words of those on earth,

And then they bring the ideas to their sleeping states.

This is their job: to bring creations in the evenings,

And they make sacrifices for their Hour.

For they watch over the day and bring on the night

Until this powerful god emerges from the complete darkness

To experience being in the portal

That belongs to the land of the Eastern Samadhi Horizon of Heaven.

They lament to this powerful god

And they mourn after him when he proceeds on above them.

Whoever knows them may ascend into the light of day,

And he spends the night at the graceful gardens of the Great Domain.

Notes on the Text of the Upper Register

The gods in the Upper Register are very close to Ra and guide him in the night passage and get instructions from him as he visits them. They assist to transmit the thoughts of living people to the Higher Self during sleep, transmuting experiences and thoughts of the day into the dreams of the night. They also may put inspirational ideas into their minds of people while they are sleeping.

Another function they serve is to bring the creations of the day into the night world to become sacrifices during their Hour. This is the process of physical purification that goes on during the night's rest. So they watch over what happens during the day and then bring on the night until the Higher Self passes from the total darkness of deep sleep back into the experience of the portal of dawn. This portal represents the state of Samadhi, which is a perfect balance between dark and light, unconsciousness and consciousness, no thought and thought.

Although they regret when the Higher Self passes on by them, they know that he goes into the day and then will join them again at night in their Great City of Graciousness in Atlantis. Their lament is compassion for the people stuck in their dreamlike illusions.

Atlantean Officials in the Lower Register, Group One



The Seasons of Egypt's Agricultural Economy

These figures are all male and represent officials who are in charge of the agricultural economy. B leaves out the leftmost two figures that look just like the third man from the left except for their labels that I supply below. I have restored the two missing figures. All seven figures wear head scarves or wigs and false beards to indicate that they are officials and not ordinary agricultural workers. The three in the group on the left side of the sequence carry in the left hand the compound glyph “tera” , which means a season or period. Presumably they represent the three seasons of ancient Egypt, flood time, planting time, and drought time. The glyph consists of a palm branch used for recording days, months, or years and then the optional letter “r” to indicate the proper reading of the glyph. The label gives “seasons” in the plural to suggest that this repeated every year.

WEP TERAU is the Opening Season. The Egyptians began the year with the season of the flood.


AR TERAU is the Season of Work. Once the flood subsided the Egyptians began to work the fields and the crops began to grow.



FA Lifting is the season when the crops lift up to maturity and are ready for harvest. At this point the weather becomes hot and dry, so the crops must be gathered in or they will wither in the drought. The label glyph depicts a worker carrying the harvested crops to market or to storage.




@ FAU is The Hand that Does Liftings. This is the official in charge of

reaping the harvest, so he carries a knife and walks in front. The knife may also represent analysis of the results of the harvest and apportioning of their use throughout the year. “Hand” is a title indicating he is an avatar dedicated to serving mankind.

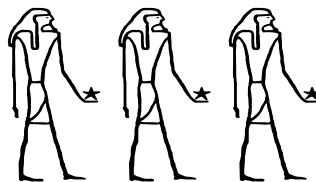
The next three figures are dressed the same as the first four, but carry palm staffs that represent calendars.


RENPETY  “Yearly” symbolizes that time on earth runs in yearly cycles.


MAKHY  “God of Newness” tells us that there is evolution and growth in those cycles. KHY  is God or Heaven. God guides the process of evolution by providing endless undefined awareness for the manifestation of new creations.


NEHA  (or NEH-REH ) are variant spellings of Nehy , Ra’s avatar #71, and stand for the eternal flame of desire that drives the process of evolution over thousands, millions, and billions of years.


Atlantean Officials in the Lower Register, Group Two



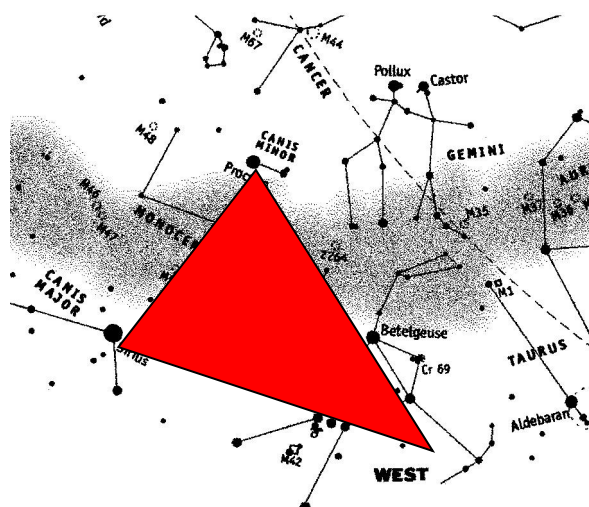
Each member of the first of the two groups of three figures holds a star. If we take the first to be Sirius, the second to be Procyon, and the third (or the three in a row) to be the belt of Orion, then we get an isosceles triangle in the sky that closely resembles the glyph sign for Sirius: .

HEJEJUTY  Brilliance refers to the brightness of the star Sirius.

HEWEN  Great Child refers to a star associated with Horus.

HEJ WER  Great Brightness refers to the main star of Osiris, the toe star Sah. We do not know for sure which star it is, but we can guess at Rigel, because it is a blue supergiant, the sixth brightest star in the sky, the most luminous star in our area of the Milky Way, and a key part of the constellation Orion.


A Possible Identification of the Stars





The red triangle runs from Sirius (Brilliance) to Procyon (Great Child), from Procyon through Betelgeuse (the Red Ear of Orion = “Desher Mesjer”) and Bellatrix to the bow of Orion, and then from the bow (or Jaam scepter) through the belt of Orion (Great Brightness) back to Sirius. Rigel (at the bottom of the drawing below the belt of Orion) is the “Toe” of Osiris-Orion. The belt of Orion is the stellar version of the three great pyramids. Hanging below the belt is the phallus of Osiris (the sword of Orion). “Red Ear” is Baba, the first son of Osiris whispering secret yoga knowledge into the ear of Osiris. Procyon is Horus. Thus the whole family is together. This triangle is held together by Isis-Sirius.



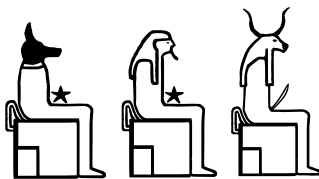
The next tableau consists of three aspects of Osiris.

HERUY-F @UY-F EM KHENU-F  is “His Two Faces and His Two Arms are Inside Him”, a dramatization of the paradoxical nature of Osiris during his life on earth.

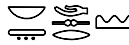
AAKHY  “Light Being” is a standing figure holding out two long wands, each tipped with a star. One wand he holds behind him, and the other wand he holds in front of him, possibly indicating that he holds a wand for “Two Heads” and a wand for “Beautiful Being”. This stands for the heavenly embodiment of Osiris as an immortal constellation. The paradoxical viewpoints on Earth become Heavenly Goals that are no longer in conflict.

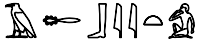
ASAR WEN-NEFER  is “Osiris the Beautiful Being”. Here he appears bearded, mummified, and wearing the tall white crown. This is his form in the Astral Realm. He has become Vegetable Man, Lord of Agriculture. Having lost his phallus, his whole body becomes his new phallus as an erect vegetable. He exists on the level of pure Being and witnesses as the silent Perceptive Faculty all that happens in the course of evolution.


Atlantean Officials in the Lower Register, Group Three



Each of the two figures on the left holds a star in his lap. The figure on the right holds a knife like an erect phallus.

NEB TA DESER  is Lord of the Sacred Land, an epithet of Anubis as the master of the necropolis at Abydos.

AKHEBY[T]  is a mourner for the dead. The word is usually spelled with a “k” instead of a “kh” and often has the hair radical, because women would let down their hair and let it cover their faces during mourning rites. The label is written once in the masculine and once in the feminine, suggesting that both sexes would mourn.

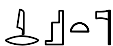

@MU @A  is “Ass with a Defective Phallus”. This figure seems to have an ass’s head with a bull’s horns. The word for ass has a phallic determinative combined with the glyph for power, suggesting the sexually powerful nature of the wild ass. This character seems to be a disguised version of the serpent Apep. The “ass” is usually taken to represent Ra, but is really one of his avatar projections. The idea here is that Apep seems to have eaten the sun, so there are mourners and Anubis comes to mummify him if he is truly dead. However, these two mourners carry life symbols ♀ or stars ★ in the position of phalluses to suggest their certainty that he is really still alive and will resurrect through his powerful virility. All of this echoes with the myth of Osiris and his lost phallus. The “swallowing of the powerful manhood” suggests fellatio. But the word “@mew” may also refer to the sterility of Set. He is horny like a bull, but can not generate offspring because he is an impotent


mule. The forked tail of Set may symbolize the defect of his cross-bred DNA. The knife was used by Set to murder Osiris, dismember him, and cut off his phallus. Of course, behind this myth is the harvest phase of the agricultural cycle.


Atlantean Officials in the Lower Register, Group Four





This group consists of seven male figures facing to the right and dressed like the ones at the beginning of the Lower Register. The first figure appears to carry a knife, and the next three each carry sheaves of grain. Each member of the next group of three has a pair of sheaves sprouting from his head like rabbit ears. The eighth figure has shoulder length black hair. He is bare handed, oriented toward the left (i.e., the past), and faces the forward-oriented group.


AR ASET NETER[ET] TA   “Belongs to the Divine Seat of Earth” seems to imply the process of planting seeds.


NEPEN  is a variant spelling of Neper, the Corn God’s name and suggests that the crop has matured as grain ready to harvest or has just been harvested.


@B  is “Making an Offering” and suggests that an offering is made from the harvest.

HEJ @  is “Bright Hand”, a grain god and may represent the rays of sunlight that energizes the crops to grow each year.

TEPU AN  probably means “First Fruits Brought as Offerings”.

NEPER  is the Corn God.

BESA  is a name whose meaning is unclear, but may be a form of Bes, the god of celebration. This would be a transformation of Baba and an avatar of Ra (#68). He is the fire stick that lights the fire of celebration in the Delta when the flood arrives in the delta to begin the next agricultural season.

NEBAUY  is “Double Flame”, and his function here is not clear. Perhaps he expands the fire lit by Besa, transmitting it to light a second fire so that we have twin flames. Perhaps he represents the tradition to carry on from year to year and is charged with watching over the annual agricultural cycle (see text below).

Hour Two Text in the Lower Register

The image displays a grid of 100 pictographs, organized into five rows and twenty columns. Each pictograph is a simple line drawing representing a specific object or action. The symbols include various tools, animals, food items, and human figures in different poses. For example, the first row includes symbols for a fish, a bird, a person, and various geometric shapes. The second row features symbols for a person, a bird, a person, and various geometric shapes. The third row includes symbols for a person, a bird, a person, and various geometric shapes. The fourth row features symbols for a person, a bird, a person, and various geometric shapes. The fifth row includes symbols for a person, a bird, a person, and various geometric shapes.

[illegible]

Translation of Text in Lower Register

They exist in this condition:

**They make offerings to this powerful god at the seasons,
And they make offerings to him annually with what is in their two hands.**

This powerful god issues commands to them.
They call to him and they live by the words of this powerful god.

**Their throats breathe when he calls them,
And he tells them what they are to do.
He is true to them, and their herbs are in their fields.**

**They bring forth the vegetables that are grown at Lake Greatness of Tongue
To the gods who are in the service of the Higher Self Sun.
And they offer water to the Light Beings by command of this powerful god.**

**They kindle fires to consume the enemies of the Higher Self Sun.
They set the[ir] hearts on fire.**

**But then there is crying out among them and mourning
After this powerful god passes by them.**

**“Twin Flames” are the watchmen of this territory.
Whoever knows this is as a Light Being provided with their protection.**

Poetic Text for Hour Two, Section One

𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁

𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛
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 𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹




Drive out the Darkness in the Labyrinth of the Invisible Realm

In your name as “Hand that Destroys Great Secrets”.

Enlighten the Total Darkness,

That the life of Awef thereby is renewed over and over.

Notes on Poetic Text for Hour Two, Section One

“Say these words” (Jed mēdu ) is the standard opening of a hymn in the **Pyramid Texts**. It announces the beginning of the text (or a section of the text) of an Egyptian classic. The text opens with **the gods of the Astral Realm**, that is, probably Maat and the ladies of the crowns, representing the whole group and greeting Ra-Awef with an elaborate welcoming speech. The “**powerful god**” is Ra. The “**Omnivorous**” (@m er Jer ) Portal is the entry to an all-encompassing state that devours all the way to the limit and beyond, destroying all boundaries. We have several names for such a state. Sleep, death, pure unbounded and undefined awareness, and the deep space beyond the universe are pretty much equivalent from a subjective point of view, so you can take as a common example your experience of deep sleep. During deep sleep are you aware of anything? The state itself has a boundary in time, since you are awake before and after sleep, but your memory of sleep is of a blank condition with no boundaries. Death, pure awareness, and deep space beyond the universe are similar gaps that have no boundaries during the moment of experience, although we can imagine that they are dependent upon other creations (such as lives, thoughts, and physical universes) from a broader perspective beyond the moment of their experience. “**Nidra**” (“Net R@” ) is the Higher Self Sun’s stream of consciousness that is slightly self-aware as it drifts into the dream state of consciousness. “**Wer Nes**” is the widening of the stream as the mind shifts from waking state into a deeper dream state. The term is ambiguous and can mean “Greatness of Tongue”, “Greatness In It (the Astral Realm)”, or even “Great is Its Name” (Wer Ren-s).

The “**Ba**” aspect of the self is the **mind** with its thoughts. “**Rises**” usually refers to the sunrise, but also means to rise in a role of leadership such as to become king. When the sun sets in our west, it will “rise” in the Atlantean realm and be welcomed and received by the inhabitants there. “**Awef**” is Fleishy, the somnolent state of the Higher Self during the night. It is our inert body during sleep. “**Keeper of Heaven**” (Ary Pet) is an epithet that recognizes the sun as an august visitor from the realm of Heaven. In general the phrase can mean just a dweller, a citizen, or the

keeper of a portal or region, but this guest is much more important. **“Your life”** refers to your life on earth that is dependent on the sun’s light and warmth for survival. The **“Holy Land”** is Atlantis, the astral world of night when the sun passes under the earth. In Egypt this also often referred to a place near Abydos where Osiris was said to have been buried. The sun sets for your benefit so that you may rest and regenerate for the next day’s activities.

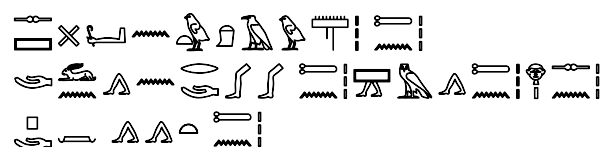
Emphasizing the aspect of Khepera, the **Creator** Scarab, shows that the Higher Self is the creative impulse in the deepest levels of the Astral Realm. In Hour One we saw the boat of Khepera parallel to that of Awef, a hint that they are both aspects of the Higher Self Sun – the creative energy and the material body creation. Day is inherent in night. Material creation implies a dynamic creator. The “fields” are the various levels and states of consciousness during the astral journey. **Copulator** and **Stinky Face** are aspects of Apep and Set. Apep is really just the umbilical cord, and Set is the intestinal tract that takes over after birth. Apep comes about as a result of copulation that generates pregnancy. The intestinal tract generates and processes your shit (Set). Each of these has its function and is kept in its place by the Higher Self.

The **Great Ones** are the divine officials in the Astral Realm. **Giver of Light** is an epithet of Ra. In the Tarot the Sun Trump represents the head with its brain, which is why it is usually drawn to look like a human head in the traditional Tarot decks. The rays of light are like hair on top of the head.

The image of driving out darkness with light is appropriate for the sun. Although it is night in one region, day follows wherever the sun goes, even on the other side of the planet. Life in ignorance is like being lost in an endlessly complex labyrinth. It seems like night goes on forever. The metaphor of the poem is that knowledge expels ignorance, illuminates your passage through the labyrinth of life, and helps you resolve the secrets of life that you do not understand. Most importantly enlightenment reveals the higher truth of who you are and what your role in life is. This brings certainty and happiness. Every day the sun rises to create a new day, and this cycle repeats over and over. The principle of cyclical daily renewal as we progress through various evolutionary endeavors is one of the keys to the text.

Poetic Text for Hour Two, Section Two







Translation of Poetic Text for Hour Two, Section Two

“May you experience twofold in the Invisible Realm, O Higher Self Sun!

You have your [Meditation] Boat,

And truly your divine oarsmen of the underworld will guide you.

By their secret hand they annihilate for you Apep

For the Hour of the Astral Teacher “Protectress of Her Lord”.

“With praises upon praises his mind hastens forward,

And he proceeds well equipped for the advancement of his physical body.

Open the Chamber

And unfold the Double Doors of the Secret Land

And you have proceeded into the presence of the Divine Perceptive Faculty.

Your protection is the protection of the Divine Seat of Perception,

And your words are truth against your enemies.

Experience after experience belongs to the Western Realm of the Invisible.

Creation after creation belongs to the Eastern Realm of Desire.”

The Majesty of this Divine God utters commands

To the divine dwellers in the Astral Realm

And the Chiefs of Lake Greatness of Tongue:

“Open your secret portals

So that Awef may see what covers your darknesses,

Your waters are from Lake Greatness of Tongue,

And your abundant breads are from healthy crops.

Your noses enjoy fresh air so you do not stifle.

Your bodies have food and there are no bad smells of your decay.

Your swathing is loosened,

And you can stretch your legs and walk about on them,

Extending your strolls.

Each of you has your thoughts that are not far away from you.

Your physical forms live, and your Light Bodies speak.

You are sharp as a knife

And overcome the enemies of the Perceptive Faculty.

You are established in your schedules

And stable in your calendar years.

You create your creations for your Hour,

And you sit on your estates.

You have wheat for breads,

And you have barley for “truth telling” [beers].

May you navigate with the [Meditation] Boat





And return to the guides who enliven and renew the fields for you,

O farmers of Lake Greatness of Tongue

Whose thoughts live in me.

Notes on Poetic Text for Hour Two, Section Two

Maat specifically mentions the boat to remind Ra and the reader that this is a meditation process and not just a dream world. The local pilots who are familiar

with the waters guide the navigation during this Hour as they travel across a large lake. Apep (the umbilical cord for a newborn and any limitation for a mind) may try to strangle the nascent creation, but the pilots have the skill to avoid this mishap. The **secret hand** is the skill of an avatar at handling any secondary factor that may inhibit a creation. In the **Pyramid Texts** the word **hand** (@ ) is often shorthand for a skilled sailor on the Solar Meditation Boat. He has achieved his own liberation and dedicates himself to assisting the Higher Self. He also extends a helping hand to any who wish to board the Solar Meditation Boat and join the evolutionary process of creating enlightened civilizations. Such an avatar is called (@ Wat Her   ) a “Hand at the Way of the Will”, that is, a person skilled in guiding the boat of the Sun (Ra) on its path to and through Heaven. Horus is often simply called by the epithet “The Way” (Wat). Traditionally the head pilot on the boat is Horus with his hand on the steering rudder. As the invincible Will, he expresses the intention of the Higher Self and guides the boat to its intended destination. The **Astral Teacher** “**Protectress of Her Lord**” is the name of the goddess who is the guide for Hour Two. (See the group of Hour Goddesses at the far right of the Upper Register in Hour One.)

During the meditation the mind (Ba) moves quickly thought after thought, and then the body follows along wherever the mind leads it, and equips itself to adjust the physical apparatus to match the mental intention. There often seems to be lag time between the thought and the physical realization, but with adequate intention, the body adapts. “Lag time” is a commonly held belief that physical realization of an idea takes time. Time is a belief that is explored in various ways during this Hour. In the dream world time becomes very flexible.

As Awef, the somnolent body of the Higher Self, enters Hour Two, he comes into a realm where he will be under the commands and protection of Osiris as the god of agriculture. Maat reminds him that it is truth and integrity that allows one to pass safely through the Astral Realm and experience the deeper levels. She also explains that this is a cycle repeated over and over with two basic strokes. The first stroke is moving into the Invisible Realm during the inward stroke of meditation. This corresponds to the sun setting in the West. It is the dissolution of a thought or any creation. For the creation to fully dissolve, it must be fully experienced. The second stroke is moving out from the horizon in the East to create in the Visible Realm of daily activity. The phase of creation is driven by desires. During that stroke we conceive desires and manifest them as visible forms by endowing them with intensity of energy through the focus of our attention. The inward stroke is one

of deeper and deeper levels of rest and peacefulness during which energy recycles from various actual states back into its potential state to be available for new creations. The outer stroke is devoted to dynamic creative activity during which energy expresses in actualized states. This expends energy and ties it up in dedicated creations. Both are necessary components of the cycle of life. Awef represents the phase of passive rest, and Khepera represents the phase of creative activity.

Awef-Ra speaks with authority and tells the Atlanteans to open up all their secret portals so he can see how things are operating in the Astral Realm. Life has a stable rhythm in Wer-Nes (Greatness of Tongue), because there is abundant water, and crops grow well there. People are well-fed and healthy. Conditions in this level of the Astral Realm are very comfortable and the inhabitants live well and are free to do whatever they want and go wherever they want without limitations (the swathing bandages) that might bind them. There are no unpleasant smells or rotting things in this level. People live with their minds integrated to their bodies, and their immortal light bodies are alive so they speak with the wisdom of the Higher Self. This is a description of the lighter regions of the Astral Realm in which you are free from the binding restrictions of life, but the mind does not fly off into weird fantasies. The Light Body is somewhat awakened and communicates in an enlightened manner. The Atlanteans in this level are quite stable and live with the rhythm of the seasons and an accurate calendar. They create all sorts of things that are appropriate to their level of evolution (i.e. their Hour). They have nice homes and estates with farms that produce wheat for bread, barley for beer, and grapes for wine. They are nice, honest people. However, they remain stuck in their level of evolution, as nice as it is. The Higher Self encourages them to join his entourage and return to the journey of life with the Higher Self guides who are responsible for the lives and minds of the farmers of this Hour, who all survive and thrive by virtue of the life energy provided by the Higher Self. This is the path of deep meditation and expanding awareness. Then they can evolve to a much deeper and broader understanding of life and the universe. However, they are welcome to stay where they are as long as they are happy there and that is what they prefer. The level sustains itself in operation, for they have already achieved an excellent level of integrity in their lives. This corresponds to dreams about daily activity and the good things of life that are enjoyed by healthy, stable people. In meditation they represent ordinary everyday thoughts about one's work, friends, the weather, local events, and so on. The poet suggests that they can meditate and still maintain this simple life style if that is what they prefer, and indeed they probably will choose to stay with their usual routines.

Poetic Text for Hour Two, Section Three

𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕
𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜

And after that I am in the Astral Realm.

**When I move through the night,
I destroy the darkness.**

**Ah, see me! I move following my bright Eye,
And I hasten after my left Eye.**

**Hey, gods of the Astral Realm, I protect you.
Hey, I make your plans.”**

**This god calls out to them [thusly]
As his subterranean Meditation Boat rows by.**

**They wail when he has passed them to complete the experience
In the field of “Gods of Grain” who follow the Seat of Perception.**

Notes on Poetic Text for Hour Two, Section Three

In this section the Higher Self Sun addresses his own crew and also the inhabitants of Hour Two. All these beings and their minds are expressions of the Higher Self (and the meditator). Their purpose in life is to protect the sun as it passes through the night in the somnolent state. All are faculties that operate automatically while we sleep. They are programmed to do that, and continue to do that every night. In other words these dreams and thoughts in meditation are artifacts of automated processes that restore the body and mind for the next period of activity and are therefore very healthy. For example, during sleep our heart continues to beat, and we breathe. We digest food and the liver detoxifies the blood. The tissues remove dead cells and pump away lactic acid and other byproducts of activity. The immune system removes any foreign germs and viruses that invade the body. The Trampler is Apep. During the embryonic phase he is the navel cord that keeps the fetus alive. During an ordinary night's sleep he is stress that has accumulated pressure on the system. The systemic functions naturally dissolve and release this stress as we relax in sleep or meditation. This does not happen by deliberate daydreaming. Dream thoughts and thoughts in meditation arise spontaneously due to relaxation of the body and mind. The body's natural tendency to maintain a healthy state takes over and restores the body and dreams are a byproduct of this function.

The Higher Self is the blue print of creation and the energy source of creation. Thus

all these systems and functions derive from the Higher Self Sun. As the Sun passes, he greets all and invites them to join him in designing even better experiences, but usually the Atlanteans tend to stay with their instinctive habits even though they feel a sense of regret after he passes them and the bright aura that he brought fades. The “Gods of Grain” field is another name for Hour Two. The grain represents the seed thoughts we have in our memory. These seeds sprout as entertaining dreams during the stages of lighter sleep. The “bright eye” is the sun of attention, and the “left eye” is the moon of intuition. The attention illuminates the darkness wherever it goes.

Postscript to Hour Two



Translation of the Postscript to Hour Two

These images are how it is done

In the Hidden Chamber that is the Astral Realm.

If you know these words, draw nigh to the Astral Dwellers.

If the Light Body of a man is still on the earth, it is reliable Truth.

The Goddess [Guide] of this Hour is “Wise One who Protects Her Lord.”

Note on the Postscript to Hour Two

The material in this book is useful for the living as well as the dead and represents a scientific truth that you can test and verify at any time. Why wait until you are dead? You can enjoy the Astral Realm right now as an adjunct to your daily life and understand the processes that are going on in your own mind and body. The Astral Realm is the world of your subconscious and unconscious mind filled with apparently random thoughts, transparent beliefs, and suppressed emotions that may block your creativity. With the Nidra technology of Atlantis, it is possible to clear up the astral levels and unfold creative potential beyond your fondest dreams. You must first learn how to enter the Nidra realm consciously and then begin to issue deliberate commands at these subtle levels of consciousness. This is called lucid dreaming. Mastery of lucid dreaming leads to mastery in daily life. Why not learn how to manage your dreams? Then you can live out your fondest dreams in real life.

A Tour of Atlantis

or

What Happens in the Astral Realm



A Translation of the Ancient Egyptian Text

Amy Dewat

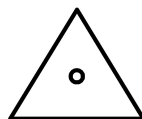


with detailed illustrations and commentary

by

Douglass A. White, Ph.D.

Hour Three



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Hour Three

Guide:  **The Cutter of Beliefs**

Domain:

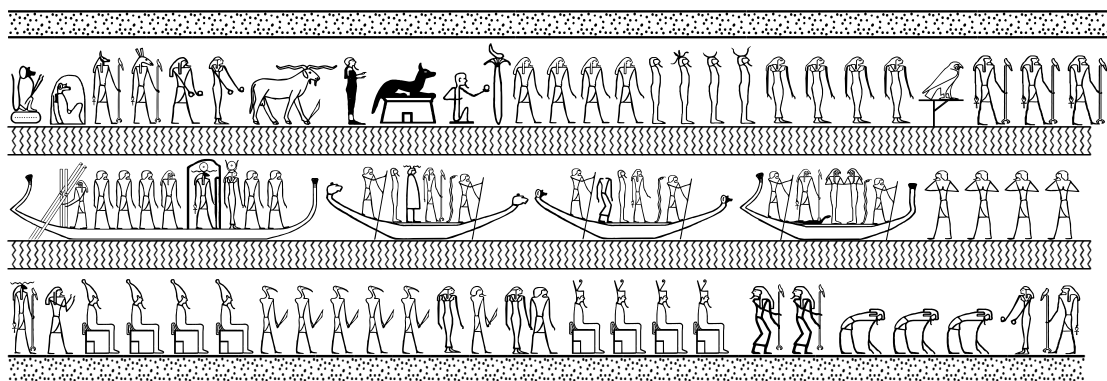
Neb W@ Kheper Awetu

(The One Lord Who Creates Expanded Experiences)



Portal: Removal 

Overview of Hour Three



Introduction to Hour Three

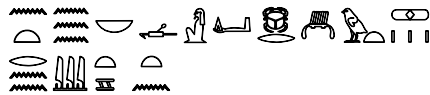
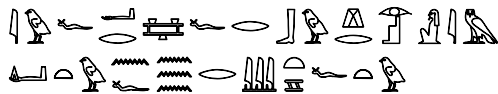












Translation of Introduction to Hour Three

Taking up experience in this field of the grain gods

By the Majesty of this powerful god,

The oars are worked in the Stream of Osiris.

There are 309 Ateru in the extent of this territory.

This powerful god issues commands

To the Light Beings who are followers of the Perceptive Faculty at this domain.

The name of the Hour [Goddess] of the Night

Who guides this powerful god is “Cutter of Beliefs”.

The name of the Portal of this domain is “Removal”.

This powerful god makes plans for the gods who follow the Perceptive Faculty,

And he commands for them the allotments of their territory.

Know the secret thoughts!

If one knows their names while upon the earth,

He will approach to the place that belongs to the Seat of Perception,

And he will be given waters for his field.

“Stream of the One Lord Who Creates Expanded Experiences”

Is the name of this field.

What is to be done for the guidance of the secret thoughts

Is like what is appropriate for the beings that are in the illustrations.

The invisible space that is the Astral Realm

Begins at the Western Land.

For the Light Body of a man who is upon the earth

And who is in the underworld realms this is constantly true.

Notes on the Introduction to Hour Three

The main feature of Hour Three is that the entourage moves from Wer Nes into the Stream of Osiris. Wer Nes was a realm in which one could nurture seed creations. Many of these consist of the mantras, yantras, and so on that can be used in meditation. Hence that region is called “Greatness of Tongue”. The Stream of the Seat of Perception is a much subtler realm that contains a person’s “secret thoughts”, what we might call “transparent beliefs” that form a person’s Ego Identity. These secret beliefs are thoughts that are so habitual that they usually are forgotten by the conscious mind. The metaphor is of grain seeds that have been harvested and stored by the “Cutters”. They can sprout again when the time is right, or they can be baked into bread and eaten. Or they can be removed by “robbers”. If the grain has spoiled and is no longer good to eat or grow, then it must be removed and replaced by fresh and lively seeds of the kind we prefer.

Just as seeds are stored in granaries or planted in the ground where we do not see them, the transparent beliefs operate in the background at deep levels of the subconscious and are therefore usually overlooked by people who are in the habit of just going to the bakery to get bread. Hence we can think of them as “transparent” to waking consciousness. A transparent belief is like looking through a window and forgetting there is a glass pane between you and the scenery. As the meditation takes the attention into this deeper level of the mind, these mysterious thoughts begin to show up. They are our secrets. They are so secret that most people are not even aware they have them. These thoughts follow Osiris, because he is the silent Witness. He is also the Lord of Grain. He sees these seeds from his deep silence even though the conscious mind misses them. Therefore to discover them we must


become followers of Osiris and learn how to Witness life with pure objectivity so we see what is really there and what is really happening.

As the Higher Self Sun passes through this region of the Third Chakra which is dedicated to the Will, our secret thoughts are awakened by this witnessing attention. The Higher Self actually appoints and organizes these “secret thoughts” and decides what each is to do – which seeds are planted in which plot, and will make what kind of bread. They are not just haphazard things that happen to be there. There is an overall plan and orderliness to this. For example, many automated bodily functions operate from this or even deeper levels. There may be many beliefs you have in this domain about who you are or what you are really doing in this world. There may also be many dormant memories from childhood or suppressed experiences from any time of life, including past lives.

This territory is quite expansive. The guide is “The Cutter of Beliefs” and the name of the Portal is “Removal”. The point is that as he relaxes, and witnesses without judgment, the meditator will automatically harvest the lessons of life and then trim away any thoughts and beliefs in this level that are no longer of practical use and that may actually inhibit his progress (weeds and spoiled seeds) because they either block or use up creative energy without any useful results, or may even work against a person’s currently intended projects. This process occurs spontaneously in a general way during relaxed meditation practice, but there are also techniques for specifically excising beliefs that are counter productive for your present needs.

The poet encourages the reader to become familiar with his transparent beliefs and know them as clearly as he knows whatever he consciously believes in his daily life on earth. The first step to managing transparent beliefs is to know that they exist and then you may begin to rediscover specifically what they are and how they affect your life. The pictures illustrating this Hour help to get an idea of what they are like and how to handle them.

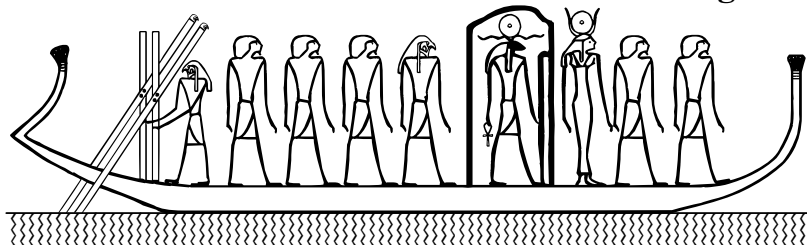
The word “mu” (𐤎) for waters in Egyptian carries a sense that goes beyond water to more abstract ideas of pure energy or pure undefined awareness. It is a potential for life. All life forms are specific expressions of water, since that forms the major component of their physical bodies. Through the Ocean Awareness Meditation process, the “waters” of pure undefined awareness are provided to Osiris and all his followers in the Astral Realm, including the Higher Self Sun.

Since we know that the Stream here is named after Osiris , he must be the “One Lord Who Creates of Expanded Experiences.” Since Osiris is the Seat of Perception, that means nothing we perceive really exists until we create it by the act of perceiving. “Expanded Experiences” can be a technical term for bread offerings from a bountiful harvest. Offerings are a symbolic metaphor for life experiences. However, the expression also means that a true Witness Awareness is expanded. It can see the big picture and also accept anything with objectivity.

There is something in the directing of our attention that defines the “waters” of awareness into discrete creations. The Higher Self gives us a clue by his ability to make decisions that settle the “boundaries” and allotments of the space in the expanses. That is the key. There is a loaf of bread radical attached to the word “awetu” (expanses). That suggests the final product from the grain of the field is the expression of the function of Osiris. Bread also is a general symbol for material things in the physical world and was the primary component of ritual offerings in ancient Egypt.

Finally, the text reminds us that the entrance to the Astral Realm is symbolically at the western horizon where the sun sets. This represents the point at which we close our eyes to enter sleep, meditation, or death – the invisible realms of astral space. However, the poet reminds us that the principles discussed in the text and illustrated in the pictures apply not only to this invisible realm, but also apply equally well to our normal daily lives in the world of waking consciousness. This is a practical book about how to manage your life for success and happiness while on earth and how to evolve to states that are beyond your imagination. It is not merely a weird superstitious jumble of myths – although it may look that way at first glance.

The Solar Meditation Boat in the Middle Register



The crew on the boat is the same. The artist sometimes leaves out two of the figures in the back of the boat to save space, which is fine because the humans all look the same anyway. But he draws the pilot with the head of Horus busy tying a knot to hold the hawk-headed steering oars securely in the oarlocks. This represents the will setting up fixed beliefs deep in the mind to give the illusion of stability. The two


cobras of Isis and Nephthys are no longer visible at the bow of the boat, but we can assume they are spiritually present, because we will find them in a new transformation at the head of the procession. The Eye of Wisdom again is visible on the front of the boat in some versions.


With that introduction to the main boat, we turn to the procession of the entourage as it evolves in Hour Three. We therefore begin at the far right of the middle register.

The Dock Hands







The four “dock hands” are not on a boat. B’s drawing shows them standing on a dock platform that extends into the water. They are ready to moor the boats when they pause at the dock. These avatars stand at the end of the Hour facing the approaching entourage and each one points with both hands at his heart or perhaps greets the arrival of the entourage with the “namaste” gesture that is still widely popular in India. (You can not see this in B’s drawing, but the image from KV35 shows this important detail clearly.) The gesture is a mudra that shows honor, respect, and integrity. It also suggests that a person who passes through this region of the mind must be very honest or he will not be able to recognize his secret thoughts much less manage them. He must open his heart chakra or these “dock hands” will not allow him to pass consciously into the deeper layers of the mind in Hour Four, the Hour of the Heart Chakra. The “namaste” mudra is how martial artists greet each other, so we know that these are highly trained guards of the portal to Hour Four. If he is ready for transition to Hour Four, they will assist him to move through the boundary portal. Here are the names of these avatars (from right to left).

MAA JERU  (Sees the Boundaries). This avatar can see the definitions of the secret beliefs you hold that are transparent to you. You can do so also if you honestly open your eyes and observe closely what you are really experiencing. What you experience at any moment is like a movie projection in 3D full color of what you actually believe, think, and feel at the moment.

ARY JERU  (Makes the Boundaries). This avatar makes the boundaries that define your secret beliefs exactly as you decide you would like them to be. Unfortunately you may have “forgotten” what you told him, or have decided

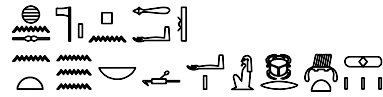
not to take responsibility for some of those decisions that define your reality.

MENY TA  (Stability of the World). The image for his name is that of mooring a boat at the dock to make it stable for loading and unloading of passengers and cargo. The beliefs in Hour Three run on automatic and therefore produce the illusion that something exists continuously. Thus one of the most common transparent beliefs is that stuff hangs around and exists “out there” as real “solid” objects and situations – a solid physical world. This means is that you have a firmly held belief that you keep creating over and over to give the impression that something is solid and established. The truth is that everything is in constant flux and has no definition other than what you give it. It only has duration if you keep creating it over and over. We put these belief filters on automatic and tune down the attention level until we run awareness through them as if effortlessly. But there they are – each one using a bit of your creative potential – when you open your eyes at level three and see what you are really deciding in the quiet areas of your mind. Soon you can see the consequences of such beliefs, and experience them also, whether positive, negative, or neutral. It is helpful to let go of the negative ones and perhaps many of the neutral ones as well if you wish to open up new vistas in your life.

HEB NET  (Celebration of the Stream of Awareness). This avatar manages the flow of the stream of consciousness within pure awareness. He also manages the festival celebrating it. This is a powerful and subtle transparent belief, because undefined awareness has no boundaries. The idea of a stream of awareness with well-defined banks flowing within a context of undefined awareness is a contradiction in terms. The entire Astral Realm including the stream of consciousness that flows through it is an elaborate transparent belief. In other words, the passage of time from Hour to Hour is a transparent belief, and the ideas we have of day and night, waking and sleeping, are also transparent beliefs. Wearing a wrist watch simply helps us affirm our transparent belief in the reality of time. One of the simplest ways to find a transparent belief is to consider the things that you believe are just the way it is. Why do you believe that is how it is? What exists independent of you and just runs along all by itself? Whatever that is, you can be sure it involves at least one transparent belief that you have not inspected carefully. This avatar tells us that the ancient Egyptians knew that time with its apparent flow is a transparent belief, something that many people today have yet to realize. They also here make fun of the text within the text, which is high literary art. (Both B and R read the glyph HEB  (Celebration) as NEB  (Lord). Either reading is acceptable and not essential for understanding the transparency of the popular belief in the reality of the stream of

consciousness within awareness.)

Text for Hour Three, Middle Register, General Comments



This powerful god traverses

The river “Hand of the One Lord Who Creates Expanded Experiences”.

And in this picture

He is rowed by subterranean boats

That [also] row the Seat of Perception to this domain.

This powerful god experiences this domain for a while,

And he gives instructions to the Seat of Perception and the followers with him.

For these secret [meditation] boats

guide him in this field.

**This powerful god navigates through this field
During the Hour of the “Cutter of Beliefs”.**

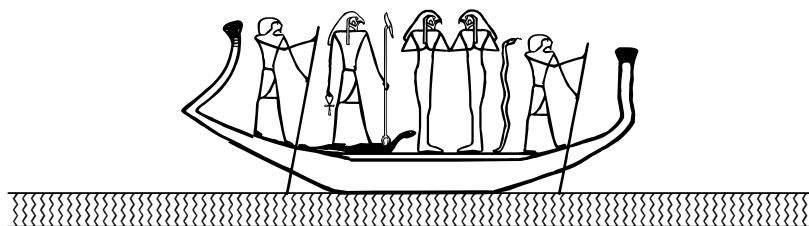
**Then these boats go back to the shore of “Removal”
After traveling through this domain.**

**One who knows what is in and pertains to these places,
Will be a companion with the Higher Self Sun.**

Notes on Hour Three, Middle Register, General Comments

During this Hour several different local boats join the voyaging Solar Boat Meditation Boat. Some of these are boats used by Osiris. The author repeats the names of the Hour, the domain, and the Portal, but this time adds the word “Hand” to the name of the domain and river. This glyph can also represent an area or territory. However, it may also here carry the subtle connotation of the “helping hand” of the avatar, because this Hour helps a person deal with his transparent beliefs. The word “pad” (also pronounced “paut” or “paj”) which I translated as “companion” in the last line literally means bread or cake. However, it also carries the idea of being coeval with the Higher Self Sun from the primeval time.

The Boat of Topsy-turvy Projections (Lighting Up the Dark Night of the Soul)



The lead boat in the procession is made of papyrus with no special prow or stern ornaments other than the bundling of the reeds. The boat has a label “waa @per” (𓂏𓂛𓂏 well-equipped meditation boat). Another version of the label is “waa pen@” (𓂏𓂛𓂏𓂛𓂏 topsy-turvy or capsized meditation boat). A young man in the bow and a young man in the stern push the boat forward. Each works a long paddle or pole. The paddlers have no name labels. The other figures have labels.

TEKA HER 𓂏𓂛𓂏 (Torch Face). The serpent behind the anonymous paddler “stands” erect. “Tekā” is a flame, lamp, or torch and is spelled with the “ka” glyph that suggests the torch shines with the energy of Ra. This serpent represents the


aroused kundalini energy and goes with the hawk-faced lady that stands behind it.


BAKET 𐤁𐤏𐤍𐤏 (Hawk Lady). The serpent tells us this hawk lady is Nephthys in her transformation as a hawk-headed woman. She represents the kundalini energy in the body. She faces the stern of the boat. She usually appears together with her elder sister Isis, and Isis stands looking forward at her, so they form mirror images of each other. Her body appears to be swathed so she can not move freely.

BAKET 𐤁𐤏𐤍𐤏 (Hawk Lady). This hawk lady is Isis. She represents the greatest secret thought a person may have. It is so secret that nobody else knows but you what it really is, and most people do not even know their own greatest secret – who am I? What is my purpose in life? Why am I here? These are all different ways of probing for that great transparent belief (or collection of beliefs) regarding one's own personal existence. Like the other hawk lady she is swathed, for that secret belief binds a person to a particular path in life. The kundalini lady reflects that transparent belief as the life energy in your mind and body that motivates you to do things. The serpent represents the flow of that energy. His erect posture means that the energy flows from root chakra to crown chakra. His lamp or torch quality means that he acts like the lamp in a projector to project your transparent beliefs into the movie of your life as you choose to live it. The secret of Isis is that she is the goddess of Feeling. Only by getting beyond pretense and in touch with your true feelings will you discover who you are and what your true role in life is. Otherwise Nephthys provides a bliss motivation, but you do not know where to go to actualize that bliss as a reality in life and go around chasing empty dreams while she remains bound and stares at her sister, the secret of who you really are and what you must do to become free and fulfilled.

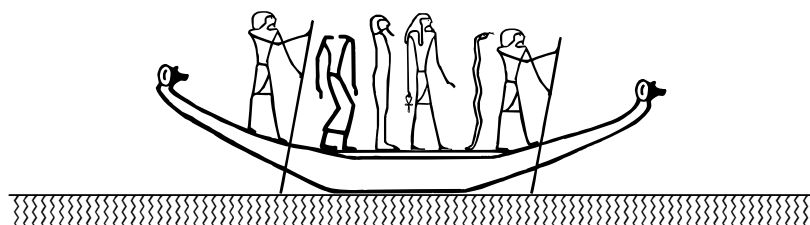
@H@W SESHEMU HERU 𐤏𐤏𐤍𐤏𐤏 (The Will that Stands on the Image). This is Ra, the Higher Self Sun, in his transformation as Horus, the will-power of the ego identity, the key to Chakra Three. The Will decides on the beliefs a person will invest attention on. This hawk headed male figure stands behind hawk lady Isis and is her son and heir. He will decide how to put your secret role in life into play. He stands on a serpent to show that he can master the kundalini energy of whatever he defines awareness to be, because he is its source. He holds the Was (Jaam) scepter to show how he masters the kundalini energy through his yogic discipline. As the son of Isis Horus has an intimate relation with her. However, Isis also has a very close relation with Ra-Horus the Elder, the Higher Self of Horus the Younger. There is a famous story about how Isis manages to get the deepest secret that is hidden in Ra's name by


finding out which of his epithets it is that is the most powerful mantra. It turns out to be “Amen” (Hidden), which of course is the nature of any secret. This tells her the secret that the source of all creations is an invisible undefined awareness that underlies and interpenetrates all things and contains all possibilities. Ra is the sun, and Higher Self source of life. He is the script writer (Heru), director of images (seshemu), and hero (Heru) of the movie. His light is much brighter than that of the kundalini bulb in the projector. That lamp emits just one of his many rays of energy.

NEBA HER  (Fire Face). This label goes with the horizontal serpent Horus stands on and balances the “Torch Face” serpent that stands behind Nephthys. The two serpents suggest the two directions one may take in life: one to move forward on the path of life and one to ascend to higher planes of evolution.

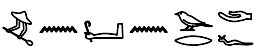
The topsy-turvy theme for this boat comes from the principle of projection. The beliefs people hold that become transparent tend to get projected out to form the illusion of a persistent world. You only can experience what you believe. Whatever you believe to be “out there” in the world, then that is what you believe about yourself. The more you believe it is not you and really something else, the deeper it is engrained in your ego. Thus people tend to view the world in a topsy-turvy upside down way as the Egyptians graphically represent with a capsized boat glyph . Life is a magic show done with mirrors in the mind. The projected mirror image is suggested by the two identical hawk ladies that face each other. Meditation helps sort all the confusion out in an easy and effortless manner. Modern psychology has finally realized the important role of projection of secret beliefs in the creation of confusion and pretense in our lives.


Boat That Anticipates Dawn




The second boat in the procession has baboon head decorations on the prow and stern. These are echoes of Baba and the troops of baboons that greet the dawn and dusk. Like the previous boat, this one has two men who paddle, one in the bow and one in the stern. The boat's name is “Waa Herer” ( Meditation Boat of Contentment). This suggests that, as the mind settles down deeper and deeper into meditation, a person relaxes and begins to feel at ease. (R mentions another name


for the boat is “Waa Hethet”. “Hethet” (*Hetheth, Hetet*) is the name of the leader of the baboons of the evening and suggests the idea of relaxation and fun in the evening after the day’s work. From regular experience of this a person finds contentment in life. His perception becomes fine tuned to perceive the previously transparent beliefs and realizes that he can easily shift his perspective to one that fits his current situation in a comfortable way. Once the third level beliefs that no longer support your progress are cleared away, it is much easier to manifest desired creations that we dream up in Hour Two. Seed ideas smoothly mature into fruitful realities. Your love life also may get better.

KHEN EN WERED-F  (Rowing of His Motionlessness). The oarsman paddles, but the chief passenger stands still and erect like a mummy. Motionlessness in Egyptian often refers to the Pole Star. This mummy represents the axis of the earth that remains still as the earth turns and the whole cosmos seems to revolve except for the still point at the pole. This boat contains the strange physics of apparent motion within motionlessness or motionlessness within motion. The notion of motion is a transparent belief. As a glyph this mummy means “image”. Life is like a movie that consists of a series of still frames that the mind presents to itself.

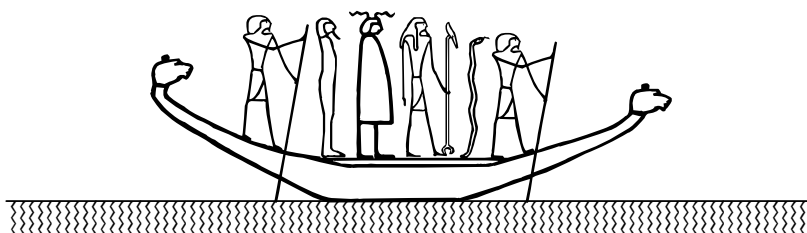
SET EM HER-F  (Ignites in His Face). This figure is another erect kundalini serpent just as we saw in the previous boat. The serpent further accents the paradox of motion. One of the best ways to explore this paradox is to do some Sufi whirling. This gives direct experience of how it is possible to rotate an entire system by a subtle impulse close to the still point at the center. If the whole system is rigid, this is a third-class lever and requires a lot of work. If you allow the system to relax and only move a small mass around the center, then you can get fast rotation speeds around a silent center, and the entire vast universe counter-spins at thousands of times the speed of light. Deep understanding of these principles allows for travel in space-time. Behind the erect serpent stands a young man with shoulder length hair (looking like the human transformation of Baba, the kundalini master). He holds in his right hand an ankh symbol of the breath of life. This suggests the kundalini breathing techniques that lead to mastery of the life energy.


Behind the young Baba figure stands the mummy man with short hair and no beard. Although he has no label, over his head in the text is the name “Osiris, Speaker of Truth”, suggesting that this should be you as a transformation of Osiris. You become a silent and motionless witness of all that transpires.

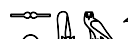
MAWET  (Brightness or Memory). This figure stands behind the mummy and bends slightly toward him as if to pay respect. His hair is shoulder length like Baba's human form and looks just like the figure in front of the mummy. In some versions he lacks a head. The label lacks a determinative, so the meaning is not certain. One possibility is brightness, and the other likely possibility is memory. Perhaps it means a bright and clear memory. It could be a variant writing of "new". The theme of Hour Three is transparent beliefs. One excuse for not being aware of these beliefs is forgetfulness. The key to remembering forgotten information is to become very quiet. One of the key principles of Egyptian culture is to be able to pass over the gap between lives without forgetting who you are and what your mission in life is. Loss of memory (forgetting) is a transparent belief and can lead us to imagine that something that comes up is "new".


DES EM HER-F  (Flint in His Face). This figure is the oarsman in the stern. Knapped flint and obsidian was used for making sharp knives and sickles in ancient Egypt. This name seems to indicate sharpness of perception.

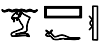
The Lioness Boat




The name of this boat is "Pakhet" ( Lioness Goddess). The boat is decorated with a feline's head on both the prow and the stern. The oarsman in front has no name label and he looks just like the other oarsmen. Behind him is a "standing" serpent just as in the previous boat and with a similar label.

SET EM ARYT-F  (Spark in his Eye). This serpent, like the other standing serpents, represents the awakened kundalini energy.

NEB WAS  (Lord of the Yoga Scepter). Standing behind the erect serpent is a young god holding the "Was" (also called "Ja@m") scepter. This staff is held vertically just behind and parallel to the serpent. The scepter represents the key to yoga and is only carried by gods. Mastery of the scepter's teachings awakens the kundalini energy within a person so that it flows upward through the spine and brings a bright spark to the eye of a person. Behind this young god is the primary passenger on the boat.

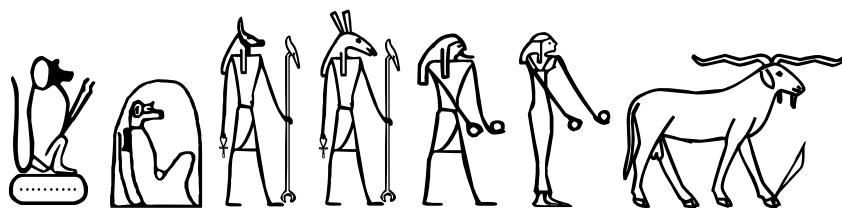
SHEF  (Ram). One of the important forms of Ra was Khenemu, the Cosmic Potter God who turned the Wheel of Fortune to create forms in the universe. One important transformation of Khenemu was Her-shef, (Ram Head), who was the main deity at Suten-henen (Herakleopolis), a key administrative center for the whole country located just above Hermopolis, near Lake Moeris, and in the center of the country. This area, including Hermopolis, is part of the heart chakra of Egypt. “Shef” means brave and strong, but also is a ram. The figure in the boat is a human male with a beard, but has the horns of Shef on his head. He represents the primordial energy of the sun rising at the beginning of creation. The lioness Pakhet is a form of Tefnut/Sekhmet, a projection of third chakra power and symbol of the Strength Trump in the Tarot. Ra sent her from Herakleopolis to destroy all mankind. She did this very effectively, but was eventually persuaded to stop by the Baboon of the previous boat, the Fool Trump in the Tarot. He joked and played with her to distract her anger and then got her drunk on beer and wine. The ram image connects to Osiris as the Ram of Mendes. It also is a symbol for the *Ba* (Mind) of a person. The need for Bravery and Strength is a deep-seated transparent belief, as the story of how a foolish little baboon overcame the invincible Lioness by simply goofing around demonstrates. The existence of a mind and the existence of thoughts are also due to major transparent beliefs.

AMY TA  (In the Earth). Behind Shef is a copy of the mummy of you as Osiris. “In the Earth” means that you are dead and buried. However brave, strong, and creative you may be, eventually you will find yourself buried “in the earth”. The notions of death and burial in the earth are deep-seated transparent beliefs.

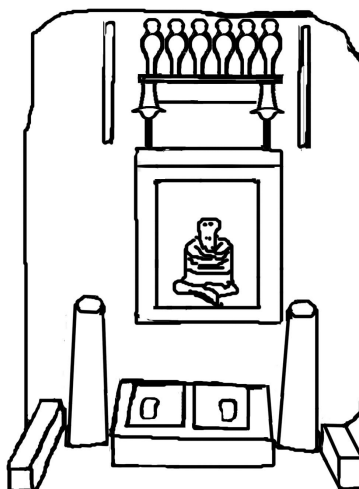
KHEN-NU (Paddler). This label just confirms that the figure is another oarsman who helps paddle and steer the boat forward. The notion of progress is a transparent belief that many people in our era hold to blindly!!

The link between this boat and the previous boat is the strange friendship between Baba the Baboon and Sekhmet (Pakhet) the Lioness. The silent mummy of You as Osiris watches the whole myth in its role as the Perceptive Faculty Silent Witness.

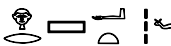
The Upper Register of Hour Three



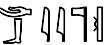
We begin the Upper Register of Hour Three at the far left with the first group that greets the entourage as it enters Hour Three. In Hour One the Sun is greeted first by a chorus of howling baboons. Here a pair of baboons greets him, but they are silent. If fact, one is a mummy. Such a baboon mummy can still be seen in a crypt shrine at Tuna el-Gebel near Hermopolis (Khemenu, City of the Eight Fools). Until recently there were hundreds, if not thousands, of baboon and ibis mummies stored in the catacombs there. Unfortunately most were stolen and an “accidental” fire burned most of the remaining ones. But the shrine survives with a baboon priest mummy in an alcove altar and is a must-see if you visit Hermopolis. Note how the two little pillars spell the name “Baba” and their are two footprints carved into the pedestal in front of the mummy for you to place your two feet in so that you may become Baba.




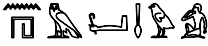
Sketch of Baboon Mummy Crypt


HERY SH@TU-F  (Upon His Sands). The first baboon squats on a mound of sand that represents the graveyard since the Egyptian necropolis was usually out in the dry desert sands. This suggests that we have entered the realm of “dead” beliefs. These are beliefs that we have forgotten about either because they are so habitual or because we have taken up such a different viewpoint that we can no longer see them. They are pretty much dead and no longer of any use, but still drift around in the subconscious soaking up some amounts of attention. On his Sands is a

transformation of Baba, the Baboon Fool Trump, depicting how foolish it is to keep such dead beliefs around to soak up creative energy.


DEBY NETER  (Divine Debit). The second baboon squats in a capsule like a mummified baboon in a shrine. This mummy represents the foolish karmic “debts” you have because of beliefs that you created or foolish things that you did, but then did not finish experiencing because of a shift in your viewpoint or your affairs interrupted the process. These remain in your subconscious mind as limitations to your creativity and range of activity. They “imprison” you in a sort of time capsule, but you may have forgotten why.

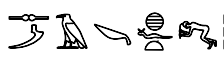
ANEPU  (Swather). This is the Death Trump of the Tarot. He is a jackal headed deity who embalms and swathes the corpse of the deceased. He stands in walking pose and holds a Was scepter forward in his left hand and an Ankh behind and pointed downward in his right hand. The Ankh symbolizes life, and the Was symbolizes yogic discipline. If you actually die, your transparent beliefs continue on as “unfinished business”. Anepu the Jackal is a good friend of Baba the Baboon. In the Hall of Judgment Anepu kneels underneath and adjusts the scale while Baba the Baboon perches on top of the scale and fools around with Anepu’s adjustments.

NEHEM KHERU  (Voice of Song). This is Set in the same pose as Anubis and with the same talismans. Set represents the sound produced by transparent beliefs. If you are very quiet, you can hear the humming vibration of the belief as your subconscious mind continues to create it over and over. The exoteric form of this comes in the form of music provided for a wake. An alternate spelling has NEHA KHERU, which is a diminished voice. Transparent beliefs often have a very faint vibration because we habitually point our attention in other directions. For example, try plugging your ears and listening carefully. You may suddenly become aware of a whole array of sounds related to internal body processes such as breathing, heart beat, and electronic activities that go on all the time without your conscious awareness of them.

ANETY  (Bringer). This figure is a human male with short hair who carries in each hand an eyeball. He brings the eyeballs so you can see your transparent beliefs. Bringing such beliefs to conscious awareness is the first step to handling them if you wish to change any aspect of life that is stuck in a manner that you do not prefer. The two eyeballs are the sun and the moon – the Higher Self and the Intellect, the Yang and Yin of life. Both are core transparent beliefs, believe it or not, and exist




only because we decided they would be nice things to have and then invested some fundamental attention in them.


ANETET  (Bringer). An alternate spelling is ANETHETH. This is a human female who also carries two eyeballs to help you see your transparent beliefs. The female version of the two eyeballs consists of Feeling and Kundalini Energy (Intuition). These are the powers of Isis and Nephthys. They are often associated with the two physical eyes, but are also transparent beliefs.

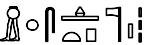
SEMA KHEFETYU  (Slayer of Enemies). This figure is a ram that holds a knife pointed upward at about 45 degrees in his forward hoof. The word “sema” suggests how the ram slays enemies. Ram in Egyptian is “ba” and symbolizes the mind or a belief in the mind. “Sema” means to combine two things into wholeness, but was also used for ritual sacrifice of an animal. Transparent beliefs persist in the mind only because we resist experiencing them just as they are. Once a person experiences a belief just as it is, the distinction between self and not self disappears. The “enemy” that opposes what you prefer then disappears and the transparent belief in a division into self and other disappears.

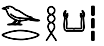



Enabling Celestial Perception



PED @H@T  (Standing Up and Extending). This figure represents two aspects of Osiris in his mummified state. He stands up and extends his two hands. Usually Isis and Nephthys stand behind him to hold him steady. In his hands he usually holds the crook, flail, and Was scepter. The crook and flail are symbols of the pharaoh's responsibility to the people and the role of the breath (flail) and nervous system (crook) in maintaining life. The Was is the divine symbol of yogic discipline and the most important of the three because it gives power over death. Here the hands of Osiris are empty. Instead, in front of him we find a mastaba with Anubis (Anepu) resting on it and a Was scepter erect in front of him. Anubis is in charge of the necropolis of Abydos, but Osiris takes over that position and the scepter indicating the power. The next level of mastery beyond the Was  is the Weser  (Wizard) scepter. This staff has the head of Anubis on it and indicates that the wizard has complete mastery over the realm of death.

AN EPU WAS  (Swather with the Was Scepter). The figure is a mastaba on which the jackal form of Anubis rests with an erect Was scepter in front of him. Death is one of the deepest transparent beliefs. How is this so? Because most people simply assume that this is how it is in the world. You live your life, and then you die. This vignette challenges us to inspect that belief more closely and discover what death really is. Perhaps it is no more than a belief – a certain viewpoint for experiencing reality. What is the value of such a belief? Does it have a purpose? Perhaps the Egyptians with all their focus on the rituals around death really are suggesting that by handling the transparent belief about death, the *ba* (belief system) is liberated from the limitations imposed by the death of a physical body.

AN JEFEJ SEHETEP NETERU  (Bringer of the Pupil that Enables Experience of the Gods). In front of the mastaba a young man kneels and holds before him in his left hand a ring (small globe) that represents the pupil of the eye. His right hand forms a loose fist that is placed over his heart. The pupil enables a person to see clearly the transparent belief that we call “death”. Anything you put attention on with direct vision can be seen clearly and in detail. Anything outside the focal center of the pupil is fuzzy. Anything outside the ring of the pupil’s visual range is not visible. You can verify this scientific reality for yourself. It is a completely general principle of the attention and does not just apply to vision, although it is very easy to test with the eyes. The young man looks directly through the ring that he holds before him to see the true nature of death. The jackal of death and the mausoleum are behind him as the belief structure in the back of his mind. Behind that is the silent witness of Osiris as the Seat of Perception providing a purely objective viewpoint. Let us see what the man sees as he looks through the magical pupil at reality.

WER HEKAU  (The Great Mantras). Surprise!! What the young man sees through the ring of the magical pupil is an erect papyrus-stalk column  on top of which is the symbol for flesh . First, this tells us that Osiris will live on through the living body of his son, Horus, who will be born in the papyrus swamps of the delta. The symbol for this sometimes used on the Senet Game Board was . This represents Wajet, the “green cobra” kundalini energy that rises through the body to vitalize and renew it. The papyrus symbolizes youth and vitality. The cobra also is the sign of Nephthys coming to help Isis through her crisis over the “death” of Osiris. The reason Set killed Osiris was that Osiris had a secret affair with Nephthys. She became pregnant and gave birth to Anubis – the Death Trump. The real problem

there was not the love between Osiris and Nephthys, but that Osiris kept the sexual liaison with her secret from Isis and Set. Thus, another realization here is that death is somehow related to keeping transgressions secret. The act of love itself was not mortal, but the separation caused by the secret violation of the relationship arrangement among the sibling friends resulted in Set cutting Osiris into pieces in his anger. Nephthys was an irresistible beauty, far more beautiful than her older sister Isis. She is the ultimate archetype of the femme fatale. Her seductive power is so great that it appears to convert life into death. However, all is fine, because the papyrus stalk, symbol of the delta in northern Egypt, represents youthfulness and vigor.

Close inspection of death reveals that he is really youth and vigor perceived through perception that is distorted by the filter of biased assumptions that only see the decay and destruction associated with “death” and misses the youth, renewal, and vigor that are there as well as the continuity of pure existence available if notions of personal identity and other limitations are pared away. Osiris realizes this by becoming the god of agriculture. He sees how decayed flesh becomes excellent fertilizer for next year’s crops. Nothing is wasted, and everything recycles like the ring held by the young man, who is really another transformation of Osiris.

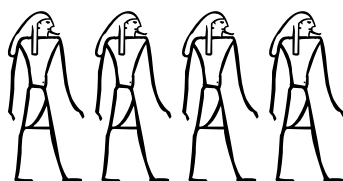
Another aspect of this figure is in the name “*Wer Hekau*”, which refers to the magical mantras used during meditation. There is nothing inherently magical about a mantra. It is just a word or phrase. When used in meditation it does not even have any meaning. As the meditator thinks the mantra sound over and over in his mind in a very relaxed manner with an attitude of restful alertness, the mantra tends to fade, slip away, and “die”. After a bit the meditator realizes that the mantra has completely disappeared, so he brings attention back to the mantra in a very relaxed but deliberate manner. You do not need effort to focus. Simply putting the mantra (or anything else) into the center of attention automatically brings it to focus. The young man uses the pupil to represent graphically how you bring attention back to the mantra (or yantra if the channel of vision is used) during meditation. Once you understand this process of thoughts coming and going in the mind, you can understand the whole cycle of life and death. The deepest level of “death” occurs when the mantra disappears and before the mind re-emerges onto another thought. In this transcendental gap there is only Osiris, the Seat of Perception as a Transcendental Silent Witness of the cycle of life and death. R calls this vignette “Waking the Dead”, which is not far off the mark. Study the iconography carefully to see the magical process of how it is done. Death is effortless. It is only a struggle if we

resist it. Attention is immortal and keeps roaming from object to object following its bliss. If you just let your attention keep following your bliss instead of resisting things that come up, death has no sting and no more reality than anything else. Once Osiris let go of resistance, he reintegrated and found everything is available forever and you can let the attention roam under the deliberation of the will or willy-nilly. If you go willy-nilly, then you accept whatever comes up as being way cool. If you go by the deliberate will, then you simply shift the attention where you want it to go every time it wanders off and be sure not to resist the wanderings, because they take place wherever you put attention. You see, in either case you have to have the Osirian willy-nilly acceptance of all. That is what Osiris learned from Baba the Baboon and Hathor the all-embracing love goddess.

Why does attention wander? The answer is simple. Reality is undefined and fully relaxed in its pure state. Placing attention on anything involves some effort and limitation. You define awareness into the area your attention views. As soon as you do that, the fundamental undefined awareness reasserts itself as a tendency to relax the definition and the focus of attention starts to dissolve. In physics this is called entropy. It is a universal phenomenon that is unavoidable unless you take a totally integrated viewpoint that unitizes the universe. However, then you get everything at once, and it all interferes destructively and cancels out any clear experience of anything in particular. By creating a vehicle to focus attention we get solid experiences, but then have to keep redirecting attention so it does not dissolve back into meaninglessness and formlessness – unless and until we are willing to relax and let it go there.


Four Advanced Spiritual Stages

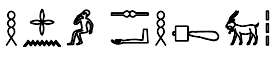
The next vignette contains four identical young men with short beards moving forward in walking pose. They wear only a short kilt wrapped around the waist and held in place by a belt. They represent four spiritual stages attained after having passed the perception meditation of the previous vignette.




S@H AB  (Heart of the Sealed One). “S@h” is the name for a person

who carries a seal of office or authority. In ancient Egyptian society it often meant a member of the nobility or an official in the establishment. It also could mean a mummy that had been sealed in its tomb. In terms of spiritual practice, it meant a person who had passed through the system of spiritual practices and attained insight into the nature of life and death and thus freedom from the cycle of death and rebirth. Such a person was a “certified immortal”, an enlightened man. The seal could be from a master, but really was symbolic of the permanence of the illumination. Once there, you could not backslide. The prototype for this was Osiris. The key to attaining the state was to open the heart with compassion. This figure therefore indicates the achievement of the status required to fully experience the next deeper level of the astral realm in Hour Four, the Chakra of the Heart.

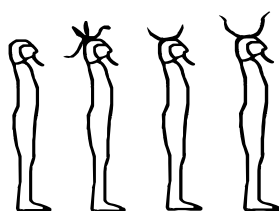
THEMA  (Bold). Once a person is fully established in his mastery over death, he has nothing to fear and therefore can be very bold.


HEWEN S@HU  (Youth among Immortals). The next stage is to become eternally young among the immortals. This hints at Horus as a youth. He is still immature, but his potential is that of Ra in his role as Horus the Elder. If you look closely at the goat glyph, it is wearing a seal around its neck. The goat symbolizes the Ba. This is the mind seal of an immortal who is forever young.

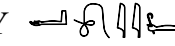
ATHET EM GEREH  (Grasping in the Night). This figure leads the group of four. He is able to understand and handle even the darkest aspects of reality. He handles all his personal transparent beliefs and then goes even deeper to the core beliefs of mankind, the planet, and all beings in the universe.

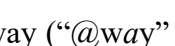
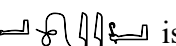
Four Advanced Physical Stages

The next vignette is a group of four male wrapped mummies standing erect and wearing short beards. They represent four physical stages that must be passed through, even after illumination.

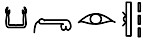


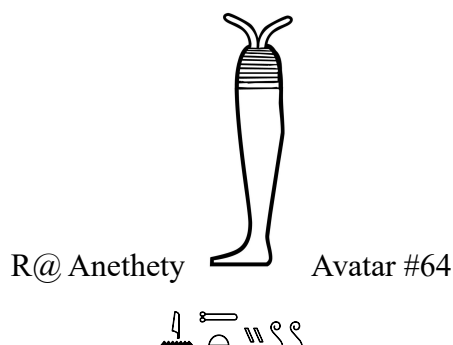
DEB-BAU  (Requital of Debts). The physical world represents the accumulation of all our creations. How a person's body physically dies depends on those physical circumstances and residual transparent beliefs that must be experienced for full release. It is not enough to perceive the transparent beliefs in this level of consciousness. You also have to experience them. How that feels depends on the perspective you take during the experience. The cloth radical suggests that these beliefs are like clothing that can be worn and then divested with no serious consequences.

@WAY  ([Recorder of] Plundering). This mummy has a winged serpent on his head. The winged serpent represents a goddess who records the punishments of those who harmed Osiris. See **Book of the Dead**, chapter 17, section 26. (quoted after Budge with the reference to the recorder in italics): “Osiris it is; otherwise said, Ra is his name, or the phallus it is of Ra when he uniteth with himself. I am Bennu [the phoenix] that is in Heliopolis. *I am the keeper of the book of that which is and of that which shall be.* Who then is he? Osiris it is; otherwise said, his dead body it is; otherwise said, his excrements, [pertaining to] that which is and which shall be, is his dead body; otherwise said, Eternity it is and Everlastingness. Eternity is the day. Everlastingness is the night.”


As we see from this passage the problem is that the harm that came to Osiris, including the cutting off and loss of his phallus, was of his own doing, although he did not recognize or admit to it at the time. Not only that, but Ra suffered this indignity himself because of the identity between them. In other words, God experiences through us all that we experience. The serpent is in the light field over the brain, indicating it is memory engraved in the akashic records of your own cosmic consciousness. Thus the serpent represents the physical karma of the transparent beliefs that bring the most trouble in a person's life because they are secret transgressions we are unwilling to admit. They steal our creative life energy. The winged serpent for Osiris is really a transformation of Nephthys and represents the debt Osiris must pay for his secret fling with her. However, she is also the kundalini goddess, and the experience of Osiris with Nephthys brought on the greatest challenge for him that ultimately led to his illumination. Thus Nephthys was not his femme fatale, but rather his great teacher. Whenever someone steals, cheats, or hurts us in some way (“@way”  is a plunderer or robber and “@wayt”  is the goddess-angel who records the plundering), we tend to put the blame on the perpetrator without recognizing how that person is only a reflection of our own beliefs and behaviors. Great illumination comes when we recognize that our enemies and


greatest problems are our greatest teachers. They show us our deep secrets that we do not want revealed to the world. As we travel deeper into consciousness we will learn more about the great winged serpent. The Mayans called the feathered serpent Kukulcan, and the Aztecs called it Quetzalcoatl. It is a great archetype.

KA ARU  (Forms of Energy). All of these problems and issues are forms of energy. Fundamentally energy in the body of a living organism is sexual energy. The problems faced by Osiris were due to his inability to handle his sexual energy properly. As a result he lost his phallus. The figure illustrated has two cables sprouting from the top of his head and closely resembles the strange avatar of Ra number 64. In the **Litany** this avatar is called “Anethety”, which means the god of ropes or chains. These are the two trunk lines of the spinal cord that attach to the brain.

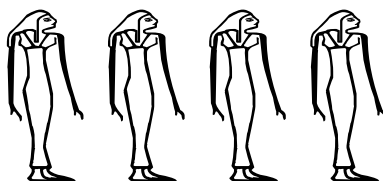


These can be binding influences on the body and mind. However, the true identity of this avatar is Thoth, the High Priest Trump and symbol of the nervous system. The nerve cords connect the brain to all the organs of the body. Each organ functions with its own characteristic energy. Egyptians called this energy *Ka*, and recognized that it fundamentally is an expression of the sexual energy that motivates all life. Sexual energy is inherently blissful. The point is that all the bondages and disciplines we subject ourselves to in our creations are various relative expressions of bliss. They all are experienced through the two main trunk lines of the nervous system that form the spinal cord and connect the organs of sense and action with the brain. This is even true for the subtle thought patterns of autonomic processes and subconscious beliefs. The funny thing about this character Anethety is that he has removed his head so the experiences are there in the nervous system, but the brain that labels them and makes “sense” out of them is missing.


PE BA-F  (This is His Belief). Some versions have BA PEF, which has about the same meaning. The fourth mummy has bull’s horns on his head. An


important principle of Egyptian spiritual practice was that the *Ka* and the *Ba* work together to bring about illumination. The *Ka* is primarily second chakra sexual energy. A bull was also called “*Ka*” in Egyptian. The *Ba* is sixth chakra mental energy that rides on the breath. The Egyptians had tantric practices that involved breathing in a certain way during the stimulation of sexual energy. Thus the mummies are closely linked and represent the clearing out of deep-seated transparent beliefs (mummy 1) through awakening kundalini energy (mummy 2 with the winged serpent over the crown chakra). The technique involved running *Ka* energy in the spinal cord so as to open up (the glyph  means to open up) the *Ba* mental beliefs and expand them above the crown chakra into the Higher Self. Whatever a person believes at any moment generates his reality. By perceiving what the reality is in an honest manner, the belief that underlies it can be perceived clearly. This opens up all our inner blueprints for inspection and modification. The bull’s horns often stand for rays of the sun’s light that illuminate the world.

Hour Three, Upper Register, Four Women



The next vignette contains a group of four women. They are the spouses who weep and wail for the loss of their husbands who have become mummies in the previous vignette.


REMYT  (The Weeper). This lady weeps for loss of the physical reality. All physical creations are subject to change that causes them to lose their shapes and functions. They transform through cycles. Weeping is a metaphor for the rain that produces the Nile flood. Isis weeps when she sees that Osiris is slain. This leads to the Nile’s flood that restores abundance to life in Egypt. Loss is a transparent belief, because all creations exist as potential in undefined awareness. All we need to do to make them real is to define them as we wish for them to be, and then direct attention through that definition with enough intensity and certainty that the belief we have defined becomes a reality. Thus nothing can ever be lost. Attention simply flows on to other creations. The secret is to learn how to handle attention so it can be redirected at what we prefer.

MATYT  (The Woman like Granite). “*Ma*” is granite. Granite is a very

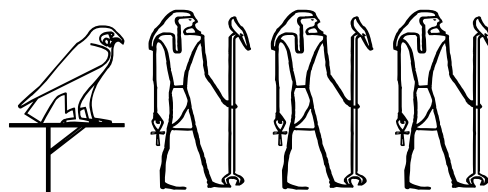
hard stone and thus comes to stand for the hard rocks of ignorance. This woman represents the persistence of certain beliefs that apparently cause ignorance. Yes, ignorance is a transparent belief. It is an illusion caused by a belief in stupidity. Stupidity is a habit of not focusing attention on what you say you want to focus it on. Thus stupidity is a type of stubborn pretense game. Simply by looking through the magic ring of your pupil you can see things clearly, so there is no excuse for stupidity. There is a pun here on the word “matyt” (𓄏𓄏𓄏𓄏) that means a likeness. **Reality** looks just like what you **really believe** it to be, **not** what you **say** it ought to be. Undefined awareness is very accommodating and will take on whatever strange definitions you give it and then reflect them back to you as if they were as real as you imagine them to be. This is how stupidity gets started. The reflection is so convincing that we start to believe that it is real all by itself and not because we believe it to be so. *Matyt* is a transformation of Hathor, the goddess of undefined awareness. She becomes the winged serpent of mummy #2 that seems to get you into and out of trouble, all of which is of your own making.

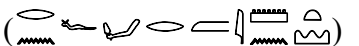
AAKEBYT 𓄏𓄏𓄏𓄏𓄏 (Tosser of Hair). One of the traditions of Egyptian mourning rituals was that the women would put on wigs with long hair and then bow back and forth tossing the hair over their faces. Traditional Kurds and some other tribes still do rituals like this during mourning. The brain represents the sun, and the hair is an external symbol of the sun’s rays. The real electromagnetic rays sent by the brain are electro-chemical impulses that move along the nerve fibers to the various organs of the body. The real meaning of this goddess is to toss sexual *Ka* energy up and down through the nervous system. Here again we also meet a pun. The tosser of hair is a mourner. However, “*Aaku Bayt*” means the House of the Stonecutters. The master masons of Egypt carved important statues from granite so that the likenesses would last as long as such a hard stone could preserve them. Many such statues survived even the depredations of tomb robbers and iconoclasts and remain today in museums or on site for our illumination. Thus the persistent stupidity of granite can be put to excellent uses. Even thieves and marauders helped preserve such statues, because the priests would often bury their treasured sacred images in caches where they survived in fine condition for thousands of years. Set also provided lots of sand to cover many treasures for thousands of years. Thus, the hair tosser goes with mummy #3 and his two long hairs. A sense of loss is an illusory transparent belief that can seem very “real”.


HAYT 𓄏𓄏𓄏𓄏𓄏 (Inundation). The name for this woman has several meanings. It is an epithet of Tefnut; a word for the inundation that came from the tears of Isis

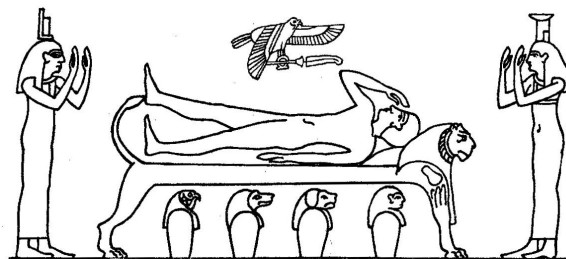
and Nephthys; it is an epithet for the sky; a name for the wife of Bes, who was also known as Hay because of his association with the celebrations when the flood came; and it is nudity. The hair radical (or alternate spelling with the tear radical ) emphasizes the connection to weeping and mourning. This lady goes with the fourth mummy who has the horns on his head that indicate he is fully open. His ka and ba have integrated. She is naked in the sense of that openness. There are no more secrets. She is another transformation of the great Mother Goddess Hathor/Newet/Isis/Nephthys, who also goes by many other names and identities. She is fully sincere and fully open to her feelings, so there are no more secret thoughts or beliefs.



Hour Three, Upper Register, Four Transformations of Horus









The final vignette of the Upper Register consists of four transformations of Horus. This follows naturally from the previous vignettes of Ra/Osiris and Hathor/Isis. The vignette has the following title: “His name is sacred in the Invisible Realm.” () The three figures in front are males in walking pose with long curved beards indicating maturity. Their shoulder length hair reminds us of Baba. The two in front sometimes wear armored tunics and large ceremonial necklaces that indicate high status. All three human forms of Horus carry the Was in the left hand erect before them and the Ankh pointed downward in their right hand behind the rear leg.

HEN-NU  (Phallus of Osiris as Sepedu). Hen-nu is a mummified falcon that represents the destroyed phallus of Osiris resurrecting as a falcon that then becomes Horus, the second son of Osiris. Usually we see the little falcon of Horus hovering over where the phallus of Osiris should be as the dead Osiris lies on his bier.



In the above drawing Isis and Nephthys worship and grieve over the lion bier on which Osiris lies. Osiris touches his forehead as if reawakening (see Hour Six). The Hen-nu Hawk hovers over the groin of the naked body of Osiris that is clearly missing a phallus. The hawk carries a feather (symbolizing that death and birth are mental beliefs, while also suggesting an imaginary phallus) and a “shenu” loop that suggests continuity through a simple repetitive pattern and also suggests the missing scrotum and testicles that hold the sperm for continuation of the species. Beneath the bier are four canopic jars that represent the four elements from which we create the physical body. The perch  in the astral vignette is a symbol for a god’s seat, since birds were common symbols for spiritual energies, and Horus was conceived of as a falcon. The odd form of the Horus hawk often drawn here  was called “Sepedu” and was associated with the eastern part of the delta. It represented anticipation of the dawn of a new day, a new life, or a new era, just as the Hen-nu hawk represented the future birth of a new son for Osiris. From that came the notion of alertness and readiness. Once the mind is cleared of all secrets and transparent beliefs that consume creative energy, the mind becomes restfully alert. The hawk is drawn so that it appears to be resting on the perch, but is also alert and awake, ready to spring into action.

HERU KHETY     (The Will Enthroned). The second figure has an epithet that features the staircase determinative and indicates a gradual ascension to heaven. On top is the throne of Osiris that Horus inherits once he has matured to the point where he identifies with his Higher Self (Horus the Elder). This throne is a still point in heaven at the North Pole from which all creations, including secret ones, can be managed. Horus ascends there and displaces Set, the Lord of Illusion who has usurped the throne of Osiris, the Seat of Perception.

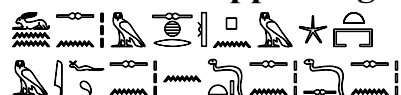
NEFER NETERU   (The Beautiful One of the Gods). This figure of the mature Horus in human form is sometimes drawn a bit larger than the others and means he embraces and governs all the gods as their leader. They become component parts of his mature Cosmic Body.

MEH MA@T 𐤎𐤋𐤏𐤍 (Full of Truth). Horus also drawn larger looks like Baba in his human form. The epithet means that your reality reflects exactly the content of all your conscious and unconscious beliefs. Once Horus becomes “Full of Truth”, he can manage all his creations and is ready to take on the role of Cosmic Pharaoh to govern his universe. Horus represents the Will, and the Will expresses through the individual as the Ego. Ego is the quintessential energy of the third chakra. We call it the belly or solar plexus chakra. It extends from just above the pubic bone to the diaphragm and is the region where we make “gut” decisions. When a person is in his Truth, the ego reflects in behavior exactly what a person thinks, and this reflects the compassionate plan of the Higher Self Sun of Ra-Horus the Elder for the benefit of all sentient beings in the universe.

In this last vignette we see the evolution of the third chakra Will from an imaginative idea, to a young man climbing the stairway of evolution to heaven, to a mature will that commands all the gods, to the full expression of Truth. In this process the Will consciously clears all the issues and secrets that might hinder the full value of existence, and prepare for entry into Hour Four.

Except for the two baboons and the ram, each vignette consists of four figures. Each vignette also develops its message through the sequence of figures.

Text for the Upper Register of Hour Three





**They exist in this manner in the Astral Realm
In their limbs and their own bodies.**

**Their heads speak their beliefs
And their heads experience their shadow beings.**

**After this powerful god calls to them,
They speak to him and they revere him,**

**And they weep after he passes on beyond them.
This is what they do in the Invisible Realm:**

**They avenge the arch-enemy, enabling the creative waters of New to flow,
And facilitate Happy the Nile God to keep moving along.**

**The stormy winds that arise on the land [also] are due to them.
They make sounds as they avenge the Enemy.**

**Whoever knows them,
in passing by them,**

**Does not run from their roarings,
Nor does he fall into their traps.**

Notes on the Text of the Upper Register

The first point to mention is that although these shadowy beings in Hour Three appear to be real physical entities with physical bodies, they are fundamentally mental apparitions, each operating in its own “head”. They hang out in this Hour as transparent beliefs. Some appear as thoughts (bayu) and others appear as shadows

(“shewut” or “khaybetu”). The shadows function in our lives as silent meditations that are going on at the sub-vocal and sub-ideational levels. These are best replaced by the Ocean Awareness Meditation that allows one to deliberately and consciously traverse through these deep levels of the mind and release such hidden mental subroutines without getting tangled in their shadowy cobwebs.

When the Higher Self Sun passes near these entities and summons them, they begin to speak and play their little film loops of experience for him. Whatever they say or do, and whatever noises they make, they really are in service to the Higher Self, even though you may not think so when you see them. They weep after the Higher Self passes on if they have not been liberated by complete experience and integration of their reality, which is what they are waiting for.

The divinities that reside here are responsible for handling the most stubborn resistances in a person’s life. Egyptians symbolized this by the characters of Apep and Set, stubborn viewpoints that seem to work against evolution (represented in the text by the term “Seba”, which really means “teacher”). Yes, your enemy is your teacher, because he shows you the part of yourself that you stubbornly persist in rejecting. Thus the divinities help you recognize these blockages that are really your teachers and help you dissolve them so that your creative energy potential can be released and your waking state consciousness flows smoothly and productively. New is the ancient Egyptian god of the primordial urge to create something new. Happy is the god of the Nile and represents the flow of waking state consciousness that brings growth and happiness in life.


Sometimes these divinities release deep transparent beliefs that generate powerful energy flows like the vicious desert sand storms. Sometimes they say things or make sounds that ward off deep-rooted stress (again a “Seba” teacher).

If you know about these things, you will not be scared or thrown off course when you encounter strange noises and mental detours during your meditations. This advice also applies during daily activity when you encounter strange turns of events or challenges. Simply turn your attention back to your essential goal and do not mind the disturbances. They are just noises made by prior creations that you have not fully experienced and dealt with. Sometimes you may have to pause and finish up some old unfinished business, but then you will be freer to focus on your current goal and overall mission.


The Lower Register of Hour Three




The Upper Register begins with Baba the transcendental baboon, the magic monkey who is behind all transparent beliefs. He sits on a pile of sand to let you know that your beliefs are without solid substance and will forever shift about like a pile of loose sand. The Lower Register on the other hand begins with the transformation of Ra into the Cosmic Potter who creates all physical forms on his potter's wheel. Figures in the Lower Register represent transparent beliefs that form the bed-rock of your belief in the reality of the world. The potter turns clay on his wheel and makes his ideas seem real and solid.

KHENEMEW  (The Cosmic Potter). The Cosmic Potter has a ram's head, which tells us he is a form of the *Ba*. This corresponds to our idea of Mind and physically is the sixth (brow) chakra. The chakra of mind generates ideas by defining them out of possibilities in awareness. Then, by adding the energy focused by intensity of attention they can be modeled in the "clay" physical matter of our material world. The Potter adds a bit of water to soften the clay and then molds it. This is how we create our physical bodies. The idea of a Mind is itself a major transparent belief, as is the imagination we use to create with the mind. The ram's horns are waves that flow outward toward the past and the future. The Potter is the present moment in which we create our reality. Past and future are both transparent beliefs that we extend outward from the present to explain who we think we are, what we believe we are doing, and why we do it. The existence of the present moment is also a transparent belief. The Potter's Wheel is the Wheel of Fortune Trump. The notion of Fortune is also a transparent belief.

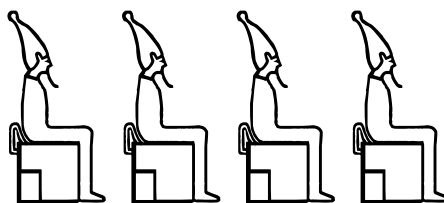
The Potter stands in walking pose, but pauses in stride and holds an upright Was that he has anchored on the ground. This shows how his yogic power is directed at making the world appear real. The Potter is your creative urge (New) making actual physical creations. Thus YOU are responsible for all the physical creations in your life and in your environment, including your own physical body.




NER TA  (The Strength of Earth). This figure represents the way to make


solid creations. Earth is the element the potter works with to make his creations appear solid. You must add intensity and conviction of attention in this world of earth. The reason our world seems so solid is because we put a lot of attention on it full of intensity and fully convinced that it is real. Thus the physical creation process involves these two preliminary steps. First define a shape for the creation in the mind and then add strength of attention to it. This force must compress the creation from all sides with mutually resisting contradictory vectors with sufficient energy so that the creation takes the shape and texture that we prefer. Ner Ta is a man wearing a long gown (or a kilt in some versions). He stands upright with one foot in front of the other in adoration pose  to indicate that he is a follower of Osiris, who is the subject of the next vignette. He understands that the Seat of Perception underlies any object of perception that the Potter may create. There is no point in making solid objects if you can not perceive them.

Hour Three, Lower Register, Four Forms of Osiris


The next vignette consists of four identical copies of Osiris wearing his White Crown of the South. He is wrapped in mummy bandages, and sits on a temple throne. Each copy has a label with a different epithet that characterizes Osiris.

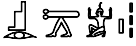


ASAR NEB AMENETET  (Seat of Perception, the Lord of the Invisible Realm). The word for Invisible also means Western, because that is the direction in which the sun sets and becomes invisible below the horizon. The glyph for West includes the feather for the element of air , representing the mental realm, and the principle of Truth. The glyph under the feather is called “hep” () and is used for a solstice, a turning, or a far limit of the earth, depending on context. The word “Lord” also carries the connotation of “all”. The name Osiris is written with the eye glyph under the seat glyph, which is the oldest way of writing the name. It also suggests that the eye is hidden under the seat and is not the fleshly eye. This is the witnessing eye that sees everything. The epithet points out that he perceives even what the fleshly eye can not perceive, such as mental and spiritual creations.

ASAR KHENET AMENETET  (Seat of Perception, Foremost of the Invisible Realm Dwellers). This is a more common variation of the previous epithet. The


glyph for chief (foremost one) originally was written with a nose pictogram and meant to be in front and therefore “foremost”. The nose channels the breath, and the breath activates thought and opens the Wisdom Eye of Ra-Horus when a person attains the witness awareness of Osiris. Vision guided by wisdom is the key to leadership. The glyph for a rack of wine jars has the same pronunciation and adds the notion that Osiris is the God of Wine and other agricultural products. It also suggests a leader, because only the top leaders could afford a fine wine cellar. Wine jars were stored underground to keep the wine cool, and this resembled the underground cave-like nature of many tombs. Osiris is also the god of the underworld of tombs as well as the god of wine and all other agricultural products. The wine rack glyph also still relates to the nose, because of the importance of the bouquet in a fine wine. These connotations all back up the main sense of leadership.

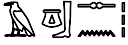
ASAR ASETY  (Double Seat of the Seat of Perception). The “Double Seat” epithet refers to the way that our organs of perception work in pairs to provide a sense depth in 3D space. We have two eyes for depth of vision, two ears for depth of hearing, two hands for depth of touch (one to hold and one to manipulate), and a tongue and nose for taste/smell perception (one for the five basic flavors and one for subtle distinctions). Isis and Nephthys can also represent the two seats.

ASAR ATHY HEHU  (Seat of Perception that Controls Time). “Asar Asety” handles space. “Asar Athy Hehu” handles time. “Hehu” literally means millions of years. The Seat of Perception is immortal. Osiris is Master of Eternity.


The next vignette consists of a set of five human figures with duck or goose heads. Some versions show them with what look more like ibis or stork heads. They are in slow walking mode and each grasps a knife with both hands, holding it before him, nearly upright. The beliefs held by each figure are not right or wrong. They simply limit a person in certain ways that can have major consequences for the person’s life.




NEHA HER  (Pin Head). The heads on these figures are ridiculously small compared to their bodies. Ducks and geese are not known for high intelligence. Being a nit wit is fine, but also has some disadvantages.

AGEB SEN  (They Flood). “Ageb” is to flood. It can also be a variant of “akeb”, to weep. “Ageb-geb” means to shudder, shake, or shiver. It may describe fear. This is a belief in the inability to handle something, which is basically a belief in the possibility of failure in the future. Some people create lots of evidence of failure in the past to prove that they will fail in the future and thus never find success.

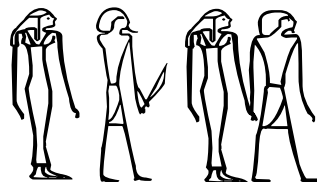
(No Label). Perhaps this figure is meant to represent “going blank”. That is another type of transparent belief. Some people create “going blank” as a habitual behavior pattern that occurs just when they need to be present and alert.


ATEMETY  (Lacking). This figure seems to represent the principle of lack, negation, or non-existence. These are major transparent beliefs, because you must believe in the existence of some creation before you can believe in the non-existence or lack of that creation. Such contorted beliefs lead to poverty and lack of fulfillment.

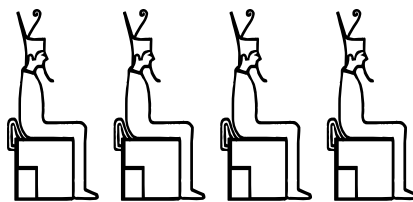
DUTUY  (Two of Five). This figure’s label seems to refer to the two hands, each with five fingers. That suggests a person who transparently believes he must do unskilled manual labor without realizing that he could work with his mind if he so wished. This figure and the anonymous blank one may also form a pair among the five silly geese or challenged ibis intellects.


Hour Three, Lower Register, Two Couples

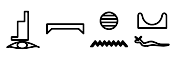
The next vignette contains four figures, two men and two women. The women stand behind the men, who may be their husbands. The men stand in a forward pose with one foot in front of the other. This group covers in brief the cycle of creation.





MESEKHENET  (Chief Midwife). The Chief Midwife is the Judgment Trump in the Tarot deck. Her job is to oversee the birthing process. Whenever you make a decision, that choice determines the “birth” of the next creation that is your life. Birth is a transparent belief. Yes, we have lots of evidence for it with babies being born all over the world and our own birth that we remember through stories our family tells us and pictures in scrapbooks. Do you really “remember” a reality



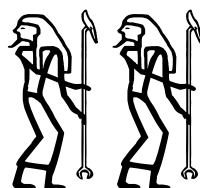
.ASAR KA AMENETET  (Osiris, Bull of the Invisible Realm). The Ka is creative energy. In particular it is sexual energy of the male. Osiris wears the Red Crown of the delta to symbolize his sexual desire for Isis and women in general. The belief here is in male machismo or lack thereof. In the invisible world of imagination you can seduce countless gorgeous women. The belief that something is imaginary is usually transparent and denies a person the reality of his imagination.

ASAR HERY KHENEDU-F  (Osiris Above His Throne-Mound). “Khened” is a name for the throne of Osiris. “[Tepy] Du-f” (He Who is on His Mound) is an epithet for Anubis, Lord of Death. Osiris masters death. “Khened” also means to sail upstream. From the North Osiris can sail upstream to the South where he wears his White Crown. Osiris has a sacred site in the North at Busiris and in the South at Abydos. The transparent belief here is that you can (or can not) conquer something or go some place.

ASAR BATY BATYU  (Osiris, King of Kings [in the North]). The bee is the symbol for a king of Northern Egypt. The main agricultural economy of Egypt was in the delta area. As God of Agriculture, Osiris represented the essence of the delta farming economy. The bee produces honey, and apiculture was a fine art in Egypt from the earliest times and many aspects of agriculture depend on bees to carry pollen for plants. The transparent belief presented here is that of the dependency on food or the need to be a food provider.

ASAR SEKHEM NETERU  (Osiris, Ego Power of the Gods). The key word here is “Sekhem” which is the symbol for the third chakra Ego Power. This is Hour Three and thus is particularly devoted to the issues of the Ego. All of the transparent beliefs in Hour Three are core elements that form the identity of an Ego. The belief in the Reality of the Self is such a fundamental transparent belief for most people that they never give it the inspection that it deserves. Northern Egypt corresponds to the brain, and ironically is also the bread basket of Egypt, the brain being like a big loaf of bread. The transformations of Osiris are all illusions generated by the Ego, the ultimate transparent belief that is the Theme of the Hour.


Next we encounter two bearded men in drag wearing dresses or two women wearing false beards. In KV 34 the one on the left is female in a long dress while the one on the right is male and wears a kilt. In the KV 09 mural they are both men in kilts, but in P's drawing (see overview at beginning of chapter) they both have long dresses and beards. KV 35 also has both in long dresses and beards. So I think they are in drag. I looked at a number of versions just to make sure I was not skewed by a single artist's interpretation.



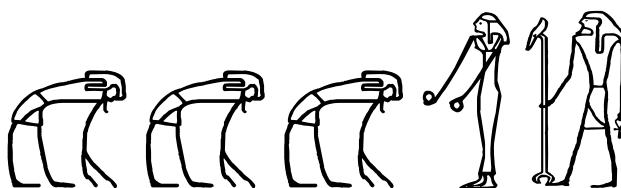
Apparently these two are bisexual, suggesting that sexual orientation is a major transparent belief. Both sexes participate in beliefs about sexual roles.

SAH 𓄎 (The Toe). This epithet refers to Osiris in his celestial form as the main star of the constellation Orion. He may be the belt of Orion, since he is sometimes depicted as Sah with three stars in a row. The name means “Toe”, so the “belt” of Orion may be just the toe of a great giant. One possibility is that he is the Milky Way with his crown at the North Pole and his toe at the ecliptic where the three stars of the “belt” are. He strides to the Pole by simply sending an impulse up his nerve channels (the Milky Way?) from toe to the tip of his cortex (the Pole Star). The pose is very special and is how Sah is often drawn. We might also take the whole body of Sah to be the constellation Orion. Then his belt is the belt of Orion and his “toe” might be Rigel. His body is oriented as if striding forward, often holding a Was scepter in front of him. However, his head often turns toward the rear, glancing back to see someone or something. Thus, he moves forward while looking backward. This suggests the role of memory as a transparent belief. The permanent memory storage area in Heaven for Egyptians was the region surrounding the North Pole, because these stars never set. Thus these stars are, in a sense, immortal. Having a “toe” suggests that you are able to stand up and walk somewhere. The idea of traveling (or “striding” as Sah does), is a transparent belief, and implies that you know where you have been, where you are now, and where you are going. That is a major set of assumptions that seldom gets investigated to any depth in spite of GPS and all the modern navigational aid gadgetry that we enjoy playing with. Another aspect of the sexual orientation of Sah is that in Egyptian culture, everyone who died became Osiris so-and-so. This applied equally to women. As a result the pronouns in the ritual texts sometimes get very confused when dealing with women clients who have








become Osiris (i.e. died), because they are women who are now also men. In some traditions angels have no sexual orientation. After all, if you are immortal, what need is there for sexual reproduction?


@H@U  (Lifespan). Spans of time form another bisexual transparent belief system and relate back to the fundamental problem of what time is. We believe that we all have a certain lifespan with a given identity. Countries around the world issue statistics on the average lifespan in different locations and associated with different lifestyles and according to sex. This is all based on the notion of measuring life against so many cycles of the earth around the sun, a totally arbitrary standard. This figure also looks just like Sah and holds a Was scepter in the same pose. What is the difference between a finite lifespan and immortality? The two look the same as they are drawn by the artist. That is something to contemplate.

Hour Three, Lower Register, Farewell to Transparent Beliefs









The final vignette of the Lower Register has two panels, placed one above the other in some versions. If they are next to each other, the standing figures should be at the end facing back towards the bowing figures. Otherwise the bowing men are below. In the top (or right hand) panel we see two figures that both face toward the past and toward the whole crowd in the Lower Register as well as the entourage in the boats and the bowers. The first is a woman, and the second is a man.

BAKHYT    (The Lady Who Gives Birth) The lady holds two spheres or rings that represent the sun and the moon, the two eyes of Horus the Elder. She represents the land of the eastern horizon where the sun rises (*Bakhau*    ). Thus she is Newet/Hathor, night turning into day as she gives birth to the sun. Giving birth and all forms of creating primarily involve defining of beliefs. The process itself of defining beliefs is a major transparent belief, especially if you have bought into the theory presented in Hour Three. The author wants to be sure you are ready to let go of that belief also before we move on to Hour Four. The lady looks back over all the “secret” transparent beliefs and holds the two eyes so you can inspect them carefully with depth of perception.





KHET [T]ERA  (Follow the Moment, Follow the Season; Time Follows; Be Behind the Moment). This figure is a man often wearing an armored tunic like the mature Horus figures at the end of the upper register. He stands in forward pose holding a Was and an Ankh in the usual manner. A second letter “t” is elided from the name by scribal convention. “Khet” means to follow behind or be behind someone or something. “Tera” means a moment, a season, or any period of time. This echoes the “Lifespan” that we saw in the previous vignette. However, this refers to the present moment. Yes, the belief in the reality of the present moment is also a transparent belief. Many wise people claim that the present moment is all that there is. What if even that is a transparent belief? The figure suggests that mastery of the yoga of life takes one even beyond the present moment. To pass into Hour Four, we must let go not only of all our beliefs, we must even let go of our belief in NOW and step behind the Wizard’s Curtain into the bizarre world of Wizards and Avatars. This figure’s name may be the origin of “et cetera” (abbreviated as etc. “and following the moment”) the Latin phrase for “and so on”. We will go with the flow and see what lies ahead.

Under the window with the two final figures or just before them we find three more figures bent at the waist and with their fingers touching the ground so the outline of each forms an approximately square shape.

















































AKU  (Bow). This figure’s name is short-hand for “Aku Ta”, which means “bowing to the earth”. The attitude is one of respect and surrender. The result of these explorations is that there is nothing left but to surrender the entire system of thinking and believing, since none of it makes any sense when you inspect it closely.

HEFAU    (Worms). Although the figure is anthropomorphic, “hefa” is a serpent or a worm. Such creatures have no legs, so they naturally are as close to the earth as you can get. The serpent represents energy. Some versions of this label include four earth glyphs ( ). The point is that all forms of matter are transformations of energy. So the worms not only wriggle on the earth, they crawl through the earth, and are made of earth. Matter is energy. The limited beliefs we hold, whatever they are, are simply unlimited awareness undergoing various transformations according to the way we direct our attention. The beliefs wiggle through our awareness like worms. The four “Ta” glyphs suggest that all physical phenomena are based on four-wave (four-particle) mixing. The four “lands” are the four elements and the four directions, each of which has both opposite pairing and


90-degree orientation in its canonical state. Beliefs are like worms that get into our awareness and wriggle about. Like worms in your computer software, they can be helpful or harmful, but generally operate out of sight, and thence out of range of the conscious mind.

SHETA SHEM  (The Secret is Motion). The theme of Hour Three has been to explore our “Secret Thoughts and Beliefs”. This is a dynamic process that has a beginning and an ending. The secret of motion lies in this. The illustration of the Hour is motionless and eternal. Within it we find residents of Atlantis who stand along the banks and we also find an entourage that apparently travels through the Hour with an escort of local boats, each of which throws light on the theme. Each person along the shore also throws light on the theme. The theme does not move, nor do the figures in the picture. What moves is our imaginative attention. The secret of motion is the flow of attention. It flows because the ability to focus is inherent in awareness. However, awareness always returns to its own wholeness. So the only thing that keeps attention going is the desire to play in various dimensions. The name here tells the whole story in a nutshell. “She” () is the ocean and symbolizes pure undefined awareness. “Ta” () is the physical world, matter, land, the earth. Under the action of the Higher Self Sun, the Ocean appears to evaporate and then to form clouds that precipitate as rain that flows over the land back into the ocean. This creates the illusion of a separation, a flow, and a cycle of transformation. Even without the evaporation the ocean moves and flows about within itself, all the while still remaining an ocean. “Shem” () is a compound ideogram of the ocean walking. The awareness on the move is a dynamic flow within awareness that continues ceaselessly, but is only visible if you look closely at some details. Viewed from a distance the ocean as a whole appears not to change at all.

Text for Hour Three, Lower Register



Translation of Text for Hour Three, Lower Register

This is how they are
when they adore this powerful god.

This powerful god issues commands to them.
And they live when he calls to them

He issues to them water.
And they receive their heads from the command that is upon his mouth.

And their job is this in the Invisible Realm:
To chop and slice beliefs,

To restrain shadows,
and to give extinction to the damned,

In their places

that are to be destroyed.

**They set them ablaze
And make fires appear,**

**And any foes there
Are upon their swords.**

**They cry out and mourn after this powerful god proceeds beyond them.
“Follow the Moment” is the name of the Guardian of this Field.**

**He who knows this in the Light Body
Is Ego empowered in his Ascension.**

Notes on the Text for Hour Three, Lower Register

Every resident of Hour Three, including each transparent belief, is dependent on the Higher Self. He creates them, and he re-awakens them from their subconscious slumber, simply by speaking to them and commanding them. As the sun he puts light on them and then speaks directly to them. “Water” stands for awareness. When he issues water to them, it flows and they become conscious. A variant in line five has breath (“thau” or “nefu”) for commands, but commands is clearer. However, we have already discovered the link between the breath and thought beliefs.

The operators in Hour Three are responsible for disposing of transparent beliefs that are no longer helpful or that even may hinder a person’s progress. The knives represent the discriminative aspect of creative intelligence that can discern the exact definition of the belief and then dispose of it. Shadows stand for negative creations that are actually empty of any solid reality. You restrain shadows simply by adding light such as the sun brings. Attention clarifies. The “damned” and “foes” are beliefs that once may have seemed helpful but now have become a hindrance. For example, as an infant we took lots of naps because the body was growing quickly. As an adult at a job, it may be inappropriate and unnecessary to take regular nap breaks.

The last figure in the lower register is the guardian for the whole Hour. If you understand his role, then you empower your “legs”. In Egyptian “legs” often referred to the process of climbing the stairway to heaven. In other words, this leads to clearing up of beliefs that hinder progress so a person may evolve quickly. The

reference to the Sekhem in the last line recalls the theme of the Chapter, which is the Third Chakra Ego Identity. All the beliefs in the chapter are components that reinforce the ego. Before we move into the Heart Chakra, we must let go of the ego. The ego will return in the Light Body as the Will to carry out Cosmic Designs of the Higher Self. Ultimately, however, even the Light Body and the Higher Self are transparent beliefs, although we may not wish to dispose of them as useful beliefs as long as we intend to develop this universe.

Poetic Text at End of Hour Three: Section One

𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶

**You come to us, and we row his Flesh,
And we guide his body itself**

**The Traveler of the Astral Realm,
The Lord of Breath, whose Body speaks, and makes his lives.**

**Your Mind rises and your Ego Power does the Ocean Awareness Meditation.
Your two Truth Goddesses guide you on the Path of Darkness.**

**Heaven belongs to your Mind,
And Earth belongs to your bodies.**

**The Divine One stands up for you,
United to the towrope that jackals bring to port.**

**Citizens of the Invisible Realm receive you with two hands
In your sacred form as the Divine Ancient of Days.”**

Notes on the Poetic Text for Hour Three, Section One

The name of the portal to this Hour is “Removal” and this tells us that the contents here are things that we may wish to remove from our lives. In order to do so, we must first understand what they are and why we would want to remove them. The word “secret” gives us a clue. Here we find many thoughts and beliefs that operate mostly on the subconscious level and therefore are not usually inspected. There is nothing wrong with this. These entities are very helpful, because they provide lots of services with a minimal expenditure of creative energy on our part since this is a very quiet level of consciousness. However, they sometimes become outdated or even come into conflict with our current intentions and thus it is useful to get acquainted with them and know how to remove them if we so desire. The best recourse is to first remove them all with the Ocean Awareness Meditation or other special techniques such as the Avatar Creation Handling Procedure, and then replace them with whatever we consider most useful. This is how we upgrade our computer software. Sometimes we simply insert an upgrade, and sometimes we must remove the old program and install a new one from scratch.

All of these beliefs live by virtue of the Higher Self. We create them and activate them from this level and most of them serve to nourish us like nutritious food. They are core beliefs, so they provide experiences over a broad spectrum of life and often

color our entire reality. Hence, they “create expanded experiences”. For example, the belief that you are male or female usually persists throughout your life and influences relationships, career, and so on. These subtle impulses generate the huge expanses of the world that we live and thrive in as if it just exists all by itself. Thus they may not make much sense from the level of the small self ego. Usually the ego simply assumes that these beliefs and conditions are “just the way things are”. However, that is far from the truth. And all together they constitute what we call the Ego Identity, which is the topic of Hour Three.

As your boat enters Hour Three it is important that you maintain wakefulness and not fall into a deep sleep, or you will miss the marvelous discoveries that await you here. Also, it is good to practice the Ocean Awareness Meditation as that will ensure that you are not only awake, but also capable of appreciating the subtleties of what you encounter in this level of the Astral Realm. The meditation must be done by a deliberate act of the will. It does not just happen all by itself. This decision by the will is governed by the third chakra ego power. By regular practice of making such a simple decision as to relax and meditate, the ego begins to discover the beliefs that are behind the things that it takes for granted and how habitual blindness to such creations saps creative potential. The attention also regularly moves beyond the habitual beliefs into a new expanded realm of transcendental awareness and at the same time develops the habit of fine perception and making decisions in an effortless and relaxed manner. One common transparent belief is that it is difficult to make big important decisions. It turns out there is no difference between big ones and little ones except for the belief that there is a difference.

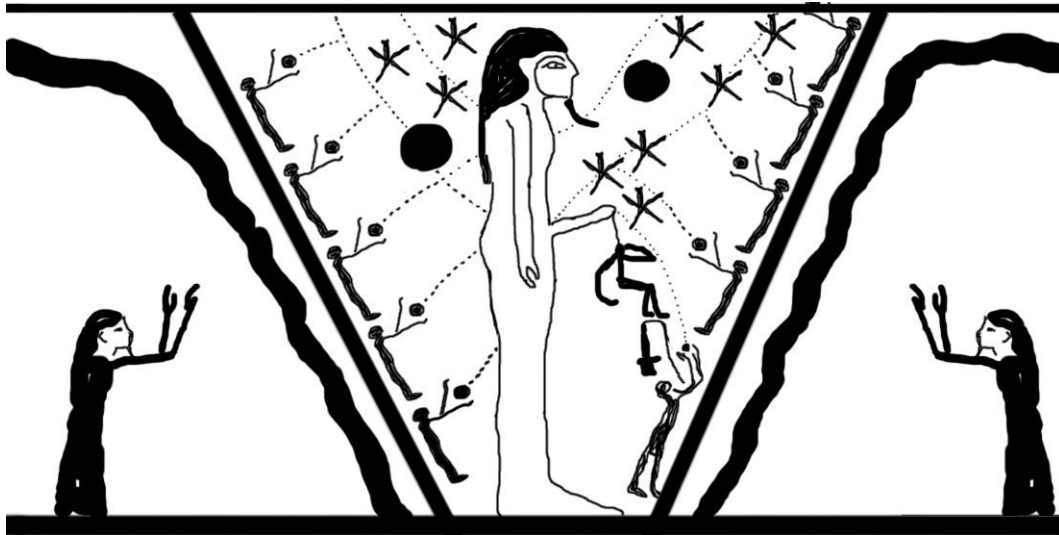
The two Truth Goddesses are Isis and Nephthys. Isis is Feeling. You must not just think about the transparent beliefs that you encounter here, you must experience them and feel them as the realities that they generate. In the Ocean Awareness Meditation this happens automatically in a dreamy sort of way because you are floating in the Astral Realm. In the more advanced Avatar techniques you learn to do this “on the fly” in normal daily activity or under any conditions. Nephthys is the kundalini life energy that flows through your physical being. She is the Divine Bliss Motivation that stands up for you to lead the way. When you allow this to flow through the belief you have chosen, you identify with the experience and it transforms the belief into a form of bliss. There is an awakening and a release of energy. Then you are free from the bondage of that belief. You can play with it or let it go.

The Path of Darkness is the way of our own ignorance. With these two truths of

Feeling and Experience guiding you, you pass from the darkness of ignorance into the light of illumination. The Egyptian myth was that a team of jackals tows the boat across the Ocean of Undefined Awareness to the final port. People thought of this as death, but that is far from the reality. During the meditation this occurs when the mantra or yantra slips away and is completely gone but you have not yet been pulled back onto any thoughts by your Ego Identity transparent beliefs. You briefly bathe in the Ocean of Undefined Awareness and then come back into another “body”, incarnation after incarnation until you reach the final mooring place where no secret beliefs will pull you back against your will. Then you are completely free to come and go as you will, which is your natural birthright to begin with before you clutter up the mind with a lot of busy little software subroutines that run in the background and keep you “on track”. The routines are great because they keep the game going automatically almost without effort like the auto-drive button on your car. This is fantastic technology. The trick is in knowing how to recover them and modify or remove them when they no longer serve their intended purposes.

The line about Mind going to Heaven and Body going to Earth goes back to the **Pyramid Texts** and shows clearly that the Egyptians were not fooled by all the mummy business. They knew that the physical body dies and decays. The mind evolves into a spiritual realm that is immortal awareness. The Higher Self persists as a mission for the evolution of life and motivates the reassembly of the physical elements to continue this process of evolution over many lifetimes and on many levels that we have yet to explore in our adventure.

The Divine One is the Higher Self operating through the Kundalini Cobra. We see how the serpents stand up on the tips of their tails. For all its apparent multiplicity of gods and goddesses the Egyptian system was unified in the notion of a Higher Self that is like the Holistic Soul of the Universe. This is not just the local sun in our solar system, but the Cosmic Solar Source from which the universe springs and evolves. Egyptian art clearly depicts Ra as Tem the Tower generating multiple star systems to form our cosmos.

KV 09 Ramses VI, Scene from **Book of the Earth** (Teban Mapping Project)

The above scene from the **Book of the Earth** illustrates how Ra as the gigantic Atem the Tower generates all the star systems and galaxies in the expanding universe from his Big Bang ejaculation.

As the Solar Boat passes through the darkest regions of the “night” a team of jackals who work for Anubis tows it. The ropes are transformations of the cobra energies of Isis and Nephthys. We often see these cobras emerge from the royal crown.

The welcoming is with upraised hands that also assist Ra in disembarking from his boat when he reaches the capital city of Hour Three. The hands symbolize the avatar who works in the service of the Higher Self. They address Ra as the Ancient of Days, the Elder One. The idea of God as an old man walking with a staff probably derives from this imagery.

Poetic Text for Hour Three: Section Two





Translation of Poetic Text for Hour Three, Section Two

**So beautiful it is when the Invisible Realm Dwellers see [the Higher Self Sun]!
What an experience when the Astral Citizens hear the Higher Self Sun!**

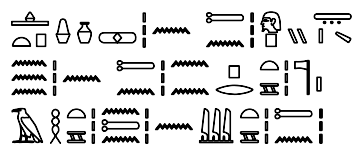
**When he experiences the Invisible Realm
He illuminates the images in the darkness.**

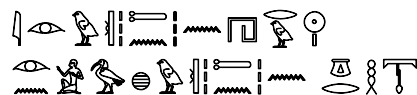
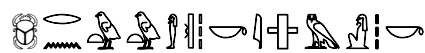
**May we come to you, O Higher Self Sun of the two Samadhis,
O Divine Golden Scarab who is the Pure Awareness of the gods!**

**You navigate the shores of the Astral Realm.
You travel your Invisible Fields.**

**You create creations in this, your Land;
The Great City is named by you, and you experience it.**

**And there is praise for you by the Seat of Perception.
He praises you in his body that is in the Astral Realm:**





Translation of the Poetic Text for Hour Three, Section Three

The Majesty of this powerful god addresses words

To the Secret Beliefs that are in the following of the Divine Seat of Perception.

“O those

Whom I have made secret

And whose beliefs I have hidden,

May those who are followers of the Seat of Perception approach me.

In order to advise him, and to traverse by his images,

And to annihilate those who acted against him.

“Hew, the Initiator is for you, O Seat of Perception.

Saa, the Wise, is for you, the Foremost of the Invisible Realm Dwellers.

“Ah, Light Beings of the Seat of Perception

Who are followers of the Foremost among the Invisible Realm Dwellers!

You are stable in your forms

And luminous in your creations.

**Your noses draw breaths,
Vision is in your heads,
And hearing is in your ears.**

**Your head cloths are removed,
And your bandages are loosened.**

**The living provide you sepulchral meals,
You have water provided by the corn gods.
And you have fields which are your farms.**

**Your minds do not collapse,
And your bodies are not overturned.**

**Your Astral Realm is open,
Your chakra abodes are illuminated,
And you stand at your places.**

**I have come a great distance to see my body
And I inspect my guides who are in the Astral Realm.**

**Rowers of the Uplifter of Earth, row me.
Broad-handed gods work my oars.**

**Your Mind belongs to Heaven, O Seat of Perception,
And your body belongs to Earth, O Foremost in the Silent Realm.**

**Your gods, your followers, your Light Beings, your Avatar Chiefs,
And those who become your likeness, and who are within you –**

**Have a Light Body of your Light Body, Seat of Perception,
And a Light Body of the Light Beings who follow the Seat of Perception.**

**After I have approached the earth by day
I hasten the night to rest my mind.**

Your forms are for the day,

And I have made your Light Bodies for the night.

**I have created your beliefs for me
After having placed them in you.**

**You will not descend
To the Place of Destruction.**

Notes on the Poetic Text for Hour Three, Section Three

Hew and *Saa* are the two sons of Ra and generally ride on the Solar Meditation Boat. They are avatars of Transcendental Baba and sons of Ra. Hew is the Master of the Sense of Taste and one of the 14 energies of Ra. This includes the sense of smell and is the appreciation of food. Hew is the Initiator into the subtle aspects of experience. *Saa* is the Master of the Sense of Touch and another of the 14 energies of Ra. He represents wisdom acquired through physical contact exploring the sense of touch. Touch is the beginning of experience. Ra reminds Osiris that the organs of perception are the modalities through which Osiris perceives the world.

Osiris is the Chief, “Foremost Among the Invisible Realm Dwellers”. Osiris is the Seat of Perception, and therefore anything that possibly can be perceived is one of his subordinates. Invisible ideas can still be perceived mentally and thus also belong to the realm of Osiris. The dwellers in the Astral Realm are persistent creations and therefore quite stable, especially the automated transparent beliefs in Hour Three. Some can even persist over many lifetimes as instincts and addictions. Examples of these are breathing, vision, and hearing. These three channels are the best suited for the Ocean Awareness Meditation, with increasing efficiency in the order listed. Thus hearing is the best channel for meditation and corresponds to the practice of mantra meditation.

The channels of perception are subordinate to the overall Seat of Perception. The loosening of bandages is an image of mummies being unwrapped. The idea is that by putting proper conscious attention on these persistent beliefs we can loosen up the bondage they bring to our lives and become more relaxed. This also frees up creative energy. At the same time they may continue to function and we may nourish the ones we prefer to retain with regular doses of deliberate attention, here symbolized by sepulchral meal offerings. Many of our transparent beliefs are very useful. The agricultural image suggests that we give them an alter existence in the

astral realm and even set them up to support themselves. They then automatically maintain our own life support systems.

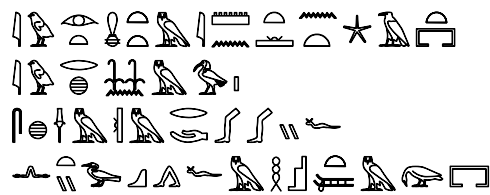
One of the important values of consciously traveling in the astral world is to become familiar with the inner workings of the body. This enables us to better understand it and manage it for living a healthy life. This includes understanding the guides, because they are familiar with the terrain and the “culture” of Atlantis. The “Uplifter of Earth” is *Tathenen*, a very ancient Egyptian earth god related to agriculture, and probably a transformation of Osiris. He provides guides and oarsmen to facilitate the journey. “Broad-handed gods” refers to the skilled sailors who row and steer the solar boat. They are immortal avatars dedicated to assisting the Higher Self Sun. (For example, see **Pyramid Texts**, Hymn #363.)

Each person at death or spiritual awakening becomes equivalent to Osiris because he or she becomes consciously aware of the Seat of Perception and gains the ability to operate from that profound level of awareness. The Light Body or Light Being is the essence of the eighth chakra. It is made of electromagnetic photon light energy and is immortal. The body dissipates at death, but the light continues. It is possible to maintain conscious awareness at that level and thus bridge the gap between lives without losing memory of one’s identity and mission in life. A person who has illuminated his Light Body is thus immortal and enlightened. That person then evolves steadily without falling back or reverting to old ways.

The Higher Self Sun points out that night is for resting the mind and this brings the body to rest because the mind operates the body. Day is for using the mind to activate the body and through it to exercise all the forms of Osiris and his followers. During the night of death only the Light Bodies survive. The Higher Self designs beings from Light Bodies so that they survive through any possible circumstances. Then he creates beliefs and inserts the beliefs into the abstract Light Bodies. This defines them and converts them into physical experiences. The beliefs (that is, thoughts with content) eventually dissolve and disappear, but the Light Bodies (archetypal electromagnetic energy vibrations) are immortal and without specific content, so they do not need to worry about the place of destruction. That is a mirage.

Postscript to Hour Three





Translation of the Postscript to Hour Three

**This powerful god then moors his boat at their place.
He calls to them, to the deck hands of his Meditation Boat
And then he issues to them his commands.**

**This is how it is in the invisibility that is the Astral Realm.
He who knows this in his Light Body
Is Ego Empowered in his two feet
And does not enter into the Place of Annihilation.**

**He ascends in a form into the daylight
And a good breeze wafts him to his Hour.**

The Hour Guide to this Field is the Hour [Goddess] “The Cutter of Beliefs”.

Notes on the Postscript to Hour Three

The Solar Meditation Boat docks for a tour of the capital city of Hour Three. Then the Higher Self Sun orders his crew to ready the boat to continue. Awakening the Light Body to remain alert during the transitions of sleep and death, and becoming consciously aware of transparent beliefs are the essential requirements for immortality. Immortality occurs on the level of awareness. The physical body goes through changes. When you understand the cycle of these changes, you can master physical immortality as well as spiritual immortality. “Empowering his feet” is an idiom that also refers to the ability to ascend the stairway to heaven. This is a metaphor for

evolution to higher states of consciousness and more refined physical states. This also ensures the ability to create daily life that one prefers with smooth progress. The two feet also refer to a return to the original identity as Baba because that is code for his name.

The key lesson of Hour Three is to become familiar with transparent beliefs and learn how to delete any that are unproductive or block progress.

A Tour of Atlantis

or

What Happens in the Astral Realm



A Translation of the Ancient Egyptian Text

Amy Dewat

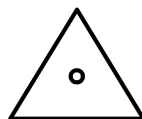


with detailed illustrations and commentary

by

Douglass A. White, Ph.D.

Hour Four



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Hour Four

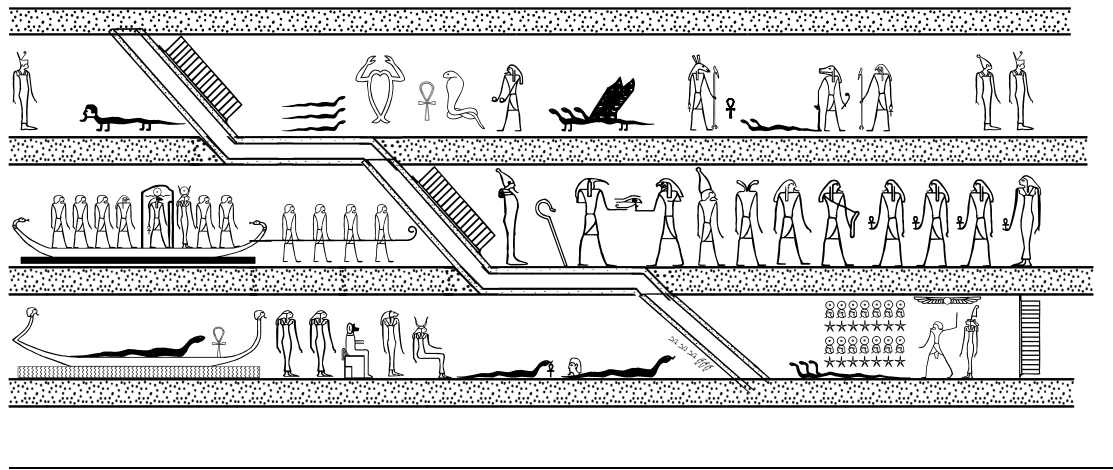
Archetypes of Living

Portal: Invisible Towing

Guide: Great in Her Ego Power

Overview of the Hour

(B has this illustration reversed, and R copies this error.)



Introduction to Hour Four, Part One



Translation of the Introduction to Hour Four, Part One

The experience is in towing, for the Majesty of this powerful god
In the secret chakra source “Holiness of Forms” of the Invisible Realm.

The procedure for the divine beings in this picture are there by words,
Since he can not see them.

The name of this Chakra Source Chamber is “Archetypes of Living”.
The name of the Portal of this Chakra Source Chamber is “Invisible Towing”.

The name of the Hour [Goddess] that is the Night Guide for this powerful god
Is “Great in Her Ego Power”.

One who knows these guides is as one who eats bread
With the mouths of the living people in the [Tower] Temple of Tem.

Notes on the Introduction to Hour Four, Part One

As we enter Hour Four, we discover a drastic change in the environment. It is much darker, so communication can only be by sound. The structure of the Hour suggests descent level by level into the depths of consciousness. To go this deep in the meditation requires use of mantras. Yantras and other visual techniques no longer work effectively. Also we realize that we are now in the fourth or heart chakra. This chakra is sound asleep in the lives of most people. Thus we are now entering the deepest realms of sleep when the minds of ordinary people go completely blank with dullness. However, this is unfortunate, because we are entering the Secret Source of Creative Intelligence.

Here we will meet the most important archetypes of the Higher Self. To evolve into higher consciousness and a life of service that promotes evolution a person must awaken and experience the fourteen *Ka* energies of the Higher Self Sun. Though we may sleep, the heart and its assistants tug us along willy-nilly. The boat now travels over sand, because the hearts of most people have dried up. The world of reason dissolves as we descend to much deeper levels. The Ego is the third chakra power. Once we have empowered it, we can use it to re-awaken the heart and all its attending *Ka* energies. The *Ka* is basically sexual in nature and is the essence of Tem the Tower, the gigantic ejaculating phallus that generates the universe with a Big Bang of Bliss. The *Ka* (2nd chakra) and the *Ba* (sixth chakra) will have to coalesce in the heart's Ab fourth chakra to provide the alchemy for the rebirth of the Higher Self as an Enlightened Civilization, symbolized here by “living people who eat bread in the Temple of Tem.” They live life in bliss and harmony. From Latin we translate the term of sharing bread with friends as “companions” (com = with, pan = bread, -ions =

persons).

Introduction to Hour Four, Part Two



Translation of Introduction to Hour Four, Part Two

Secret are the towings at the Mouths of the Sacred Towing Ramps,
The Sacred Paths of the House of Grace.

Hidden are the Portals of the land of Dissolution Who is Above his Sands.
This is a guidebook made with illustration

Of what is hidden in the Astral Core,
On the face West of the Hidden Chamber.

He who knows this
Speaks the truth,

And traverses the pathways of the Mouths of the Towing Ramps,
Seeing the layout of the House of Grace.

Notes on the Introduction to Hour Four, Part Two

The sarcophagi of ancient Egypt were often hewn from large blocks of stone. Thus they were too heavy for wheeled vehicles of those days and had to be dragged on sledges. This is one reason why this realm belongs to Tem. His totem glyph depicts the sledge used for hauling the huge stone blocks. Since the crypts were underground, the workmen towed the sledges by ropes down long ramps. “Re-sethau” (Mouth Consisting of Towing Ramps) was the logical name for the entry to the underground tomb labyrinth. This term symbolized the entrance to the underworld. However, here we are symbolically entering a very deep level that is already underground. The Heart Chakra level of Hour Four was called the House of Grace. Grace is the state when the heart is open and a person begins to live from the level of love and appreciation rather than for the benefit of the ego. This automatically begins to attune the person to the service orientation of the Higher Self. In Hour Five Ra addresses Isis as “House of Grace”. The word for paths in Egyptian is written here with the water glyph (𐍎𐍏𐍑). This suggests that pure awareness is in all these paths even though there ironically is no water in this region. A further irony is that the heart is an organ that actively pumps liquid day and night, and yet there is no liquid to pump in this region. This tells us the Egyptians are looking for something more than blood in the heart.

The Egyptians carefully hid the entrances to the tomb labyrinths in the Valley of the Kings. The ostensible reason was to avoid tomb robbers. However, they knew that the tombs would be raided. Often the raids were inside jobs. It must have been an exciting way for a mason to augment his salary by taking back the objects he had made and then selling them on the black market. Eventually officials moved the mummies of the pharaohs to a separate secret location, but even that eventually was found. The main point of constructing the underground Atlantis was to preserve the sacred books painted on the tomb walls for later generations to ponder and understand. There was a group of nine pharaohs who had the Litany of Ra inscribed on their tomb walls in the Valley of Kings. Apparently there was a secret cult around this earliest book about the 78 Tarok Avatars of Ra. Members of the cult treated these nine Egyptian kings as very special. The cult members rescued the mummies of these pharaohs and some of their family members from their tombs and placed them in hidden caches that were not found until our modern era. Thus the bodies of these nine pharaohs (plus a couple of others who survived by virtue of sheer luck) can be seen today after three and a half millenia.

Seker is the Lord of Dissolution and represents the destruction of the phallus of Osiris

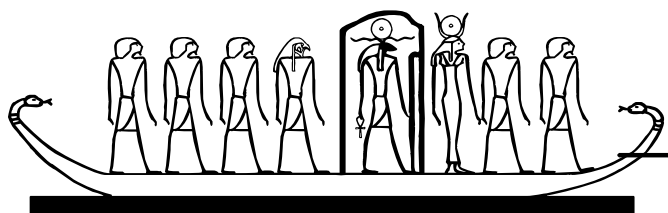
and its regeneration as the hero Horus. Thus Seker is a combination of these two ideas: annihilation of the sexual instinct as a technology for simply preserving the species and the spiritual birth of an invincible will for evolution of all life to new possibilities. Sexual reproduction was a program that tied the essential bliss of life to copulation in order to ensure the continuing propagation of species on our planet. Once self-awareness awakens to a certain point, there is a realization that bliss is dependent on coitus only by virtue of an illusory transparent belief. The belief is “transparent” because long ingrained habit led to forgetting of the original purpose for the arrangement.

Then the heart chakra begins to open and a person begins to discover bliss everywhere. Horus represents the will, and the will is free to decide anything it wishes. So why not deliberately create bliss in any number of different ways rather than restricting it to a few moments of copulation? This opens up an entirely new perspective on the old habit of sexual reproduction and all the strange convolutions that it brought about.


Seker (Osiris) is above his sands because the tombs were in the desert sands. “Above” has the sky radical, indicating that Seker has heavenly bliss even in the dry sands of the desert because he remains above the experience and views it as an uninvolved witness. The sand symbolizes the part of the life cycle when the earth element of the physical body breaks down into tiny particles of dry dust. The breath (air), body heat (fire), and moisture (water) of the body all leave the body in that sequence at death and then finally the earth element crumbles back into its essential particles.

The text gives the circled star glyph (⊗) for the core of the Astral Realm. This reminds us that the core is reflected in the sky as the star closest to the North Pole. This symbolizes the still point at the core of the heart. In Hour Four we now are moving down into that still point to explore the mystery of mysteries.

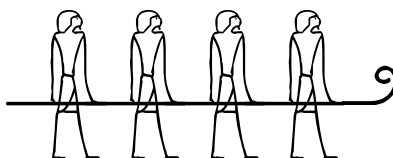
The Solar Meditation Boat Enters the Middle Register of Hour Four





We begin as usual with the Solar Meditation Boat. It has just entered Hour Four from the left. The boat slides along on the sand with a tow rope attached to the front.

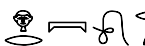
The boat has a serpent's head decorating the prow and stern. This suggests that we are entering a world of pure energy. The crew on the boat is the same except that there is no pilot steering with an oar because the boat is being towed on dry sand. The rope is attached to the prow which looks like the neck of a serpent. The boat sometimes has an eye of wisdom on the side near the front. Awef "Fleshy" Ra holds an ankh in his right hand, and his extended left hand holds a serpent scepter. Ra temporarily lets go of the discipline of the Was scepter and moves entirely by the intuition of kundalini. The boat has a label  which means to cut a path. In front of the boat are four tow-men who drag the boat with a long rope.

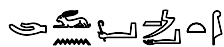


I list the towing crew for the Solar Meditation Boat in sequence beginning from the tow-man in front.



SHE TAWY  (Ocean and Two Mysterious Lands). This name is a word play on the word for secret and the component glyphs for "secret" (ocean and land) that we discussed in Hour Three. The land glyphs are doubled, suggesting the northern and southern halves of Egypt. The rope that pulls the heart to unity is secret.

AR[Y] NEFERET  (Keeper of the Tow Rope). Here the name for the tow rope (neferet) puns on the word for beautiful and is an epithet for the kundalini energy. The rope suggests the serpent image. The heart of Osiris is known as the "Beautiful".

HERY WARET  (Rope Master). "Waret" is the name of a rope for a magical net. The word analyzes as "wa" (meditation) and "ret" (mode or mankind).

DEWEN MA@T  (Stretching the Rope of Truth). This name puns on "ma@t" usually written with the rope radical  to mean cordage for a boat and the word truth, written with the feather radical . I do not know if the Egyptians had the same idiom about "stretching the truth" that we do. However, the sense here is probably that of pulling the heart into line with truth.

Text Inscribed Over the Solar Boat



Translation of the Text Inscribed Over the Solar Boat

This powerful god sails past them in the following manner:

The flames upon the mouths of the two serpent heads on his Meditation Boat

Guide him on these secret pathways.

But he can not see where they lead.

He calls to those that he draws near to,

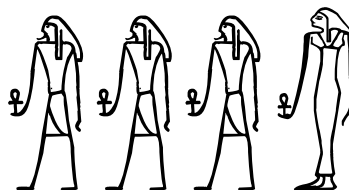
And they hear this voice.

Notes on the Text Inscribed Over the Solar Boat


The loops by the mouths of the serpent heads are the flames they are spitting forth. Snakes like to flick their tongues out, and this resembles the flickering of flames. The tunnel passage has become so dark that the Higher Self Sun navigates only by sonar. This means the level of excitation is too low for visual images, and there are only faint impulses. In the meditation this means the technique involves very faint mantra sounds that the meditator deliberately introduces in order to keep the attention present. The sense of sound generally can take the attention deeper in meditation than the sense of vision.


Now we shift to the far right of the middle register to a group of four greeters who meet the oncoming entourage. Then we will consider the rest of the traveling entourage in sequence from right to left.


Hour Four, Middle Register, Greeters at the Far Right




The four greeters emerge from the right at the far right side of the middle register. Three men are walking in front and a woman stands in the rear. Each carries an ankh, the key to life, held upright in the right palm. We list them beginning with the lead man.

SESHMEW @NEKH  (Life Guide). This figure represents the guiding principle of life, which is to follow your heart's intuition as to what brings greatest happiness to self and those around you..

AN HERYT  (Bringer of the Way of Higher [Awareness]). This is Anhouris, a transformation of Osiris. This name became transposed by the Greeks into the name Orion ('ery an), the transfiguration of Osiris as an immortal constellation in the sky. He represents the evolutionary progress that occurs when you follow your heart. We see here the glyph for the Way is also attached to a name for Osiris, just like it is for Horus. Some render the epithet "Bringer of the Distant Goddess", because Pure Awareness seems so distant from real life although that is not really true. The "An" is short for "An Haty" (Sanskrit = Anahat), "bringing of the heart", which is a technique for awakening the heart chakra and later became the technical term for the heart chakra.

WEJEW MËDU  (Issuing Commands). Once a person has awakened his heart and raised his own awareness, he can become a leader who inspires others to follow their hearts and evolve.

NEBET @NEKH  (Lady of Life). This is a transformation of Nephthys, the Lady of the Temple of Life. She represents the transformation of the sexual energy that governs the instinct of life into spiritual energy that guides beings on the path of higher evolution. This energy must be transmuted through the heart into higher spiritual frequencies.

Hour Four, Middle Register, Central Tableau

Next we come to the middle portion of the middle register. This is a very special group that teaches us the essence of Hour Four. Once we understand that, we can pick up the details in the upper and lower registers.



We begin with the leader of the procession on the far right.



HETEP (Experience). The first step on the path of opening the heart is to learn how to experience. The male figure holds before him a staff that resembles a boomerang. To get control of your life, you must learn to experience what you have created for yourself as the past as your preordained future.



WAJ HER (Green Face). How do you know you are really experiencing something? The word green means youthful and full of vigor. When a person is truly experiencing, his face becomes youthful and full of vigor. Experience infuses and releases life energy. This young man has no special attributes.



HERY DEBAT-F (Master of His Debt). This strange figure is a transformation of Thoth and represents Anethety, Ra's avatar #64. This character has no head, but instead the two cables of the spinal cord are splayed out of his neck. Thoth's organ in the body is the nervous system, which is our body's internal communication system. It sends signals between the organs and the brain. The secret of the nervous system is to let go of the brain and run your life from your heart. The brain is simply a coordinating center to keep all the organs functioning at their proper paces. It is not a decision making device. The nervous system is a set of cords that bind the body together at the same time they channel communications to and from the brain as the coordinating computer. When you begin to experience, you find that you have to pay off your karmic debts in order to free up the bondage that holds your nervous system and your heart in thrall. Thoth knows how to do that, as we shall see. It does not involve using the head.

SETHENY HAT (Heart that Distinguishes). This figure is a man wearing the White Crown. This suggests a connection with Osiris and/or Tem. The name "Setheny" is an epithet for one of the transformations of Baba the Baboon. This

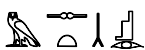
connects us to the heart chakra and Thoth. Setheny is able to distinguish an honest heart from a dishonest one and is thus a variant of “Weighing the Heart”. An honest heart can tune to the intuition. “Hat” can also mean the brow or front, but here it almost certainly means the heart. A variant spelling has “Hath”, which usually means a rainstorm. These variants are either scribal errors or wordplay, since the key word here is “heart”, and this character is almost at the very center of the Hour.


AW @  (Extending the Hand, Broad Hand). This figure is a transformation of Ra as a form of Horus. Extending the hand is a major theme in the **Pyramid Texts** and indicates the spirit of service and assistance that represents the avatars of the Higher Self. Here Horus extends his hand to accept the Eye of Wisdom from Thoth, the High Priest Trump and Wizard of the Heart. The word “aw” often combines with the glyph for heart  to mean expansion of the heart – bliss. Ra extends his hands in the form of rays of light that come and touch our planet, bringing the energy that causes the inert matter to spring to life.

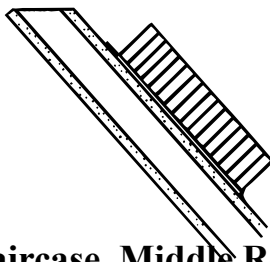
SEKERY   (What was Destroyed). Two things apparently were destroyed. One was the phallus of Osiris. The other was the Eye of Horus. Thoth restored both of them, so the destruction was only an illusion. The death of Osiris was an illusion. Seker represents the illusion of destruction. The Eye of Wisdom sees through that illusion. Opening the heart opens the Eye of Wisdom. Thoth is the Master of the Heart, and his sacred temple was at Khemenu at the heart chakra in the center of Egypt. Horus himself is the restored phallus of Osiris, because he fulfills the purpose of the phallus by becoming the son and heir of Osiris. The Will becomes invincible once it realizes that it is invincible. That is the Eye of Wisdom – recognition of the invincibility of one’s own will and all that this implies.

WETHESU   (Uplifting). This figure is Thoth with his ibis head on a human form lifting up the Eye of Wisdom and returning it to Horus. In doing this he uplifts the awareness of Horus, awakening his will to its invincibility. Through this symbolic act he uplifts the consciousness of every creation in the universe. Thoth is the Master of the Heart Chakra. He often plays the role of Baba the Baboon Fool Trump and hands the Eye to himself as Thoth, the High Priest Trump. The Eye originates with Thoth in the Heart Chakra, generates the Sun and the Moon, then the four elements, then the Ogdoad, and finally expands into the 64 archetypal components of the Eye as we shall see in detail when we get to open the Eye fully in Hour Six and see all its details. This of course is the ancient Egyptian version of what we know today as the Chinese Book of Changes. The basic wisdom of the

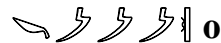
book has been known in various civilizations over countless millennia as we are slowly coming to realize.

MESET ASAR  (The Crook of Osiris). Behind Thoth is a shepherd's crook that belongs to Osiris, and is one of his power scepters. This is actually the Egyptian "Heqa" power scepter of governing. It represents the nervous system and the authority of Thoth as the High Priest and symbolic "Communicator" with God. Even today the pope sometimes carries an ornate version of this staff.

M@NEKHETY  (Osiris Equipped with His Pectoral Necklace). This is Osiris wearing his White Crown and wrapped as a mummy. He wears his usual pendant pectoral necklace with a tassel or counterweight in the back. This ornament is a special talisman of Hathor and represents the nourishing quality of her motherly love. As Mother of the Universe she loves all of its creations as her own children. Osiris witnesses the transfer of the Eye of Wisdom as Thoth presents it to Ra-Horus. He already has that Eye. Through Horus he activates it in the Will to carry out the evolutionary play of the Higher Self. Osiris stands at the heart of the entire tableau of Hour Four. Over him in the upper register with wings spread is Neheb-kau, whom we shall meet shortly. Behind him is the ramp for lowering the sarcophagus to deeper levels. The ramp serves as a gate. In some versions of the artwork there is a rectangular doorway ribbed to represent a staircase. We will consider that rectangle next.



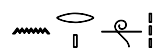
Title of the Portal-Staircase, Middle Register, Center

 or 

Knife of Newnesses or Land that Carves New Things.

Text along the Zigzag Ramp

Section I



Section II




Section III



Section IV







Section V



Translation of Text at the Midway Path

- I. To the Mouth of the Towing Ramp
- II. The secret ways that are the Mouth of Towings and the god's Portal.
When he traverses them, [only] his words are heard.
- III. Way for the entry of the body that is "Dissolution above His Sands",
A secret image not seen by eyesight.
- IV. Secret way entered by the Swather to hide the body of the Seat of Perception.
- V. Secret Way which is the Entrance to the House of Grace.

Notes on the Text and Title of the Zigzag Path and Portal

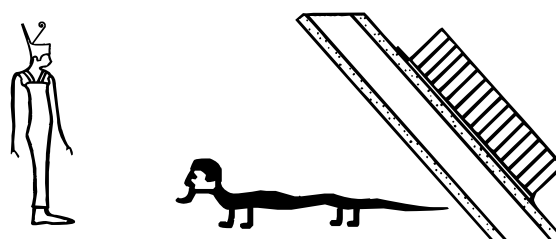
From the upper left corner of the Upper Register to the lower right corner of the Lower Register runs a diagonal pathway that zigzags, moving horizontally between the registers and diagonally through the registers. This represents the ramp for towing sarcophagi. The ramps leading into the tombs were called the Mouth of Towings (Re-setau    ), because the heavy stone sarcophagi had to be towed in along the ramps by workmen using ropes. Once your coffin and its funerary caparisons were brought down the ramp into its subterranean chamber, the entrance was sealed, often with huge granite blocks that cut off the passage. Theoretically your physical body would never leave this home under the earth, nor was physical access into the chamber easy. The first such huge block is the first portal in this Hour at the entrance to the Upper Register. There is another in the middle of the Middle Register, and another at the end of the Lower Register.




The path has a portal or staircase at each register. The portals are called "knives" because they cut the passages into segments. The one at the middle register seems related to the renewal of life that is imminent when the heart reawakens.

The first section of pathway extends to the entrance of the ramp at the surface of the earth. It is the "mouth" of the towing ramp. These ramps are very dark, so only sounds can be detected. Segment three cuts diagonally across the Middle Register

and is dedicated to Seker, and refers to the destruction of the Eye and the Phallus (chakras two and six), both of which Thoth (chakra four) can heal. Segment four is where Osiris stands, so it is labeled the place where Anubis stows his body – in the center of the Heart Chakra. When the phallus of Osiris is lost leaving his body incomplete, Thoth restores it symbolically and it produces Horus, who becomes the heir of Osiris. Thus in front of Osiris we find Thoth the Heart Master symbolically presenting the Eye of Wisdom to Horus. The fifth segment cuts diagonally across the Lower Register and leads into the House of Grace which is the domain of Isis in which she triumphantly produces an heir for Osiris and a Savior for the World – Horus the Invincible Will.

Hour Four, Upper Register, Entrance



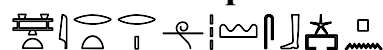
At the far left of the vignette is the goddess NET wearing her Red Crown of Northern Egypt. There is no label by her, but we know who she is, because she is female and wears the Red Crown. She is a combination of Newet, the Star Trump of Cosmic Space (cortical neural net), and a stand-in for Osiris, because she represents the optic chiasm. We know this from her two standard symbols:  and . The optic chiasm is the pair of nerve cables that connects the eyes with the optic center's visual screen in the rear of the brain. The two "arrows" of the optic nerves cross over at the mid brain just under the cortical neural net of Newet. The crossed arrows (often over a shield) graphically represent this chiasmic structure. The second symbol, which is thought to represent a tool for making or mending nets, is the nexus of the crossover with the stubs of the optic nerves protruding. Net is a primordial goddess, because she represents the crossover principle exemplified in optical four-wave mixing. All phenomena can be reduced to waves that mix in this manner, so the principle is not limited to optics, but is completely general and thus could have been noticed by the Egyptians. Optics is simply an easy path to discovering the physical aspect of the principle. Thus Net is at the basis of all perception and close to being an alter ego for Osiris, who is clearly identified as the Seat of Perception , visual perception standing for the general principle of perception. Net's sacred site was Sais, and the Egyptians held an annual festival of lights there that celebrated her identity with

Newet, the Star Trump.

In front of Net and facing her is a snake with a sometimes bearded human head and two pairs of humanoid legs. This snake also has no name label, but corresponds to the large one in the two-headed boat below in the lower register under the Solar Meditation Boat. The Lower Register serpent is the deep subconscious level that moves forward at a very slow pace. The human-headed snake in the upper register faces backward. This is the remnants of a consciousness that still has a bit of identity based on a created memory of the past. The space for the vignette is cramped and triangular because the steeply sloping towing ramp cuts across it, so the snake is as if frozen, but looks back and watches Net as a hope for the future. A door allows the Upper Register to cross over the towing ramp. This subtly indicates a “crossover point” symbolic of Net’s chiasmus.

Hour Four, Upper Register, Text for the Figures in the First Vignette

Title for Ramp and Portal-Staircase



Way that Belongs to the Mouth of Towing and this Portal

Portal Name:



Knife of the United Land

Text for Net:



She is where the illumination begins.

Text for Snake:



One with a head guards the path.

He is as the overseer of the path


And he does not ever go any place.

Notes on the Text for Hour Four, Upper Register, First Vignette

“She is where the illumination begins” means that she is in samadhi. The word

“weben” usually refers to the rising of the sun at dawn when the sky grows increasingly bright. Obviously Hour Four of the night is not dawn. She is at the point where the mind enters its deepest levels. This means she is bringing the dawn of enlightenment for the states of dullness characteristic of deep sleep and death by awakening their heart chakras. We recall that Net welcomes the sun as it enters the dream realm of Wer-Nes. She is essentially a night goddess and therefore a major player in the Astral Realm. Here she heralds the recovery of the ability to see into the heart and then to see with the heart. This is a vital step on the path of enlightenment. The text often uses the word “Mathenu” for path. The esoteric reading of this is the Path of Partner Yoga (Maithuna), which begins when a person opens his or her heart to another being.

The head on the snake is human and is the glyph for important. In some versions the text says “two heads”, which may be a scribal error. However there are two human heads on the boat that transports the copy of the snake down in the lower register. Also there are two snake heads on the solar boat itself. They face in opposite directions. The two snakes also face in opposite directions. This is a fundamental aspect of the wave mixing process, and snakes symbolize wave trains of energy. Each action has an equal and opposite reaction. The two snakes have different lengths, but are on different wavelengths. The lower one is a stretched out version of the upper one. The upper one is human, and the lower one is life. The sun is balanced in between. The two heads represent the repetition of the mantra as the technique to take the attention to deeper levels. In this sense they “guard the way”. The guard remains at his post at the Upper Portal to Hour Four day after day. This means that he is a principle that always holds true for anyone who wishes to penetrate this level with conscious awareness. You must enter the quiet, subtle levels of samadhi through meditation. Whatever you want to call the process it must entail becoming quieter and subtler so one can hear the still small voice of the intuitive conscience in the heart.

The expression “Sema Ta”  (used for the portal) literally means “union with the earth”, but is a euphemism for burial. On an esoteric level it suggests a powerful form of yoga. Hour Four takes us into the essentials of yoga.

Hour Four, Upper Register, Three Parallel Snakes



Text for Hour Four, Upper Register, Three Parallel Snakes



Those in this picture are on their bellies,
And they do not go anywhere at any time.

Notes on the Text for Hour Four, Upper Register, Three Snakes

Three snakes lie in parallel along the upper register. They face forward, but apparently do not move. They represent the three major levels of existence – heavenly, earthly, and astral. The universe is fractal, so that even here deep into Hour Four we can still find the three levels in the Hour as a whole and also here within a single vignette of the upper register. Wherever you go the three levels are always there. In that sense they never move.

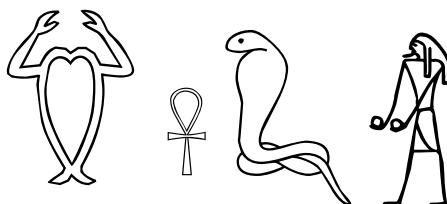
(B's version has the following additional text:







Clothing and Red Crowns on three suns and three bodies.

If this text is valid, we may attempt an interpretation: "Clothing" means physical forms that we create to decorate the outer layers of our consciousness. The three bodies tell us they are physical creations that are all part of wholeness. The three suns tell us that these creations on three different levels all come from the same solar source of creative intelligence. I think it is enough just to have the three serpents to suggest the fractal energy structure.)

Hour Four, Upper Register, Serqet Vignette



As we reach the center of the Upper Register we encounter the main theme for this

Hour, the Yoga of Life Energy. To practice this yoga you must go to the deepest levels of the mind and contact undefined awareness at the heart of creation. The goddess who introduces this main theme is Sereqet, the Scorpion goddess. She appears in the vignette as a scorpion  and as a large cobra  that is just past her and faces her in some versions from a short slanted step down from her level. The slant is due to the towing ramp tunnel that distorts the path of the register. The cobra is a general symbol for goddesses and represents the kundalini life force that lives within every living being. Hence we also see the ankh symbol . This is Sereqet Anekheth , “The Living Scorpion Goddess”. Just past her large cobra glyph stands a man facing her and holding out two palm-sized spheres, one in each hand.

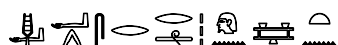
Text for Hour Four, Upper Register, the Sereqet Vignette



The Ever-Living Sereqet



She exists in the following manner:



She stands at the top of this Way of the Mouth of Towings.



Judge of the Two Gods:




He exists in the following manner as guide to the Way of his self.



He opens the sacred Way [of Leadership from the Heart].

Notes on the Text for the Serqet Vignette

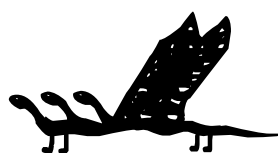
Sereqet is the scorpion goddess of fundamental discipline required for the survival and growth of the small self that suffers under the limitations inherent in existing as a small self. She is a transformation of Thoth through Isis to become a primordial nurse who watches over and facilitates the fundamental yoga of life. Her scorpion shape is lunar  (her tail carrying the lunar crescent), but holds great wisdom from our ancient past that is forgotten. She stands just above the North Pole in the Egyptian version of the night sky, and is thus one of the major night goddesses of the Twat. She is also one of the four guiding and protecting angels along with Isis (intuitive feeling), Nephthys (motivation through bliss), and Net (interaction with projected beliefs). She makes the chakras sting with pain when they are blocked in order to stimulate you to progress, but teaches the great archetypes of life by making

you put attention on past creations that you have resisted. Your heart will not open until you let go of the pain that comes from your imagined past and forgive. She stands in Hour Four at the point where the ramp starts a steep descent into the deep regions of the mind. She also acts as a herald to introduce her son, Neheb-Kau, whom we shall consider in the next vignette. The cobra sign is extra large and faces backward toward Net, so that these two protecting angel goddesses look down on Ra in his boat just like Isis and Nephthys act as protectresses for Osiris on his bier. We can also take the cobra as the goddess determinative for her.


Behind the cobra is male figure that is a human form of Wep-wawet the guide through the deepest and darkest areas of the astral realm. There is a play on the word “wep” with its alternate meaning of “judge”. This suggests that Wep-wawet is also a transformation of Thoth, who appears in his ibis form below him in the middle of the middle register. The “two gods” are Horus and Set. Their struggle represents the fundamental paradox and contradiction of life – the will that creates begins to struggle with the illusion that his creations are out of control and separate from himself, because as soon as you create something, it starts to seem separate from you because it is your creation and not you. Therefore this judge teaches good judgment on the path of the self. Good Judgment on the Holy Path means to recognize that all creations are your own creations and therefore your own responsibility. Once you really get this, it is game over – or perhaps we should say that then the game can really begin to get interesting instead of dark and frustrating.


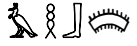
The figure extends his arms holding two orbs that are probably your two eyes, the sun and the moon (creativity and intelligence). They also symbolize the two gods. Horus is Ra, the sun, and Set is the illusory reflection of the sun’s light from the rocky surface of the moon. One is deliberate creative energy, and the other is an automated response to prior creations. We must learn to distinguish these two types of experience. The former is Yang energy, and the latter is Yin energy.

Hour Four, Upper Register, Vignette of Neheb-Kau



The figure of Neheb-Kau dominates Hour Four. In this representation he is a large serpent with three heads and he stands on two pairs of human legs. He spreads a pair

of large hawk's wings as if ready to take off. The figure integrates all the other serpent figures that appear in Hour Four: the serpent standing on four legs, the serpents dangling ankhs, the triplet of serpents, the serpent with three heads, and the flying aten  transformation of that serpent.

The name Neheb-Kau  means "Yoga of Life Energies". "Neheb"  is to yoke an ox so that it can perform work. Yoga is a way of yoking life energy so that it will perform creative work for us. The particular Life Energies emphasized are the 14 major Ka's of Ra, plus Ra-Khepera himself. Key aspects of the practice illustrated during this Hour include the mantra meditation and the opening of the Eye of Wisdom.

Text of Hour Four, Upper Register, Neheb-Kau Vignette




The Powerful Living God

Is in this manner in the Astral Realm:

He is Overseer of this Sacred Pathway of Mouth of Towing.

He lives by the flappings of his two wings – his incarnations and the heads.

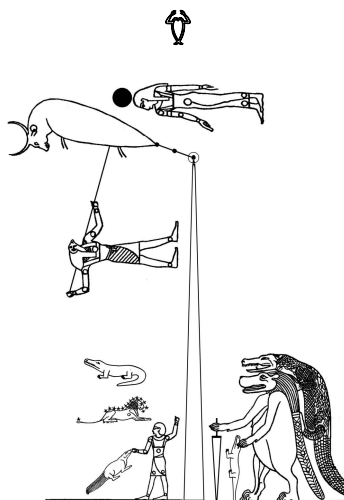
Notes on the Text of Hour Four, Upper Register, Neheb-Kau



The text emphasizes that this is a Sacred Path. Flapping the wings is very important. It creates the "breath" that you breathe (some versions have breaths  instead of flappings.) It means that you fly under your own power. It also is the sign for the Aten and indicates fullness of awareness. He has many incarnations, and each one usually has three heads (sometimes two and sometimes even as many as five). Three can also mean many. Each head is an important aspect of the overall creation and indicates what is important. The three heads also recall the three parallel snakes and similarly represent the three levels of life.

Hour Four, Upper Register, Set and Horus Battle for NehebKau

Next we meet Set facing off with NehebKau. Set holds the Was scepter and appears to challenge NehebKau, who now has only two heads on the backward facing end, but another head at the end of his forward pointed tail.

of this Hour. Therefore, this must be just an illusion. We can see another version of this tableau at the North Pole. Horus is the will. As Horus the Elder, Cosmic Will of the Higher Self he has designed the path and set up Set on the path as a challenge for his small self will to overcome.



Compare the Hour Four vignette to the above drawing of a detail from the ceiling of the tomb of Senmut. It represents the constellations around the North Pole. Next to the Pole Star, which is marked with the symbol  for the central core of the Astral Realm is Serqet with her scorpion totem . Set has usurped the “throne” at the North Pole in his bull transformation. Horus, in his role as “@new” (The Returner) harpoons Set in the testicles to remove him from the throne. (The two balls held in the hand of the god in the Upper Register of Hour Four might be Set’s balls. Further down on Senmut’s ceiling we see crocodiles and at the bottom of the drawing Anhouris (a form of Orion) appears in the same pose as Khepera in the lower register of Hour Four. He is bare-handedly fending off the crocodiles and returning to his throne. The beam of light that shines down from the Pole Star is the equivalent of the serpent Neheb-Kau in this picture. It is the path to the Still Heart from which one may manage the whole universe.

The text says that Neheb-kau never moves. This tells us that he connects to the Still Heart at the Pole Star. On the other hand it says that he lives by a primary command of his mouth (the head glyph means primary or important). “Primary” means that the command is top priority to the person who issues it. Horus is the will. The will expects his commands to be followed. There must be a firm and unchanging anchor underlying whatever moves and changes or else everything is in chaos. Set is illusion and can not be that anchor. Only the Still Heart of Wisdom and Compassion can be that anchor. That is why under the winged Neheb-Kau who flies free at the heart of the tableau we find Osiris with Thoth transmitting the Eye of Wisdom to

Horus. Note how Horus is right under Set and in the upper register these two chiefs form “bookends” to the NehebKau tableau. The author of the text clearly points out that Set is an image made by Horus. We create all our own problems and challenges in life, including our rivals and worst enemies.



The Central Tableau of Hour Four at All Three Levels

The crocodile-headed figure of Sebek is called “Singing Head” or “Praising Head”. Horus at this point does not execute a real primary command, because Set and Sebek (rival viewpoints and fears) try to keep Neheb-Kau confused about which direction he is going, a rather silly and unproductive game.

Horus is the “Shining Director” of the whole scene. He sheds light on the situation and reveals that Set and Sebek are part of a drama that he created. They are his toys. Horus grew up in the swamps playing with scorpions, cobras, and crocodiles, so this is child’s play for him, but just on a grander scale. Children love to set up toys and create a drama for them with all sorts of imaginary conflicts.

During a brief “naughty” period as a child I remember I somehow came into some plastic soldiers and cherry bombs as a gift from another mischievous child. I went out into a grove of trees near where I lived, set up the soldiers in various combat positions, and then planted cherry bombs like hidden IEDs. When it was all set up I detonated the cherry bombs and watched the plastic soldiers flop about here and there. After about an hour of that game it got pretty boring, so I let it go.

Finally, at the end of the Upper Register we encounter Net of the White Crown and Net of the Red Crown. Net of the Red Crown is the same as the Net who welcomed us at the beginning of the Hour. Here she bids us farewell on our continued journey as we follow the Higher Self Sun in his silent voyage into Hour Five.

Grace). This is the source of the Great Annunciation that comes in the next Hour and that Catholics throughout the world maintain even today in the Sacred Hail Mary Mantra. Some versions of the text write “@-Het” 𐌠𐌿𐍃 (House of the Hand, i.e. House of the Avatar) or “@h Het” (House of the Moon). The hand is the Helping Hand of the Avatar. This is the expression of the Caring Heart that determines the State of Grace. In the Catholic tradition this is maintained as the Sacred Heart of Jesus and the Immaculate Heart of Mary. Below are examples of traditional icons that portray the Christian version of this ancient tradition that goes back to the origins of time.



Sacred Heart of Jesus



Immaculate Heart of Mary

What keeps the energy slightly active is the very faint impulses of the deliberately maintained mantra that come from human head mounted on the front of the Meditation Boat. Your beliefs reflected from the environment arise from the head on the back of the Meditation Boat. The head glyph represents something primary and important. At this stage only remembrance of the faint mantra impulse is the primary objective and tends to pull you forward and deeper. The impulse from back of the boat is also important, but tends to pull you back. In between is the almost perfectly quiescent serpent of life energy that forms a gap of silent awareness between each utterance of the mantra and each spontaneous thought. Each head is now quite small compared to the ones on the boats in Hour One or the heads of the passengers on the Solar Meditation Boat in the Middle Register. The “illumination” surprisingly comes from experience of the state of least excitation rather than dynamic activity during the day. In the icons you can see the illumination coming from the

heart, not from the outer environment. This is the correct representation of the Sacred Heart Path of Hour Four. We are entering the foundational states of Pure Existence.

Hour Four, Lower Register, Primaries on the Descent




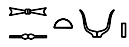

■ We continue the descent, following the lower register theme and meet five primary figures. One has the head of a lioness and a mummified baboon sits on a throne in the middle of the group. We begin from the left.

MUTHENYTH (Pathway; Awareness that Uplifts). This figure is a lady standing in a full length dress that begins under the bust. Her name means a pathway or road. It also analyzes into “Awareness” (Mu “That Uplifts” (Thenyt). She is almost certainly a transformation of Hathor, especially with the give-away name “Muth” for “Mut” the Mother Goddess, and the “uplift” portion of the name that sounds like Ra’s avatar #47 (Thenety). The text of the Litany describes this avatar as “Aged One of the Eye Pupil, Strong Eye, Mindful One Who is Filled with Samadhi.” There is a play here between “Wejat” the Strong One, the Eye that we see Thoth giving to Horus and “wajet” the Cobra Goddess form of Hathor. She opens the Eye. She also is the fearsome Eye of Ra that becomes Sekhmet.

SHATHETH (Lady with Claws). This figure is another lady who looks just like the first one. Based on the previous lady, and in spite of the hawk claw determinative glyph, we can be pretty certain this is an epithet of Hathor in her transformation as Sekhmet. The claws emphasis her terrible aspect as the fierce lioness of the sun’s hot rays.

BENENY (Bawdy Baboon). This figure is a baboon-headed man sitting on a throne with his two hands held out over his lap, one above the other. He is a transformation of Thoth (or we should say Thoth is a transformation of Benny), and his name is probably a variant of Benety, itself a transformation of Baba the Baboon. “Benen” also has the meaning of phallus, and brings out the bawdy aspect of the humanized baboon. He appears to be swathed from the neck down except that his arms and hands stick out.

HENEGETH  (Beery). This figure is clearly Sekhement, so we know that the epithet refers to her. “Henegeth” is a deliberate drunken spelling of “Heneqet”, which means beer. The allusion is to the story of how Sekhement set out to destroy mankind under orders from Ra. To save mankind Thoth took the form of Benety the foolish baboon and together with Shewe (Ra in his disguise as brother and spouse of Tefnut/Sekhmet) went down south to find Sekhmet on her rampage. Benety diverted her with his crazy playfulness. Finally he fooled her thirst for blood by inducing her to drink beer that had been spiked with pomegranate (some say mandrake) juice until it became red like the blood of men. She drank until she was stone drunk and fell asleep. This makes the link between Beneny and Henegeth, obviously drunken spellings of Benety and Heneqet. This story has several variations, but the baboon and the beer are the elements alluded to here. Thoth is the key to this Hour and appears in his ibis-headed form at the center of the tableau in the Middle Register, diagonally opposite from “Beery” and Benty. H takes the epithet as “She who has teeth”, probably based on the root meaning of “heneq” which is to squeeze – part of the beer and wine-making process being to squeeze the juice out from the mash. “Heneg” then comes to mean narrow or squeezed, and by extension the throat. A crocodile god was sometimes called “Heneg” because of the grip of his jaws. However, I think these meanings are secondary and the juxtaposition of the lioness and the baboon clearly alludes to the myth of these two good friends, Sekhmet, the Strength Trump and Benty, the Fool Trump.

THESET WEPET  (The Horned Chieftainess). This figure is a lady who looks like the previous two ladies, except that she has a pair of horns attached to her head and is in a sitting posture on an invisible throne. “Theset” is a title, here representing a female leader. “Wepet” means that she has horns on her head. It also refers to the crown chakra. The word often means to open up something or to judge, as we have seen it used in the Upper Register of this Hour. As a noun it can mean a divine messenger or angel. The horns on Egyptian deities in the Christian era became redrawn as the haloes of angels and saints. The halo ring symbolized wholeness. The horns were reserved for demons and symbolized analytical separation into parts. Both forms continued to indicate the aura of a powerful spiritual being just as the crowns and headdresses of royalty and chiefs also do. The title is an epithet of Nekhebet, who is a transformation of Hathor. The drawing shown above also shows an epithet that seems corrupted. My guess is that it is supposed to be , which is a garbled form of “Mekhenty Sekhem” (Ferryman to the City of the Protector of the Fool). Sekhem (Letopolis) was the

sister city to Anew (modern Cairo) situated slightly to the west of Anew, and was dedicated to Great Horus (Heru Wer), being his major center in the North. Horus often played the role of a Ferryman and you had to ferry the Nile to get to Anew (Heliopolis) the great solar center in the North. Baba devoted himself to yoga, a foolish venture in the eyes of the world, so Horus the Younger had to protect him. Of course Baba as the transcendent had no real need of protection and Horus the Great is the Sun.

We discover that all the female figures are various transformations of Mut/Hathor, and the figure in the middle also may be one of her transformations if it is not Thoth in his baboon disguise. Isis and Nephthys often took the form of Benety, and they are really forms of Hathor. Thus, all five figures trace back to Hathor in one form or another. This tells us that all phenomena are transformations of the Cosmic Love of Pure Awareness, even if they may seem terrifying or ludicrous. The male form of these transformations is signaled by the middle figure – Baba Thoth, who may also be in drag as the Horned Chieftainess.

Text for Hour Four, Lower Register, Retinue



**They who are in this picture are in the forms made by [Will's] Way.
They stand in the earth at this Secret Way that is the House of Grace
Having entered that which is the Primary State of an Earth Child.**

Notes on the Text for Hour Four, Lower Register, Retinue

All these personalities are also produced by the decisions of the Will, whether they seem to play benign or malign roles, display themselves as leaders or fools. Each person has some of all these qualities as deep archetypes of identity consciousness.


All of them can enter the State of Grace and become Companion Avatars. They simply have to return first to the “Zep Tepy”, first moment of experience, the Land of Primeval Time where beings exist in their Original Innocence as Children of Earth.

Is in this picture as the Guardian of this Pathway.

She praises with her two heads by means of the powerful guides that are in her.

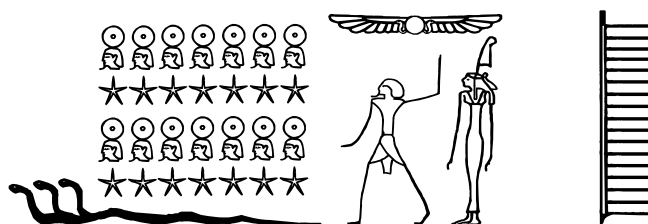
Notes on the Text Describing the Two Serpents

The text in the illustration is somewhat out of order, especially in the passage on Amen. I have restored the text, more or less following R and H.

The key point about the “Invisible One” is that he does not go anywhere. He enters the state of least excitation and represents the Still Heart (Wered Ab ) of Osiris. Thus he is right underneath Osiris. The exact placements vary from one edition to another, but Invisible One is always more or less under Osiris. When something is at its least excited state, it becomes coherent and organizes its entire reality. The equation $(Vg)(Vp) = c^2$ demonstrates this in physics. The “group” velocity (Vg) is the relative motion of a physical object in its environment. Because c is the speed of light in a vacuum that we take as a constant, the phase velocity (Vp) of the object approaches infinity as the group velocity approaches zero. The least excited state of an object is never exactly zero, but can get close enough that the phase velocity associated with the object sweeps the entire physical universe. The meaning of the term “@-heth” (House of the Avatar) clearly is synonymous with House of Grace. The glyph “@” refers to the avatar “Helping Hand” that is resting here in the Still Heart between incarnations. Refer back to the icons of the Sacred Heart and you will see that the Avatar (Jesus, Mary, or whoever) traditionally touches the heart with a hand. This is the iconography of the @-Wat-Her, the Will’s Way of the Helping Hand. Still Heart in the sky is symbolized by the Pole Star, and the Egyptians signified it with a star glyph enclosed in a circle. See the ceiling of Senmut shown earlier in this Hour..

The key point about the “Praiser” is that she praises. She has two heads, one of which is a serpent head and faces the future. This is her “phase velocity”. The human head faces the past and the Still Heart of Life that is behind “Praiser”. This is her “group velocity”. “The guides that are within her” are the various Ka’s that are introduced in the next vignette of the lower register. These become mantras used in the Ocean Awareness Meditation as taught by Thoth, who stands just above “Praiser” in the Middle Register and teaches this secret knowledge to Horus. The crook of the spiritual shepherd is right behind Thoth and confers the ability to govern on the person who possesses this wisdom.

Hour Four, Lower Register, the Serpent That Moves Along



The diagonal towing tunnel descends and blocks the Lower Register. There is no portal or staircase between the middle Lower Register vignette and the far right hand portion. A long serpent with three heads faces left back toward the past and the blank wall that separates him from the two snakes on the other side of the wall. The KV 35 edition clearly shows in the detail above that the vignette is supposed to continue to the end of the Hour and that the figures at the end are connected to the rows of head glyphs over the snake.

Hour Four, Lower Register, Text for the Serpent That Moves Along



MEN-MENEW:

These are the Secret Guides of the House of the Avatar

That shine within her each day until the birth of the Sacred Scarab Creator.


Men-menew, the Serpent that Moves Along

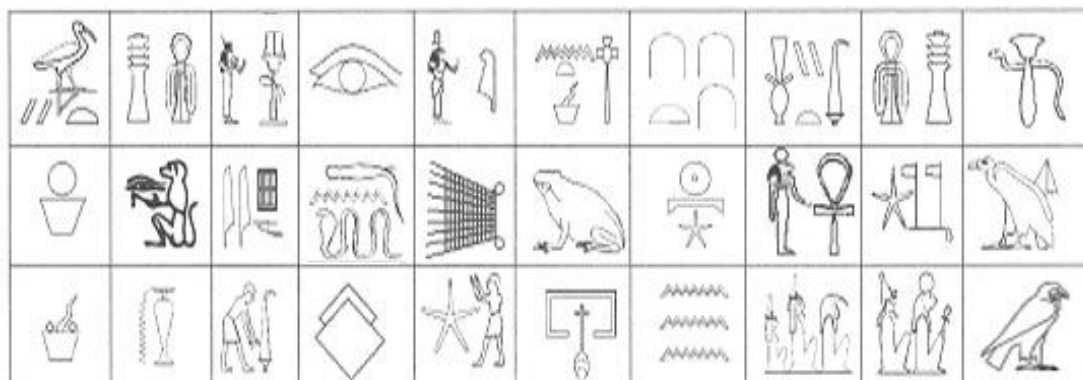
Ascends with three heads upon the path with the Creator Scarab.

Notes on the Text for the Serpent That Moves Along

This serpent has above his back a series of fourteen heads arranged in two rows of seven each. (In some versions the serpent is feminine.) Each head has a solar disk on top of it and a star under it. Each head thus represents a day and a night. All the heads should have stars, as the KV 35 version shows. The 14 day period goes from new moon to full moon and then reverses and returns to the new moon. Khepera the Scarab represents the fifteenth day of the full moon just as he represents the dawn of a new day when the sun returns to the sky at the end of the twelve-hour night.








The heads represent important things, and the arrangement of the heads has various

meanings. For example, the sequence of seven represents the seven fleshly chakras. If we count days and nights separately, we have 28 units of time. Khepera is Ra's alter ego. The doubled appearance of the Senet Oracle Game Board Men  in the name of the serpent and the three heads on the snake for the three rows on the Board raises the question of whether we can locate the 30 squares on the snake's back. Recall that the path along the Senet board was named after a snake called Mehen (or Nemeh). There are 14 heads each with a solar disk for daytime and a star for nighttime. Going through the 14 days from new moon to full moon and back again to new moon makes a total of 28 celestial bodies, the number of inches in a royal cubit. Then we add Khepera for the Sun Trump and Men-menew for the "Devil" Trump of the Labyrinth on the Board, and we have a complete set of 30 major deities and the complete journey from square 1 to square 30 with square 15 (the square often marked with a frog), which is in the middle and represents the full moon.



White's draft reconstruction of the symbols on the Senet Game Board

The basic set of 14 days also corresponds to the 14 Ka's of Ra. The Ka's also correspond to squares on the Senet Board and are fundamental archetypes. Here is the traditional list plus a tentative correlation with the archetypal gods on the Senet Oracle Board.

	<u>Ka of R@</u>	<u>Divinity/High Trump</u>	<u>House</u>	<u>Low Trump</u>	<u>House</u>
	Mantra Power	Nephthys /Temperance	21	Thoth/Priest	01
	Illumination	Mut-Hathor/Empress	11	Serqet/Moon	16
	Strength	Tefnut-Sekhmet/Strength	13	Benu/Hermit	26
	Wizardry	Osiris/Magician	02	Benty/Fool	19
	Youth	Horus/Chariot	30	Baby Hor./Hanged Man	10
	Abundance	Geb/Earth	20	Khmenu/Wheel	15
	Majesty	Shewe/Emperor	28	Meskhent/Judgment	07

𐦩	Burial	Nut/ Star	03	Anubis/Death	27
𐦩	Preparedness	Isis/High Priestess	09	Min-Mut/Lovers	18
𐦩	Stability	Tem/Tower	29	Maat/Justice	05

	Perception	Divinity/Court Card	House	Elemental	House
𐦩	Vision	Maa /Queen of Fire	04	Mesta/King ♣	23
𐦩	Hearing	Sejem/Queen of Wind	06	Qebhusenuf/King ♠	22
𐦩	Touch	Saa/Queen of Earth	12	Dewamutef/King ♦	25
𐦩	Taste/Smell	Hew/Queen of Water	08	Hepy/King ♥	24

(The path on the Game Board goes from House 01 in the upper left corner to House 10 in the upper right corner. Then it proceeds from House 11 on the far right of the middle row to House 20 on the far left of the middle row. The bottom row begins on the far left with House 21 and goes to House 30 on the far right.)

Each of the Ka's has a glyph and a mantra pronunciation. These mantras were used during daily meditations and prayers each morning (matins) and each evening (vespers). The Game Board sequence I have re-constructed based on fragmentary documents may have been one traditional version used by ancient Egyptians. The association of the squares on the board with divinities and Tarot cards is tentative, although I believe some of the correlations are obvious.

Khepera and Maat at the End of the Lower Register

Just past the Serpent that Moves Along we come to the Sacred Scarab, Khepera. He is represented in human form as a wide strider in the pose of Osiris as Sah (Orion), but empty-handed without any amulets or staffs. Above his head is the Aten flying disk transformation of the Flying Sacred Scarab. We realize that this is the fifteenth day of the lunar month, and the solar disk ☉ is right over the head of the full human form of Khepera, suggesting fullness. Each of the stars ★ is a little human form with outstretched arms and legs. The KV 35 edition clearly shows the 14 figures as tiny bodies with big heads and large solar disks above each head. Khepera blows this image up to full size with a suggestion of Sah's pose thrown in. Behind Khepera and by the Portal that leads to Hour Five stands the Goddess Ma@t, the Trump of Justice and Truth, in a long gown with straps and wearing the feather of Truth mounted upright from her crown chakra. The portal has a label on it with the text: "Cut off forever" (see below.)

Texts Leading to the Final Portal of the Lower Register of Hour Four

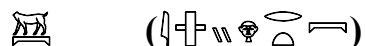


These are bodies.



The Sacred Scarab –

He experiences Truth when the primordial avatars ascend Living in Truth.



In Heaven. (The Aten in Flight)

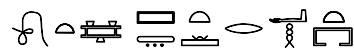


Maat, Goddess of Truth. (Justice Trump)



The path is secret that Anubis [the Death Trump] enters,

On the way to the Invisible Body of the Divine Seat of Perception.



The Secret Path to the House of the Avatar.



Knife of Eternity. (Label on Portal)

Notes on the Texts for Hour Four, Lower Register, Final Portal

The reference to bodies prepares us for the heads mounted on five-pointed stars that appear lined up over the back of the serpent in the final vignette of the Lower Register. The bodies are symbolic representations of the various major avatar manifestations of Ra. “Bodies” means that they are real creations. The three Red Crowns used with the demonstrative pronoun “these” may also refer to Net, the goddess in the far left corner of the Upper Register who watches over the entirety of Hour Four. She is the female version of Osiris and a major player in this book. The three main bodies (the three heads on the snake in the vignette) refer to the three Realms – Heavenly, Earthly, and Astral. These form the three rows of avatar “bodies” on the traditional Egyptian Senet Oracle Game Board. They also form the three registers that typify this book.

The Sacred Scarab Khepera is the creative energy of the sun. The moon is full when the sun is on the horizon directly opposite the moon. This is Truth. Only at full moon can you experience the sun on one horizon and the moon on the other horizon. The sun is the source, and the moon is a reflection from the source. During the month we experience partial values of the moon while the sun is mostly below the horizon. Truth (𐀓) is the balance, the realization that what you experience (hetep 𐀓) is exactly equal to what you believe in your heart. When you only experience parts of reality, then some of your beliefs are hidden in the subconscious levels of the mind and the creative source of life, the sun, is on his subterranean journey. However, each stage of the process is an archetype of reality.

The various “bodies” over the serpent are visible, but the “True Body” of the Divine Seat of Perception is invisible. You can see many things, but you can not see the thing that sees. That is why the Lord of Death, Anubis the Swather, can not be the Lord over Osiris. The Seat of Perception is untouched by death. Anubis therefore eventually becomes the pet and good friend of Osiris. He is the second son of Osiris, but not by Isis. He is the son of Osiris from the secret liaison of Osiris with Nephthys, the motivation for bliss.

The secret path leads into the House of the Avatar. An avatar is an embodiment of an idea into some form of creation. All creations have limitations in time, space, and/or other dimensions. In order to shift from one avatar creation to another it is necessary first to leave the boundaries of the prior embodiment behind. This gap between avatar embodiments is called the “House of the Avatar” (@-Het 𐀓𐀓). This is like a clubhouse that attracts all avatars because it has the essential nature of an avatar – a lack of all boundaries and definitions combined with a willingness to accept all possibilities without bias. Any time an avatar wishes to contact another avatar, he only needs to shift into the House of the Avatar that exists between any two embodiments, because all avatars pass through that same gap. Some like Osiris may hang out there indefinitely.

“Cut off forever.” is the label attached to the portal that leads into the House of the Avatars in Hour Five. This label means that a person who enters the state of an avatar discovers that his essential nature is permanently without identity and without definition. Once this realization stabilizes for an individual, it is generally not reversible for that individual. Fortunately there is no desire to reverse it, since the benefits that accrue far outweigh any limitations. There are no limitations.