

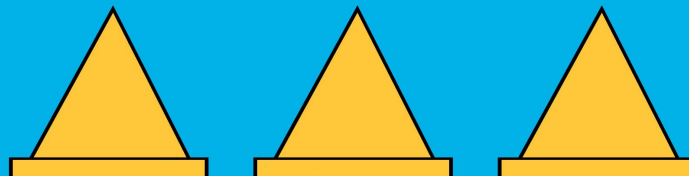
Avatar Wizards of Eternity

The Pyramid Texts

A New Age Translation

with

Detailed Commentary



Introduction

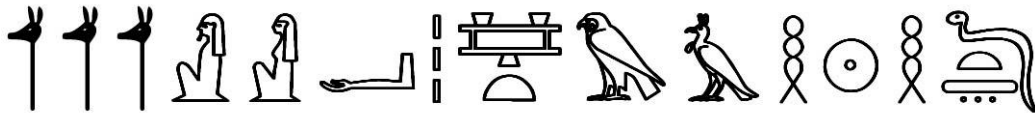
Douglass A. White

Avatar Wizards of Eternity

Weseretu

Au-Wat-Herew

Neh-Heh Jet-ta



Texts Inscribed by Masons

within

Pyramids [of Love]

Seshu Matenu en Mesenu Aatu herab Meru



The Pyramid Texts

Translated with Detailed Commentary

by

Douglass A. White

Introduction

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Introduction to the Pyramid Texts

Translation and Commentary

by

Douglass A. White, Ph.D.

About the Egyptian Title of the Book.

The title I have given to this translation of the **Pyramid Texts** – (**Avatar Wizards of Eternity**) – comes from the **Pyramid Texts** themselves, although the exact wording does not appear in them. To explain the title we will begin by introducing the “Holy Family” of ancient Egypt.

The Ancient Egyptian Holy Family

In ancient Egypt before the dynasties began there was a mythical king known as Asar (Greek spelling: Osiris). His wife was Aset (Greek spelling: Isis), and he had two sons by her: Baba, and Herew (Greek spelling: Horus). The core of the **Pyramid Texts** focuses on this special divine family, along with the siblings of the royal couple, Set and Nebet Het (Greek spelling: Nephthys) as well as their parents Geb and Nut. There are many other *dramatis personae* in the texts, but this family is introduced at the beginning and the story that unfolds is basically their story and how they relate to you, the reader. The story is myth, but it teaches the essential science and technology of the ancients as well as the special relationship between mankind and the universe. Each character in the drama represents multiple layers of reality intricately interwoven, so be patient as the intricate fabric of ancient Egyptian civilization unfolds.

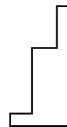


Asar (Greek version = Osiris) is the “Seat of Perception” and represents YOU, the perceiver of your world. His glyph name is drawn as an eye poised above a throne to symbolize the passive witnessing ability that is present under all conditions and beholds all that occurs in the world. Asar’s body is usually green because he became the god of agriculture and represented the crops that grew each year under the care of the farmer. Plants directly transmute the light of the sun into organic life

forms and provide the basic food that sustains life on our planet. Asar is also usually depicted in a stiff mummy pose and as such represents the mummy stored within the pyramid. As the transcendental witness he is “The Seat of Perception, Lord of Eternity” (Asar, Neb Jet-ta). As the story unfolds we will come to understand how these apparently unrelated realities -- perception, plants, and mummies of dead people -- all fit together.



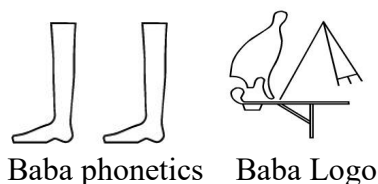
Aset (Greek version = Isis) represents your most precious asset: the ability to Feel. Her name glyph is the symbol for a Seat or a Place, the royal throne of Asar, suggesting that what you feel depends on where you are -- i.e., your point of view.



Her icon is the two-dimensional triangle (Δ) or the three dimensional pyramid (see **Amduat**, Hour 5, the illustration and the Great Pyramid at Giza). When the apex points down, it signifies the Nile delta and the vulva of a woman. The clitoral bulb of a woman is the most powerful external sensory organ associated with Isis. The pituitary is the internal sensory organ associated with Isis. When the apex points upward, a triangle or pyramid signifies the fire of life. We experience this fire subjectively as powerful emotions. Isis holds the mummy of her beloved Osiris like a phallus within her pyramidal vulva in an eternal, silent, and ecstatic love embrace.

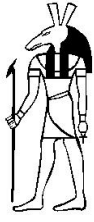
The first royal son to Osiris and Isis is *Baba*, who represents the platform of Undefined Awareness on which you “stand” when you generate consciousness -- your mind in its essential condition. “Ba” means a thought or a belief, since thoughts and beliefs are what make our minds able to experience. “Ba-ba” is the sequence of thoughts that make up your consciousness. Baba is a mysterious figure barely mentioned by Egyptologists because they do not understand him or his role in Egyptian civilization, but he is an essential part of the Holy Family of Egypt and plays a very important, if mostly unrecognized, role in the foundation myth. Baba chooses the animal totem of the leopard. “Ba” is the leopard skin worn by yogi-shamans,

and “baba” is the cave lair of the leopard, the hermitic yogi-shaman, and the initiating priest. His name is also often spelled by the glyphs for two legs. His logo is the white crown of the South and the flail of Menew the Procreator. These two ritual items are usually placed on a divine perch that means "spiritual". Baba himself is usually invisible and represents introspection and meditation. However, he is a magical shape shifter and can assume many visible forms, the most common of which are a baboon or troop of baboons, a handsome yogi with shoulder-length hair, Menew the Procreator, Thoth the Grand Master, Peteh the divine blacksmith, sculptor, and mason, an initiating priest wearing a leopard skin, a paunchy bearded dwarf called Bes who entertains as a musician, clown, and jester. You can recognize him in architecture as a pair of giant obelisks, pylons, or stone tablets at the entrance to a sacred temple.



Herew (Horus) is the second son of Osiris born to Isis. He represents your Deliberate Will that can make choices and decisions. Horus is the Hero, the man of decisive action. The Hero masters use of the Will, and enters a mode of existence in which he is totally free to choose, create, achieve, and enjoy whatever he wishes as the hero in the story of his life. He is an archetypal role model of a strong-willed individual, sometimes impetuous, but willing to learn and ultimately successful as a leader in society. We all can be heroes, each in our own way as we create the adventures of our lives. The key is to learn how to manage the will. Horus chooses the animal totem of the hawk, because it flies high and has both keen and broad vision. Horus is straightforward. The Egyptians gave him many titles, but usually depicted him as a hawk, a hawk-headed man, or as an immature child sucking a finger.

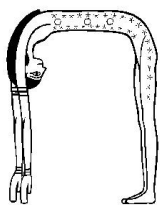




Set is the younger brother of Osiris. His stylized totem animal is a mule, the infertile offspring of a horse and a wild ass. He represents stubborn resistance, and the wild but infertile deserts of Egypt. His name is often written with the stone radical to suggest his stubborn and enduring character. He is a type of chimera and thus a kind of fantasy animal. We may view the universe as a vast and ever-changing fantasy despite its apparent reality. Whatever awesome megalithic architecture survives in the desert sands to tell the story of ancient Egypt is due to Set's stubborn resistance and his close friendship with Baba-Petch, the sculptor mason.



Nebet Het (Greek: Nephthys) is the “Lady of the Temple” and represents the Kundalini Life Force that hides deep within the physical body of every person. She is beautiful and seductive, but also a femme fatale, because her son Anepew (Greek: Anubis), Lord of Death, is the inevitable offspring of close encounters with her indomitable Life Force. She is the consort of Set but seduces Asar, thus introducing him to the experience of death. Mastery of death turns out to be an essential phase on the path to immortal wizardry. Yet the Lady of the Temple has compassion for suffering and is responsive to love, bonding deeply with her sister Aset (Isis) in the quest to resurrect Asar.



Nut (Newet) is the starry Milky Way galaxy that arches over the night sky. Newet is a vision of the future filled with countless possibilities. She represents the vast cosmic space in which the drama of evolution unfolds. From her womb of cosmic space come the four great pillars of human civilization: Asar, the silent witness that absorbs light and becomes the light embodied as crops that will feed mankind; Aset, the loving spouse who stabilizes her beloved and nurtures the

heir to the future in the fertile delta where crops may be sown and grown; Set the stubborn resistance that makes possible the fantastic dream of life embodied in the lasting monuments of human civilization as well as the unforgiving and infertile deserts with endless rocks and sand that insulate the oasis of life; and Nebet Het the irresistibly seductive charm of beauty that enchants the mind of man and thereby like Helen of Troy incites the extreme dramas of evolution as well as the flooding current of the Nile that brings life-supporting water and soil.

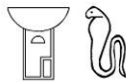


Geb is the personification of the physical world, our planet Earth.

He is weak in the grip of gravity, but the attraction of the potential in the stars sets him spinning so that his gigantic axial shaft rises to the Northern Polestar to draw the four star-seeds of civilization from the cosmic womb of Newet. His totem is the goose, a large aquatic bird that symbolizes abundance and wealth in the physical world.



Set



Nebet Het



Nut



Geb

Masons

“Mesen” is a Magical Ape who became the Master Craftsman and fiery Blacksmith god of Egyptian Civilization. He is a transformation of Baba, the Fool Trump in the traditional Tarot deck, and one of his common humanoid avatars is as Peteh, the divine blacksmith, sculptor, and mason. Baba as the first son of Osiris is another of his human transformations.



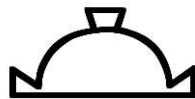
Egyptians sometimes called this wild baboon character “@@” (pronounced ‘ah-‘ah as if you are having an orgasm). The word means excitement and also is a word for a “pyramid”. Another Egyptian word for pyramid is “Mer”, a word that also means “ocean” and “love”. The Egyptians loved to play around with words, ideas, and images. This enabled them to pack many levels of meaning into a single word or phrase.

“Mes” means to give birth to someone or something. “Mes-en” means “born as”, “born for”, or “produced for”. The “Mesu Herew” are the Children of Horus in his mature form as Ra-Horus, the sun. They represent the four classical elements of earth, air, fire, and water -- that in terms of modern science we also understand to be the sons of the sun in our solar system. The “Mesyu nu @atu” were the stone masons and jewelers of ancient Egypt. Their highest calling was to carve the stone images of the gods and their temples from the hardest materials on the planet – igneous rocks such as granite. The word “@at” written with a special dome-shaped determinative also means “chakra” (wheel or energy vortex center) in Egyptian. Each chakra had a special precious stone associated with it and a sacred site somewhere in Egypt.



Mesu nu @atu

Birthers or Carvers of Precious Stones



@at = Chakra

Thus, these Craftsmen were also Designers of the Chakras and carried a much subtler mission than simply to shape the physical elements. Although many of the metallurgical masons worked for Horus as their tutelary deity, the stonemasons traced their origin to Set, the brother of Osiris.



The above two glyphs (a tail and a block of stone) are both associated with Set. This proud character (the archetype of Satan) represents the stubborn persistence of stone and the extreme conditions of the physical world, such as the burning desert. The job of the masons is to use the persistent psycho-physical energy of Set to design and build megalithic pyramids, temples, and statues as physical expressions of the gods that are able to preserve their important messages for thousands of years. The guild of the “Mesenyu” consisted of metal workers and sculptors who made weapons, metal statues, and jewelry. The “Qedu” architects built megalithic pyramids and temples. The “Kheretyu” were the troglodyte engineers who built and decorated the underground labyrinths of the Egyptian necropolises. Artisans like these built the material civilization of Egypt which has lasted for thousands of years even after the culture was destroyed by foreign invasions.

As we shall see, these artisans also have deeper methods for preserving information over tens of thousands and even millions of years, far longer than human memories and stone monuments usually are able to last in the ever-changing world.

Avatars

The fundamental essence of existence is Undefined Awareness (Baba). In physics we call that essence the abstract potential energy of the vacuum state. The **Pyramid Texts** are materials from an ancient instruction manual designed for study and use by immortal living expressions of Awareness known as Avatars and Wizards. Defined abstractly an “avatar” is a self-structuring property of Undefined Awareness that allows Awareness to define and then assume a viewpoint. Awareness contains all creative possibilities, and the property of structuring viewpoints is one of them. Assuming a viewpoint includes the ability to clothe that viewpoint with an identity and even a physical body or other form of more concrete expression. An abstract viewpoint can enter into any reality and interact with that reality. The science of avatar covers the technology involved in the deliberate creation and dissolution of viewpoints of varying densities (ranging from very abstract imaginative notions to very concrete physical experiences) by exercise of the Will for exploring various possible realities. It also includes methods of restoring clarity of Awareness if an avatar becomes lost or otherwise disoriented in the reality he is exploring. It includes techniques of navigating in various realities and transformations, as well as the ability to enter and leave various forms or states of existence. It also involves creation and management of the various game plans used by avatars. Avatars are essentially immortal. They play at all levels of creation throughout eternity and laugh in the face of their good friend and brother death. (Anepew [Greek Anubis, often spelled Anpu], Lord of Death, was the half-brother of both Baba [the ability to walk into Undefined Awareness and Simply Be] and Horus [the Will to Clearly Define a Creation and make it as real and solid an experience as you may prefer.]) Generally the purpose of avatars in assuming viewpoints and embodiments is to act as boosters to the evolution of life in various ways.

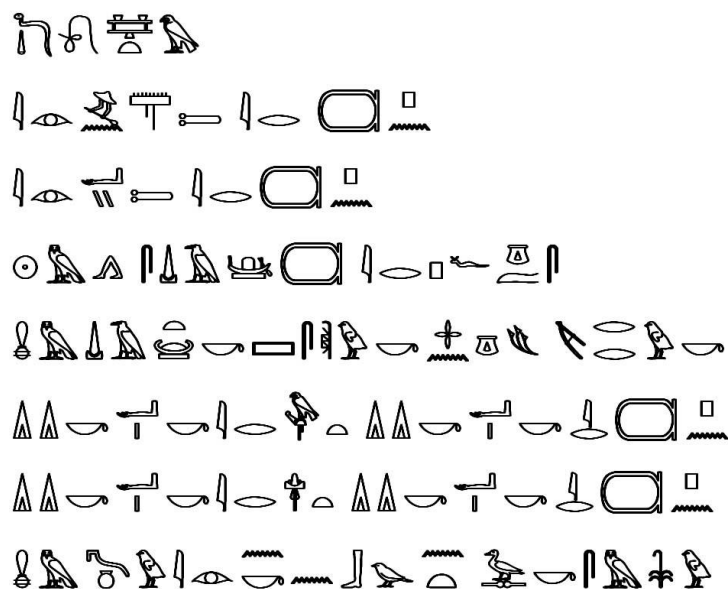
The ancient Egyptians poetically defined the concept of avatar very clearly in Hymn 363 of the **Pyramid Texts**. The Sanskrit technical term that we know today as “avatar” and in recent years have commonly used as a term for assuming roles in interactive games may derive from this extremely ancient source. As you read the hymn, be aware that the Egyptian convention was that you are supposed to fill in your

own avatar name (i.e. what you call yourself in your current incarnation) wherever the sequence [] appears. The empty pair of brackets stands for an empty cartouche in which you may write your name.

Hymn 363

Say the Word, and, O Way of Horus,
 You make [ready] your boat cabin for [],
 And make [ready] your two hands for [].
 Higher Self Sun, come. Ferry [] to that other side
 Just as you ferry your follower, the Divine Bull of Being, that you so love.
 If you give your hand toward the West, you give your hand toward this [].
 If you give your hand toward the East, you give your hand toward this [].
 Just as is done for you by Benety Baboon, your eldest son.

Hymn 363



Transliteration of Hymn 363

Jed medu: Wat Herew

Ary *khen*-th ar [] pen. Ary @wy-th ar [] pen.

R@, mey. Ja [nek] [] ar pef ges.

Ma jat-k She[me]su-k Wen Neg, mereru-k.

Dada-k @-k ar Amenet, dada-k @-k ar [] pen.

Dada-k @-k ar Aabet, dada-k @-k ar [] pen.

Ma nu ary nek en Benet[y], *sa*-k, semesu.

Notes on Hymn 363

You can compare my translation with the version by Allen (**The Ancient Egyptian Pyramid Texts**, p. 77) or the version by Faulkner (**The Ancient Egyptian Pyramid Texts**, 1910, p. 118).

“Jed medu” is a standard formula that marks the beginning of a Hymn. It tells you to recite the Hymn, not just as a ritual, but so that it becomes a reality.

The “Way of Horus” in Egyptian is “Wat Herew”. Horus is a personification of the Will. So the “Wat Herew” is the personified Path or Technology for deliberately using the Will to achieve mastery in life. In the text of the **Amduat** Horus often simply is referred to by the nickname “Wat” [The Way].

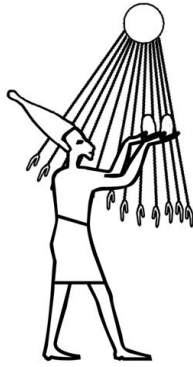
A deck hand on the solar boat in Egyptian is called a “hand” (@). The hand of Horus stretched to East or West is also “@”. Thus, “@” is a “helping hand” that stretches out like a ray of light from the sun to assist the evolution of life. An avatar in Egyptian is “@ Wat Her”, a Helping Hand for the Way of the Will. Any person who deliberately assists and cooperates with those who are mastering the Will to create a lifestyle that they prefer and that benefits the whole world is an avatar to some extent. For example, the mayor of a town or the governor of a nome would often have the title “Haty @” (literally meaning something like “One Whose Hand is First” or “One Whose Heart is Assistive”). The glyph “haty” can mean “first” or “in front” (like the head of the lion) or “the heart”, which was the primary chakra in Egyptian tradition.



Haty @

Haty

The hand glyph indicated that the person had the profession of helping others in some way. Also, take a look at the picture below that depicts Pharaoh Akhenaten making offerings to the Sun God. Akhenaten liked to have the Sun drawn with rays spreading out from it. Each ray terminates in a hand. The hand glyphs represent the avatars of Horus-Ra that Akhenaten commemorates in his offering. The sun was the Egyptian metaphor for the Higher Self.



The famous **Litany of Ra** lists the 75 major avatars of Ra. If you study carefully the Litany as it appears recorded on the walls of the royal tombs, you will note that the list of 75 avatars plus Ra himself, along with a snake, and a crocodile representing minions of Set, make a grand total of 78 avatars of Ra. This set of 78 archetypal “personalities” formed the standard ancient Egyptian Tarot Deck. For details about the Tarot in ancient Egypt, see the **Senet Tarot Oracle Deck of Ancient Egypt** (available at www.bentylightgarden.com) and my translation of the **Litany of Ra** (available at www.bentylightgarden.com and www.amazon.com.)

“Benety” is another epithet of Baba, the eldest son of Asar/Osiris, in his Baboon manifestation. Osiris is the model avatar of Ra, the Sun. Ra is Thoth’s creation, and Thoth is one of Baba’s favorite avatars. The text is ambiguous as to whether “ferrying” was by the Way of Horus for Baba or by Baba for the Way of Horus. Weirder still, Isis and her sister Nephthys are sometimes called “Benety”. Usually “Benety” is written with the ape radical, but here it is written with the “wer” bird determinative that means either big or bad. Bad Benety means he is incorrigibly wild and randy. Big describes his unbounded nature or the size of his tool (“ben” means to copulate).

“Wen Neg” means “The Bull of Existence”. “Bull” is a totem symbol of the sun’s creative energy. The glyph for existence is a simplified version of the ancient Flower of Life insignia and represents the expression of Pure Awareness as a Living Experience. “Wen Neg” is an epithet of Horus as the Cosmic Will identified with the Son of the Sun God Ra who holds up the sky. “Son of the Sun” became a standard title of a pharaoh. The “she[me]su” are the followers of Horus-Ra. First they ferry across to the Other Side of Enlightenment in the solar boat (a metaphor later widely used in Buddhism), and then they volunteer to serve as crew hands to operate the boat. Thus, advanced avatars serve the cause of enlightenment and are always ready to facilitate the progress of another on the path to enlightenment. In

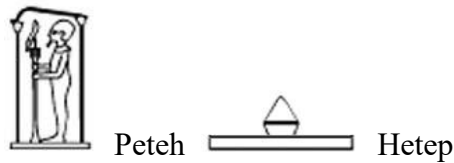
Buddhism an avatar is also often called a *bodhisattva*. Sakyamuni Buddha has the title of avatar in various sutras. Vishnu has ten major avatars (Fish, Tortoise, Boar, Man-Lion, Dwarf, Rama with Ax, King Rama, Krishna, Buddha, and Kalkin.).

Wizards

Wizards are a special group of advanced avatars. They not only play as avatars, they play a special set of games. In the games they identify with the Cosmic Intelligence (Thoth) aspect of the Higher Self and then create and implement projects for evolving civilizations. The Higher Self then puts the projects into motion and oversees their actualization. The Egyptians called Cosmic Intelligence “Jehuty” (Thoth, the Guru or Heavy One). They called the Higher Self “R@” (Ra, the Sun), and used a disk-shaped solar symbol to represent it, often adding a dot in the center for the small individual self as a focal point of the Higher Self’s attention. In the Tarot deck, the High Priest Trump symbolizes Cosmic Intelligence, and the Sun Trump symbolizes the Higher Self.

The Magician Trump represents the wizard. The wizard is one of the most important avatars of Ra. The Egyptians called the power of the wizard “weser”. From a variant pronunciation of this word came the name of the “god”, Asar. The Greeks called him Osiris. Osiris is an archetypal appellation for any avatar dedicated to the design and implementation of Enlightened Planetary Civilizations. Wizards are masters of evolution who explore and implement ways to generate more creative and interesting qualities of life for entire civilizations. They create imaginative games and projects. Then they appear throughout the universe at various times and places, devoting themselves quietly to the benefit of all and the creation of ideal societies that express their creative game plans. The **Pyramid Texts** discuss the “weseret” wizard technology at great length. Thoth is the Source of the technology and its teaching that generates wizards.

Baba, also known as “Benety”, “Ken-mut”, “Qefetenu”, “Mesen”, “Peteh”, “@@”, and many other epithets, is a magical shape shifter, the embodiment of metallurgy, and the archetype of spiritual alchemy. He has the ability to be born as, or take the shape of, anything he likes for any purpose he likes. His epithet “Peteh” is simply the Egyptian word for experience [hetep] spelled backwards. Creation is the source of experience. Experience dissolves creations. Experience run backwards generates creations. As the god of metallurgy, Baba is a master alchemist. His deeper significance is that he knows the value of desire as the engine of creation. He can heat it up and then shape it as he pleases in the intense fire of passion.

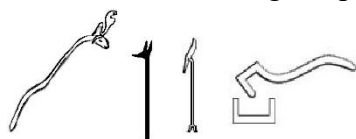


“Hetep” also means peace, because peace comes when an experience is complete and the fire of passionate desire cools down. The glyph suggests a baked loaf of bread offered on a stone altar slab. Some believe Baba-Peteh acquired his shape-shifting ability from Thoth, but it is the other way around. Thoth, the High Priest of Knowledge and Wisdom with his dignified ibis head (as keeper of the papyrus), is the primary avatar of Baba, the playful and foolish baboon. Wisdom arises from foolishness. Baba’s epithet “Qefetenu” describes how he effortlessly masters “Every Form of Magical Power”. This is one of the great jokes of Egyptian civilization: The Highest Comes From and Resides in the Lowest. The highest Wisdom comes from Fools. Baba the Baboon Buffoon is the pathway to Transcendental Undefined Being that leads Beyond the Beyond and is immanent in everything that exists and therefore embodies the highest knowledge and wisdom.

Baba and his friends made weapons and tools for Horus as well as refined jewelry. The stonemasons built the elaborate underground tombs of the great necropolises as well as the mastabas and pyramids above them. The Underworld of the Gods [Neter-kheret] was carved deep into the rocks of Egypt, and the scribes then painted and engraved the sacred scriptures on the walls. Baba the baboon was the totem animal for these scribes and thousands of baboon mummies were stored in the catacombs at Thoth’s sacred site of Khemenu to honor him.

Space Time Travel

Eternity is Beyond Time [Neh-Heh Jet-ta]. An avatar lives beyond matter and space. He is the Divine Ka (potential electromagnetic energy, light) that is free to embody itself any time, any place, in any form it pleases. The Divine Wizard (male: Weserety, female: Weseret) holds a power wand topped with the head of Anepew, Lord of Death, to symbolize his or her mastery over mortality. This magic wand is a special form of the “Was Wer”, The great power wand of the gods, used by wizards.



Wer Hekau Weser Was S-tep

Wizards use many types of magic wands. The “Wer Hekau” is the wand used by a master of the great mantras, (hekau). The “Was” is the sign of an advanced yogi. The “Setep” is the “Wand of the Opening of Illusions” or “Choosing of a Primary Goal” [“S-tep”]. In the **Pyramid Texts** we will meet these magic wands and learn about the practical uses they symbolized.

A modern day Avatar Master Wizard Harry Palmer teaches the universally applicable fundamentals of the Path of Avatar in his **Avatar® Materials** as "educational psychology" for those who do not want to bother getting into the trappings of ancient Egyptian culture. (Visit www.avatarepc.com). Avatar is the path of developing the power of your Will to create the life that you prefer. The Eye of Horus represents the technology of deliberately managing the attention by learning to focus it by means of the Will on your beliefs. Mastering the Eye of Horus (i.e. attention deliberately focused on manifesting goals by skillful use of the will) is an essential aspect of the **Avatar Materials**. There are a number of programs available that teach ways to manage attention and beliefs. The **Avatar Course** is the most complete and systematic one that I know of.

Mantras

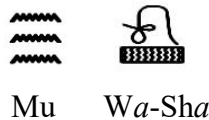
The **Pyramid Texts** contain many ancient sacred mantras, known in Egyptian as "Hekau" Sounds. Some are obvious and others are hidden in the text. The Egyptians transcribed them so they would not be lost. According to some the exact pronunciation and usage of the mantras traditionally required initiation by a master, a wizard, or by Baba himself. Actually anything can become a Heka. Scholars refer to the hymns that comprise the **Pyramid Texts** as Utterances or Spells suggesting awareness that the texts were functional and not merely literary. In some cases they are to be read aloud. In other cases they indicate operations to be performed along with recitations. I believe certain words and phrases are to be recited or otherwise used mentally in meditations. The Vedic mantras form a similar ancient tradition, and some of the Vedic mantra sounds derive from the ancient Egyptian mantras.

Techniques

The **Pyramid Texts** contain many powerful techniques. Some have been passed down or recovered by masters and wizards of later ages, many of whom are living with us today and transmigrated from ancient Egypt. Some techniques are still widely practiced, such as Hatha [Egyptian = *Khat*] Yoga, a system of bending and stretching exercises used to maintain physical health.

Yoga practice was very important in ancient Egypt and had a number of special names such as “Sema Tawy” (Sanskrit = Samadhi), “Neheb Kau”, “Nehebet” “Heter”, or “Khenemew”. Some forms of this technology were preserved in India and have become popular around the world in our era through the convenience of mass media.

A number of programs available today teach how to transcend limitations through the practice of **meditation**. Meditation is the path of experiencing Pure Undefined Awareness (Egyptian = Mu). The most common name for this meditation in the **Pyramid Texts** is “*Wa-Sha*”. Literally, this expression means “Ocean Awareness Meditation”. Meditation involves the use of mantras (special sounds) and/or yantras (special diagrams or icons – Egyptian hieroglyphs) as vehicles for refining perception and strengthening the will.



Accomplished avatars master the transition we call death. They achieve conscious immortality and are able to move freely through time and space as well as various dimensions of reality. An avatar can move from one embodiment to another without losing track of his purpose or the memory of the context in which he operates, because he knows how to set a particular chosen identity onto a program that will reset automatically after any diversion.

The major purpose of an avatar is to assist individuals on the path of evolution. The major purpose of a wizard is to create, design, construct, and maintain high forms of civilization throughout the universe. In Egyptian civilization Osiris represents the wizard who confronts and masters the issue of death faced by all sentient beings possessing physical bodies and then becomes a model for the creation and maintenance of a stable and enlightened civilization on our planet.

Thoth (Intelligence) and his consorts *Ma'at* (Truth) and *Seshat* (Education) train wizards in the technology for designing intelligent civilizations. Today many wizards work in many disciplines on ways to create a stable, long-lived, and high quality of civilization for our planet.

Ra is the Cosmic Higher Self symbolized by the Sun – the local star that provides the energy for our planet. The Cosmic Higher Self embodies the overall plan for evolving life in the universe. The sun of our solar system is a role model of the Cosmic Higher Self exemplifying a brilliant and highly energetic being that constantly gives light,

energy, and warmth to support living systems in its neighborhood without any conditions or expectations. Tuning to this role model in a person's life is done through intuition.

Tantra (“Ten-*t* R@” = What Belongs to Ra, or “Ten Tera” = The Elevation of Time) is the secret path of Baba. During the heyday of classical Egypt it was not so secret. Some Tantrikas (those with the Ka energy that belongs to Ra) have passed down a few of Baba's techniques. For example, the Cobra Breath that has been transmitted down from Baba's avatar as Baba-ji Naga-raj in India 1800 years ago consists of four basic levels of practice that reasonably resemble the ancient methods of the Egyptians during the early dynasties and pre-dynastic times. However, some details such as the fundamental method of Opening the Heart (Egyptian: “An-hat” = “Bringing the Heart” = opening the Anahata Chakra) are only now being recovered through careful study of the Ancient Egyptian texts and drawings.

Some Other Important Data in the Pyramid Texts

The **Pyramid Texts** describe a great variety of breathing techniques, postures, and meditations.

The **Pyramid Texts** describe the Chakra System as it still exists today in some systems of Yoga, and this provides a handy roadmap to the energy system of the body that the texts describe.

The **Pyramid Texts** describe various kinds of “Light Beings” (what we might call angels) that are immortal, live in high states of consciousness, and travel freely about the universe. The anonymous authors explain in their texts how everyone essentially is a Light Being and has access to that immortal quality of existence.

The Egyptians provided all the essentials for a great, enlightened civilization in the **Pyramid Texts**.

A Brief History of the Pyramid Texts and Their Recovery

The **Pyramid Texts** are the oldest library of spiritual writings known to man. Some claim that the **Rig Veda** is the oldest spiritual text, but no original Vedic texts survive from an era contemporaneous with or earlier than the Egyptian 5th dynasty, so we can not date the Vedas with certainty back to such ancient times and must leave the

question of their era of composition open unless new archaeological evidence emerges. The translation of the **Pyramid Texts** that I have prepared is only a single step in the process of extracting the special secret wisdom enshrined in the hieroglyphs concerning the nature of human awareness and the evolution of consciousness. Much remains to be done. My work depends on the great archaeologists and Egyptologists who discovered the texts, recovered them, transcribed them, and began the difficult task of translation. The interpretations that I give to the texts assume that the Egyptians placed great importance on these texts because they contain high spiritual wisdom, not because they preserved the rituals and superstitions of primitive peoples. True, the material is so ancient that many details remain obscure. Many of the texts suffer from the ignorance of the scribes and the vandalism of looters and scavengers, although the archaeologists have repaired many portions by finding alternate copies of the corrupt or damaged passages quoted in tombs and monuments around Egypt.

The main texts we have at this point are sets of “Spells” (also called Utterances or Hymns) that were carved on the walls of some of the pyramids at Saqqara. Several early pharaohs built these pyramids. The majority of the material is from the pyramids of the following five pharaohs listed in chronological order with additional materials from some other early tombs and pyramids.

The Five Main Sources for the Pyramid Texts.

Wenas (Last pharaoh of 5th Dynasty, text marked in my version with W.)

Teta (1st pharaoh of 6th Dynasty, text marked in my version with T.)

Pepy I (3rd pharaoh of 6th Dynasty, text marked in my version with P.)

Nefer-Ka-Ra Pepy II (5th pharaoh of 6th Dynasty, text marked N. in my version)

Mer-en-Ra II, Mehety-em-sa-f II (6th pharaoh of 6th Dynasty, text marked with M.)

The Egyptologist Gaston Maspero discovered the above five bodies of text in 1880 while he was doing archaeological work at Saqqara under the direction of Auguste Mariette. In 1894 Maspero issued a first edition (typeset) with a preliminary translation into French. In 1920 and later in 1936 a Swiss Egyptologist named Gustave Jequier found additional texts in the pyramids of Wejebet, Net, and Apewat, three queens of Nefer-Ka-Ra (Pepy II) as well as some text from the pyramid of Ab, the fourth pharaoh of the 7th Dynasty. Ab’s name is of interest, because it refers to the pawn used in the ancient Egyptian game and oracle system called Senet and puns on the word for the heart. This complex pun connects the Senet oracle to the

Weighing of the Heart in the Judgment Hall Scene of the **Book of the Dead**. Thus, although we know almost nothing about King Ab as a pharaoh and as a person, his name is a significant clue to the remarkable tradition from which these texts derive.

An expedition mounted by the Metropolitan Museum of Art in 1932 discovered in Lisht further materials related to the **Pyramid Texts** within the 12th Dynasty tomb of an official named Se-a en Weseret Anekh. William Hayes published some 18th Dynasty material that filled in some lacunae in 1935. Over the years, discoveries of various other mortuary texts have served to patch up additional gaps in the record. However, the main body of material continues to be that found in the pyramids of the five early pharaohs. Kurt Sethe transcribed the texts from the five pyramids in parallel to form a synoptic edition. His transcription forms the foundation for what we know as the **Pyramid Texts**. Sethe also produced a German translation covering much of the material. Recently Lauer, Garnot, Leclant, and Berger republished the material from Teta's pyramid with a number of newly recovered verses based on their restoration work there. I have used Sethe's transcriptions as a starting point and supplemented them with the transcriptions appended by R. O. Faulkner to his work, **The Ancient Egyptian Pyramid Texts 1910**. To study Sethe's transcriptions of the hieroglyphs, go to <http://www.etana.org/abzu/abzu-search.pl>. Search for Sethe, Kurt. Select from the list of items **Die Altaegyptischen Pyramidentexte nach den Papierabdrucken und Photographien des Berliner Museums**. Select "Erster Band" and/or "Zweiter Band".

Electronic versions of my **Pyramid Texts** translation and commentary are available from my website STORE (www.bentylightgarden.com/StoreMenuE) and from Amazon.com. The photographic record of the pyramid of Wenas by Piankoff provides a check on some of the transcriptions and indicates the way the texts appear on the pyramid walls. I have posted his photos on my website so readers may see what the texts looked like when they were discovered. During the translation process, I consulted Samuel Mercer's 1952 pioneering English version as well as the translations by R.O. Faulkner (Clarendon, 1969) and James P. Allen (Society of Biblical Literature, 2005), occasionally checking the pioneering French edition by Maspero. The works by Mercer, Faulkner, and Allen are the attempts thus far at translating the full body of the **Pyramid Texts** into English. Mercer and Faulkner follow Sethe's transcription system. Allen's version separates the texts according to pyramid after the manner of Maspero. Allen also has made great strides toward understanding the ritual and symbolic significance of the locations of the texts on the walls of the various chambers and corridors. (See my outline below based on his

findings.) Budge was thoroughly familiar with the **Pyramid Texts**. Although he did not translate them, he indexed them into his **Egyptian Hieroglyphic Dictionary**, which is one reason it is such a valuable resource for studying the **Pyramid Texts**. Electronic versions of Budge's dictionary are available at the excellent website "**Pyramid Texts Online**" and printed copies are also generally available. Since Budge also translated the **Book of the Dead** and had a vast background in reading many texts, his indexed notes on **Pyramid Text** words and phrases in the dictionary provide many insights. Faulkner's work is also indispensable because he not only translated the **Pyramid Texts** he also translated the **Coffin Texts** and the **Book of the Dead**.

Evolution of the Pyramid Texts in Ancient Egypt

Over time, the **Pyramid Texts** evolved into the **Coffin Texts**. Egyptians based the **Coffin Texts** on the earlier **Pyramid Texts** and wrote them on the coffins of successful people when they died. Still later, the **Coffin Texts** evolved into the **Papyrus Texts** of Thebes that we often call the **Book of the Dead** and its later editions found in the Sacred City of Sait. Egyptians called these texts **The Ascension into the Daylight**, which basically means the texts formed a handbook for rising from ignorance to enlightenment. Eventually, however, the ancient science that Egyptians artistically encoded in myth, poetry, and subtle humor devolved into ritual magic and superstition. It expressed fear of death rather than mastery of death. The simplicity became complex, and the hilarious jokes became serious regulations and taboos. Probably already by the time of the carving of the **Pyramid Texts** onto pyramid walls this devolutionary process was well under way, and perhaps most people in those days already had very little idea what the texts really were presenting. What we consider the classical dynastic periods of Egypt may have been a long period of decline from a much higher level of civilization that existed before the time of the great pyramids.

It is remarkable that the authors of the **Pyramid Texts** found a way to preserve their amazing messages for so many millennia throughout four thousand years of classical Egyptian civilization and long after it died out until our present age when we finally once again have both the technology and the understanding of consciousness to recover the texts and begin to explore their deeper contents.

The Pyramid Texts and Atlantis

In terms of interpretation all these translations into English, French, and German leave much to be desired. Recently the amateur Egyptologist C.H. Harvey has posted on

the Internet his attempts to translate portions of the text from the viewpoint that it comes down from the civilization of Atlantis. He begins with the useful recognition that there is something of real spiritual value in the texts. I believe he has made a contribution with regard to interpreting the meaning of the Eye of Horus. However, his wide-eyed development of an Atlantean mythology without any real basis in the texts or the archaeology, plus his extremely awkward vocabulary, makes his attempts virtually unreadable. From my research I find that the Greek story of Atlantis came from Egypt, and for Egyptians Atlantis meant the Astral Realm that they described on the walls of the tombs in the Valley of the Kings. The name in Egyptian meant “Dark Valley of Riparian Lands” (Ateru Antet Keket) and basically stood for the Egyptian Afterworld and the Astral Realm of dreams and sleep enveloped in darkness. “Ateru Antet” became “Atlantis” in Greek pronunciation. The Greeks habitually changed final Egyptian “t” to a Greek “s”.

We know from the geography described in the **Pyramid Texts** that the hymns definitely were written some time after the Egyptians established a stable and unified civilization along the Nile in what we now call Egypt, and not ten thousand years earlier in a long lost civilization of Atlantis somewhere on an island in the Atlantic Ocean. That refutes Harvey’s idea. I am not denying the possible existence of prehistoric civilizations that have been lost to us but may be recovered by archaeologists. Evidence of such is rapidly accumulating. My point is that the **Pyramid Texts** were written by Egyptians living in the geography of Egypt and in the context of Egyptian culture. Obviously, they were written down some time before the reign of king Wenas. By the time of the late 5th Dynasty the texts no doubt were already quite old and traditional. It is very likely that some of the material comes from pre-dynastic times. However, the imagery and mythology is clearly Egyptian.

On the other hand, the wisdom expressed in the **Pyramid Texts** points to a tradition much older than Harvey’s so-called “Atlantean” source. The wizard tradition exists beyond our concepts of space and time in a dreamlike Astral Realm and beyond. The **Pyramid Texts** represent the Egyptian understanding of that tradition expressed in terms of their local civilization. I have incorporated a few of Harvey’s psycho-physiological insights into what I hope is a much more coherent and readable translation. The full scope of the Egyptian vision turns out to make an Atlantean hypothesis look like child’s play. The texts themselves speak openly about millions of years, the creation of the universe, and even to possibilities beyond that. Before passing judgment on the scope of the Hymns, it might be a good idea for an interested reader to explore them experientially using some of the guidelines I have suggested

(e.g., meditation, the avatar technology, and tantra).

Commentary and Technical Terms

In my commentary I aim to bring out the subtleties of the text and to point the direction toward the experiential possibilities. The question of how to render the technical terms and names of the “gods” is a truly difficult one. I want the text to be readable as an instruction manual in the study of consciousness, not just as a collection of ancient myths and rituals. Thus, I boldly put the names of gods and places into something closer to the modern language of psychology. The notes help identify who is who. If readers prefer to use the original Egyptian names, they are welcome to substitute them back into the text. However, I want the reader to see clearly that the texts are scientific and relevant to our lives today.

The world view of the **Pyramid Texts** evolved into classical Egyptian culture. The materials of the **Pyramid Texts** were not merely intended for the dead, but also for the living as well. Ancient Egyptians were very organized and placed a great emphasis on ritual. Thus, the symbols of this ancient teaching became ritual objects, and the rituals helped to preserve the wisdom even when the practitioners and preservers of the rituals no longer understood it. (The same general sequence of events happened with the Vedas in India.) Already by the time the **Pyramid Texts** were inscribed in the Saqqara pyramids during the 5th and 6th dynasties much of the material had already become an ancient tradition whose origins were lost in the mists of time. Even the most educated Egyptians probably did not understand them very well unless certain master priests initiated them into the secret and sacred mysteries that lay behind the texts. Thus, the translation we make here is more in the nature of research notes for an ongoing investigation. There is much exploration still to do. Many verses remain obscure, but fortunately the work of great scholars has contributed to the recovery, redaction, and understanding of a vast amount of the material in these amazing texts. We owe an enormous debt of gratitude to the brilliant and patient archaeologists and scholars for making available to the world the texts and preliminary translations of this ancient heritage.

Nevertheless, to the average tourist or student who encounters the Texts, it still certainly looks like the Egyptians carved up the walls of the pyramids with ritualistic mumbo-jumbo about a bunch of very strange gods. To the sophisticated modern eye, the verses resemble political and religious manipulation filled with indoctrination and superstition. Yet we must wonder why the ancient Egyptians went to such a lot of trouble to preserve such material for thousands of years out of the public eye.

The sun shines every day in Egypt and, of course, it is important for life on earth. Still, why make such a deal out of worshiping it? Furthermore, why were the texts deliberately sealed up from the world where no one would read them for thousands of years, including most of the era of classical Egypt? We can assume that copies must have circulated in the public domain of those days or at least resided in temple libraries. Such early editions have long since been lost to the ravages of time and human social insanity. Fortunately, tomb robbers over the centuries usually saw no value in the wall inscriptions inside pyramids. Only today has it finally become fashionable to cart such things off to museums.

The age of the Internet and technical wizardry brings us the capability to recreate the marvelous grandeur of the most important cultural monuments not only *in situ* as solid stone “hard copy” but also in the virtual world of electronic media. The magic of digital art and photography opens an exciting new chapter in the history of museums, archaeology, and the study of ancient civilizations. Why travel around the world to a site or a museum when you can pay a small membership fee and enjoy a complete full-color three-dimensional zoom-and-pan show in the comfort of your home. What a delight for the culture buffs of the world! I look forward to the day when Virtual Egypt becomes a reality. I also look forward to complete physical restoration or at least accurate full-scale replication of the most important cultural monuments

The more I read the **Pyramid Texts**, the more I find them to be a profound literary and spiritual experience. As I uncover the system behind the materials, I find that they express precise and scientifically verifiable experiences in the form of mythology, poetry, ritual, and humor. Yes, the **Pyramid Texts** are frequently very funny with a special brand of wry, zany – even gross-out – humor that the Egyptians reveled in. Underneath the outward formality, you also find a romantic heart full of compassion. Beyond all this, you find a vision of eternity that stretches the imagination to comprehend.

What Can You Get from the Pyramid Texts?

My aim with this translation and commentary is to contribute some insights toward a deeper evaluation and interpretation of these texts. My main thesis is that the **Pyramid Texts** represent a record of a profound system of psycho-physiological development that is experientially accessible to anyone who is willing to explore the technologies described by these ancient poets. The attraction of this approach is that

it opens up from these texts a practical vista of the key principles of Egyptian daily existence: what they liked to call “Life, Power, and Health” (Anekh, Weja, Seneb). It optimistically promises unlimited happiness and immortality to the perceptive reader. Is this wild exaggeration, or is it a verifiable truth? Read the texts with my appended comments, experience the message they bring by applying the principles and practices they present, and decide for your self. I have mentioned some techniques that are currently available to get you started: The No-Limit Ocean Awareness Meditation, The Avatar Materials, and Baba’s Cosmic Cobra Kundalini Yoga. Practice of these techniques will give you a direct experience of the physical and spiritual realms that the **Pyramid Texts** describe. If they don’t, then who are you going to believe, and what does that prove?

The Egyptians understood what Harry Palmer has more recently pointed out: **you experience what you believe**, and that means also if you do **not** believe that you experience what you believe, then you will not experience that assertion (**you experience what you believe**) to be true in your reality. However, you still will continue to experience what you believe, since “not believing something” is a type of belief that takes the viewpoint that something is not true, and truly **not** believing something removes it from your experience of reality. Here is an example of how the **Pyramid Texts** express this subtle idea in the context of mythology. The Hour Goddesses represent the passage of time in small units, especially during the night, the time of sleep, dreaming, times of ignorance, and the gap between lifetimes. Here they speak to Osiris, addressing him as their father and their king, for Osiris is known as the Lord of Eternity and rules over the night. The hours are “daughters” of Eternity.

301.448bW559 – 301.449aW560 Ajed then en at then Wenut: “Reda-ne en then W., Pawetu then. Sehetep en then, W., me Thetu then. Am then kheseb W. Ja [waa]-f kher-f ar Aakhet. Aw W. rekh su, rekh ren-f. ‘Neheh’ ren-f. ‘Neheh Neb Renepet’ ren-f.”



Hour Goddess[es], speak to your Father-King: “We give to you W. and your

Primeval Assembly of Gods. May you cause W. to experience as your Sages. You do not put W off course from his navigation by himself to Samadhi. W. knows himself, and knows his name. ‘Eternity’ is his name. ‘Eternity, Lord of Year[s]’ is his name.”

I underlined the phrase “cause to experience” [sehetep] so that you can catch the relevance of the passage to the fundamental principle of Egyptian culture. “Wenut” is a group of Hour Goddesses. (See **Amduat** for the 12 Hour Goddesses of Night.) They represent present time experienced in small units that we call hours, minutes, or moments. We experience through various spans of time. The word for Father-King “at” also means “moment”. The moment of NOW is the fundamental unit of time. The primeval assembly of “gods” is a core set of beliefs from which you create your individuality in the present moment with all its organs and functions and senses. You are like the chief of an assembly of Primordial Beliefs. “Thetu” are wise and learned sages. The “Thetu Per @nekh” are the Sages of the House of Life, the professors in the colleges that were associated with the great temples of ancient Egypt. The primeval gods (your core beliefs about reality) are “Your Sages” [Thetu then]. All the gods and learned ones from the primordial origin of the cosmos are with you in the present moment. If you listen carefully, they will teach you – because you created them with your definition of core beliefs and gave them names (ren) when you defined them into existence.

The tradition of the Thet as a respected sage shaman goes back to pre-dynastic times. You can see a Thet from the founding days of Egypt depicted on the Narmer Palette and the Narmer Mace Head. The “gods” evolve over time as you experiment trying out different beliefs and the experiences that they generate for you. The verse also subtly suggests that you experience the core beliefs that you hold in your awareness as your concept of YOU [thut then].

The ferry image for the meditation process continues to develop in this verse. Find the boat glyph in the inscription. “By himself” can also mean “with his word” [that is, his mantra]. “Ja” is to navigate. “Waa” is a boat -- here used as the determinative for “ja” -- and represents the technique of meditation. The “Aakhet” is the horizon of light. This is the gentle twilight zone from which you most easily enter Samadhi and attain the immortal light body [Aakh].

Having reached the stage of the “Aakh”, you become an immortal light being. “Him” means his royal status as the Higher Self. The text uses the word “su” from

“sultan” to emphasize this. This refers to Osiris, who has recovered his true identity as Ra, the Higher Self. Osiris is the immortal silent witness to the experience of all of his beliefs in his universe. Light is untouched by time. This is what we call enlightenment – realization of the eternal light body. Thus, the avatar identifies with the Primordial Time Lord Heh.



“Heh” [“Renpet” here is shorthand for Heh, Lord of Time] means time in terms of millions or even billions of years. “Neheh” can mean **to believe**. Thus the text exhorts you to believe his name, for his name is “Lord of Time”, which is made of hourly units of existence personified by the Hour Goddesses into which the Egyptians divided time. The word “believe” also has the meaning of “Eternity” because our concept of time derives from the holding of beliefs that tie us into limitations of space or time that paradoxically also provide the joys of life (en hehu). Lord of Eternity written variously as “Neb Neheh”, “Neb Heh”, or “Neb Renpetu” are common titles of Osiris, the Transcendental Witness.

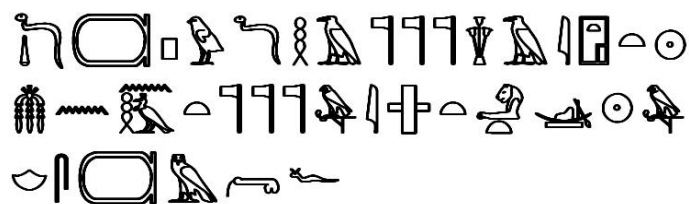
For the Egyptians belief was equivalent to identification with a reality. Samadhi is the state of equilibrium in which your state of believing (neheh) corresponds to your experience (hetep) of reality. The ability to “rest” in the state of reality you experience allows you to “rest in peace”. Osiris was the model for this condition as a permanent steady state. The Primordial gods are the core beliefs that structure your universe as you experience it from the beginning of time. Time (Heh) is one of these core beliefs. Notice how the Egyptians cleverly embed his name in the word for believing. “Ne-heh” can be the name, and “Neb Heh” can be the title. We can analyze “ne-heh” as “for time” or “what belongs to time”. By believing in your core beliefs, you structure your universe from its very origin to the present and determine how it operates to generate your experiences infallibly without being ever thrown off course. Eternity and the Present Moment of NOW are the same thing.

A little further on (in Hymn 309) the poet personifies the function of Belief as a goddess who gives birth to the gods. She has a pre-eminent position in the prow of the solar boat. This boat symbolizes the technique of the Ocean Awareness Meditation and is the basic tool by which the Higher Self carries out its plan for the creation and evolution of the cosmos.

309.490aN748 Jed medu: N. pu Jehaa neteru, haa Het R@.

309.490bN748 Mes en Nehet neteru amyut Hat Waa R@.

309.490cW601 Hemes W. em-bah-f.



Say the word and this N. is the Guru of the gods who is behind the Temple of the Higher Self Sun.

**The gods are born of the goddess Belief in the prow of the ship of the Higher Self Sun.
W. sits in front of Him.**

“Jeha” is the metal lead and refers specifically to the lead knob on the Scale of Justice that is manipulated by the Death Lord, Anubis. Lead is the totem metal of Baba-Thoth, the Great Alchemist who turns lead into gold. He represents Cosmic Intelligence, the organizing tendency behind the scenes that generates the Plan of the Higher Self Sun for the pattern of evolution. The word *guru* in Sanskrit originally meant “heavy”.

“Nehet” is a prayer or request and becomes a belief when invoked with certainty. Here it is personified as a goddess. The sun sails his boat into the sky bringing daylight. The stars of night precede the arrival of the sun’s boat at dawn. The frontal lobe of the brain is where the conscious personality resides and organizes your identity. You generate new beliefs by your personal conscious creative choices and definitions that you place on undefined awareness. “Hat” can also mean “heart”. Thoth is Lord of the Heart, the Cosmic Intelligence. The plan of the universe is yours and is for you. The sun’s boat [waa] is a metaphor for meditation [waa], the key to understanding the Cosmic Intelligence that structures evolution. The verse suggests that you go deep within and discover through meditation the divine core beliefs that motivate your experience of existence.

“Him” refers to Ra, the Higher Self Sun. The avatar sits before Ra and acts as his emissary or mouthpiece to carry out the evolutionary plan. By every thought, word, or deed you interact with and evolve your universe. The next verses describe how you as an avatar take the role of Horus and open “boxes” with the edicts of Ra and then place the seal of authorization on them and send them out by messenger to be enacted in your world. Thus you play the roles of Baba [Stepping into

Transcendental Undefined Awareness], Thoth [Intelligence], Ra [Comprehensive Creative Planning], and Horus [Decisive Action to Actualize Plans] while remaining transcendental to the entire play and display of creative intelligence.

Thus we see here an example of how the poets of the **Pyramid Texts** use mythology to explain how we generate a plan by defining a core set of beliefs and then actualizing those beliefs as experiences in the reality of our universe.

The secret to reading the **Pyramid Texts** is not to imagine that they come from an alien civilization (I won't stop you if you do), but to read them as poetry. Poets use multiple layers of metaphor couched in graphic images to express their feelings, ideas and experiences. The ancient Egyptians used both sound and images to encode information. In this respect, Egyptian literature is very similar to Chinese literature, another field I have spent some time exploring. The Egyptians exploited to the hilt the possibilities of pictographic and phonetic play with their language system. A single set of sounds in Egyptian could have a number of homophones or near homophones. The Egyptians separated these out with semantic glyphs (determinatives or radicals). At other times, they simply used context to tell which meaning they intended or deliberately left out the determinatives so you could bounce around among the possibilities. Ancient Egyptian is thus an easy language for making puns. In the **Pyramid Texts**, punning becomes a tool for creating wild jokes and obtaining profound multi-layered readings for the texts.

Another aspect of the material is that it contains references to the astronomy, geography, and customs of ancient Egypt. For the Egyptians life was a sophisticated and highly integrated wholeness. To penetrate the many subtleties of the texts, we need knowledge of these connections. The work of Egyptologists has brought to light and continues to bring out much of what we need to know. I have detected what I can and look forward to readers drawing my attention to details that I have missed or possibly misunderstood. (Certainly, I have missed many and have made a number of errors, because I keep finding them and fixing them. Some of the allusions in the texts are simply beyond our comprehension because the context they refer to is lost.) The modern translators for the most part read only the literal and ritual meanings. We can find under these layers of complexity rich veins of knowledge with respect to psychology, personal development, and techniques of enlightenment. This is very practical knowledge, and it is right there in the text for any one to see if he has the eyes to see it and to experience if he has the audacity and openness of mind to explore. My purpose is to start the process of bringing these

layers of the text to the attention of scholars and the public so we can more fully appreciate, understand, and relate to these precious documents from our ancient past.

Present Tense and Reader Ownership

One important technique I have used in this translation is to interpret almost all the verses in the present tense. This lets us see that the text is valid for all time, and I believe this is how the ancient poets intended the texts to be read. Faulkner likes to use the first person and also often generalizes the cartouches as “the King”, but that twists the pronoun references of the verses away from the original text. These texts were selected by the royalty of Egypt. They made the texts personal by inserting their own names into the text, marking the names with cartouches. I make it clear in my notes that the reader is the main player and that every time a cartouche appears in the text with a pharaoh’s name, the reader may substitute his own name and thereby take ownership of the text. That is exactly how the pharaohs and all Egyptians used these texts as well as the later so-called **Book of the Dead**. Papyrus editions often were transcribed leaving blanks for the owner to write in his or her own name after he purchased the ready-made copy. Each reader should read and understand the texts as referring to him or her personally in a timeless present tense.

Another feature of the text is that the reader is expected to identify with various “deities”. The reader must learn to shift identities from hymn to hymn. The ability to identify with an identity or to shift identity is a fundamental aspect of the avatar technology that the **Pyramid Text** poets deliberately invite the reader to explore.

As the discipline of Egyptology progresses, new materials will surface that may resolve some of the obscurities that we still face. We may also be able to trace back to the earlier stages in the development of the texts. Therefore, this translation must remain a work in progress, subject to revisions as new discoveries come to light and I gain access to materials that unfortunately are often out of print, stashed away in distant locations, and generally difficult to obtain. That is part of the adventure. As far as we know at present, this is the oldest book of poetry that survives in the world. It shares a vision so vast and bizarre that you will gasp in amazement, or possibly shake your head in disbelief. Have fun with these awesome utterances.

My System of Transliteration

To assist the reader interested in going deeper into the original hieroglyphic texts, I decided to transliterate the glyphs. This is important to my translation because of the

constant wordplay that the Egyptians use. It is impossible to translate the subtle wordplay into another language. Almost all of this subtlety is lost in the translations done so far by other scholars.

Transliterating ancient Egyptian is a challenge for several reasons. First, we have to reconstruct the pronunciations of all Egyptian texts because the tradition of how to read them was broken when the pharaohs no longer ruled Egypt and the foreign rulers decided to close the temples and the temple schools. Eventually no one passed on literacy in the hieroglyphs and the people began to speak and write in foreign tongues such as Greek, Latin, and Arabic. Our reconstructions therefore may not be very precise. Second, the **Pyramid Texts** are from the earliest period of Egyptian literature and thus represent a time most distant from the Coptic, Greek and other comparative sources that scholars work from in their reconstruction efforts. Many glyphs appear in the texts with no phonetic elements attached, leaving the pronunciation unknown or a question of several choices. In other cases the scribes put down words only in phonetics and the determinatives are left out leaving us with an array of possible homophonic choices. Furthermore, the verses are often in a sort of telegraphic code that may cover a complex story in just a few words or allusions. We have to piece the story together from other hymns and what has survived in later sources and then work toward some understanding. Regardless of these and many other difficulties, the phonetic component of the hymns is still clear enough that it has major bearing on a grasp of the deeper meanings, especially due to the punning technique.

At considerable hazard, I decided not to follow the standard transliteration system of the Egyptologists because I am not primarily writing for them. I am writing for the average reader who will find the Egyptologist's transliteration (which usually is also in italics) almost more trouble than the hieroglyphs. Egyptians wrote only in consonants and semi-vowels. When transliterated by Egyptologists, the texts tend to resemble cryptic codes rather than literature.

My transliteration system consists almost entirely of our ordinary alphabet. I add an "e" between the written letters when there is no "vowel" sound suggested by a semi-vowel. This spreads the consonants out a bit more like we are accustomed to seeing in text. I also occasionally use hyphens (-) to separate syllables when there is a possibility of misreading component letters. The Egyptian transcription system I use is as shown in the following chart. The letters are listed in the alphabetical order given by Egyptologists – which is different from our "abc" sequence. The first row

is hieroglyphic letters, the second row is my system, and the third row is a “standard” Egyptology transliteration font with its strange letters and marks.

Basic Ancient Egyptian Alphabet System

<i>a</i>	a	y	@	w/u	b	p	f
3	<i>i</i>	y	ʿ	w/u	<i>b</i>	<i>p</i>	<i>f</i>
m	n	r	<i>h</i>	h	kh	<i>kh</i>	
<i>m</i>	<i>n</i>	<i>r</i>	<i>h</i>	<i>ḥ</i>	<i>ḥ</i>	<i>ḥ</i>	
s	s	sh	q	k	g		
<i>s</i>	<i>s</i>	<i>š</i>	<i>k</i>	<i>k</i>	<i>g</i>		
t	th	d	j				
<i>t</i>	<i>t</i>	<i>d</i>	<i>d</i>				

I use italics for a few letters (*a*, *h*, *kh*, *s*) to distinguish them from similar sounds that were written with different letters. You can ignore the distinction unless you are interested in fine technical points. We do not know the exact differences in the values of these letters, but the letter I transcribe with an italicized “*h*” appears to be very lightly aspirated. Sometimes “*y*”, and “*w*” function like “*i*” and “*u*”. “*Kh*” and “*kh*” seem to be strong fricatives such as in the German “*ch*” of words like “*Bach*”. Some take “*kh*” to be more like the “*ch*” in German “*ich*”. There must have been a noticeable difference between the two letters in very ancient times. “@” is a laryngeal produced way down in the throat like a grunt. “*Q*” represents a stop sound made with the root of the tongue pressed against the throat, further back than the velar “*k*”. I generally use “*w*” for initials and medials and “*u*” for plural finals, generally using “*ew*” for singular masculine noun finals. The letters “*s*” and “*s*” in

Egyptian often seem to be interchangeable, and I suspect they are distinguished mainly for calligraphic purposes because of the different shapes of the letters. Frequent interchanging of “d”, “t”, “j”, and even “th” indicate that there must have been dialect variations even in those remote times.

Egyptians had trouble with spelling just as we do today. That is probably one reason why they chose the baboon as the totem for the scribe. The texts contain many scribal errors. Fortunately, we can catch many of these errors because we often have more than one extant copy of the text from which to make comparisons.

As you read the texts, you will get a vision of the scientific system of psycho-physiology of consciousness that the Egyptians developed. I discuss the techniques for exploring it in some detail in my notes. Once you have grasped the essentials of the **Pyramid Texts** you may wish to continue with a study of the **Coffin Texts** and **Book of the Dead**, all of which are available in English translation by Richard Faulkner. It is a great gift to the world that the hieroglyphic transcriptions of the **Pyramid Texts** and **Book of the Dead** are available on line. Adriaan de Buck's monumental transcriptions of the **Coffin Texts** are available on a CD prepared by Dirk van der Plas and J. F. Borghouts along with a hardcopy edition of a **Coffin Texts Word Index** as Volume VI of Publications Interuniversitaires de Recherches Egyptologiques Informatisees (Paris and Utrecht, 1998). Hopefully they will also become available on the Internet.

My documents are still in a draft condition, but the material is of sufficient interest and importance to the study of the texts and the understanding of civilization that I have decided to post them now. As time permits, I will then continue to fix errors, refine the translations, and generally improve the presentation of the documents. Note the version number on the cover of each volume (e.g., 100204 = 2010, Feb. 04) and my online notes for update information.

The Numbering System

The **Pyramid Texts** have come to light in a gradual manner over a long period of time and additions and revisions continue to appear as archaeologists and scholars continue to work on the known texts and make new discoveries. Thus, we probably are not yet ready for a “definitive” edition.

Each pharaoh selected from a presumed master text his favorite verses to carve on the walls of his tomb. Different pharaohs chose different verses. Thus, the numbering

and sequencing of the material has become a problem. I follow Sethe with the additions made available by Mercer and Faulkner even though this may not match the arrangement on the pyramid walls. I will add more updates as I get to them. Sethe gathered all the texts at his disposal and placed the identical verses side by side to form a synoptic edition. This is the best way to get an overall understanding of the verses. Maspero and Allen divided the texts according to the site where they were found and then arranged the material by sites in chronological order. Allen's edition simply refers the reader back to an earlier occurrence when a hymn is repeated at another site. The advantage of his method is that the reader gets a view of how the texts were arranged at each site. The disadvantage is that the reader is forced to flip back and forth from pyramid to pyramid, and the presentation is perforce biased toward the Wenas pyramid since that was the earliest surviving version. Allen's publisher obviously did not want to repeat each hymn that occurs in more than one pyramid.

My numbering system cites first the PT **hymn number** assigned by Sethe. (I call the texts Hymns instead of Utterances, Sprache, or Spells.) Next I place a period, after which comes the **verse number** as an Arabic numeral usually followed by a lower case alphabet letter. Then I use a capital letter initialized abbreviation that indicates the **pyramid** in which the selected text occurs. Right after that is the **line number** of the text at the particular site. This enables a person to check the text in the transcriptions of Sethe or Faulkner, and to compare with the various other translations. I choose what I believe to be the most coherent version if several versions are available. Sometimes I weave back and forth between two or more versions of a hymn because of corrupt text or lacunae. Thus, sometimes a hymn may be patched together from several different pyramid sites. I include notes when lacunae have been filled from **Coffin Texts** or other sources.

We still await an important task. Once the text of the Hymns is about as complete as we can make it and we understand the sequence better, we can create an approximation of the Master Edition from which the inscriptions were drawn. This probably will have to indicate the scribal variations, but, in popular editions for non-scholarly use, it will not be necessary to duplicate each copy of each hymn as Sethe does. That remains in the domain of archival scholarship.

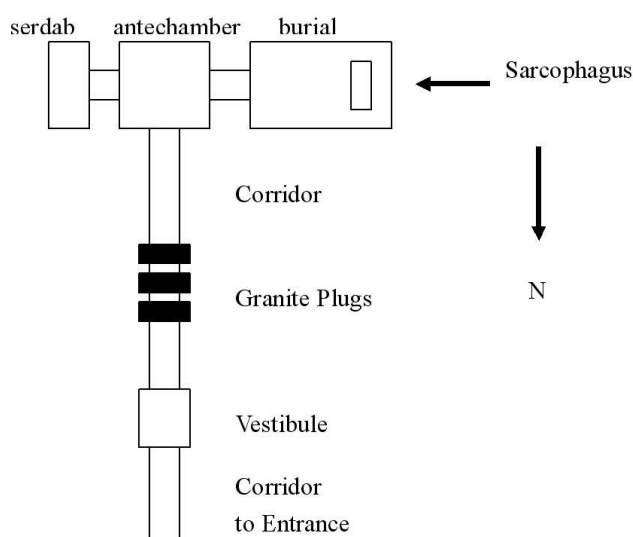
Allen uses a different numbering system, so to compare texts you must first find the PT Hymn number and then look up Allen's number in his index C, D, and E. There are spells not in Sethe's numbering that come from other sources covered by his

indexes D and E.

Allen's Analysis of the Sequence of the Text by Location

Allen classifies the hymns in the general manner that I indicate in the list below. The content of a Hymn usually closely relates to its location in the pyramid chambers. The tomb-like structure of the chambers served as an hieroglyph of the overall content of the text. This assisted in the ritual function of the pyramid and made a trip through the tomb-like chambers a spiritual journey. Unfortunately after the chambers were sealed presumably only the spirit of the deceased could enjoy the trip. Items marked in the list below with brackets may have been optional or sometimes subsumed under general sections. From Allen's analysis it is clear that the hymns have a proper sequence that accords with rituals that symbolically reenact the process of an avatar's conscious transmigration.

General Layout of Pyramid Chambers



(Drawing based on Allen, p. 10)

Steps of the Ritual Process and Their Locations in the Tomb Architecture

[Spells for Entering the Womb of Nut]	Sarcophagus, W. Gable, Burial Chamber
Spells for Protecting the Mummy	West Gable, Burial Chamber
The Offering Ritual	North Side, Burial Chamber, Passage
[Burial Chamber Rituals]	East End, Burial Chamber
[Insignia Ritual]	East Wall, Burial Chamber
Response to the Offering	East Gable, Burial Chamber
The Resurrection Ritual	South Side, Burial Chamber, Passage

Spells for Emerging from the Duat	West Gable, Antechamber or Passage
Spells for Passing through the Akhet [The Morning Ritual]	West-South Walls, Antechamber Serdab Passage or Antechamber
Spells for the Spirit's Rebirth	East Gable, Wall, Antechamber
Spells for Leaving the Akhet	East-North Walls, Antechamber
Spells from Akhet toward Sky [Spells for Joining the Gods]	Corridor Corridor, North End
[Spells for Appearing at Dawn]	Vestibule
Spells for Opening Door of Sky	South Wall, Vestibule
[Entering and Leaving the Tomb]	West, East Walls, Vestibule
[Emerging into the Sky]	West Wall, Ascending Corridor
[Daily Life and Protection]	East Wall, Ascending Corridor

As the energy of a creative impulse fades, the symbolic direction is toward the West (the setting sun). The soul returns to the Womb of Cosmic Space and Pure Awareness. At this stage, an aspect of attention becomes conservative and protective in order to store the unprocessed experiences as archives of the event. It is important, however, to retain conscious focus of attention. Thus, the offering ritual emphasizes the Eye of Horus and exhorts the placing of attention on each aspect of creation as it passes. To keep the senses open and alert, the avatar offers what in India is called *pujah*, a purification ritual. The soul activates its Light Body and assumes its insignia (symbols that mark fundamental identity and powers). The Light Body gets nourishment from its memories and its family's offerings. This encourages it to continue on its mission rather than to go off and cocoon. The Light Body decides to reincarnate, so it will pass again through the womb, identifying with Osiris as the archetype for his life mission and dedication to the service of Higher Self for the good of all. The avatar is then ready to leave the "burial chamber". However, before engaging in activity he must enter Samadhi, the state of perfect balance between rest and activity. The antechamber, representing the sun just at dawn, is the poetic image of Samadhi. Just before the dawn of reincarnation, come spells to channel the powerful creative energy. The sun rises. Baboons screech. The Light Being leaves Samadhi and rises into thought and action with a new embodiment. The avatar stabilizes his Samadhi and then travels forth with the Higher Self in the Solar Ferry Boat. The Ferry and the Ladder of Ascension are key images. His mission is to embody the cobra energy and bring about ascension of consciousness for himself and those around him. He then reemerges into daily life and pursues his path of evolution according to the mission he has chosen, empowered by the Eye of Horus.

I chose to translate following the sequence of Sethe, and inserted my comments after each line. This makes for slow going and a lot of repetition in the comments. I apologize for the redundancy of many comments. I assume that many readers will browse about, so the comments tend to be more or less self-sufficient at each verse or at least within a hymn, sometimes referencing other hymns. Once the translation more fully stabilizes, I will pull the text out from my commentary and produce a simple edition of the Hymns perhaps using Allen as a guide to the sequence of content but probably staying with a single version that combines the best available text from all surviving versions. The reader interested in my commentary will then be able to go to the longer work to look up details. In the meantime once a reader is familiar with the deeper understanding of the material, he can read the versions by Allen or Faulkner and quickly get an idea of the flow of the material.

The Timeliness of the Pyramid Texts for Our Era

The **Pyramid Texts** are an archaeologist's delight. But why try to read in them a vocabulary that relates to our world of today? Perhaps they are just for tourists, museum-goers, and scholars to gawk at or study as curious funerary incantations. However, I believe these ancient texts hold vital information that we do well to put some careful attention on. They are ancient and very foreign to our modern view, but hold amazing treasures once we peer through the cobwebs.

It is apparent to many people that humanity is going through a major period of transition from localized civilizations to a planetary civilization. It is a time of great upheaval and many ancient human cultures are facing extinction – not to speak of numerous plants and animals. Given the radical changes we are bringing about on the planet our very survival as a species may depend on how well we are able to assimilate these ancient materials and apply them in a practical manner to our lives and civilization.

The Ancient Egyptians created a civilization that lasted at least four thousand years and probably a lot longer if we consider the pre-dynastic phases of its development. During much of that time, Egypt was a stable, flourishing culture generally living in peace. This is not to say it was the only such culture. We are discovering that many other prehistoric or aboriginal cultures flourished in a stable manner for thousands of years. The difference is that Egypt made civilization a science and developed a technology to record and pass on their discoveries over the millennia, leaving creative seeds able to germinate long after the civilization itself had passed away. This is an astonishing achievement. Illiterate cultures may have flourished

with a profound civilization for millennia, but once they disappeared, their wisdom was lost. Other megalithic cultures recorded their stories on stones that survive, but what we find is mostly the hollow voices of tyrants who built empires. They and their empires are long gone and only their empty boasts remain. Others that left no written documents survive only as mute stones, detritus, and occasional art objects. The Egyptians also knew how to boast, but behind the boasts we find solid cultural tools that we can use today. They did not make empty boasts based on inflated egos. They left us a marvelous roadmap of the universe and beyond.

In our present day, for all our vaunted high technology, we do not know how to discern what is worth saving and what is not. We also do not know how to save worthy information, should we discover such, in a way that it can pass safely to those who may find it after our civilization is long gone. This is a serious problem. For example, we are creating large amounts of nuclear waste that we do not know how to recycle properly. We must therefore store it somehow. Some of the waste will remain hazardous for 100,000 years or more. As far as we know, human writing has only been around for about 6000 years. How can we post signs that will communicate to people 100,000 years from now that they need to be careful not to mess with our messes? The Egyptians managed barely to bridge a little over 5000 years of human insanity with their messages. Humans first ignored and then mindlessly destroyed most of their carefully prepared data for over two thousand years. That so much essential material survived is a tribute to the sagacity of ancient Egyptians. We may never know how much we lost along the way due to mindlessness and vandalism, but I suspect that the most important material has survived fairly well due to their clever techniques.

Will our civilization follow in the footsteps of Egypt? Perhaps we face an even more undignified fate. It is up to us now to decide. Events are moving forward rapidly toward conditions that may challenge the stability of our “world civilization”. Where do we go from there? If our civilization crashes, will it be lost and gone forever? Will anyone miss it?

The Internet is becoming a vast and wonderful resource for research and information. It is also a very volatile and ephemeral medium. I would like to see Ancient Egypt restored as a Virtual Reality that is available on the Internet for anyone to explore. Using modern high-resolution digital photography and laser scanning, we can map Egypt’s remaining treasures of architecture, art, and literature. First, we can record all the remaining materials clearly and thoroughly in their present conditions. This is

happening to some extent, but not in a fully systematic way, and without a long-range overall plan and consistent quality. Once we have archived the data, skilled artists can restore the images digitally to full color and detail. Software engineers can then arrange them in user-friendly formats that allow a browser to examine the artifacts in detail from any angle and with excellent resolution.

We need a complete digital image library of all extant literary artifacts with translations and other pertinent tools to be available as a single large database from which scholars can download whatever materials they need. We have made great progress toward this end, but the material is still very scattered and disorganized. Many important documents are out of print or locked up in museums and libraries where access is extremely difficult or impossible to arrange.

Digital museums and archeological sites are a significant wave of the future, but they suffer from the delicate nature of the electronic medium. Therefore I would also like to see the future **Master Pyramid Text** carved onto the stone slabs of the interior walls of a brand new full-scale pyramid at Saqqara or some other suitable location. We can also reproduce the finest examples of the tombs with murals in exact detail. Egyptian authorities are forced to close many of the original underground sites to the myriads of tourists because exposure to moisture from breathing hastens the decay of the delicate paintings. Hopefully plans are afoot to replicate with specially designed climate controlled buildings complete full-scale replicas of the best tomb labyrinths with their murals recreated in full color. As “Digital Egypt” and “Replica Egypt” become available scholars around the world will be able to understand the past better, and creative artists will be able to draw inspiration for new creations. People of the world will understand better the successes and failures of the past as a guide to creating a better future for humanity.



The Eye of Horus and the Pyramid Texts

The North Wall of the Sarcophagus Room usually has a long litany concerning the Eye of Horus. For example, in the Wenas pyramid there are three registers on the

North Wall. Beginning at around Hymn 25 and extending up to Hymn 171 there are several long sequences of verses that begin with “da-ne nek Aryt Herew”, “an-ne nek Aryt Herew”, “hej-ne nek Aryt Herew”. These phrases commonly begin by addressing the king as Osiris: “Asar []”, where the brackets are for the cartouche of the king. These phrases seem to mean: “We give to you the Eye of Horus”, “We bring to you the Eye of Horus,” and “We illuminate for you the Eye of Horus”.

These are ritual statements made by a priest or group of priests initiating the king, or his mummy, or any proper initiate into the mysteries of the Eye of Horus. The Eye of Horus symbolizes the ability to focus attention. The Egyptians call it an “Eye” because our clearest notion of focus is through the visual sense. Anyone can easily experience the principle of the Eye of Horus by focusing attention on a small detail such as the dot that represents the pupil of the Eye of Horus hieroglyph at the top of this section. When you focus attention on a detail, it becomes sharp and clear. Any objects of perception outside the immediate area of focus are blurry. The farther objects are from the center of focus, the more blurred they become until they pass beyond the periphery of the visual field. At that point, they become “invisible” (amen). However, with a bit of practice, it becomes possible to “see” beyond the periphery of the visual field into the realm of “amen”.

Another way you can do this is to stare at the pupil dot for about thirty seconds without straining and without blinking. Then close your eyes, relax, and continue to stare at the corresponding dot in the after image that you will see. Continue to stare at that spot in your visual field as the after image gradually fades away. Even after the image is gone you can continue to look in a relaxed manner at that point in your visual field. That is the foveal spot where your vision is the clearest. You may notice that area is a little bit different from the rest of your visual field.

Here is another experiential exercise. Hold your hands in front of you where you can see them and then gradually spread your arms apart until your hands pass outside the periphery of your visual field. Then slowly bring your hands back over the boundary at the edge of your visual field. Move them back and forth over the boundary with heightened attention. Feel with your fingers and palms the electromagnetic field at the boundary of the visual field. Note the shift of energy as your hand passes into the field. Many people discover the odd situation that they can “touch” their visual field with their hands and actually feel its electromagnetic field.

With a little more practice, you should be able to feel a gradual shift in energy as your

hands approach the boundary. In other words, the energy of the visual field actually extends out beyond the boundary, gradually dropping off in intensity as the distance increases. This is analogous to the way you can also feel your own body heat and the electromagnetic field that extends out from your skin.

Further exploration may enable a person to “see” objects that are outside the visual field in any location, including remote viewing (RV). This is a skill developed by martial artists, but anyone can do it. Many women, especially those who are very awake sexually, are particularly sensitive to the energy field around them and can feel the presence of others at some distance behind them. If a man looks at a woman from behind, she may suddenly turn around to see who is looking at her.

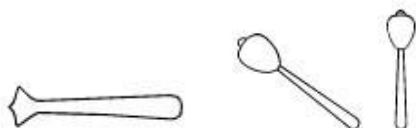
In the ancient Egyptian offering rituals, the priest is “turning on” the ability to focus that every person has, but has usually “lost” to some extent due to habits of allowing the attention to become distracted. The verbs “give” and “bring” pose no problem for translation. The difficult one is the glyph that represents a staff of authority or ritual weapon.



Egyptologists transliterate the glyph as “me” or “men”. I am not sure what they base this on. I believe that this glyph is a variant writing of “hej”, a mace glyph that also means white, bright, and to illuminate.



The “hej” mace is usually drawn upright or at a 45-degree angle. The “me[n]” mace seems always drawn horizontally. The different orientations and drawing styles of the glyphs appear to me to be in complementary distribution, suggesting that they refer to the same ritual weapon.



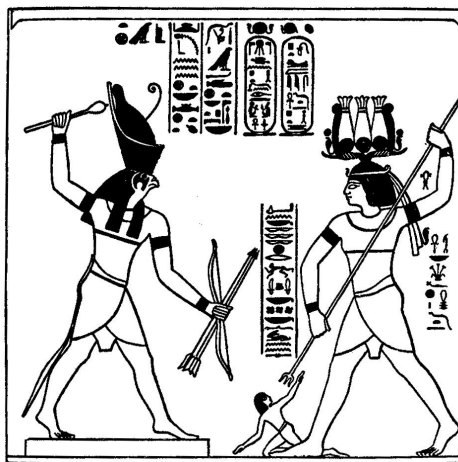
Artists often depict the pharaoh holding the mace. Sometimes he brandishes it at the 45-degree angle. Most often, he holds it horizontally either at waist level or over his head. For example, there is a sculpture of Tutankhamen holding a harpoon rod in his left hand and a mace in his right hand. He holds the mace horizontally at waist level

with the head pointed forward. It gives the impression of an erection. The harpoon may represent the spine, but also puns on the pharaoh's mastery of the Senet Oracle Game Board mystery. To me this pose represents the young king's initiation into the Cobra Breath and encodes an important variant of the standard pose of Menew, God of Procreation combined with elements of the Behudet Striking pose of Horus and the Harpooning pose of Set.

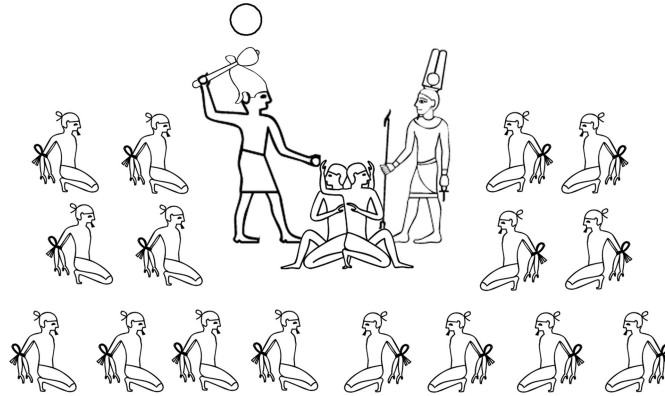


Tutankhamen with Mace and Harpoon

On the great pylons at Karnak, Medinet Habu, and the Temple of Horus in Edfu we can see giant figures of the pharaohs in the role of Horus Behudet holding the mace roughly horizontally over their heads. The pharaoh points the head of the mace forward, and usually holds it over his crown chakra. Sometimes the disk of the sun is above the mace head. The solar disk symbolizes the Higher Self.



(Drawing of Horus Behudet reproduced from Budge's **Gods of the Egyptians** (1904), Vol. 1, p.474.)



Schematic drawing of pharaoh larger than life wearing a crown and wielding a mace in wide stride smiting pose. Amen Ra watches approvingly. Before pharaoh some leaders kneel in "henu" jubilation pose to express friendship, loyalty, and praise to pharaoh and Amen Ra. Sometimes pharaoh grasps in his left fist the long hair of the leaders and/or a slender erect pole that stands in their midst. All around the tableau men from various countries squat in prisoner pose.

The pharaoh represents an ideal avatar of the Higher Self as the leader of Egypt and embodies both the life-giving and destructive powers of the sun. Therefore, we must read the murals from two perspectives. First, they represent the conquering power of the pharaoh in his role as the Sun God Horus Behudet, the Smiter in Wide Stride. "Behu-det" was a word used for a scarab (or hawk) with wings outspread. Usually this was a heraldic "displayed" pose such as Ra-Khepera or Ra Herew-Aakhety. "Behu" means teeth and originally suggested the teeth bared, but was extended to mean a brandishing a weapon -- especially the mace -- in a threatening pose. All around the pharaoh may be hundreds of men kneeling in the prisoner pose. Oddly the ones most "threatened" by his mace are in the jubilation pose to express their joy in serving pharaoh. The right fist is placed over the heart to express heartfelt praise and loyalty, and the left fist is raised in the "Ka" gesture of Menew to express strength and vitality.



In one sense, the pharaoh commands all men and may destroy them all. However, on a deeper level, these giant murals represent convocations of people from many countries that have come together to practice deep meditation. The pharaoh directs the proceedings like a traditional Chinese Zen master. His mace is like the Club of Wisdom (*Hui Bang*) brandished by the Zen Master during meditation sessions. Pharaoh stands in the "wide striding" posture of Orion when he strides across the Milky Way to his immovable throne at the Pole Star and signals for the convocation to

begin the Meditation of the Heart of the Higher Self. The solar disc represents the Higher Self. The Jubilation and Prisoner Poses variously represent gestures of Bringing the Heart [An Hat]. The presence of Amen Ra watching the proceedings with a pose of approval represents awareness of the hidden aspect of the Higher Self and is public code for the secret tantric mode of the meditation that is also suggested subtly by the "heny" pose.

In all these examples the mace that is held horizontally looks exactly like the "hej" mace that means "illuminate". For this reason, I translate the phrases concerning the Eye of Horus that have this glyph as "I illuminate for you" or "Illuminate for yourself". The latter version is actually more accurate, because the priest only acts as a facilitator. The initiate must illuminate the "Eye" for himself. The Master does not enable you to focus your attention. The Master can only provide some exercises that show how to do it. The ability is yours and you must make the choice to focus your own attention, to illuminate your own Eye of Horus. That is why Horus represents the Will. Otherwise, what we are left with is an empty ritual.

Ironically, most scholars seem to prefer interpreting the text about the Eye of Horus as describing an empty ritual re-enacting a myth instead of recognizing it as a living experience even though they focus tremendous amounts of brilliant attention on the study of the ancient texts. Harvey's rendition is the closest of the various translators in this particular case. For example at Nt. 294 he transliterates the key phrase as "me en ek iret heru". (My transliteration: "Hej en nek Aryt Herew".) He translates this phrase as "See for yourself the Eye of Second Sight." By "Second Sight" Harvey means the Vision of Wisdom that dawns when the Eye of Horus opens.

Why it Took So Long to Decipher Egyptian Hieroglyphs

After Egypt had been absorbed into the Roman Empire the people of Egypt shifted to communicating primarily in Greek, Latin, and later in Arabic -- especially with regard to spiritual writings under the influence of the Platonic, Christian, and Islamic writers. Soon the art of reading and writing in ancient Egyptian hieroglyphs was lost. Although many inscriptions remained in public view on the old temples and on memorial stelae, no one remembered how to read them. Johannes Friedrich (**Extinct Languages**, p. 17) describes the situation as follows: "People . . . had no interest in such things, and . . . they had the preconceived opinion that the hieroglyphics were no writing like all other writings, but concealed the secret wisdom of the philosopher priests, to be understood only by one likewise initiated into magico-mystic wisdom."

The **Hieroglyphica** was a little book about ancient Egyptian hieroglyphs purportedly compiled in Egyptian by Horapollon (fl. 4th c. AD) and translated into Greek by a certain Phillip. Possibly the work is from as late as the 11th century by an unknown author writing in poor Greek with little or no knowledge of Egyptian. The book was discovered and published in 1505 and became the authoritative source on ancient Egyptian as Europe began to reawaken interest in the study of the pre-Christian civilizations and became aware of the mystery of ancient Egypt. In retrospect we find that the book attributed to Horapollon contained only a few correct glosses of Egyptian hieroglyphs, but by far most of the glosses were completely wrong and the etymologies turned out to be sheer fantasies. As a result the work became a very misleading influence in the quest to decipher ancient Egyptian.

To see the Horapollon text in Greek, with Latin and French translations go to <http://asklepios.chetz.com/> and look up Horapollon.

For Cory's 1840 English translation with interesting prefatory comments by Erik Hornung go to <http://www.masseiana.org/hiero.htm>.

Friedrich cites an example from **Sphinx Mystagogica** by the learned 17th century scholar Athanasius Kircher to illustrate an early attempt to decipher Egyptian hieroglyphics while laboring under the misconceptions promoted by the **Hieroglyphica**. Friedrich notes how Kircher interpreted the glyphs that we now understand to mean "Osiris says" in a completely imaginary manner: "The life of things, after the defeat of Typhon, the moisture of Nature, through the vigilance of Anubis." Even Champollion, the French scholar who finally deciphered the hieroglyphs on the Rosetta stone, labored for some years under the linguistic handicap of imagining deep mystical symbolism in the glyphs. However, eventually by counting the hieroglyphs on the Rosetta Stone and comparing them to the Greek version of the text on the stone, he noticed that there were approximately three times as many hieroglyphs in the Egyptian text as words in the Greek text. This suggested to him that the hieroglyphs in general represented phonemes or syllables rather than words, phrases, or mystical symbolic discourses.

Champollion and the scholars after him that further developed his initial revelations discovered that ancient Egyptian writing was after all fundamentally a normal human language like other languages. Many of the hieroglyphs were simply alphabet letters written in a fancy calligraphic format.

On the other hand it also turned out that Egyptian was not purely written with an alphabet. Many glyphs represented one, two, or three syllables of speech. Furthermore there were glyphs that served only as determinatives to indicate the semantic classes of words, while other glyphs provided both semantic and phonetic aspects of the words they conveyed.

After scholars spent more than a century and a half in the complex task of recovering and deciphering ancient Egyptian texts we now have a pretty clear idea of the history and literature of ancient Egypt, despite the certainty that many texts have been lost to the ravages of time. Most ancient Egyptian historical inscriptions, letters, stories, poems, and other documents read like their corresponding genres from other cultures except for the local idioms and allusions specific to Egyptian culture.

However, as I studied the ancient spiritual texts that have survived, it became apparent to me that the Egyptians did have a method of encoding "magico-mystic wisdom" into their texts. This wisdom could not be tapped into properly to discover the deeper spiritual significance of the texts until the basic literal meaning of the texts had been pretty well deciphered by scholars.

It turns out that Egyptian spiritual texts contain certain special literary devices that are unique to Egyptian writing or are highly developed beyond the roles they play in other languages. Another remarkable aspect of Egyptian spiritual writing is that the magico-mystical quality was already at its apex of development in the **Pyramid Texts**, the earliest extensive surviving body of spiritual writing from ancient Egypt. Perhaps we will eventually discover "missing links" that illustrate how this literary skill evolved.

Techniques for Incorporating Magico-Mystical Elements into Egyptian Texts

Below I will list some of the techniques used by Egyptians to infuse magico-mystical quality into texts. The list can also serve as a review of some of the special features of the **Pyramid Texts** that I have pointed out in this introduction.

- * A strict standard **calligraphy** for the formal writing of Egyptian hieroglyphs (while still allowing some variations in spelling).

- * An elaborate but highly integrated and iconographically standardized **mythology** for expressing through various artistic media a **consistent** and **verifiable** scientific

understanding of the world.

- * A world view that integrated the geography of Egypt to the heavens above and to the hidden world of the mind.

- * The concept of **unity underlying diversity** in all areas of life -- especially emphasizing the unity of northern and southern Egypt, the fusion of man with his environment, the equality of men and women (although with separate social roles), and the harmonious coexistence of Egypt with the rest of mankind.

- * A literary technique of using **multilayered puns** so that many connotations could be packed into a single phrase, word, or even a single glyph -- often signalled by spelling words phonetically but leaving out the determinatives.

- * A highly developed sense of humor ranging from extremely gross to transcendently sublime. Egyptians had a special flair for presenting their humor with a face so straight that it superficially displayed a rigorous attention to ritual formality and decorum and could often only be detected by close attention to fine details. An example of subtle humorous detail hidden within a large formal tableau is the tiny baboon that usually sits on top of the Scales of Justice in the Ceremony for Weighing of the Heart to manipulate its "tongue" so that he can disrupt the "weighing" any way he pleases.

- * A firm belief in the fundamental importance of the big picture of cosmic existence and man's transcendental birthright as an immortal being not subject to any limitations of space, time, or material concerns. This world view is quite different from (although not at odds with) that expressed in the "wisdom" texts that counsel practical ways to achieve success and recognition in society.

- * An extremely effective regimen of personal development that enabled an individual with proper initiation and regular practice to experience directly and personally verify the profound and subtle teachings expressed in the spiritual writings.

Techniques for Preserving the Magic and Mystery of Egypt

The Egyptians understood the importance of having a technology for preserving the integrity of a civilization over time. They therefore employed several powerful methods to make sure their essential teachings remained available even after the

eventual destruction of their culture that they foresaw would take place under the influence of domestic decadence and foreign domination.

- * They chose a location for their civilization that was isolated environmentally from the rest of the world (by deserts and oceans) but yet provided a relatively easy mode of living with convenient access to other civilizations and resources in order to foster maximum long-term social stability for thousands of years until the geopolitical milieu had evolved to the point that the location was no longer viable to support a great independent civilization.

- * They built important cultural structures in their chosen environment employing megalithic architecture and perfected techniques of incising their most important beliefs deeply into the hardest materials available. They then placed most of these structures in suitable locations chosen so that the materials would resist the destructive influence of weather and the depredations of thieves and invaders.

- * They deliberately created carefully sealed time capsules in secret locations or in public locations but designed with elaborate diversionary measures to prevent thieves from removing or destroying the most important portable items of the civilization. For example, at certain times in their history they buried secret caches of sacred artifacts such as statues and ritual implements. They also built elaborately sealed tombs and filled them with valuable offerings while knowing full well that the treasures eventually would be stolen. The important materials were painted or inscribed on walls and sarcophagi in the form of drawings and texts that would be of no interest to looters until the arrival of archeologists who could appreciate them and publish them again to the world.

- * They created secret caches for the mummies of certain special pharaohs who were deeply in touch with the most important spiritual materials and had inscribed them on the walls of their tombs. Placing the mummies together in caches separate from their official tombs indicated profound respect for these rulers and a strong desire to preserve them.

- * They used a standardized format over and over in primary spiritual architecture, art, and writing, so that redundancy would overcome the destructive influence of entropy over time.

- * They encoded the most important principles of their culture openly into their

public art and inscriptions so that those with proper initiations or sharp powers of observation had easy access to all the teachings, but those lacking proper understanding would dismiss the material as politico-religious propaganda, strange superstitions, ritual mumbo jumbo, or benighted nonsense.

* At the same time they often used arcane allusions to deliberately obfuscate the details of important rituals (such as the secret Osirian rituals at Abydos) so that visitors would feel a sense of awe and mystery. This was mainly an elaborate joke that informed those in the know that such details were not important. The loving care and awesome scale with which the Egyptians built their temples, tombs, and pyramids were sufficient to convey the essential teachings as well as the sense of awe and mystery. In other words, the Egyptians explicitly embodied in a symbolic physical form whatever was essential to their message or expressed it clearly in an art work or text. At the same time they deliberately left vague or merely hinted at whatever was not essential, thereby inviting an intelligent person to fill in such secondary details with creative invention.

The Three Primary Technologies of Personal Development in Ancient Egypt and Their Counterparts in Today's World

The ancient Egyptians had three primary technologies of personal development that they described in the **Pyramid Texts** and recorded in their myths, assigning each path symbolically to a son and a sibling of Osiris. These technologies of the **Pyramid Texts** aim at much higher goals than achieving a comfortable lifestyle and social success as an individual. They teach enlightenment, immortality, and the actualization of something we often call today the Higher Self but that the Egyptians symbolized with an image of the Sun that they drew as a circle with a dot in the center. The central dot represented an individual as a Source Viewpoint. The circle around the dot represented the cosmos generated by that Source Viewpoint. The name they assigned to the glyph was "R@" (variously transliterated as Ra, Re, or R'.) They spelled the name phonetically with a mouth glyph (R) and an arm glyph (@). These two glyphs could also be read as "er @" (the attainment of avatarhood) or "reda" (to give).

Deliberate Living as an Avatar Wizard

The ancient Egyptians represented an individual on the path of personal development by the archetype of Osiris the Wizard. Osiris is the Observer. Osiris begins life as a successful leader, but experiences a period of downfall during which he makes a serious mistake and as a result his brother Set apparently murders and dismembers

him. The notion that Osiris could die seems odd because Osiris is an immortal god. What dies is his physical avatar embodiment. With a little help from friends and family, Osiris reintegrates and resurrects. Then he moves beyond life and death to an immortal, transcendental state. In this process, his three siblings and his three sons provide important guidance. With their assistance Osiris not only reunifies his perspective, he recovers his original nature as Ra, the Higher Self as a realized Source Being that contributes to the holistic evolution of All That Is.

Below I briefly describe the three major paths mastered by Osiris and give their modern equivalents. Each path practiced separately is sufficient to reach fulfillment. However, the Egyptians saw all three paths as complementary, and you can practice them together as an ideal fastest path to personal fulfillment.

Horus assisted by Isis teaches Osiris the “@ Wat Herew” or the Path of the Compassionate Will. Horus, the third son of Osiris, represents the Will. The Way of the Will (Wat Herew) is to manage your world deliberately rather than by default habit or surrender to the will of others. The key tool on this path is the Eye of Horus [Aryt Herew], which is the ability of the Will to focus attention on a particular preferred creation with sufficient intensity that it becomes a reality. By learning how to manage the Will, a person can decide what he prefers to experience and then he can adjust the intensity of his attention so that his experience of reality comes into alignment with that decision. The role of Isis is very important in this path. She is the wife of Osiris the Observer and mother of Horus the Will. She represents Feeling and holds the secret keys to the path of the avatar. Wishing for something or asserting affirmations is not what this path is about. The avatar must get in touch with his true feelings. He must learn to experience his reality just as it is. Then he knows where he really is on his path of evolution. Then he must feel in his heart with compassion to discover his personal mission in life. The personal mission is what the avatar truly prefers to experience as reality, not some indoctrinated belief or passing fancy. It must feel right. Then the avatar can make a proper decision and align all his efforts to create that experience as a tangible reality. He also must learn to take total responsibility for all of his creations. The technology of avatar is vast and ranges through time, space, and all levels of consciousness in all its possible dimensions. An accomplished avatar additionally may become a wizard who can operate from beyond all universes to create and manage entire civilizations. He can deliberately create any type of world to experience and any type of vehicle with which to experience it. He is beyond life and death and can explore or manage in whatever mode he chooses. Osiris realizes that his son Horus is an avatar of Ra through Isis.

Ra is also known as Horus the Elder, and as such represents the Cosmic Will of the Higher Self. The localized will of an individual matures into the Cosmic Will and begins to express the evolutionary power of the cosmos through the individual. In our day, an educational psychologist by the name of Harry Palmer has formulated the most elegant description of the path of avatar that I have seen. He calls it the **Avatar® Materials**. The Avatar Materials do not depend on any of the beliefs I discuss with regard to the avatar mythology and civilization of ancient Egypt, but are metabeliefs about the operation of consciousness that any individual may play with to understand and manage his or her reality. (Avatar is a registered service mark licensed to Star's Edge, Inc., www.avatarepc.com.)

Tantric Kundalini Yoga

Baba assisted by Nephthys teaches Osiris the Path of the “@r@t” Cosmic Cobra. Baba, the eldest son of Osiris, is the archetypal yogi who achieves mastery of the physical body and its energies. Nephthys is the younger sister of Isis who plays the role of the seductive tantric lover consort of Osiris. She is also the sister and wife of Set. She and Isis become the two Cobras *Wajet* and *Nekhebet*, and are both transformations of the Love Goddess, Hathor. The Cosmic Cobra Path is the technology of the Kundalini Life Force for attaining enlightenment and immortality through physical exercise, breathing, and intimate relationships. The Kundalini Cobra Path is completely non-intellectual and derives from the spontaneous impulses of the Fool. The Cobra tradition survives in India as the Tantric Yoga of Babaji Nagaraj. (Naga-raj means King of the Serpents). The Egyptians embodied the teaching of the Serpent of Tantric Yoga as a giant winged serpent that they called *Neheb-Kau*. Pharaohs wore crowns with a cobra emerging from the forehead so symbolize the awakening of Kundalini energy in them.

Baba is the Egyptian name for contact with and operation of awareness. Thus Baba can retire from action and step into undefined awareness. He can also arise in entertaining bubbles of consciousness that we call thoughts and emotions that result in an endless variety of physical experiences. Baba is a shape shifter and takes many avatar forms in ancient Egypt. As Thoth [Jehuty] he is the Master Teacher. As “Khem” he is the Ultimate Fool. He often incarnates as a baboon or even a whole troop of baboons. He also may take the form of a handsome young man with shoulder length hair or a paunchy dwarf entertainer with a scraggly beard.

In Egyptian tradition, Baba often wears a leopard skin and lives in a cave. The same

is true in the Indian tradition. The cave is a metaphor for the apertures of the senses. The leopard skin (ba) is an ancient totem for the shaman, probably used because of the play on the word Ba used by Egyptians to represent the thinking mind and the breath (often translated by Egyptologists as soul or spirit). Also the spotted pelt suggests the origin of written communication. Baba represents the practice of directing the attention inward through any of the windows of perception following a stream of (mental activity) thought back to its source of perception.

Baba especially is the master of the phallus. He restores the lost phallus of Osiris and teaches Osiris how to use his phallus as a tool for enlightenment as well as a tool for procreation. Through his techniques a person's fixed attention on sexual energy can transmute into a general state of bliss consciousness. In this way, Osiris recovers his virility and is able to give birth to Horus, the Will. Osiris enjoys reunion with his wife and gains an heir to manage his kingdom. By transmuting the same sexual energy into spiritual energy, Osiris gains spiritual immortality and enjoys a permanent state of physical bliss as an extra bonus. While teaching this yoga Baba initiates Osiris into the secrets of Menew, Tem, Shewe, and Tefenet. This empowers Osiris to clear all his chakra energy modes, awaken his Light Body, and integrate with his Higher Self. The methodology of this Kundalini Path involves awakening of the sexual life force and learning to work intimately with a partner. The yogi then transmutes this powerful energy into Undefined Awareness. The tantric Path is very physical and requires the release and transmutation of repressed emotions into bliss. It requires the ability to live beyond the rigid boundaries of social convention and become impervious to negative viewpoints.

The Ocean Awareness Meditation and the Boat of Ra

Anepew assisted by Set teaches Osiris the "Waa Sha" Ocean Awareness Meditation that reveals the secrets of life within death and unity within diversity. Anepew is the Lord of Death, and Set is the Lord of Illusion. The fragmentation of unity into diversity is an illusion. Thus the transition from life to death is also an illusion.

Osiris commits the mistake of keeping secrets when he begins a clandestine love affair with Nephthys, wife of Set. Nephthys conceives and bears him a son, Anepew (the Swather, Anubis to the Greeks). When Set discovers the betrayal by his brother, he kills Osiris in a fit of rage and dismembers his corpse. Thus Osiris experiences as a karmic reflection in physical reality the death and fragmentation of unified awareness caused by his own pretense that he has an advantage over Set that

Set does not know about. Isis and Nephthys reassemble all the limbs of Osiris (except for his lost phallus) and Baba-Thoth, the Grand Shaman and Master of Technology, brings Osiris back to life by letting him experience directly through meditation how death is another aspect of life. The technique of the Ocean Meditation involves the mental repetition of certain sounds called mantras. In India this method is called *Japa* (a transliteration of the Egyptian technical term, "Jeb@"), which literally means "finger" and stands for the number 10,000). "Jeb@" is a specialized form of a more general method of managing attention known in India as *Trataka* ("Teret Ka" in Egyptian), which means repeated placing of attention energy for a period of time on a certain image or object through any one of the sense channels. *Japa* usually means repeated placing of attention energy on a certain type of thought that is reduced to a simple mental sound. Originally "jeb@" may have been a procedure for counting with fingers such as the telling of beads, a meditation practice still popular in many cultures that arose from the habit of counting with the fingers. The purely mental form of the practice was found to be faster and more effective because the attention could learn to perform the *japa* at increasingly subtle levels and effortlessly slip beyond the boundaries of the thought-sounds. An excellent adaptation of a *Japa*-type technique is the method of Transcendental Meditation popularized in recent years by Maharishi Mahesh Yogi.

Ancient Egyptians often called their meditation the "Boat of Ra" [Waa R@]. The Egyptian word for "boat" (Waa) is a pun for meditation (Waa). "Ocean" (Sha) is the source of water on our planet. In terms of meditation it becomes a metaphor for the Source of Thought as a vast reservoir of Undefined Awareness. Ra is the Higher Self. The **Pyramid Texts** frequently mention the "Waa Sha" and describe the meditation technique as a ferryboat to cross a river or ocean to the other side. The idea is that the meditation boat is simply a vehicle to get where you are going and not an end in itself. In this case you are going to a land of peace, happiness, and plenty. Once you arrive, you leave the boat behind and go on with your journey of life or you can become a ferryman or a deck hand on the Boat of Ra and help ferry others.

On the Senet Game Board Square #27 Egyptians traditionally placed the glyph for "Mu", the waters of undefined awareness. They called this square the House of Death and dedicated it to the jackals Anepew (Swather) and Wepwawet (Opener of Ways). The **Senet Game Text** describes the House of Undefined Awareness in the following manner: "My seven pawns are in the breeze before my fingers like the jackals that tow the bark. I carry his pawns into the House [of Water]. I attack my colleague and I throw him into the Water so that he drowns with his pawns." (**The**

Senet Game Text, verses 23 and 24, translated by Douglass A. White.) Notice the appearance of "Mu" for the waters of awareness, the jackals for guides through the realm of death, the breeze for the breath and flow of thoughts, the fingers for the repetition of the mantra, the seven pawns for the seven physical chakras governed by the heart, and the boat (*Waa*) as the talisman for the meditation (*Waa*). The context is a game in which the player finds a way to throw his opponent's pawns into the Water so they "drown". This suggests the death of all phenomena. Set's first attempt to kill Osiris was to lock him into a box and throw him into the waters of the Nile to drown. However, the text tells us the meditator is guided by the Death Lord and smoothly traverses the Waters of Death to arise as Horus and be crowned as pharaoh (Square #30). The reference to towing and sailing suggest that the boat is moving upstream on the Nile to its Source via the meditation technique.

In terms of creative daily activity the Egyptians used the image of the sun traveling across the sky in a boat each day from east to west. Thus, of course, it crosses the Nile and can be considered a ferry boat. The sun at the horizon represents Samadhi, the state of meditation in which perfect balance is achieved between rest and activity, life and death, day and night. Thus, in the Egyptian tradition the ideal times for meditation are dawn and dusk. The Sun represents the Higher Self giving off light and life energy freely at all times with no thought of recompense. This is the principle of service. The sun at night passes through its subterranean transmigration to prepare for a new day. The Path of the Ocean Awareness Meditation takes the attention right to Source so that it bathes in Undefined Awareness. Then the meditator engages his attention in the defined activities of daily life during the day [life] and rests for a while in sleep at night [death]. The simple and effortless practice of alternating rest and activity with brief periods of meditation naturally awakens enlightenment and the experience of spiritual immortality over time. Balanced living and activity in service to society and environment facilitate rapid progress on this Path. The recent discovery of the two huge solar boats made of cedar and secretly cached by the Great Pyramid of Giza during the 4th dynasty confirms that the Great Pyramid was built to symbolize the meditation process from gross matter to subtle matter to the transcendent realm of light in which the sun flies, and the two solar boats represent the traditional morning and evening meditations that anchor the beginning and ending of each day.

We may combine in a balanced manner the Path of the Ocean Meditation to awaken undefined awareness as the foundation of all that is, the Path of the Cobra Kundalini to infuse bliss into the physical body of self and others, and the Path of the

Compassionate Will to facilitate the evolution of the universe so as to accelerate personal development to its maximum pace.

We are fortunate to have available today in scientifically systematized formats these Three Complementary Paths to Enlightenment. We have the Avatar Materials, the Cobra Kundalini Yoga, and the Ocean Awareness Meditation. Facilitators are available for each path or you can explore them on your own. Other similar technologies are available and may offer comparable results, but, as far as I can tell, these three are the simplest and purest expressions of the three Paths of Body, Mind, and Spirit – Gross, Subtle, and Transcendental.

The Exercise Workbooks

In the commentary I refer readers to exercises and other material some of which is available in a little workbook by Harry Palmer entitled **ReSurfacing** (abbreviated sometimes in my commentary as **RS**). The same or similar exercises are also available in the **Avatar Mini-Courses**. You may obtain the **ReSurfacing** workbook from Star's Edge International, 237 N. Westmonte Dr., Altamonte Springs, FL 32714; phone: 407-788-3090; e-mail: avatar@avatarhq.com. The organization has a website at www.avatarepc.com. Alternatively you can download the **Avatar Mini-Courses** at no charge from the website. In case you decide to use the Mini-Course downloads, here is a key that correlates the **ReSurfacing** Exercises with the corresponding ones in the **Mini-Courses**. Most of the exercises overlap, but each book has a few extras that the other lacks. The **Mini-Courses** have lots of interesting diagrams and charts for those who are more visually oriented. Enjoy them. After the Mini-Course list I append a list of other source materials for those interested.

Key to the Exercises from ReSurfacing (RS) and the Avatar Mini-Courses (MC)

RS01. Personality Profile

MC7.04 Discovering a Life Purpose Vector

RS02. Awakening the Will

MC3.01 Awakening the Will

RS03. Disciplining Attention

MC3.02 Disciplining the Will

RS04 Acting as Aware Will

MC3.03 Taking Control,

MC3.04 Conquering Worry

MC3.05 Willful Control

RS05. The Will Rules All

MC1.03 Two-Way Street

RS06. Controlling Attention

MC1.01 Marshalling Your Attention Troops

MC1.05 Controlling and Deciding

RS07. The Behavior of Attention

MC1.02, 1.04 Baby Eyes,

MC7.01 Sticky Attention

RS08. Exhaustion of Attention

RS09. Attention and Practice

RS10. Emotion and Importance

MC7.03 Prioritize by Importance

RS11. Minding the Edges

MC4.02 Minding the Edges

RS12. Releasing Fixed Attention

MC1.07 Getting the Message; 5.03

RS13. Restoring Attention

MC4.01 Counting Forms

RS14. Caring For the Animal

RS15. Walk For Atonement

MC6.02 Walk For Atonement

RS16. Self-Deception Signals

MC6.01 Self-Deception Signals

RS17. Compassion Exercise

MC4.06; 5.04, 6.03 Compassion

RS18. Viewpoints

RS19. This and That

MC4.05 This and That

RS20. Conviction

MC2.02 Do You Know or Do You Only Believe

RS21. Operating Beliefs

MC2.01 Your Belief Inventory

RS22. Belief and Indoctrination

RS23. Transparent Beliefs

MC2.03 Transparent Beliefs

RS24. Exploring Definition

MC4.03 Exploring Definition

RS25. Motivation

RS26. Expansion Exercise

MC4.07 Expansion Exercise

RS27. Goal Setting

MC5.05, 7.05 Finding an RFY Goal

RS28. Life Alignment Program

MC7.06 Life Alignment Program

RS29. Create Your Own Epitaph

MC7.04 Discovering a Life Purpose Vector

RS30. Debrief

MC*. ** (At end of each Mini-Course Checklist).

MC4.04 Thoughtstorm Exercise

MC6.00 The Enlightened Justice Procedure

Titles of The Avatar Mini-Courses “Seven Pillars of Enlightenment”

Pillar 1. Awareness: Basic Attention Management

Pillar 2. Insight: Belief Management

Pillar 3. Determination: Basic Will

Pillar 4. Perspective: Creating Definition

Pillar 5. Compassion: The Forgiveness Option

Pillar 6. Integrity: Personal Integrity

Pillar 7. Alignment: Basic Life Alignment

These seven pillars are reminiscent of the seven chakras. When you do “Basic Life Alignment”, you discover your Life Mission. This carries you beyond the boundaries of this lifetime to something greater. Any amount of time spent on these exercises is well worth it. You will not only gain a deeper understanding of the **Pyramid Texts**, you also will gain a much better understanding of yourself and how to manage your world. Understanding yourself is by far the most valuable return on investment. The **Pyramid Texts** are just an interesting cultural phenomenon.

Douglass A. White

February, 2010

Updates: January and December, 2011

Reference Materials

Hieroglyphic Versions of the Pyramid Texts and Earlier Translations

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Sethe, Kurt. **Übersetzung und Kommentar zu den altägyptischen Pyramidentexten.** (Translation and Commentary for the Ancient Egyptian Pyramid

Texts.) 6 Bde. With W. Erichsen. Glückstadt/Hamburg 1936-1962. (After the death of Sethes it was published, but remains incomplete.)

Maspero, G. **Les Inscriptions des Pyramides de Saqqarah.** Paris: Librairie Emile Bouillon, 1894. This book contains Maspero's notes and translations plus a typeset hieroglyphic text. There is a volume for each of the five pyramids from which major bodies of text were recovered. These texts are available online.

Piankoff, Alexandre. **The Pyramid of Unas.** Bollingen Series 40: Egyptian Religious Texts and Representations 5. Princeton: Princeton University Press, 1968. The Piankoff photos of the **Pyramid Texts** in the Pyramid of Unas are available online.

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Allen, James P. **The Ancient Egyptian Pyramid Texts.** Writings from the Ancient World, No. 23. Atlanta: Society of Biblical Literature, 2005. This is Allen's translation.

Faulkner, Raymond O. **The Ancient Egyptian Pyramid Texts, Translated into English.** 2 vols. Oxford: Oxford University Press, 1969. Faulkner also includes in an appendix hieroglyph transcriptions of many portions of text added by Jequier and others. Sethe did not have access to these materials.

Mercer, Samuel A. B., **The Pyramid Texts in Translation and Commentary.** 4 vols. New York: Longmans, Green, 1952. This was a pioneering first effort at an English translation and is fortunately available online.

Pyramid Texts Online: Texts from the Pyramid of Unas. Available online.

van den Dungen, Wim. **The Pyramid Text of UNAS.** Available online.

Some Materials Related to the Pyramid Texts

Ashby, Reginald Muata. **Egyptian Yoga: Postures of the Gods and Goddesses** (Miami, FL: Cruzian Mystic Books, 1996-2005). Ashby has produced a whole

series of books on the religion and philosophy of ancient Egypt especially aimed at reviving awareness of the ancient yogic and meditation practices of that culture. In this book he has identified many of the traditional postures of *Hatha Yoga* as well as the practice of meditation in the art, architecture, and literature of ancient Egypt. This or any of his many other books can be ordered from Amazon or directly from Ashby's Sema Institute of Yoga website. Ashby has also translated portions of **The Egyptian Book of the Dead**. Other volumes by him that deal with Egyptian yoga and meditation practices include **Egyptian Yoga: The Philosophy of Enlightenment (Volume One)**, **Egyptian Yoga: African Religion, Theban Theology (Volume Two)**, **The African Origins of *Hatha Yoga* and Its Ancient Mystical Teaching**, **Sacred Sexuality: Ancient Egyptian Tantric Yoga**, **The Serpent Power**, and **Meditation: The Ancient Egyptian Path to Enlightenment**. Ashby also has numerous other publications on various aspects of ancient Egyptian spiritual life. His wife, Karen Dja Ashby co-authors and edits many of the books. Aside from Dr. White, Dr. Ashby and his wife are the only other scholars of Egyptian antiquities who have unequivocally published explanations that illuminate in precise documented detail this fundamental aspect of Egyptian civilization. We arrived at our interpretations independently, and we agree in almost all respects. We agree because the fundamental material is based on direct experience that any person may verify simply by exploring the practices discovered by the ancient Egyptians and depicted with loving care and scientific precision in the magnificent art, architecture, and literature that they bequeathed to us. Ashby's series of books forms an excellent adjunct to my translation and commentary on the **Pyramid Texts** and other Egyptian spiritual texts.

Faulkner, R. O. **The Ancient Egyptian Coffin Texts: Spells 1-1185 & Indexes**. Great Britain: Aris & Phillips, 1973. Reprinted as a single vol. with corrections, 2004.

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Faulkner, R. O. **The Egyptian Book of the Dead: The Book of Going Forth by Day**. The First Authentic Presentation of the Complete Papyrus of Ani featuring integrated text and full color images. 2nd revised ed. San Francisco: Chronicle Books,

1998. This volume also contains the chapters comprising the Theban Recension of the Book of Going Forth by Day that do not appear in **The Papyrus of Ani**.

Budge, E. A. Wallis. **The Book of the Dead: The Chapters of Coming Forth by Day.** The Egyptian text according to the Theban recension in hieroglyphic edited from numerous papyri. London: Kegan, Paul, Trench, Trubner & Co., 1898. Budge's typeset edition of the complete **Book of the Dead** hieroglyphic text is available online at the ETANA database. There are some transcription errors, but it is the best we have for now.

Budge, E. A. Wallis. **The Egyptian Book of the Dead: (The Papyrus of Ani)** Egyptian text, transliteration, and translation. New York: Dover, 1967. This work is a reprint of Budge's 1895 edition. The English text is available online. The Dover reprint contains the hieroglyphic text in an interlinear format. The 1960 University Books reprint contains the hieroglyphic text but is not interlinear and lacks a transliteration.

Budge, E. A. Wallis. **An Egyptian Hieroglyphic Dictionary. 2 Vols.** New York: Dover publications, 1978. Budge's dictionary can serve as a fairly complete index with glossary for the **Pyramid Texts** and thus provides his viewpoint on the material.

Piccione, Peter A. **The Historical Development of the Game of Senet and Its Significance for Egyptian Religion.** 2 vols. Chicago: University of Chicago, 1990. Doctoral Dissertation. Piccione provides a synoptic hieroglyphic transcription of the three surviving copies of the Great Game Text. This text is an important literary classic and a key to understanding Egyptian popular culture, religion, divination, and other esoteric spiritual practices. Piccione also has some articles on the Internet that summarize his findings.

White, Douglass A. **The Senet Tarot of Ancient Egypt. Vol. 1: A History from Pre-Dynastic Times to the Roman Era. Vol. 2: Discussion of the Cards, How to Do Readings, Spreads, and Games.** Fairfield, IA: Delta Point, 2011. (Available from the website, www.bentylightgarden.com.) This is a revised and expanded version of Dr. White's earlier work, **Thoth and the Tarot: The Amazing Secrets** (Yung-ho, Taiwan: Delta Point, 2004-2005).

White, Douglass A. **The Senet Tarot Oracle Deck of Ancient Egypt.** Yung-ho,

Taiwan: Delta Point Press, 2006. The deck contains 78 Traditional Egyptian Tarot Cards based on the Papyrus of Ani and other Egyptian art plus a detailed **Pocket Guide to the Senet Tarot Oracle Deck**. The deck is available from the Delta Point Educational Technologies website store

(www.bentylightgarden.com/StoreMenuE.htm).

The Chinese language edition of the deck contains a 200-page fully illustrated book plus Dr. White's **Senet Tarot Oracle Game Board** printed as a large full color poster and a velvet bag with the Eye of Wisdom for protecting the cards.

White, Douglass A. **The Senet Tarot Oracle Game Board of Ancient Egypt**. This poster-size artwork contains the 22 Tarot Trumps plus the 8 higher Court Cards in the form of a Senet Oracle Game Board that can be used for playing a variety of board games or a variety of divination techniques. A sample board is available online at Dr. White's website and a high resolution full color board printed on cloth can be ordered from him when in stock. (The Oracle Game Board printed as a large poster comes included with the Chinese edition of the Senet Tarot deck and book.)

White, Douglass A. **A Tour of Atlantis: the Amduat or What Happens in the Astral Realm**. This work is a translation of the ancient Egyptian spiritual text "Amy Dewat" (**Amduat**) with detailed illustrations and commentary. (Sacred Scarab Institute, 2010, www.dpedtech.com.)

White, Douglass A. **The Litany of Ra [Tarok Naïpe]** (2009). Includes hieroglyphic text, transliteration, translation, and commentary for the Litany, the Card Illustrations, and the original ancient Egyptian User Handbook. Available from Amazon.com as an ebook. (Also available from the www.bentylightgarden.com Store.)

White, Douglass A. **The Senet Game Text of Ancient Egypt**. (2006, 2009) Includes a reconstructed hieroglyphic text based on the three surviving versions, a translation, and a detailed commentary. Dr. White also has reconstructed a possible ending for the lost final verses of the text based on the **Book of the Dead** and the **Pyramid Texts**. This monograph is available from the www.bentylightgarden.com Store and Amazon.com as an ebook.

White, Douglass A. **The Pyramid Texts: Avatar Wizards of Eternity**. A New Age Translation with Detailed Commentary. Introduction plus Five Volumes -- altogether over 1700 pages of material documenting the oldest spiritual collection of spiritual texts known to man. Taipei, Taiwan and Fairfield, Iowa: Delta Point,

2008-2011.

The articles by Dr. White listed below are all currently available as free downloads or electronic publications for a small fee on the Sacred Scarab Institute Website. (www.bentylightgarden.com)

- “A List of Common Egyptian Mudras”.
- “The Senet Tarot Cards and Techniques of Yoga.”
- “The Samadhi Effect and the Dharmo Effect: A Theoretical Explanation and a Potential Application”.
- “Runes in the Great Pyramid”
- “Egyptian Astrology: The Ancient Decan System”
- "The Semna Stela of Sen-User-t III". This paper contains the hieroglyphic text, Breasted's translation, and Dr. White's interpretation of the deeper meaning of the text.
- “The Great Game Text Inscription on the wall of the tomb of Inherkhau (Theban Tomb 359): a Draft Restoration of the damaged text by Dr. White based on a detail from a photograph provided courtesy of Thierry Benderitter, the webmaster of www.Osirisnet.net.”
- **The Book of Changes: (The Holistic Change Maker).** This work includes Dr. White's preliminary reconstruction of the **Book of Changes** as it existed in ancient Egypt based on the surviving archaeological evidence. The full Chinese text of the classic is included as well as a translation and a detailed commentary with illustrations and essays on special topics. (Available from the www.bentylightgarden.com Store.
- “From Ancient Egypt to the Qabalah: The Great Transmission”
- “Dr. White's Proposed Reconstruction of the Senet Game Board.” This diagram shows an example of the ancient Egyptian icons used on their Senet “Quest of the Hero” Game Boards and the Tarot Trumps and Court Cards that correspond to them.

Amen, Amen, Amen-nu Ka! (from Hymn 306.481cW590)