

# **The Story of Ra and Isis**



**Douglass A. White**

# **The Story of Ra and Isis**

Transcribed in Hieroglyphs

and

Translated with a Detailed Commentary

by

**Douglass A. White**

**Egyptian Spiritual Classics V**

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Delta Point Educational Technologies

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## Introduction

Generally scholars treat the text of the story of Ra and Isis as an example of an Egyptian magical text, and classify it with a broad range of writings that includes medical texts and superstitious books of magical remedies. The purpose of the text is thought to be an antidote to the poison of snake bites or perhaps even a preventive. The text serves as a charm and is to be recited in a certain way to be effective.

My reading of the text is quite different. I consider this story to be both a marvelous work of satire and a profound classic of Egyptian spiritual wisdom. Furthermore it demonstrates the close connection between Isis and Ra in the Egyptian mythology and subtly elucidates one of the fundamental secret technologies of the Egyptians.

The first section of my presentation of the story is an English translation. The second section is an approximate transliteration followed by a typeset edition of the hieroglyphic text. The transliteration is approximate because the spoken sounds have been lost in the mists of time and undoubtedly varied over thousands of years. The third section is my detailed commentary on the contents of the story and its significance for all of mankind.

## Cover art

The cover art was designed by Douglass White with paintings by Taiwanese artist Amy Hsiao based on the papyrus of Ani and other traditional Egyptian paintings. The artwork is part of a larger corpus commissioned by Dr. White for his **Senet Tarot of Ancient Egypt**. The Ancient Egyptian **Senet Tarot** Oracle Deck is available in Chinese and English editions.

## Translation

1

This is the story of the Divine God who creates his Self; who is maker of heaven and earth, the breaths of life, fire, the gods, mankind, animals, cattle, serpents, birds, and fishes; and of the kings of men and the gods; who is the One among substances; for whom centuries are years; whose names are many, and whose Way is not known and whose Way even the gods do not know.

2

Now the Goddess Isis was as a divine daughter skilled with words. Her heart rebelled against the millions in the human [condition]. She chose instead the millions in the divine [conditions] and considered the millions in the divine light body [condition]. “Couldn’t she be in heaven and earth as the Higher Self Sun and moreover make her self to be the goddess of the world,” She contemplated in her heart, “by knowing the divine name of the honorable god?”

3

Now the Higher Self Sun was wont to come in each day before his divine sailors and establish [himself] upon the two thrones of the two horizons. The divine one was old, and his mouth drooled, dribbling slobber to the ground and his saliva fell upon the ground.

4

Isis scraped up [some of it] with her hand together with the soil that it was on and she fashioned it into an honorable divine serpent, and she made it in the form of a dart that did not move but was alive before her. And she left it lying on the path along which the powerful god traveled through his Two Lands according to his preference.

5

The honorable god arose and to the rear the gods in the Great Divine Double Palace – [may all have] life, strength, and health – were following after him as on every day. The serpent bit the honorable divine one and a living flame ascended in him and was destroying thereby the Dweller among the Cedars.

6

The divine god opened his mouth and the words of His Divine Majesty – may he have Life, Strength, and Health – reached to heaven. The assembly of gods thereupon [exclaimed,] “What is it?” And his gods thereupon [said,] “What is the matter?”

7

But he found no words to answer for it, and his two jaws rattled back and forth, all his limbs shook, and the poison seized him in his body like the Nile god seizes his river bed.

## 8

The powerful god made firm his heart, and called to his following, “Come to me, [O you whom I have] created in my limbs, gods who came forth from me, I shall let you know what has happened. Something deadly has wounded me, and it knows my heart. My two eyes do not see it, and my hand did not make it. I do not know who of all people has done this to me. I have not tasted pain like this. There are no pains like it.

## 9

“I am a Divine Elder son of a Divine Elder, divine essence created by a god. I am a Divine Great One, son of a Great One.

## 10

“My father considered my divine name. I have many divine names and many divine forms, and my divine form exists in every god. I am called Temu [the Tower] and Horus [the Will] of Praises. My divine father and my divine mother spoke my divine name, and then [my] parent hid it in my body desiring that it not be allowed for a mantra master to create the power of my mantra upon me.

## 11

“I came out to see what I had made and was walking in the Two Lands that I created when [something] stung me, and I do not know what it is. There is no fire like it and no water like it. My heart is on fire, and my limbs are trembling and my organs have the progenitors of shivers. Please bring to me my children the gods who are enlightened of words, knowing their mouths, and whose understandings reach to heaven.”

## 12

His children came to him and every god was there weeping for him. And Isis came with her enlightened mien, a well-placed mouth, with the breaths of life, and charms for destroying diseases. Her words can resurrect the stinky throated [dead].

## 13

She said, “What is this, divine father? What is it? A serpent has cut an illness into you here. One thing made by you has lifted its head against you. Surely it will be overthrown by the proper mantras. I will make it pass away from the sight of your rays.”

## 14

The holy god opened his mouth: “I was going upon the way that passes through the Two Lands of my territory, and my heart wished to see what I had created. Then I was stung by a snake that [I] did not see. There is no fire like this, nor water like this. I am colder than water, and I am hotter than fire. My limbs are all full of sweat, and

I tremble. My eye is unstable and I can not see the sky. Sweat floods my face as in summer.”

15

Said Isis to the Higher Self Sun, “O, tell me your divine name, divine father. The person shall live who has pronounced aloud his name.”

16

“I am the maker of heaven and earth, the raiser of mountains, and creator of whatever exists upon them. I am the maker of waters, creator of the Great Flood, and performed as bull of his mother, creating the pleasures of love. I am the maker of heaven and the secrets of the two horizons. I have put the divine consciousness of the gods within them. I am he who opens his two eyes and creates illuminations, he who shuts his two eyes and creates darknesses. The flood bursts forth when divine Happy commands, and the gods know not his [real] divine name.

17

“I am the maker of the hours and the creator of days. I am the opener of the New Year festivals and the creator of the channels of water. I am the maker of the living fire that is kindled for works in the houses. I am the Divine Creator in the dawns, the Divine Higher Self in his noontimes, and the Completer in the evenings.”

18

[But] the poison was not driven from its course, and the powerful god was not relieved.

19

Said Isis to the Divine Higher Self Sun, “Your divine name is not counted among the things you have said to me. O, tell it to me and that poison will come out. A person shall live who pronounces aloud his name.”

20

The poison burned with burnings and its strength was more than the flame of a fire-spitting cobra.

21

The Divine Majesty of the Divine Higher Self said, “I give myself to be sought out by Isis. My divine name shall come forth from my divine body to her body.” The Divine God hid himself from the gods and the seat in the boat of millions of years was empty.

22

When it became around the time for the ascension of the heart, she said to [her] divine son the Divine Will, “May he bind himself with an oath upon the divine life that the god will give his two eyes.”

23

So from the powerful god was lifted his divine name, and Isis, the great mistress of

mantras [commanded], “Poisons flow forth, and come forth from the Divine Higher Self Sun the Divine Eye of the Will. Come forth from the god the molten gold rays of his mouth. I have done it, and I have made the strong poisons to go down and come upon the ground. Indeed his divine name has been lifted from the powerful god. Divine Higher Self Sun, may he live, and may the poison die. Vice versa: [May the poison die and the Higher Self live.] May man born of a woman live, and may the poison die.”























24

Thus spoke the Great Isis, Divine Mistress of the Gods who knew the Divine Higher Self Sun by his own name.

25

[This story is] to be spoken over an image of Divine Tem the Tower and Horus of Praises, or over an amulet [of fine gold in the form] of Isis and an image of Divine Horus.

### The Basic Egyptian Alphabet Symbols and My Transliteration System

	<b>A, a</b>		<b>Kh, kh</b>
	<b>A, a</b>		<b>Kh, kh</b>
	<b>Y, y</b>		<b>S, s</b>
	<b>@</b>		<b>S, s</b>
	<b>W, w/U, u</b>		<b>Sh, sh</b>
	<b>B, b</b>		<b>Q, q</b>
	<b>P, p</b>		<b>K, k</b>
	<b>F, f</b>		<b>G, g</b>
	<b>M, m</b>		<b>T, t/T, t</b>
	<b>N, n</b>		<b>Th, th</b>
	<b>R, r</b>		<b>D, d</b>
	<b>H, h</b>		<b>J, j</b>
	<b>H, h</b>		

(The symbol @ is an “ah” sound with a constriction in the throat so it sounds like a grunt, but you can treat it as “ah”. For example, “R@” becomes Ra, although some write it as Re. You can treat the rest as in English ignoring the italics used to distinguish variant letters, except that the italic *H* is less aspirated.)



## Transliteration

1

Re en Neter Neterty; kheperu jesef; ary pet, *ta*; m@u en @nekh, khet, neteru, remethu, @wetu, men-menu, jedefety, apedu, remu; sutenu remethu neteru; em kheru w@henetyu renpetu; @shetu renu ne rekh pefy Wat ne rekh pefy Wat neteru.

2

Asetu Aset Neteret me *sat saa* en jedu. *Khak* ab-s er hehu em remethu. Setep er-s hehu em neteru, apet hehu em aakhu neteru. Khem-set em Pet, *Ta* ma R@ ary geret *Ta* Neteret.” *ka*-set em ab-set, “er rekh ren neter neter shepesy?”

3

Asetu @q en R@ heru neb em hat qetu neteru-f s-men her Nesety Aakhety Neterety. Aawet netery. Nenew nef re-f, seta-f nebaut-f er *ta*, *pegas* en su sekher her *satyu*.

4

Sek nes Aset em det-set hen@ *ta* wenenut her set. Qed nes set em jedefety shepesy netery, ary en set em *qaa* hetyu, ne nemunemu-s, @nekh-*ta* er khfet her-set. Kha@ set hamu her wat @pep Neter @ her-s er *aba*-f em-khet Tawy-f

5

Neter Shepesy kh@-f, er-*ha* neteru em @ Perwy, @nekh, *Weja*, Seneb, em-khet-f set-set-f ma heru neb. Wenekhu set em jedefety shepesy netery, khet @nekh perety em-f jesef. Der en-s “Amy-na-@shu”.

6

Neter Netery wen-f re-f. Kheru Hem Neter-f, @nekh, *Weja*, Seneb, *peh* nef er pet. Pesejet Neteru tuf her “M@ puu?” Neteru: “Peterau?”

7

Ne gem-f medetu er weshebet her-f. Arety-f her khet-khet, @tu-f nebu asetytyu. Metu athetet nef em aweffy ma athetet H@p em-khet-f.

8

Neter @ s-men nef ab-f, nas-f er amy-khet-f, “M@y ten en-a kheperetu me h@tu-a, neteru peru me-a. [Me-a] dat rekh ten khepera-set. Demu netu khet meru. Rekh set ab-a. Ne *ma* su aretyu-a. Ne ary-s det-a. Ne rekh set em ary en-a nebet. Ne depetu-a menet matet set. Ne meru er-s.

9

Anuk Ser Neter *Sa* Ser Neter; Mu Neter kheperu em Neter. Anuk Wer Neter, *Sa* Wer Neter.

10

Mat en fat ren neter. Anuk @sha renu neteru, @shetu kheperu neteru. Aw khepera neter wenu em neter neb. Nasetu Temu Neter, Heru Hekenu Neter. Aw jed fat-a neter, mut neter ren neter amen set em *khat*-a er mesy-a en mery tem redat kheperu

pehety hekau-a en hekay er-a.

11

“Peru-k[ua] er-ha er ma ary en-a sewetet em Tawy qemamu en-a, em jedem kher-a, ne rekh-a su. Ne khet as pu, ne mu as pu. Ab-a khery khetu, h@tu-a asetytyu @tu-a khery mesu hesyu. Amm@ anetu en-a mesu-a neteru, aakhuy medetu, rekhy re-sen sarud-sen peh sen hery.”

12

Ayu er-f mesu, neter neb am khery akebu en-f. Ayu Aset khery aakhet set, aset re set, em nefu en @nekh, thes set her der menet. Medetu set s-@nekh gau hetu.

13

Jed set, “M@ puu, Fat Neter? Petera? Jedefy den menenu am-k. W@ mes-k fa tep-f er-k. Ka sekher set em hekayu menekhu. Da-a khet-khet-a-f er ma setyu-k.”

14

Neter Jesery wepu nef re-f. “Anuk pu shemy her wat s-wet-wet em Tawy Semet-a. Aba en ab-a er ma qemamu en-a. Khewenen en-a em jedefy. Ne ma set. Ne khet as pu. Ne mu as pu. Qebebehu kwa er mu. Shemem kwa er seshet. H@tu-a nebu er khery fetetu twa asetyty. Aretet-a ne smen. Ne gemehu-a pet. Hew mu her her-a me shemu.”

15

Jed an Aset en R@ Neter. “A, jed en-a ren neter, Fat Neter. @nekh sa demutu her ren-f.”

16

“Anuk ary pet, ta; thes dewu, qemamu wenenetu her-f. Anuk ary mu, kheper-tu Mehet Wer[et], ary Ka-en-Mut-f, kheperu nejem-nejemyu. Nuk ary pet, seshetau Aakhety. Dat-a Ba neter nu neteru em-khenu set. Anuk wen arety-f kheperu hejejetu, @khenu arety-f kheperu kekyu. Hu mu H@p neter khfet weju nef, ne rekh en neteru ren neter-f.

17

Nuk ary wenenu, kheperu heru. Nuk wepu Hebu Renepet qemamu ateru. Nuk ary Khet @nekh er s-kheperu katu en amu. Nuk Khepera Neter em dewawu, R@ Neter en @hau-f, Temu Neter amy m@sheru.”

18

Ne khesef met me shemy set. Ne nejem Neter @.

19

Jed Aset en R@ Neter, “Ne ren neter apu em na jedu-k en-a. A, jed-k setu en-a, pery ta met. @nekh sa demu tu ren-f.”

20

Metu jedem set em jedemu, sekhemu en-s er nebaw en @ret.

21

Jed an Hem Neter en R@, “Dat en-a hehuty-a m@ Aset. Per em ren neter me *khat* neter er *khat-s*.” Amen en su Neter Neter me neteru. Wesekh aset em Waa en Hehu.

22

Ar kheperu ma sep peret net ab, jed-s en *sa* neter Heru Neter, “Seneha net su em @nekh Neter redat Neter arety-f.”

23

Neter @ thes nef her ren-f neter, Aset Wer-Hekauty: “Shepetu metu. Per me R@ Neter Aryt Heru. Pery me Neter nubau en re-f. Nuk ary-a. Nuk *haw* er m@ay her *ta* er metu sekhemu. M@ky wethes en Neter @ ren neter-f. R@ Neter @nekh-f, met mer[t]. Thes rer: (Met mer[t], R@ Neter @nekh-f.) Men mes en menet, @nekh-f. Met mer[t].”

24

Jed en Aset Weret, Henut Neteret Neteru, Rekh R@ Neter em ren-f jesef.

25

Jed medu her tut en Temu Neter hen@ Heru-Hekenu Neter, Repyt Aset tut Heru Neter.

## Text in Hieroglyphs

1

[illegible]

2

[illegible]

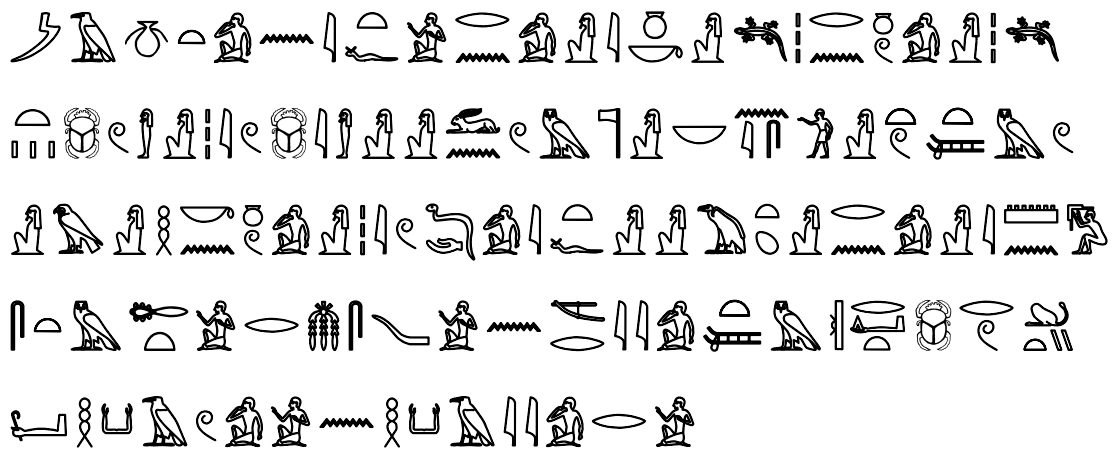
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4

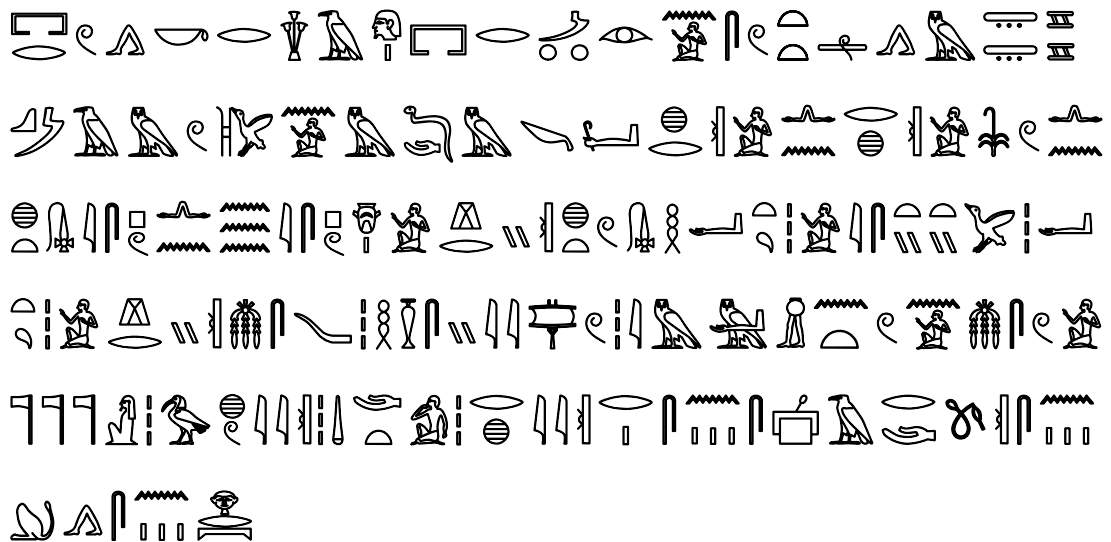
𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫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



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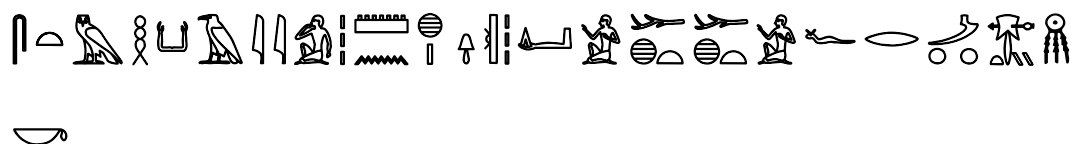


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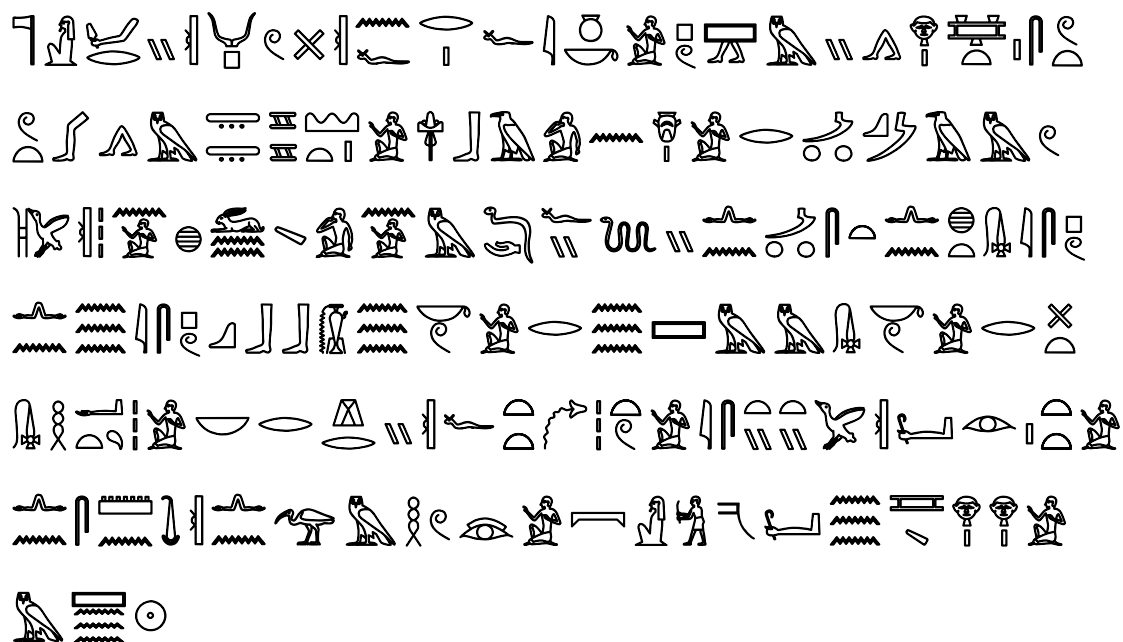


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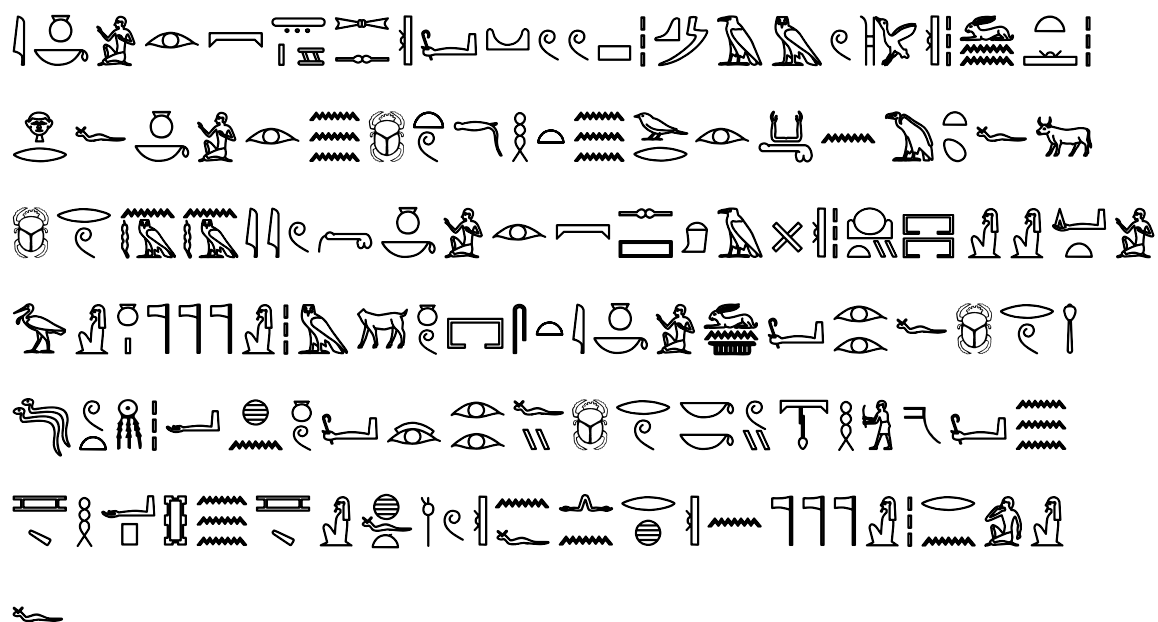
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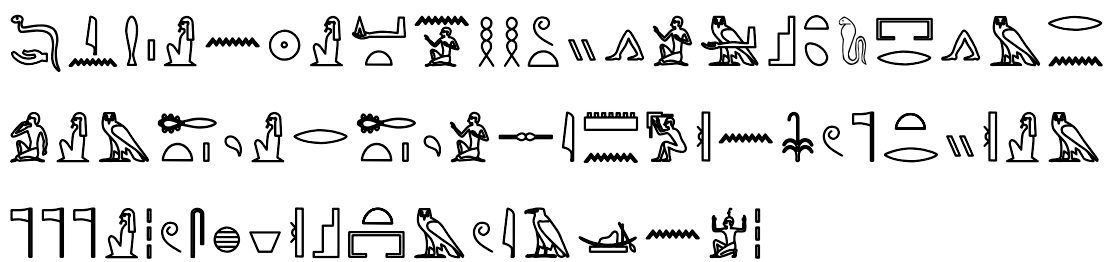
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## Commentary on the Story

This story survives in the form of a hieratic manuscript among the Turin papyrus collection. It was published by Pleyte and Rossi in **Le Papyrus de Turin**, 1869-1876. Budge later transcribed it into hieroglyphics and made it available in his **The Gods of the Egyptians**, V. I (360-387) and **First Steps in Egyptian** (241-256). He also included the translation in **Egyptian Magic** (137-141). Generally scholars treat the text as an example of Egyptian magical texts, and classify it with a broad range of writings that includes medical texts and superstitious books of magical remedies. The purpose of the text is thought to be an antidote to the poison of snake bites or perhaps even a preventive. The text serves as a charm and is to be recited in a certain way to be effective.

My reading of the text is quite different. I consider this story to be both satirical and profound. It demonstrates the close connection between Isis and Ra in the Egyptian mythology and points directly at one of the fundamental technologies of the Egyptians.

The story can only be understood properly in the context of the **Amduat**, the **Litany of Ra**, and the **Pyramid Texts**. (See my translations of these works available at [www.bentylightgarden.com/StoreMenuE.htm](http://www.bentylightgarden.com/StoreMenuE.htm)). Isis is portrayed as the daughter of Geb and Nut. She is also the wife of Osiris. On a deeper level she is an avatar of Hathor, and Hathor is Mut, the Cosmic Mother. In her primordial form she embodies Amenet, the Invisible Realm and is the spouse of Amen, the Invisible Higher Self Sun. Ra is the visible sun. After his death and resurrection Osiris becomes the Lord of the Invisible Realm. When Ra passes through this realm on his nightly journey, the two fuse into one. Osiris becomes Ra, and Ra becomes Osiris.

From the viewpoint of the **Litany of Ra**, both Isis and Osiris are avatars of Ra. The pharaoh of Egypt was also an avatar of Ra, and when he died, he became Osiris. As part of his maturing wisdom, he also acquired the Eye of Horus.

The **Pyramid Texts** inscribed on the sarcophagus of Teta state very clearly (4.3bT-4.3cT): “Cosmic Space (Nut) says, “Teta, I give you your sister, Feeling (Isis). Place her in you, that she may give you your heart in your body.” The text addresses pharaoh Teta as if he is Osiris, the older brother of Isis, and Isis gives him a heart. In Egyptian society the tradition was that each person, whether male or female, became

Osiris and identified with Ra at death and in deeper reality.

In the legend of Ra and Isis, Ra represents the Higher Self that creates and guides the evolution of life in the universe. Isis represents the deep sense of Feeling. She is the High Priestess of the magic of life. Her mission in life is to discover the deepest secrets of life. That is why she must discover Ra's greatest secret. And that is what the story is all about. The story is told so that we not only may be entertained by the humorous treatment of the gods, but also that we may discover along with Isis the great secret of the Higher Self and apply it in a practical way to our own lives.

In the commentary that follows I will take up items of interest as they arise in the story, and then at the end we will summarize and see what we have discovered. The numbers refer to the paragraphs I have marked in the story.

1

“Re”. I have translated this word as “story”. Often it indicates the start of a chapter in a longer book. The word literally means “mouth” and can suggest a portal or entry point, and also suggests a narration. I do not know whether this papyrus was part of a larger work.

“Neter Neterety”. The “Divine God” is Ra. The redundancy is intentional and is tongue-in-cheek as part of the portrayal of Ra's pomposity and self-importance. The self-importance theme comes right up clearly and humorously in the next phrase.

“Kheperu Jesef”. This phrase commonly is used to describe Temu. Temu is the Tower god and represents the phallus of Ra. He creates himself by puffing up into an erection. Then he masturbates and ejaculates the universe. The deeper meaning of this image is that each individual invents his or her own identity and all the circumstances of life. Self-creation is the essence of the ego. This phrase becomes especially funny when Ra speaks of his parents a little farther on in the story. The inconsistency should not bother us if we realize that self-creation is an act of the ego and not meant to be taken seriously from a biological viewpoint.

“Ary pet *ta . . . remu*.” Ra next describes himself as a creator, and the description of what he creates sounds quite similar to the litany at the beginning of Genesis.

“Em kheru W@”. Ra asserts that he is Number One among all things. On the one hand this again asserts the monumental ego of Ra, and on the other hand it points out

the role of the Higher Self as the chief guide for all of creation. It even sounds like monotheism.

“Henetyu er Renepetu”. A “henety” in ancient Egypt was a period of 120 years. This number arose because the Egyptian solar month was 30 days long and the vague solar year was 365 days long. Since the sidereal year is  $365\frac{1}{4}$  days, the solar calendar would drift by one day every four years. Every 120 years the calendar would have drifted 30 days, so an intercalary month could be inserted that brought the solar calendar back in synchrony with the sidereal year. Thus at any time the solar calendar could be off by anywhere up to a full solar month. If they allowed the calendar to continue drifting, it would complete a one-year drift in 1465 years. The point of the allusion is that Ra lives on a much more expanded scale of time, so that 120 years is like a single year for him. The Egyptians knew that the sun had been shining for millions of years and the narrator mentions this specifically in the story.

“@shetu renu”. The Egyptian gods usually had many epithets that described various aspects of their powers and personal qualities. The story starts off with a string of these epithets and we encounter many more as the story unfolds. Pharaohs also had multiple titles and names.

“Ne rekh pefy Wat, ne rekh pefy Wat neteru.” The key point that we will discover in the story is that Ra has one name that is very special and “secret”. It is hidden in the story, but with a little attention we can discover it. Even the gods do not know this name, and the special cleverness of Isis is that she manages to coax his real name out of Ra. “Wat” is “The Way” a special epithet of Ra as Horus the Elder. It corresponds to the Chinese term Dao [the Path or Way]. Horus the Elder is the Will of the Higher Self to follow his plan of evolution for the cosmos. In a strict sense the Way is the path followed by the sun each day as it appears to move across the sky from East to West. The **Pyramid Texts** and the **Amduat** reveal that the real Way of Ra-Horus is the Way of the Avatar, which is the spirit manifest in the parent’s guiding of children and the teacher guiding his students. The more enlightened and experienced perspective stabilizes its own viewpoint and then dedicates itself to assisting others. “@-Wat-Her” is the Assistive Way of the Enlightened Will. All life in the cosmos functions by this principle whether it does so consciously or not.

“Aset me *sat saa en jedu*.” Having humorously introduced the character of Ra as the Higher Self Sun, but with a bit of satire, our storyteller now introduces Isis, the Goddess of Feeling and Mistress of the greatest secret of all – who you really are.

Her name means “Seat”, the place where you sit and uses the glyph for a throne. “Isis” in Egyptian was “Aset”, pronounced somewhat like “asset”. Your greatest asset is who you are. You can discover who you are by taking a close look at where you are sitting right now. Her name in Egyptian has the cobra radical which is the sign for a female goddess. It also adds the egg radical that indicates the feminine gender and the idea of potential. Oddly enough, the first thing our storyteller says about her is that she is a goddess and a divine daughter. Next we discover her specialty, which is wisdom and skill with speech. She is eloquent and persuasive because she knows how to touch the feelings of her listeners. We will see in the story how the teller gives this skill some funny twists in unexpected directions.

“*Khak* ab-s er hehu em remethu, setep er-s hehu em neteru, apet set hehu em *aakhu*.” The next thing our storyteller explains is the nexus of the story. Isis is unsatisfied, and this will motivate her to do something. Why is she unsatisfied if she is a goddess? She is not concerned only about herself. She is concerned about mankind. If the Higher Self Sun is also the Creator and has made everything in the universe including all sentient beings and mankind, why is it that the millions of people on earth must suffer pain, disease, old age, and death? How is it that the divine beings and the light beings may experience things, grow, and change, but are immortal and immune from suffering? She chose the conditions of the gods and light beings as much more preferable than the wretched human conditions.

“*Khem-set* em Pet *Ta ma R@*, ary geret *Ta Neteret*?” Next she asks an even deeper question. Why can’t she become Queen of the Universe and rule the physical world like Ra? Why should Ra create everything and be in charge? This is a pretty rebellious thought and also quietly hints at some attention to women’s rights, since Ra’s attitude seems to tend toward male chauvinism. These are fundamental existential questions. Who made the universe, and why did he give mankind the “gift” of suffering and death. The phrase “*ma R@*” (like the sun) is an ancient mantra found in many cultures and was a standard epithet of the pharaoh. As a mantra the sound is “mara” or “rama”. The order makes no difference for mantras like this.

“*Ka set* em ab-set er rekh ren Neter Shepesy.” The next sentence reveals a plan that begins to take shape in her heart. “*Ka*” is meditation or deep thought and plays on the “*Ka*” that represents life energy. The idea that inspires her is to learn the name of the Honorable God. Ra already has the name “Ra”, but he also has a secret name that describes his true essence. By learning that name and mastering its essence, she

could achieve the status of Ra and also bestow that status on mankind, thus relieving them of their painful conditions.

3

“@q en R@ heru neb em hat qetu-f neteru.” Having introduced the main players in the drama and the idea for a plan, we begin the action with a description of the daily habits of Ra. As the Sun god his routine is to board his Morning Boat and sail up into the sky every morning. His crew of divine sailors are there waiting with the boat all ready for him. Egyptian gods sail about in boats because Egypt is dominated by the Nile and that waterway forms the main transportation route.

“S-men her Nesety Aakhety.” The next part of Ra’s daily routine is very important. He must sit firmly on the two thrones at the horizon. At dawn he sits on the throne of the eastern horizon, and at dusk he sits on the throne of the western horizon. This represents Ra’s two daily meditation times. Dawn and dusk are balance points between dark and light, night and day, rest and activity. At this moment of balance Ra can enter a state called Samadhi. In Egyptian this term is “Sema Tawy”, uniting of the Two Lands. The Two Lands usually are Northern and Southern Egypt. However, here the uniting is of the world of day and the world of night.

“Aawet Neteru, nenew nef re-f, seta-f nebaut-f er ta, pegas en su sekher her satyu.” Next we discover that Ra may be immortal and in good health, but he is old and getting a bit senile. He drools and his slobber falls on the ground wherever he goes. This image must describe the light from the sun, but it is quite funny and suggests to Isis the angle from which she can persuade Ra to give her his secret name.

4

“Sek nes Aset em det-set hen@ ta wenenut her set.” Isis scrapes up some of the sun’s slobber along with some of the soil that is with it. The “slobber” is the sun’s energy, perhaps expressed as rain or drizzle, and the soil is the physical material of earth. One is *yang*, and the other is *yin*. Rain is condensation from water vapor that has evaporated due to absorbing energy from the sun's rays shining on it.

“Qed nes set em jedefety shepesy neteru, ary en set em qaa hetu. . . .” Isis makes a magical clay serpent out of the energized mud. The dart may have been a poisoned thorn or needle she inserted in the clay model. With her magic she made it seem as if it were alive and left it on the path where Ra was accustomed to travel. Once again we see echoes of Genesis. In that story God fashions man from clay moistened with dew and a bit of his breath. Then a serpent, presumably made by God, shows up to test Adam and Eve. However in the Egyptian tale everything is

reversed. Eve in the form of Isis makes a serpent to test Ra.

5

“@ Perwy.” The Two Great Houses may be palaces or temples associated with dawn and dusk. The title “pharaoh” derives from the Great Palace (Per @).

“@nekh, Weja, Seneb.” This phrase is a standard Egyptian greeting. Used toward the pharaoh it is roughly equal to “Long live the king”. However it could be used by anyone when meeting and departing.

“Wenekhū set em jedefety shepesy netery.” Ra steps on the serpent and the poisoned dart punctures his foot and injects its poison. Here it is God who is bitten by the venomous serpent rather than man. God begins to experience the pain and suffering that the humans he created must endure. The magic of Isis is to create a mirror so that Ra can see the problem with his creations.

"Amy-na-@shu." “Dweller among the Cedars” is an epithet of Ra. The full meaning of this is not clear, but cedars were highly prized by the Egyptians for the fine wood and the essential oils they produced. The two huge fourth dynasty Boats of Ra that were recently (1953) discovered in secret caches next to the Great Pyramid were both built from fine quality cedar imported from Lebanon. This suggests that Ra had a special preference for cedar, perhaps as a symbolic “tree of life”.

6

“Metu athetet nef em aweffy ma athetet H@p em-khet-f.” “Metu” is poison and also puns on the word for semen and the word for death. This touches on the essential problem of life and death that Isis is probing with Ra. “H@p” is the Nile god. The water in the Nile flows inexorably and there was no way for the ancient Egyptians to stop it even if they wanted to do so.

7

“Neter @ s-men nef ab-f, nas-f er amy-khet-f, ‘M@y ten en-a kheperetu em h@tu-a.” Ra is shaking and trembling so much that he has to make a special effort to stabilize his heart before he can speak out and call his followers. When he summons them, he draws on their fealty to him as their creator. The **Pyramid Texts**, the **Litany of Ra**, and the **Book of the Dead** all suggest that the various gods are representative of the limbs of Ra. They are like rays emanating from the sun. The human body in the same way is composed of the various gods. Different lists place the gods in different parts of the body, and the Egyptians often had a lot of fun with the question of which deity went with which organ, so we do not take the lists too

seriously in terms of theological anatomy.

“Dat rekh.” “I shall let you know”. The scribe repeats the phrase “me-a” (from me) at the end of the previous sentence as “me-a” (by me) in the beginning of the next sentence but does not bother to write the glyphs a second time. The phrase then is “By me knowing is given”. The basic idiom “da rekh” (to inform) in my opinion is the source of the name for the Tarot deck. The European term for the deck that is widely used in our day is “Tarok”, spelled in various ways, and means that a person may obtain information by consulting the cards. The other name for the cards is “naipe” and derives from the Egyptian adjective “neb” that means “all”. “Da rekh neb” thus means that you are given access to all knowledge via the system of the Tarok Naipe. “Neb” in Hebrew, “Naby” in Arabic, and “Naibe” or “Naipe” in Spanish all came to have the sense of divine prophecy and all-knowingness. Even today “naipes” are cards used for entertainment and divination in many Spanish-speaking countries.

8

“Demu netu khet meru. Rekh set ab-a. Ne ma su aretyu-a. Ne ary-s det-a. Ne rekh set em ary en-a nebet. Ne depetu-a menet matet set. Ne meru er-s.” Ra is shocked by this experience of something so deadly. He can not die, because he is immortal. However, now he knows what humans often have to experience. “It knows my heart” is a very telling statement. Isis has found his weak spot and touched it. As if for the first time he begins to have feelings that he never had before and he does not like what he feels. In spite of his all-seeing “Eye of Wisdom”, he pretends that he can not see what has happened. He immediately begins to reject responsibility, saying that he did not make it and does not know who could have done such a thing to him. However Isis is his daughter and therefore one of his creations. If his hand made her, and she made this happen, then the responsibility ultimately is his own. This is called “getting a taste of your own medicine.” He must begin to realize how he has set things up so that his creations suffer. Since they are expressions of him, he can not disown them and pretend not to feel what they feel. The feeling must come back around and bite the original author of the feeling. Isis is really a transformation of Hathor (who is also a transformation of Ra). Hathor often holds a mirror to tell us that she is the light of the world that is a reflection of your own consciousness. When you realize that the world is a reflection of you, how can you not feel love and appreciation for that reflection, whatever image it brings to you?

9

“Anuk Ser Neter, *Sa* Ser Neter; Mu Neter kheperu em Neter. Anuk Wer Neter, *Sa* Wer Neter.” Ra not only bucks the responsibility, his ego immediately kicks in and



he begins to puff about what an important personage he is, so how could this happen to him. In his pomposity he forgets the pompous bit at the introduction about being Creator of the Universe and starts to pull on his connections and his royal blood line using standard Egyptian bluster. “Don’t you know who I am?” It reminds one of the way the nobility talks when the common people get fed up with the way they have been treated and start to rebel and cause some discomfort for the easy living of the nobles. This is Egyptian satire at its best. Behind the satire is a subtle truth. When Ra says he is “Mu Neter”, that means that his essence is the Divine Waters of Undefined Awareness that underlie and form the substance of the entire universe.

10

“Mat en fat ren neter. Anuk @sha renu neteru, @shetu kheperu neteru. Aw khepera neter wenu em neter neb. Nasetu Temu Neter, Heru Hekenu Neter. Aw jed fat-a neter, mut neter ren neter amen set em *khat*-a er mesy-a en mery tem redat kheperu pehety hekau-a en hekay er-a.” Ra begins to suspect someone is working sorcery on him and ruminates about his secret divine name. He has many names and epithets, but his parents gave him a secret personal name and hid it inside his physical body. The belief is that this secret personal name is like your bank account password. You must keep it secret or some unauthorized person who learns the password and knows how to use it may gain access to all your funds and the precious belongings stashed in your safe deposit box. Of course this is just what Isis aims to discover.

11

“Peru-k[ua] er-ha er ma ary en-a sewetet em Tawy qemamu en-a.” Ra continues to speak in a boastful tone even while complaining. His boat can travel in three modes: by sailing, by rowing, or by towing. In this case he says he is being towed. Towing is of course the most difficult of the three modes and requires the sailors to work like coolies.

“Ab-a *khery* khetu.” The fiery poison penetrates to his heart. The mention of the heart is a key point. Isis wants to touch his heart with some feeling.

12

“Ayu er-f mesu, neter neb am *khery* akebu en-f.” All the gods who are offspring of Ra come, but none of them understand what is happening to him, so they can only weep for him. The word “akebu” is used for the weeping of mourners. On the one hand it is a sign of caring for the person who is suffering or has passed away. On the other hand it also indicates an inability to do anything about the situation.

“Ayu en Aset *khery* aakhet set, aset re set, em nefu en @nekh, thes set her der menet.

Medetu set s-@nekh gau hetyu.” Isis also comes, and of course this is the opportunity she set up and has been waiting for as her cue – a request from Ra for help. The storyteller specifically describes her here as eloquent in speech and skilled in the healing arts, even able to resurrect the dead who suffer from severe halitosis.

13

“M@ puu, Fat Neter? Petera? Jedefy den menenu am-k. W@ mes-k fa tep-f er-k.” Isis feigns innocent concern for Ra when she knows full well that she is responsible for the whole crisis. She puts the blame on the serpent and adds insult to injury by stating that one of Ra’s creations has lifted its head against him in rebellion. Of course, Isis knows that she is the actual rebel. “Lifted its head” is funny because a snake usually has its head on the ground unless it raises its head up to strike a victim. The phrase also describes the submission to Ra’s divine authority that men and gods are expected to show by not daring to lift their heads in his presence.

“Ka sekher set em hekayu menekhu. Da-a khet-khet-a-f er ma setyu-k.” Isis is confident she can cure the ailment with the proper mantras. She deliberately brings up mantras to lead into her request for Ra’s secret mantra as the key to expelling the poison. Ra replies by repeating his story and complaining of the discomfort (14).

15

“A, jed en-a ren neter, Fat Neter. @nekh sa demutu her ren-f.” Isis ignores his story and directly asks him to tell her his divine name, adding that she needs him to tell her that information in order for her to be able to guarantee his recovery to a healthy state of living. The true name of the Higher Self is a powerful mantra that she wants access to.

16

“Anuk ary pet, ta; thes dewu, qemamu wenenetu her-f. . . .” Ra replies by again spouting a long string of glorious epithets similar to the way he was introduced at the beginning of the story.

“Mehet Wer[et]” is Hathor as the ancient sky goddess in the form of a Cosmic Cow from whom all the plentiful resources of the universe pour forth like a Cosmic Flood. Claiming to have created her is quite a boast, because she can also claim to be Ra’s mother as well as his wife. On the other hand she is listed as his avatar #20 in the form of the Cosmic Flood (Ageb). She is also his empress as avatar #55 (Amenet Neferet).

“*Ka-en-Mut-f.*” (Sometimes shortened to *Ka Mut-f.*) “Bull for His Mother” is a strange epithet used for self-begotten gods. “Mut” means mother, but also is an epithet of Amenet-Hathor, the Mother of the Gods and wife of Ra. Ra is in the odd position of marrying his mother. He also gives birth to her as his daughter. The “*Ka*” can refer to the male generative organ and then carries the idea that Ra generated the universe by masturbating. It even wraps around to the odd notion that he created himself by masturbating.

“Kheperu nejem-nejemyu.” As the original masturbator and love maker he is the source of all the pleasures of lovemaking, whether directed toward the self or toward another person.

“Nuk ary pet, seshetau Aakhety.” Ra made heaven and the secrets of the two horizons. The secret of the horizons in Egyptian mythology is that they represent the idealized moments for entering the state of *samadhi* during meditation. The horizon is the boundary between heaven and earth. Investigation of this boundary leads to enlightenment. Close investigation of the boundary between any two creations can be a very enlightening adventure.

“Dat-a *Ba* neter nu neteru em-*khenu* set.” The “*Ba*” represents the mind and the consciousness that it supports. Physiologically it takes the form of the breath. Its primary center is the sixth chakra, often called the brow chakra. When it is enlivened, the Eye of Wisdom opens.

“Anuk wen arety-f kheperu hejejetu, @khenu arety-f kheperu kekyu.” The two eyes of Ra are the sun and the moon. The moon’s light is reflected sunlight. Ra controls light and darkness by opening and closing these two eyes.

“Hu mu H@p neter khefet weju nef, nen rekh en neteru ren neter-f.” “H@p” (Happy) is the Nile god who controls the annual flood. Ra suggests that he also has a secret name that nobody knows. We shall come back to this later once we discover the secret name of Ra.

“Nuk ary wenenu, kheperu *heru*. Nuk wepu Hebu Renepet. Qemamu ateru.” Ra as the sun is the source of time that we tell by hours and days. He also defines the year and creates the flooding of the channels by creating rain in the southern highlands. The “ateru” are channels for water to flow. They also can be the lands on either side

of a water channel such as a river or a canal. Atlantis (Ateru Antet) is the valley through which the stream of consciousness flows during the night. The sun passes through that valley and is also the source and ruler of that realm.

“Nuk ary Khet @nekhet er s-kheperu katu en amu.” The fire in the kitchen for preparing meals is an avatar of Ra as the source of fire (“Potsy” “Ketewyty”, Avatar #65).

“Nuk Khepera Neter em dewawu, R@ Neter en @hau-f, Temu Neter amy m@sheru.” Ra indicates his ability to transform from one god to another. We realize that the various gods are just specific aspects of Ra. Khepera is the scarab and represents creation and becoming. Ra is the sun at high noon. Temu is the completeness of a creation. When sped up Temu becomes the Big Bang that manifests the whole universe in one sudden orgasmic shot. In slow motion he represents the final step of completion that ends a cycle of creation. At that point the creation dissolves, so “temu” can also mean negation.

## 18

“Ne khesef met me shemy set. Ne nejem Neter @.” Ra speaks out a long list of names and epithets, but none of them have any effect on the poison, because these names are not his secret hidden name. The joy (nejem) of creation is no longer present. Making love is fun, but Ra discovers that the pain and death that follow are not so much fun.

## 19

“Ne ren neter apu em na jedu-k en-a. A, jed-k setu en-a, pery ta met.” Isis points out that Ra hedged around and did not speak out his divine name in the long list of epithets that he provided. He must tell her that name in order for the poison to leave.

## 20

“Metu jedem set em jedemu, sekhemu en-s er nebaw en @ret.” Ra continues to hesitate, but the sting of the poison just burns deeper. The narrator compares its strength to the fiery poison of a cobra. This sentence contains code. “Sekhem” is the power of the ego in the third chakra. Ra’s problem is that he has an inflated ego. “Nebaw” is a flame, but also plays on the word that means lord and all. “@ret” is the cobra of the kundalini life force and also puns on the word for a portal. Ra’s experience is a gateway to a new realization. His problem is the same as that of mankind – a resistance to an experience that he believes is unpleasant. This is the

basis of all suffering. When we define something to be bad, undesirable, unpleasant, and so on, we bias ourselves to resist experiencing it.

21

“Dat en-a hehuty-a m@ Aset.” Ra finally surrenders and allows Isis to probe his innermost secret.

“Per em ren neter me *khat* neter er *khat-s*.” Ra transfers his special name from his divine body to her body thereby revealing its secret.

“Amen en su Netery Neter me neteru. Wesekh[et] aset em Waa en Hehu.” Anyone who reads this story in translation is puzzled at this point, because the narrator says Ra tells Isis his name and then leaves and his seat in the Boat of a Million Years is empty. We are left wondering what the name really is. The problem is that a translation hides the name because the Egyptians habitually wrote spiritual texts in code. To find the name you need to know the code. One of the favorite ways ancient Egyptians encoded spiritual texts was through the use of puns because punning allows multiple levels of meaning to coexist and at the same time is a great way to make jokes. For the Egyptians the Cosmos was one fantastic joke, which was why serious scholars who came to study their wisdom so often could not figure out what they were talking about. The Egyptians combined a fixation on ritual and refinement with a completely whacked out sense of humor. They also combined rigorous protocol with romantic love and compassionate caring. The first sentence says that the “Divine God hid himself from the gods.” The second sentence is an allusion to the **Pyramid Texts**, Hymn 267, verse 366c that can be found in the pyramid of Wenas (477) and the pyramid of Nefer-Ka-Ra, Pepy II (747). “Apa-f me *aped*, *khenen-f* me *kheperer* em *neset shewet amyt Waa R@*.” [He flies like a goose and alights like a scarab on the empty throne that is in the boat of the Higher Self Sun.] That hymn describes the ability of a person to deliberately manage the operation of his mind and heart. His thoughts may then fly up to the empty seat in the boat of the Higher Self and experience the Higher Self meditation. Hymn 267 contains several other clues that relate to the **Story of Ra and Isis** that survives on a papyrus in the Turin Museum.

The key word in the phrase from this paragraph of our story is “amen”. Anyone who knows anything about Egyptian mythology should know that “Amen” is an important epithet of Ra. The epithet means “The Hidden One”. It means that the essence of Ra is invisible. We know this is the correct name because the narrator used the same

word “amen” when he described how the parents of Ra hid his divine name within his body.

The real “Sun” is not the one we see in the sky, but is the Higher Self that oversees the evolution of life. The Higher Self is not visible as an object. The Egyptians compared it to the sun at night. During that time the sun becomes invisible because it shines on the other side of the planet. Relative to a person on the planet the sun seems to travel under the earth. We know (as did educated Egyptians) that the earth’s rotation produces the illusion of the sun moving across the sky.

The “gods” are the organs and functions of the body. They are also the various aspects of nature. During deep meditation the body and the environment seem to disappear. They become hidden, as they are during deep sleep, because the attention has defocused and shifted away from them. The difference between meditation and sleep is that you are wide awake during meditation.

“Wesekh” literally means wide and expanded. It can also mean “empty” in the same sense as “shewet” in the **Pyramid Text** cited above. During deep meditation the mind expands as the attention becomes aware of increasingly subtle thought impulses. Eventually the attention shifts beyond the range of thought and expands into an undefined “empty” space.

When Ra says his hidden name, he becomes invisible and his seat (aset) in the boat appears empty. “Aset” means a place and specifically here refers to Ra’s seat in his celestial boat. However, it is also a pun on the Egyptian name of Isis (Aset). In this case Isis sits in the seat of Ra. When she uses the sacred mantra “amen”, she also disappears. Ra and his ego completely abdicate, but so also will Isis with her eloquence, magic, and crafty ways once she inherits the power of Ra.

“Waa en Hehu” is the Boat of Millions of Years. This is a special epithet for the Boat of Ra. Egyptians knew the sun has been shining on earth for millions of years. However, there is a deeper meaning encoded in this phrase. “Waa” (boat) is a pun for “waa” (meditate). Thus the common reference to “Waa en R@” (the Boat of Ra) is code for the “Meditation of the Higher Self”. The “Boat of Millions of Years” is the “Meditation of Millions of Years”. From this we know that the Egyptians were able to view the universe from a Cosmic Perspective because they had a meditation technique that takes the attention right out of the boundaries of time and space into an emptiness that both surrounds and interpenetrates all phenomena. The most sacred

mantra for this was “amen” – to disappear right into your reality. It is literally hidden right in front of your eyes.

The mantra “amen” also contains the technique of the meditation. Put attention on the word, and then let the sound of the word as a mental thought become softer and softer until it spontaneously disappears from your attention. When it disappears, you reach emptiness. The sacred mantra has a funny special property that when you use it properly, you begin by deliberately thinking it, but then the mantra spontaneously disappears. This phenomenon effortlessly strengthens the meditator’s willpower and his creativity at the same time. The mantra is a command to disappear, so when it obediently disappears all by itself, you have effortlessly created what you commanded to happen as a reality. Regular practice of this technique leads to the ability to simply think or state what you wish to create, and it will appear as if by magic. Of course, it will also disappear eventually back into the hidden realm of potentiality, because that is the nature of creations. So “amen” in the long run is an automatic win.

At this point we should also recall that Ra twice in the story mentions “H@p” (sometimes written Hep), the Nile god and his divine name that is secret. This is another clue, because “hep” also means to hide -- just like “amen”. Hep is the god of the element water. Psychologically he represents the feeling of happiness. People look for happiness here and there in the world but can not find it, because happiness is hidden. When a person “disappears” during meditation, he or she directly experiences the state of pure happiness. Complete happiness is the invisible, hidden state you experience when everything else, including all suffering and unhappiness, disappears. Experience of any phenomenon can only deliver a partial value of happiness because phenomena are by definition defined within limited boundaries and thus encompass only limited happiness. Unlimited happiness is available only in the hidden realm of Amen.

## 22

“Ar kheperu ma sep peret net ab.” This curious phrase can only make sense in the context of the meditation process. The complete transfer of the sacred mantra can only occur when there is “ascension of the heart”. In other words, Isis must not only know the word, she must use it in the meditation and experience that her heart transcends her physical limitations in time and space. Thus the expression “peret net ab” means to directly experience the transcending process in the meditation and thereby complete the transfer of the mantra at all levels of the mind from the core of

one's being. This may allude back to the phrase quoted earlier from the **Pyramid Text** on the sarcophagus box of pharaoh Teta.

23

“Jed-s en *sa* neter Heru Neter.” At this point Isis realizes she now has access to the vital data, so she suddenly tells her son Horus about it, brings him into the picture, and ups the ante with Ra. Horus represents the Will. Isis is grooming this powerful young warrior to be the heir of Osiris, her husband. Osiris is the perceptive faculty that witnesses all that takes place. Isis gives him his heart so that he may feel. However, Osiris is passive and becomes a vegetable being that lives and witnesses whatever comes along but can not do anything directly proactive. He needs a will in order to govern his world. Horus takes that role. He is a natural leader who will get things done.

“Seneha net su em @nekh Neter redat Neter arety-f.” Isis is now demanding that Ra give his two eyes to Horus as additional payment for the cure. The two eyes are the sun and the moon. The moon fluctuates in its brightness, but the sun is steady and is also the source of the moon's light. The solar eye is the Eye of Wisdom. This is the eye of the focused attention that the Will may achieve. Once Horus has this focus mastered so that it is effortless, he will be able to practice his meditation with excellent results and also use the focus of attention for practical achievements in governing his world. By giving Horus the sun as his Eye of Wisdom, Ra has injected himself into Horus. We realize that Horus is none other than Ra. Ra is Horus the elder, and Horus the younger is his transformation as the son of Isis. Thus Ra's connection to Isis is extremely intimate. In the **Amduat**, Hour Five, we discover that Ra impregnates Isis by means of his transformation into the scarab bug Khepera as his living semen so that she may give birth to Horus. Thus Horus is the son of Osiris only in the sense that Ra and Osiris unite as one creation in the astral realm.

“Neter @ thes nef her ren-f neter.” The word “thes” basically means to uplift. However, it also means to tie with a knot and can suggest the enchantment of a magic charm.

“Aset Wer-Hekauty.” Isis here assumes the role of a great sorceress, a wielder of mantras. “Heka” is an Egyptian word for a mantra. The word literally means to master the “ka”. “Ka” primarily refers to the energy of the sex chakra, but can be used for the energies of any of the chakras. Ra has 14 major Ka energies, and the 8



chakras also are manifestations of Ka-energy wavelengths, giving us 22 major Ka energies. An important name for yoga technology in ancient Egypt was the “Yoking of the Ka’s” (Neheb-Kau). In the **Amduat** Neheb-Kau appears as a large multi-headed serpent with wings. We and the Chinese would call such a creature a dragon.

“Shepetu metu. Per me R@ Neter Aryt Heru. Pery me Neter nubau me rey-f.” Isis delivers her side of the bargain by removing the poison. She simply commands it to leave, and that shows us her level of power and mastery of the will. Of course she knows the antidote because she created the poison. Then she right away takes delivery of the Eye of Horus. Note that she already refers to it as belonging to her son. Finally she takes from Ra the instructions on how to use the mantra and the Eye. The text poetically calls these instructions the “molten gold from his mouth.” The word “nubau” plays on the earlier word “nebaw”, suggesting the value of his instructions and the power they bestow over all to know all, understand all, and become master of all.

“Nuk haw er m@ay her ta er metu sekhemu.” The poison returns to the ground. The essence of the poison was inherent in Ra’s creations. Isis merely let him taste his own slobber and his own dirt that he had created.

M@ky wethes en Neter @ ren neter-f. Isis announces that she has “lifted” Ra’s divine name. This sentence is important because it puts the mantra into the public domain as we shall see more clearly in what she says next.

“R@ Neter @nekh-f, met mer[t]. Thes rer. (Met mer[t], R@ Neter @nekh-f.)” Isis speaks the formula for the release of Ra from the poison: May Ra live and the poison die. Then she turns it around with the expression “vice versa”. May the poison die and Ra live. Another vice versa “May Ra die, and the poison live” remains as an ironic undercurrent.

“Men mes en menet, @nekh-f. Met mer[t].” “May man, born of a woman, live, and may the poison die.” This is a key phrase in the whole story. On the one hand Isis pokes fun at Ra for speaking of himself as a son of parents. On the other hand Isis announces that with this technique any man born of a woman may now live without suffering the poison of pain and death. Everyone can attain the status of Ra. The mantra “amen” even contains the word “men”. “Men” has many connotations, including stability, a foundation, the god of procreation, the gameboard for the

transcending game of Senet, and of course Ra's secret epithet, "Amen". "Menet" plays on a special epithet of Isis as the dove of peace. Of course we may question why Ra should suffer from the poison if he knows his own divine name and how to use it. Apparently Ra has forgotten to use his own treasure. He has become so enamored of being a great Creator and leader of the gods, and is so busy going out every day to admire his creations, that he has forgotten the secret of the two Horizons – spending a few minutes meditating at dawn and at dusk – the start of the day and the end of the day. Isis has to remind him of this and then further remind him that a compassionate Creator would not impose such suffering upon his creations.

## 24

"Jed en Aset Weret, Henut Neteret Neteru, Rekh R@ Neter em ren-f jesef." This sentence tells us that Isis has attained the status of Amenet Mut Hathor and is now Queen of the Gods, because she knows the personal name of the Divine Higher Self. "Amenet" is the feminine form of the mantra "Amen". She is coequal with Ra and enjoys all his status and powers. She is now Aset Weret (Astarte), Isis the Great, a great role model for women who have to deal with pompous men.

## 25

"Jed medu her tut en Temu Neter hen@ Heru-Hekenu Neter, Repyt Aset tut Heru Neter." With a final coda the storyteller steps outside of his tale and adds a suggestion for how to use the story. The coda may have been added by an editor or scribe rather than the original author. "Jed medu" is a formula dating from the **Pyramid Texts**. It means that the story may be recited in a ritual format. In that case the reader prepares a little altar with an image of Temu and Heru-Hekenu. They are forms of Ra that were mentioned in the story. Both appear in the **Amduat**, and in that work Heru Hekenu always stands silently behind Ra's somnolent form in the solar boat. The "repyt Aset" is an image of Isis made of gold. "Tut Heru" is an image of Horus, her son. Using Temu to represent Ra suggests the speed and the totality of the process. Using Heru Hekenu suggests the level of praise accorded to the technology and the importance of passing it on to Horus as the representative of the next generation. Horus also links to Ra through Horus Hekenu. "Hekenu" is a fragrant essence as well as praises. The fragrance of the praises links Horus to the Eye, because the Eye is associated with a special fragrance. The focus of the will is necessary for successful practice of the technique, but the fragrance and the praising suggest that the focus must be effortless. The image of Isis should be of gold to emphasize the value of her skill and her embodiment of the molten gold that flows from the mouth of Ra. Practice of the technique that Isis extracted from Ra enables

any person to discover his or her own greatest secret identity and role in the Cosmos. As a person's life moves into this flow, the ineffable happiness of H@py becomes the dominant flavor of life.

## **True Prayer**

As a final note I should mention that the word “amen” has become a traditional mantra used by the followers of many religions at the end of a prayer. The commonly accepted idea is that the mantra functions as an emphasis to help make the prayer come true. “So be it.”

The proper use of this mantra is during meditation. Used by itself or in conjunction with another mantra this particular mantra is an excellent vehicle for facilitating the attention to slip out beyond all thoughts and experiences into a state of simply being, a state of restful wakefulness. Because the mantra means to “disappear”, successful meditation with the mantra cultivates the ability to think any thought as a very tiny and subtle impulse and then have that thought become a reality. The practice develops skill at effortless creation. Once that ability is achieved (or perhaps we should say with deference to Ra – recovered), it is not necessary to say “amen” at the end of a prayer, or even to pray in a beseeching manner. You simply think or speak your intention and it becomes a reality.