

The Pyramid Texts

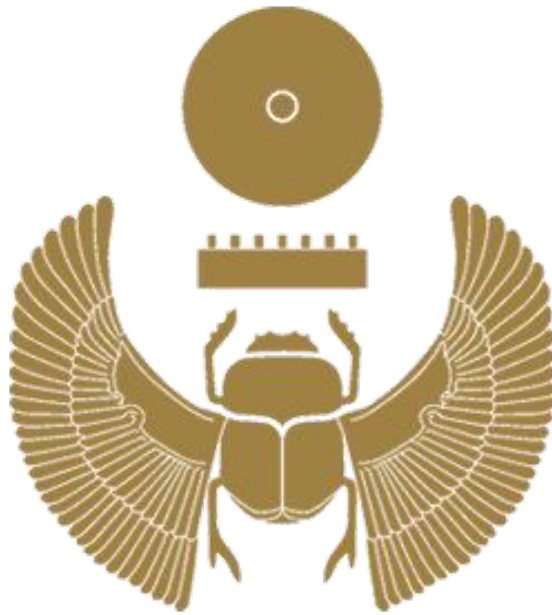
Part 1

The Complete Works of Douglass A. White, Ph.D.

Volume 7

金字塔經文（一）

白中道博士全集 第七冊



AWAKENED LIFE 覺醒的生命

SACRED SCARAB INSTITUTE 聖甲蟲學院

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Part 1

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Publishing: Sacred Scarab Institute（聖甲蟲學院）

Issued: Sacred Scarab Institute（聖甲蟲學院）

Rights & Customer Service: Grace Tia White（許秋惠）

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Printed: 百通科技股份有限公司 TEL:02-86926066

Website : <https://www.dpedtech.com.tw>

First Edition First Printed / 2022 年 9 月

Price: TWD700

ISBN:978-626-01-0528-0

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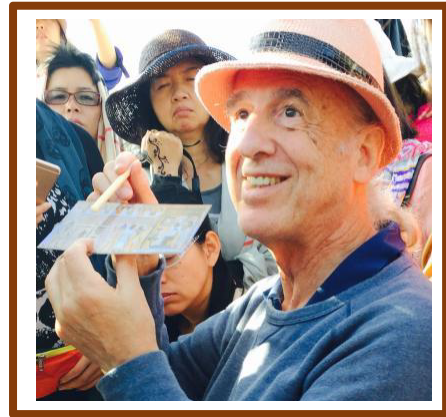
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Enlightenment is a viewpoint every person already has available and always has had. It is our essential nature. No technique, practice, or special life style is necessary.

開悟是一個觀點，每一個人都已經可以利用它，而且每一個人都永遠擁有它，它是我們的本性，不需要任何技術、練習、或特殊的生活方式。



Douglass A. White, Ph.D. 1941~2021

He was born in Chicago in 1941, and he graduated from Harvard University in 1964 with Bachelor of Oriental Languages and Literature, after that he entered Taiwan University and began to study the Chinese literature of the former Qin Dynasty in 1965. In 1968, he completed his master's thesis on "Research on Zuo Chuan Quote Poems". Later he returned to Harvard University in the United States to complete his Ph.D. in Oriental Languages and Ancient Civilizations, and wrote the dissertation the Interpretation of the Central Concept of “The Book of Changer” by Scholars in the Han、Song and Ming Dynasties.

The content of all his works: 1) Research on the wisdom of ancient civilizations, including ancient Egypt, China, Buddhism, Judaism, India, etc., 2) Dialyze the authenticity of physical science from the perspective of an observer to connect with the spiritual, 3) Inspiring spirituality Wisdom to continue earth civilization. There are 24 books in total.

白中道博士於 1941 年出生於美國芝加哥，1964 年完成美國哈佛大學的東方語文學士畢業後，1965 年進入台灣大學開始研究前秦中國文學，於 1968 年完成了“左傳引詩研究”的碩士論文；後來又回到美國哈佛大學完成東方語言與古文明博士，論文寫“漢、宋、明代學者對易經中心觀念的解釋”。他畢生所有著作內容型態：1) 古文明智慧研究，包括古埃及、中國、佛學、猶太、印度..... 等等，2) 以觀察者角度來透析物理科學的真實面貌以與心靈接軌，3) 啟發靈性智慧以延續地球文明。總共著作 24 本。

【The Complete Works Catalogue of Douglass A. White, Ph.D.】

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The Pyramid Texts

The Pyramid Texts: Avatar Wizards of Eternity

Dr. Douglass A. White has produced the first English translation of the Pyramid Texts with a detailed commentary and interpretation. The Pyramid Texts are the oldest spiritual literary corpus in the world. Unlike most ancient texts (such as the Rig Veda or the Book of Changes) we have the Pyramid Texts in original editions that date back to the 5th and 6th dynasties of ancient Egypt over 4000 years ago because they were carved onto stone slabs and then sealed up in pyramids until they were rediscovered in 1880.

White's new translation opens up important secrets hidden in these texts that have monumental implications for our modern society. Dr. White's pioneering translation and interpretation of the remarkable body of writings revives wisdom that comes to us from the dawn of human civilization.

The Pyramid Texts : This is a vast collection of extremely ancient texts that ancient kings and queens ordered to be carved on the walls of their pyramid tombs primarily during the 5th and 6th dynasties. Following the cumulative work of Egyptologists to recover these texts I have arranged them into 5 volumes. Volume 5 also contains a collection of recovered texts from later archeological work. Some of the texts are damaged, but many are still complete.

The Pyramid Texts are the oldest wisdom texts we have. Unlike the Indian Vedas that had to be passed on orally for long periods of history, the Pyramid Texts were beautifully carved onto the walls of pyramids and then sealed away like a time capsule during the era when they were current and popular.

There is no prescribed order for the texts. Kings or queens would choose selections that they preferred and then personalize them with their own royal cartouches.

Sometimes several rulers liked the same text, so it would be repeated in several tombs, allowing us to confirm veracity of the transcription and/or discover scribal errors.

There is much more to ancient Egyptian literature, but the set of five works mentioned above is a selection that gives an excellent overview of how ancient Egyptians viewed their Reality.

I have translated the material in a way that accords with modern psycho-physiology and insights of modern physics. However a reader may choose to interpret the text simply as ancient myths populated with gods and goddesses and use their ancient Egyptian names.

In either case the overall effect is coherent and consistent. I have included the original hieroglyph text with each work and encourage you as a reader to follow along with the hieroglyphs as you read my translations and interpretations so that you soon find you are reading the original text.

Integrate your understanding of the text with your life experience. The ancient Egyptians loved ritual, but were a practical people. They spoke through powerful symbols in an extremely refined way that indicates deep knowledge of science -- even though they may not have had the instrumentation we have today. They made up for the lack of the precision instruments by increasing the scale of their devices.

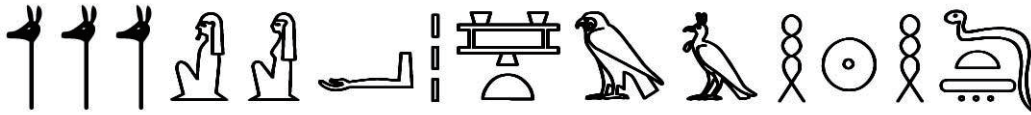
These books are filled with humor and wisdom. See the order behind chaos, and do not get too serious about religion and superstition. Enjoy the literature.

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

Book I, Hymns 001 - 274

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The Pyramid Texts

Book I

Hymns 001 – 274

Translation and Commentary

by

Douglass A. White

(For the hieroglyphic text -- <http://www.etana.org/abzu/abzu-search.pl>, search for **Sethe, Kurt.**)
Die Altaegyptischen Pyramidentexte nach den Papierabdrucken und Photographien des Berliner
Museums. Erster Band.

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.

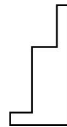


Asar (Greek version = Osiris) is the “Seat of Perception” and represents YOU, the perceiver of your world. His glyph name is drawn as an eye poised above a throne to symbolize the passive witnessing ability that is present under all conditions and beholds all that occurs in the world. Asar’s body is 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.



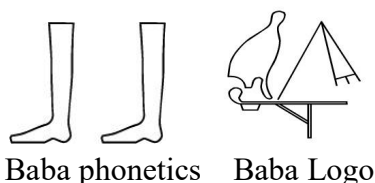
Aset (Greek version = Isis) represents your most precious asset: the ability to Feel. Her name glyph is the symbol for a Seat or a Place, the royal throne of Asar, suggesting that what you feel depends on where you are -- i.e., your point of view.



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.

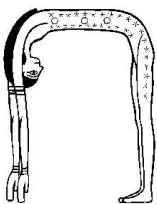




Set is the younger brother of Osiris. His stylized totem animal is a mule, the infertile offspring of a horse and a wild ass. He represents stubborn resistance, and the wild but infertile deserts of Egypt. His name is often written with the stone radical to suggest his stubborn and enduring character. 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-Peteh, 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.

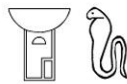


Geb is the personification of the physical world, our planet Earth.

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.

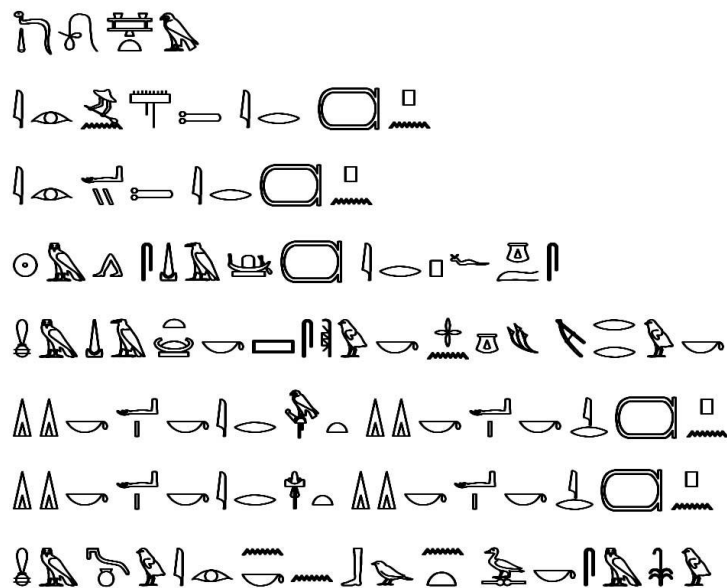
The ancient Egyptians poetically defined the concept of avatar very clearly in Hymn 363 of the **Pyramid Texts**. The Sanskrit technical term that we know today as “avatar” and in recent years have commonly used as a term for assuming roles in interactive games may derive from this extremely ancient 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].

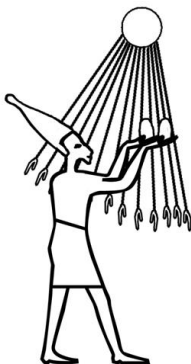
A deck hand on the solar boat in Egyptian is called a “hand” (@). The hand of Horus stretched to East or West is also “@”. Thus, “@” is a “helping hand” that stretches out like a ray of light from the sun to assist the evolution of life. An avatar in Egyptian is “@ Wat Her”, a Helping Hand for the Way 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.dpedtech.com.tw) and my translation of the **Litany of Ra** (available at www.dpedtech.com.tw 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

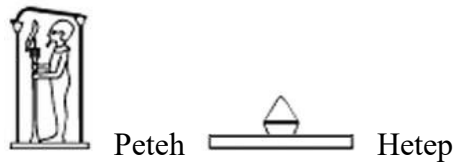
Buddhism an avatar is also often called a *bodhisattva*. Sakyamuni Buddha has the title of avatar in various sutras. Vishnu has ten major avatars (Fish, Tortoise, Boar, Man-Lion, Dwarf, Rama with Ax, King Rama, Krishna, Buddha, and Kalkin.).

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.

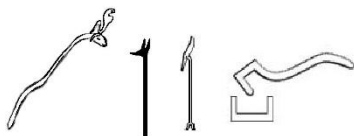


“Hetep” also means peace, because peace comes when an experience is complete and the fire of passionate desire cools down. The glyph suggests a baked loaf of bread offered on a stone altar slab. Some believe Baba-Peteh acquired his shape-shifting ability from Thoth, but it is the other way around. Thoth, 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

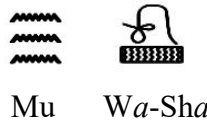
The **Pyramid Texts** contain many ancient sacred mantras, known in Egyptian as "Hekau" Sounds. Some are obvious and others are hidden in the text. The Egyptians transcribed them so they would not be lost. According to some the exact pronunciation and usage of the mantras traditionally required initiation 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 Saït. 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 worshipping 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 “Aakh” 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.

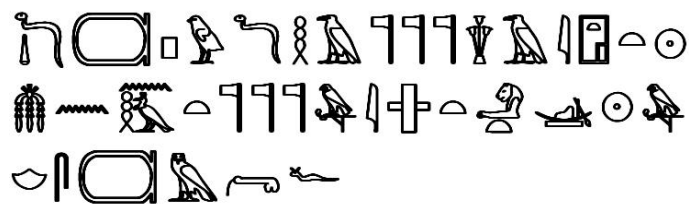
For the Egyptians belief was equivalent to identification with a reality. Samadhi is the state of equilibrium in which your state of believing (neheh) corresponds to your experience (hetep) of reality. The ability to “rest” in the state of reality you experience allows you to “rest in peace”. Osiris 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	ˆ	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>	
<i>s</i>	s	sh	q	k	g		
<i>s</i>	<i>s</i>	<i>š</i>	<i>ḳ</i>	<i>k</i>	<i>g</i>		
t	th	d	j				
<i>t</i>	<i>ṭ</i>	<i>d</i>	<i>ḍ</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