

A Tour of Atlantis / Amduat Part 1

The Complete Works of Douglass A. White, Ph.D.
Volume 4

出來到日光中之訓示 / 阿密度瓦特 (一)

白中道博士全集 第四冊



AWAKENED LIFE 覺醒的生命
SACRED SCARAB INSTITUTE 聖甲蟲學院

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Author : DOUGLASS A. WHITE (白中道博士)

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)

Contact information: gracetia6@gmail.com

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: TWD380

ISBN:978-626-01-0525-9

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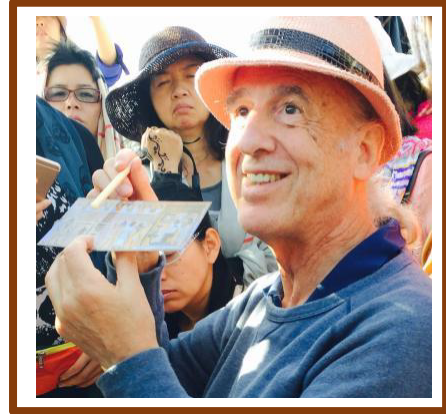
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Enlightenment is a viewpoint every person already has available and always has had. It is our essential nature. No technique, practice, or special life style is necessary.

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。

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Facebook: 白中道博士之本體光園

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A Tour of Atlantis { Amduat }

{ A TOUR OF ATLANTIS or What Happens in the Astral Realm } { Glyphic Text, Graphics, Translation, Detailed Commentary }

The Amduat is one of the great spiritual classics of the New Kingdom in Ancient Egypt. It is the first text to explore in depth and with detailed illustrations the various levels of consciousness that range from waking state to the deepest levels of sleep, including tools for exploring these "Astral Realms" deliberately and consciously through meditation and other techniques. This text takes you deep into an understanding of the Ancient Egyptian theory of the chakras.

The Amduat (What Happens in the Duat) This work (like the Litany of Ra) is primarily found in the tombs of the Theban Pharaohs (Valley of the Kings), but also appears partially on papyrus or other media. It is a lavishly illustrated Cosmic Comic Book that describes the journey of the Sun in his solar barque during the "twelve" hours of night. Thus it symbolically reveals Egyptian ideas about what happens during sleep or even death.

The Duat (Twat) is the underworld region in which the sun becomes unseen (the subconscious realm). Ra becomes sleepy and rests, but is carried forward in his boat by a divine retinue. Each of the twelve hours depicts the qualities of the corresponding period of "night". The Twat is also the womb in which an individual views the major layers of consciousness.

The first 6 hours take us deeper into the night. Hour six is midnight. There the dormant sun with a single gentle touch to his crown chakra activates the beginning of a new cycle of awakening. Each hour corresponds to an energy "chakra" in the human body. The sequence begins with the root chakra in which the body lies down and closes its eyes. Next there is passage through dreams and desires. Deeper levels reveal automated belief systems that are usually transparent to conscious awareness. Hour 6 is the silent world of archetypes and displays both the Yi-jing and the Tarot distributed in ranks around the motionless sun.

The next six hours expand awareness to cosmic chakras and the "perfections". Hour 11 shows the freedom to explore other planets, stars, and galaxies. The effects of

group consciousness on karma are shown. The final hour shows time reversal so that a new cycle can begin, and the sun is freshly reborn to a new day. Study the details for insights into ancient Egyptian knowledge about time, space, and the levels of consciousness.

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A Tour of Atlantis

or

What Happens in the Astral Realm



A Translation of the Ancient Egyptian Text

Amy Dewat



with detailed illustrations and commentary

by

Douglass A. White, Ph.D.

Introduction




Published by
Delta Point Educational Technologies/
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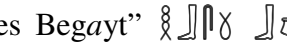


2009



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Foreword

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

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




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


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

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

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

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

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

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





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

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









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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Other Scholars Who Worked on Amduat

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

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

Summary of the Work

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

attention during meditation or even between individual thoughts.


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


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

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


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


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



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

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

Six.

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

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

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

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

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

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

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

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

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

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

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

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

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

Transliterations

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

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

Douglass A. White
 Yung-ho, Taiwan
 December, 2009
 Updated in 2011

A Tour of Atlantis

or

What Happens in the Astral Realm



A Translation of the Ancient Egyptian Text

Amy Dewat

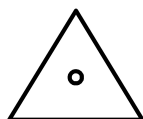


with detailed illustrations and commentary

by

Douglass A. White, Ph.D.

Hour One



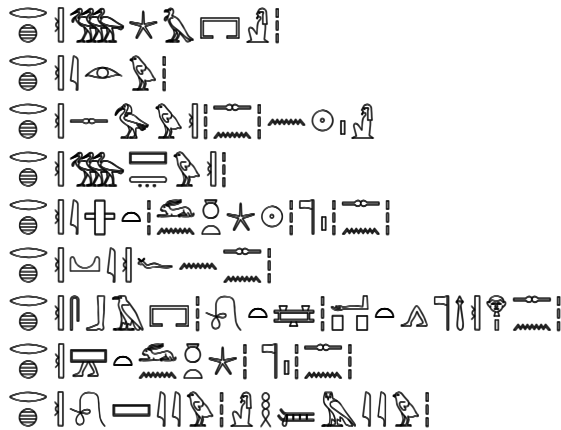
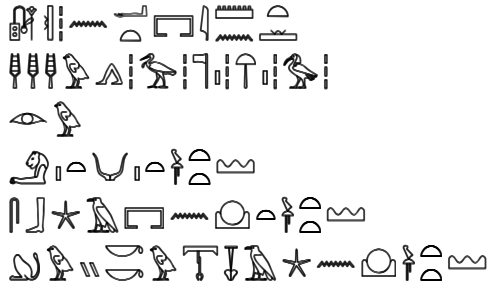
Published by

**Delta Point Educational Technologies /
Sacred Scarab Institute**

2009

www.dpedtech.com.tw

THE TITLE OF THE WORK



THE TITLE OF THE WORK

and

INTRODUCTION TO HOUR ONE

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

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

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

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

Notes on the Title

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

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

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

Hour One

Passing the Horizon

Portal: Samadhi Horizon of the Invisible Realm



Guide: Pounder of the Hearts of Her Enemies



Introduction to Hour One




Translation of the Introduction to Hour One

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

Notes on the Introduction to Hour One

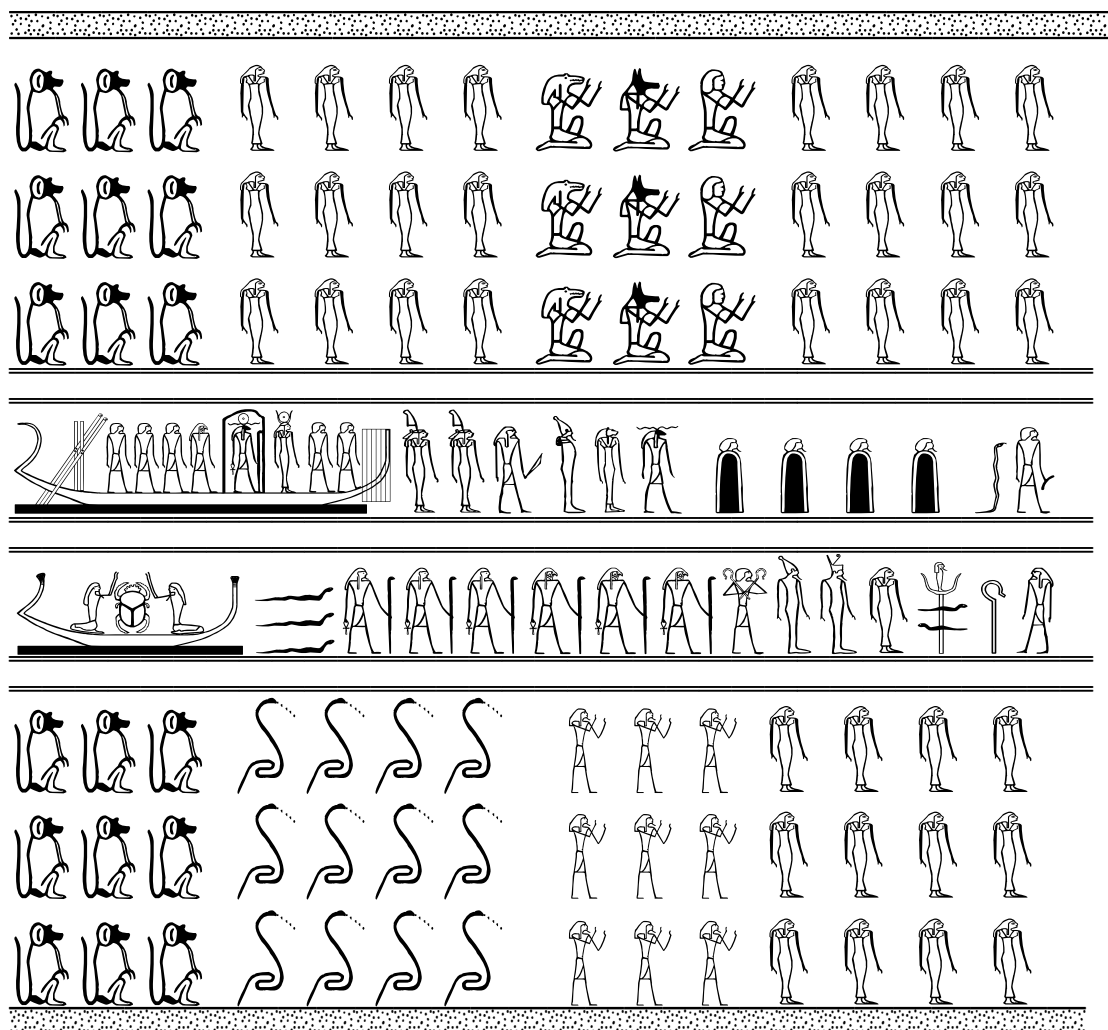
“This god” refers to the Higher Self Sun. The nature image is simply that the sun appears to set below the horizon in the west and becomes invisible to us at night. Set is the younger brother of Osiris. He represents the contradictions, fears, and illusions that accumulate in our lives because we develop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

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

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

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

Overview of Hour One



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

in boats. The celestial Nile was the Milky Way.

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

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

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



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

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

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

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

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

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

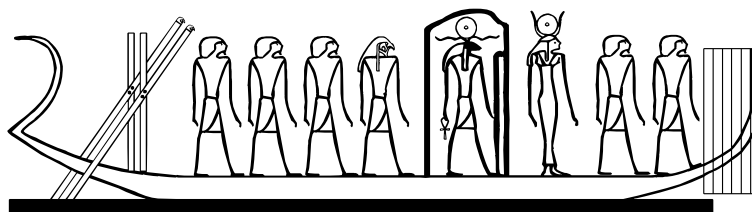
body becomes very relaxed in a manner similar to that during sleep. Thus we may also compare the journey through Atlantis to a meditation process. During deep meditation, thoughts in the mind become fainter and fainter until they completely dissolve back into pure undefined awareness. This is the deeper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


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

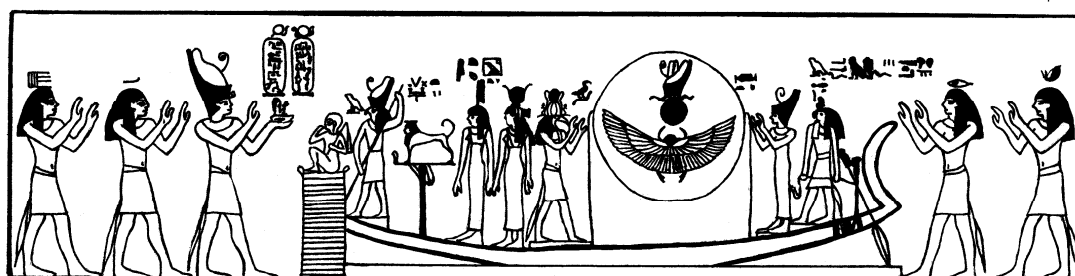
The Space-Time Problem in Atlantis

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

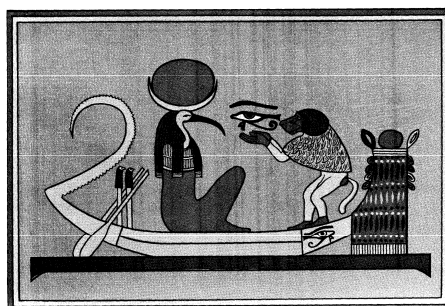
Occupants in the Boat of Ra



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



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



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

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

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

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

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