

A Plan for a Planet

Five Great Projects for the 21st Century

by

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Introduction

In January of 2004 President Bush announced a plan for a 21st Century Space Program with specific goals.

- (1) The Space Station is to be completed by 2010, and then the shuttles will retire.
- (2) A new Crew Exploration Vehicle will be tested by 2008, and begin manned tests by 2014.
- (3) Then manned missions with the CEV to the moon will begin in 2015, establishing a base on the moon by 2020.
- (4) The president also suggested that the lunar base will be a starting point for manned missions to Mars and beyond.

This is a fine plan with doable goals at each step. But what about our Planet Earth and its population in the meantime? What is our vision for the future? The population of the planet is diverse, and different people have different goals. There are personal goals, community goals, corporate goals, national goals, and so on.

As I surveyed the range of goals that various groups have proposed, I realized that we presently face an unprecedented global crisis. The footprint of humanity pursuing its various goals is threatening the viability of the space on this planet in which humanity and the other living beings that share the planet with us pursue our various goals. I wondered: What good will it do for us to continue pursuit of our goals if the end result will be to shut down or drastically depress the viability of the planet we all live on?

Therefore, I decided to ask the following question:

What are the TOP PRIORITY GOALS that HUMANITY AS A WHOLE must achieve in this century in order for PLANET EARTH to remain a viable space for the exploration, pursuit, and achievement of as many goals as possible for the longest possible lifespan of the planet?

The purpose of asking this question is to discover how we can open up as large a possible space for living beings to explore their life potentials.

The first realization I encountered when I explored this question is that personal and local goals must fulfill personal and local interests in ways that do not threaten the interests of other inhabitants of the planet.

If goals and interests of various parties come into conflict, all parties suffer from stress and the destruction of their various potential and actual values of life. We realize now that we as a species **MUST LEARN TO COEXIST** or we will very possibly **NOT EXIST**.

The second realization is that we must understand the fundamentals of how our ecosystem works, and work with it if we plan to continue living within it. If we modify our environment too much with our materialistic culture, we will face the necessity of drastic adaptation measures or a dramatic reduction in the average quality of life.

Inspired by the affirmative efforts of world leaders and experts in various fields, I sat down and wrote an outline of A Plan for a Planet -- five major projects that we can achieve this century that will bring about a stable and sustainable level of human civilization. Accomplishing these projects will bequeath a lasting future for our descendants. The **Plan for a Planet** that I propose is as doable as going to the moon was in the 1960's, and that project cost only about \$25 billion put up by the U.S. government. That investment viewed from today's perspective pales in comparison to the bailouts being tossed about just to rescue mismanaged businesses. The U.S. recently announced it would put up \$17.4 billion and Canada added \$3.29 billion just to help Detroit carmakers and their subsidiaries keep making the same old cars. Surely we can do much better than toss money out to rescue bad business decisions. Implementing this Plan will generate new products and services, create millions of new jobs, and stimulate rapid growth of the economy while reversing the adverse effects that our activities have been imposing on the ecosystem.

The Five Projects to Achieve:

1. Stable Awareness
2. Clear Thinking
3. Holistic Relationships
4. Clean Energy
5. Sustainable Economy

These five projects cover the full range of human experience: spiritual, mental, social, physical, and environmental.

A Brief Description of the Projects and the Benefits to be Derived from Them

1. Stable Awareness Reawakened through Meditation
2. Clear Thinking Developed through Belief Management
3. Holistic Relationships Inspired by Spiritual Intimacy
4. Clean Energy Tapped from Existing Dynamic Flows
5. Sustainable Economy Functioning with a Zero Footprint

Project #1: Stable Awareness Reawakened through Meditation

Stable awareness is an inherent quality of human existence. (See my booklet, [Popcorn Time: Enlightenment for Everybody](#) for a look at stable awareness and the inherent quality of human awareness.) However, inherent stable awareness easily becomes overshadowed by stressful mental activity due to the innate tendency of an individual to focus attention on perceivable interactions with the environment. Buildup of physical and mental stress easily leads to loss of balanced judgment, and the actions that follow begin to lose alignment with the best short-term and long-term interests of the people involved in their various human activities.

Meditation is an ancient technology by means of which a person can stabilize emotions, expand consciousness, and develop creativity within a balanced context. I sometimes call meditation a spiritual practice, because it takes the attention away from the physical world for a few moments of deep and detached silence. This silence ideally extends beyond all boundaries of our conceptions of things and gives a direct experience of the unity that underlies all the diversity of life. For that reason meditation is not necessarily related to any religion, for religions are belief systems. The purpose of meditation is to learn how to transcend engagement in various activities and beliefs so as to attain a state of undefined awareness in which various beliefs a person is drawn to can be appreciated and experienced in a stable and clear manner.

The Meditation Project is dedicated to informing people of the benefits of meditation, making the details of the technology widely available, and encouraging people to take up the practice in some form that feels appropriate. The methodology of meditation practice must be such that it is easy, fun, relaxing, and effective. It also must not be restricted to or in conflict with any particular religion or lifestyle, but must be flexible and adaptable to the times and to the cultural and religious preferences of a person. Above all any method of meditation must take people beyond the boundaries of their self-imposed and other-imposed limitations while at the same time allowing them to retain any limitations or lifestyle preferences that they prefer.

The Meditation Project may successfully promote meditation rapidly and broadly in our modern society, because the technology is already available and the practice is now understood to be easy to learn and simple to apply. Any person who can think a thought (which is almost everyone) can practice meditation. The only barriers to the widespread

implementation of meditation in our lives today are skepticism, intolerance, and postponement due to various imagined higher "priorities".

Some Benefits to be Derived from the Regular Practice of Deep Meditation

Stable awareness,
Mental clarity,
Reduced stress,
Deep relaxation,
Deep rest,
Expanded consciousness,
Compassion,
Sense of wholeness and integration,
Better concentration,
Sharper perception,
Broader vision,
Enhanced efficiency,
Improved overall health,

Mental clarity with creative energy for achieving the other Projects of this Plan. If meditation can bring about these benefits in a systematic and reliable way with no extra effort required, it would seem strange that people would prefer not to include it in their lives.

The Fundamental Principles Behind Meditation

Humans engage in a wide variety of activities. Engaging in activity requires the expenditure of energy. The human body acts as a physical mechanism for focusing attention on devoting certain amounts of energy to certain activities. It can not do this continuously, but requires a maintenance phase for rest and renewal between each phase of activity in order to recharge the body with energy and restore it to maximum operating condition. Normally we refuel the body with food and provide rest and renewal by taking breaks from focused activity. We also allow regular periods of sleep during which the body automatically devotes its resources to recuperating from the stressful wear-and-tear effects of daily activity.

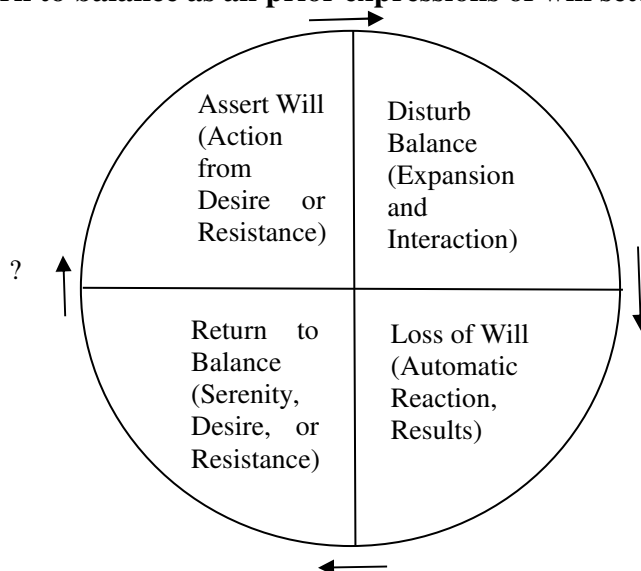
In the last few centuries humans have increasingly developed a complex civilization that involves a huge amount of mental information processing on top of the usual daily activity of ordinary survival. To sustain a given level of activity, there must be at least a corresponding level of rest and recuperation or the physiology begins to break down. To sustain an increase in activity over time, there must be a corresponding increase in intervals of rest and recuperation -- otherwise there will be a loss of balance in the healthy function of the human mind and body. Meditation is a technique for increasing the levels of rest that may be acquired efficiently by an individual during a short period of time. Meditation also can train an individual to increase the **efficient use** of the attention **during activity** and thus attain better results in deliberate projects with less expenditure of energy.

The Cycle of Attention

The cycle of action and rest is based on an underlying cycle of focused and unfocused attention. We activate attention by focusing awareness on an intended purpose. Awareness exists continuously in an ever-changing environment as these cycles occur. A subtle "subconscious" level of local awareness continues even during deep sleep and supports the body to maintain its basic physiological processes such as respiration and heartbeat. Wakeful attention focuses on specific thoughts or perceptions when motivated by desire or resistance to circumstances. Such motivation may derive from an instinct, habit, or a deliberate choice. Once an individual who is motivated by desire or resistance decides to interact in some way with the environment, he expends energy to bring about a change to his condition and circumstances. This decision to exercise the will initiates an event we may call a cause. The amount of energy devoted to that causal event determines how "real" and physical the change appears to be in the person's experience. A small amount of energy may result only in a flow of thoughts or a shifting of attention. A greater amount of energy may result in a person moving about or otherwise initiating physical changes to his environment. Whatever change the person initiates interacts with the given environmental circumstances and disturbs their current state of balance, rippling outward to modify in some way the individual's entire cosmos. The change then brings about a feedback reaction from the person's environment. This equal and opposite reaction to the change wrought by the person delivers the effect of the causal action and is not subject to the will. It is an automatic response from the person's reality. Such a result brings about a new state of balance in the cosmos. Such a condition may or may not satisfy the person. Depending on how a person feels about the resulting condition of existence may lead to further desires or resistances that in turn motivate new changes or repetition of prior changes. Or the person may accept things just as they are.

Thus we have a cycle of attention passing through four basic phases:

1. **Assertion of will due to desire or resistance toward conditions just as they are,**
2. **Loss of balance as the assertion interacts with current conditions,**
3. **Loss of will as the environment reacts automatically to the assertion of will,**
4. **Return to balance as all prior expressions of will settle toward equilibrium.**



This is the cycle of cause and effect, and this cycle is totally the responsibility of the individual who chooses to focus attention on any aspect of reality based on desire or resistance. If there is no desire or resistance, then things may remain just as they are and there is no need to cause any effects. Whatever changes that have already been set in motion by prior decisions and actions will continue to generate effects on their own according to the laws of physics as long as there is no further intervention due to desire or resistance on the part of a person who exists in that environment. Things may happen, but the person involved has no opinion about things remaining just as they are or changing however they happen to change according to actions previously set in motion.

Isaac Newton described the classical mechanics of how things happen with three laws:

1. **inertia** (objects with inertial mass remain at rest or in motion unless acted upon),
2. **force** (force equals mass times acceleration), and
3. **reaction** (any action has an equal and opposite reaction).

Newton's Laws 1 and 3 (inertia and reaction) are clearly reflected in the cycle of attention. However, we shall see that law 2 presents a problem with respect to the way attention operates.

Inertial mass becomes virtual in the absence of desire or resistance. Inertial mass only appears to be real under the influence of resistance, -- or desire, since desire is resistance to the way things are. To verify this truth, watch someone lift a weight and feel how that feels for you. Watch someone on TV or in a movie lift a weight and feel how that feels for you. Lift a weight by yourself and feel how that feels for you. Do you feel a difference in these various modes of experience? Push your hand against a sturdy wall as hard as you can. Feel the wall push back. Reduce your push, and feel the wall reduce its push back to exactly match your push. Rest your hand gently on the wall, and feel the wall gently touch your hand. Hold your hand next to the wall without touching. You see the wall and know it is there, but your hand does not feel the texture of the wall or any pressure. Feel the weight of your body as you stand up from a sitting position. Lie down quietly on your bed and relax. Feel the weight of your body pressing on the bed -- that is, the pressure of the bed pushing against your body. Where does that pressure go when you fall asleep on the bed? You only feel pressure or weight when you direct conscious attention to resisting something with what you believe is your body and/or your mind. Otherwise your awareness floats in equilibrium. If you do not feel the bed (or your body), how do you know for sure that it is "really" there other than by a leap of faith? This condition exists for every perceivable object of perception -- whether thoughts, images, sounds, smells, tastes, textures, or any other sensory experience. When you do not directly experience something through some mode of perception, there is no way to prove that it even exists except as a virtual possibility. This is not to deny the existence of the objects we are used to experiencing, but to point out that Newton's circular description of a force as a mass times an acceleration (His "second law" $F = ma$) is not really valid, because we can only define a mass by applying a force to it and watching how it accelerates. Newton assumed that objects exist in empty space, but forgot that the essence of mass is the application of a force (that is, a resistance) against an object so as to impart velocity (directed motion) to the object, and that force must be

directly or indirectly imposed by an experimenter. Pure detached observation does not allow for the detection of either masses or forces. A "scientific report" is only hearsay if I lack direct experience. A detached observer may detect acceleration, but may not reliably assign the cause or even the actual value of the acceleration since indetermined conditions may influence the trajectory of the acceleration. The "mass" and "force" are indeterminate without direct contact. Under quantum mechanics the situation is even stranger.

Here is another experiment. Walk or run as fast as you can. Notice the effort required to move your body in this fashion. Notice how objects in the environment move past you as you walk or run. Objects closer to you seem to pass by at a "faster" rate than objects farther away. This seems to be a trick of perspective, but is it really? What if you run in a circle around a marker 20 feet away from you. No matter how fast you run, you remain the same distance from the marker and therefore have not really moved with respect to the marker. So motion is relative to an object of reference that you must choose. Some other observer at rest relative to the marker may time your laps and say you are running an average of 10 mph, but relative to the marker you might as well be running on a treadmill in a gym and do not change your distance from the marker.

Now shift your mode of moving. Stand in one place and slowly rotate. You are not going anywhere relative to the objects closest to you. However, the farther an object is from the center of your axis of rotation, the faster it will seem to move relative to you as you rotate. With almost no effort you can rotate the entire universe. On a clear night you will see distant stars swinging past you at many times the speed of light. If the stars and galaxies innately possess tremendous inertial mass, then by slowly and effortlessly rotating your local body, you are seriously violating Newton's "law". You apparently can generate for yourself the experience of countless stars simultaneously accelerating to fantastic faster-than-light speeds with a gentle twist of your body.

These simple experiments suggest the power any observer has to shift attention at will and drastically change his or her physical experience.

Any desire or resistance to the way things are motivates a new or renewed causal action that is followed by an interaction, reaction and response (or non-response). The cycle of attention continues moving through the four phases of attention until the state of things just as they are no longer elicits a response from an individual. After that, attention operates only to observe reality just as it is without any judgments or responses, -- or to assert will deliberately while taking full responsibility for and acceptance of any and all consequences.

The Limitations of Cause and Effect

Many people believe that the world works entirely according to cause and effect. From the above analysis and experiment we discover that the only realm in which causes link to effects is in the cycle of human attention. Without the intervention of a person driven by desire and/or resistance, stuff just is and stuff just happens, but, lacking any imposition of opinion, it is impossible to define what is and what happens, much less determine what

causes what effects. Whatever happens without intervention occurs in cycles, unless cycles of varying frequencies happen to mutually interfere -- in which case seemingly random events might occur. The cyclical nature of phenomena over time suggests that nothing ever changes in terms of the big picture. Everything is in a state of equilibrium or is in the process of returning to equilibrium due to some causal interference. Thus there is no way to say precisely what causes anything to happen unless someone interferes with reality by means of an exercise of the will -- due to desire or resistance arising from instinct, habit, or deliberate decision. Even in such cases, the complexities of the interacting environmental phases of the cycle plus other interventions by conscious beings disallow absolute predictability regarding the effects of any action despite the regularity of cyclical behavior. Quantum physics further reveals that ultimately the course of events is a matter of statistical probabilities among a vast number of interacting processes. Thus the precise effect of any action is never 100% certain (other than a predictable return to equilibrium).

However, it **is** possible for an individual to maximize the probability that an effect will match the intended result of a cause. It **is** also possible for an individual deliberately to maximize her level of tolerance toward all possibilities -- that is, achieve equilibrium with the environment. Armed with a combination of these two possible strategies (maximizing probability and expanding tolerance) a person may achieve something resembling total satisfaction.

The Inherent Falsity of the Blame Game

There is a tendency to blame someone or something else other than local self when access to what is desired becomes blocked or the ability to remove what is resisted is lost. This is a fundamental error that arises when a person refuses to take responsibility for his own desires and resistances and the changes that they motivate a person to precipitate into the environment. Lacking desire and resistance, there is no motivation to have an opinion one way or another about whatever happens. Therefore, all blame (a strongly held opinion) is an assertion of will that ultimately rebounds back onto the self as self-criticism. Criticism of others is a ruse in which one describes one's own thoughts, motivations, and behaviors and then tries to pin them on someone else when they do not achieve satisfactory results. It is probably not fully possible for a human to exist without any desires or resistances. However, it is possible to take full responsibility for one's experiences by recognizing them as the results of one's own actions motivated by desires and resistances. It is also possible to manage the probabilities in the way I described above in my discussion of cause and effect. The answer to the problem of dissatisfaction is not to go after others as wrong, but for each person to take responsibility for his or her own actions and then do what it takes to create the conditions that he or she prefers. A broadened perspective of tolerance is also a good sign of a maturing sense of responsibility.

The Value of Meditation

Meditation can be of great assistance in the process of removing dissatisfaction, because it refines the operation of the attention cycle, thereby leading to a better appreciation of motivational priorities and ultimately results in a deep appreciation of things just as they

are and an ability to modify them effectively whenever the desire arises. The end result is a much more efficient and enjoyable life cycle of rest and activity.

How to Practice Meditation According to the Ancient Records

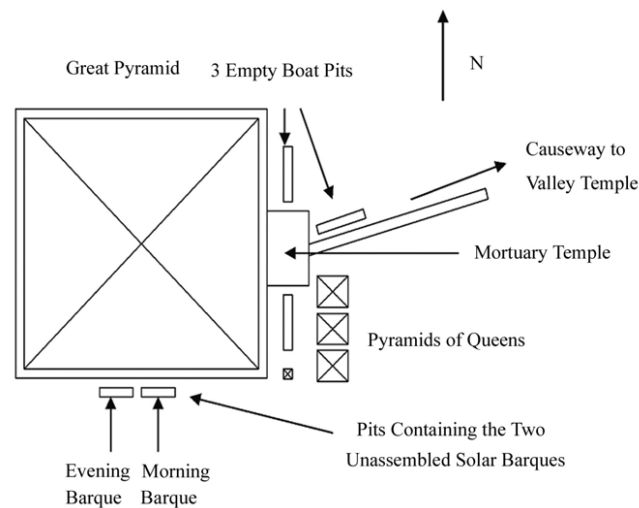
Meditation is an ancient practice that we can trace back thousands of years to the earliest records of human civilization. The fact that these ancient records are already very sophisticated suggests that the practice of meditation goes back hundreds if not thousands of years before the first descriptions of it in written records. Once the practice is understood, it becomes apparent that the ancients were not joking or exaggerating when they claimed that the technique is an archetype of the universe that goes back millions or even billions of years. It exists in dimensions outside the boundaries of our universe and thus apparently even exists in multiple parallel and sequential universes. If that sounds like poppycock to you, let us examine some of the recent findings about it.

The earliest recorded descriptions of meditation practices that we can be fairly certain about in terms of dating appear in the Pyramid Texts of ancient Egypt. During the late fifth and early sixth dynasties of ancient Egypt (about 4500 years ago) scribes chiseled voluminous spiritual texts onto the rock walls of the pyramids of their pharaohs. Although there is some controversy over the exact dating of the early Egyptian dynasties, the texts contain the names of the pharaohs for whom they were carved. Internal evidence suggests that at least some portions of the texts may go back much earlier to predynastic times. We shall also point to external evidence that supports the notion of earlier origins. Although the grave materials in the pyramid tombs were removed by tomb robbers long ago in ancient times, the inscribed walls were not severely damaged except in a few cases where some stone slabs were broken or taken away for recycling as building material in the same manner that the outer casings of the pyramids were dismantled. Fortunately for us today the majority of the texts remained intact until they were rediscovered in the late 19th century by archaeologists and have since been carefully transcribed and reprinted in various media so as to preserve them for future study. Scholars for more than a century have been engaged in the process of translating and interpreting the ancient texts as the knowledge base concerning ancient Egyptian civilization continues to grow.

Based on these texts we now know that the Egyptians practiced a technique they called the Ocean Awareness Meditation (Wa Sha). They also often referred to the method symbolically as the Boat of Ra (Waa en Ra). “Ra” ☉ was a name for the sun god of ancient Egypt. The glyph suggests an image of the sun's disc and the way the sun moves around the earth (via earth's rotation) and the earth moves around the sun (via its planetary orbit). The glyph also suggests in a general way the notion of cyclical motion around a still point. A common epithet for the Boat of Ra was “Waa en Hehu” (The Boat of Millions of Years). The Egyptians knew that the sun has been “floating” across the sky for millions of years. However, due to Egyptian word play between “waa” meaning boat and another word pronounced almost the same way that means meditation, the phrase also has a major symbolic significance with regard to the meditation practices of the ancient Egyptians.

The Great Secret of the Solar Boat in Ancient Egypt

The most famous relic of ancient Egypt is the Great Pyramid of Khufu (Cheops) at Giza. For at least 4500 years people have gasped in amazement at this monumental and mysterious structure. In 1954 some archaeologists discovered next to the south side of the great pyramid two rectangular underground pits that were sealed with a roof made of huge rectangular stones. Each pit contained an unassembled wooden boat 43.4 meters long with its component parts all neatly packed in the space of the pit. The archaeologists opened one of the pits and found that the boat in it was made of the finest cedar imported from Lebanon and altogether consisted of 1224 components of various sizes. The two apparently identical boats had remained silently sealed in their pits for over four thousand years and were completely forgotten and unknown, even to the ancient Egyptians of the later dynasties. Expert restorers spent ten years studying the unearthed components and finally assembled the boat from the one pit that had been opened. Then they erected a building by the side of the Great Pyramid to house the boat. You can now go there to see an original Solar Boat that belonged to Pharaoh Khufu, the second pharaoh of the 4th Dynasty and builder of the Great Pyramid, several centuries before the Pyramid Texts of the late 5th and early 6th dynasties were recorded. The other boat is still in its pit and so far has not been removed or assembled, although a tiny camera was inserted to photograph the neatly stacked components. You can also go on the Internet, read more details about this discovery, and see photographs of the boat in the pit, the assembly process, and the completed boat.

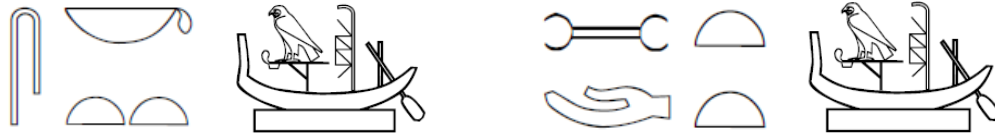


Below is a photograph of the Solar Boat and one good website describing the story of this remarkable discovery:



<http://www.touregypt.net/featurestories/greatpyramid5.htm>.

Why did the Egyptians place two large boats in this location? On top of the assembled boat's prow is a wooden disk that represents the sun and tells us this was a Solar Barque. The ancient Egyptians looked on the sun as their symbol for the creative source of all life and the spiritual ideal of the Higher Self. In their myths the sun god crosses the sky every day by means of two ferry boats. He also of course crosses over the Nile river that flows from south to north. One ferry represents the Morning Barque of the rising sun. The other ferry represents the Evening Barque of the setting sun. The myth of the solar boats symbolizes how man may cultivate in his lifetime a crossing over from suffering to enlightenment through the daily practice of meditation.



The Morning Barque (shown on the right) was called the “Anjed-tet” which means “the image that releases bright light”. The Evening Barque (shown on the left) was called the “Sek-tet” which means “the image of dissolution”. The former represents the phase of creation, the emergence of existence. The latter represents the return of existence to nothingness. The boat glyph symbolizes the meditation process. One boat represents meditation at dawn, and the other boat represents meditation at dusk.



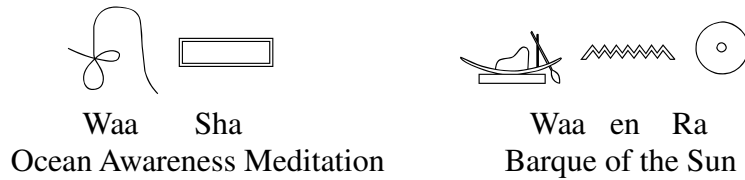
Heru

Shemes

The “Heru” glyph is a hawk on a perch. It symbolizes Horus and is a totem for the sun and the higher self, the spiritual aspect of a person that is dedicated to the growth and evolution of all life forms. The “shemes” glyph mounted near the stern of each boat glyph is a stylized symbol of an archer's bow and represents the Egyptian technique of meditation: you pull an arrow back on the bow to increase its potential energy so that the bow can shoot the arrow forward powerfully to reach a distant target. The “shemes” glyph also represents any Egyptian nature deity (assistant or angel if you will) who works in the service of the sun – a follower of the sun, a light warrior. The light warrior seems to move away from his target when he moves his arrow inward toward the source of potential energy within himself. We can think of a “shemes” as a mechanism that releases a ray of sunlight from the sun and also follows it wherever it goes.

The Barque of the Sun God and The Ancient Egyptian Method of Meditation

The ancient Egyptians used various kinds of self-development practices. The most important one was the Ocean Awareness Meditation. In the Pyramid Texts this method is called Wa Sha. It is also called Waa en Ra. Wa and Waa are puns in Egyptian that tell us the word for boat was code for the practice of meditation.

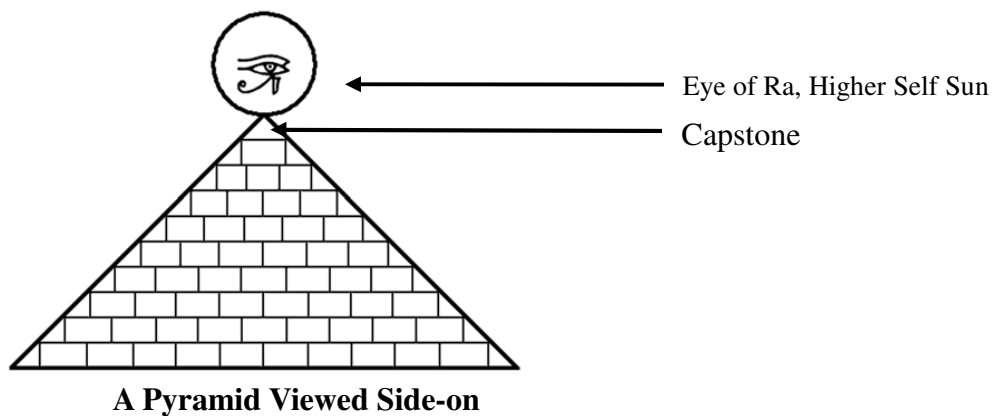


Barque of the Sun can also be understood as “The Meditation of the Higher Self”.

For the ancient Egyptians the sun represented their notion of a Source of Life, a Higher Self. The Egyptians knew that all living organisms on the planet receive their energy for survival directly or indirectly from the sun. They had a myth that at the beginning of creation the Sun of the Higher Self arose from within an unbounded Ocean of Potential Energy or Pure Awareness on a magical boat (originally made from bundles of papyrus reeds). The technical terms Ocean Awareness Meditation and Barque of the Sun therefore refer to the same practice. The Barque symbolizes the technique for the Higher Self to move freely about and fully enjoy the Ocean of Pure Awareness. Now we can see that the Egyptians understood that “The Boat of Millions of Years” is also “The Meditation of Millions of Years”. This is not merely a myth, but a scientific reality on a number of levels. We now accept as scientific fact that the sun has been shining on earth for millions of years. Once we understand how the Egyptian meditation works, we will also understand why they called it The Meditation of Millions of Years.

The Great Pyramid and the Solar Boat Meditation Method

The basic technique of the meditation is very simple. You do not need any equipment. You can practice it at every sunrise and sunset for 20-30 minutes as part of your daily routine, and it automatically will strengthen your concentration, develop your potential, and unfold your creative powers. Actually you can do the practice at any time. Dawn and dusk are simply the two ideal times for meditation and suggest the idea of a regular meditation routine that does not interfere with daily activity. Twilight is also a nice image of a balance between light and dark, wakefulness and restfulness. Balance in life is a key principle of meditation.



The above sketch shows the Great Pyramid with the Sun of the Higher Self shining just above it. In the solar disk is the Eye of Ra. The Solar Eye represents your view of the

world from the viewpoint of the Higher Self "Sun" in the sky of undefined awareness. The pyramid with its many layers represents how the individual embodied self views the world through many layers of consciousness from subtle to gross.

The Pyramid Shape as an Image of the Meditation Practice

An Egyptian pyramid has a square base that is broad at the bottom and then evenly truncates to a point at the apex. Viewed from the side it looks like a triangle in two dimensions. Although a tetrahedral pyramid is mathematically simpler, a square-based pyramid is easier to build and also nicely can face the four cardinal directions. The great pyramid at Giza became the idealized example of such a shape. There are many speculations as to the reason why the ancient Egyptians would go to such trouble to build such a huge megalithic monument. Without attempting to disparage the various competing theories, I suggest that the pyramid in any case is a wonderful reminder of the fundamental relation between the meditation process and the creative process.

The pyramid is a perfectly self-replicated shape when viewed from any level from the base to as close as you like to the apex. At the apex the structure collapses into a single point. The Egyptians placed great importance on the capstone at the apex of the pyramid. They called it the "Ben-ben" stone. The capstone embodies the entire huge edifice of the pyramid in a single stone. The capstone could be of any size down to a tiny pebble so long as it recapitulated the entire pyramid structure, -- except of course for the practical consideration that a capstone too physically small could be dislodged easily from its position. The apex point at the top has no structure and forms a focal point or seed from which the pyramid structure may emerge from no physical structure. As the attention rises up beyond the apex point, the pyramid structure and its seed focal point both completely disappear.

The shift of attention from the base to the apex of a pyramid suggests the meditation process. The shape remains constant but becomes progressively smaller and smaller. At the apex we no longer recognize a pyramid shape, but perceive only a tiny speck of potential shape. On the other hand, beginning with the apex point, one may expand the attention "downward" to form a capstone and then further expand the capstone model into a full-size pyramid. This sequence of expansion demonstrates the creative process and may be one reason why the tradition persists that the pyramids were built from the top down rather than from the bottom up. Certainly from the standpoint of the engineers who designed the pyramids the process of pyramid creation began with an idea, expanded to a small model, and eventually grew into huge megalithic structures.

The meditation process is like the creation process run backwards. It begins with a full grown object of perception. The attention then allows the perception to become "smaller" -- or we might say, earlier in the creation process. Eventually the perception becomes so small and faint that it simply slips away out of the range of perception as only a focal point with no defined shape or even no focus at all. The creative process begins with no image, and no meaning, and ends up with a solid perception filled with meaning for the creator and his society. The meditation process starts with an image or idea that may well have a lot of meaning. The first step in the process is to close the

eyes and shift from physical to mental perception -- that is, to call up a memory of the image rather than a direct perception of the object. Shifting to mental perception is much more conducive to relaxation than maintaining direct physical perception. The second step is to drop any meaning attached to the perception. It becomes simply an image on the mental screen, that may have varying degrees of size or clarity.

Starting Meditation

To begin the meditation, you first find a quiet place, and prepare a comfortable chair or cushion as your meditation seat. It helps to sit with the back straight, but that is not required. Comfort is most important. After you have adjusted your body into a comfortable position, you close your eyes. You wait a few seconds for the body to settle down, and then you begin to put attention very gently and effortlessly on the object of perception that you have chosen. (Note: Readers who experiment with these meditation techniques assume full responsibility for any positive or negative results or lack of results. Inquiries regarding meditation may be addressed by email to dpedtech@dpedtech.com, re: Meditation Project.)

Perception

Meditation is a way of heightening restful awareness while maintaining a level of alertness. It begins with perception. I introduced the concept of meditation using a visual image. That is just one mode of perception. Our modes of perception include hearing, vision, touch, taste, and smell. The channels most easily conducive to meditation are hearing, vision, and touch. Our senses of taste and smell these days are not very acute in terms of memory, but theoretically could also be used. Generally speaking, the organs of perception are directed outward at objects of perception. However, during meditation we direct the attention "inward" toward the point at which awareness begins to form into a perception. That point is the focal point of attention and functions like the apex of the pyramid. The meditation process involves relaxing and allowing the attention to float effortlessly on a very faint idea of the selected object of perception without any interest in its significance or relevance to anything else. If attention is on a shape, then the shape becomes increasingly smaller. If attention is on a sound, then the sound becomes fainter and softer. If the pyramid shape is lost and only the point remains, gently bring back the tiniest version of the capstone structure that you can retain as an image of the pyramid in the mind's eye. If you choose a sound, such as the name for a pyramid in Egyptian (*mer*, a word that means pyramid but also can mean "love" -- as we still hear echoed in words like "amor"), then attention is only on the faintest repetition of the sound of that word with no concern at all for what it means. When using sound, you mentally repeat the sound over and over with the minimum of effort -- using no more effort than when you think ordinary everyday thoughts. A sound chosen for use during meditation is called a mantra, and an image used in meditation is called a yantra. During meditation you relax and then quietly, gently remember the sound of the mantra or the image of the yantra -- as a tiny mental impulse.

At some point during the meditation process the sound mantra or the image yantra will spontaneously disappear from your attention. It will seem to slip away, or you will seem to forget it. After a moment or some undetermined gap of time you will find the

attention engaging in some thoughts or perceptions that are unintended and different from the mantra or yantra that you chose to use as the object of meditation. Such extraneous thoughts or perceptions that arise during meditation are not deliberate. They arise due to some physical changes in the body or some stimuli from the environment that pull the attention onto thoughts. The proper procedure during meditation is to gently shift attention back onto the memory of the chosen mantra or yantra. Do not try to resist the thoughts or perceptions that intrude on the process, since such thoughts are a normal part of the meditation experience. Simply shift attention back to a faint memory of the mantra or yantra. If the thoughts or perceptions are too strong and dominate the awareness, do not try to force the attention back to the mantra or yantra and do not try to resist the thoughts or perceptions. Just notice that they are there and understand that they are a symptom that the body is adjusting itself to remove stress and adapt to the environment. You may simply observe what is happening in the body without any judgments or reactions. You will notice some physical sensation. Such a sensation is in the sensory mode of touch. Let the physical sensation briefly become the object of attention without trying to manipulate or change it in any way. Just be aware of the physical sensation as it is, observing how it changes or does not change. It is fine to adjust posture if there is some discomfort. After a while the sensation usually will settle back down and the attention will wander onto random thoughts. Then gently shift the attention back to the mantra or yantra you chose just as you often shift attention back onto a project during the day with almost no effort after a brief interruption.

Although touch is a modality we can use for meditation, we do not deliberately direct attention as a meditation practice on a sensation that appears spontaneously and has interrupted our relaxation. We only give it attention for the period when it has dominated our attention against our choice and appreciate its need for attention. The sensation is a release of stress that furthers our process of integrating all aspects of life. However, as soon as the sensation no longer dominates the attention, we return to our original meditation process, placing attention once more on our chosen mantra or yantra.

Awareness is the ground state of existence that underlies and supports all forms of perception. During meditation the technique is to deliberately reduce the level of stimulation provided by the object of perception. Loud sounds, bright images, or rough physical pressures stimulate the perceptions of hearing, vision, and touch. Motion and change also stimulate perceptions. During meditation we deliberately reduce the loudness, brightness, or roughness of the perception to become quieter, fainter, and softer. We also reduce the aspect of motion associated with the object of perception by choosing an object of perception that has no motion involved with it. The only "motion" is in the direction of maintaining attention on the mantra or yantra with less and less effort, in an increasingly relaxed manner.

The Crossover from Physical to Mental

The mind and body are closely linked and tend to mutually reflect their conditions. For each state of consciousness (e.g., waking, dreaming, or sleeping) there is a corresponding physiological state. There is also a natural crossover point where a physical perception becomes only a mental memory of a perception. This is the crossover from the physical

world into the realm of thought. Of course the crossover goes both ways -- from physical to mental, and from mental to physical. For the Egyptians the pyramid symbolized the systematic increase or reduction in size of a deliberately chosen very simple object of perception. The "Benben" capstone at the apex of a pyramid symbolized for them the crossover from perception of a physical object to the perception of a mental object -- an idea of an object rather than its physical expression. Mental objects are thoughts. As a sound becomes too soft to articulate vocally, it may still continue as a mental thought that is a faint memory of the sound. The same is true for a mental image memory of a physical image perception.

Deep meditation occurs with the eyes closed and the attention is only placed on purely mental perceptions. We can deliberately reduce the size or intensity of a thought during meditation, and this develops a skill of thinking with less and less expenditure of energy, which increases efficiency of thinking. However, we do not **deliberately** stop thinking our chosen thought. That would be to depart from the meditation process.

The ancient tradition is that awareness is a permanent ground state of reality and therefore completely effortless. To experience directly this ground state of effortless awareness during meditation, the object of attention **must disappear spontaneously** from the attention, and this then allows the attention effortlessly to transcend the realm of thinking and experience pure awareness -- an inner wakefulness that simply exists without any thinking about what it is or what its significance might be. The object of attention during meditation is a memory of something from "past" experience that we deliberately recreate mentally. When we "forget" to remember that memory and it effortlessly slips away from the attention, we are left awake in the present moment of pure experience with no more memory or intention to think a thought. Thoughts soon arise again in the awareness due to environmental stimuli and changes in the body brought about by the deep relaxation of the meditation process. The shift back into thinking soon brings awareness that the thoughts coming up are not the original object of meditation that we chose, and that awareness of a difference between a deliberate thought and a spontaneous thought is the signal to shift attention back to the original deliberate object of meditation and continue the meditation process. This practice develops our ability to function deliberately in our lives and thereby cultivates responsibility and an ability to achieve.

Meditation, Dreaming, and Deep Sleep

The process of thoughts arising during meditation due to the release of physical stress in the body is similar to the way dream thoughts arise in the mind during the relaxation of deep sleep. When we stop activity to let the body gain deep rest, the body's natural housecleaning and recovery processes take over to restore optimum health and energy levels. During the rest of deep sleep the body generates as a side effect of the restorative process the somewhat random mental activity that we call dreams. Dreams are spontaneous streams of thought activity that indicate stress release in the body. Strong environmental stimuli or physiological changes even can pull us from sleep and dreaming out into waking consciousness. Meditation works the same way as the dream process, except that the meditator tends to remain more wakeful and alert during the whole

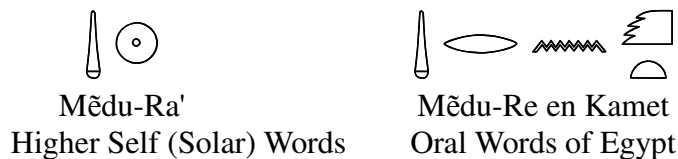
process due to attention on the subtle memory of the object of meditation. The spontaneous thoughts during meditation are like dream thoughts. Gently shifting attention back to the chosen object of meditation when random thoughts appear cultivates the ability of a person to entertain deliberate thoughts in a very relaxed manner -- an ability that leads to greater efficiency, relaxation, and enjoyment in a daily life devoted to whatever we prefer rather than dragged around by stressful thoughts that distract attention. Rather than wrestling with our thoughts, we learn to gently and effortlessly manage them.

Modalities

In the next sections of this discussion of meditation I will introduce the four major modes of perception that can supply objects for the attention during meditation. I will also give the common words used by ancient Egyptians (and similar terms from the Sanskrit tradition) for the four kinds of thoughts the ancients used in meditation according to the particular sensory perception channel involved. The Egyptian terms can be found in the literature but require further research to determine in more detail the technical vocabulary used by the ancients. Over thousands of years the ancients also developed variations and metaphorical devices that alluded to their meditation techniques. For example, the lotus was used as a general symbol for yogic techniques in Egypt, India, and other parts of the world.

Mantra

The Egyptian Solar Meditation technique often involved the use of mantras. These were special words that could be used as sounds during meditation. They were derived from ordinary words used in the language or could simply be verbal sounds that had no meaning in the language. The simplest approach was to choose a word and then pay no attention to its meaning. The Egyptians sometimes called mantras "Words of the Sun" (Mēdu-Ra'). The "Language of Egypt" was called Mēdu-Re en Kamet, suggesting that the ancient Egyptians considered every word in their language to be a potential "mantra". The Egyptians often had several variant spellings with various connotations. The Sanskrit version of the word is "mantra".

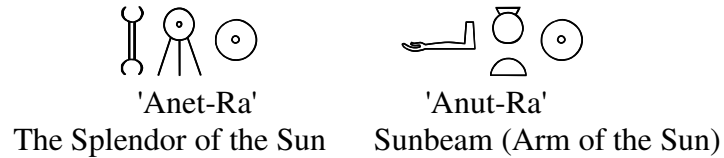


When you use a mantra for meditation, you mentally repeat over and over at a comfortable pace the faint memory of the sound of the word you have chosen in a very gentle and soft manner. Each time you find that your attention has left the mantra, you gently bring it back and continue the mental repetition of the word. Your attention is on a faint idea of how you remember the sound of the mantra, not its meaning.

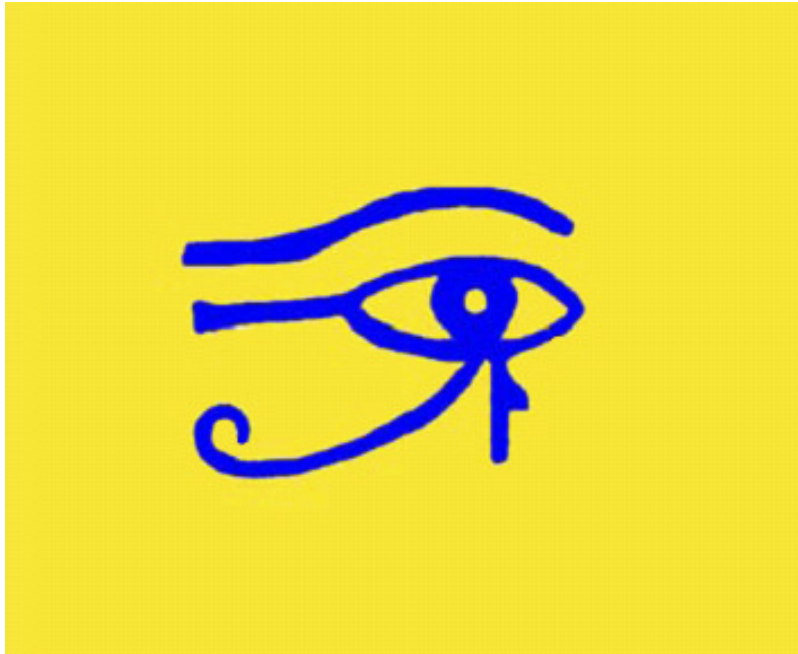
Yantra

The Egyptians designed a hieroglyphic writing system that contained iconic images (pictographs and ideographs) as well as certain symbols that they often used merely to represent phonetic sounds. Even the phonetic letters of Egyptian originated as iconic

images and could be used as such. For ancient Egyptians each iconic image in their language was a yantra (a visual image that could be used as a thought in meditation). Each hieroglyph could be used as a linguistic symbol, a decorative art form, or as a yantra during meditation. In India, where writing was introduced only as an alphabet, they developed simple geometric designs to use as yantras.



When a meditator uses a yantra, he remembers the faint idea of what the yantra image looks like. Ancient Egyptians used the hieroglyphic images that they had carefully designed with standardized outlines intended for ease of memory. If the image faded away during meditation and the meditator found his attention on some other thoughts, then he brought attention gently back to the faint memory of the hieroglyphic image.



The Eye of Ra (Eye of Wisdom)

Here is an example of practice with a yantra. It works very well with the image on a computer screen, but can also be done with a printed or drawn image. Stare at the pupil in the Eye of Ra image (the yellow dot in the center of the blue circle). Hold the attention focused on that point for about 30 seconds without blinking. Then close your eyes and continue to focus attention on the same spot in the after image. The after image will gradually fade away. When the after image is gone, continue to gently hold the attention at the spot in the field of vision where the pupil-of-the-eye after image dot used to be with a faint memory of the image that has faded away. If the attention slips away from the faint memory to other thoughts or images, gently bring it back to the memory of the Eye of Ra image with attention directed at the memory of the dot that represented the

pupil, but do not try to strain to hold the attention on a point that you think is where the dot should be. The first few times you begin this meditation you may begin by staring at the image and then, with eyes closed, view the after image on your visual screen. Observe it as it fades away. After practicing a few times you may dispense with the physical image and the after image; then simply begin with the memory of the Eye of Ra image and its focal point. The memory is much fainter than the actual physical after image, and the after image is fainter (and differently colored) than the physical image. The after image fades away at a specific rate that lets a person experience what is meant by the fading of a perception and the distinction between gross and subtle. The memory of the image is subtler and fainter than the faint remains of the after image, yet we may still experience it and distinguish it from other memories. The directing of attention at the faint memory of the image focal point is to be done very gently and with no effort or straining to try to hold the attention and force the image to clarity. This exercise trains the attention to focus effortlessly at a spot in the visual field called the foveal point. The density of visual receptors there is highest, so practice in holding attention at the foveal point may tend to improve the quality of vision for reading and other activities that require clarity and focus. When the faint memory of a focal point floats in awareness with the eyes closed, it easily becomes indistinguishable from the undefined field of awareness in which it is "embedded". If there is no strain to stay focused on the focal point, the mind begins to slip into a wakeful state of undefined awareness. This may feel strange at first, but you will adjust to it with practice. You may use other images, but the general rule is to keep the image fairly simple and find the most appropriate focal point for the image you have chosen. Remember also that there is no symbolic importance attached to the image during meditation. Color is optional.

Tantra

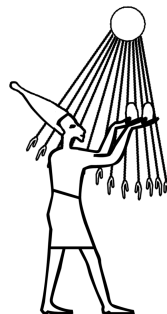
A third type of item used as an object of meditation in ancient Egypt and also in ancient India was called a "tantra", and consisted of a physical sense of touch that also can shift to the memory of a touch.



Tenut-Ra'

Portion or Amount of the Sun

The Egyptians imagined rays of sunlight as hands of light energy reaching out from the sun to touch various aspects of our physical world and energize them.



The slightly bent stick symbol among the glyphs for "tenut" actually represents a finger or a tally stick and symbolizes the tactile sense of touch as well as the notion of counting. Another pronunciation of the finger glyph was "Jebaa" and corresponds to the Sanskrit word "japa" that means to repeat over and over, as in the telling of beads or the repetitions of mantras. Telling of beads is an ancient and still commonly used method of keeping track of the repetition of mantras or simply the number of times that a bead has been physically touched -- usually with each bead representing the repetition of a prayer. In the latter case the bead acts just like a mantra. However, because the bead is physical and the telling of beads requires physical motion, the touching of beads is not considered a method suitable for deep meditation. Also, meditation does not involve prayer or any other meaning attached to the repeated sensation, and this distinguishes meditation from prayer.

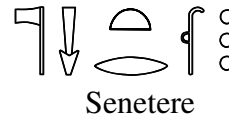
A popular ancient method of meditating through the sense of touch is simply to place the attention on the breath. Breathing is something we all do automatically. Rather than attempting to control the breath in some way (which is a different but very complex and interesting science in its own right), a meditator simply deliberately puts attention on the breath and observes the flow of breath during the cycle of inhale and exhale. The breath has no meaning and is a natural physiological phenomenon. The inward and outward flow of the breath produces a gentle sense of touch as air moves inside the body. When a meditator relaxes during the process, the breath slows and becomes much softer. This corresponds to the fading away of a mantra or yantra. From time to time the attention loses track of the breath and then slips onto different thoughts and perceptions. When the meditator discovers that the attention has drifted away from the breath, he gently brings it back to an awareness of the breath. There is no attempt to manipulate the breath in any way. In Sanskrit version of the technical term for meditations based on touch is "tantra", a word that Indians believe means to extend or stretch out ($\sqrt{\text{tan}}$) -- as if to touch someone or something. In some contexts it is also associated by extension with weaving.

A second method of tantra meditation consists of selecting the memory of a specific experience that occurs through the sense of touch to serve as the object of meditation. The sensation may be of any sort, but is usually something that is pleasant. During the meditation the meditator puts no attention on the meaning of the sensation, but instead treats it only as a subtle mental object of perception. As usual the meditator gently brings attention back to the chosen tantra whenever the attention wanders elsewhere. At times the body may present a strong touch sensation (perhaps even of discomfort) that intrudes on the meditation and dominates the awareness. At such times the physical sensation, which is a form of touch) can serve as the object of meditation. However, such unbidden physical sensations are signs of the body releasing stress, so when the sensation reduces to the point where attention can flow on ordinary thoughts, the attention should then be directed to a deliberately selected memory of touch or a normal physical sensation such as the breath (or a mantra/yantra if that is the chosen modality of the meditation). Deliberately seeking abnormal sensations in the body (pains, aches, and other discomforts) and putting attention on them is not the appropriate meditation process. During tantra meditation we deliberately select and create a memory of a particular sensation of touch. Properly recognizing and managing the distinction between

deliberate and non-deliberate thoughts is a fundamental part of both the meditation and the creation processes and governs how we choose to place the attention with the minimum amount of effort. If a non-deliberate stimulus imposes itself strongly on our awareness, whether during meditation or during daily activity, attention naturally goes to it, and it is appropriate to deal with it. If discomfort comes during meditation, it is fine to adjust posture. If adjustment does not relieve the sensation, then it is better to simply observe the sensation without trying to manipulate it. Resisting discomfort tends only to hold the attention stuck on the sensation and often intensifies it. The body, when allowed to relax in a state of simple awareness, tends to recover as fast as possible from abnormal discomforts.

Santra (Senet-Ra')

The fourth type of object used in meditation was appreciated by ancient Egyptians with a variety of connotations as Senet Ra' (the Fragrance, Passing Beyond, Copying of Ra) or Senetere (incense, that which makes something divine or natural, a period of fragrance) and generally it involved the sense of smell.



The Egyptians had a tradition that the Eye of Ra, when empowered, had a special fragrance. Essential oils and incense were an important part of ancient Egyptian culture. Burning incense was often used to time meditation periods, and also came to be associated with the "flavor" of each deity -- each of which was considered to be an avatar (embodiment) of Ra, the sun taken as a physical symbol for the Higher Self. In India and other parts of Asia perfumes and incense have played an important role in culture from ancient times. The white resin of frankincense, also known as olibanum (levonah in Hebrew) is called sihla or silha in Sanskrit, which may be a distorted version of sentra.

Restful Alertness

Regular meditation practice brings the body into a habitual state of restful alertness. Such a condition assists a person to maintain a relaxed state in which the mind is clear and alert during any type of activity. The attention develops better ability to focus without strain, and performance tends to become more efficient. A better general state of health also is often reported. A great deal of research has been done on meditation, and copious reports are available on the Internet and in various journals. Project #1 involves the promotion of meditation solely for the purpose of reawakening deeper appreciation of the stable awareness that is inherent in everyone. This will provide a strong foundation for the other four Projects of the Plan for a Planet.

Meditation is now widely practiced and many organizations provide personal instruction, coaching, and in-depth group practices. Exercise caution with regard to indoctrination that may accompany such programs. Meditation practice is a mechanical process, and, because it does not involve any meaning or other content aside from the practice, is devoid of any association with a tradition, way of life, or any set of religious beliefs.

People with various religious beliefs practice meditation, because it brings about a condition in which the mind is clear, emotions are balanced, and the body is generally more healthy -- all of which are amenable to spiritual experiences as well as a fulfilling lifestyle.

Appended Materials:

A. The Litany of Ra

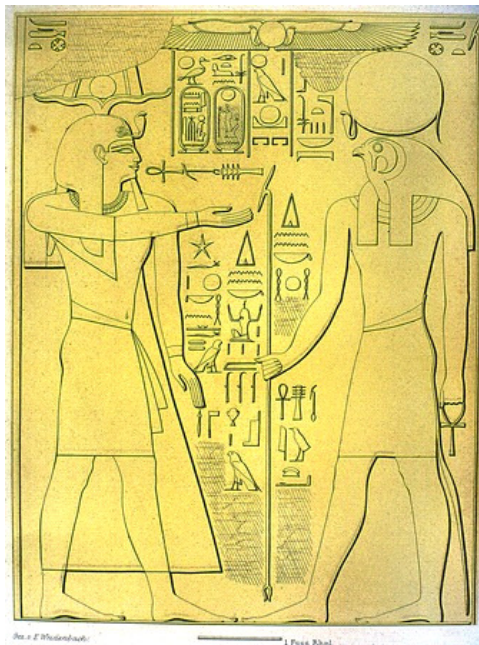
Below are some examples of the "Cover Illustration" for the **Litany of Ra**, a book about the meditation practices common at least among the royal family of pharaohs during the 19th dynasty and probably also used fairly widely in Egypt, at least among the elite members of society. These images are copied from murals on the walls of the tombs of the 2nd, 3rd, and 4th pharaohs of the 19th dynasty in the Valley of the Kings (KV). Several other copies have also survived in other royal tombs of that period.

The illustration shows Ra-Horus (The Aware Will of the Higher Self) represented in a human form with a hawk's head in the process of initiating the pharaoh into the ancient yogic technique of meditation. Over Ra's head is a solar disk ☉ that symbolizes the awakened Higher Self like the halo of a saint. Surrounding the disk is a serpent that represents the energy of the Higher Self Sun that emerges from the disk's corona ☉. The head of the serpent emerges as the kundalini life energy that opens the Eye of Wisdom 𐦎 in a person. Pharaoh also has a cobra emerging from his forehead to indicate that his kundalini wisdom eye is open. Ra holds in his left hand the Ankh 𐦎, ancient Egypt's symbol of life. This indicates Ra is awakening the wisdom of eternal life in pharaoh. Ra holds in his right hand a special symbolic power staff called the Was or Ja'am (The Wizard's Satisfaction or the Staff of Fire, Lightning, Storm, Ingestion, Grace, and Inner Power). In ancient Egyptian art only immortal divine beings hold this power accessory. Pharaohs do **not** hold this staff, because they are still living in a human body and state of consciousness. The staff represents the disciplined practice of yoga in the form of meditation and certain breathing exercises that properly require the body to assume a special yogic posture known as the Triple Lock (Tribandha in Sanskrit). These practices combined with certain breathing methods and other procedures raise consciousness to a divine level of awareness. The top of the staff is a stylized ram's head that represents the breath and the attention of the thinking mind. From the top of the staff in this special illustration two other glyphs extend toward the mouth of the pharaoh. Such an apparatus attached to this staff is very unusual in Egyptian art. The first glyph is the jed 𐦎, a symbol of stability. The second is the ankh 𐦎, the symbol of life. This means that Ra, the Higher Self awakens in the pharaoh the value of eternal life. Above the tableau is the solar disk with wings spread and a pair of cobras. This represents the freedom of the Higher Self to become anything and go anywhere. To the right of Sety's tableau we see three "cards" from the set of transformations of Ra. The card in the middle is Ra in his disk form. Within the circle of the disk is Khepera, the scarab beetle of the sun at dawn and daytime and Awef, the ram totem of the sun at dusk and nighttime. The serpent card above represents limitation, and the crocodile card below represents fear. Both are illusory transformations of the Higher Self Sun that vanish when the Higher Self Sun appears. The antelope heads are symbols of speed and indicate how fast the illusory

forms of Ra disappear when wisdom reawakens. The book itself consists of a set of altogether 78 "cards", each of which is a transformation of Ra. The text briefly introduces each one and then appends a handbook describing the way in which the transformations may be understood and used as part of the meditation practice.



Sety I (KV 17)

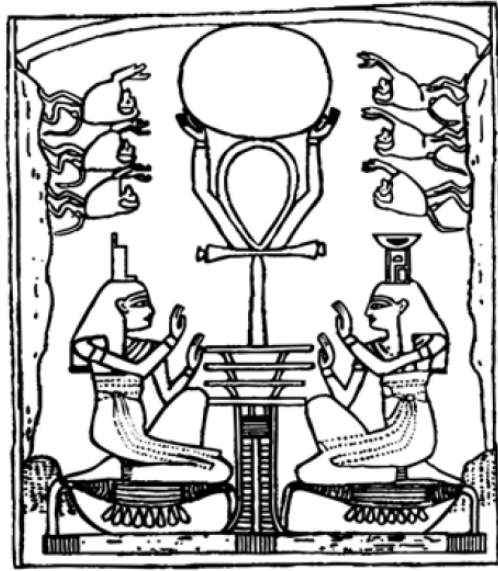


Rameses II (KV 7)



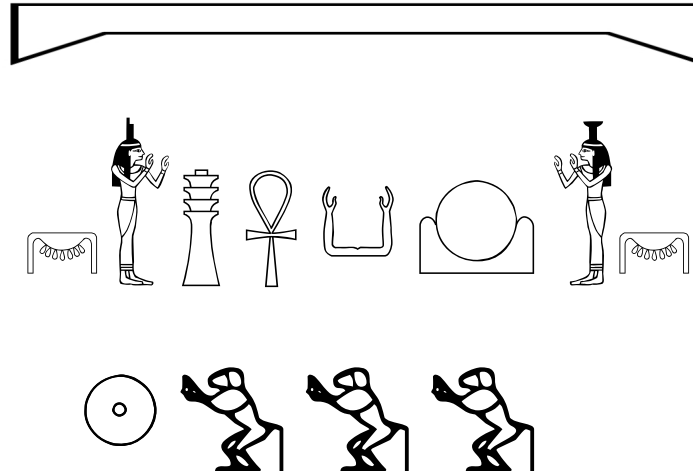
Merenptah (KV 8)

B. Nen, the Winter Solstice Frontispiece for the Book of the Dead



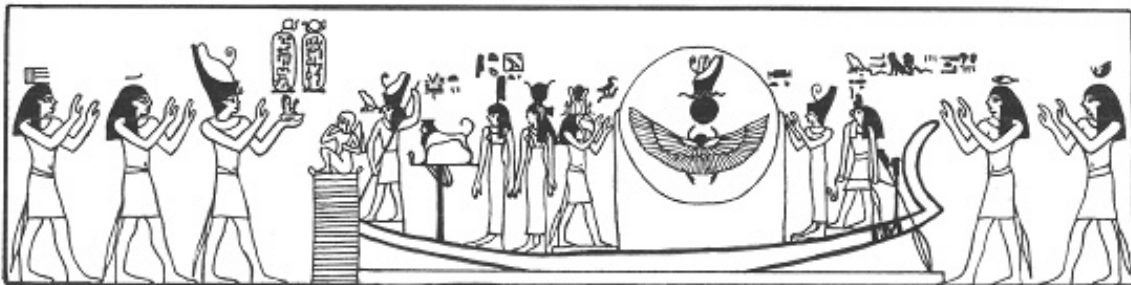
The winter solstice is the moment in the year when the light from the sun in the northern hemisphere becomes the weakest due to the angle of the earth's axis as the earth travels around the sun. From that solstice moment the sun once again begins to grow stronger in its influence on the earth. In a sense the solstice moment recapitulates each day when the sun begins to approach dawn as the earth rotates on its axis. In the Egyptian **Book of the Dead**, the above image (or one similar to it) often appears as a sort of frontispiece at the beginning of the work. In this tableau the Jed and the Ankh images are combined in a manner reminiscent of the initiation tableau when Ra awakens the Higher Self in the pharaoh. The Jed pillar is an abstract symbol of Osiris. The four flanges on the top of the pillar represent the four basic forms of matter (solid, liquid, gas, plasma). The pillar as a whole indicates the spine of Osiris and his resurrection from death. The Ankh "anset cross" with a loop on top represents the return to life. The two arms extending upward from the Ankh represent the glyph for Ka 𓆎 , a symbol for the rays of the sun and in general the electromagnetic life energy. The two upraised hands support the disk of the sun, and, at the bottom of the tableau, we find the glyph for hill (du 𓆏). When we combine the solar disk glyph with the hill glyph, we get aakhet 𓆏 , which stands for the moment of dawn when the sun begins to appear at the horizon. This was the ancient Egyptian symbol for samadhi, the deepest state of meditation and the ideal time to practice meditation.

The two sisters of Osiris (Isis on the left and Nephthys on the right) sit on glyphs that represent "gold" 𓆑 , one on each side of the pillar tableau. Their hands are upraised in a gesture of adoration and also to support the pillar of Osiris. On each side of the solar disk we find three apes in a gesture of adoration toward the sun -- suggesting that the apes are performing the yogic ritual of the sun salutation (Surya-namas-kara in Sanskrit).



Three consecutive copies of any hieroglyph in Egyptian grammar often stands for a group of whatever the glyph represents with an indefinite number of items or individuals. So there could be two large troops of baboons. For Egyptians, every person, male or female, upon death became identified with Osiris. The tableau thus represents the resurrection of the dead person and the realization of immortality. Stretching across the top of the tableau is the glyph for heaven ☰, suggesting that the entire tableau translates into a celestial reality.

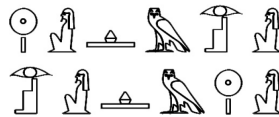
C. The Solar Boat and the Masters of Perception



The above illustration is based on a tableau of the solar boat drawn under the direction of Ptolemy IV at the temple of Edfu. On the boat we see the solar disk mounted on the lotus flower suggesting the sun at dawn (and the meditation state of samadhi). This is further emphasized by the scarab with outstretched wings to show that the sun is flying up into the sky. On the far right we find two yoga masters, Sejem and Maa, representing the perception channels of vision and hearing (yantra and mantra). On the far left we find two other yoga masters, Saa and Hew, representing the perception channels of touch and taste/smell (tantra and santra). They also represent awareness of the states of matter: solid, liquid, gas, and fire (plasma). Each of these yogis is a transformation of Baba, the Master Yogi, and could take the form of a baboon as one of the two major totem transformations of Thoth, the overall Master of Applied Technologies in the Egyptian tradition -- the other being the ibis totem, symbol of Theoretical Technologies.

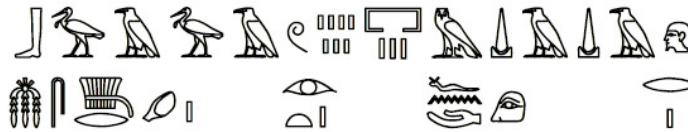
D. The Identity of Osiris and Ra

In the tomb of Nefertari there is a tableau on the wall showing a mummified form of Osiris with a ram's head to suggest Awef, the nocturnal sleeping form of the sun. On his head is a solar disk reminding us that Awef is really a somnolent form of Ra in which we can only observe breathing as a sign of life during deep sleep. Isis and Nephthys stand in adoration pose facing the mummy on the right and left sides respectively to remind us that the mummy is really Osiris. The text for the tableau tells us: "Ra is resting inside of Osiris, and Osiris is resting inside of Ra."



For the Egyptians even a dead or sleeping person is fully identified with the immortal life energy of the Higher Self. The mummy figure of Osiris-Ra stands on a wedge-shaped block that asserts that this is the truth.

E. The Real Meaning of the Name "Baba"



An ancient Egyptian medical text (Papyrus Ebers, 90, 17) tells us that the 7 "Cave-Openings" in the head are the ears, the eyes, the nostrils, and the mouth. The word for "cave" in Egyptian is Baba. The symbolic "caves" are the openings for the organs of perception in the head. They cover the senses of hearing, vision, and taste/smell. The apertures found elsewhere in the body are the anus, ureter, and vagina -- all of which are involved primarily in the sensory modality of touch. Altogether there are 10 "caves" in the human body, one of which is found only in women. Baba, as the Master of Yoga

through the sensory channels, specializing in the technology of heightening awareness through awakening of these various sensory channels. He is considered "divine" because of the link the ancient Egyptian science of perception provides between existing as a physical organism and existing as an immortal enlightened being. From this technology of Baba arose the traditional metaphor that yogis would "retreat" from the world and spend time meditating in caves. In ancient India it became customary to call teachers of this science of perception "Baba", and later many practitioners actually took the metaphor literally and went into the mountains to meditate in caves. In any case the tradition of calling teachers "Baba" persists even today in India. The true meaning of a "Baba" is that he (or she) is a being devoted to exploring the ways in which a person operates in awareness as consciousness through the means of the various modes of perception. This is the psycho-physiology of consciousness and its effects on the experience of physical reality.

For more information about Dr. White's reconstruction of meditation practices in ancient Egypt, visit his website, www.dpedtech.com. Of particular relevance is his translation of and commentary on the **Litany of Ra** as well as his book, **Mantras and Yantras of Ancient Egypt**. His reconstructions of Sanskrit technical terms from ancient Egyptian are tentative, and sometimes there are several reasonable candidates, partly because the ancient Egyptians habitually engaged in very complex wordplay. Hopefully future research will reveal Egyptian texts that improve our understanding of the technical borrowings between these two ancient cultures.

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