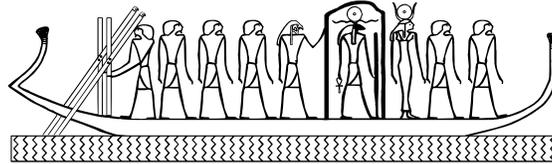




In our culture we have a tradition of wishing people "Merry Christmas" during this special season in what we now call December. In ancient Egyptian "Mery" means someone who is beloved. "Qereset" (Qrest) means the burial of someone. "Mes" refers to giving birth, and, as a noun, means a newborn baby boy. The expression "Mery Qrest-Mes" thus is a greeting or an epithet meaning "O Beloved of the Buried One who is a Baby Boy" and refers to the "death" of the sun and then its rebirth that begins at the Winter Solstice. A very similar phrase was "Mery Amen Ra" (Beloved of the Hidden Sun), an epithet that was appended to the titles of each pharaoh from very ancient times. In Egypt everyone (male or female) was a beloved son of the sun, an expression of life that emanated from the sun as light and warmth. During life a person was considered to be Horus. At death he or she became Osiris, Lord of the Afterworld (or Astral World). Both Horus and Osiris are avatars of the sun god Ra. Likewise, all the Egyptian "gods" and "goddesses" are various expressions of the sun. At the Winter Solstice (or midnight or the new moon) the sun was "dead and buried". From that nadir point of the cycle, the sun immediately begins to reawaken to be reborn as Horus the heroic leader of the day (month, year, life, epoch . . . ). During the New Kingdom this whole awareness of the cycles of nature was enshrined by the pharaohs in the Valley of the Kings with an illustrated book called the Amduat -- What Happens in the Astral Realm. The "Dewat" is the period of death, sleep, meditation, and silent gestation in the "Twat" womb of mother. The Egyptians recognized the importance of this aspect of life that is taboo in some cultures, and made it into the most lavish part of their lifestyle. When you greeted a friend on the street you often wished him "a beautiful funeral"! (Qereset Neferet!) Of course, at the season of Christmas and New Year's we celebrate the funeral for the old year and the birth of a New Year.

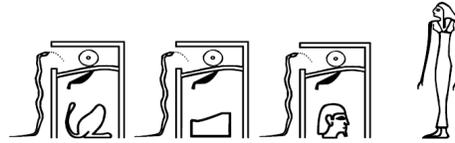
The illustration for the ancient Egyptian *Qrest-Mas* card is a tableau illustration from the Sixth Hour of the Amduat, marking the Midnight Hour and deepest moment in the passage through the invisible Bardo realm that forms the gap between lives. There are still many hours of darkness in the story before the light of dawn appears, but the life energy begins to reawaken after the stroke of midnight. In the tableau we find the basic archetypes of the universe gathered together with attention focused on the singular midnight moment. The tableau has three layers: Heaven above, Earth, below and the middle route of the sun passing through the magical Astral Realm in the gap between Heaven and Earth.

The tableau is a multidimensional vision of Eternity that has taken various forms in various traditional cultures. In it we will find the Christian Nativity and Adoration, the structure of the Chinese Book of Changes, the Vedic Vishnu-Narayan creation myth, and the mysterious deck of cards that we call the Tarot. With a little more study perhaps we can find (Greek myths, Viking burial rites, the principles of Stonehenge, and so on.).

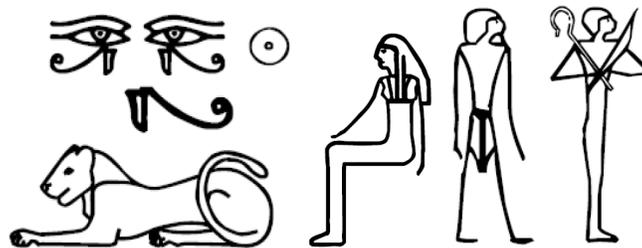


At the far left of the middle row we find the Solar Boat arriving at the sixth hour of night. The boat represents the journey of a person's consciousness during a meditation, -- the awareness of an observer during the deepest stage of sleep, meditation, or death. *Waa* (boat) is a pun for *Waa* (meditation). All hands on board the boat are essential elements of your awareness that allow you to experience your world. On the front of the boat's deck stands Wepwawet, the intuition whose keen vision guides attention through the darkness of night. Behind him is *Saa*, the sense of Touch; Hathor, Lady of the Boat, wife of Ra, and the eternal effulgent attention of pure awareness to Love and Light; Ra standing under a canopy as a zombified physical body; *Wat-Heru Hekenu*, a form of Horus as the avatar identity with a set of qualities that a person intentionally chooses in order to carry out a mission in the world; *Ka Shewe*, the energy of the breath of life; *Nehes*, the wakefulness that is always present as subtle hearing; *Hew*, the sense of taste and smell; and *Herep Waa*, the pilot of the boat, a form of Horus who keeps the motion of the boat on course to fulfill its mission. This retinue describes the observer in terms of his awareness, attention, intention, will, physical body, and four senses -- visual, auditory, gustatory-olfactory, and tactile. All figures in the tableau outside the boat represent archetypes of experience.

However, during this Hour the ship is surrounded by sand and only floats in a tiny pool of water (amniotic fluid), so its forward progress seems to have come to a stop. From a broader perspective the tableau commemorates the moment between any two cycles of creation (even just two thoughts) in which everything stops for a pause in the timeless world of silent archetypes. The Egyptian archetypal system of mathematics is calculation of all possibilities in terms of binary contrasts. In China this same system is called the Yi-jing (Book of Changes). Let us introduce these archetypes and their focus of attention.



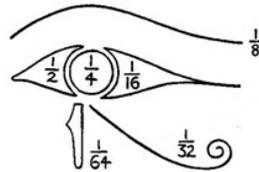
At the far right side of the upper row we see a Cosmic Female Angel watching over a stable with three stalls. In each stall we find a portion of a sphinx: a human head, an animal torso, and a lion's haunches. The knife hanging in each stall means "image" and tells us that each stall contains only a component part of reality that has been cut out from the whole of existence arbitrarily by the observer. Each stall has electric lighting provided by a fire spitting cobra and a small solar disk. The solar disk reminds us that each part of reality that forms an image is an emanation of the wholeness of the Cosmic Higher Self Sun that we project as an external object by our own arbitrary definition. Each stall is a little temple. The head stands for what is most important. The label on the stall with the head tells us that the mission that integrates every action on the path of an Avatar (A-Wat-Her = Horus, the Beloved Path, or Path of Service) is most important. The label on the torso stall tells us the body does the work in the battle of Old Babylon -- the struggle for survival in the physical world. The label on the haunch stall tells us the animal's rear portion houses the power that Set adores. Power without action is of no use. Action without a purpose is random behavior. Set loves power to aggrandize the ego, but has no coherent evolutionary purpose. Horus has a mission in life, so his action leads to progress on the Path of Evolution and his nickname is often simply given as "Wat" (The Path).



To the left of the stalls stands a young boy who holds crossed in front of his chest royal insignia (a sword or flail and a crook) to indicate he is the King of the World. He is called "Tewer Neteru" (Purifier of the Gods). Watching him is the boy's father, Osiris, and he is labeled as Hejehew (The Shining One), because he is proud of his son.

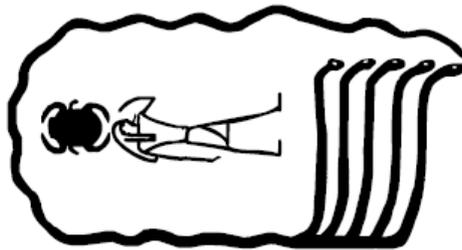
Behind Osiris squats his wife Isis, called here "Aset Tait", (Isis, The Weaving Lady). She squats as if sitting on an invisible throne, perhaps to indicate she has just finished giving birth (always done from a special

squatting position in ancient Egypt). She has her attention on the glyph of the Sun, because she knows that her son is really the physical emanation of Ra-Horus, the Cosmic Sun, the Higher Self of the Universe. The Sun glyph tells us the Sun is the bright Star that illuminates the sky over Beth-Lehem (The House of Bread = The World, since "bread" is the symbol for "World" in ancient Egyptian) and holds the attention of all participants in the tableau. Behind the Sun glyph are the two Eyes of Ra-Horus (the Sun and the Moon) representing the non-changing and ever-changing aspects of physical reality together with a repetition of the two lower components of the Eye glyph:  $\uparrow + \searrow = \updownarrow$ . When taken together the two components are pronounced "Tat" and mean "emanation", the projection of a spiritual reality into a physical form. The two components are the smallest mathematical portions of the whole Lunar Eye, suggesting that the source of a physical "emanation" is usually unnoticed.



Together with the solar disk the two components spell "Tat R@"  $\updownarrow \odot$ , which means the Emanation of the Higher Self Sun. (I use the symbol @ to transliterate a grunting sound in the throat that is usually ignored in most non-scholarly transliterations.) There may be a play here between Tait (Weaving Lady) and Ta[i]t (woven fabric = emanation). The lioness is a totem for the sun and is labeled "Ka Hemhemet", the roar of the creative solar energy as it emanates into a living physical form. She is usually called Tefnut or Sekhmet.

The Nativity takes place at midnight on the Winter Solstice. At that moment the sun's energy in the northern hemisphere is the weakest.



On the far right of the middle row Awef, the inert body of the somnolent sun lies in the embrace of a serpent with 5 heads. With his left hand he reaches up toward a scarab beetle (Khepera, the solar spark of creative energy) that appears to be either entering into or emerging from the top of his head, -- or



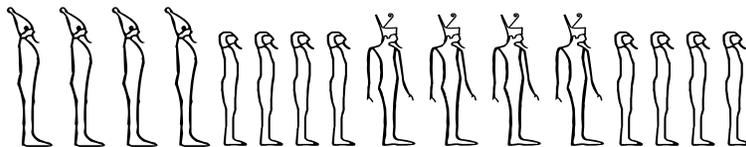


The composite image of the waking-sleeping day-night sun appears in another variation as the "frontispiece" to the Litany of Ra, an illustrated text found together with the Amduat in certain special New Kingdom tombs. The insignia shows the sun awake (scarab), asleep (ram-horned), and as the Cosmic Ouroboros (enclosing circle glyph of Ra ☉). Both graphic ensembles are Egyptian mathematical expressions for the complex numbers  $(x + iy)$  in the unit circle, where  $x$  is the scarab and  $iy$  is the ram-headed man. The Amduat serpent emblem includes the additional feature that  $2 \times 5 = (1^2 + 3^2) = 10$ , whereas  $\sqrt{2} \times \sqrt{5} = \sqrt{10} = \sqrt{(1^2 + 3^2)}$ , and these numbers express the geometry of the ancient Egyptian Senet Oracle Game Board on which the principal figures of the tableau reside. (See also my book, **The Cosmic Game** for more details.)

The upper right portion of the tableau is the core of the Nativity Scene. The remainder of the tableau consists of The Adoration of the Nativity by various archetypal guests.

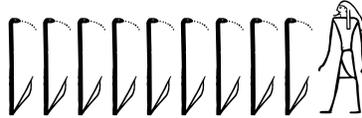


In the upper row, to the left of the solar lioness we find nine "shepherds", each one represented abstractly by his shepherd's crook. Each also brandishes a knife for shearing or butchering. Three wear crowns of the south, three wear crowns of the north, and the three closest to the solar symbols wear cobra crowns.



To the left of the awakening solar being in the middle row we find sixteen kings wrapped as mummies. They are the Magi Kings who come not only from different locations in space but also from different times in the past and future. The four on the left wear the southern crown of past pharaohs, another four wear the northern crown of past pharaohs, and eight represent kings in light bodies that come from the future as well as the East and West. The four uncrowned mummies ahead of the Kings of the South are from the

West and represent those ancestors who receive offerings and will be reborn in the far future as kings. Those with the Kings of the North are from the East and are Light Beings who will come as kings in the near future. These kings and kings-to-be represent the people who serve society as leaders.



Along the right-hand third of the bottom row under the watchful gaze of a male angel at the far right we find nine erect serpents spitting fire. We see them today in the beginning of winter as those decorations on homes and public places made from strings of Christmas lights that bring a festive air to the long dark solstice night. Each represents a major male divinity in the pantheon of ancient Egypt.

Now we widen our lens to consider the tableau as a whole beyond the traditional Nativity and Adoration. In front of the solar boat (whose name ironically means "Destruction of Form") the ram-headed Higher Self Sun looks forward and sees directly in front of his boat a large humanoid baboon sitting silently on a cubic throne that looks like the glyph for a temple.

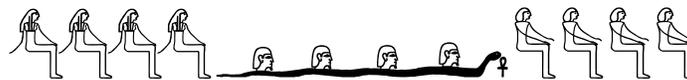


This is Thoth as Baba in the form of a baboon personification of what the Chinese call Wu-ji 無極 -- that which is beyond the ultimate and has no limit. Mathematically he is the number zero (0). In the open palm of his outstretched hand is a small ibis that is the totem form of Thoth as the High Priest of the Grand Ultimate Taiji 太極. Mathematically the ibis is the number one (1). The Baboon-Ibis is labeled as Thoth, the Master of Astral Realm Dwellers. The two totem animals look at a beautiful goddess who stands in front of them. Although she faces them, her arms are twisted so that her hands are behind her back. In each of her palms is a small sphere. One is the sun and the other is the moon. They are the two eyes of heaven and represent the basic contrast in nature. The Chinese called this contrast *yang* and *yin*. The lady's name is Amenet Seshemu-s (Her Forms are Hidden). Amenet ("Hidden Woman") is another name for Hathor, the wife of Amen-Ra. She is the Cosmic Mother. The entire Astral Realm is often called Amenet, because it lies to the west (Amenet) beyond the horizon in

the world of night. The reality is that there is nothing substantial behind any manifest forms. The goddess here plays the role of Nephthys, Lady of the Temple of All Archetypes.



In the middle of the bottom row is a long serpent with an anset cross (ankh symbol of life) in its mouth. It is called "Swallower of Forms". On its back are four human heads, one for each of the four fundamental states of matter: Solid (East), Liquid (North), Gas (West), and Plasma (South), -- named for the four Sons of Horus that represent the four cardinal points and states of matter that go with them. They originate from combinations of the fundamental binary contrast into groups of two -- altogether giving four possibilities: 00, 01, 10, 11. The head glyph ☉ means that something is important.

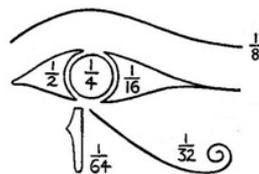


Behind the four states of matter are four women, and in front of the four states of matter are four men. They are all seated on invisible thrones. They form the Eight Primordials -- four divine couples who live with Thoth in the Sacred Heart Temple in the middle of Egypt -- they are the binary contrasts in groups of three: 000, 001, 010, 011, 100, 101, 110, 111. The male aspects of the Primordial Ogdoad were Amen, New, Heh, and Kek (Hidden, Impulse, Time, Darkness) and they each had a spouse with the same name, but adding a "t" suffix. The labels on the Primordials in the tableau are a bit murky, but the Egyptians seem to have thought of that group as somewhat vague. On the other hand, it may be that we have lost the detailed records due to the destruction of Khemenew, the Temple of the Eight.

Above the Eight Primordials we find the eight Kings of the Past wearing crowns in the middle row. Four are for the South, and four are for the North. Each king also has a future self light body without a crown, doubling their number to sixteen -- eight kings and eight light beings. If we add up all the groups that face the Nativity and observe it, we have two Ogdoads in the middle row and two Ogdoads in the bottom row. Then there are two Enneads (sets of nine) in the top row and one in the bottom row giving us a triple Ennead. In the middle of the bottom row is a Pentad consisting of the four elemental states plus the serpent that swallows them

(experiences them). Four Ogdoads plus three Enneads and a Pentad make a set of altogether 64 archetypes (an Ogdoad of Ogdoads), or the complete Book of Changes emanating from Baba-Thoth and his female assistant who hides the unity of the contrasts behind her back. (Perhaps she is indicating with a gesture that the tableau behind her is merely an expansion of the two basic contrasts.) One way to map each Ogdoad member to the Chinese "hexagram" numerals made from doubled "trigrams" would be to assign each Ogdoad its own special inner "trigram". The outer trigrams would indicate the state of matter and the gender for the archetype. The leader of each Ennead ( $1 + 8 = 9$ ) would have one of the three extra archetypes that go with the Pentad. I use Stillness trigrams for the Pentad and the Ennead leaders. Although we do not have details about the way the Egyptians understood their 64 archetypes, we can hazard a rough draft and then revise and update it as more details emerge from the archaeology. We know from the Pyramid Texts that the Egyptians often spoke of a Triple Ennead of deities, and the Hour Six tableau clearly has a Triple Ennead. It also has a Triple Ogdoad and a Triple Quartet, plus a unifying principle for the central Quartet labeled with the Life glyph (making the central Pentad). The Egyptians thus created an ingenious way of getting a Triple Ennead and an Ogdoad of Ogdoads neatly combined while also retaining the binary system of generating the 64 hexagrams.

The Lunar Eye of Horus-Ra in the top row with its binary fractions shows how the 64 adoration archetypes as fragments of the Lunar Eye all fold back into the original wholeness of the Solar Eye of Wisdom as reflected by a Full Moon.



There are 64 combinations of the components of the Eye that cover from  $1/64^{\text{th}}$  to  $63/64^{\text{th}}$  of the Eye:  $\downarrow, \searrow, \swarrow, \nearrow, \triangleright, \triangleleft, \dots$ . Summing all 6 components gives  $63/64$ . The infinite sum of all other smaller binary fractions gives us the missing invisible  $1/64^{\text{th}}$  ( $1/128 + 1/256 + 1/512 + 1/1024 + 1/2048 + \dots = 1/64$ ).  $63/64 + 1/64 = 64/64 = 1$ . If we expand our view to include Baba (0), Thoth (1), and Amenet-Hathor ( $0 + 1$ ), plus the two guardian angels at the far right, the awakening Sun transforming into the scarab, the three serpents illuminating the stalls of the stable, the trinity of the holy family, plus Ra-Horus and his roaring lioness (Sekhmet-Tefnut), we

may add another 14 entities to our set of 64, and arrive at a larger set of 78 archetypes. This is a complete Tarot deck:  $64 + 8 + 4 + 2 = 78$ .

Below is a list of the members of the tableau in Hour Six that the Solar Boat encounters. I will list them from left to right from the top row, middle row, and bottom row. Letters for the Court Cards are K, Q, N, P (King, Queen, Knight, Page). The 4 Suits are T, F, P, L (Towns = Coins, Firesticks = Wands, Plumes = Swords, Lotuses = Cups). The two left-hand columns give the cartoon figure in the tableau and its brief label. The middle columns identify it in the Tarot deck. The right-hand columns list the Ogdoad of Ogdoads using the Chinese notation system of hexagrams. My names for the hexagrams generally follow the usual translation of the Chinese system. The main idea is to show that the mathematical system underlying the sets is the same. The cultural interpretations by the Egyptians and the Chinese can not be expected to match perfectly, especially since the Egyptians put more emphasis on their depictions of a pantheon and the Chinese put more attention on abstract binary notions of change. Nevertheless, the parallels are striking. Study them.

<b>Tableau Archetype</b>	<b>Tarot Card</b>	<b>Hexagram</b>
 Hetepew (Offerer)	F10, Diversity 	Offerings; Wooing 
 Aset Am-het (House of Grace)	High Priestess (Isis) 	Peace 
 Asar Amyab Neteru (Osiris among Gods)	Magician 	Heaven 
 Herew (Hero)	Chariot (Horus) 	Great Power 
 Benety (Breasts) Taste, Initiation	LQ, (Hew, Baba) 	Patience 
 Ma Ab (Renew Heart)	Hermit (Bennew) 	Great Cultivation 
 Henebyt (Provision House)	Judgment (Meskhent, Midwife) 	Great Possessions 
 Nehebyt (Mut-Hathor) Mother	Empress (Lotus/Yoga Lady) 	Certainty 
 Hetepyt Neteru (Satisfies Gods)	Stars (Nut) 	Small Cultivation 

	@wut (Shepherd Crook)	L9, Satisfaction		Stillness	
	Adet Ta (Dew of Earth)	L1, Love		Garden	
	Heqat Dewat (Astral Grain)	L2, Appreciation		Attraction	
	Ma@t Neteru (Truth of Gods)	L3, Agreement		Stable Cauldron	
	Khmet Dewatyu (Astral Nurse)	L4, Silence		The Well	
	Net Tatenen (Earth-Raising Stream)	L5, Nurture		Ascension	
	Hewat Neteru (She Protects Gods)	L6, Enthusiasm		Endurance	
	Arit Tepu Neteru (Minds Godheads)	L8, Courage		Spoilage	
	Arit Sekhut Dewatyu (Astral Fields)	L10, Celebration		Great Excess (Flood)	
	Tat R@ Solar Emanation	F2, Vision (Wejaty)			
	Ka Hmhmt (Roaring Energy)	Strength (Tefnut/Sekhmet)			
	Aset Tait (Isis Weaver)	Moon (Serqet/Renenet)			
	Hejew (Illuminated One)	FQ, Sight, (Ma)			
	Twr Ntru (Purifier of the Gods)	PQ, Hearing (Sejem)			
	Set me Arit-f (Spits with his Eye)	F6, Leadership,		Sphinx	
	Set me Nes-f (Spits with his Tongue)	F8, Coherence,		Uraeus	
	Qa Nes (Lofty of Flame)	F3, Planning		Flame	
	Dewatet Neter (Adoratress)	Justice, (Ma@t)			
	Baba (Thoth)	Fool (Khem, Qeftenu)		No Limits	
	Thoth	High Priest (Jehuty)		Grand Limit	
	Amenet (Nebet Het)	Temperance (Nephthys)		Contrast	
	Sultan	T1, Value		Companion	
	Sultan	T2, Comparison		Abundance	
	Sultan	T4, Security		Safety, Completion	

	Sultan  (Altar)	T5, Investment	Culture	
	Hetepety  (Pillow)	T9, Leisure	Lights Out	
	Hetepety  (Goose)	T8, Efficiency	Rapid Change	
	Hetepety  (Gold)	T10, Wealth	Clinging	
	Hetepety  (Chess)	T6, Teamwork	Family	
	Baty  (Sail)	P1, Will	Litigation	
	Baty  (Isis Knot)	P2, Decision	Untying, Solving	
	Baty  (Sailboat)	P3, Integration	Confluence	
	Baty  (Dawn, Dusk)	P4, Definition	Education	
	Aakh (Light Being)  (Thorn)	P5, Commitment	Army	
	Aakh (Light Being)  (Flail)	P6, Persistence	Dispersion	
	Aakh (Light Being)  (Lute)	P7, Integrity	Incompleteness	
	Aakh (Light Being)  (Sky)	P10, Heaven	Oppression	
	@sha Heru/Awef	Sun (Amen Ra & Mehen) 		
	Henety 	L7 Crocodile King	Lurking	
	@mmyt  Eater of Dead	Devil (Crocodile Queen)	Nearby	
	Ahy  (Child Horus)	Hanged Man (Child Horus)	Reduction	
	@ Met  (Helps the Dead)	Lover	Maid Marries	
	Nej At-f (Protects his Father) 	F1, Firestick (Attention)	Staring	
	Anekh Her (Living Face)	F4, Setting Up 	Limitation	
	Medu Her (Speaking Face)	P8, Protocol 	Conversing	
	Nejety (Protector)	F5, Practice 	Inner Integrity	
	Anetheth (Tethered)	PP, Light Body (Aakh  )	EarthBound	
	Henhenyt (Held Back)	TP, Physical Body (Khat  )	Observable	
	Hemat (Turned About)	FP, Electric Body (Ka  )	Progress	

 Sehyt (Burdened)	LP, Chemical Body (Sekhem  ) Gathering	
 @m Aru (Swallows Forms)	P9, Question (Life  ) Gradual Growth	
 Hepy  (Hidden Happiness)	LK, King of Water (Liquid  ) Obstruction	
 Qebehew-Senuf  His Sky Bros	PK, King of Air (Gas  ) Retreat	
 Dewa-mut-f  Loves His Mom	TK, King of Earth (Solid  ) Humility	
 Ameset  In the Kindling	FK, King of Fire (Plasma  ) Signage	
 Gay (Style)	FN, Heart Body (Ab  ) Superficiality	
 Meny Red (Daily Growth)	LN, Name Body (Ren  ) Joy	
 Nen Redwy (No Feet)	PN, Prana Body (Ba  ) Comparison	
 Wered (Motionless)	TN, Shadow Body (Khaibit  ) Transcending	
 Tatenen  (Earth Lord)	TQ, Touch Lord (Saa  ) Details	
 Atem	Tower  Big Bang, Shock	
 Khepera	T7, Productivity  Biting Through	
 Shewe (Shu)	Emperor  Revival, Return	
 Geb	World  Open Wide	
 Asar (Osiris)	T3, Cooperation (Jed  ) Innocence, Trust	
 Heru (Horus-Aten)	F9, Independence  Increase	
 Wepewa[ut]  Opens Ways	Death (Anepew  , Judge) Follow	
 Hetepy Offerings	F7, Challenge (Sereq  ) Difficulty	
 Nwn  Cosmic Creative Urge	Fortune's Wheel (Khenemew  Cosmic Potter)	

### Some Trigram Images:

 Gas, Sky, Heaven, Creativity;	 Solid, Matter, Objects, Receptivity;
 Solid, Mound, Stillness, Table	 Liquid, Pooling, Mixing, Communicating;
 Liquid, Flow, Channeling, Moon;	 Plasma, Radiation, Understanding, Sun;
 Plasma, Spark, Starting, Motion;	 Gas, Organic, Expansion, Plant, Wind

The Chinese see metallic qualities in Sky and Pooling and often take "metal" as a fifth element. See the Yi-jing for details about the trigrams and hexagrams.

For a more detailed discussion of Amduat, Hour Six, and for the entire text and illustrations of this remarkable work of art that may be the earliest Cosmic Comic Book ever written, see my translation and commentary (**[A Tour of Atlantis: or What Happens in the Astral Realm \(The Amduat\)](http://www.dpedtech.com)**, Introduction and Hours 1-12. Available only at [www.dpedtech.com](http://www.dpedtech.com).) See also David Warburton's English translation of Erik Hornung's German version of the text. Once you have read the whole illustrated text I highly recommend Scott McCloud's **Understanding Comics: the Invisible Art** for evaluating the place of the **Amduat** in the long history of "comic books" and for grasping the subtle technical details of the work.

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