

he was. It was Thoth. On November 1, 1984, he reappeared in my life . . . and taught me so much. But again, that's another story for later.

Thoth the Atlantean

This man, Thoth of Egypt, goes almost all the way back to the beginning of Atlantis. He figured out, 52,000 years ago, how to stay conscious in one body continuously without dying, and he has remained in his original body since then—until 1991, when he moved into a new way of being far beyond our understanding. He lived through most of the period of Atlantis and even became king of Atlantis for a period of 16,000 years. During those times he was called Chiquetet Arlich Vomalites. His name was actually Arlich Vomalites, and Chiquetet was a title that meant “the seeker of wisdom,” because he really wanted to *be* what wisdom was. After Atlantis sank (we will discuss this subject in great detail soon), Arlich Vomalites and other advanced beings had to wait for about 6000 years before they could begin to reestablish civilization.

When Egypt began to come to life, he stepped forward and called himself Thoth, keeping that name all through the time of Egypt. When Egypt died, it was Thoth who started the next major culture, which was Greece. Our history books say that Pythagoras was the father of Greece and that it was from and through the Pythagorean school that Greece unfolded and from Greece that our present civilization emerged. Pythagoras says in his own writings that Thoth took him by the hand, led him under the Great Pyramid and taught him all the geometries and the nature of the Reality. Once Greece was born through Pythagoras, Thoth then stepped into that culture in the same body he had during the time of Atlantis and called himself Hermes. So it is written, Arlich Vomalites, Thoth and Hermes are the same person. True story? Read *The Emerald Tablets*, written 2000 years ago by Hermes.

Since that time he's had many other names, but I still call him Thoth. He came back into my life in 1984 and worked with me just about every day until 1991. He'd come in and spend maybe four to eight hours a day teaching me about so many things. This is where the largest body of the information I'll be sharing with you came from, though it correlates with other information and has been substantiated by many other teachers.

The history of the world, especially, came from him. You see, while in Egypt, where he was called the Scribe, he wrote down everything that took place. He was the perfect person for it, right? He was constantly alive, so as a scribe he would just sit there and watch life go by. He was a good impartial witness, as that was a major part of his understanding of wisdom. He seldom talked or acted except when he knew that it was in divine order. Eventually Thoth discovered how to leave Earth. He would go to another planet where there was life and just sit there and watch. He would never interfere, wouldn't say a single word. He'd be absolutely silent and just watch—just to see how they lived their lives, to get wisdom, to understand—for

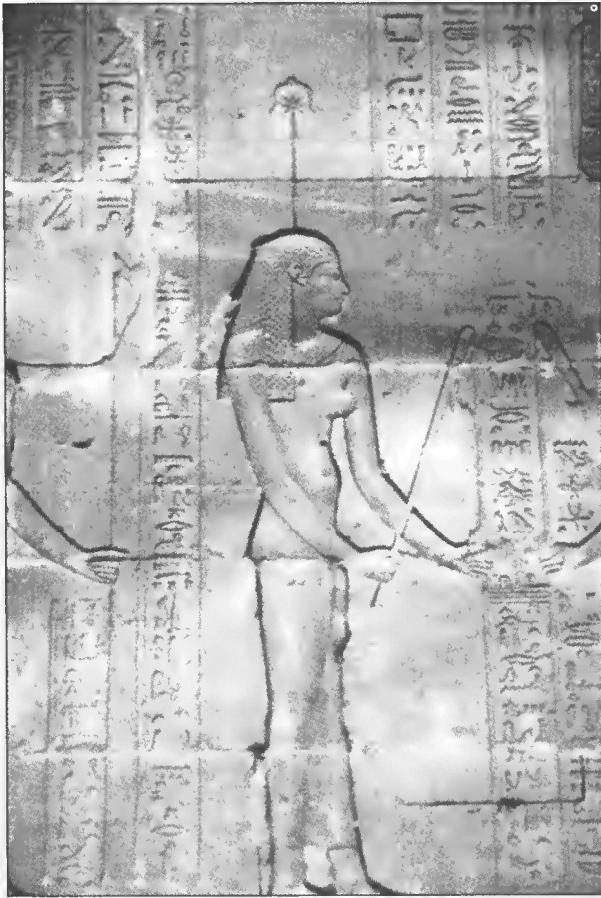


Fig. 1-14. Shesat, Thoth's wife.

maybe a hundred years on each planet. Then he would go somewhere else and watch.

Altogether, Thoth was gone from Earth for about 2000 years studying other life forms. But he considers himself an Earth person. Of course, we have all come from somewhere else at one point or another in the game of life, because the Earth is not that old. It's only about five billion years old, and spirit is forever, always has been and always will be. *You* always have been and always will be. Spirit cannot die, and any other understanding is just an illusion. But Thoth considers himself from here because it was here that he made the first step that led him into immortality.

This is Thoth's wife, Shesat [Fig. 1-14]. She's a most extraordinary person—in some ways at least as extraordinary as Thoth, if not more so. She was the first person to bring me consciously to Earth, which was in, roughly, 1500 B.C. I was not physically here, but we had made a conscious link across the dimensions. She connected with me because of problems the Egyptians were having within their country that, from her point of view, would eventually affect the whole world and the outcome of humanity. We worked very closely together. I still have a very deep love for her and a really close connection, though she's no longer here. Neither is Thoth. In 1991, together they left this entire octave of universes and stepped over into a completely different kind of experience of life. Their actions are important to us, as

you will see.

In 1984, Thoth came back into my life, twelve years after my first experience with him while meditating with my alchemy teacher. The first thing he did was to lead me through an initiation in Egypt. He had me travel all over Egypt and perform ceremonies and accept initiations at certain temples. I was asked to enter a particular space under the Great Pyramid, repeat long phrases in the original Atlantean language and enter a state of consciousness where my body was only light. I'll tell that story when it's time, I promise.

Thoth, Geometries and the Flower of Life

After I had been back from Egypt for three or four months, Thoth came in and said, "I want to see the geometries that were given to you by the angels." The angels had given me the basic information/geometries of how reality is related to spirit, and the angels had taught me the meditation I'm going to give to you. This meditation was one of the first things Thoth wanted from me. That was the exchange: I received all of his memories and he received the meditation. He wanted the meditation because it was a lot easier than the method he was using. His way of staying alive for 52,000 years was very tenuous—it was like hanging on by a thread. It required him to

to spend two hours every day in meditation or he would die. He had to spend one hour with his head to the north and his feet to the south, in a very specific meditation; then he had to spend another hour in the reverse position doing a different meditation. Then once every fifty years, in order to keep his body regenerated, he had to go into what's called the Halls of Amenti and sit for ten years or so before the Flower of Life. (This is a pure flame of consciousness that resides deep in the womb of the Earth and to which humanity's level of consciousness is completely dependent for its very existence. More later on this subject.)

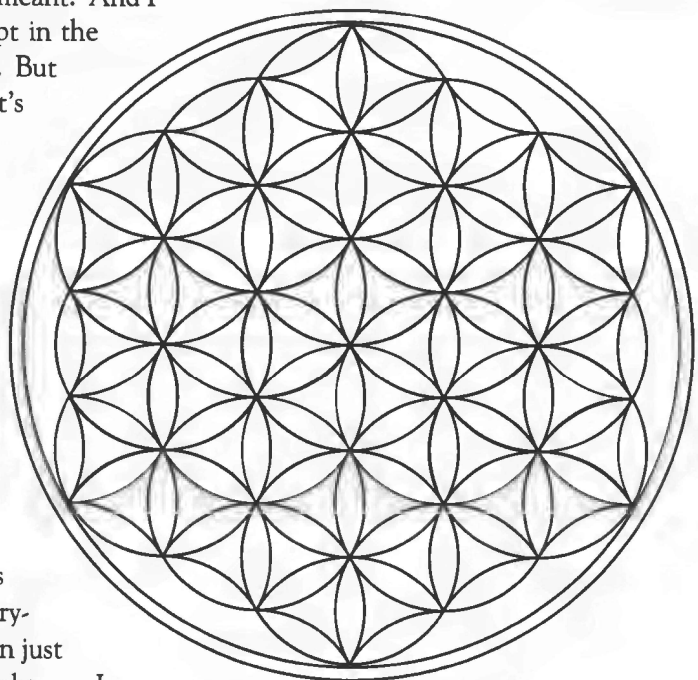
Toth was very interested in this new meditation because what took him two hours to accomplish takes only six breaths with the Mer-Ka-Ba meditation. It's quick, efficient and far more accurate; and its potential is much greater, as it leads into a permanent form of awareness. So Toth began to give me vast amounts of what he knew. When he would appear in my room, we would not speak with words like we're doing now. We would speak using a combination of telepathy and holographic images. His thoughts to me were holographic, I guess you would say. But there was even more going on than that. If he wanted to describe something to me, I would taste, feel, smell, hear and see his thoughts.

He said he wanted to see what the angels had given me in terms of geometries, so I gave it to him telepathically, with a little ball of light, third eye to third eye. Then he looked at the whole thing, and about five seconds later said that I was missing many levels of interconnected information. So for many hours of every day I would sit there making drawings and figuring out what all this stuff was that we now call sacred geometry.

At that time I had no words for this way of seeing. I didn't know what it was, and in the beginning I had no idea what it really meant. And I didn't know anybody else who was aware of it except in the past. I thought I was the only one in the whole world. But the more I became involved, the more I realized that it's been going on forever and it's everywhere throughout the Earth's history and throughout the universe. He taught me in this way for a long time. Finally we came up with a single drawing [Fig. 1-15], which he said contains everything—all knowledge, both male and female, no exceptions. This is the one:

I know this is an outrageous statement to make this early in this writing, but this one drawing, according to Toth, contains within its proportions every single aspect of life there is. It contains every single mathematical formula, every law of physics, every harmony in music, every biological life form right down to your specific body. It contains every atom, every dimensional level, absolutely everything that's within waveform universes. (I'll explain in just a moment about waveform universes.) After he taught me, I

Fig. 1-15. Flower of Life.



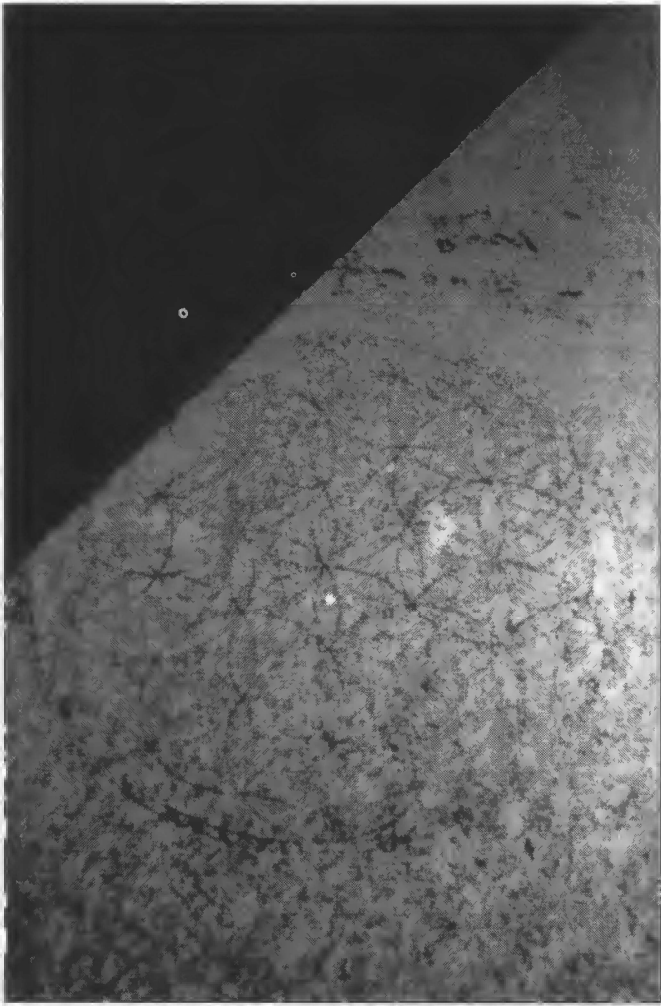


Fig. 1-16. Flower of Life on wall in Abydos, photo by Katrina Raphaell.

understood the above statement; but to just throw out that statement right now sounds incredible. God willing, I will prove what I'm saying. Obviously, I cannot prove that this drawing contains every single aspect of creation, because there are too many things that exist to do that in one book. But I can show you enough proofs so that you'll be able to see that you can carry it over to everything.

Thoht then told me that I would find this image of the Flower of Life in Egypt. There were two times that I doubted him in all the years I worked with him, and this was one of those times. My little mind went, "No way!" because I had by now read almost every book there was on Egypt, and I had never seen this anywhere. In my mind I scanned through everything I could think of. No, I thought, that symbol is not anywhere in Egypt. But he said I would find it, and then he left. I didn't even know where to begin to look for it.

About two weeks later, I saw my friend Katrina Raphaell, who has written, I believe, three books on crystals. She had just returned from Egypt and was in a grocery store in Taos, New Mexico, when I walked in. She was standing at the film counter and had just gotten back the photographs from her most recent trip to Egypt. She had a stack about ten inches high sitting on the counter and was taking them out, thirty-six at a time, and stacking them. We started talking, and at one point she said to me, "Oh, by the way, my guiding

angel told me that I'm supposed to give you a photograph as soon as I see you." I said, "Okay, what is it?" She said, "I don't know." She turned away from the pile and went through it behind her back, pulled one out at random, handed it to me and said, "This is the one I'm supposed to give you."

Now, Katrina had no idea of the work I was doing, though we had been friends for a couple years, because I didn't talk to many people in those days about my work—and I definitely had not talked to her. The picture she pulled out was this one—the Flower of Life on a wall in Egypt [Fig. 1-16]!

That particular wall is probably one of the oldest walls in Egypt, in a temple that's almost 6000 years old, one of the oldest temples on the planet. When I saw the Flower of Life in that photo, I couldn't say anything but "woooooowww." Katrina asked, "What is that thing, anyway?" All I could say was, "You don't understand, but wooooowww!"

The Secret of the Flower Unfolds

The Three Osirian Temples in Abydos

This temple is in Abydos [Fig. 2-1]. It was built by Seti the First and dedicated to Osiris. Behind it is another very old temple called the Osirian Temple, where the wall carving of the Flower of Life was found by Katrina Raphaell. There is still a third temple, also dedicated to Osiris and also called the Osirian Temple. Figure 2-2 is what the plan looks like.

Evidently, when they were digging back into the mountain to build the Seti I temple, with full knowledge that the third Osirian temple was there, they found the older, second Osirian temple between the two. Seti I changed the plan for the newer temple into an L shape to avoid destroying the more ancient temple. It's the only L-shaped temple in all of Egypt, which strengthens this idea.

Some people say that Seti I built the older temple, too. However, the older one is a completely different construction design and has much larger stone blocks. Most Egyptian archaeologists agree that it is a much older temple. It is also lower in elevation than the Seti temple, which gives credence to its age. When Seti I began construction of his new temple, the second one looked like a hill. The third temple, the long, rectangular one in the back, is also dedicated to Osiris, and it is one of the oldest temples in Egypt. Seti I was building his temple on this site because the other (third) temple was very old and he wanted to dedicate a new temple to Osiris. We'll look at the Seti I temple, then the third one, then the second and oldest one.

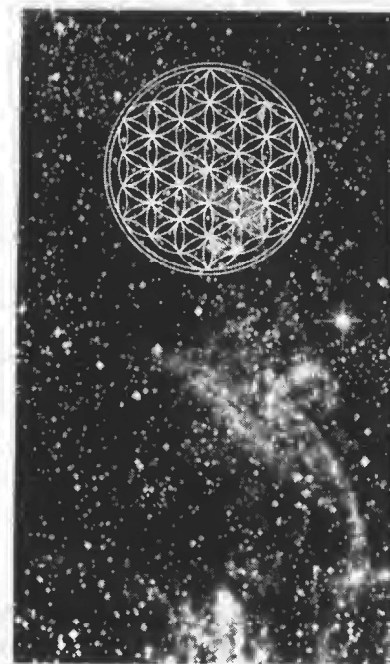


Fig. 2-1. Temple of Seti the First. This view is of the small projection at far right of the L-shaped building in Fig. 2-2.

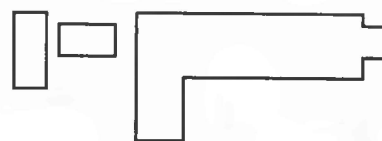


Fig. 2-2. Plan of the three adjacent Osirian temples at Abydos.



Fig. 2-3. Front of the Seti I temple at Abydos, looking down the length of the temple facade in Fig. 2-1.

Carved Bands of Time

In recent times archaeologists have discovered something very interesting about the wall carvings in Egyptian temples. Tourists usually notice that there appears to be a great deal of vandalism on the walls, where a lot of the hieroglyphs, especially ones of the immortals, had been chipped off and destroyed. What they might not notice is that the chipping is in a specific horizontal band, from about eye height up to about twelve to fifteen feet. There is no chipping above or below that. I didn't even notice that when I was there; it just didn't click. It didn't click for a lot of Egyptian archaeologists either for hundreds of years, until somebody finally said, "Hey, the destruction is always in this very specific region." From that realization, they began to understand that there was a difference between the region below the destruction and the one above.

They finally figured out that there are time bands on the walls. The band from about eye height down to floor level would represent the past; the band from eye height up to about fifteen feet or so would represent the present (the time the temple was built); and higher than that (these temples sometimes go up forty feet and more) would tell about what will occur in the future.

The archaeologists then realized that the only people who could have understood this relationship and actually chipped the hieroglyphs was the priesthood of the temple.

The priests were the only ones who would have known that they were chipping out only the present. An ordinary vandal would not have been so precise in selecting only the band representing the present. Besides, the destroyers did not come in with a sledgehammer; they actually chipped certain things out very carefully. It has taken all these centuries to figure this out.

The Seti I Temple

This is the front of the Seti I temple at Abydos [Fig. 2-3]. This is a small portion of a huge, huge temple.

I know now of at least two proofs that the Egyptians could see into the future. I have a picture of one of these: Way up high on one of the beams in this portion of the first temple at Abydos is something that, if you've never seen it before, is hard to believe, but it's there. I'm going to get a picture of the other one the next time I visit Egypt, because I know exactly where it is.

I think these two pictures are absolute proof, beyond any doubt at all, that they were able to see the future. *How* they did it I don't know; that's up to you to figure out. But the fact is, they did. At the very end I'll show the picture that proves this.

The "Third" Temple

This is the third temple of the three—a long, open temple [Fig. 2-4]. This temple was considered the most sacred spot in all of Egypt by the ancient kings and pharaohs, because they believed that this was where Osiris had experienced resurrection and become immortal. King Zoser, who built the beautiful funerary complex at Saqqara with its famous Step Pyramid, supposedly for his burial, did not bury himself there. Instead, he buried himself at this little unpretentious back temple.

They don't allow anyone into this third temple. But I couldn't stand to just look down into it. There was nobody around that I could see, so I dropped down over the wall into a courtyard. I managed to get about five minutes of space before the Egyptians began yelling at me to get out. I thought they were going to arrest me, but they didn't. The hieroglyphics in there are extraordinary—nothing like you would see anywhere else. The simplicity and perfection of the drawings is remarkable.

The "Second" Temple's Sacred Geometry and Flower of Life

This is the second temple of the three [Fig. 2-5], which is lower than the other two. It was buried under the earth before they dug it out. (The ramp, seen at the right edge, was built to allow access from the higher ground level.) I took this picture from the third temple, looking toward the Seti I temple, whose back wall can be seen in the background. The second temple is where the Flower of Life drawings in Katrina's photo were found.



Fig. 2-4. The Osirian "third" temple at Abydos. Top of the wall is at ground level.



Fig. 2-5. Second (middle) temple at Abydos. Reeds are growing in the water covering its floor. The arrow at right indicates the wall where the Flower of Life is inscribed.

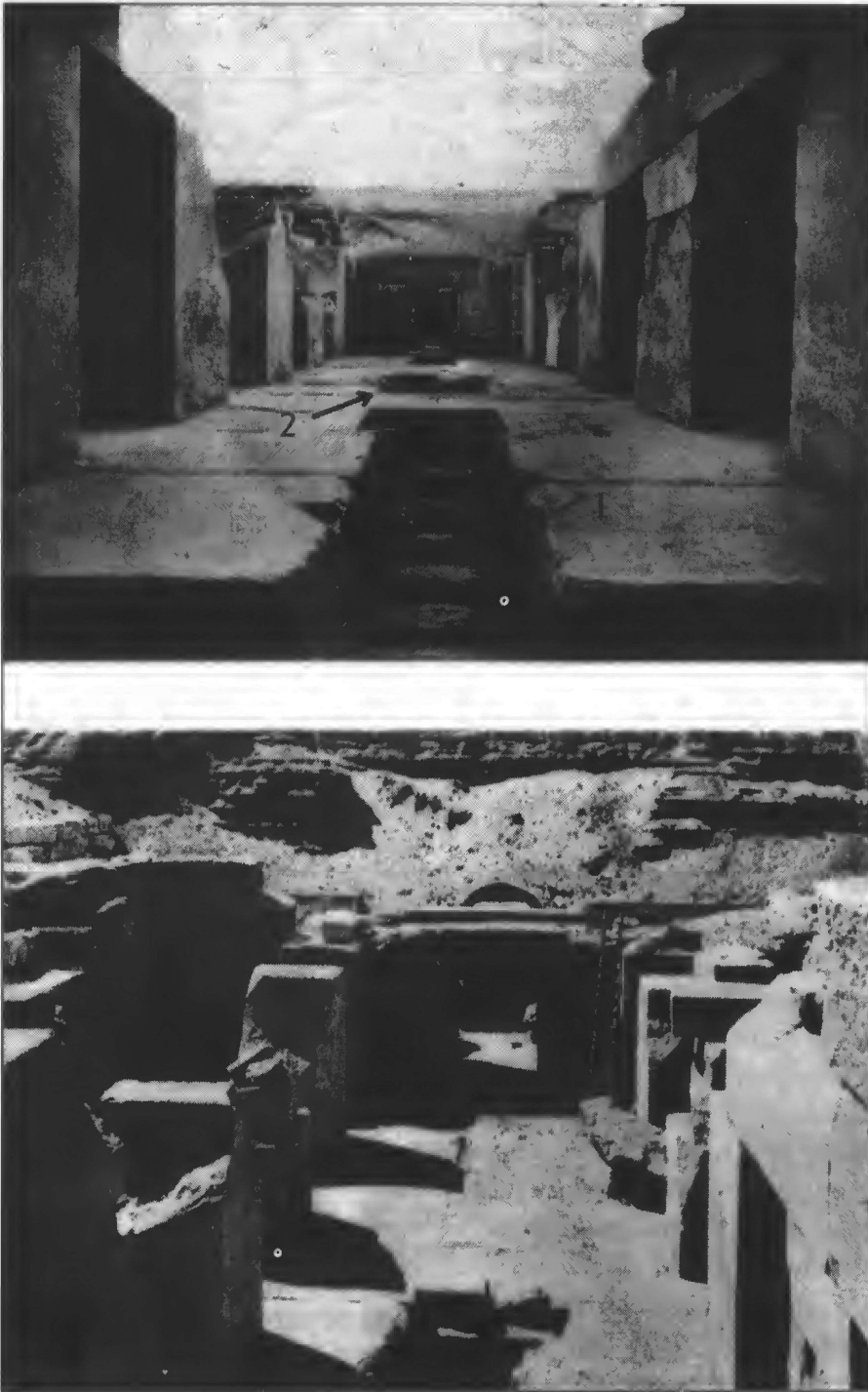


Fig. 2-6. Steps inside the second temple, before it became partly filled with water. [From Robert Lawlor's *Sacred Geometry*.]

They allow you to go into only one place in the second temple, which happened to be the perfect place. The second temple is mostly filled with water now because the Nile has risen, but when it was first found, it was open and dry.

Here are two inside views [Fig. 2-6] of the center of the temple before it filled with water. There are three distinct areas: (1) the steps that come in from below to the center of the temple, where there is an altarlike stone; (2) the altarlike stone itself; and (3) the steps that go back down on the other side of the altar, which can't be seen here. You will see these three levels represented in the three phases of the Osiris religion. You can see the two sets of steps in the plan of the Osirian "second" temple on the next page [Fig. 2-7].

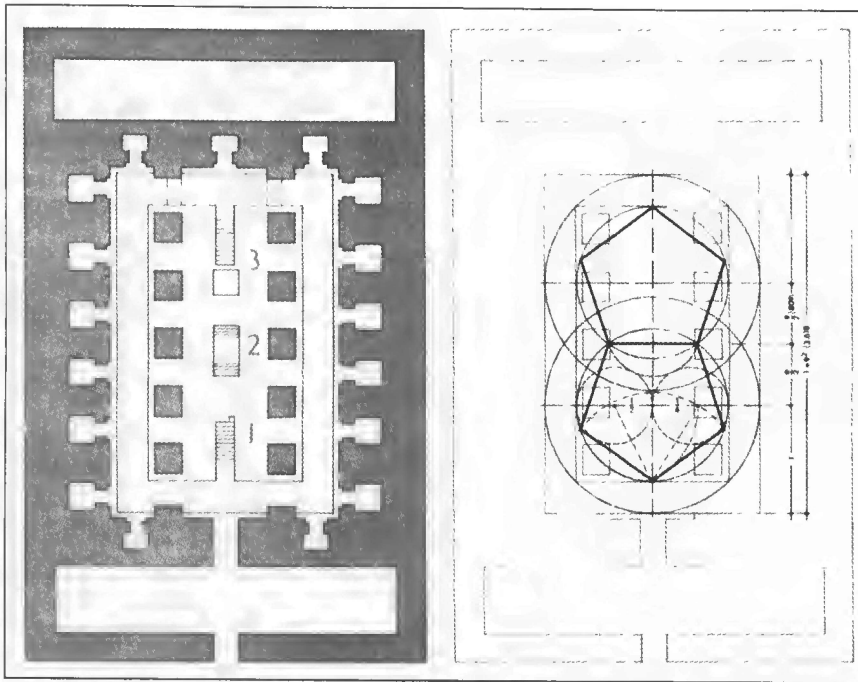


Fig. 2-7. Plan of the Osirian second temple (from *Sacred Geometry—Philosophy and Practice* by Robert Lawlor).

Lucie Lamy shows here what the original plan of the temple looked like. The two back-to-back pentagons show the sacred geometry that was hidden in its plan. Now I need to give you some background on this geometry.

The shape shown at A [Fig. 2-8] is an icosahedron. The surface of an icosahedron is made up of equilateral triangles arranged into five-sided pentagonal shapes, shown at B, which are called icosahedral caps in sacred geometry. Here the triangles are equilateral. If you were to take the icosahedral caps off the icosahedron and fit them onto each surface of a dodecahedron (twelve pentagons put together as at C), the resulting shape happens to be the stellated dodecahedron D, of the specific proportions of the Christ consciousness grid around the Earth. Without this grid there would not be a new consciousness emerging on this planet. You will understand before the end of this work.

Two of these icosahedral caps hinged together are like clamshells, indicated at E. These caps are the key, as they demonstrate the geometry used in the Christ-consciousness grid. And that's what, I feel, they're depicting in the geometry and plan of this ancient temple. I find it very appropriate that they used back-to-back pentagons in the plan for a temple dedicated to Osiris and resurrection. Resurrection and ascension lead into Christ consciousness.

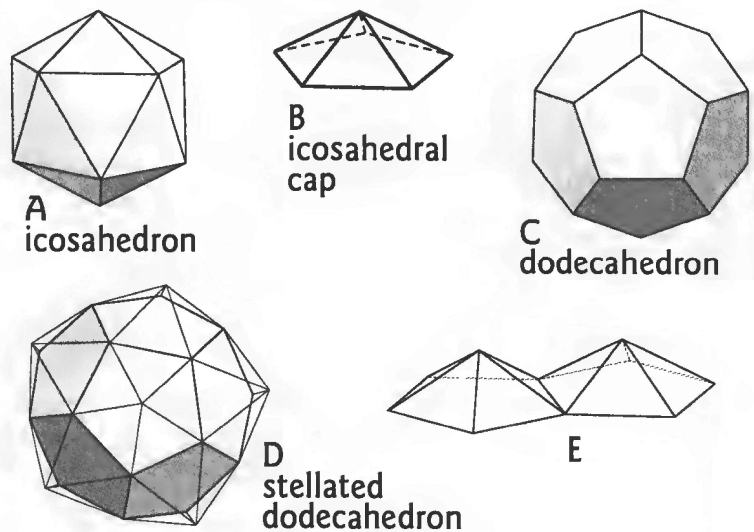


Fig. 2-8. Shapes. D is the Christ consciousness grid.



Fig. 2-9. Looking through the second temple. Arrow shows wall where Katrina took photo.

Fig. 2-10. The same Flower of Life that was in Katrina's photo [Fig. 1-16].

Fig. 2-11. Seed of Life on left. This is the same stone wall as above, but farther to the left.



Figure 2-9 is down in the second temple. The arrow indicates the place where Katrina unknowingly took a photograph of the Flower of Life. Here's the same picture taken with my camera [Fig. 2-10]. My photo came out better than hers, and you can see in the shade that there's another Flower of Life pattern on the same stone, side by side. To the left of these two Flower of Life patterns, on the same stone, are other related figures. The stones that



were used to build this temple, including the one in these figures, are huge. I would say they weigh at least 70 to 100 tons. It makes you wonder how those hairy barbarians moved all those hundred-ton stones around.

There are many related patterns on these walls. The left one in this photo [Fig. 2-11] is called the Seed of Life, which comes directly out of the Flower of Life pattern, as shown in Figure 2-12.

There was water at the bottom of this wall, so I couldn't get in there. But I was wondering what was on the other side of the stone, so I leaned around, put the camera on automatic and took a picture to see what would come out. This is what I got [Fig. 2-13]. You can barely see it in this photograph, but it shows many of the components that are aspects of what we're going to be studying in this course.

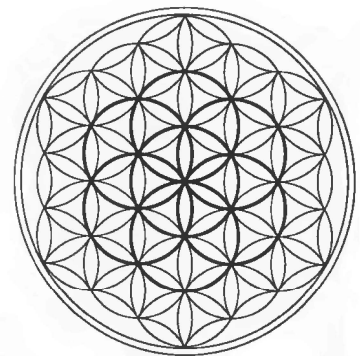
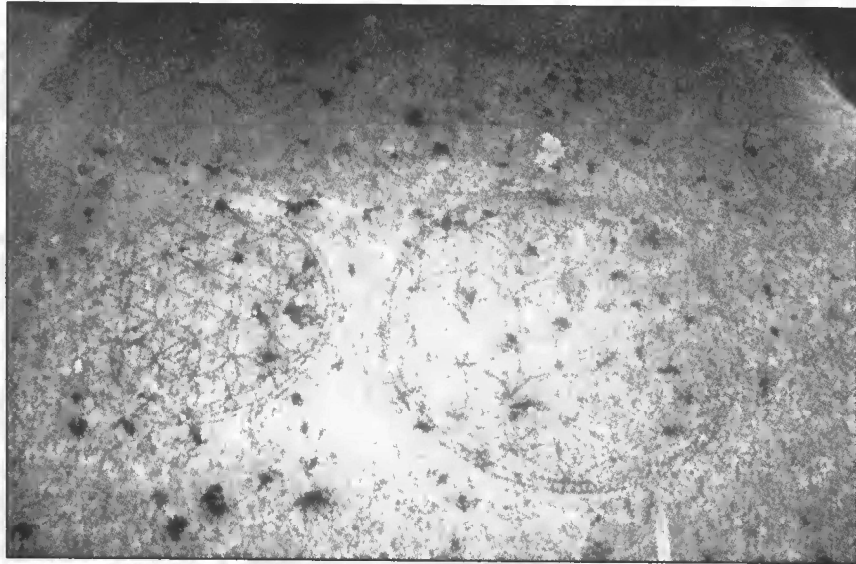


Fig. 2-12. Seed of Life in middle of Flower of Life.

Fig. 2-13. Flowers of Life, with other components at top.

Fig. 2-14. Coptic sign.

It was an amazing feeling to look at these drawings because they were so familiar to me, and I knew what they meant. And here they were, arranged on an Egyptian wall thousands of years old. The drawings were ancient, yet I knew exactly what they were.

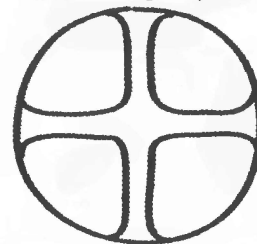
Carvings of the Copts

This next shot shows a wall in the second temple taken from a long way away using an 80mm lens. On this wall is a drawing, which you can barely see in this photo [Fig. 2-14], though we could see it clearly when we were there. It looks like Figure 2-15.

It's a symbol for Christianity, but it originated with a group of Egyptians called Copts, who lived at the time when the Egyptian empire was dying. They later became the very first Christians, if we include two other Egyptian groups who were connected with them—the Essenes and the Druids. You might not think that these two other groups had Egyptian roots, but we believe they did.



Fig. 2-15. Coptic symbol.



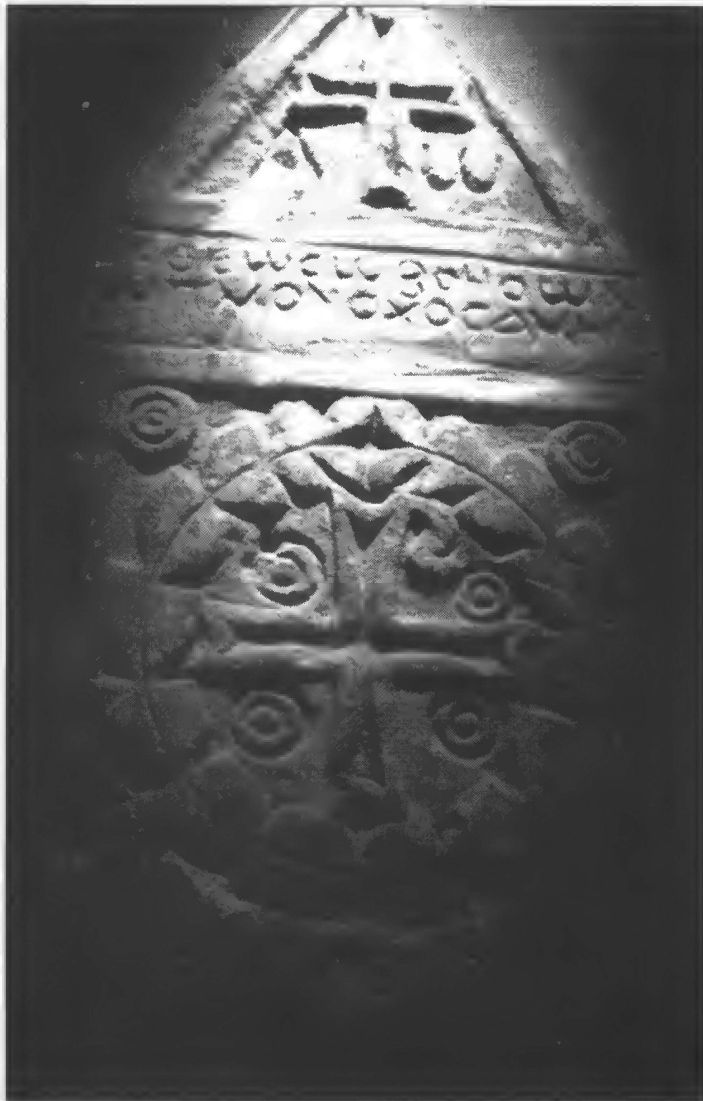


Fig. 2-16. Coptic design #1.

This is a Coptic symbol, and when I saw it, I realized it was probably the Copts who made these drawings related to the Flower of Life, not the original builders. The Copts came much later, but they probably knew this was a place for resurrection and used it for the same purpose. The building would have been several thousand years old when they made these drawings. In this case the drawings would have been no older than 500 B.C., which is when the Copts began.

This is the actual Coptic symbol, a cross and the circle [Fig. 2-16], sometimes found inside a triangle.

This is another one, in which you see the cross and the circle, though it's very worn [Fig. 2-17]. At the top you see the six loops of the center of the Flower of Life. In Egyptian drawings, whenever you see a sphere over a head, it means that the focus is whatever is inside the sphere. That's what they're thinking about or what the purpose is at that moment.



Fig. 2-17. Coptic design #2.



Fig. 2-18. Another Coptic design.

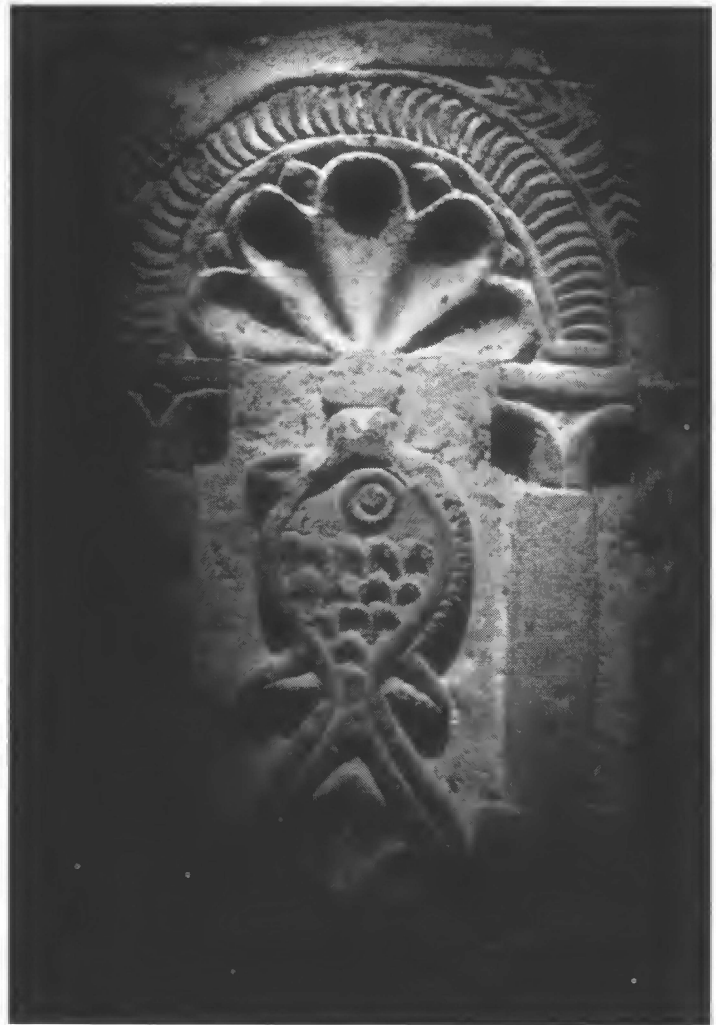
Figure 2-18 is another way this symbol is sometimes used—four intersecting arcs with an outer circle around them.

I find this photo very interesting [Fig. 2-19]. You see the fish breathing air. This was done *before* Christ. It's Coptic. It has thirteen little notches, or scales, if you want to call them that, and it's breathing air. We've seen a fish breathing air before, with the Dogons and in Peru. Now here it is in Egypt—and it is seen in other places around the world as well.

Fig. 2-19. Fish breathing air.

The Early Church Changes Christian Symbolism

When you go back and really study some of the older writings, you find that there was a big change in the Christian religion about 200 years after Christ died. In fact, he wasn't very well known for about 200 years, at which time the Greek Orthodox Church, which was the most influential church of the day, made many changes in the Christian religion. They discarded many beliefs, added others, and changed things around to fit their needs. One thing they changed was an important symbol. All the way back to the time of Christ, from everything we've been able to read, Christ was not known as the fish, but as the dolphin. It was changed from the dolphin to the fish during the Greek Orthodox editing. Today Jesus is referred to as the fish, and even modern Christians use the fish to represent Christianity. What this means exactly, I don't know. I can only speculate when we talk about dolphins. In addition, the Greek Orthodox Church also removed from the Bible all references to reincarnation, which previously had been fully accepted as part of the Christian religion.



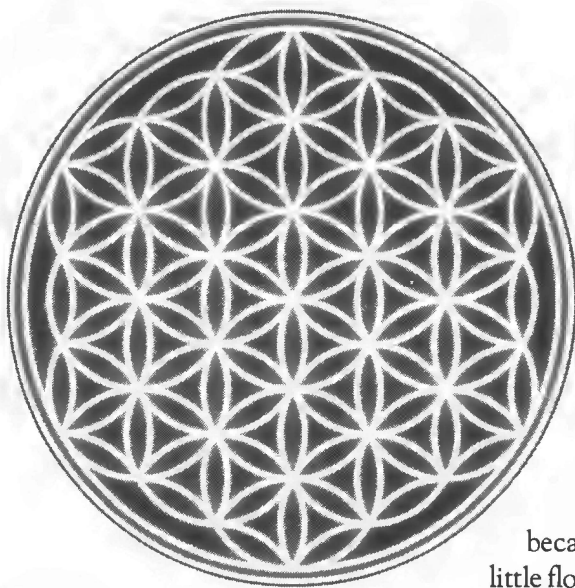


Fig. 2-20. Flower of Life.

Update: In recent times we have found the Flower of Life image in eighteen more places, including Sweden, Lapland, Iceland and the Yucatan.

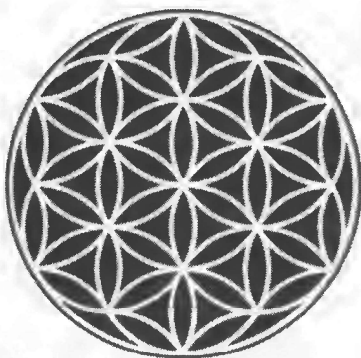


Fig. 2-21. Seed of Life, extracted from flower.

The Flower of Life: Sacred Geometry

This image of the Flower of Life [Fig. 2-20] is not only found in Egypt, but all over the world. I'll show you photographs of it worldwide in volume 2. It's found in Ireland, Turkey, England, Israel, Egypt, China, Tibet, Greece and Japan—it's found everywhere.

Almost everywhere around the world it has the same name, which is the Flower of Life, though elsewhere around the cosmos it has other names. Two of the main names would be translated as the Language of Silence and the Language of Light. It's the source of all language. It's the primal language of the universe, pure shape and proportion.

It's called a flower, not just because it looks like a flower, but because it represents the cycle of a fruit tree. The fruit tree makes a little flower, which goes through a metamorphosis and turns into a fruit—a cherry or an apple or something. The fruit contains within it the seed, which falls to the ground, then grows into another tree. So there's a cycle of tree to flower to fruit to seed and back to a tree again, in these five steps. This is an absolute miracle. But you know, it just goes right over our heads. It's so normal that we simply accept it and don't think much about it. The five simple, miraculous steps in this cycle of life actually parallel the geometries of life, which we'll continue to see all through this work.

The Seed of Life

As I was showing earlier [Fig. 2-12], in the middle of the Flower of Life are seven interconnected circles which, if you take them out and draw a circle around them, would create the image called the Seed of Life [Fig. 2-21].

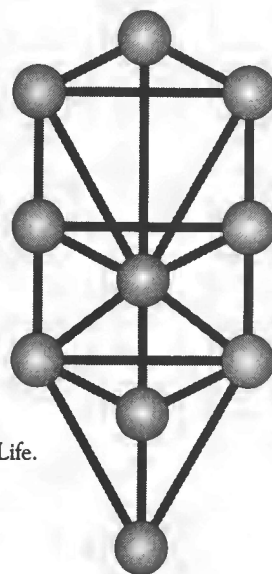


Fig. 2-22. Tree of Life.

The Tree of Life Connection

Another image in this pattern, which you're probably more familiar with, is called the Tree of Life [Fig. 2-22]. Many people have thought that the Tree of Life originated with the Jews or Hebrews, but it did not. The kabbalah did not originate the Tree of Life, and there is proof. The Tree of Life does not belong to any culture—not even the Egyptians, who carved the Tree of Life on two sets of three pillars in Egypt at both Karnak and Luxor around 5000 years ago. It's outside any race or religion. It is a pattern that is intimately part of

nature. If you go to distant planets where there is consciousness, I'm sure you'll find the same image.

So if we have a tree, then a flower, then a seed, and if these geometries do in fact parallel the five cycles of a fruit tree that we see on Earth, then the source of the tree would have to be perfectly contained within the seed. If we take the images of the Seed of Life and the Tree of Life and superimpose them, we can see this relationship [Fig. 2-23].

See how perfectly they fit? They become like a key, one fitting directly over the other. In addition, if you look at the Tree of Life that was found on Egyptian pillars, you'll see one more circle above and one below [Fig. 2-24]. This means there were originally twelve components, and the twelve-component version also fits perfectly over the whole Flower of Life image. (There is a thirteenth circle to the Tree that can either be there or not.)

I'm approaching sacred geometry as though you never heard the words in your life. We're starting from the very bottom, and we'll slowly build on this until we get to the place where it makes sense. First you can see the synchronicity of the way sacred geometry forms move together and fit perfectly into each other. This is a right-brain way of understanding the special nature of this geometry. As we study more and more complex patterns, you'll keep seeing the same kind of amazing relationships moving through everything. The odds of some of these geometrical relationships happening at all is probably a zillion to one, yet you will consistently see these mind-boggling relationships unfold.

The Vesica Piscis

In sacred geometry there's a pattern that looks like this [Fig. 2-25]. It's formed when the centers of two equal-radius circles are placed on each other's circumferences. The area where the two circles intersect forms what's called a *vesica piscis*. This configuration is one of the most predominant and important of all relationships in sacred geometry, as you'll begin to see.

There are two measurements in the vesica piscis—one that runs through the center across the narrow width, and one that connects one point to the opposite point through the center—that are keys to a great knowledge within this information. What many people don't know is that every line in the Tree of Life, whether it has 10 or 12 circles, measures out to either the length or the width of a vesica piscis in the Flower of Life. And they *all* have Golden Mean proportions. If you look carefully at the superimposed Tree of Life, you'll see that *every line* corresponds exactly to either the length or the width of a vesica piscis. This is the first relationship that became visible as we came out of the Great Void. (The Great Void is another key that will be discussed soon.)

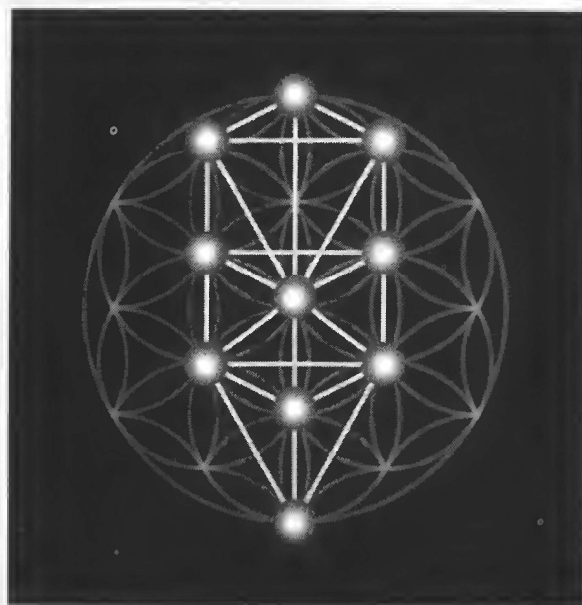


Fig. 2-23. Superimposed Tree and Seed of Life.

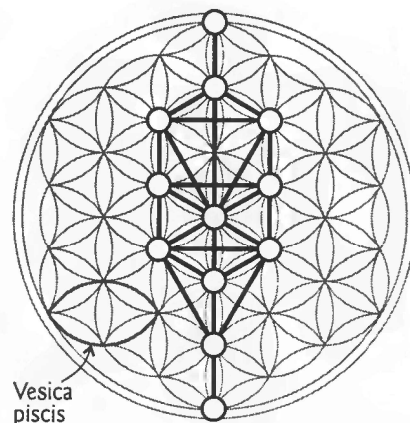


Fig. 2-24. Tree of Life with two extra circles.

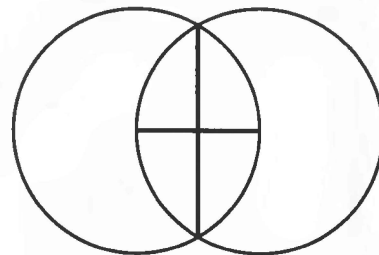


Fig. 2-25. Vesica piscis with key axes.



Fig. 2-26. Wheels on an Egyptian wall.

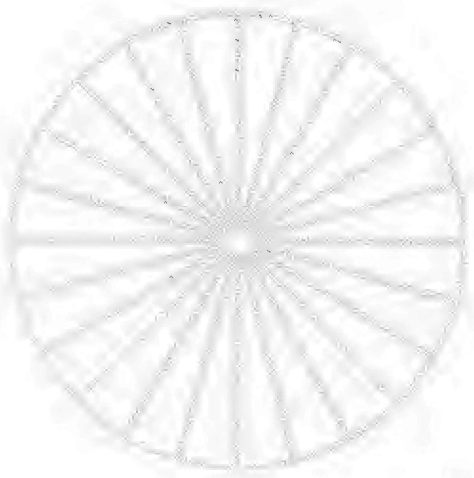


Fig. 2-27. Wheels; not all eight are visible here.

Egyptian Wheels and Dimensional Travel

These wheels [Fig. 2-26] are some of the oldest symbols known. So far they've been found only on the ceilings of certain very old Egyptian tombs. They're always found in sets of four or eight, and nobody knows what they are. The world's most famous Egyptian archaeologists don't have the vaguest idea what they mean. But to me they're proof that the Egyptians knew that the Flower of Life was more than just a pretty design and that they knew most, perhaps even more, of the information that will be shared here. In order to understand where the wheels are in the Flower of Life, you have to study the tremendous levels of knowledge contained within it. You would never get there by just looking at designs. It's nothing that you could just happen on—you'd have to know the *ancient secret* of the Flower of Life.

This photo shows most of a set of eight of these wheels [Fig. 2-27]. The next picture [Fig. 2-28] is very dark and hard to see details. This is a ceil-



ing, and it was pitch black where I took the picture. Walking toward the right along the bottom of the drawing are seven people with animal heads. They're called *neters*, or gods, and each of them has an orangish red oval above its head, which Thoth called the *egg of metamorphosis*. The *neters* are concentrated on the time when we go through a certain stage of resurrection, which is a rapid biological change into a different life form. They're holding an image of that transition as they're walking along the line, then suddenly the line comes to an end and there's a 90-degree shift upward, and they're walking perpendicular to their first direction.



Fig. 2-28. Wheels, *neters* and 90-degree turn at right. The dark circles are above the heads of figures, the seven at the bottom having animal heads.

This 90 degrees is a very important part of this work. The 90-degree turn is crucial to understanding how to make resurrection or ascension real. The dimensional levels are separated by 90 degrees; musical notes are separated by 90 degrees; the chakras are separated by 90 degrees—90 degrees keeps coming up over and over again. In fact, in order for us to enter into the fourth dimension (or any dimension, for that matter), we must make a 90-degree turn.

Probably at this point I need to make sure we have a common understanding about what dimensions are—like third dimension, fourth dimension, fifth dimension and so forth. What are we talking about? I'm not talking about dimensions in a normal mathematical sense, as in the three axes or so-called dimensions of space: the x, y and z axes—front to back, left to right and up and down. Some people call these three axes the third dimension and say that time becomes the fourth dimension. This is *not* what I'm talking about.

Dimensions, Harmonics and the Waveform Universe

What I'm seeing as the various dimensional levels has to do more with music and harmonics than anything else. There are probably different connotations of what I'm talking about too, though most people who study this pretty much agree. A piano has eight white keys from C to C, which is the familiar octave, and in between those are the five black keys. The eight white keys and the five black keys produce all the sharps and flats in what's called the chromatic scale, which is thirteen notes (actually twelve notes, with the thirteenth beginning the next octave). So from one C to the next