

BOOK ONE

CHAPTER XXVII

IN FURTHER EVIDENCE

[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-26 (www.atsu.edu/museum). Ed.]

In search of further evidence of the existence of a very ancient zr science with its own terminological system and its own epigraphic system common from far prehistoric through historic times among the peoples of Eurafasia whose autonyms were formed on the root kh, the Khatti, Kh-tamti, Zu kh da; among peoples whose autonym is not known but traces of whose religions carry evidence such as the Medes; a place along the Tarim known as Aryavarsha; a place called Baḥarata; a language called Râkhshaza Bhâshâ; a place called Nâga dvîpa; a language and its devised epigraphy called Vedic Sanskrit, a revision of this called Deva Nagari, each of these offers up confirmatory attestation.

i. THE KHATTI

In Ezra's rendition of those of the ancient Hebrew works that are now used as the first book of the collection of books called their bible by the Christians, one of the pre-Israelite peoples of Philitia, which place the Hebrews called Palestine, are called the benê Kheth, the descendents of Kheth. This Hebrew genealogist, calling his own people the Shem people, mentions another ethnic which he calls the Kham people. Of these Kham people he records one, Canaan, son of Kham and another, Kheth, son of Canaan. The words are kh m, kh n'n' and kh(eth): kh people, the Khamites; sons of Khamites, Khannanites; sons of the Khannanites, Khethites.

Egyptian inscriptions of the late dynastic era refer to a great Kheta Empire with which this late, Uralized, dynastic Egypt contended for the possession of Syria from 1500 B.C. to 1300 B.C. In his *Odyssey*, Homer called a people the Kheteioi. Various cuneiform inscriptions recovered archeologically refer to the Khatti.¹

The Khabur River is a northwestern tributary of the Euphrates. Somewhen anterior to and arriving at the height of its culture by the beginning of 3000 B.C. from a time unknown, a people who have not left any known traces of themselves in this region of Asia Minor and westward toward the Kabur system through Canaan and Philitia on the Mediterranean, called themselves the Khetti or Khatti, called their great cultural and educational capital city Khattushash. The city that now stands on the site of Khattushash is now called Boghaz-Koey. The Khetti, said in English, Hattics, were a tall dolichocephalic people, speaking an agglutinative language, using an epigraphy apparently related in sign and method of composition to the Sumerian proto-cuneiform, the Akha plaque, the monomegalith Number 15 of Gavrinis and the tablets of Umma and Kish, etc. They produced a widespread civilization which was at its classic height as early as 3500 B.C. Several cities of the various tribes, of which the one called Khattushash became the capital, were the centers of their culture. Between 3300 B.C. and 3000 B.C., the Khetti were invaded by a migrating Ural ethnic branch thought to have called themselves something that now in English is written Luwians whom they absorbed. About 2000 B.C. they were again invaded, this time by a migrating mixed Comanchean Cordilleran and Uralite people who also were absorbed. In neither instance did the Khatti permit their culture either to be destroyed or disfiguringly altered by the invaders. But those of the Khatti who interbred with the Comanchean Cordilleran Uralite ethnic mix produced a strain that grew into a people of a definite region of the Khatti domain, the people of which were short, brachycephalic, brunette, called by scholars the Armenoid type; classified as a brunette subtype of the broad-headed white race, they are described as being "dark, robust, thick set, prognathous with a backward sloping forehead, outward drooping eyes, a large, prominent and aquiline nose, the upper lip protruded and the chin somewhat retreating. They had straight black hair, no beard, lively black eyes."² The type spread to the neighboring island of Khittim, now called Cyprus. In this mix, except as to coloring, the dolichocephalic, tall, slender organisms lost out phyletically as ethnic dominants. It was these peoples of this ethnic mix as it existed by 2000 B.C. that were called the Hittites in sharp contradistinction to the Khetti, the unmixed descendents of the Khetti.

Gradually this Hittite ethnic mix produced a dialect which was an inflectional usage of a vocabulary of agglutinative Khettic words generously laced with non-Khettic Uralite and Comanchean Cordilleran words. Calling this the speech of the Hittites, its users called the speech of the Khetti, Khettali, meaning the language of the Khettushash.

What this Hittite mix may have done with an original Khettic epigraphy can as yet only be deduced from archeologic Hittite findings. What the original

Khettic epigraphy was like can be reconstructed from ritual texts found in the now famous royal archives, called the Boghaz-Koey documents, discovered in A.D. 1906-1907 at Boghaz-Koey, the ancient Khettushash. These are written in three dialects: the Luili or Luwian, an inflected language so closely related to the then indigenous agglutinative language of Asia Minor as to be seen as an inflected usage of that agglutinative speech; Hurrian, a non-inflected indigenous agglutinative dialect and the original agglutinative language of the Khetti, called the Khettali by the Hittites, which is the non-inflected, indigenous, agglutinative language of the sons of Keth, the indigenous kh peoples of Asia Minor. Whether the signs of the epigraphic expression of these three dialects that were used in the inscribing of these documents are all or in any part the old Khettic signs is not definitely known. However, a system of epigraphy occurs among archeologically recovered remains of the Khetti-Hittites conveying a dialect that seems to be a transition between the original Khetti agglutinative and the final Hittite inflected use of the Khetti in which the signs are geometric ideograms, pictoideograms, pantoideograms, cupules, dots and lines used in the mdv ntrr hieroglyphic manner. Some of these signs used in this manner resemble those used in the pseudo-hieroglyphic system of insular Khptr, Crete. Some resemble those used in the mdv ntrr, hieroglyphic, system produced in the realm of Q v b of continental q b p t khr by the Rezu in the university system of qb pt kh r Khapt Sh Khr Valley. Ribezzo, the Italian authority, thinks that this hieroglyphic-like writing was used before 3000 B.C., was then excluded from official use for over a thousand years when it again appeared officially and remained so for 200 years. The Czech Hittitologist Hrozný places its origin at the beginning of the third millennium B.C., sees a relationship with the Indus Valley epigraphy. That it was devised for an agglutinative speech using only consonants and then somewhat altered, or at least that some additions were made to it, after the invasion of the voweled, inflected languaged Luwians is suggested by the fact that out of some 600 signs, it uses one set of about 100 for pure phonograms in the form of a syllabary which as in all syllabaries shows a different sign for each combination of any given consonant with any given vowel.

This final result of this Ural-Comanchean Cordillerean-Eocene Cordilleran, Khettic mixture was over-aggressive, excessively imitative, never creative except in destructive warfare as are all hyper-adrenalized, hypo-thymicized neohomozoan organisms. The descendents of the mix dissipated the Khettic cultural inheritance of a threefold science, discarded its epigraphy, produced a powerful military machine. As they became dominant politically and militarily, they undertook aggressive warfare for territorial expansion which resulted in the formation of the Hittite Empire. They invaded the Babylonian Empire and imitating the Babylonian system of formulations which were in themselves largely a Semitic interpretation of the Sumerian version of a prehemispherical system of science, established their imitation and before 1800 B.C. produced and used an official Hittite adaptation of the Babylonian adaptation of Sumerian cuneiform epigraphy. Around 1800 B.C. the Hittites overthrew the Hammurabi Dynasty of Babylonia. By 1600 B.C. the Hittite Empire became eclipsed; knew

another century of power between 1400 and 1300 B.C. when, then, a certain "sea peoples" successfully invaded and scattered the empire. By 800 B.C. the scatterings were taken over by the Semite Assyrians.

ii. THE KH-TAMTI

In the central Asian portion of Eurafasia, north beyond Khashgar that is now called Shufu, the Yaxartes River and, westward from there beyond Pamir and north of the mid portion of the Hindu Kush, the Oxus River flow almost parallel courses north and west, converging eventually to meet the Aral Sea, the Yaxartes at its most northern, the Oxus at its most southern extremity. The Aral Sea is about the size of Lake Huron of the Great Lakes system of North America; meridian 60 east bisects it east-west; parallel 45 north bisects it north-south. Between 700 and 600 B.C., the land between the Yaxartes and the Oxus was called Massagetae; the region between the Oxus and the Hindu Kush was called Bactria; that westward between the Oxus and the eastern shore of the most southern fourth of the Caspian Sea was Scythia; south and west along the Caspian lay Parthia and west and south of the Parthians across the Medes north of and the Persians south of the Erythraean Sea and the southern part of the Persian Gulf; west beyond the Medes, Assyria, Syria and Palestine to the Mediterranean; and Sumeria-Chaldea south to the Persian Gulf along the Tigris and Euphrates, the Chaldean Empire.

But until about 640 B.C., west, between Persia and the northeastern shores of the Persian Gulf, from the Persian Gulf north along the Tigris to the Zab tributary and east toward the Zagrus Mountains that are drained by the Kerkhah river system as it flows southward beyond their final southern foothills to empty into a three-fingered system of lakes east of what is now the city of Amara in the piece of land that is now [1959] Iranian Khurgistan and where the cities of Baghdad, Khermanshahan, Shushtar, Khorramshahr now are cities of Iran, covering an area which was approximately that of the province called Khurgistan during the Persian rule, had been for many hundreds of years, the cultured, educated, highly civilized, strong and powerful kingdom of the non-Ural-Semite, non-Ural-Indo-European, tall, dolichocephalic, brunette people, the chief tribes of whom called themselves the Khatamti and the Khapitri.³ Contemporaries of the Khatti, of the Khamite Rezu of continental Q b pt khr of the Khap Sh Khr Valley, of the Khamite R kh and R d people of the Chaldees of the Euphrates, they spoke a non-Semitic, non-Indo-European, agglutinative language, conveyed this dialect of the great agglutinative language of the Khamite indigenees of this Eurafasian landmass in an epigraphy carved in an indigenous geometric ideographic system, produced decorative motifs of stylized, exquisite artistry found carved first on stone, impressed later on clay tablets. These art symbols are elaborately conventional, geometrically stylized pictograms, pantomimograms and geometric signs. The signs of its indigenous

epigraphy are geometric linear adaptations of pictograms, pantograms and geometric ideograms; some dots are used. The male figure on one beautifully wrought, geometrically stylized pictoideogram is tall, slender, narrow pelvised, broad shouldered.

Contemporaries of the earliest Sumerians, founders and sustainers for centuries of one of the most important kingdoms in western Asia,⁴ these Khatamti and Khapitri of the lower Tigris produced a culture distinct and important in its effect on this part of Asia. Their Sumerian neighbors called them Numma. Some thousand years later, the Babylonians called them the Elamtu; the Assyrians called them the Elamu. In the English translation of the Bible⁵ their land is called Elam. They are known, therefore, to the English-speaking Christians as the Elamites. The Khatamti called their capital city something that was translated by the Greeks as Susa, possibly Zusa or Zu kh. In the Bible this became Shushan. Naming them for their capital city, the Greeks called the Khatamti and Khapitri, the Susaine.

Fully developed before 4000 B.C., their language symbols are thought to have been either the source of origin of the Sumerian proto-cuneiform and of the Indus Valley and Easter Island epigraphies or to have originated earlier than the others in some source common to the three. Some pictoideograms and some pictopantoideograms occur among the geometric ideograms.

iii. THE ZU KH DA

During the reign of Darius the Great of Persia, the Persian Empire came on, covering all of this land from within some miles of the Yaxartes to the Erythraean Sea of the Indian Ocean, the Persian Gulf, to the Mediterranean and around the entire east end of the sea. Because of the name of the capital city, the country of the Khatamti was called Susiana. The name Scythia disappeared and Parthia extended upward to Massagetae. Other countries and names remained about as they had been, with this one important exception: the greater part of Massagetae, all of the land except the small portion bordering the Aral Sea, had been named for a people who called themselves Su kh da or Zu kh da, which possibly places them as the descendents of the Khatamti and Khapitri of Susa or Zukh. The Persians called them Sukhuda⁶ or Sughuda; in the Avestan it was Sukhda or Sughda: the Greeks said Sogdiane; the Latins, Sogdiana. Gradually these people who called themselves Su kh da or Zu kh da spread eastward beyond the origin of the Yaxartes, along the Tien Shan range, north and east from there as far as Lake Baikal in southern Siberia a few; but mostly just before they came to the Tien Shan range south and east into Sinkiang where the city which later became Shufu was Khasghar on the headwaters of the Tarim, and south toward the Karakoram Range, and spread this culture through the land between the Karakoram Range on the south and west, the Altyn Tagh on the

south, north to the Tien Shan and east along the Tarim to Lop Nor and through Kansu. Up to A.D. 800, this moving culture of the Su kh da or Zu kh da caused this land to become as Diringer quotes someone as having written, "... a land of smiling cities with rich sanctuaries and monasteries stocked with magnificent libraries ... now almost wholly a sandy waste, ..."7 Diringer records that the earliest known writings in the epigraphy of this wide-spreading middle Asian culture were found at Ts'ien-fo-tung, the "Caves of the Thousand Buddhas", in Kansu. They are accredited to the second century A.D.

The entire land of the entire culture seems to have been a universal educational conclave of religion. Known manuscripts are, in the main, religious. Many have been found dealing with Manchuism, Buddhism and Nestorian Christianity; but this strange fact: the language and the symbols of its epigraphy are: none of these. The spoken language of the Zu kh da was an eastern dialect of middle Persian or Iranian. Its epigraphy was its own. It is comprised of ideograms, some ideophonograms, some of which later were used also as pure phonograms. Among the earliest known signs of these people who as early as 500 B.C. called themselves the Su kh da or the Zu kh da, the symbol for i is seen to be the same as that topping one of the ideograms used in the Khitan group of signs for 'I Emperor'; a straight transverse line with three centrally placed radially emergent up-lines. The symbol for k = kh, is a linear adaptation of the pantomime used in the Khamite Rezu mdv nttr system for offspring of human being. The m sign bears the identifying, left-curving, lower terminal line found in the m signs derived of the original zr science m geometric ideogram.

iv. A PERSIAN AND IRANIAN LEGEND

A Persian and Iranian legend to the following effect. Gyan or Gian-ben-Gian was king of Peris. Gyan had a shield which protected from all magic save that of Iblis. Khoda permitted Iblis to take over the people of Peris and make Izeds of them. Iblis, doing so, placed the Peris at the other end of the world where their last metropolis was Khanoon in which were ten kings, the tenth being Kaimurath, translates ideophonetically: in Gyan or Jynan or gnosis or the knowledge or the wisdom science by which the Peris were ruled and thereby protected from evil, something called kh d permitted something called b l to take over the Peris and make something called z d of them. In so doing they were first placed in a condition, the city of which is kh n n, where, in the tenth stage, k m v r eventually arrives and rules supreme.⁸

v. KHAMITE MAGIANS, MEDES AND IRANIANS

a. Media

East from the Khetti and the Khabur, east beyond the lands of the Khatamti and Khapitri, along and east beyond the Zagrus Mountains, that part of the Asian portion of the Eurafasian landmass which beginning at Mount Ararat and Lake Urmia lies south from the Elburz Mountains to the Persian Gulf and eastward across the great plateau to the Hindu Kush, during a thousand or so years between 3000 and 1500 B.C., was the Media of an invading Uralite people. The indigenous peoples of this land which became Media seem to have been descendents of the general dolichocephalic Eocene Cordilleran ethnic of this Eurafasian landmass. They were ruled by an educational hierarchy from a capital city which was named something that coming through Persian into English was, in English, written Khagmatan and Ḥagmatan and, now, Hamadan: but in Greek was written ηχβατανα, phonetically āch'ba tā'na. The indication; for consonants is kh ch m (tana), the city of kh ch m, the human being's ch mutation: the mutation produced by the human being by means of the integrated human bicomponent psyche.

The culture applied a system of science which was referred to by some word which gave rise to the Greek magika, the English magic, mader, medicine and the Avestan word, as translated into English, madha. Of these several languages, the Avestan is the most nearly related to the original speech of these people. The echoes would seem to imply that the original indigenous reference to their system of science would, then, have been an agglutination of some isolating consonantal phrase which, in the translated Avestan and in the Greek and English, has become altered as to its second and third consonants and vowelized and inflected in these various ways. The vowel is a in all of the words. The Khamite ideograms that are given the sounds ā, a, ä, etc., in inflectional translations are as has been herein earlier discussed. The consonant m is retained in all of the forms of this word as it is in that American Indian dialect in which the word with the same meaning is manito. Apparently the original agglutinated root was the ideophone m and some one of the ideograms that have been given the phonic value a and d, which root has been inflected in the Avestan by the suffix ha; in the Greek by the suffixes, ...⁹ and kos. In mader, medicine, by the suffixes era and icine and, etc. The consonantal sound that seemingly most frequently loses itself variously as g and d¹⁰ in the inflection languages is ch. Possibly the word magic rebuilds itself ideophonetically as mutation and some one of the various ideograms called a by inflection-tongued translators and ch, the integrated human bicomponent psyche. Madha, macha, the sacred science of the indigenous Khamite peoples of this portion of Eurafasia as the Medes came upon it: with accent upon the mutation produced by an interrelationship of the human person and the integrated human bicomponent psyche? The system of education is now referred to as magianism. Its people as Magians. The consecrated, educated, initiated, enlightened savants of this university system of education who were practitioners of the science are now called māgi. What the Medes did with this indigenous rendition of the zr science came to be known as Median

Magianism and the two, Magianism and Median Magianism, became overrun by the Iranians.

b. Iranians

Almost directly south of Khagmatan, within this land that was the kingdom of Media, inland along the gulf about thirty miles northeast of the present city of Shiraz, are the ruins of the ancient city which the Greeks called Persepolis, metropolis of those people whom the Greeks called Persians but who called themselves Iranians. The Iranians infiltrated, moved onto, made war upon, conquered the kingdom of the Medes, renamed it Iran but did not subdue the people. The rivers of Iran, as Iran is today [1959], are Kizil Uzun, Karkheh and Karun; the places are Kermānshāhān, Khorramshahr, Bandar Abbasi, Bampur, Shiraz, Qazvin, Azerbaijan but the capital city is Tehran. Once the autonym Irān was applied to the territory as far east as the Indus River. Under Cyrus and his successors, Iran, built upon Media, became the dominant Asiatic nation.

The Iranians used a cuneiform epigraphy developed of an adaptation of the Sumerian cuneiform development of proto-cuneiform. But the Medes had not used an adaptation of Sumerian cuneiform. The first known script developed for the use of the voweled and inflected Iranian dialect was produced as the official script of the dynasty of Achaemenidae around the last half of the sixth century B.C. It was cuneiform, composed of 37 phonetic symbols and four ideograms, one each for the words meaning king, province, country and one pronounced awra mazda but never translated. This script was used to convey old Iranian. The old Iranian dialect seems closely related to the Avestan but the epigraphies are not related. The Avestan epigraphy is the earlier of the two and entirely dissimilar. Under the Medes the university system of Khagmatan, its science and its scientists dominated, and for a time continued to dominate, Median culture. But the Medes and the subsequent Iranians were Ural subethnics of this pale-faced neohomozan lusty ethnic infant of the species homozaa. No culture that invades a major indigenous educational system ever is able completely to understand that which they would so possess. They attempt to use it; produce monstrosities upon it; destroy it. Militarily, the Medes, then the Iranians, possessed this land. Culturally, they produced upon Khamite magianism something distorted which, known now as Median magianism, has come down gradually, step by step, through greater and greater distortion to this present era of the Uralized phylum, whence into the American meander, where its original meaning needs clarification.

A Khamite magus, not a Median magus, was a human person learned in the system of science, academic and applied, which was magianism of the pre-Median Khamite people of this region of that portion of the Eastern Hemispherical Eurafasian landmass that is now known as Asia Minor that lies east along the Zagrus Mountains from Mount Ararat and Lake Urmia, lies south from the Elburz Mountains to the Persian Gulf and eastward to the Hindu Kush. This science taught three gamuts of a total manifestation, an ascertainable law and

order of each of these three gamuts, ascertained knowledge concerning this law and order; the ability of the human mind to devise ways and means of manipulating the formulae of these laws; it taught the eternal continuity of the human being; the continuous existence of the cosmically disembodied human being as an intelligent, conscious, ensouled and extracosmically embodied entity; the possibility of intercommunication of human beings incarnate in the cosmic gamut in a cosmic body and human beings in the extracosm; the value of such intercommunication; it taught astronomy, geology, physics and chemistry, agronomy, anatomy, physiology and the identity, genesis, powers and functions of the human psyche; it taught clairaudience, clairvoyance and other means of silent, non-motor methods of communication. Magianism is magic, the science, academic and applied, which produces its effects by means of an informed, intelligent, capable, responsible, consecrated, dedicated, enlightened human mastery of those of the workings of the law and order of the total manifestation of the one eternal becoming which it has apprehended. And the human person can know all three of these gamuts with exactness. So great was their science, both academic and applied, but especially the art of its application, that even today the myth holds that their practice was supernatural, meaning abnormal, as, perhaps, in any unscientific era, would some of the arts of this current century be looked upon.

Khamite magianism had nothing to do with evil spirits, spells, witchcraft. Debased interpretations of the human privileges of chemistry lead to homicidal poisoning by arsenic; of engineering, to the rack and torture chamber; of physics, to the atomic bomb: that does not make these debased practices fair criteria of the meaning of any of these branches of science. It does mean that the human phylum will produce organisms that most surely will misuse any applied science until its light-endowed organisms succeed in teaching the phylum how not to produce dark-afflicted organisms and see to it that the phylum use this knowledge successfully. In the Vulgate and Septuagint editions of the Biblic legend, it was three Magi, not three wise men of the east, who saw certain stellar configurations in the heavens and started on a journey bearing myrrh and frankincense looking for a new leader of humanity who would be born under that configuration. Whether this be a fable or the truth, the word magi was deleted in a later edition and the phrase wise men of the east substituted lest the word magi, in that century, create misapprehension, so far from its original meaning had the implication of the words magi, magians, magianism, m ch, the science of the ch mutation, shifted toward its diametrically opposite meaning.

Most surely could the magians, savants of the science of the mutation produced by the human being by way of the integrated human bicomponent psyche, find the event and the place of the event which is the birth of the Christ!

1. Zertust

Although the brotherhood of the magi, the learned scientists, and the university

system which produced them did not overlong remain the dominant cultural influence which became almost completely military and political and economic, they did remain through the Median and the Iranian eras and they both, brotherhood and university system, did remain consecrated. About 1000 B.C., one, called Zertust, a word which becomes Zarathustra and, also, Zoroaster in English, who was a magian, compiled some part of the science, magianism, and cast some of the science of the magi into a series of liturgical hymns. I do not find that it is known where, when, in what dialect of what language nor in what epigraphy this man wrote his hymns. He founded the famous Fire-temple of Azerbaijan in northwest Iran which was destroyed some 700 years later by Alexander the Great, King of Macedonia, who was born in 356 B.C., became King of Macedonia in 336 B.C., died in 323 B.C. The hymns of Zertust are preserved in the Avestan canonical literature of the Zoroastrians in which, collectively, they constitute the original and therefore the oldest portion of the canonical literature which is called the Avesta.

The Avestan Zoroastrians were peoples of post-Median Iran among whom Zoroastrianism became the leading interpretation of the ancient pre-Median magian science and, also, among whom it remained the dominant cultural adherence until the Moslem conquest of Iran. At the beginning of the 20th century A.D., some 10,000 Zoroastrians, called Ghebers, still remained in Iran. Some 90,000 Zoroastrians, called Parsees, were in India, descendents of those who had fled Iran under the Moslem persecutions.

The earliest extant manuscripts of the Avestan canonical literature is written in an alphabetic script called the Pazand and in an Iranian dialect called Avesta which is closely allied to old Persian. No literature that is written in any other dialect or uses any other system of symbols "can claim to be considered as a part of the sacred literature,"¹¹ and there are no known extant writings in either this dialect or this epigraphy other than these of the Avestan canonical literature. It is not known if, or where else, or by whom else, either may have been used. It is looked upon as a special linguistic creation. That the Avestan dialect and the Avestan epigraphy may have been the product of a college of linguists and semanticists of the still extant university system of the pre-Median Khamite Māgiāns, convened for the purpose, and into which linguistic and epigraphic product the hymns of Zertust were then translated or in which Zertust, himself, cast them originally, seems possible; even as Vedic Sanskrit was wrought in India and in which his Vedic hymns were cast by the Veda Vyasa. In both instances, the Avestan and the Vedic Sanskrit, the systems were not impossibly used for the compiling of other related literature and also other related literatures were translated into the system, still the systems survive only in the Avestan canonical literature in the one instance and in the Vedic canonical literature in the other.

The Avestan canonical literature comprises four chief groups of more or less fragmentary texts which were written at different times. They are: the Yasna, the chief liturgical literatures, these contain the hymns of Zertust; the Vispered which is comprised of the Gathas or supplementary rituals; the

Yashts, hymns to and concerning various minor creative forces personalized; and the Vendidad, the various books of which consist of accounts of creation, histories, and homilies. The Avesta also contains some other minor divisions including hymns of praise, etc. An interpretation, not a translation, of the Avesta called the Zend, done in Huzvareh, the literary Pahlavi, now accompanies the original texts.

The consonants of the root of Zertust are z r. A savant of a science who was consecrated to the teaching of the science to a people usually took the name of the science or came to be known by that name, as for instance, Jesus, the Christ; because he was teaching the meaning of the christ. Zertust would be that one who is z r, that one who teaches the z r science; or, a savant who also in his own life was consecrated to the manifestation of the z periodicity, the z pattern of light? This z pattern was known as the fire. To burn was z r.¹¹ Zertust built the famous Fire-temple of Azerbaijan; the Parsees are known as fire worshippers.

According to the Zend, as Zertust told the science, zeroâna âkerne produces anra mainyu and awara mazda, equal and eternal. Anra mainyu is constantly and forever filling all eternity and, constantly and forever, awara mazda needs gradually and certainly to dispel anra mainyu, constantly and always. Awara mazda is the supreme consideration in the system. Awara mazda is also called something that is written ormazd in English. The consonants of zeroâna âkerne are zr, ân and either k r n, g r n or q r n: probably g r n; of anra mainyu, n r mn; of awara mazda or ormazd, v r m z d. Read, then: that which is the ability eternally to cause periodicity eternally to become in the manifestation of z manifesting as an interrelationship of periodicity and change produces constantly and forever periodic mutation of periodicity filling all eternity and, concomitantly, produces constantly and forever transmutation of this into that particular mutation which is the movement of the z mutation of the human or integrator gamut manifesting. In exposition of this subject, Zertust composed his hymns. During a period of 300 years, these hymns produced a literature which, collected and assembled, became the Avestan canonical literature of the Iranians for some 1,300 years when the hymns of the Mâgus, Zertust who wrote of the impersonal magic of zeroâna âkerne, anra mainyu and awara mazda became through military might supplanted by the Qur'an, said in English, Koran, the Ural Semite Arabian canonical literature concerning the personal life, claims and teachings of one Semite, Muhammad, that had been written by various persons unknown among his followers after his death as their individual ideas of his history, claims and teachings concerning himself, a personalized allah, his claim of himself as the one and only person chosen by Allah to convey the will of Allah to humanity and, islâm, the complete submission of humanity to the will of Allah as interpreted by the thought of this person called Muhammad, collected, assembled and canonized; with the exception of the two groups of Median-Iranian Zoroastrians, the Ghebers who remained in Iran and the Indic-Iranian Parsees who are that kith of the Zertustians who fled into India under the Mohammedan persecutions

and there kept their canonical literature intact. Both Ghebers and Parsees are distinguished among their contemporaries for their uprightness, their intelligence and their industry.

vi. ALONG THE TARIM

a. A Hexagonal Library


1.

Once when I was eleven or twelve, Sara took me with her to Cleveland, Ohio, for a week to visit relatives of hers in several different parts of the city. One day we were transferring from one streetcar line to another, in town, at the public square in the late afternoon. Sara and a companion were confused, having become disoriented, and lost their direction. I offered the answer. Sara wondered how I knew. I had been standing there looking down a long darkening street cavern between buildings into a darkening and deeply coloring sky, the kind that sometimes presages storm in the trade-wind Great Lakes region; so, now, and pointing their attention in that direction said, that is west for there the sun is setting, so to our right is north and they laughed pleasantly and chattered together. I still remained at one with that western sky.

That night while asleep I stood again, in awareness, at that spot and looked into that sky; the power and the depth and the darkening were there, but where had been the cloud forms of colored glory were now four capital block-letters molded there of the substance in three-dimensional high relief filling that sky and, subliminally, I was knowing that here was a pathway into something that I had known that was a long part of me but did not now know in awareness and that I would remember this always, this which I was seeing, that I was seeing it and that it at some time would lead me in awareness to that which I had in full awareness at some time known but could not now in complete awareness recall, and that it held the reason for my whole life. One would say, now, that as I had oriented by that skyscape our trip on the streetcar, so now I could use this lettering in this sky as the orientation of this incarnation. The letters spelled no word. They were just epigraphic symbols. Later that same night, Sara came to my bed and gently roused me saying that there was something in the sky that I must not miss. We went together out into a black night of so resplendent a display of northern lights that it would be impossible ever to forget. Great streamers of red light and green light and blue light and orange-yellow light shot from the northern horizon up across the zenith, sheets of varicolored light flashed and were gone, draperies of light in many colors and shades appeared, half across the heaven, moved, folded and unfolded and disappeared into the cosm as others succeeded them.



2.

During that one of those many early years of this research into certain heretofore scientifically unexplored but scientifically explorable functions of the human central cerebrospinal nervous system which immediately preceded the year during which the official suggestion was made to me that I correlate this and an exposition in modern American scientific terminology of works on the fourth degree of initiation exactly and looking into the fifth and succeeding degrees of the University system of the Bhante of that place in the Himalayas called Bhante Yul Tshata, the texts of which in an ancient untranslated script were housed in the archives and the relaying of the contents of which would be done in a silent non-motor transmission of an ideographic system of communication to be devised by him for our mutual understanding, by this official head of the department of education of that university. I had gone down to Columbus, Ohio with Goldie Mathie. Being a bit weary one afternoon, I stayed in the room at the hotel and rested in bed while Goldie went about her diverse affairs. Lying there, quietly, after about an hour's silence and rest and without any direction of my own attention, I became aware of epigraphic symbols done in the same manner and the same style but not in color, just in a very pale non-transparent pale yellowish-white or perhaps a very pale buff expresses it better, blocking themselves out, or being invisibly so blocked, in the transparent atmosphere.

These were  and one or two more, occurring in that order. At first idly and unawaredly as I had at first idly watched the other, I now watched this, then as in the other I became aware that I was watching and of what I was watching and, then, that this was something specific within the orientation which I needed were I to fulfill the meaning of this my life.

During the final one of the years in Paris and before I went out to Carnac sur Plage, I either watched myself as living incarnate in a different body than this in which I now live taking part in a presentation that was done like a movie, or received ancient subatomic records and projected to certain areas of the occipital lobe of the uperprosencephalic cortex, or else reviewed in total recall an experience of some other incarnation and, via that, a memory out of an even earlier incarnation which came into awareness in the following series of events. I think it was the last because I had no awareness of this being presented to my awareness; I was actually doing these things. A garden of a home that was in the far suburbs of a great port city in an exact location which, upon later checking of maps, globes, atlases, proved to be on the eastern shore of what is now called the Arabian Sea of the Indian Ocean near the mouth of the Indus. At the far end of the garden, secluded beyond flowers, trees and shrubbery, a very ancient hewn doorway through rock gave into an equally ancient hewn gallery in the rock which I entered. It was a place of study which I, then at the age of about nine to eleven in what must have been that incarnation, had never entered, nor consciously recalled having entered but subliminally belonged to enter.

The gallery was large, pleasantly wide and high. I followed it curiously and attentively as any child, lost in his awareness of some new experience, follows where it leads, with curiosity and absorbed attention. The air was good, as though well ventilated, it was light as about that of twilight and the light seemed to be a natural light coming from the entire surface of the living rock-hewn walls and ceiling. Is there a naturally self-luminous rock? Some combination of calcium and phosphorous that glows in well oxygenated air? It was comfortably dry-moist, pleasant, about 68° temperature I would judge, and interesting. Beyond that I know nothing of this long corridor, long as though of an elapsed time of the equivalent of eight to ten days. Then I came to a place in which the gallery ascended in about a 30° slope through a distance of miles, in irregular curves, at the end of which, by moving a sliding stone panel, I entered a very dry, pleasantly warm, hewn cavern about 30 feet x 30 feet x 30 feet, where the light was several degrees less twilightish and the air not stale, as though it could have been shut up there indefinitely and not have changed its quality of freshness, in which was built, based upon the center of the floor, a very large, more than five feet in diameter, very ancient I do not know how many thousands of years, either wooden or stone but I am quite certain wooden, planisphere. Its more outward parts, large concentric circles representing various celestial cycles that were movable, were placed in a specific arrangement around some central portion composed of other concentric circles which represented the complete solar system and the earth with its polar spin and its orbital movement around the sun and its wobble. The entire mechanism was set to represent some one earth-oriented moment in the eternal movement of the celestial bodies of the cosm, of the galaxies, constellations, suns, solar systems, etc. I couldn't read it. I could only look at it with curiosity and interest. In this incarnation I had not at any time availed myself of an opportunity to look up nor to read descriptions of planispheres. I had a vague impression that this commemorated the time when the Tarim lost its sea, and that its placement had something to do with the signification of the crustal area, the dynamics of which gave origin to that major shift.

Leaving the cavern by way of a gently up-sloping gallery which then became a steeply ascending one, I came to be within a softly glowing library, hewn into this level of this mountain, standing in front of some letters about four inches high, pure geometric, done in black outline in well separated, equal spacing and arranged transversely. I stood there regarding these. Then the quality and precision of their craftsmanship came through to awareness. Then the size of the letters. Then the color of the entire background upon which they seemed to be placed. Then the style of the lettering. I did not make the comparison then, nor the association of ideas, but these letters were the same style of lettering as those of the sky in Cleveland. The execution differed, these were done in linear abstract, called, technically, geometric linear, whereas those of Cleveland and the signs at Columbus had been geometric block; for instance  would have here become . Then I looked around. The room was hexagonal, excavated as a high, wide passage around a central hexagonal

mass of the living rock that was continuous, untouched above and below, with the general lithic formation into which this chamber had been excavated. Its entire wall surface was covered with this same arrangement of this same style of letters done in this same manner. I knew, then, that this wall arrangement spelled out the synopsis of a treatise of some kind. But why the size of the signs and the distance of their spacing? Some inner awakening said, "Well, take one down, it's a book," which I did and found only what seemed to be a tile with another letter on one side. But I knew it to be a book, although I could not understand how this could be a book. But I did become aware of the fact that this book fitted perfectly between the ones on either side of it and equally perfectly into a shelf above and below it. I put it back and began to look around. Then I knew that into the surface of the outer walls of the passage and the surface of the inner walls which latter was the surface of the inner hexagonal mass were hewn, fine worked, and polished rows of shelves, one above the other from the floor to the ceiling and around the entire length, into which had been fitted these books which seemed to be of the same color and texture as the walls; all so perfectly executed that these book-lined walls looked like unbroken inscribed surfaces. Then I understood that the subject matter of this library, the synopsis of which was visible on the walls, was classified under whatever the geometric ideogram, hexagon, meant. And as I remained in this library, it was as though I were at home there; my hands were familiar with the books and they knew how they had been arranged and placed and I was knowing myself as helping in that arrangement and placing, as though I had been a lifelong student in whatever organization had produced this library and that I had helped to place these books and I knew that were I to take time to recall I could recall all of whatever scientific information was thus housed here. That is all.

Then I was back in that garden and I had been gone an elapsed time, the equivalent of several weeks, and I was entering the house from the garden and walking through spacious rooms without doors that opened into each other by way of wide unarched apertures to the room of a more than middle-aged, wise and learned and kindly, quiet and gentle and humanly understanding person, tall, slender, dolichocephalic, who was smilingly aware of my now uncertainty as to the acceptability of my unannounced departure and especially of my having gone on my own initiative through the door beyond the concealing shrubbery at the far end of the garden, and of having stayed so long, and who was pleasantly welcoming me, and who gave me to understand that it had been an accepted certainty, that were I as they had hoped that I would be, I would at sometime do what I had done, and he was pleased. I now knew that I was either his son or the lifelong accepted son of this man as my teacher and that I lived here. This was his home and his garden and the guardianship of this, the entrance to which was so concealed, and of this which I had entered and of all that I had thence come upon was his, as curator, and that this was his life's meaning. So ended this which may or may not have been a review of an experience of some other incarnation.

This occurred during the year before I went from Paris to Carnac sur Plage and before I knew anything about Gavrinis and before I knew anything about the exquisite tiles of Sumeria. Nor did I at the time know anything about semantics. Nor had I read Altai Himalaya. Seventeen years after I'd been to Carnac sur Plage, while going from the department of science to the rooms of general indexes, here along the corridor on the walls were hung in special display ancient Sumerian tiles of that exquisitely delicate eggshell color and that seemingly impossibly fine ceramic texture which turns up in archeological finds in Sumerian Mesopotamia. These tiles here on display were messages, each inscribed on its individual tile and then enclosed, each in its wonderfully thin, wonderfully perfect, carefully inscribed envelope of the same clay. Unopened, the surface was smooth, perfect, differing in no detail except in shape from that of the tiles in the hexagonal library that were books but which I, knowing that they were books, thought that they couldn't be books. In the Metropolitan Library display, some of these envelopes had been opened by the curators of the collection so that the enclosed tile with its inscribed message could be seen: and read, if one could read this early proto-cuneiform epigraphy. In the hexagonal library, the coloring and texture of the living lithic walls and that of the envelopes in which the tile or stone books were placed before filing were the same texture and color and the rock, whatever it was, was luminous. Clay is chiefly a hydrous silicate of aluminum. Phosphorous glows in oxygen. Was this mountain once a part of the bottom of the ocean? If so, it must have been during the Mesogeologic era, before the upheavals that resulted in the formation of the early Neogeologic Eocene crustal dry land spiral. This library, using native material, can have been contrived there in that mountain during the late Pleistocene. It was above the place of the planisphere which marked the moment of crustal shift which deprived the Tarim river system of its sea and the only passage to this library lead through that cavern.

b. Āryavartha

The Himalayan range came up during a penultimate stage of the Eocene Cordilleran period of earth's acute crustal difficulties, years later than the Taurus, Caucasus, Hindu Kush, Karakoram, moving up to the highest place on the crust. This highest land is called in Sanskrit, Paradesha.¹² And because it is always white, himava. Paradise and heaven? Together with the Hindu Kush and Karakoram, they loft the world.

The Indus, the Yaxartes and the Oxus, the Tarim, the Brahmaputra, the Ganges are the ancient Eocene Cordilleran rivers of this highest portion of Eocene Shveta-Dvīpa, Miocene Ruda or Ruza. They've been there since the crust moved upward forming the Himalayas, the Hindu Kush, the Karakoram and the Tien Shan, the moving pattern of the excess of rainfall on these high places returning to the sea. The Indian Ocean is the eastern south sea of Ruza; the Pacific is its eastern sea, the Atlantic its western; the Aral Sea now marks the

low place of the desert which was the sea of the middle portion of its northern borders. Five of these six rivers flow to three of these four seas; none flow to the Atlantic; the Tarim now flows into none of them.

As that which is now the central Asian portion of the Eastern Hemisphere underwent those final Pliocene mouldings which joined Eocene Cordilleran Ruza and the most southeastern prolongation of the Comanchean Cordilleran lands, that part of the great waters into which the Tarim river system of the subcontinent of Ruda or Ruza flowed became completely surrounded and enclosed as the newly rising landmasses joined these older masses together in a closed ring, forming an extensive inland ocean, the shores of which were the foothills of the Altai, the ranges of northern Mongolia, the Great Khingan Mountains of Manchuria, the Tsin Ling Shan, Nan Shan, Altyn Tagh of China and Tien Shan of Sinkiang. From the shores of this sea, the lands of the Tarim river system from its mouth up through Sinkiang to its origins beyond Kashgar and Khotan in Pamir and along the slopes of the Karakoram between the Tien Shan and the Altyn Tagh, and all of the lands across the Karakoram, and the land that is Kashmir and all of the lands of the source of the Indus, the Brahmaputra and the Ganges, and the sacred mountain, Kailasa, was called by a name in both, the Iranian Vendadid of the Zoroastrian Zend Avesta and some of the Puranas of Vedic India, that comes into English by way of Sanskrit as Āryavartha,¹³ the land of the Āryas. In Sanskrit, as the language developed, the word *arya* came to mean excellent, distinguished, honorable, implying of renown, of eminence, of scholarship. Asura Maya,¹⁴ the person who was a giant and a pupil of Surya, the sun, to whom the sun imparted the knowledge of the stars,¹⁵ was the earliest astronomer of Āryavartha, this land from Kailasa to the Shamo.¹⁶

A particular part of the campus that had been Shveta-Dvîpa and was then the subcontinent Ruda or Ruza and became the nuclear landmass of the Eastern Hemisphere was thus referred to as Āryavartha? Asura Maya, the astronomer of the Rakshazas of Ruda or Ruza that had been Shâka-dvîpa, lived in that part of that campus that is here called Āryavartha. No q in Sanskrit; the land of a strain of hemispherical era, Eurafasian landmass, Khamite people who, descendents of those of the prehemispherical Rakhshazas who were of the q r gradation of the science, the entire q manifestation, came to be known as the ā r q people, signified by an r q agglutination which, inflected and vowelized and the q dropped, became Āryas?

In a period of Pleistocene local crustal stress during which the shifting crust gaped and a mountain collapsed and the Tarim lost its sea, some of the people of this strain moved into Bahārata and populated the land from Kailasa through Kashmir, the Punjab, down along the Indus through Khaipur, Sind, Pakistan, and through Nepal, Sikkim, Bhutan, the lands of the Ganges once known as the United Provinces, through Rajputana and the Thar Desert, through all of the land of Bahārata, where they became to be referred to as the Āryas. To all

of this land “between the Himalayas and the Vindhya ranges from the eastern to the western sea, to this portion of Baharata, Manu, the law maker, gives the name ‘the land of the Aryas.’” The Vindhya Hills range across central India almost from the mouth of the Indus to the mouth of the Ganges, separating the Gangetic basin from the Deccan.

c. Sambhalla

Some portion of Āryavārtha was called something in Sanskrit that comes into English as Sambhalla. In some parts of the canonical literatures of the peoples of this portion of central Asia, the science mysticism and all savant mystics are said to have originated in and to continue to originate in Sambhalla and whatever salvation humanity has had, does have and ever shall have comes out of Sambhalla. Were the original consonants of the agglutinating Khamite rendition of the original isolating consonantal phrase that has become the word Sambhalla to be found to have been z m b ch l, then Sambhalla would be that phase of the allerance in which the total allerance, the total proceeding of the total ability of the one eternal becoming eternally to become is channeled by the integrated human bicomponent psyche through b in the process of the formation of the z mutation. And here indeed is the savant mystic born and here is assured the salvation, z l, that is produced by humanity and this indeed approaches the ultimate meaning of the science called mysticism. In its origins the science was centered upon z l, upon the z allerance. Sambhalla, z m b ch l, as a region of Āryavārtha, the z l part of the r q land? That portion of the original Shâka-dvîpa which was devoted to the z l phase of its z r science? On the campus that was Shveta-Dvîpa, the college of z m b ch l would have been the penultimate part of the department of the entire q manifestation.

vii. RAKHSHAZA BHÂSHÂ

A millennium before the English military conquest of India some 400 years ago, followed by their four centuries long exploitation and repression of its people, systematic belittling of its historical literature and, tens of hundreds of years earlier than this current British archeological rediscovery, the tradition of these Indus Ārya indigenees, their historic descent from the Āryas of Āryavārtha of the Rakhshaza of Baharata was well told and documented in a language and its system of epigraphy far earlier than the Sanskrit. At the time of the early Ural subethnic invasion, many of the books of its university system had been removed to one of its places of education that was beyond the reach of the domination of the Ural subethnic invaders and remained beyond the reach of the millennia later arriving English and have been there kept. This place of sanctuary being an educational system privately owned by its fellows who were responsible for the transfer, housing, safeguarding; these could and did exclude any Uralite neohomozoan ethnic from its schools

and from the privilege of its archives in order to preserve them and so that the meanings of their texts should not become distorted. Some of these books of these archives are historic, of the English so-called prehistoric India. In some of these historic books, as in some of the much later Purânas, the origins of those Indus cultures which are known now as the cultures of Harappa and Mohenjo-Daro, as are the rest of the indigenous cultures of this portion of the great landmass, are described and followed as they evolved there, geologic periods before and through the Plio-Pleistocene, Pleistocene periods, from the antecedent indigenous cultures of the Rakhshaza.

Based upon these records, old Sanskrit works describe the original agglutinative language of the Rakhshaza, call it Rakhshaza Bhasa, say that the Sanskrit spoken language was an inflected usage of this¹⁷ and that the earliest Sanskrit epigraphic symbols were derived of the signs which the Rakhshaza of Baharata used in their paleographic system.

viii. NAGA DVIPA

a. The Hindu Kush

The Indus, called the Hind, comes down from Kailasa. On the way down, it receives a tributary which drains the far southeastern slopes of the Hindu Kush Mountains. Reaching their greatest altitude in Pamir, these mountains have been called variously: the Paropamisus, Caucasus Indicus and Hindu Kush. They are mountains of this highest part of Eocene Shveta-Dvîpa that was Oligocene and Miocene Ruza and they border Aryavartta. The systems of the Yaxartes and Oxus rivers drain the greater portion of the range northwestward into the Aral Sea; an unnamed river drains some small portion of the most western hills into the Caspian; a small system, the Helmand, drains the more southerly of the outlying ranges into two small lakes west of Quetta in the midst of the Iranian plateau just where Iran, Afghanistan and Pakistan currently corner each other. These mountains are famous for the abundance of the ancient geometric signs carved there upon and for the giant size cupules ground there into the surfaces of their cliffs. Pamir is still one of the fabulous places of the earth.

Blavatsky¹⁸ quotes a Mr. Rivett-Carnac, B.C.S., of Allahabad, an archeologist, who reports cup-shaped holes scooped out of the face of cliffs of these monuments of different sizes varying from six inches to an inch and one-half in diameter, and in depth from one to one and one-half inch which were "generally arranged in perpendicular lines presenting many permutations in the number and size and arrangement of the cups."

If the laboriously ground-out cupules found on megaliths and rock-faced cliffs were to be considered as to have been grouped in some possible semblance of geometric arrangements, then possibly they could eventually be read. Those

around Carnac and Locmariaquer show some possible evidence of attempt at geometrical arrangement. Used first as ideograms, then as culture upon culture in each area preserved some part of their use, as ideophonograms then eventually as phonograms, eventually becoming incorporated as the round points found in oghams and other alphabetic systems. Possibly the Mesopotamian proto-cuneiform tablets on which the cupules occur together with pictograms and geometric ideograms might produce a clue to their meaning as used at that time by this or related cultures.

b. The Nagas

In a vowel inflected language system that has no q, the agglutination nq of the isolating consonantal etymons n and q, readily becomes naga. The word naga has been used in India in these various ways: as a specific, naga, serpent which would be a naqi cycle: as a species of prehemispherical giant naga reptile with a long tail that stood erect on two feet, had a human head and face, used its voice articulately, had two arms which it used expertly in doing things and was possessed of an awe-inspiring ability to know; which would be a Naqi late homosauriansis: as learned ascetics of an early proto-Eastern-Hemispherical period who, occurring as transition meso-neohomozoan sterile descendents of homosauriansis, were possessed of the most superior heads the human phylum had ever produced and were capable of great learning, which would be the original pre- or proto-neohomozoan Naqi: as a group of these who collected together all of the knowledge of the human phylum, made a science of it, devised an ideographic epigraphic system for its recording, established a university system through the southern portion of a land which became proto-Eastern Hemispherical Ruta or Ruza: as those persons of this university system of southern Ruta who upon that landmass as it gradually became isolated from its mother continent and gradually became incorporated in the Eastern Hemisphere as its Eurafasian nuclear landmass: went out from that landmass into the balance of the hemisphere and established centers of learning wherever they went: as those of these same who went to the other hemisphere and did likewise: as the chief educator in each of these systems of education so established: in reference to the remaining signs of these cultures in which these universities were established where the chief educator wears a tailed pelt as a part of the symbology of his station: as that which is indicated by the tailed pelt: as that organized group of those of these of the Eurafasian landmass who, during the early stages of this current, the post-Pleistocene or Lacustrine, period of glacial melt which gradually raised the sea level thousands of feet gradually flooding Asia up to its middle high lands of the Himalayan range before it began to recede, carried the universities of these lower lands up into the northeastern slopes of the northern Himalayas where the curators of the university system scattered there over these slopes in a certain region, housed them among their archives; as avowed ascetics who, graduates of this university system, went down into and established themselves one by one

among the peoples in the redrying regions and sought out and caused to be rebuilt the old cities and established new ones; as the name for the people in the region of south central India around Berar between the Narbada River and the province of Hyderabad when, in that late post-Pleistocene time when India was called Bharatavarsha and was composed of seven geographic, political and cultural regions, this region was called Naga-dvipa; as the name of the Jugarat Brahmans of Jugarat, that west coastal portion of India which lies immediately north of the Narbada River, the sacred river, thus north-bordering Naga Dvipa, who were called the Nagara; and as the nagari part of the name Deva-nagari, which is the name of the classical system of epigraphy devised by the learned grammarians for the inditing of learned Sanskrit. In Lalita Vistara, which was composed in Deva-nagari Sanskrit, mention is made of the naga writing.

c. Epigraphy of Bushman Ethnics

That region of Bharatavarsha which was called Naga Dvipa is archeologically famous for the lithic remains of its Naga civilization which differ only in variation of lesser detail from the lithic remains at Carnac and Locmariaquer in Brittany, France: the so-called cyclopean remains which surround Gavrinis. The city of Nagpur in the midst of this region still bears the name of its original culture. It is the cup markings on the megaliths which he calls trap boulders which are erected in great circles around the barrows¹⁹ near Nagpur that Sir J. Simpson describes. These are also found in England, Scotland, Iceland, throughout Scandanavia. It would seem possible that this cupule epigraphy was the system of epigraphy of the Bushmen ethnics who were the indigenes of southern India and that these were produced here on these Naga megaliths as a part of their local educational program for the sake of training their own people in the translation of their science into this system of markings. It would also seem possible that the dots used in the Deva Nagari and other systems of epigraphies in which they are found and the cupules as used in the proto-cuneiform tiles of Mesopotamia might be avenues of approach to deciphering the cupule system of epigraphy.

ix. THE KH WRITINGS OF THE KH PEOPLES OF EURAFRASIA

a. The kh Writings

1. *The kh Writings*

It seems evident that, at least during the chronologic space comprising the pre-

dawn, dawn, early post-dawn historic periods, the Khamites of Eurafasia were universally referred to by themselves and by their contemporary hemispherical era neohomozoan ethnics as the kh peoples. It also seems evident that, of the kh peoples, different oases of culture existed and that these went under different kh adjective autonyms, some kh peoples calling themselves ch kh people: some, b kh people; some, q kh; some, z kh; and like that, and that this system of autonyms arose in the fact that the people of each such cultural region were self-identified as of that grade of the learning and of that region of the original campus which specialized in that phase of the learning. It also seems evident that these kh people had retained their prehemispherical cultural heritage in varying degrees; that the culture so retained had a system of geometric ideography which was an exact consonantal terminological system and that, at sometime prior to the hemispherical era, two paralleling synonymous systems had been devised, one pictoideographic, one pantoideographic. It also seems quite possible that this system of learning was commonly referred to as the kh system and that its geometric ideographic system of epigraphy was commonly referred to as the kh system, as were both the pantoideographic synonymous system and the pictoideographic synonymous system.

Currently no sign for kh is to be found in the English alphabet or in English print. Formerly the sound has been indicated by placing a point, ḥ, so, under the sign h. Even this usage has fallen into desuetude in America and kh is completely lost in American printing as an individual unit of sound and, hence, its ideophonic import is lost, its ideographic conveyance amputated from American epigraphy. That for which the original geometric ideogram was devised to convey cannot be directly conveyed in the English alphabet as used on the linotype of the American printing press. A disturbing realization. Other, earlier, cultures have devised their entire system of epigraphy upon the sign for kh: some of these are geometric, some are pictographic, some are pantomimic. Some have named their entire system of epigraphy for that sign. The significance of this consonantal etymon and the epigraphic signs in which that significance has been expressed through the Pleistocene period of the Neogeologic era echoes back and forth over all of Eurafasia and sends streamers of sound over the entire face of the earth as though the significance and the signs and the sound of the signs issued as one from some prior period of the phylum's awareness.

Currently, on Sinai, near Suez is the Wadi Mukhattaba. The word Mukhattaba is built on the root kh. The phrase, Wadi Mukhattaba, translates: the Valley of the Writings; so called for the multitude of ancient inscriptions to be seen carved there on the rock of the valley walls. In a Chinese Buddhist work of A.D. 668, writing is called lekha and an ancient system of writing known to have existed as such earlier than 500 B.C. is mentioned and called Kharoshthi. The Sanskrit Lalita Vistara records that Gautama Siddhartha as a boy had studied lekha, which translates writing. In a Buddhist tract in Sanskrit of 500 B.C., lettering is written akkharika and phalaka is a wood tablet for teaching to write. The Persians made of the word, lipi, and called writers, lipiki. The

Mongolian, the isolating language that is the basis of the agglutinative Altaic, has three principal dialects: Khalkha, Kalmuck and Buriat. About A.D. 1310 the then extant Mongolian script was replaced by a system of epigraphy which the Khalkha called Kalika, which Diringer²⁰ explains parenthetically as Mongolian pronunciation of ka-lekka, the ka script, the script of the system called ka; but, rather, from the kh-lekka, the system of writing called kh. It was produced for the Khalkha dialect, was later adapted by the Kalmuks and Buriats, became the national Mongolian alphabetic system of writing during the 14th century A.D. Literary Mongolian is written in ka-lekka epigraphy. It is not known who devised the system nor what is implied by the ka of the term ka-lekka, the ka system of epigraphic symbols and their usage. Diringer thinks that the ka-lekka was formed under the influence of the Uighur Turki alphabet which was derived of an alphabetic system of the people whom the Greeks called Sogdians but who called themselves Su kh da. The signs are pantomimic and look as though whoever contrived them knew the Kharoshthi or its source or some one or ones of its siblings or of its descendents. In Hebrew the consonants k-t-b are used upon which to inflect words connected with writing; the root would be kh d b. The English word language, the Latin lingua, meaning tongue, echo the word lekka meaning written language.

It is not improbable that these and other peoples of the Eurafasian landmass who called writing by names which were formed on the agglutinated root formed of the isolating etymon kh were identifying some, the kh, phase of an earlier more comprehensive system of epigraphy which was their common source; the symbols of which were of three synonymous systems, geometric ideograms, pantoideograms and pictoideograms; to which source they referred as the l kh, the system of writing, the characters of which were the pantograms which had been devised by the Naqi for a system of pantoideographic synonyms of their geometric ideograms. It is not impossible that it was this system of pantograms that was called the kh system, since it used the human organism as the means of its expression.


Many of the systems of epigraphy of the peoples of this landmass make almost exclusive use of the pantograms.




2. Analysis of Basic Classification of Signs of Pantoideographic System of Synonyms


The pantoideograms of this kh system and their linear abstracts analyze into four basic classes: one with a body line that ends downward in an undivided single curved line, one arm up and one arm down; one with a body line that ends downward in a single straight line, both arms hanging; one in which the body line diverges downward into two bilaterally equal lines; and one in which the body line divides downward into three straight lines, two of which are equal and bilateral, the third of which is shorter and central with a variation of this, the fourth type, in which two diagonal lines either enclose or transect

the shorter central down-directed straight line, meeting each other in an angle part way down or at the bottom of the central line. All of the kh pantograms are wrought upon one or another of these four basic signs.


The pantomime for the first of these would be formed with legs and feet completely adducted and approximated and bent forward limp; the arms flipping, one up one down, the torso quasi-flexed and semi-recumbent. This posture is a reflex positional placement that is elicitable by stimulation of a group of cells of the neohomozoan upeprosencephalon that lie near area 11 which will be discussed in a related chapter. The pantomimic signs which are formed as variations of this pantomime form an identifiable group wherever found. This sign, as it occurs in the Khap Sh Khr hieroglyphic system, is called



kh n n, and is referred to as the offspring of , the offspring of the human being manifesting, and is therefore referable to something concerning the integrated human bicomponent psyche. Although the full pantomime is used in the Rezu mdv nttr, the linear abstracts of this pantomime, as well, must have been in use in predynastic Rezu Tau for Petrie shows the sign

 as occurring in Egypt during the first dynasty, an extremely efficient line abstract of a pantomimic ideogram . In Coptic this sign  means the

same. It is possible that this pantomimic sign  and its variations wherever found, whether used as a phonogram, an ideophonogram or used in the purity of its original as a pantomimic synonym of a geometric ideogram, refers to something specific concerning the human psyche, and all of its derived signs can tentatively be safely placed in a group bearing that label.

The second of the group of four basic pantomimes, the one with a body line that ends downward in a single straight line, both arms hanging, would be an erect postural position, legs and feet completely adducted and approximated, arms hanging straight down. This sign, its variations and its derivatives, may all be placed in a group bearing the index caption, the human being.

For the human person, a central straight line diverging downward in two bilaterally equal straight lines, the pantomime would be found with legs abducted, arms hanging straight. All signs which group under this abducted legs pantomime are referable to the human person, .

The basic pantomime of the fourth group, comprised of its two varieties and all of the modifications of these two varieties, and all of the signs built on  and  are signs referable to the human cosmic or so-called physical organism. All four groups occur throughout the Eurafasian circum-Mediterranean landmass.

In summary: many of the systems of pantomimic signs used in their systems

of epigraphy indicate the adaptations by various peoples of the Eurafasian landmass of a common pantomimic source which was probably called the kh system. The context of this chapter suggests the probability of this source having been the system of pantograms devised by the Naqi as a pantomimic system of synonyms of their system of geometric ideograms. The system comprised four basic pantomimes: one for the human integrated bicomponent psyche; one for the human being; one for the human person; one for the human cosmic organism. The discussion does not imply that these were always used correctly when being adopted in the various systems. Each one, except the first of these various classes, is found represented in two or more of these various body positions: standing, squatting, sitting, bending, walking, running, pivoting; and with arms in various attitudes, etc.; also in profile and in full front.

b. The kh Pantoideographic System of Synonyms

1. *Kharoshthi*


In a system of epigraphy called Kharoshthi, all of the signs are quite obviously stylized pantoideophonograms used as phonograms, all formed upon three basic pantograms. It is Diringer who records that the first known use of this name Kharoshthi or Kharotthi for this epigraphic system is to be found in a Chinese Buddhist work of A.D. 668 which, in an historical passage concerning the various systems of writing, mentions this Kharoshthi system among the several, then ancient, systems of epigraphy which it records. He²¹ records that etymologists have found no origin of the meaning of the word Kharoshthi. He further writes that most of the various known scripts of India, extant and extinct, are descended from two prototypes, this one called Kharoshthi and the Bambhi or Brahmi of which he remarks parenthetically "that is, lipi, 'script'."


The inscriptions written in the Kharoshthi system are found archeologically in the northern region of the Punjab, the region of the five rivers, where these flow down the westerly Himalayan sheds to become tributary to the Indus; in ancient Ghandhara which is the ancient name of the land west of the Indus to the Hindu Kush Mountains and east and north to Pamir; in the region which is currently western Pakistan and eastern Afghanistan; around Pamir; north of the Hindu Kush; east across the Karakoram; along the ancient valley of the Khashgar River flowing down eastward from the Karakoram Range through the Sinkiang province of China, tributary to the ancient Tarim, draining these heights in the regions of 39°24' north latitude and 76°74" east longitude, which region was at one time western Turkistan north of Tibet. Somewhere in this area, fanning in descent outward from the place of convention of northern Himalaya, eastern Hindu Kush and all of Karakoram Range which was once Kashmir of India and is now Kashmir, this system of epigraphy called Kharoshthi seems to have originated at sometime prior to or near the mid-portion of the final

1,000 years B.C.

For 900 years Kharoshthi was an important system of writing through this region. In eastern Turkistan a Buddhist manuscript of importance was found written in Kharoshthi. The system itself is a contemporary of Gautama Siddhartha Sakyamuni. Born here, Sakyamuni did his studying and his teaching in his portion of this region of the Kharoshthi lekha during the century of its seeming incipience. His was a teaching of the common people, the unlettered, the unlearned. To them he brought his learning and his interpretation of enlightenment. Kharoshthi lekha was a system of epigraphy devised for the common people, the unlearned: a popular, everyday system of writing for the conveyance of the prakrita, the common, unlearned, the uncultivated speech. Its signs are derived of the pantographic system. Around 250 B.C., in the midst of those twenty years during which Asoka was having his laws carved in the prakrita dialects on stone pillars over this his empire, he caused at least one version done in the Kharoshthi system of epigraphy to be carved on the native rock in the Hindu Kush.


Khashgar in China on the tributary of the Tarim east just out of Pamir of this region of the Kharoshthi lekha is now called Shufu and, even though it be an absolute irrelevance, it is a lovely thing, for Shufu is a variant pronunciation

of the name , from right to left, ch v f v, pronounced by English translators chu fu and shu fu, the second king of the fourth dynasty of

dynastic Egypt, the one who built the Great Pyramid, called  and the association of ideas suffers no greater internal dehiscence than does the association of pure clang which has given rise in the serious minds of various etymologists to some possibilities of translation of the word Kharoshthi. But, first, this: Kharoshthi is not impossibly built on the agglutination khrsh, the active process of the human being manifesting, with "thi" attached as an inflectional suffix and with the vowels a and o infixes for euphony. Diringer states that the word Kharoshthi has been variously explained by etymologists in the following ways: as connected with one, Kharostha, who was the creator of the script and who was so named from kharaoshtha which means "ass-lip"; as used to indicate the Turks and Tibetans; as connected with the Sanskrit name Khashgar; and as a corruption of a possible Iran-Arya kharaposta, ass-skin, compounded of Indo-Aryan khara which means an ass and Iranian posta which means skin, and therefore implying that the script had been written on ass-skin parchment; and, also, that it might be an Aramic word. It is true that in the Hebrew canon²² it was Baalam's ass that spoke to him seemingly either in pre-Canaanitish, Canaanitish or Aramic Hebrew as he rode upon it, and the episode is set in a frame of events which relate divination and words and is resolved in Balaam's speech thereafter being confined exclusively to the word which the angel of the adonai then there spoke and taught him. And the possibility that a folk adaptation of the sound of the word may have occurred is not necessarily ruled out. Also, an ass's lip is a speech of some kind. And if four languages, Iranian, Indo-Iranian, Aramean and Hebrew have, in adopting

the phrase, so confounded the speech called that of khrsh as to make of it the speech of an ass, then possibly some original identification of Kharoshthi with an animal pictoideogram may have produced the mistranslation. And that may have been the reason why Jesus is translated to have ridden to his triumph on an ass in Greek. Said khara in sub-ethnic Ural Indo-Aryan, a wild ass is in Tibetan rkhyan, mis-said in English, kiang; in Greek, ονάγρος (ος), onagros, said in English onager which is the word rkhyan in reverse with g instead of kh: as is khara the reverse of rkh. Khrsh, the active process of the eternal becoming as manifested by the human being, the very core and heart of the z r q, sacred, system of science; that portion of the system's epigraphy which would convey this core of the system of science used as a basis of an alphabetic system of epigraphy could be called the Kharoshthi. And this system could be the ass's lip which the Hebrew Balaam at first resented and then adopted, and the core of the system of the z r q science would be that upon which the person Jesus as the Christ would have ridden to his triumph in the city of Jerusalem. Salem means peace.

Kharoshthi was devised for those unlearned in the cultured epigraphy. It was devised for the unlearned descendents of the unlearned Ural subethnic in northern India and the surrounding territory. Its signs are pantomimic. Mr. E. J. Rapson compiled and recorded the recovered of these Kharoshthi signs and their deciphered phonetic values.²³ From his tables, whatever its implications as an ideogram, the first syllable of the word Kharoshthi is written

with the sign , kha, a linear profile pantomimogram of a human running. In the signs for r, kr, vr, bry, the human turns around in superposed circles, does a spin, does a whirling dervish, as it were.²⁴ These are all r signs. Gha, the same pantomimic sign that the mdv ntrr uses as a determinative for kh n n, as is ghe, but ghe is equipped with an upbeat. The ch signs lose the tops of their heads, leaving the space open and chi gets the baton; cham apparently sits down. Ni, as in most languages, doesn't want it. Bi has two arms, a shoulder and a torso. Da, dam and do get along without heads but da stays still, dam sits down, and do, equipped with two legs, does move. Dom, so terrifically busy that its legs buckle, keeps its head and shoulders but dispenses with its arms. And ji is in a hurry to get there with only one leg, half a shoulder and one arm but that arm carries the baton: the wooden stick, the rod, the kerukeion. And kha really proceeds along the way.

All of the pantomimic signs which comprise the Kharoshthi system of epigraphic symbols are built on basic pantomimic symbols which fall into two main classes: those in which legs are shown and those in which a single central linear stroke ends downward in an indefinite curve. The motif upon which these latter are designed is definitely the same as the mdv ntrr pantomimic sign for kh n n, the offspring of the human being. The motif of the former, those with legs, is definitely not this sign. Both classes of signs, as used in the Kharosthi, are used both in profile and in full front.

2. *Khutsuri*

Colchis of Khberia of the southern Caucasus has been peopled onward from between 1000 and 700 B.C. by the culture that called itself the K 'art 'li and K 'art 'velni and called its language the K 'art 'vli 'ena which as Anglicized is Khartvelian. Around the littoral of the Black Sea, these people are dolichocephalic. Of the two alphabetic scripts of their language, one is called Khutsuri. In the Khutsuri system the sign for kh and the sign for a are pantomimic and are similar to pantomimes for kh in other pantomimic dolichocephalic cultures who also indicate themselves kh peoples and which is the sign for kh n n in mdv ntr. A priest in the Khutsuri language is a khutsi. Khutsuri was the scientific, learned and ecclesiastical script. The other, called Mkhedruli, was the kh writing mutation called the military and lay script. The Khutsuri signs for kh do not occur in the Mkhedruli.

x. INDUS VALLEY

Calling black people, Ethiops = burnt faces, from αθειν = to burn + ωψ = face. Referring to the lands of the Khamite Ethiops in Africa that lay above Egypt, Aethiopia supra Aegyptum, the Greeks referred to the Indus River as the Ethiops' river and to the Khamite Ethiops, along that part of the 2,000 miles of its descent from the region of Mount Kailāsa to the Arabian Sea of the Indian Ocean which moved downward between Attock in the northern Punjab at the place where the river becomes navigable into Sind, the southern portion of Pakistan, where the navigability ends at the apex of its delta, as the Eastern Ethiops. The Indus, now the river of Kashmir and Pakistan, is the river of that part of India that called itself Baharata and, calling its original epigraphic system Rakhshaza Bhasa, in so doing implied that its original indigenous neohomozoans were the Rakhshaza Rezu. The Rakhshaza were the giant brunettes, burnt faces from dark tan to dark brown to brownish black to black. Baharata was that portion of India north of the portion which Manu the law maker described as the land of the Āryas from Āryavartha.

Along the Indus from Attock down through Sind are the now famous excavations of the cultures of Harrapa and Mohenjo-daro: each was an extensive agricultural culture with each its quite, astonishingly, modern city. The cities lay 500 miles apart. Swimming pools, running water, bathrooms with tub and shower, organized city planning, fresh water wells inside the house, enclosed patios, extensive city water systems, sewage and garbage disposal systems. Suave, clothes conscious, knowingly coiffed, the women were tall, slender, exquisitely boned and assembled, dolichocephalic, graceful, and their sculptured portraits are exquisite works of art. The male skeletal remains found are dolichocephalic, mesognathous, tall, slender pelviced, broad shouldered. Some thousands of years earlier than the Iranian invasion, tentatively these Indus cities, at the height of their culture, have been placed as contemporaries


of the cities of Mesopotamia and Egypt in the period of the height of the Sumerian culture. Such cultures at their height represent thousands of years of cumulative development. No deeper explorations have as yet been carried out, hence the underlays are not archeologically known.

Among those who excavated these Indus Valley cultures was Sir John Marshall who carried out excavations at Mohenjo-daro in 1922-27 and subsequently published his work titled *Mohenjo-daro and the Indus Civilization*.²⁵ G. R. Hunter published a work on the scripts of Harappa and Mohenjodaro. Although other authorities think it millennia older, Marshall tentatively dates these Indus Valley cultures as having flourished there at their height between 3250 and 2750 B.C., approximately: says that the skulls are of what he calls the Mediterranean type, the great dolichocephalic race of Eurafasia. Those beautiful crania: not over broad, not over narrow; long, well vaulted, exquisitely templated, nobly frontaled, poised in dignity, reticently mesorthognathous. Innately proud heads. Like those found in the deepest layers of the Sumerian and related Mesopotamian cultures.

a. Epigraphy


As to its epigraphy, Diringer²⁶ reports that about 300 different signs have been recognized and says that the Indus Valley epigraphy cannot have been either syllabic or alphabetic but thinks that the number of symbols found is small for a purely ideographic paleography. No evidence exists however to imply that the 300 signs as yet found comprised the total roster of ideograms.


These signs are done in the same manner as were those in the Cleveland sky, and those that materialized in the clear atmosphere at Columbus. Is it called bold relief? Or possibly high relief, alto rilievo? An examination of the available reproductions of the 300 different epigraphic signs recovered at the northern Harappa and the southern Mohenjo-daro cultures shows that these people used an epigraphic system which was composed of geometric and geometric linear ideograms, pictograms and pictopantograms comprised of both pure body pantomime and the dactylogical systems in which latter only the hands and fingers are used. The body pantomimograms are built on the two motifs, the kh n n motif with legs dangling and the motif with legs standing; both sets are used in profile and in face on. The one in a hurry is here. The one

who spins round in circles carries something, , a single transverse line. Many more of these pleasantly speaking pantomimic signs are there. So, also, are the geometric signs. None of these signs have been translated. Some one of these pantomimograms must be the sign pronounced kh, and meaning the human being; and one of them is surely kh n n, the offspring of the human being; some one must be the human person.



It is not known whether these signs comprise a system of intrinsic semanticism, a system of intrinsic phoneticism or a system which was a mixture of the two.


But the manner of composition suggests the former. An approach to translation by way of an examination of the manner of internal composition could be tried. In some instances the signs are arranged in lines transversely; in some, in lines perpendicularly; and in others, in pure pictography; in others, arranged in space-relational composition like the Ziba Number 15 at Gavrinis and on the Akha Plaque; in others, in an arrangement which places a pictoideogram in the center and arranges geometric, pictographic and pantomimic signs, either all the way around it, partially around it or in the upper left corner. All in all, the manner suggests a basic space-relational system, out of which had developed the additional method of transverse arrangement of individual signs with retention of space-time relation and then the addition of a perpendicular parallel arrangement of the transverse rows. All three are used. This makes the system, then, that of Gavrinis, Ziba Number 15. One inscribed seal is done in this complete combination of methods. As on Ziba Number 15, the predominant composite, as to size in the figure, is a linear abstract. Underneath this line, on another paralleling transverse line, are arranged in transverse


series ideograms modeled importantly in size as to the central one  and tapering in size toward the left end of the line. Three of these signs can be seen. Underneath this, several larger composites are arranged transversely but with no line underneath. Beginning from below up, of human chest, shoulders extended arms with hands relaxed and head surmounted by a headdress. The facies are shown. Just at the lower border of the chest which is the upper border of the abdomen, the composite extends without ligature, left and right into an otherwise empty transverse line. Beneath this is another, a paralleling, transverse line in the center of which is engraved or molded a single space-

relational group of ideograms, , of which this at shoulder level and from shoulder to shoulder around and above this composite pictoideographic pantoideogram are individual signs and groups of signs. Two of these, one at each shoulder level and facing the head of the central figure, are larger than the balance, animal pictoideograms; the signs of a straight transverse arrangement above the headdress are next in size; the signs of the groups between these two are smaller. The entire composition, then, is arranged around a main central vertical orientation, concerns whatever the chest, shoulders, arms, head, headpiece composite means, reads from below up in parallel transverse lines from each side toward the middle, etc. The headdress is a composite of a central piece inscribed with oblique lines that converge in the central vertical, forming lines that radiate from the crown of the head and two bilaterally similar taureiform horns. A v-shaped design formed of bilateral parallel oblique lines that meet in the central vertical forms a chest-plate. The head depicted is mesognathous, full face front, the face a long oval. The nose, eyes, cheek bones are enough like those of a recent Zuni governor of the Zunis as to have been carved or modeled from his head and face as its model. Of the group

of signs on the second transverse line,  would seem possibly to presage a

deva nagari Sanskrit sign , ga. For the universality of a Khamite sign , see Book One, Chapter XXIX, Section vi entitled "Saffron Bread," subsection d, "Some Ideograms Indicating an Integration of Triality." For pantoideogram of human head and for headdresses, see subsection e of that same section.

For the sign , the important sign on the second transverse line, see Book Two, Chapter VIII titled, "Then Speak, Then Mention," Section i, subsection d,

to convoke, ch. For the sign , the central midline sign of the row above the headdress, see Book Two, Chapter XV, entitled, "The Violet Luminance,"

Section ii, "The Consonant k", something concerning the pantomime  and the Living Psyche.

b. Similarity of These and Easter Island Signs

Easter Island now belongs to Chile. The Spanish call it Pasçua. Its autonym is something spelled *ōōaiḥu* in English; this is a group of vowels and the kh sound. Recently, G. de Hevesy²⁷ set up an analytic table of comparisons of the signs used in Indus Valley paleography and those used on Easter Island: concerning which Diringler worries that if the Indus Valley culture be of 3250 B.C., the two were separated in time by some thousands of years, in space by some thousands of miles but de Hevesy has actually shown that a very great many of the pantomimic signs that were found in these cultures along the Indus do occur on Easter Island, carved on portable wooden paddle-shaped tablets. It is impossible to deny the sameness of these stylized pantomimic signs not only of Indus and Easter Island but of the Kharosthi and the Brahmi as it is to deny the sameness of four strayed sheep of a breed or of four of its strayed rams. More recently, within the current decade [1960], some of the Easter Island signs have been deciphered, as well as some part of the manner of internal composition, and the decipherer, whose name I regret to say I do not have, thinks that these scripts are the written literature of the religion of the people who used this epigraphy. Religious texts compiled for peripatetic teaching do not necessarily indicate the system of epigraphy of the peoples taught: nor do they indicate that the people so taught were possessed of an epigraphy of any kind nor that the religion so taught was the religion of the people. These texts could have been compiled for the teaching of an illiterate people by one whose intent was to teach an illiterate people his system of religion in their language set down in the system of epigraphy of his own culture. They can also be a native product of the native literate, inscribing the native religion in the native tongue and the native epigraphy. In either case, they do show a common use of a particular stylization of a particular group of pantomimic signs by the Easter Island people and the peoples of the Harappa and Mohenjo-daro cultures.

These cities are not destroyed. No destructive military invasion toppled their stone buildings, smashed their public service systems. The people seem just to have left. They are covered with mud and other movable debris of earth's surface. Did the waters of some one of the various Lacustrine periods come up this high? The people moving higher as the waters advanced?

xi. THE ASIAN SUBCONTINENT ONCE CALLED INDIA

a. Kapila and the Ganges

At some time during a period known as an age of the deluge, one called Kapila came down with Ganga, the Ganges, from the Himalayan heights of its source, through Kapila Pass, the place called Kapilasthan, to Gangadvara, the place where Ganga emerged from its mountain gorge and emptied into sagara, the sea, at the time when sagara with that portion of its post-Pleistocene Lacustrine waters, which then covered greatly the lower lands of the face of the earth, laved the feet of Himalaya and sat there at the mouth of the Ganges in India through some years in meditation. Today the Ganges flows into sagara where sagara laves the shores of the Bay of Bengal, to which level through the intervening years it has receded some 600 miles across the plains of India leaving Gangadvara, which is now also called Hardwar, something over 1,000 feet above sagara's present level.

In those years following upon his sojourn in the heights of the source of the Ganges during which Kapila sat in meditation at its shores at Gangadvara, he worked out his method of presenting those portions of the science which he in those heights had learned. As he told it, it is known as the Samkhya system of philosophy which became and remains one of the several classical systems of formulations of India. The word Samkhya implies an organized system of knowledge. The Samkhya is the oldest of the various still currently existing organized systems of thought in India.

b. The Indigenous Peoples of the Asian Subcontinent Once Called India

Now the people of this Eastern Hemispherical crustal area which is formed of the coalescence of that region of the Eurafasian landmass, the autonym of the central portion of which was Baharatavarsha, and a thimble-full remnant of a still extant Cretaceous landmass were comprised of the descendents of the indigenous Eocene ethnic Rakhshaza, among whom were the Nagas, the descendents of the Eocene ethnic Ārya immigrants from Āryavartha, among whom were the people of the Harappa and Mohenjo-daro cultures, and of the Dravidians, descendents of the natives of the Cretaceous Bushman ethnic and of the immigrant Negritian ethnic. The land of the Āryas extended across the

northern portion north-south from the Himalayas to the Vindhya Hills and east-west from the Bay of Bengal to the Arabian Sea of the Indian Ocean. The land called Naga dvipa of the descendents of the Rakhshaza of Baharatavarsha, among whom were the Nagas, extended east-west across the central region from coast to coast and north-south including the Vindhya Hills and the Narbada River from there to the more northern fringes of the Eastern and Western Ghats. The land of the descendents of the Cretaceous Bushman ethnic, among whom were the descendents of the immigrant Negritian ethnic, now called the Deccan, extended from here south and east-west from the Eastern Ghats protected eastern coast to the Western Ghats protected western coast. And across each interbordering were the mixes of the respective peoples.

The Khamite peoples of this subcontinent of the Asian portion of the Eurafasian nuclear landmass of the Eastern Hemisphere who were the Baharatavarsha Rakhshazas, the Nagas of Naga dvipa, the Āryas from Āryavartha, the burnt faces of Mohenjo-daro and Harappa, indigenous hemispherical descendents of the prehemispherical Ruda or Ruza descendents of Eocene Cordilleran Shaka-dvipa, were black, dolichocephalic, tall and slender structured, softly curly haired, consonantal tongued Eocene Cordilleran ethnic of neohomozoa, speaking their dialects of the general Eurafasian Khamite agglutinative development of the isolating consonantal science terminological etymons of their Eocene ancestral speech and, using a system of epigraphy comprised of geometric ideograms, pantoideograms and pictoideograms evolved of that Eocene ancestral science epigraphy. The Āryas had gradually been producing their slight local variations of the form, the color, the language and the epigraphy of the ancestral development on Āryavartha, of which that of the Indus Valley cultures was one sample. The descendents of Baharatavarsha, among whom were the Nagas of Naga-dvipa, were producing their slight local variations of the form, the color, the language and the epigraphy of the ancestral development as this had continued on this portion of this landmass, speaking their agglutinative dialect of the Rakhshaza Bâhâsâ, this same isolating consonantal terminological system which was their Eocene ancestral speech and using a paralleling system of epigraphy.

The non-Khamite people, the people of the hemispherical fused Cretaceous remnant, descendents of the Bushman ethnic, among whom were the descendents of the immigrants of the Negritian ethnic, were dolichocephalic, very broad nosed, short, thick statured, fuzzy haired to extremely tightly curled, from yellow to dark yellow-brown, using a dialect of a mix of the unique ancestral Bushman ethnic method of percussion speech and the ancestral Negritian articulate language system and using a variety of the cupule and dot and dash system of epigraphy which was a unique development of a representation in graphic form of the combination of variations of percussion and variation of time intervals of the Bushman ethnic's unique percussion speech.

c. Origin of Dravidianism

As the Eocene ethnics of the land of the Āryas and the Eocene ethnics of Baharatavarsha were intermingling along their interborder, the Eocene ethnics of Baharatavarsha and the mixed Bushman and Negritian ethnics of the Cretaceous landmass were intermingling along that interborder, and these peoples of this subcontinent were here doing ethnically what the crust had done geologically; they were fusing a Cretaceous remnant and an Eocene substantiality in the production of a local Pleistocene contour. The colors shaded from yellowish brown to yellow black which to the human retina is a very deep black indeed. At first bilingual, their language gradually became a mixture of the Cretaceous percussion system and the Eocene articulate consonantal system. A fairly fascinating result. Their system of epigraphy used cupules, dots, dashes, space relations, panto-, picto- and geometric ideograms. In Naga dvipa at the university extension at Nagpur, the college of linguists and semanticists of the interlingual school handled the situation by forming interlingual dictionaries, organizing the polyglot dialects into an established language system with its established epigraphy, both of which used Khamite articulate, agglutinated, consonantal roots transposed into percussion expression; for instance, like kh: to say it, form in confluent succession the muscular contours of the articulate speech apparatus which would produce kh, if voiced but, instead of voicing, use a definite running series of timed and decibeled percussion taps; to write it, carve the same running series in cupules using simple space relation for timing o ooo oo o ooo and depth of carving for decibel representation, the deeper the carving, the louder the sound.

The descendents of this ethnic mixture of Eocene Cordilleran ethnic, Bushman mixed with Negritian ethnic, gradually became the predominant people of this southern region of this subcontinent. Now referred to as the Dravidians or Dramidians of the Deccan, English disruption of Damilas of Dakshinapatha.²⁸ In Sanskrit Damila is said Tamil. Damila is the autonym.

Thus the zr science of the Eocene Shaka-dvipa in its own terminological system of isolating consonantal ideophones and ideograms, as these had gradually become agglutinated on this landmass and in a variation of its own system of paleography as this had been preserved and modified on this landmass, became an integral part of Damila culture, expressed in terms of their own language system and its paleographic system.

d. The Iranian-Āryas

According to the best expert calculations, around 1500 B.C. the Iranian stream of the eastern division of this Ural subethnic began an intensive migration into, arriving in well-nigh overwhelming hordes, scattering over, around and among the stable, cultured and educated, agglutinative consonantal tongued, elegantly epigraphied, brunette to black, tall, slender, dolichocephalic Eocene Cordilleran ethnics of neohomozoa who were the Āryas. Eggshell white to whitish brown these immigrants were brachycephalic, inflected vowel-tongued. No known evidence has as yet been found which would indicate that these

immigrants had any system of epigraphy of any kind: nor any epigraphy of any kind. Half a millennium before Zertust, neither were they possessed of any inheritance of, nor of any come-by knowledge of the zqr science.

Arriving by natural population extension and by excursive migration through the lands that are now called Afghanistan and Pakistan, across or around the river and by sea into the land of the Āryas, the immigrant Iranians and their descendents called the Indus River, Hind; called the Āryas, Hindus; called the land of the Āryas, Hindustan; called the language and its epigraphy, Hindi; called the culture, educational system, system of formulations, mores, et al, of the Āryas, Hinduism. The Āryas called the mix of Eocene ethnic Āryas and Ural ethnic Iranians, Ārya-Irans. The English terms are Indus for the river: India for the Ārya region; Indians for the Āryas, Āryanas and Āryans, for the Ārya-Iranians ethnically. All shades from whitish brown to brownish black, race proud, aware of the superior desirability of the culture which these black people, among whom their Iranian forebears had inserted themselves, had produced and continued to maintain, color conscious and inferiority complexed, the Ārya-Irans and their descendents eventually became the majority population of the land of the Āryas. Now, three distinct peoples inhabited this land north of the Vindhya: Eocene Cordilleran ethnic Āryas, Ural ethnic Iranians, and mixed Eocene-Ural Ārya-Iranians of all degrees of mixture and color. The darker the color of the Ārya-Iranians, the prouder the awareness of the degree of Eocene ethnic inheritance.

The spoken language of the Āryas and the spoken language of the Iranians, as intermixed by the Ārya-Iranians, produced an inflected vowelized usage of both isolating and agglutinated roots but chiefly of the latter which, among the educated, retained their etymological intent, among others, mainly did not. And now in this subcontinent were these language systems: the articulate consonantal zqr science terminological system as used by the erudite of Baharatavarsha, the same as used by the erudite of the Āryas; the common usage of each of these among the uneducated of each, the intermixtures of these two; the nonarticulate percussion system of the Cretaceous remnant; the uneducated admixtures of the varieties of the articulate consonantal system and the varieties of the percussion system; the uneducated admixtures of the varieties of the articulate vowelized speech of the Ural ethnic Iranians and the common varieties of the articulate consonantal speech as used by the Āryas and the organized admixture of educated Baharatavarsha Bhâshâ of Naga-dvipa and the Bushman ethnic.

e. Veda Vyasa and the Rk Veda

The next oldest of the still currently existing organized systems of thought in India after Kapila's Samkhya is the Vēdic. The Sanskrit (Sanskrit) word Vēda comes via the noun, ved, meaning knowledge, from the verb, vid, meaning to know. The Greek has a word, oida, meaning to know. Middle English had to wat, to wot and to wit, meaning to know. Vēda: the knowledge. Vyasa is

another Sanskrit word: a v word, it means one who collects and compiles, puts together and correlates. At some time later than Kapila, somewhere along the Indus, one or ones, referred to as Vēda Vyasa, collected, correlated, compiled, and reproduced in a series of hymns his compilation, as he understood them, of the canons of the ancient knowledge of the Āryas from Āryavārtha and the Rakhshaza of Baharatavarsha including that of the Nagas of Naga-dvipa, as these had been retained and progressively formalized by the generations of their learned. The work so produced is called in Sanskrit, the Rk (in English Rig) Vēda. Etymologically, the agglutination rk of the isolating consonantal ideophones r and k, read in terms of a proposed general Eastern Hemispherical Eurafasian rendition of a proposed Eocene zqr science terminological system, translates as the entire process of the k phase of the total manifestation which is, then, the identity, genesis, powers and functions of the living psyche. And the title Rk Vēda would imply the knowledge concerning the k manifestation, i.e., the knowledge concerning the identity, genesis, powers and functions of the living psyche.

As with Kapila, it is not known whether Vēda Vyasa wrote down his interpretation nor, if so, in what paleographic system or whether he composed them for vocal recitation purely. Neither is it known just when he did this. A Mr. Tilak of India would set the time around 7000 B.C.²⁹ Others, equally accredited, would place it sometime between 7000 B.C. and the millennium prior to the period of the Iranian mass migrations into this land. Still others, but greatly in the minority and not equally accredited and unacquainted with the fact of the Indus excavations would place it well after the Iranian mass immigration.

In his hymns as they are later recorded in Vedic Sanskrit, Vēda Vyasa used the sound bh where the Greeks used ph; for instance, the word light, which in Greek is phocis, was for the Vēda Vyasa, bhu: in the proposed zqr science terminology, the consonant f was used. He used the root brhi which would be f r, meaning to grow, to increase, to become eternally. Using this root, he called that which was-is-shall be, brāhm, the eternal becoming. Called the power of the one eternal becoming, brāh'mā. Called the manifestation of the one eternal becoming, brāhmā'. If that recording be a faithful one, the Veda Vyasa, in composing his hymns, personified each and every phase and stage of that science of the one eternal becoming, made myths of the formulae, an allegory of the science. He was an artist, not a scientist. But he made of it a magnificent drama. With bhu as light, the ability eternally to cause eternally to become; brhi, to become eternally; brāhm as the one eternal becoming; brāhm'a³⁰ the power of the one eternal becoming; brāhm'ā as the manifestation of the one eternal becoming, brahma vidya is the knowledge concerning bhu, brhi, brāhm', brāhma, brāhmā. In the brahma vidya system of presentation, the one eternal becoming occurs in three concomitant, interrelated, indwelling aspects described as a continuous becoming in which a continuous transmutation in which continuous destruction is accompanied by a continuous regeneration which is an establishment at a higher level of organization and complexity

and a continuous preservation of that which is not destroyed. Called brahma, rudra and siva; in each stage the form as it exists is destroyed, the inherences of that form are not destroyed but are reorganized at the higher level. That which is destroyed is called achyata. That which is not destroyed, does not perish, is discussed in three mutations called avasthâs: hiranyagarbha, hari and shankara.³¹ Sometimes hiranya is translated as meaning golden but a learned Svâmi Dayanand Sarasvatî said that hiranya means shining, resplendent.³² Manu said that hiranyagarbha³³ is a name for Brahmâ formed as a golden, shining, resplendency within which exists the organized expectancy of all that shall ever become. Shankara, a name for Siva in its final stage, is the shining resplendency produced by Rudra. The splendor of Shankara is called Kṛshna, said in English Krishna. These two are k words. The ultimate accomplishment, the consummation of the one eternal becoming, is the production of k and of k r: of the living psyche and the living psyche manifesting. In Brahmanical Taraka Raja Yoga, Brahmadanda extends upward the full length of the spinal cord to some meticulously defined place in the brain; chitrini, finer than a spider's web, lies within Brahmadanda, extends the full length of Brahmadanda from the most dependent portion of the central canal upward to someplace in the uperprosencephalon; Brahmarandra exists in the front part of the crown of the uperprosencephalon, that would be the pre-prefrontal region of the uperprosencephalic antimeric developmental region of the prosencephalic metameric segment of the human encephalon.

Racially, of the Āryas in part and of the Iranians in part, the Ārya-Iranians took to their Ārya inheritance of the zqr science, generally, producing an Ārya-Iranian interpretation of the original Ārya portion of Hindustani. Gradually, through the centuries, the Ārya-Iranians formed dehiscent adherences: to Ārya-Iranian interpretations of the Ārya portion of Hindustani on the one hand and exclusively to Ārya-Iranian interpretations of the Rk Vedic hymns, on the other.

f. Brāhmânas and Brāhmânism

Among some of those of the Ārya-Iranians who adhered to the Rk Veda hymns, a color reaction gradually took place. The inferiority complex induced by individual whitishness in a black-skinned environment over-compensated. Selective breeding among the lighter skinned, conditioned by selective preference by the darker-skinned Āryanas for the darker-skinned Āryanas, produced a breed of lighter and lighter skins, with fewer and fewer of the Eocene Cordilleran genes in their reproductive cells, with lesser and lesser development of the Eocene Cordilleran evolved pre-prefrontal area, its epiphyseal end organ and, hence, with fewer and fewer of the traits of the Eocene Cordilleran ethnic but still with some of each of these. A variety of the Ārya-Iranian thus gradually was produced, comprised of persons among whom the stigma of whitish skin became a criterion of superiority and the erstwhile whitish inferiority complex, over-compensating, became a whitish

superiority complex. This breed of the Rk Veda adhering Ārya-Iranians kithed and clanned and kinned together, calling themselves the Brāhmāṇa. In a case like that, arrogance may take the place of pride and hauteur may replace innate nobility: and if in an insufficient matrix of real nobility, you are an inferiority-superiority complex hag-ridden, self-styled, self-convinced but not self-proven superior individual in a self-styled, self-convinced but not self-proven superior clan and breed, self-assumedly superiorly different from the total balance of your environment's humanity yet still nagged by the inferiority complex, you do things to prove your self-formulated contention and sometimes, if not misdirected, that very advocacy of the compulsion produces surprising results. Especially among those other color conscious Aryanas.

And if you are, even though possessed of a few of the accouterments of the Eocene Cordilleran natural ethnical equipment, nevertheless less than able fully to comprehend the full subtleties of the zqr science, you still may be of a philosophical trend; one of the genus of the light-producing phylum in which the light is uncertain and the ability of enlightenment aberrant, and you produce what seems to you as good an interpretation of the zqr science as any one else, even the unmixed, undimmed descendents of its originators. And now and again hymns, out of these, were added to the Rk Veda of the Veda Vyasa, so that eventually the Rk Veda became a collection of a thousand hymns, of which only those of the Veda Vyasa represented the Vyasa's expression of his compilation of the zqr science as he came upon its canons in the lands of the Āryas, of the Rakhshazas of Baharatavarsha and of the Nagas of Nagadvipa.

Recitatives and chants, these 1,000 hymns, insofar as is known, were retained only in the memory of those who learned them by rote and, like the Eumolpides of Eleusis, knew each word, each phrase, each tone, each timing and the manner of their exact expression.

Preserving these hymns as their canon and creating an organized system of ...³⁵

First known in a section of its upper, northern region, Brahmanism spread thence throughout the north and northwestern portion of the subcontinent. Diringer calls this country between Sirhind and Allahabad in what was the United Provinces, between the Himalayan range on the north and the Narbada River on the south, that region which was called Madhyadesa, the holy land of Brahmanism: it is the land of the Ganges and the upper Indus.

g. The Brahmi System of Epigraphy

Gradually developing their own unlearned dialect of the vernacular of the hybrid language of the Aryanas into an approach to a cultivated speech, choosing from what epigraphic signs were at hand and emphasizing an adaptation of the method of consonantal ideophonography, some group among the Brahmans devised an epigraphic system, now called Brahmi, for

the conveyance of their own vernacular. So devised that each of a certain large proportion of its signs represented a single sound comprised of a consonant and a vowel, like ba, be, bi, bo, bu, for instance, and occasionally just a vowel but never just a consonant, the system included certain other signs, each of which represented an agglutination of consonants and no vowel, like khr, tzv, for instance. Thus entire words could be formed of the vowel-consonant combinations and inflected but these certain agglutinated consonantal roots were retained intact and vowelization used only in the inflectional affixes, never in the root. A nice hybrid epigraphic adjustment for the conveyance of their hybrid language.

All of the unlearned, dialectic vernaculars of the entire subcontinent are referred to, collectively, as prakrit, the common tongue, the vulgar tongue, the unlearned, imperfect, unpolished speech. Thought to have been devised during the eighth century B.C., some 800 years after the great Iranian influx, variations of this epigraphic system soon spread from Madhyadesa out among the balance of the prakrit-tongued Ārya-Iranians of the region of the Āryas. Thence through a period of another 800 years, spreading southward through the non-Āryan regions of Baharata varsha, over the lands of the Naqi university extension that was Naga-dvipa, across all of Dakshinapatha, there replacing both the cupule-dot-dash-system and the system devised at Nagpur, and into Ceylon, giving rise to numerous dialectic variations, the variations of the Brahmi script, of which some forty are still in use, became the epigraphies of all of the prakrit vernaculars of the subcontinent and Ceylon.

Conceded by Indian scholars to have been developed of and superseding an ancient north regional indigenous system of epigraphy, the earliest of the known varieties of the recognized samples of this Brahmi system of epigraphy are the early north India varieties, now known as the early Brahmi or early Bambhi script.

h. Concerning Caste

The word caste means color, tinge, or hue. The light-colored Ārya-Iranian Brahmans not only drew class lines, Brahmans and non-Brahmans but, from the time of Brahman ascendancy, naming themselves the Brahman caste, drew color lines dividing the non-Brahmans Ārya-Iranians rigidly into three hereditary castes called Kshatriya, Vaisya and Sudra, and these they had to remain. The sacrosanct palish-colored Brahmans were the privileged class, the savants, the educated in the organized Brahmanic system of formulations, the sacerdotal hierarchy. Of these were chosen the entire retinue of temple Brahmans. And of the temple Brahmans were those called dvija Brahmans who became governors of the dēvas.

Blavatsky records that the dvija Brahmans of Kashmir called themselves the descendents of the Brahmaputras, said that a place along the Tarim of Aryavarsha was their source. That would make them "sons of Brahma"

who, disregarding their Ural ethnic Iranian co-descendency, chose to regard themselves as descendents of the Eocene Cordilleran ethnics of the university system of Aryavarsha that had existed along the Tarim river system. A weird ratiocinative process which, selectively rejecting Eocene Cordilleran genes and accompanying traits, discrediting them as taboo, in favor of Ural ethnic genes, then, having so bred through many generations, claims descent only from the Eocene Cordilleran ethnic, seems here to display the delightfully self-gratifying inconsistency of opportunism; if this which Blavatsky records be true.

Those of the non-Brahman, dark Ārya-Iranians who were next below the Brahman color line in whitishness could be warriors, politicians, form political and military hierarchies: the kingly class, the Kshatriyas. The quite dark Ārya-Iranians could be agriculturists and merchants: the Vaisyas. The very black Ārya-Iranians could be the industrial workers: the Sudras. So determined was the intent of enforcement of these caste lines that, for instance, offspring of a Brahman woman and a Sudra was an outcast, an untouchable, with no means of livelihood among the Ārya-Iranians, no matter what shade the offspring turned out to be.

i. The Triya Vidya

Gradually an organized canonical lore grew up around the Rk Vēdic hymns. A Yajur Vēda, a collection of ritualistic formulae for recitation by the temple Brahmans, partially in verse, partially in prose, arranged in two parts, the White Yajur and the Black Yajur, was added. Yajur means with reverence and the sacrificial formula. Together, the White Yajur and the Black Yajur are the recitative arrangement of the Veda of the sacrificial victim. In the proposed reconstruction of the zr science terminological symbologies, white is b and black is z, and the sacrificial victim is that which by means of b becomes z. When understood correctly, this Yajur Veda is an attempt at a complete statement of a scientific formula, done in allegory, of the gradual involution and subsequent evolution of the light patterns of the cosmic gamut into matter, of the gradual progressive mutation which those light patterns undergo by way of this process and of the gradual successful release of the transmuted patterns, which successful release can be effected by nothing in the total manifestation but the human person and can be perfectly so effected only by the prepared, enlightened human person. Hence the attempt at the production in words of the ritualistic formulae and the details of its perfect performance, to be learned by heart and retained in the word-memory centers of the brain of the temple Brahmans.

Even later, a Sama Veda, composed in large part of certain hymns of the Rk Veda for which musical annotation is added or indicated to suit something called the soma ceremonies, was added. The timing, tone, rhythm, volume, enunciation produce specific periodic patterns of periodic motion which by way of the organ of Corti of the human auditory apparatus are discriminatingly received and

forwarded to the neohomozoan encephalon. The chanting of the hymns as so indicated is called the mantra. If permitted, the mantra produces a profound effect of a certain definite order upon the neohomozoan thalamencephalon via association fibers from encephalic auditory centers to these thalamic centers. The production of this effect can be inhibited by the will and at the choice of the listener. The real purpose of the information concerning the formula conveyed is the informing of the uperprosencephalic centers of auditory awareness.

These three Vedas were eventually grouped together as the Triya Vidya, the threefold knowledge. Held only in the memory of the temple Brahmins and there held only in their original wordings, the organized canonical lore eventually lost its meaning due to gradual language changes and became purely meaningless liturgical phonic ceremonial observances.

1. *The Brahmanas*

At that stage a new lore was added to the Brahmanic canon, for the sake of the temple Brahmins. Called the Brahmanas, a series of explanations of various portions of the Triya Vidya was undertaken, comprising rehearsals of the legends, interpretation of the dogmas, statements of the ritual, explanation of the mystical science and discussions of the metaphysical realities.

2. *The Artharva Veda*

Another, a much later, compilation was added to the Vedic canonical lore. Called the Artharva Veda, this is a compilation in verse and prose of charms, prayers, curses, spells, a collection of self-defense mechanisms of the most self-defeatism level, displaying the complete regressive Uralite deterioration of the progressive, self-creative zirconium science and of the magnificent self-adequacy of its Eocene Cordilleran creators. A typical output of a people who, descendents in part of a noble ancestry, their phyletic light dimmed almost to obliteration or betrayed malignantly in the selective processes of interbreeding, would hold the few remaining misunderstood benefits of the noble ancestry against its further destruction by the lesser nobility of its other ancestry not by means of self-adequacy but by means of prayers, curses, charms, spells, produced by a malignancy and used by them against the threatening antithesis in hopeful anticipation of their power to destroy the source of the threat. This same sort of work occurs at about this same time or earlier in Uralized Dynastic Egypt as an ultimate regressive self-defeatistic terminal of the Ural overlay of the formulae of the sublime abstractions which are recorded in the book of the allurance of the living psyche of the Khamite Rezu of Khap Sh Khr Valley who, calling that valley the land of Q b, called the lower portion of the valley Q v b; called the human being, kh; their dynasties, n tt r and kh r sh and their epigraphy, mdv nttr. The mechanism also occurs as the chief characteristic of that hypothetical personalized EI which the Hebrews fabricated. The appalling

sense of that actual inadequacy of the genus of a light-producing phylum which in the production of this genus has given origin to organisms whose light-producing apparatus is underdeveloped, unhealthy or aberrant, and passes itself on as a dominant when not selectively out-bred is written upon the bulletin boards in these verses of the Artharva Vēda.

j. Vedic Sanskrit

In Madhyadesa, the Brahmans subsequently evolved a refined form of the common Ārya-Iranian vernacular, comprised of the various dialectic tendencies of the district, collected together, prepared and wrought into a semi-polished form, producing thus the original form of the Sanskrit language and at the same time produced a variety of the Brahmi prakrit script for its epigraphic conveyance, the two of which, speech and epigraphy, are now known as Old Sanskrit and also, as Vedic Sanskrit; since the Triya Vīda, memorized and preserved only in spoken language by the succession of educated Brahman priests in a vowelized and inflected Ārya-Iranian variation of the Rakhshaza Bâhâsa, when eventually written down, was so done in this epigraphic system of characters that were an Ārya-Iranian vowelized phonetic adaptation of the Rakhshaza Bâhâsa consonantal ideophonograms.

k. Parswa, Vardhamana Mahavira Jnatriputra, and Gautama Siddhartha Sakyamuni

Like all compensation mechanisms which have their origins in a complex of any kind, when over-compensation occurs, failure ensues. An over-compensation for an inferiority complex which produces a superiority complex in the end defeats whatever it is that comes by way of that superiority complex. Brahmanism, as centered in the temple Brahmans, became the practices of the Artharva Veda and eventually Āryas and non-Brahman Ārya-Iranian adherents of Ārya Hinduism would no longer quietly permit its encroachments upon the public morale. During the sixth century B.C. one, Parswa, and then his successor the Jina, Vardhamana Mahavira Jnatriputra, taught his interpretation of Ārya Hinduism, climaxing in the eventual eternal living of the human being and its soul, after a succession of reincarnations, in a transcendental condition. This is of course the climax of the original zr teaching: the production of the z psyche during incarnations, the production of the eternally living psyche and the union of the human being and the eternally living psyche in the k stage. Called Jainism, the teachings of Parswa and the enthusiastic work of Vardhamana Mahavira in making the teachings available to all, including the entire populace of common people, taught his disciples in prakriti, taught them to teach in prakriti, wrote his discourses and doctrines down in Brahmi. And Jainism became the next great common system of thought. Now frozen into three main dogmatic sects, Jainism in its purity had a great uplifting effect

upon the great ethnic admixtures that collectively was the common people of Hindustan. The most of the still extant literature of Jainism is in Pali prakrit: the prakrit of the Damilis of the Cretaceous landmass and of Ceylon.

During this same sixth century B.C., came Gautama Siddhartha Sakyamuni Buddha and his method of telling the original science, the now frozen canon of which is called Buddhism.³⁴

I. Classical Sanskrit

Classical Sanskrit is the highly evolved agglutinative speech of the Āryas of Āryavārtha and the agglutinative Rakshaza Bhâshâ of Baharata varsha as these existed at the time of the Iranian immigration, as gradually vowelized and inflected through a thousand and more years by the Brahman portion of the Ārya-Iranian and wrought by them into a cultivated dialect and, as then standardized by learned Brahman grammarians working around 200 B.C. as a college of linguists and semanticists, producing a result which became the learned literary language of the Brahman civilization of Madhyadesa and has gradually become the learned literary language of all of India. Classical "Sanskrit possesses especial interest to philology because it preserves a greater number of the supposed characteristics of the parent Indo-European language than any other language of the family."³⁵

m. Deva Nagari

At some time, thought by English-speaking scholars to have been approximately between 200 B.C. and A.D. 200, learned Sanskrit grammarians, forming a college of linguists and semanticists, standardized the language and, reconstructing some of the earlier Brahmi symbols and some of the original Ārya, Rakshaza and Naga signs, devised an epigraphy called the Deva Nagari and an arrangement of the vowelized and inflected Sanskrit speech of Iranian-India as it was spoken by the learned among them, organized as to etymon, grammar, spelling, pronunciation, enunciation, diction, internal composition and the related epigraphic phonograms by means of which these could be exactly conveyed, called Deva Nagari Sanskrit. The word is Saṃskṛta. It is this language system and this system of epigraphy which is said to have originated in the Rakhshaza Bhasa, the language of the Rakhshaza of Ruta or Ruda or Redu or Rezu. As with the Brahmi, Deva Nagari Sanskrit uses a majority of signs for combinations of a consonant and a vowel, as ba, be, bi, etc.; some signs for vowels only; no signs for single consonants; certain signs for consonantal agglutinations such as lsh, for instance, which cannot be internally vowelized but can be used as agglutinized roots in a vowelized and inflected word form.

Classical Sanskrit and its Deva Nagari system of epigraphy is the learned language of Brahmanism. The sacred, learned language of Brahman India, neither this classical organization of the Sanskrit language nor its Deva




Nagari script have ever changed since they were simultaneously devised and perfected; they have remained standardized; are the exclusively literary language of northern India; have gradually become the exclusively learned literary language of the entire subcontinent. Thus this classical Sanskrit and its Deva Nagari lekha have been for approximately 2,000 years the language and script of Sanskrit learning purely: have never been used for any other purpose.



Dēva is formed on the same two consonantal etymons, d v,³⁶ upon which Latin divus and English divine are formed; Deva Nagari: the d v adaptation of the epigraphy of the Naqi. The characters of the Deva Nagari are said to come from Sarasvatī,³⁷ the voice of the concealed wisdom. Since Sanskrit has no z, sar is possibly zr, the zr science, the concealed wisdom.

Gujarat is that west coastal portion of Brahman Madhyadesa which lies immediately north of the estuary of the Narbada River, thus bordering Naga-dvipa. The Gujarat Brahmans are called the Nagara. The oldest known of the recovered and discovered inscriptions done in Deva Nagari Sanskrit are classified as belonging to the seventh and eighth centuries A.D. Palm leaf manuscripts in Deva Nagari Sanskrit, conservatively judged to be of the tenth century A.D. or possibly a little earlier, have been found in Gujarat, northeast from Gujarat in Rajputana, south and southeast from Gujarat through that west coastal portion of Naga-dvipa between the Narbada and Kistna rivers known as the Deccan.


A progressive series of variations of the Brahmanic Ārya-Iranian epigraphic adaptations of the Rakhshaza Bâhâsa move classifiably from the Brahmi to the Deva Nagari, important ones of which are the early Maurya of the third century B.C., several prototypes of northern scripts, the Gupta of the fourth to the sixth centuries A.D., Siddhamatrka a western branch of the Gupta during the sixth century A.D., Deva Nagari developed through the Siddhamatrka, supposedly by the Gujarat Brahmans.

The oldest known inscription in any Brahmi system of epigraphy uses pictograms, pantomimograms and geometric signs including cupules, points and circles. In the early northern Brahmi, the letter, i, is formed of three round points meticulously arranged in a geometric design: the two signs for tha are the one, a circle; the other, a circle with a central point. In these early systems,

the signs for ka are pantomimes, all of which are  linear adaptations of , . The Gupta does not quite get the bottommost leftward curve. In the

Maurya the sign becomes a simplified . In the Deva Nagari it becomes .

The various other modifications of this sign for ka can be traced through most of the varieties, of which 43 are listed by Diringer. Thus then, of the Brahmi to Deva Nagari, the signs for ka are a linear abstraction, the pantomime of

the babe, which in the mdv ntrr occurs only in the combination  n n and is sounded kh n n. This same linear abstract was used in the Mohenjo-daro and Harappa epigraphy. The Kharoshthi uses the same linear abstract as basis for all of its k plus vowel signs, as well as for a great many other signs.³⁸ Other signs of the Deva Nagari seem to reconstruct a system most of which are pure geometric.

n. Puranas and Upanishads

As well as the Triya Vidya, the Brahmanas and the Artharva Veda, the Brahmanical canonical literature includes an eighteen-volumed collected literature called the Puranas with eighteen supplements called the Upa Puranas and a collected literature called the Upanishads. The word, purana, comes from the Sanskrit root, pura, meaning formerly. The Puranas are poetical works treating of the evolvement of the cosmic gamut of the total manifestation, including general astronomy, the solar system, human evolution on the earth and human history, dealing in creation, destruction and renovation of worlds, genealogy, deeds of heroes, the reign of Manus and like that.

The Sanskrit word upanishad, in English "oo pan' i shad", means, literally, a sitting down at the feet of another to listen to his teaching or to his words. The Upanishads are commentaries on the three Vedas of the Triya Vidya, the earliest of which were written approximately 600 B.C. They are treatises concerning the nature of the human, of all that is as one eternal becoming and the relationship of the human to the one great reality of which it is a part.

o. The Soma Ceremonies

Once, during a time when I was knowing much about the encephalon and especially the prosencephalon and more especially about the uperprosencephalon, something about the integrated human bicomponent psyche but nothing about the z psyche and the living psyche and only beginning to know a little about Taraka Raja Yoga and not yet having made up my mind concerning my own willingness to go on from there with any serious intent but completely interested in knowing factually the complete details of the higher human psychic integration, once then, very clearly and exactly the following was photographed upon my awareness in a manner concise and lucid while I slept. A garden facing east on a shore of a body of water, the opposite shore of which could not be seen but only the horizon where sky and water seemed to meet, hence a large lake or a sea or an ocean. The eastern sky to the horizon was the important part, a very pleasant place. Well tended grass, green and fresh to the water's edge, green, well tended shrubbery and some trees to the left. At the hour of sundown. Point of observation, in the garden, well back

from shore, somewhat to right of and back from trees and shrubbery. Looking toward the eastern horizon from here, across the garden, across the water into the eastern sky, dark blue without a cloud or wisp of any kind. There, in line with the point of observation low in the sky, was the disc of the setting sun with Jupiter's disc setting, midline of Jupiter and midline of sun coinciding, moving downward in front of the downward moving sun. To the right about 15° was the disc of earth's full moon setting. Jupiter's disc was larger than the disc of earth's full moon, and about five-eighths that of the sun. Sun and moon, center and center, were an equal distance above the horizon. Jupiter was half its diameter above the upper rim of the sun. The lower rim of earth's moon touched the horizon first. The lower rim of Jupiter descending as though across the face of the sun touched the horizon next, seconds before the lower rim of the sun. Before any of the three had completely disappeared below the horizon, Jupiter's ten moons, smaller than earth's full moon and all of the same size, in diameter about one-third of earth's moon, appeared in an oblong-shaped cluster about 1° - 3° north of the path of Jupiter's descent and a little higher above the horizon than had been Jupiter's upper rim, a fraction of a degree nearer the zenith, a distance about one-third the diameter of Jupiter, setting and all moving downward at the same rate. The lowermost ones touched the horizon just after earth's moon had completely set and Jupiter was all but completely set and the sun was just disappearing; about eight were still moving downward after the sun and Jupiter had completely disappeared. The rate of movement of the cluster was therefore more rapid than that of Jupiter, Jupiter's more rapid than that of the sun. This was apparently in a north temperate climate; hence, judging from the verdure, possibly late May or early June. I couldn't understand why these should be setting in what is now called the eastern heavens. I checked and rechecked. It was the east.

I knew that this was an exact telling of at least some of the important details concerning the higher human psychic integration. But how could I read it? That the discussion was a synopsis of the manner in which the subject being discussed was presented in a system which used celestial bodies of the solar system as symbols and named them in terms of the science I was assured; and that this had used an astronomical event in a somewhat similar manner I assumed and that assumption caused me many hours through quite a number of years in trying to find such an event as having occurred, but Jupiter between the earth and the moon was seemingly irreconcilable. I carried the exact living memory of this "moving picture" for fifteen years before I could even try to begin to translate it, then came upon this: "When the sun and the moon and tishya and the planet Jupiter are in one mansion, the Krita age shall return ..." ³⁹ Possibly that was an indication in which direction to look for the frame of reference of whatever may have been presented in this moving pictoideogram—possibly not.





To first find the meaning of the orientation, the classification of symbols used, the particular symbols of this class that were used and then to find the meaning of the manner of their space relationships at the beginning of the sequence

and then of the manner in which these space relationships altered within the unmoving portion of the total pictoideogram would have been a logical manner of procedure. This I knew surely but more or less vaguely at the time. But I knew nothing whatever about this manner of discussion. Not for many more years did I come upon the manner as I studied Ziba Number 15 of the Library at Gavrinis, nor did I know the meaning of the orientation, the class of symbol used nor of any of the symbols in the classification used.

The action was a moving pictoideogram presented in astronomical symbols, told in synchronized movements in space and time relationships, using transverse sequence left to right and vertical sequence of the entire transverse sequence up to down, as viewed from earth, as set in an orientation of awareness comprised of green growing garden, tree, extensive body of water. That which was set into this first orientation of awareness, modifying it, was the eastern heavens being used as the western heavens. Within this so modified concise orientation of awareness were the synchronized movements of the symbols used in time-space relationships within a conjunction. The overall impression, the strongest impression, was that of conjunction, the elements of which within this overall idea of conjunction were occurring as and the space relationships and in the time relationships as presented.

Of course the clue was to be found in the modifying of the orientation of awareness, expressed in the use of two impossible astronomical representations. I should have known that this meant that the discussion was not one of astronomy. But my assumption that it was, precluded any possibility on my part to arrive at this understanding other than by the arduous way. Hence when I came upon Blavatsky's reference to "... a statement made by the Egyptian priests to Herodotus that the sun has not always risen where it rises now, and that in former times the ecliptic had cut the equator at right angles"⁴⁰ and, again, upon another reference to some ancient record showing that the sun had at a time set where it now rises, I spent more time, wastefully, still not interpreting correctly that indicated conditioning of awareness. Nevertheless, it did finally dawn on me that to lay aside the presumption and use my own better judgment or, rather, rely upon my own ratiocinative processes, I might come to an understanding of the intent of the author of this communication—or rather attempted communication—since so far I had not deciphered it. Sunset was occurring in the east, and Jupiter was moving between the sun and the earth, and since these could not be astronomically, therefore this entire disquisition was not meant as an astronomical reference but specifically as a discussion presented in a space-relational and time-relational method of internal composition which used astronomical symbols and their science terminological names as ideograms in the presentation of that part of something which had to do with the higher human psychic integration in its relationship with the identity, genesis, powers and functions of the human psyche or soul, and possibly related to the manner of its presentation in Taraka Raja Yoga. Hence, would I read this scientific treatise so carefully composed and transmitted and clearly, concisely, photographically received, it would become

necessary to come by an understanding of the meanings of the ideograms used and the method of composition, as used in the system of communication. At a time, I arrived at the decipherment of garden: garden is sh, sh is the active manifestation of the one eternal becoming comprised of the interrelationship of structure and potential and potentiality and potency. Then I arrived at the decipherment of tree. Tree is code, the formula, the natural manner in which that which is under discussion comes about. Also the tree is d r. The code is the natural manner in which manifestation of movement produces the phenomena under discussion. This tree in this garden would, then, be the code, the formula, of that phase of the manifestation of the one eternal becoming of movement which in the active process of an eternal becoming via an interrelationship of structure and potential produces that which was about to be told in the manner of communication chosen for this disquisition.

Between garden-tree and scene in heavens was water: all of the waters of the earth and the cosm and of the total manifestation? How would one translate that pictoideogram! During those years when garden-tree becoming clear, I came upon Budge's comment upon the mdv ntrr sign  in which he made it the equivalent of the watery deep of the heavens or words to that effect. Gradually I came to understand that that sign and  in any of its variations was often, as I thought, mistranslated as water. Then it dawned on me that the geometric ideogram , sounded n, means periodicity and that water, as such, was used as the synonymous pictoideogram and large, indefinite bodies of water and , sounded n n n, meant the total periodicities of the periodic continuum. The geometric sign and its many abbreviations have been so frequently and so constantly mistaken for a pictogram of water rather than having been taken for a pictoideogram of that of which water is the symbol that, wherever in whatever related ancient literatures the sign for the periodicities occurs, it has been translated as the waters. So that when one now reads in translations and references to translations of ideograms, the words, waters, seas, and the like, the substitution, periodicities, should be made mentally in order to get the original meaning. The first conscious ratiocination during the episode was the fact of looking across this water. Therefore, in this composition, this large water across which I looked would imply the total periodicities of the periodic continuum and thus far the overall awareness would be the manner of the natural occurrence of some phase of the manifestation of movement in the active process of an eternal becoming which occurs by way of the interrelationship of structure and potential as these occur within the total periodicities of a periodic continuum. The trees were no specific trees or, if they were, I failed to become aware of what kind of tree or trees. Both garden and trees were green = living. Possibly the particular phase may not have been indicated by a particular type of tree. Possibly the greenness was the indication. Green = living. Living, in Greek, is something

about z. In the mdv ntrr of the book of the allerance of the living psyche, read ideographically, green = living = something about the z psyche and the living psyche, and after the z psyche is formed then the living psyche will be formed. The code of something about z as related to the z psyche and then to the living psyche? Possibly. At least, within this general statement, the specific phase to which it would be applied might logically be expected to be depicted in the astronomical symbology. The entire presentation centered upon and around the sun and in relation to the setting sun. Sun is in Sanskrit surya, z r, the z manifestation. The setting sun relates to z f, some interrelationship of z and the ability eternally to cause eternally to become. In Sanskrit, moon is chandra = ch n d r. Jupiter is Brahmanaspati, the Lord or King of Brahmanas, whatever that latter may mean.

1. *Brahmanaspati*


According to one of the Upanishads attached to the Brahmana Veda, the Brahmanas are manasaputras of Brahm'ā, primordial elements produced by the mind of the manifestation of the one eternal becoming that become the creators in the extracosm of the fundamental individual organism that is a human organism, after which, in the cosmic gamut as well as in the extracosmic gamut, they continue to evolve producing the extracosmic human body and the cosmic human body and eventually the human person: a synthesis of the three, the human being, the extracosmic body and the cosmic body; these evolve through the age of Brahmā and the neohomozoan person is the Brahmana person of the Neogeologic era.

This leaves the meaning of the ten moons of Jupiter as epigraphic symbols to be deciphered; they came immediately following the first phase of the discussion and, within the same frame of reference, therefore, a further stage of the discussion, a relevant carrying forward of the theme. The which indicates a sharp demarcation of the pursuance of the theme into two sequentially related parts. In some of the Vedic-related canonical literature, something called angiras is also a manasaputra of Brahmā. Among other things, angiras is the guru, the teacher, leader, guide, of shankara. Āngiras produces Brahmanaspati. Brahmanaspati and something called soma make an attempt at the production of vidya, from the word vid; also referred to as buddha, from the word budh. Both words refer to the result in awareness which is produced by the intelligent, informed functioning of the well-evolved, well-developed, healthy, unaberrant faculty of cognizance,⁴¹ of the ability to become awakened, enlightened, wise, epicritically aware; the result produced by an integration into a single awareness of informed, intelligent, epicritic perception, conception and interoception: vidya; budha; intelligent, informed, human wisdom. Would not the entire sequence of the first phase of this disquisition have been soma? Something called tara is associated with brahmanaspati as co-creators. Brahmanaspati and tara do not produce vidya; Brahmanaspati and soma make an approach to vidya; but tara and soma produce vidya and this vidya which

tara and soma produce is more perfect than any that brahmanaspati and soma produce. Would not the ten moons, then, have been tara? If so, then tara, the second phase thus discussed, and soma, the first phase, jointly produce the perfect vidya: the ten moons centering the moving pictoideogram as an additional knowledge emphasizing all that went before. All symbols were doing the same thing, thus placing them in a common status, the ten moons making an additional something within that status.

Do I now have the moving composite pictoideograph translated into equivalent word terminologies of the Vedic canon of the Brahmanas of the Arya-Iranians? Or rather into Brahmanic word terminologies which are vowelized and inflected roots that are Khamite agglutinations of isolating consonantal etymons, as these vowelizing and inflectioning are done by the Brahmanas, and as these Khamite agglutinations of a Naqi isolating consonantal ideophonic and ideographic system of terminology of a zr science were done by the Aryas of Aryavarta and the Rakhshaza of Rezu, both of Shveta-Dvipa, and as these were kept more or less intact by their hemispherical descendents on this Asian portion of the Eurafasian landmass?

If so, what might be the complete implication of the consonantal ideophonic etymons as so formed, agglutinated, vowelized and inflected? Angiras: the first left agglutination, would be the same as the Khamite Sumerian and

Khamite Rezu sounded ān in the Uralite English tongue, written  in the Khamite Rezu mdv nttr, and meaning the source and should be sounded f n and translated as the ability eternally to cause periodicity eternally to become. The second is either the agglutination gr or, as indicated by the Brahmi and Sanskrit placement of the vowels, the consonant g and the third, then, is r. The consonantal ideophone g implies all that change denotes and connotes; r, the same of manifest. The terminal 'is' is an inflectional suffix indicating that the preceding is used as a noun. Angiras, then, would read: all that is denoted and connoted in the subject: manifestation of change as induced by the ability eternally to cause periodicity eternally to become. It is this which teaches, guides, leads shankara = the manifestation of the periodicity of the k interrelationship of structure and potential; in simpler terms: the manifestation of the living psyche. As such, angiras produces brahmanaspati, the vratani = course of natural action of vrata, the law and power, the exercise of the law and order governing that portion or phase of the one eternal becoming which is carried forward by the evolving human beings. The sun is surya = z r, the z manifestation. The moon is chandra = ch n d r. Soma, since Sanskrit has no z, is possibly z v m. The first phase of the discussion reads then: in the production of z v m = the integrative z mutation, at that stage of the process of the formation of z f by z r in which the exercise of the law that governs that portion or phase of the one eternal becoming which is carried forward by the evolving human beings is associated with chndr, the manifestation of the motion of the periodicity of ch = the integrated human bicomponent psyche is the first stage of the production of vidya = wisdom = the higher human psychic integration.

The discussion continues: this stage is immediately succeeded by the entrance of tara in the continuity. The consonants of tara are t and r, used here as isolating consonantal etymons. One cannot be certain that this word is formed of the real etymons. It may be just an artifact but it may not be. That it does mean whatever the ten moons of Jupiter meant in the moving pictoideographic composite can be an acceptable deduction. Astronomically, the full knowledge concerning the ten moons of Jupiter reveal and develop a great added field of astronomical knowledge. Tara and z v m complete the production of perfect vidya. Assume that tara is t r, something concerning something that is related to the extracosm. Something manifesting in the extracosm? Some extracosmic manifestation which added to soma makes a conceptual and interoceptual awareness? If this had anything to do with mysticism then this might be right. And since it was a presentation to my mind in the midst of its occupation with this phase of mysticism then it should have had something to do with mysticism. And since it analyses as two kinds of knowledge, then perhaps, this is the answer. Try it this way: z v m = the integrative z mutation, and informed, epicritic, factual, conceptual awareness added to Brahmanaspti = the exercise of the law and order governing that portion or phase of the one eternal becoming which is carried forward by the human beings, added to Brahmana = the human being = informed, intelligent, epicritical, interoceptual awareness, and the moon = informed, intelligent, epicritic, perceptual awareness, makes complete vidya = budha = informed, intelligent, epicritic wisdom.

2. *Indra and Soma*

In the Rk Veda, the greatest creative vrata is called indra: the greatest vrata of all of the creative forces, the greatest law and power of the course of natural action of any of the creative forces, is n d r, the manifestation of the interrelationship of motion and periodicity. In the Rk Vedic personized drama, Indra is presented as having so great a proclivity for soma = z v m that Indra = n d r, willfully places itself under the complete influence of soma = z v m, and wanders through all of the events of the one eternal becoming completely under that influence, performing his manifold creative works, so influenced. A lay lore exists to the effect that Indra got drunk on the soma drink and continued to drink, keeping himself completely under the influence, staggering drunkenly throughout - - - A not very uplifting misinterpretation. The Brahman priests used a soma drink in their sacrificial rites in honor of Indra. This drink, when taken in sufficient quantity, places the partaker completely under its influence. But read the Rk Vedic account of Indra and soma in terms of the consonants used as consonantal terminological ideophones. Indra = n d r = the interrelationship of manifestation of the one eternal becoming, movement and periodicity, this is the greatest creative vrata. Indra places itself and keeps itself continuously under the dominant influence of soma = z v m = something concerning an interrelationship of z, integration, and mutation. In simplest terms, then: according to the Rk Veda, the greatest law and power

of the creative forces of brhi = the eternal becoming, is the interrelationship of manifestation, motion and periodicity. The complete tendency of this vrata is to produce the z integrative mutation. This production of the z integrative mutation occurs by means of Brahmanaspati, the law governing the origin and evolvement of human beings. In mysticism and in Taraka Raja Yoga, this occurrence of the z integrative mutation is in well developed, well evolved, unaberrant, healthy, full functioning, pre-prefrontal upeprosencephalic neohomozoa, accompaniable by an integration of perceptual, conceptual and interoceptual awareness when the conditions for the awakening of this awareness are fulfilled: this awareness can be or can become to be informed, intelligent, epicritic wisdom.

3. *Taraka*

In the Rk Vedic drama, Indra is a son of a Vishvanara called Kashyapa. Kashyapa has a son called Hiranyaksha. A grandson of Hiranyaksha is a danava called Taraka. Interpreted, this reads: n d r is that product of the v s h v n r = the integrative phase of the active process of the one eternal becoming = the interrelationship of structure and potential which is manifested by periodic integration - - - or words to that effect - - - which is called k sh v, something concerning the k integrative phase of sh. This k integrative phase of sh produces Hiranyaksha, some particular one of the k sh processes. A danava is d v n, something about an integrative periodic motion. The danavas produce offspring. These are of several kinds, one of which is called Taraka. These are all k words. And this lineage is a k family tree. And taraka is t r + k: something concerning an interrelationship of whatever it is that manifests in the extracosm and k = the living psyche.⁴²

4. *Yoga*

Yoga means union = integration as accomplished by the human person. Was the word originally v k? Possibly, since, for instance, Rk is called Rg and Rig. In which case, originally, yoga meant that integration which is the living psyche. In the Vedic drama, Taraka was a yogin, a very addict of yoga, nothing could stop him and nothing could interfere with his yoga activities. Due to his extraordinary yoga powers, Taraka, called also Kalanabha, had attained all of the yoga vidya. Taraka's yoga austerities were so extraordinary that they became formidable to the all of the other creative forces.

5. *Raja*

Raja means the supreme, the greatest, the chief ruling. Raja yoga would be the supreme integration achievable by a human person.

6. *Taraka Raja Yoga*

Taraka Raja Yoga comes out of India by way of the Dvija Brahmans.

Would the Veda Vyasa's Rk Veda have been the collected knowledge concerning the manifestation of the living psyche? Done into a series of epic hymns. Telling the zr science seriatly, from light manifesting in a periodic continuum to the identity, genesis, powers and functions of the living psyche?

p. Sects

Other philosophical systems beside those of Kapila, Veda Vyasa, Jina, Gautama Sakyamuni exist in India. The Mimansa system comprised of two branches, Purva or Prior Mimansa and Uttara or Latter Mimansa. Uttara Mimansa stresses a one reality: all comes out of this, all is this, all resolves itself into this. A branch of Uttara Mimansa called the Vedanta is expounded by the Advaita Vedantins. The Vishishthâdvaita Vedantin philosophy is the version of this one reality as taught by one Ramanujachârya born A.D. 1017.

Carefully housed and guarded in the matham Shringa-giri of the Smartava Brahmans of southern India, situated in the western Ghats of Mysore, are the collected originals of the writings of the founder of that sect, a Dravidian adept now referred to by his followers as Shri Shankaracharya.⁴³ Many of these writings are, reportedly, commentaries on the Upanishads. The compound word Shankarâ' charyâ is a k word of some specific meaning, something concerning the living psyche, the eternally living psyche or soul. Although his body died, and that person no longer exists, this human being now referred to as Shri Shankaracharya is said by his followers never to have died and to be now living, a conscious human being, among the Brotherhood of Shamballa.

¹I am indebted to David Diringer's book, *The Alphabet* (New York: Philosophical Library, 1948) for a large part of this information concerning the Kheti.

²*Ibid.*, p. 90.

³*Ibid.*, p. 52.

⁴*Ibid.*, p. 54.

⁵*Ibid.*, p. 53.

⁶*Ibid.*, pp. 310-312.

⁷*Ibid.*, p. 310.

⁸For the consonant k and for the compact accuracy of this legend, see Book Two.

⁹Incomplete in author's manuscript. [Ed.]

¹⁰Q, q becomes, not g and d, but g and k and c.

¹¹Diringer, *Op cit.*, p. 309.

¹²H. P. Blavatsky, *The Secret Doctrine*, Vol. II, (London: Theosophical Publishing House, 1893), p. 214.

¹³According to some translators, Argyvartha and Argyvarsha, but Āryavartha seems correct.

¹⁴Asura Maya, earliest astronomer in Āryavartha, see Blavatsky, *op. cit.*, Vol. II, pp. 54 and 71.

¹⁵Albrecht Weber, as cited by H. P. Blavatsky, *Op cit*, Vol. II, p. 53.

¹⁶*Ibid.*, Vol. II, p. 434.

¹⁷*Ibid.*, Vol. II, pp. 209-10, 233.

¹⁸*Ibid.*, Vol. II, p. 361.

¹⁹The Sanskrit word for barrow is bṛhnt.

²⁰Diringer, *op. cit.*, pp. 317-18.

²¹*Ibid.*, pp. 301-303.

²²Num. 22:28-30.

²³Cited and reproduced by Diringer, *Op. cit.*, p. 303.

²⁴For r and circles, see Book One Index.

²⁵Diringer, *op. cit.*, p. 87.

²⁶*Ibid.*, p. 84.

²⁷*Ibid.*, p. 87.

²⁸*Ibid.*, p. 378.

²⁹*Ibid.*, p. 333.

³⁰Author's note in manuscript: "The word Brahmâ does not occur in the Vedas."

³¹Blavatsky, *op. cit.*, Vol. I, p. 46.

³²*Ibid.*, p. 385.

³³*Webster's New International Dictionary*, s.v. "Hiranyagarbha."

³⁴Book One, Chapter XXVII, "Bhante," Sec. vii, "Gautama Siddhartha, Prince of Kapilavastu."

³⁵*Webster's New International Dictionary*, s.v. "Sanskrit."

³⁶For v see Chapter XXIV, Sec. iv, "The Consonant v."

³⁷Blavatsky, *op. cit.*, Vol. III, p. 99.

³⁸Book One, Chapter XXVI, Sec. XI, Sub Sec. m, "Deva Nagari."

³⁹*Vishnu Purana*, Wilson translation, as cited by Blavatsky *op. cit.*, Vol. I. p. 405.

⁴⁰Bailly, *Astronomie Ancienne*, Vol. I, p. 203, and Vol. II, p. 216 and De Mirville, *Pneumatologie*, Vol. III, p. 79, as cited by Blavatsky, *op. cit.*, Vol. II, p. 563.

⁴¹I am indebted to Blavatsky for this phrase.

⁴²For detailed discussion, see Book Two.

⁴³As cited by Blavatsky, *op. cit.*, Vol. I, p. 292.