

BOOK TWO

CHAPTER VIII

THEN SPEAK, THEN MENTION

The second paragraph of the text of the book of the allowance of the living psyche.

[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 2-8-1 (www.atsu.edu/museum). Ed.]

i. THE REZU PANTOMIME,


a. The Pantomime, to Squat

Recall that in the Naqi zr pantomimic system of synonyms of the geometric ideograms the master pantomime for the human being stands, uses the two legs adducted; the master pantomime for the human person stands, uses the two legs abducted; that of the “offspring” of the human being dangles in space, uses the legs adducted to the knee, bent forward at the hip, slightly abducted at the knee, bent backward at the knee. In all three of these the entire organism is involved. The Rezu mdv ntr epigraphic system uses two somewhat similar yet strikingly different pantomimes neither of which either stands or dangles in space. Both use the entire figure, one squats, one sits. In the book of the living psyche both occur importantly and each is used both with and without added attachments, that is, as simple signs and as the basic part of compound and complex signs. In these two signs it is the legs that are the definitive feature. In both they are flexed at the hips, extend forward, are bent again at the knees. Here the similarity ends. In the sitting pantomime the


legs are shown not as two separate features but only as a single feature, as in the sign for the human being. In extending forward they extend upward as well, to the knee and downward again at the knee, forming a single mound, indicating adduction throughout their entire length, as in the pantomime of the human being, and flexion and bending, but not in the crushed position of the “offspring” of the human being, but in the sitting position in which the down bent foreleg ends with the sole of the foot flat on the ground on a plane with the bottom of the buttocks. From the buttocks upward the figure is erect: finely erect. In this manner this figure sits.




In the squatting pantomime, the torso is equally finely erect; the buttocks are on the ground; the legs are abducted; the upper part from the hip to the knee extends slightly upward, forward and sidewise; bends backward, downward and inward from the knee, converge at the ankle-foot area and disappear under the hams. In this manner this figure squats, crushed. To squat, to squash, Latin *ex-quassere*, *quassare*, to quash, *ex-quassere* to perform a quashing movement, to squat, to squash, to crush. These are q words. To crush means to fold by laying back on itself; to laminate a length of anything without separating its length; to bend alternately forward and backward, but not to break apart, to form a corner, a quoin. In Attic Greek to crush, to bend in such manner as to form a corner, a quoin, is *kuptein*. The root of *kuptein* is a phonetic disruption of a Khamite agglutination of the earlier Khamite isolating consonantal phrase, either *q p t* or else, and probably, *q v p t*; the q integration of cosmic and extracosmic gamuts? Does it signify something definite about the relationship of the integration of the cosmic and extracosmic gamuts by way of the “offspring” of the human being? And does it imply some definite interrelationship of q and the eventual integration of the cosmic and extracosmic gamuts? An unbroken-apart continuity in which the preliminary formation of *q v n* is an essential factor?


The Khamite Rezu used the squatting pantomime in the *mdv ntr* rendition

of their autonym, . They were people of the q lands of the post-Mediterranean disaster continental q reconstruction of the q pt *kh* Plio-Pleistocene retention of this local region of the Eocene Naqi university system. This local region was that part of that university system which was the department of the identity, genesis, powers and functions of the human psyche or soul. Did the squatting sign imply the genesis of the human psyche? Or the events of some specific stage of that genesis?


In *q r p* the extracosmic and cosmic are not integrated, they are queered. Is there a next stage after the formation of *q r p*: the entire succession being *t m*, *q*, *q r*, *q v*, *q b*, *b*, *q r p*, then this something next? In the Rezu *mdv ntr* system,


the offspring of the human being is written . The double use of a sign in this system means the separate and simultaneous occurrence in the cosmic and in the extracosmic gamut of that which the phrase indicates. Here this

double usage of a sign in the phrase,  , would imply a specific human periodicity that is wrought in the extracosmic simultaneously with a specific human periodicity wrought in the cosmic gamut: not the same periodicity but two simultaneously wrought periodicities that can integrate, that is, each loses its identity in the mutual formation of that periodic pattern of periodic movement that is the integrated human bicomponent psyche. It is this twinned periodicity that is called the offspring. Formed in this manner, the formation of the integrated human bicomponent psyche is a true integration of the extracosmic and cosmic gamuts. In that case the next to occur in the succession t m, q r, q v, q b, q r p would be the cosmic component of the integrated human bicomponent psyche or soul; and another, a paralleling, succession would read t m, extracosmic human psychic component. The two simultaneously-forming human periodicities would be, the one, that of the extracosmic component, the other, that of the cosmic component. The integration point of these two successions would be in the formation of ch,  by these two periodicities.




And is the assemblage of the human person accomplishable by way of  or by way of some later occurring event? Pantomimically, is this squatting sign a composite of the human person and the offspring? So very much is conveyed in an ideogram when the ideogram is accurately and meticulously rendered and is then understood accurately, completely and entirely by both, the sender and the receiver; if not so rendered and so understood no true communication has occurred.

In the lesson concerning the human being ending in the formation of t m and the self-placement of t m at one of the intersections of the golden flowing lattice that is the cosmic gamut, at one stage of this lesson, after the formation of the permanent extracosmic body and before its self-placement on the lattice, one section became active. Into this section flowed constantly and continuously an extracosmic light of the greatest extracosmic potential, this would mean either extracosmic periodic patterns of periodic movement of the greatest co-contemporary organization or, else, the waves of the periodic emanation of the periodic mutation of periodic movement which these produced and emitted as a radiance. Since what I saw was a confluence, I deduced that it was the latter, and this deduction was not corrected, hence the inference is that this is correct. This flowed constantly into this one section of this human periodic pattern

of periodic motion which in the book of the living psyche is called 

. There it was received and together, this structural part of this organism that received it and the received radiance, formed an emissary radiance which and the manner of the forming of which, I have described. This radiance so formed is the extracosmic human psychic component, and what I had been watching was its formation and emission. During this lesson this radiance did not leave the organism but remained with it, surrounding it.

This radiance is not in any sense of the word the periodic mutation of periodic motion produced by the t m organism and called q, and emitted as the q radiance of t m. Nor had it taken any part in the allurance and operation of the q formula. The radiance that is the extracosmic human psychic component, called in the Christian parlance, the heavenly soul, has remained with t m in the extracosm. The periodicity of this radiance is the extracosmic one of the

two specific periodicities implied in the Rezu  . The onset of its formation antecedes that of but thereafter its forming continues along with, the forming of the cosmic psychic component, the two continuing to be formed simultaneously, the one by some specific part of the extracosmic human organism, the other by the cosmic human organism. At some stage of , as some specific event of the train of events that comprise the complete cycle of manifestation of the human being the two components meet and integrate in the formation of the whole soul, the integrated human bicomponent psyche.

b. Stages in the Allurance of the Living Psyche

The Rezu book of the allurance of the living psyche makes a distinction between the integrated human bicomponent psyche and the living psyche. The text discusses the b group of events; the t ch and p ch, extracosmic psychic component and the cosmic psychic component group of events; the ch or ch v, integrated human bicomponent psyche group of events; and the z ch v, living psyche group of events: in this order.

The canonical literature of the dynastic Egyptian period, as translated, seemingly produced some garbled variations. And inflection-tongued commentators have discussed these as though they were the original dogmas. The text of the book of the allurance of the living psyche as it occurs in the Ani and Nebseni editions, is the nearest approach to what would have been the Naqi rendition of the part of the z r science which related to the allurance of the living human psyche or soul, a scientific treatise. In translating this book, and also in many of his other published works Budge comes up with some firmly fixed ideas that are founded on his translations of the canonical texts which are compiled in the book to which he and others gave the name *The Book of the Dead* a naming that is a great misfortune for if - anything - it is literature concerning the eternally living human being. But he also shows areas of great personal enlightenment.¹


One needs to translate the signs of the text of the book of the allurance of the living psyche as ideograms the meanings of which one has come to understand, not as phonetic signs that gave origin to the late dynastic demotic the values of which in Greek were engraved on the Rosetta Stone. Sometimes this seems difficult beyond the possibility of achievement. Yet, just here, in relation to these stages in the allurance of the living psyche and the order of their occurrence, some slight other collectible evidence can be cited and

possibly correctly analyzed. From wholes and pieces and bits collectible throughout this Eurafasian landmass, this accompanying set of pantograms is reconstructable. Arranged, a series of pantomimes forming a sequence assembles itself surprisingly, based on the pantomime of the human person. The sequence refers to the allurance of the living psyche. The pantomimes of the series occurred throughout this Eurafasian landmass from 7000 B.C. to A.D. 800. How much more extensively in space and time they may have been or may be found to have occurred cannot here be said. The pantomimes may be identified for purposes of discussion as, to invoke, to convoke, to elevate and to evoke.

c To Invoke


1. To Invoke

Of the series, the first occurred among the earliest known Eurafasian signs, for instance: on the Chinese stone drum; in the most ancient fragments found in China; in Indus Valley; in the Kharoshthi system of epigraphy; among the Brahmi varieties; in the Se'irite Sinaitic, modern Arabic, Khutsuri K'art'velvi, western Greek; in the Rezu mdv ntr. The book of the allurance of the living psyche uses this sign also in a composite formed of the squatting pantomime and the shoulder and arms portion of this sign.

The significance of each of the pantomimes of the series is expressed in the position of the fully extended arms with one revealing exception. Fully extended in whatever position they are placed in the other three, in the second pantomime the arms are bent in such manner at the elbow = cubiton = q b that the hands = cheres = ch cross upon the upper chest = pectus = p q t. In the Rezu mdv ntr, the fully extended arm  is the pantoideogram for that sequence of the train of events that comprise the entire cycle of manifestation of a human being which comprises the events of the mutation produced by the human being that beginning with the formation and emission of the q radiance by



, continue up to and include the production of the integrated human bicomponent psyche or soul manifesting. Used doubly, the sign signifies those of these events as they occur simultaneously in the two gamuts. Written doubly vertically, the sign as performed in this first pantomime of the series makes a

pair of mirror twins, , and would imply whatever ones of these events the pantomime was devised to signify as they occur in the two gamuts.

Budge who says that as used in the dynastic Egyptian hieroglyphic system this sign, here used as the first sign of the series, has the phonetic value kh kh, which he pronounces heh,² calls it a sign of “the doubles” as this refers to the human soul, refers to it also as the sign of the twin souls and suggests the translation “to worship, to adore”. The minutiae of the pantomimic rendition, however,

suggests to invoke. In the pantomime of to worship, to adore, the uplifted arms are slanted forward and upward, the palms upward slightly cupped, thumbs laterally outward, the head is tilted slightly backward so that the face lifts upward. In the pantomime to invoke, it is the crown of the head that lifts upward from the erect upthrusting neck; the uplifted arms point straight up, the palms, fully extended, are forward, thumbs inward. Phonetically, the Sanskrit verb for to invoke is hū, huta. The “doubles”, the twin souls, would refer to the two human psychic components: the human extracosmic psychic component and the human cosmic psychic component. Since the sign phonetically is kh kh, then the sign, ideophonetically and ideographically, would be the human being invoking in both, the cosmic and the extracosmic gamuts, in the formation of its two psychic components.

Typically, the Protestant Christian churches begin all of their formal ceremonies, and the American Christian people most of their public occasions with an invocation, a calling upon their God to be in the midst of those ceremonies and of those occasions. Occasionally, some rare stalwart seemingly succeeds in invoking some disturbingly comforting enhancement that, ..., lifts the aerograph. In the Naqi zr science the human being goes out to, lays hold upon, brings back to itself that to which it has gone out and upon which it has laid hold, pantomimically with its two arms and its two hands, actually with some psychic mechanism which is a part of itself, apprehending something equally in the two gamuts, continuously forming its two psychic components.

A geometric ideogram of which the pantoideogram to invoke is the synonym can be reconstructed by superposing the transverse rectangular parallelogram of the hexagon of the human being upon the geometric ideogram for the combined cosmic-extracosmic gamuts and deleting the upper transverse line of the parallelogram: the human being invoking in the cosmic and extracosmic gamuts, forming its two psychic components.

In one place the Rezu mdv nttr text of the book of the allerance of the living psyche uses a composite pantoideogram formed of this uplifted arms pantogram and the squatting pantogram. The composite would designate in particular that phase of the invoking of the two psychic components in which each component is forming a specific periodicity the two of which periodicities so formed will integrate in the formation of the integrated human bicomponent psyche.

2. Cosmic Component

The internal structural arrangement of the components of the b-legislated fundamental human cosmic-type periodic pattern of periodic motion composes a fairly complex organization. Within this complexly structured organism, after its formation both b and q r p are producing each its own periodic mutation of periodic movement. Of these two, the b-produced periodic mutation of periodic motion emitted by b remaining internal to the organism is absorbed by and causes a local rearrangement of the periodic pattern of that one of the

internal structural components of the fundamental human cosmic-type periodic pattern of periodic motion which had been the attraction motif for the clutch of q v n waves and their transformation into the q b crystalline structure. This so structurally rearranged component of the b-legislated fundamental human cosmic-type periodic pattern of periodic motion is of itself a periodic pattern of periodic motion. As such, it produces a specific periodic mutation of periodic motion which it emits as a radiance that comes to surround, surrounds, and remains surrounding this regional portion of this b-legislated fundamental human cosmic-type periodic pattern of periodic motion, there to become organized into a body of radiant energy which is a specific periodic pattern of periodic motion specifically organized: this organized body of radiant energy

is the cosmic psychic component formed by this organism; written \square \otimes and \square

\otimes in the Rezu mdv ntr canonical system. The motif of the b-legislated human p n d n that produces and emits this radiance is the primordial precursor of the inferior lobe of the neohomozoan epiphyseal complex. The b-legislating crystalline structure is the primordial precursor of the superior lobe of the neohomozoan epiphyseal complex: legislative of the total organism.

Earlier,³ speaking of the fundamental human p-type n d n this was said, “ ... for this organism, so formed, is the exact aeonic precursor of the neohomozoan uperprosencephalon: it is that neohomozoan uperprosencephalon in its cosmic commencement.” Here this fundamental human cosmic-type n d n which is the primordial neohomozoan uperprosencephalon in its cumulative aeonic cosmic naissance has produced one new structural motif, the legislating b-crystalline n d n, and one differentiation of a pre-existent structural motif, the \square \otimes = p ch emitting n d n. And the total organism is composed of q r p = the body of the organism, b the legislative motif and the p ch = cosmic psychic component producing motifs. In other words, the cosmically evolving primordial neohomozoan uperprosencephalon is at this stage of this aeon of its cumulative evolvment composed of an administrative body, a legislative b-crystalline structural motif and a b-legislated, q r p-administered p ch-producing structural motif. The q v n-attracting, q b-forming motif of the earlier stage has become transformed into the p ch-emitting motif of this stage, by means of the b n d n formed by the primordial neohomozoan uperprosencephalon in its earlier stage, of its q b products.


In the hexiconcentric blastocystic stage of the developing neohomozoan ontogen, this is presented in the superior pole of the molecular template of the upper cellular layer of the inner organ. All of the subsequent cumulative stages of cosmic evolvment presented in that molecular template should be found to be discernable and therefore discussable.

3. Extracosmic Component


The lesson on the human being depicted the manner in which the periodic unit of the integrator gamut which is the human being, during its gradual transformation of its aught of the cosmic and extracosmic gamuts, manifests first in the extracosm forming that periodic pattern of periodic motion which, called here the manifesting human being in its self-produced permanent extracosmic body is in the Khamite Rezu mdv ntrr of the book of the allerance


of the living psyche called . In that portion of this process



which climaxed in the formation of a periodic mutation of periodic motion by

this  n d n and its emission as a periodic radiance, it was seen that a regional structural component, the unit motif comprising an inverted conical region of the upper portion of this n d n, was the mechanism involved in the genesis of this mn dn. During the aeon of its existence this regional unit structural motif of this extracosmic organism was a specific receptor, transformer and expressor apparatus of specific extracosmic periodic patterns of periodic motion that have not taken and do not take any part in the formation of the human being's extracosmic body, which periodic mutations of periodic motion it received, transformed over an exact formula of procedure into an


emissary radiance. In the chapter titled "The Human Mutation,"⁴ it was shown

that this radiant emission of  was called q, its wave formation as it entered the cosmic gamut was called q v n; that q v n is receivable by a unit structural motif of the fundamental cosmic-type periodic pattern of periodic motion; that when so received by a fundamental cosmic-type n d n, this fundamental cosmic-type n d n by an exact process of progressive events undergoes a mutation, the human mutation; that the resultant mutant is the fundamental human cosmic-type n d n. The series of q-initiated events thence onward to the completion of the formation of the primordial b crystal have been rehearsed. The fact that this completion of the primordial b crystal is


dependent upon the continuous emission of the q radiance by 

 has been stressed. The fact that at term the n d n  ceases to form and emit the q radiance coincidentally with the time when a primordial b crystal can have been completed has been explained.


Now the structural organization of this unit structural motif of the n d n called

 which has been the attraction, receptor and transformer

mechanism of that organism the continuous functioning of which during an aeon of the manifesting human being's continuous dynamic progressive and cumulative evolvement has formed and caused to be emitted these exactly timed exactly numbered q radiations, undergoes alteration. Gradually a reorganized structural pattern for this unit motif results. The specific complex of periodic motion which this reorganized structural unit motif produces, attracts, absorbs and transforms a specific extrahuman, extracosmic type of periodic radiation that is entirely different than the type radiation attracted, absorbed and transformed by this motif in its original structural organization. The result of the transformation differs from the result of the other transformation. That was a q periodic mutation of periodic motion: this is a t ch periodic

mutation of periodic motion. As this t ch mn dn becomes emissary of the 



organism, it has no motion of translation, but as it is emitted it comes to surround, surrounds and remains surrounding this region of the 



organism which is the specific structural motif of its genesis. Accumulates there as the process continues. Becomes organized there into a body of radiant energy. This is the extracosmic human psychic component. An intricately wrought periodic pattern of periodic movement, this extracosmic human psychic component increases constantly, dynamically, progressively and cumulatively throughout the cycle of existence of the human being. In

the Rezu mdv ntr, the extracosmic human psychic component is written 





4.

Each psychic component is a periodic pattern of periodic motion; as such it produces within itself and of itself and by means of itself a periodic mutation of periodic motion which it emits as a radiance. This emissary has a specific


periodicity: that of the radiance of the extracosmic component is   , that






of the radiance of the cosmic component is  . These two periodicities, the periodicity of the radiant emanation of the organized body of humanly produced radiant energy that is the human extracosmic psychic component formed by the human being of the extracosm and the periodicity of the radiant emanation of the organized body of radiant energy that is the human cosmic psychic component, formed by the human being of the cosmic gamut are known



collectively as , the offspring of the human being.

5. In Summary

Read the sign  as those of the events of the q mutation group produced by the human being that occur up to and including ch r, the integrated human





bicomponent psyche manifesting. Read  as those of these  events which occur between q and ch (not ch r) stressing the fact that q v n, the wave formed by the q radiant emission, is an essential factor; and signifying something definite concerning the integration of the extracosmic and cosmic gamuts by






way of . The ideogram, to invoke, would include these stages up to and including the two specific periodicities. The composite of invoke and squat would emphasize the formation of these two specific periodicities.

And the sign  occurring on the Chinese stone drum and occurring in the Chinese system of ancient signs is accounted for. And the ta chuan  is


accounted for; as is the squatting Kharoshthi , and these others here illustrated.

A divine child, a holy child, a sacred child or an allied nuance, exists in Greek mythology, in Vedantism, in Hinduism, in Christianity, in the Rezu canon. In the Greek mythology, 'Era presides over childbirth. In Rezu hieroglyphics

'Era is written    : kh r, the human being manifesting. If one say

    presides over the birth of , kh n n, one has said that the human being manifesting presides over the birth of the two periodicities that integrate in the formation of the periodic pattern of periodic movement that is produced by the human being, called the offspring of the human being. Here then are two sets of echoes, the one produced by the voicing of the idea of the production of the human offspring that is each new human physical organism wrought by the cosmic, phyletic process of human reproduction; the other set into activity by the voicing of the idea of the production of the human offspring that is the tch-pch, two-poled, periodic value wrought by the paralleling cosmic and extracosmic processes of its manifestation by the human being. The human attention to its awareness of the one echoing nuance has all but killed out the human awareness of the other. The facts of the immaculate human conception within m r v, interrelationship of integration, manifestation and mutation, of ch which manifesting is ch r, by means of the integration of these two periodicities and the emergence of the manifesting integrated human psyche out of that specific manifestation of integration of

mutation are detailed in the Naqi zr = sacred science. The great Christian yearly to-do over the birth of the new human physical organism which Jesus would inhabit for some thirty years becomes tolerable if that birth be used as a symbol of the birth of the christ which this Jesus may have preached during the latter part of that particular cosmic episode. But the attempt to so distort the facts of a human phyletic reproductive conception of that organism as to cause that conception to seem to be the immaculate conception of the christ = chr = manifesting human bicomponent psyche is a demonstration of a bit of inept legerdemain. The occurrence of the confusion which results from the identification of that new physical organism which Jesus, who would attempt during that incarnation to clarify the existent confusion concerning the christ, i.e., concerning the identity, genesis, powers and functions of the manifesting integrated human bicomponent psyche, would inhabit as the divine child

= , becomes the more deplorable for having possibly arrived by way of phonetics and semantics in a confusion of sounds and signs and ideas as ideograms were being replaced by alphabets in a process which deprived the signs used of all save their phonetic values in which a sense-wrought ideophonogram became a senseless phonogram until it has become the identity, genesis, powers and functions of the reproductive apparatus of the human physical organism only which modernly is the sacred science, and we modern humanity who have prided ourselves on our devised alphabet and our printing press have by means of these senseless alphabeticized signs progressively and cumulatively lost the knowledge of the creativity of the human being proceeding with its mutative and integrative powers, its invocation, while becoming more and more erudite in the knowledge of physical procreation, so that in our mores sex urge acceptably replaces the christ urge in the selective conditioning of our reflexes. The human willingness to accept this passes as does the dominance of the alphabet.


d. To Convoke



1. The Second of the Series of Pantomimes


The second in the series of pantoideograms, the pantogram with the bent elbows, arms crossed at the wrists so that the crossed hands are upon the pectus palms turned toward the chest occurs regularly with variations. For instance, in early Cretan hieroglyphic the mirror-twin pair is used, the position of arms, elbows, forearms, wrists, hands, palms is maintained but the pair is separated. In another Cretan hieroglyph the pair is not separated; the forearms are crossed slightly above the wrists, the palms are on a transverse level with the shoulder hence they are crossed on the pectum, the upper thorax. In these, the transverse line connecting the shoulders is not drawn in. In other examples of the sign this transverse line is used. The pantomime rebuilds as the human person standing hands crossed on pectus. Some unidentified geometric signs


occur that are reminiscent of the pantogram: in some the transverse line is not, in others it is, drawn in. Two Lycian signs are examples of the former. The Greek is a shortened version of the pantogram.


During the energetics of the Greek formation of their version of the alphabet,


the western Greeks used the pantoideogram  for the unvoiced velar aspirate, ch = hard c: Diringer pronounces it kh.⁵ This would be a shortening of the Egyptian pronunciation of the Khamite kh - kh. At the same time the

eastern Greeks were using the abbreviation, , of the pantogram,  for ch. Later in stabilizing the Greek alphabet Athens retained this eastern Greek crossed arm pantomime for ch, naming it chi; and adopted the western Greek,

, giving it the phonetic value ps and naming it psi. Thus, Athenian Greek retained one Khamite pantoideogram unchanged as to consonantal etymon; retained another but lost its phonetic etymological significance, with the result that when transposing a word such as ψυχῆ, said psychā, to its Khamite

ideographic significance, it becomes necessary to recall that ψ = psi =  = kh - kh = human being invoking in the cosmic and extracosmic gamuts = the formation of the two psychic components. In the Greek from a known second












century B.C. up to A.D., the sign was retained as  with slight variations. In current Greek this has become ψ and Ψ.⁶ Incidentally, Diringer, who, as other accepted classical linguistic philological authorities, knows nothing of an early hemispherical era Eurafasian Khamite science mother-language nor catches any glimpsing awareness of its pre-existence nor, possibly, would grant the idea of such a pre-existence a moment's consideration, much less credit it with being the source language of all exact scientific terminology of the ancient prehistoric dawn historic and historic civilization of the hemispherical geologic era, classes these two Greek signs with the Greek sign φ as being of unknown origin!

Concerning this pantomime , which is the origin of the Attic Greek chi: the pantomime to cross the forearms upon the pectus in such manner as to place the hands palms in, fingertips close to the level of the shoulder line involves shoulder = m kh q; both shoulders = m kh q p t; arm = b r ch; elbow = q b; pectus = p q t; hands = cheires = ch r and to cross = cruciform ...⁷. The Attic Greek chi, indicates that, of these the hands crossed is the significant feature: hands are χεῖρες, cheires; they that manifest ch. Read in full, the pantomime implies













To this day the pantomime is used in Roman Catholicism. The devout Catholic comes away from the mass with the hands crossed in this manner. The hands must be so crossed so that the beneficence received can be retained. This pantomime of the integrated human bicomponent psyche is not to be confused with the making of the sign of the cross, to cross one's self: touching



brow, one shoulder, then the other and finishing with the vertical salute. The crossed hands pantogram is findable in the transverse parallelogram of the reconstructed Naqi geometric b ideogram. The upper transverse line connecting the points 60° and 300° of the hexagon form the transverse shoulder line, the portions of the bilateral oblique lines that join these points with point 180° of the hexagon that descend as far as the intersection of these lines with the oblique diameters 120°-300° and 240°-60° form the upper arm, the intersection forms the elbow which is so bent that the forearm traverses these two oblique diameters upward to their points of intersection with the upper portion of obliques 60°-180° and 300°-180°, where the wrist bend turns the lines for the hand upward and obliquely inward on these obliques traversing them to their points of intersection with the oblique diameters of the square. All of these line sections occur in this transverse rectangular parallelogram.

2. *The Khamite Rezu mdv nttr Signs for ch*


Looked upon as pure phonograms, the Khamite Rezu mdv nttr signs  and  have confused translators as to their phonetic value as have their methods of rendering these sounds in the use of the English alphabet confused their readers. Diringer makes ḥ and kh synonymous.⁸ Budge separates them using ḥ for  and kh for . Other authorities sound , kh, and , ch. Thus, regarding this sign  as a pure phonogram, it has been given two values: both, kh and ch, by inflection-language translators. Confusion has resulted, so that the sound of the sign  and the sound of the sign  are often made to be the same. Sounded kh the ideophonic value of ch is lost; written kh the isolating consonantal value of the geometric ideographic sign  is lost. Another, a third sign, has been entered in the confusion. In a table illustrating Taylor's theory of the origin of the alphabet,⁹ the sign  is given the phonetic value x(kh). But the English letter x represents three various sounds: "a compound voiceless sound (=ks) as in wax; a compound voiced sound (=gz) as in example; and at the beginning of a word (=z) as in xanthic."¹⁰ In the Greek x = ks, is written Ξ and ξ, and is called xi said ksi. And the sound ch is written in capitals, X, and in small letters, χ, and is called chi, which is sounded, according to Webster something approximating but not exactly, the sound of the letters k+h in the compound word inkhorn. But kh and ch are not the same either phonetically or as consonantal etymons.

Other instances of this confusion of closely allied sounds with kh occur. In analyzing the sounding of very old alphabetic signs, often several signs have been allotted the same alphabetic value in the same system of alphabetic signs.

Thus, Diringer, for instance, has collated the south Arabic  and  as being used for the same sound, the south Semitic  and  for the same sound, the Canaanite Phoenician  and  as the same, and Ras Shamra cuneiform  and  as the same, and gives them all the ḥ = kh sounding. But of these, for instance, the south Arabic  is Khamite Rezu mdv nttr kh - kh,  is kh n n; of the south Semitic,  is Rezu kh - kh and  is kh: etc.

Since the signs for the sound kh and the signs for the sound ch with a hard c are both sometimes written kh by translators: it becomes necessary to know which translators used which sound, is one to read the translations. But for reading the ideograms in the original, it is necessary not to know what the translators have done, but to find, if one can, what the originators of the system of epigraphy may have meant. Try using these signs not as phonograms but as ideograms that were given a consonantal ideophonic tag: see , sound kh: and read, the human being. See , sound ch, and read the integrated human bicomponent psyche. Let it so be considered in translating the book of the allurance of the living psyche, and let the respective contexts in the book of the living psyche bring evidence of the validity of this translation.


2.1 *The Rezu mdv nttr Geometric Ideogram for ch*





The sign, , is comprised of a circumference and four parallel oblique lines that are cords of the circumference. Superposed upon the reconstructed Naqi geometric ideogram for the consonant b, the oblique lines of this sign analyze as follows: two, the outermost, are lines of the hexagon; two, the innermost, are lines uniting the point at which the transverse diameter meets the circumference at one end of the line and the point at which the circumference and two lines of the square meet at the opposite end.

2.2 *Concerning the Four Short Parallel Lines, , , , ,*

The impression persists that use of these four parallel lines indicates something concerning the periodicity of, or the periodicity of the specific periodic pattern of, this periodic pattern of periodic motion that is the integrated human bicomponent psyche and that their use in this geometric ideogram is an adaptation forming a composite that is indicative of something specific concerning the structural organization of that periodic pattern of periodic


motion that is the integrated human bicomponent psyche, and since vertical parallel lines ranged transversely have analyzed as graphic representations of periodicity, then, that a four-periodicity unit made up of complexly organized parts is a fundamental of that structural organization. The following facts associate to four parallel lines and persist in enhancing the impression.


The Khamite Sumerian cuneiform geometric ideogram , pronounced na, analyzed as probably something concerning the periodicity of the periodic pattern of periodic motion that is the integrated human bicomponent psyche: an element of the repetitive pattern is four. The Khamite Rezu mdv ntr uses four vertical parallel straight lines arranged in transverse series as a geometric


ideogram. It also forms these composites: , , . The  is the geometric one of the three ch signs for the integrated human bicomponent psyche.

A sign composed of a series of four dots arranged transversely used as an ideogram in the Rezu mdv ntr is considered, as recorded by Dinger,¹¹ to represent something which he writes 'a. In the hieratic these same four dots and another sign comprised of six dots arranged in a transverse row are allotted this same 'a as recorded by him. Ideographically, ●●●● should be something concerning ch; ●●●●●● should be something concerning either the hexagram or the hexagon. It cannot have been 'a since the mdv ntr system used consonants only.


2.3 The Khamite Rezu Pictoideogram for ch,


One Khamite Rezu mdv ntr pictoideogram  uses a daily astronomical event as its model: classically equated with the rising sun its phonic value, as given by Lepsius in his *Konigsbuch der Alten-Agypter*¹² and cited by Piazza

Smythe in his *Our Inheritance in the Great Pyramid*, is  = χ = ch. A tight difference exists between the rising sun and sunrise. The day's sun is zr, = z manifesting, and/or, the manifestation of z. The rising sun is ch. Sunrise is in Hebrew zereh = z r h = the structure of z manifesting and/or the structure of the z manifestation. Sunrise is the beginning of the day's sun. Sunrise is the phenomenon produced by the rising sun. Symbolically, the pictoideogram








 portraying the rising sun, with the ideophonetic value ch, would imply a relationship between ch and the beginning of z r: a relationship between the integrated human bicomponent psyche and the z manifestation: a relationship that would imply, specifically, ch is the beginning of a series of events that end in the z manifestation. The sunrise = zereh = z r h = the structure of the z manifestation is the phenomenon produced by the rising sun: the structure of the z manifestation is produced by ch.

The astronomical happening that is the seeming sunrise occurring as an apparent ascension of the sun at dawn over the rim of the horizon is, in reality, the phenomenon of the arrival of that spot of the turning earth upon which the observing erect human is placed at the celestial instant in which a projected line of observation formed by the observing human's eyes and this human's terrestrial horizon, points into the sun. The Khamite Rezu mdv ntr











pictoideogram,  = the rising sun = ch, as a rendition of an event in the train of events that comprise the cycle of manifestation of a human being as of the Naqi system of the z r science would imply the real phenomenon, not the unreal interpretation of the real phenomenon. The phenomenon unites the heavens, the sun, the human. In that symbology heavens is a symbol of the extracosm, earth is a symbol of the cosmic gamut. Rising sun is the symbol of an exact defined correlation of human being, extracosm, cosmic gamut and





the z manifestation called ch. This correlation occurs as sunrise =  = ch = the integrated human bicomponent psyche = the beginning of the structural manifestation called z.







3.






























Related in some way to the sign  = the integrated human bicomponent psyche, this group of signs, written in the Rezu mdv ntr      , was considered in Uralite-overrun dynastic Egypt to have been the "god" of the rising sun = χ = ch. This relates this group of signs not only to the geometric










ideogram  = χ = ch. This relates this group signs not only to the geometric

ideogram  = χ which it contains, but also to the pictoideographic  = rising-sun sign = χ = ch which the legend implies. Because the pictoideogram of the beetle had not been translated and because of its occurrence in this group, the beetle has been considered to be a synonym of     and is therefore called Chpera, and also Khepera, by translators, with no attempt at further interpretation of either beetle or the group    .

It seems a grave mistake to call the beetle pictoideogram    , simply because it is sometimes used in connection with this group of signs. It is more often used alone and quite as often in other groupings. The group



      is referred to as the becoming and since the beetle has been considered to be just a synonym for the balance of the symbols of the group, it has been called the becoming. And since it is mistranslated as the becoming, it is also equated with to come into existence, the beginning, to






exist, etc. If Coleoptera = q l p t r do be correct for this beetle and the beetle should be the becoming, then q l p t r would be the becoming: but if beetle plus     plus  be the becoming, then only by way of this would the eternal becoming be an eternal becoming not just a ceaselessly alternating procession-recession - - - ground swells of a slumbering senselessness. But with beetle equaling q l p t r, if the group       be correctly referred to as the becoming, the reference is intended as an appellation of that specific phase of this constant, dynamic, progressive and cumulative increase of the essentia = potential = ability eternally to become that which it will become because of and by means of that which it is which ensures the process, and that specific phase is         ; so important that it is referred to as the becoming. A living, vital becoming, of the continuation of the allurance of which the integrated human bicomponent psyche is a predeterminant. The ideograms are from right to left ¹³; then the group of signs that read individually: in the train of events that comprise the manifestation of the human being throughout the entire cycle of its existence; to manifest; cosmic gamut; integrated human bicomponent psyche; then the beetle = q l p t r = the manifestation of the q allurance in the cosmic and extracosmic gamuts. As de-agglutinated the clause,       then, suggests an interrelationship of the manifestation of the q allurance in the extracosmic and cosmic gamuts and the group of events of the train of events that comprise the manifestation of a human being throughout the entire cycle of its existence which is the integrated human bicomponent psyche manifesting in the cosmic gamut as modified by . This cannot be read fully and with complete accuracy without first translating the sign .




As personalized in the dynastic era, the abstract ideas and concrete facts alluded to in the group       are shown as a person in profile, wearing the draped skirt, the tailed pelt, the gold collar, the bearded periwigged head; drawn with the pictogram of the beetle above the head, the harpoon in the left hand and the geometric ideogram  in the right hand. This symbol  is seemingly a mdv ntr usage of this shortened portion of an original Naqi geometric ideogram for the consonantal etymon z, used as an ideogram of something relating to z. The harpoon is b r z. This carrying of the sign  in its hand the personalized symbol tends to verify the proposed astronomical










reading of the allegory that relates      to the sun = z r, and






to the rising sun = ch, and to sunrise = z r h. Something definite about the integrated human bicomponent psyche and the beginning of the formation of the structure of the z manifestation equals something that no matter where it occurs the point designated as its place of occurrence is always designated as

the east = ηως =   = kh s = the human essentia = the human potential = the ability of the human being eternally to become that which it will become because of and by way of that which it is. In this place, the place of the east, the place of the rising sun = ch = the integrated human bicomponent psyche = the beginning of the manifestation of the z structure.



The group,     , does not occur in the book of the allurance of the living psyche, but the beetle does, both in the introductory portion and in the text. In this book of the allurance of the living psyche, the pictoideogram of the beetle occurs alone and in these groups: in line 2 of the Ani papyrus



and in line 37 of the Nebseni papyrus in this group   ; in line 5 Ani

  ; line 8 Ani   ; and in line 9 Ani   . The

beetle pictoideogram does not occur in connection with     in the book; but in each of the groups in which it does occur, it is followed left to right, by the sign .

4. *The Formation of the Integrated Human Bicomponent Psyche*

What then, exactly, are the details of the at-one-ment that is the process of the formation of the periodic pattern of periodic motion that is the integrated human bicomponent psyche? If the sign   implies especially the series of events which begins with the formation and radiant emission of the periodic

mutation of periodic motion by   which is called q and ends with the formation of the interrelationship of the b manifestation and ch r = the manifesting integrated human bicomponent psyche, then, at some place in that series, this is discussed. And the discussion should be found in the book of the allurance of the living psyche. Perhaps, later, the elements of this discussion can there be come upon and translated in terms of the proposed Naqi z r science system of ideograms. As an aid in the search of these elements as they

may exist in that book, the following review may be of value. The extracosmic psychic component is a manifesting periodic pattern of periodic motion of

the extracosm $\bigcirc \textcircled{q}$, tch ndnr. It produces a specific periodic mutation

of periodic motion, t ch dn mn, which emanates as an excursive radiance

the periodicity of which is called $\textcircled{q} \text{~~~~} = \text{tch n} =$ the periodicity of the

extracosmic psychic component: sometimes this phrase occurs: $\textcircled{q} \text{~~~~} = \text{tch n v} =$ the integrative periodicity of the extracosmic psychic component.

The cosmic component of the integrated human bicomponent psyche is formed in the cosmic gamut by those of the human train of events that transpire solely in the cosmic gamut, as initiated there by the specific periodicity of

and the periodic motion of the radiant emanation q of $\textcircled{q} \text{~~~~}$ upon its

crossing over from the extracosmic gamut into the cosmic gamut in its affect upon a fundamental cosmic-type periodic pattern of periodic motion, thereby effecting the human mutation of that fundamental cosmic-type periodic pattern of periodic motion into a fundamental human cosmic-type periodic pattern of periodic motion. The cosmic psychic component is a manifesting periodic


pattern of periodic motion, $\square \textcircled{q}$, p ch ndn r. It produces a specific periodic mutation of periodic motion. This periodic mutation is emissary but not excursive; emitted, it comes to surround the cosmic component, constantly for so long as the cosmic human organism exists, surrounds the cosmic component, does not emanate further, remains surrounding it. Its periodicity is pch ndnr dn mn n, the periodicity of the periodic mutation of periodic motion produced by the manifesting periodic pattern of periodic motion that is the human cosmic psychic component. This periodicity is the ultimate purely cosmic product of the human being's manifestation in the cosmic gamut, produced by the human being.




The emitted radiance of the extracosmic psychic component is an excursive emissary radiance. It traverses the extracosm, enters the cosmic gamut, approaches and surrounds the radiance of the cosmic component. Here, now, the terminals of the two continuously-forming emanations continuously meet and continuously integrate in the continuous formation of a periodic pattern of periodic motion which is the integrated human bicomponent psyche written


\textcircled{q} and also at times \textcircled{q} . The process of integration continues for so long as the fundamental cosmic-type periodic pattern of periodic motion continuously exists and, existing, continuously produces its cosmic psychic component and the emitted radiance. The formation of the radiance of the extracosmic psychic

component is constant for the entire cycle of existence of the human being. The formation of the radiance of the cosmic psychic component is constant for the term of existence of the fundamental human cosmic-type periodic pattern of periodic motion. The process of formation of the integrated human bicomponent psyche is constant for the term of existence of the fundamental human cosmic type periodic pattern of periodic motion: the formation is cumulative for the term of existence of this fundamental human cosmic-type



periodic pattern of periodic motion. The Khamite Rezu  indicates and



all of the semantic  prehistoric, historic and current pantomimic variations found throughout Eurafasia originally indicated these two periodicities, a relationship between these two periodicities and the human being, being referred to as the offspring of the human being, each having been produced by the human being. And, to interpolate, here is a prescience of some part of

the meaning of the name of the city,  . To resume: of the two Khamite Rezu mdv nttr synonymous ideograms for ch, quite probably the geometric ideogram  indicates something concerning the unit of structure

of the integrated result, while the Khamite Rezu mdv nttr pictoideogram  indicates the portent of the integrated result as the beginning of the series of events that ends in the z manifestation. Here in the realization of the import of the pantomime of the upreaching arms in the crossed hands pantomime, the import of the squatting pantomime ends and the import of the settling pantomime begins. The prime importance of q r gives over by way of ch to the prime importance of ch r.

Thus, to return the attention to the book of the allurance of the living psyche,










although the Khamite Rezu mdv nttr uses both  and  for ch = the integrated human bicomponent psyche, it uses each with a specific nuance which is the importance when translating these two signs as used in this book of the allurance of the living psyche. This need always to find the exact


meanings importunes. Here, the nuance of  is indicative of the status of this integrated human bicomponent psyche or soul as a portent of the living psyche; the nuance of  is indicative of the exact structural pattern of the integrated psyche in its relation to the exact structural pattern of the living psyche.

ii. THE PANTOMIME, TO SETTLE







a.


The Khamite Rezu of the continental reconstruction of the University of Qb pt khr, using ideograms that were incorporated in the mdv ntr epigraphy by the college of linguists and semanticists of that university system, wrote as

their autonym   and, in so doing, identified themselves as those of the  who are manifesting  and determined this as their meaning by using the ideogram . The sign  squats, the sign  settles. This leaves  and  to be unglyphed as ideograms. The first of these two occurs in



the Indus Valley sign . It also occurs in a complex ideogram of the sacred epigraphy of the people whose autonym was na-khi or na zhi or na qi, but to whom the Chinese historians of the eighth century A.D. referred as the Mo So. And it possibly occurs in the Uighur. The people called Uighurs were shamanists who infiltrated Mongolia around the middle of the eighth century A.D. Their alphabet is classified as having been an offshoot of the epigraphy of the people whose autonym was Shu kha da but who are classically referred to as the Sogdians. The Shu kha da used a purely consonantal epigraphy. The Sogdian culture for several hundreds of years was the culture of and the Sogdian language and epigraphy were the language and epigraphy that all of the many-tongued peoples of central Asia used in inter-converse. The Uighur of Turko-Mongolia was an offshoot of this Sogdian. The Shu kha da (Sogdians) were deeply influenced by the Nestorian Christian teachings. The Nestorians may have had a somewhat real interpretation of the fringes of the Naqi z r science that frayed raggedly through this Eurafasian landmass, a tangle of tenuous, strongly adherent threads forming an invisible fabric into the meshes of which, held in the minds of the proto-Nestorians, the original teachings of the man Jesus seemed to fit.







Following upon the infiltration of the Uighurs, the Mongols came gradually to use the Uighur language and alphabet, continuing to use them until 1269 A.D. when an adaptation of the then current Tibetan writing was adopted for the conveying of this Uighur-Mongol speech. About 1310 this epigraphy was replaced by the "ka-lekka, the ka script, the script of the system of ka."¹⁴ In 1616 A.D. one, Nurhachu, upon becoming the Manchu Emperor of Manchuria, changed his name to Ahkai Fulingga and either produced or caused to be produced the Manchu system of epigraphy by adapting the Mongolian alphabet to the Manchu speech. About 1648 the Lama Zaya Panditi of a nomad tribal nation of the Mongols, called the Kalmucks, roaming the eastern T'ien Shan Range, the Gobi or Shamo Desert, into Kansu province, the Kalmuck Steppes, the valley of the Volga, was instrumental in adapting the Mongolian alphabet to the Kalmuck speech, and greatly improving it. The Kalmuck alphabetic

sign  is sounded dz. Diringer compares this sign with the Manchu , the Mongolian , the Uighur  and the Syriac  for dz. The Uighur 


is reminiscent of the Indus Valley sign  minus the legs. The Syriac sign does have the extension which is formed by the legs of the Indus Valley sign; as does the Mongolian. The Syriac sign would seem to be a geometric sign. According to this classification it is a sign for dz, which is zd in reverse. Its lines are findable in the [apical] portion of the reconstructed Naqi geometric ideogram, the ideophone of which is the consonant z. The z of the Shu kha da (Sogdian) epigraphy is seen in two variations both of which are also so findable, as is the z sign of an Aramic document found in Egypt. Sogdian epigraphy is presumably an adaptation of Aramic but a pronounced variation.¹⁵

The epigraphy of the Na-khi (Mo So) has not been deciphered. The descendents of the Na khi call it a sacred epigraphy. But they do not know where it came from, nor how their ancestors came to use it. Comparing theories as to its unknown origin, Diringer, classifying it as an ideographic script, writes concerning this epigraphy, “De Lacouperie, however, rightly pointed out the possibility that ‘this sacred writing embodies survivals of the pictorial stage of notation independent of synchronal dates and progresses elsewhere.’ ”¹⁶ He also records that quite a good collection of the Na-khi manuscripts, which he calls Mo So manuscripts, is on file in the John Rylands Library of Manchester, in England. He shows a first page¹⁷ of one of these manuscripts, illustrated with a frontispiece of a meditative, settled human figure placed on a raised, legged platform that looks like a large, flat-legged stool.

Done in transverse linear progression from left to right and perpendicular progression from above down, the lines are shown in Diringer’s Fig. 73-1, p. 144, which begins with , this complex  occurs as the fifth sign.


The Rezu mdv ntrr  is the sitting-down-extended-forward-legs of the sign  of which the Indus Valley sign  is a brief with this sign  attached to the extended arm: it is an abbreviation, then, of . The sign  has been considered by classically accepted translators of the mdv ntrr to be either z, t or d, which makes zed or z d the probability.


As to the balance of this Na-khi complex: superpose the reconstructed Naqi h geometric ideogram upon the Naqi z geometric ideogram and find the complex geometric ideogram presented in this Na khi complex on the hands of the pair of extended hand-arm-shoulder signs.¹⁸ This complex uses the significant transverse rectangular parallelogram, using the delimiting uprights of the hexagon and the corresponding sector of the h line, the sections of the oblique diameters of the hexagon that fall between the h uprights, and traverses these latter with the sections of the three uprights of the h sign that fall between the upper and lower transverse lines of the h sign that lie within the upper and lower transverse lines of the hexagram. It would not be illogical to deduce that this compound sign is zh: the structure of whatever z turns out to be. As to the balance of the complex of which this compound sign is a part: the hands

are ch r; the extended arms are in the Rezu mdv ntr ; the sign above the head is m, mutation; the head is significantly drawn in linear outline not just casually indicated; it, therefore, is to be read.


In the book of the allurance of the living psyche, Nebseni papyrus portion,













in line 36, this group  occurs, correlating the three transversely parallel straight lines, the sign for periodicity and the transversely extended legs pantomime.

The pantomime  is that of to settle the body, to place the body in a settled condition. The pantoideogram is the abstraction, to settle. The implications are to assume a lasting state or condition in place of a temporary or changing stage. The applications are: to settle, as to fix a permanent abode; to settle, as of a liquid which in settling clarifies and purifies. The ideographic meaning is then, to render permanently pure. In Attic Greek, pure is ζακχαλιος; in the Hebrew, the word is zac' ca ĩ; the Khamite root would be z q ch: an interrelationship of the integrated human bicomponent psyche, q, and z. To settle is permanently to produce this interrelationship. Settled is that permanent condition which has resulted from the interrelationship, zqch. Be the phonetic value z d, then the permanent condition which results from the interrelationship zqch is z d, the




specific periodic movement of that which is z. And the group of signs  would read either something concerning the nature of the periodicity of that specific periodic pattern of periodic movement which is represented by the three equal parallel vertical lines placed in transverse alignment and z d.




Incidentally, while the Rezu write it  , an Indus Valley pantoideogram  that turns in circles equals  and carries the sign  at the tip-end of its shoulder-level, fully forward-extended arm equals , does so in the squatting position:  and  are r;  and  are z d; the squat is the same in both.



b. The Khamite Rezu mdv ntr Pantoideogram


The act of settling, the actual act of producing the pantomime, would be the actual process of the production of the sequence of q initiated events which occur


between ch and z. For this act of settling the Khamite Rezu mdv nttr uses the



pantoideogram : the legs are not extended. A number of compound and complex signs are formed upon this sign as a basic ideogram which are chiefly

variations of facial and scalp hirsuties, , , . Also, composite signs are sometimes formed of each one or any combination of these by affixing other signs to the figure. One complex is formed by the addition of head hair at shoulder length. Another adds a head-hair helmet that is bobbed at the level of the bottom of the ear. Another wears a beard either with or without





head hair. Still another wears a forelock. The one in the Rezu autonym   wears the shoulder length head hair and the beard. This is the sign which alone and in any of its composite renditions, is incorrectly translated


god. Budge calls it the god in human form in order to distinguish it from  which he pronounces netter and also translates god. And each of the phrases and clauses in which it is found is then incorrectly called the god so and so. Budge titled one of his books, *Gods of the Egyptians*; he might perhaps have subtitled it, some groups of undeciphered Khamite Rezu ideograms around each of which the dynastic Uralites who conquered this Rezu educational hierarchy and overran this land and came to be called that which in English is sounded Egyptians produced idolatrous cults, built temples of idolatrous


worship, worshipped as idols, exalted and degraded. The sign , read as a pantoideogram, translates: the series of q-initiated events which transpires between the formation of ch and the completion of the production of z. These events are an interrelationship, chz. They result in the formation of z d, the specific periodic motion of that which is z. The complex made of this pantoideogram and the shoulder length hairdress, the perruque, emphasizes the role which the manifestation of q plays in this. With the beard and no perruque, the complex emphasizes the fact that the ch z series is encompassed within the b r z series. With the shoulder length perruque and the beard, the complex would allude to all of the events initiated by the manifestation of q, up to and including the manifestation of z, emphasizing the importance of the formation of b and the formation of ch, but with especial reference to some exact interrelationship between ch and z. With the forelock = zopf = z f = the z light = the ability eternally to cause eternally to become is added to this. The hairdress bobbed at the bottom of the ear is koptein = qvpt(ein), the q integration of the cosmic and extracosmic gamuts.


The Khamite Rezu self-identification,  , reads: of those of the people of the land of q b of the university system of qb pt khr who are of the degree that implies those of the b r z series of events of the q manifestation which, transpiring between the formation of ch and the production of z, result in the formation of the z periodic pattern of periodic motion, we are those



who specialize in the knowledge of the interrelationship of the integration of the cosmic and extracosmic gamuts by way of an integration of a periodicity produced by the extracosmic psychic component and a periodicity produced by the cosmic psychic component in the formation of ch = the integrated human bicomponent psyche or whole soul as an event in the zqch = the interrelationship of q, ch and z in the b r z series of events that result in the formation of the z periodic movement.

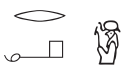
The clause,  of  supreme ruler of , reads: that phase of the ability eternally to cause periodicity eternally to become which occurs as  in the z realm of the ability eternally to cause periodicity eternally to become is supreme ruler of the ability of the three gamuts of the total periodicities eternally to cause periodicity eternally to become in the two lands = cosmic and extracosmic gamuts.


The group  would read as already analyzed qualified by the final sign.


The group, : that series of the train of events that comprise the manifestation of the human being through an entire cycle of its existence



which begins with  and extends to and includes the formation of the z periodic movement, with attention to the q emanation, and the formation of b, and especial emphasis upon that integration of the cosmic and extracosmic gamuts which occurs by way of an integration of a periodicity produced by the extracosmic psychic component and a periodicity produced by the cosmic psychic component in the formation of ch = the integrated human bicomponent psyche as an event occurring between the formation of b and the formation of z and of necessity for the formation of the z periodic motion; and, further, signifying by the use here of the chick pictoideogram, a further, a complete, integration of the periodic motion of the cosmic and of the extracosmic gamut in that z periodic motion.




The use of the sign for n b in the group  announces the fact that continuity from  to the z periodic motion occurs through the b periodicity.


c. 



In the Rezu mdv nttr canonical literature, the signs  are often accompanied





by the composite and complex pantoideogram . Sometimes, as in both copies, the papyrus of Ani and the papyrus of Nebseni, of the book of the allurance of the living psyche, the composite complex pantoideogram is used alone. All three of these usages are pronounced rā by translators. All three were personized, idolized, became into objects of worship in dynastic Egypt and are miscalled the god Rā by translators. They are the exact semantic expression in Rezu mdv nttr ideograms of a definite series of the consecutively occurring events that comprise the entire train of human events which comprise the manifestation of the human being throughout the entire cycle of its existence as classified in the Naqi z r science as this science was recorded by the Khamite Rezu of the college of linguists and semanticists of the department of the original zr university system which dealt in the identity, genesis, powers and functions of the human psyche as this department was continued in the post-Mediterranean-debacle reconstruction of the university of continental q b pt



chr by those who called themselves   .

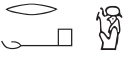

The Rezu mdv nttr phrase, , read ideographically, according to the results of these attempts at a reconstruction of the Khamite Rezu mdv nttr ideograms  and  and an ancient Naqi terminological system of a z r science, indicates the manifestation of the events of that definite series of the train of human events which comprise the manifestation of the human being throughout its entire cycle of existence, which begins with the formation and radiant emission of that periodic mutation of periodic motion which is called q by the periodic pattern of periodic motion which is the human being

in its extracosmic body, called  , and ends with the formation of the interrelationship of the b manifestation and ch r = the manifesting integrated human bicomponent psyche. It was this particular series of consecutive events

which spoke in words, i.e., put into reality, that which   thought but


could not speak, and it was to this that    , i.e., the q events that lead up to and become fulfilled in the formation of the b-crystalline structure, the formation of the fundamental human cosmic-type periodic pattern of periodic motion and all of the minutiae of the subsequent events that lead up to and culminate in the formation of z, pronounced those of its words which enabled


 , using them in its activities, to become triumphant. At one place



in the Khamite Rezu mdv ntr canonical literature,  is referred to as , dz f dz f, something concerning a relationship between f = light = the ability of the two gamuts, cosmic and extracosmic simultaneously eternally to cause eternally to become and the z movement. It is this group of signs that Budge reports to have been pronounced not dz f dz f but tch f tch f and to have been translated to shed light.

A recovered papyrus, now called the papyrus of Unas, as translated, affords¹⁹

the information that of , the city which the Greeks called Heliopolis

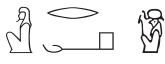
and translators pronounce both On and Ānnu,  was, as rendered in the translators comment, the “first local god” and that “at some

time they united his attributes to those of Rā,” , “and formed the double god, Ra Tem.” This implies that of the Tauī Annu system, of the section of Tauī Annu called Pa ta Annu M r z, of the nome or khispui of that section


called —, of the capital city of — called , of the college of ,


the first part of the subject matter taught was  and the second part



was  and that the entire curriculum was comprised of 








. Ideographically, this portion of the text of the papyrus of Unas translates as follows. City: a community of natural occurrences conducive of

the spontaneous origin of a significant incident or significant incidences. City

of : the community of those natural occurrences, periodic continuum, periodicity and the train of events that comprise the cycle of manifestation

of a human being, is conducive of the spontaneous origin of 

 and then, by way of this, somewhere along the way of . This pantoideogram is a composite-complex sign. The complex portion is built on the pantogram to settle by replacing the human head with a falcon’s head and adding the perruque, the uraeus and the sun’s disc to this head: the

composite consists of this complex and the harpoon which is erected from the knees. Of these, the act of settling = the actual process of the production of the sequence of q-initiated events which occur between the completion of ch and the completion of z; the falcon is the pictoideogram of kh, the human being; the perruque is the pantoideogram of r q, the q manifestation; the sun's disc, not the sun, the sun's disc is the pictoideogram of z r , the event of the extracosmic periodicity of the human train of events, i.e., , the extracosmic periodicity as the human being incorporated it in its formation of its extracosmic body²⁰ as this is related to z r = the manifestation of z. The uraeus is the serpent, naqi haj = n q h : the cycle of   : the cycle of the q periodicity in its relationship to the production of the  structure. To this complex the pictoideographic harpoon is attached by placing it upright from the mound of the knees.


1. *The Significance of the Harpoon as an Ideogram for b r z*















A harpoon is a barbed javelin: a javelin, gaff, spear, giant fishhook, with a beard, a barb, a barza: a fisherman's tool the essential element of which is the barza. Since a harpoon is a barb it is, therefore, the pictoideogram of that of which the chin barb, beard barza is the pantoideogram: b r z. Since the beard pantoideogram cannot be well portrayed on the falcon face, the synonymous pictoideogram is used. But the selection of the pictoideogram is significant. A harpoon is a piscatorial implement of the piscatori of which the current fishhook is a diminutive replica to be found among the instruments of current fishermen. Allegedly the first of the disciples of Jesus were piscatori of the Sea of Galilee. According to a Christian canonical text, as translated, one of his disciples recorded that the man, Jesus, personifying the christ, an immigrant Hebrew who was raised and educated in dynastic Egypt, making an antithesis, said to his disciples, whom he was training in the ways of human salvation according to his interpretation of z l, the z allerance, that now that they were disciples of the Christ, they were fishers of men. St. Augustine called the Christ a fish that lives in many waters. The Greek word for fish is ichthos. The early Christians adopted the Greek word and the symbology and adapted the spelling of the word in an anagram which they used on signet rings, pectorals, amulets, etc. The anagram was










I	ιησους	said iasooos	Jesus
X	χριστος	said ch rho istos	Christ
Θ	θεου	said theos	God
Γ	γιο	said geo	son
Σ	σωτηρ	said soter	saviour.

These amulets, pectorals, rings, etc., have been recovered archeologically. They have also been found carved on Christian tombstones. Many other fish symbols have been found among the early Christian relics. Of the Christian symbol in which an oval aureola surrounds the entire body of the saint and within it a spherical effulgence of a different order surrounds only the head, the oval aureola is called the vesica piscis.


A fish in Hebrew is nun, and Joshua who, chosen by Moses to lead them, caused the Hebrews to become the victors at Jericho was the son of Nun. Nun is either n n vowelized, or n v n; n v n would be the integration of the periodicity of that periodic pattern of periodic motion which is the extracosmic psychic component and the periodicity of that periodic pattern of periodic motion which is the cosmic psychic component in the formation of ch. This then is the fish? In the Chaldean-Sumerian kh, variously translated kha, kea,

ea, was the , ir dingir of the great waters = periodicities which connect heaven and earth = the extracosmic and cosmic gamuts. In Sanskrit fishermen is kaivarta. Many pictoideographic fish signs and many geometric ideograms that resemble fish signs occur throughout the Eurafasian landmass dating from


earliest hemispherical times. In    |, Taiu Annu, of   supreme ruler of  , an khespui of the sign of the fish was in Pa ta Annu M r z, that portion of Taiu Annu that was ruled by       ,

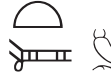
under the judication of     of the supreme law of     ; that is, under the supreme law of , functioning as the source of the pattern of light the periodicity of which is z n. This khespui of the sign of the fish is referred to by translators as the kha nome, the kh nome, sometimes the ch nome: hence the phonetic value of the pictoideogram as used in the Khamite Rezu mdv nttr system of epigraphy, was either kh or ch.


A harpoon is b r z connected in some way with the securing of ch by kh, i.e., the significance of the pictoideogram, harpoon, is pictoideographically an interrelationship of the b manifestation and z, which interrelationship is the securing of the integrated human bicomponent psyche by the human being in this order of occurrence: b then ch then z. The Khamite Rezu mdv nttr panto-

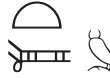
pictoideographic composite , as it occurs in the book of the allurance of the living psyche, places together in an interrelated grouping the periodic unit of the human or integrator gamut that is the human being, the train of events that comprise the manifestation of the human being throughout the cycle of

its existence, the extracosmic periodicity which the manifesting periodic unit of the integrator or human gamut, as it manifests in the extracosmic gamut

there uses in the formation of  = the human being manifesting as the periodic pattern of periodic movement which is compounded of the manifesting human being and its permanent extracosmic body in its relationship to

the manifestation of z, the manifestation of q by , the cycle of the periodicity of q as a definite series of train of events that comprise the manifestation of the periodic unit of the integrator or human gamut throughout a cycle of its existence, the b r z group of this q series, the securing = formation of ch by the human being by means of the b r z group, and that sequence of these q-initiated events which occurs between the formation of ch and the formation of z inclusive. Since these various signs are placed space-rationally around upon this last, then the special reference of this paragraph compressed into a single composite ideogram is to the exact manner of formation of the q-initiated series of events which occurs between the formation of the periodic pattern of periodic motion that is ch = the integrated human bicomponent psyche and the completion of the formation of the periodic pattern of periodic motion that is z = the eternally living psyche. This composite-sign paragraph could be titled: details of the series of interrelated events in terms of periodicities and periodic patterns of periodic motion which begins with the manifestation of the periodic unit of the integrator or human gamut and ends in the formation of the periodic pattern of periodic motion that is the human eternally living psyche or soul with especial reference to the relationship of the formation of the integrated human bicomponent psyche as an essential precursor of the formation of the living psyche.

The group  would signify a consideration of the role of the manifestation of that group of this series of events which begins with the radiant emission of the periodic mutation of periodic motion, which is called

q, by the periodic pattern of periodic motion which is called  and ends in the formation of the interrelationship of the b periodic pattern of periodic motion manifestation and ch r = the manifesting periodic pattern of periodic motion which is the integrated human bicomponent psyche, considered in relation with and as part of the subject matter discussed in the composite panto-pictoideographic space-rationally stated paragraph. The special series of events which begins with the formation of ch = the integrated human bicomponent psyche leads to the formation of z, without which z could not be formed.




iii. .

THE IMPORTANCE OF THE HUMAN COSMIC

ORGANISM

a. The Importance of the Human Cosmic Organism


One of the ideograms of the Rezu mdv ntr system of epigraphy is seemingly a chastely drawn outline of a naked human body with a beard. Considered by classically accredited authorities to be a simplified form of the pictoideogram of a mummified body in its swathings, it has not been translated as an ideogram, is considered to be only a pictogram and is mentioned “dead body” in attempted translations of texts in which it occurs. The implication of the sign as an ideogram would seem to be that implied by human body plus beard rather than dead body; for the sign is used in two ways: one, alone as here described, and another, in a composite in which the sign is placed on a catafalque. It would seem to be this composite of body and catafalque that would possibly justify the “dead body” association of ideas, although the sign still wears the beard = barza = b r z. It becomes necessary to find what the sign of the naked human body or swathed mummy, whichever it is, really implied. Used in the canonical texts both in the dorsal decubitus and standing erect, the erect sign occurs in line 2 in the introductory portion of the papyrus of Ani copy of the book of the allurance of the living psyche or soul followed by the ideogram that means abstract idea. Used several places, thereafter, in the text, alone, erect or as the lying down on its back sign, the latter occurs in line 19 in this


 and again in line 101 in the same grouping. The group is composed of three geometric ideograms, one pantoideogram, and one panto-picto composite. The three geometric ideograms when used as consonantal ideophones sound from above down q, r, s. The panto-pictoideographic composite, , implies the active state of the authoritative executive ability of .


Concerning the pantoideogram: the word body is, in Anglo-Saxon, bodig; in Old High German botah; in Middle English bodi. Whether this is a Khamite root, either b d or b d q, I cannot say. It could reasonably be: some interrelationship of the q d and b: possibly the motion of q b. However another word for body occurs in the American vocabulary which, now pronounced corpse, was formerly and until quite recently sounded kors. The word kors of American and English occurred in Middle English as cors and in Old French as cors. The word corpse seemingly occurred gradually as a gradual confusion of two words, kors and korp; for in each, American, English, Middle English, French and Latin, the word kors gradually became lost and a word sounded English corpse, corpus, Latin corps and corpus, respectively, was gradually formed. The Khamite consonants of korp would have been q r p: those of kors would have been q r s. It is not impossible that the Khamite Rezu mdv ntr pictoideographic composite naked body plus beard of this group is q r p plus beard = b r z. The group of

geometric ideograms in the group here being discussed, read ideophonetically are from above down, q r s. Read ideographically q r p plus b r z would imply something concerning q as it manifests in the cosmic gamut plus b r z. Read



ideographically the Khamite Rezu phrase  implies something concerning an interrelationship of potential = the ability eternally to become that which it will become because of and by way of that which it is, manifestation and the radiant emission of the periodic mutation of periodic motion produced by





 that is called q: the manifestation of the ability of q eternally to become that which it will become because of and by way of that which it is.

Of the two pantograms of this group of signs, the position as the first from above down would indicate the body sign plus b r z as the modifier and the lower sign as the modificand. If so then this group of five signs discusses something concerning an interrelationship between the authoritative direction of the securance of the execution of the inherent design of the group of events that climax in the formation of ch r, the human cosmic body, q r p plus beard = b r z which is q manifesting in the cosmic gamut with production of b r z and q r s which is the ability of q manifesting eternally to become that which it will become because of and by means of that which it is.

On the other hand, a dead body is in the Greek nekros and the dead body on the catafalque would be something concerning n q r.

In the predynastic, Rezu-derived, canonical literature produced during the

dynastic period, the group  occurs importantly, was one of the group of three subjects of the department at Memphis (Mennefer) that was the city of Het ka ptah. The Greeks made a word of the phrase, the Uralite dynasties made an idolized god of it, the translators failed to translate it, it remains "the god Ptah!" Deducibly, because this phrase was sometimes referred to as the fashioner, Budge overloosely translates the sign of the naked body plus beard and its immediate context as these occur in line 2 of the introductory part of the book of the allurance of the living psyche as all the forms of existence which one can desire. But, again, try translating it ideographically, and find that this department of the subject matter there taught comprised that part of the train of events that comprise the manifestation of the human being in the

entire cycle of its existence which, written , is the interrelationship of the human being, the extracosmic gamut, the cosmic gamut and whatever the sign of the naked body plus beard may mean.

If this final ideogram of this group of signs indeed be a swathed mummy standing erect, then the following is pertinent. A swathed mummy is a dead and preserved human cosmic organism. The word mummy is not a Khamite Rezu-derived word; it is a Persian and Arabic word, mūmiyā, from the

Persian, mūm = wax or gum. Its use in reference to the bitumen-preserved dead human body is an artifact. A mummy is a dead body that has been surgically deviscerated and embalmed; that is, skillfully dehydrated, treated with bitumen, nitron, balm, gums, spices, honey of the sacred honeybee, then swathed, then enclosed in a mummy case which in turn is enclosed in a coffin which is placed upon a catafalque and ensepulchred in a tomb. The preservation of the dead human body by this method is said by some accredited voices to have been a development of the Egyptian dynastic period and to this, the word mummy from mum = wax, applies. Natron, a native sodium carbonate, $\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$, occurring only in solution or with other salts, is an unpurified nitre found abundantly in the heavily salted Bitter Lakes of the neck of land between Mizraim and Sinai. Balm, Hebrew bāsām, is the menthous essence of plants of the genus *Melissa*. Gums and spices yield perfumes. Swathing is an applied art, modernly called bandaging. A mummy was completely swathed. The viscera were treated with similar preservatives and packed in four separate canopic jars. Pantomimically, to mummify was something quite definite in the dynastic Egyptian disruption of the Khamite Rezu ceremonial rendition of something quite important in the Naqi zr science. What exactly was it among the Khamite Rezu of which this dynastic Egyptian ceremony of the mummification was an elaborated disruption?

The mineral, bitumen, called $\pi\tau\tau\alpha$, pitta in Greek, pitch in English, is a form of mixed hydrocarbons still found abundantly around the Dead Sea, on Trinidad, somewhat less abundantly in Mesopotamia, northeast Africa and elsewhere. Used in many ways throughout the entire Eurafasian landmass by all ancient and modern civilizations throughout the entire hemispherical era where permanency of construction in all scales, large or small, was desired, as modern civilizations until recently once used pitch, now use concrete and cement and asphalt, as far back as people have been traced on this Eurafasian landmass, a form of mixed hydrocarbons classically referred to as bitumen has been found among their remains, unchanged, just as it was used. Found in the Nile Valley among the remains of the earliest of the explored settlements, one group of explorers, seeking further information relative to the method of interment of dead bodies, came upon the earliest as yet found tomb of a king of the early predynastic Khrmshu, a modernly coined word used to designate the Khr peoples, which had been constructed well under the then surface of the ground by first tunnelling, then excavating, then walling with bitumen: another idea in the constellation from which the abstraction, permanency. Permanency of construction: permanency of preservation of the abiding place of the dead human body. Symbolic of what? This bitumen-lined tomb was constructed sometime prior to 7000 B.C.

At sometime between 7000 B.C. and 3500 B.C., the Khrmshu, who were the Khamite Rezu of Khâp Sh Khr Valley, began to use this mixed hydrocarbon which is modernly called bitumen in the attempted preservation of the dead body itself and continued so to do with increasing success, until eventually among these Rezu this preservation of the dead human body became a fine art.


The earliest successful attempts at permanent preservation of the dead human body were done solely with this particular form of mixed hydrocarbons. Of just what was this great concentration of the Khamite Rezu of the campus of the University of Q b pt khr upon the achievement of success in the permanent preservation of the dead human body really symbolic? Something to do with permanency and the human. Did they have a word for it? Or an agglutination of isolating Khamite consonantal etymons? A phrase of Naqi zr science terminological construction?

Try a sonar flotilla of echoes and listen to the mosaic of speech sound that the auditory apparatus carries to the bilateral prosencephalic speech association centers, thence to the uperprosencephalon. For the mixed hydrocarbons to which the name bitumen is now, in English, applied, the Athenian Greek used a word of eastern and southern Eurafasian origin that came off the Greek tongue as ασφαλτος. A nice inflecting of a Khamite root combined with a tongue and ear-pleasing euphonism: os is a suffix; t is an euphonic coupling-pin; phonetically the Greek σ is close to z, so close that in reducing a Khamite phrase of consonants to a pronounceable Greek word it is found often to have been used as a substitute for the Khamite z, whereas ζ = s, is not so used: would the Khamite consonants have been z f l? Did the eastern and southern Khamites use this agglutination of isolating consonantal etymons to indicate this particular mixed hydrocarbons because the consonants so agglutinated meant something about permanency? And was the azfeltized human body called z f l or \int z f l by the Khamite Rezu?

In terms of Khamite Rezu mdv ntr origin, \int z f l refers to the z stage of the \int phase of the general allerance of the one eternal becoming of the light = ability eternally to cause eternally to become. In terms of the same origin, to cause to become dead = to kill = to quell = q l = the q allerance: something which has become dead then was a pantomime of the q allerance. To have died is, in the Hebrew usage of a Khamite agglutination, zibeon: z b n: some interrelationship of periodicity, b-crystalline periodic pattern of periodic motion and z. Taken together, q l q r p z b n, the implication of a human body that has died is the statement: that stage of the allerance of the formula q, which is the manifestation of q in the cosmic gamut, terminates in the production by way of b in the specific periodicity which is z.

That body which has become dead is in the Attic Greek rendition of a Khamite agglutination nekros: the agglutination would have been n q r, the manifestation of the q periodicity. Pantoideographically a dead body implies: in the allerance of the formula q, the manifestation of the q periodicity as manifested in the cosmic gamut proceeding by way of b, terminates in the production of the z periodicity. Panto-pictoideographically an azfeltized dead human body implies: in the exact interrelationship of z and the train of events which comprise the manifestation of the entire cycle of existence of a human being as this occurs in the general allerance of the manifestation of the ability eternally to cause

eternally to become, the allurance of the q formula, the manifestation of the q periodicity in the cosmic gamut, proceeding by way of the b-crystalline periodic pattern of periodic motion terminates in the production of the specific periodicity that is z. Then it must be the z periodicity that is the achieved permanency of which the azfeltizing of a human body was the symbol. An azfeltized dead human body plus beard would emphasize the interrelationship

of b and the z manifestation. If this pantoideogram in this group  do be a mummy then the group would imply this specific interrelationship of the human being, the extracosmic gamut and the cosmic gamut. The z psyche is the living psyche. The Khamite agglutination which produced the Greek zao meant I live. That was the permanency implied.

The pantogram of azáleos, bearded, occurs in the book of the allurance of the living psyche a number of places. Among these are:

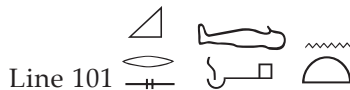
Ani



Line 19

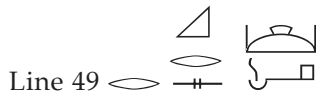


Line 27




Line 101

Nebseni




Line 49



b. A Linguistic Tragedy of Errors


This azfeltized dead human body which was the symbol of the uninterrupted life of the human being throughout the entire cycle of its eternity as achieved by the formation of the z psyche was called something of which the Athenian Greeks made the word $\alpha\xi\alpha\lambda\epsilon\omicron\varsigma$: the consonants are z l á = ; the suffix is os; the prefix, a-, is a variant of re-, means concerning, regarding, etc. Read as a voweled and inflected Khamite root, $\alpha\xi\alpha\lambda\epsilon\omicron\varsigma$, would translate: that which relates to the allurance of z = the living psyche = the uninterrupted life of the human being throughout the train of events that comprise the entire cycle of

the eternity of its existence. At some time this Attic Greek ἀξάλεος, azaleos, became Greek σκελετος, skeletos, in which σ is the sibilant s closest to z, and then this became σκελετον, skeleton: and, because the mixed hydrocarbons dehydrated the azfeltized dead body, ἀξάλεος, having become skeleton, then by allusion came to mean dry, withered, dried-up, dehydrated. Now it is not even the withered dried-up dead body that is skeleton but only the body's bony skeleton. Thus, pantoideographically, the azfeltized dead human body has lost its meaning. Translators look at this ideogram in the mdv ntrr of the book of the allurance of the living psyche with blinded eyes.

And here is this interesting coincidental finding which reinforces the validity of this foregoing analysis. In the discussion²¹ of some ideograms that indicate an integration of triality, some pictoideograms of living plants that seem to be

in bloom and which are comprised of a tricluster, one pictoideogram, , was mentioned that has been given several different disrelated meanings, one of which was dry, sere, dried up. And the fact was mentioned that a blossom is in the Hebrew, zif = z f = the z light = the z phase of the ability eternally to cause eternally to become, some definite interrelationship between z and the ability eternally to cause eternally to become. It was there seen that, in an attempt to come by its real meaning, this sign was found to have been translated also as kh - n: some accepted authorities calling it kh - n, others translating it as sere, dry, dried-up, scorched, dehydrated. And the mention was made that this is a pictoideogram of a living plant. These seem to be incompatible, contradictory values, and the sign cannot have been both, a living, blossoming plant and a sere dehydrated skeletal remains, a dead plant. In one place the sign seems to have been translated as growing green things, farm produce, corn, etc. The


sign apparently is used in two renditions: one, ; the other, ; but they may be meaningless variants of the same sign produced by copying scribes.

The Athenian Greek letter, capital H, miniscule η called eta, signifying e but said ā, is the ideographic equivalent in Greek of the Khamite Rezu mdv ntrr . The Athenian Greek ξη, said zā, but in Khamite Rezu z kh, meant actual, true, real: the reality, the verity, is the interrelationship of the human being and z. Formed on this root, the Athenian Greek ξωη, said zōā, something about an ω = ō = an integrative interrelationship of z and kh meant life. When the Athenian Greek said I live, he said, ξαο, zāō. And when the Attic Greek said ἀξάλεος, he said that which concerns the allurance of z = the living psyche = the uninterrupted life of the human being throughout the train of events that comprise the entire cycle of the eternity of its existence. But when the later Greek said, although he mis-said it, dry, sere, dehydrated, dried up, he said his disruption of azaleos. Hence when some of the translators saw the living, flowering trireme plant sign they mis-said dry, sere, dehydrated, dried-up, desert, instead of right-saying that which concerns the allurance of the z psyche, the uninterrupted life of the human being throughout the train of events that comprise the entire cycle of the eternity of its existence.

And here are these two further illustrations of incidental results of this later Greek mis-saying: One: the great, breath-taking African desert is mis-called za'arah, in English, Sahara, because of its dehydrated condition: Two, a desert is a dry land, a wilderness. In attempting to translate one of the more profound of the passages of the Hebrew canonical literature:²² a goat called something written Azazel is translated scapegoat because it is permitted to escape into something translated wilderness, as follows. In its English translation: one of the sanctuary ceremonials established by Moses and officiated by Aaron was a required yearly sacrificial ceremony of purification. Aaron the high priest first made his own atonement, then took two goats that had been chosen for the ceremony and cast lots upon them, one to be the sacrifice for the purification of the altar of the Lord, the other to be the scapegoat. Then Aaron killed the sacrificial goat, took its blood, went into the sanctuary, then he went to the holy place and sprinkled some of the blood upon the mercy seat and before the mercy seat and then made an atonement in the holy place in order that it might then become purified. Then going into the tabernacle and there doing similarly because of those of the congregation who were not pure, he proceeded to the altar of the Lord in front of the tabernacle and there sprinkled some of the blood upon the altar with his finger seven times to hallow it from the impurity of the people. When he had completed the ceremony of purification in the holy place, the tabernacle of the congregation of the people and the altar of the Lord, then placing his hands upon the head of the scapegoat the atoned and purified high priest put all of the unpurified qualities of the people of Israel upon the head of the scapegoat and sent it by the hand of a fit man to an uninhabited land, there to be released into the wilderness.


Sacrificial is z q r; purification is the process of becoming zacchai; atonement is the formation of the integrated bicomponent psyche; a goat is ...²³; kill is q l; blood is the symbol of the integrated human bicomponent psyche; sanctuary is the place of z n q; holy place is the place of wholeness, of atoneness; tabernacle is q b; altar is m z b h; Lord is Adonai is d n; finger is dactyl, d q l; seven is zayin; hands of the atoned is ch r; head is ...; the scapegoat was azazel; wilderness is azelos. The ritual of purification was the statement in ceremonial pagantry of the series of events from the formation of ch to the formation of z, as the brothers Moses and Aaron, great-grandsons of Levi, knew them and were able to so produce their epos. Aaron means enlightened. He was a high priest of El, first high priest of Israel. The Levite priests, descendents of Levi by way of Aaron, were the tribal priests of the tribe of Levi; it was these priests who knew the law of El and administered it for the Israelites. Levi, Kohath, Amram, Moses and Aaron, sons of Aaron: this was their lineage. A question glimmers: how much of the Khamite Rezu rendition of the original Naqi zqr science had Aaron been enabled to come by in dynastic Egypt? What Khamite Rezu recondite instructed him secretly while Moses was being instructed openly as a prince in the Uralite-translated versions obtainable in the temples of the

dynastic era. And how much of that exact statement which  had



built into his  morph would either of them have been able to read? In Attic Greek goat is f. χιμαιρω, m. χιμαρος: chimaira, chimaros.

And how were these two men, so versed in the demanding laws of hygiene, both public and personal, what was the source of their stress upon the importance of the human physical organism, the requirements that these two men averred El had imposed upon the Israelites for the specific daily care of that organism, ritually reviewed on the yearly day of the "purification" ceremonies.

c. q r s and q r p in the Christian Ideology

The Christian ideology discusses a spirit of God which it does not define, and calls the earth and the so-termed material universe which is in other words, the cosmic gamut, the corporeal body of God. Corporeal is built on either the Khamite q r s or the Khamite q r p. Two echoes resound here, intermixed. The first of these two references is an echo of the phrase of geometric ideograms inexactly applied in that it mixes kh with el. The second is an echo of the phrase q r s preceding the pantoideogram. It is not the cosmic gamut that is q r p nor is q r s the potential of the cosmic gamut: q r p is the human morph, the human organism, i.e., that portion of the cosmic gamut that is affected by the radiant emission of , and q r s is the ability of the q manifestation eternally to become that which it will become because of and by way of that which it is.

iv. SECOND PARAGRAPH OF THE TEXT OF THE BOOK OF THE ALLERANCE OF THE LIVING PSYCHE

First sentence:  in  q r ch, the interrelationship of q and ch manifesting is the governor of the production of a cosmic z periodicity.




a. Pantomime of Human Head

Before the ideographic translation of the second paragraph can be undertaken, certain pantomimic uses of the human head and the human head done in various hairdresses need clarification. First, a review of some related words etymologically: The Latin word for head is caput; q p t, an interrelationship of q, cosmic and extracosmic gamuts. The Attic Greek word for the human head is κεφαλη, q f l kh; something concerning an interrelationship of the human

being, the total allowance of the one eternal becoming, the ability eternally to cause eternally to become, and q; something concerning the proceeding of the q-ing of light patterns by the human being, would seem to be close to the correct interpretation; in English, cephalon; in German, kopf. Something exact concerning the encephalon, that wherein and whereby this occurs; and in particular the prosencephalon which is the most highly evolved and the most complexly organized portion of the neohomozoan encephalon; and specifically the upperprosencephalon, the topmost portion of the neohomozoan prosencephalon, composed of the neohomozoan epiphyseal complex whereby the integration of the two human psychic components occurs, and of the fiber pathways from the anterior portion of this complex which carry the impulses of that integration, of the upperprosencephalic hemispherical cortex, that portion of this cortex which, called the βρεχμος, is that mechanism wherein the impulses of the integrated human bicomponent psyche form that which is designated as b; of the areas of the prefrontal region of the frontal lobe of this upperprosencephalic cortex wherein the human being enthroned in its cathedra, the place of something about q and th which is d, exercises its power and authority in the furtherance of that stage of the operation of the formula q which occurs in the human person. In the Greek mythologies, the q f l kh is the mechanism of the εμψυχον empsychon: the apparatus whereby the human being can ensoul the human person of the χριστιανος, christianos, to its full power and functioning. This Greek word κεφαλη, q f l kh, became shortened and the human head came to be referred to as καρα, the consonants of which are q r, and the implication of which is that wherein and whereby and whereof the q phase of the manifestation of the eternal becoming occurs.


The Latin cerebrum is formed on this Greek kara, plus b: forming q r b. This word cerebrum, so formed, was originally applied to that portion of the brain which is the upperprosencephalic portion of the prosencephalon.

In the German, haupt, from the Latin caput, q p t, from which the English chief, the head part, the important leading and governing part. The consonants for govern are q b r n. The q f l kh is the q pt and this is the part in which q b r n occurs and this last is the important, leading and governing part of the human person who is christianos, i e., who is conducting his life from the ch r standpoint = the manifesting integrated human bicomponent psyche: from the standpoint of the higher human psychic integration. After his conversion to Christianity, the Emperor Constantine adopted a standard which, looking

like this , sounding ch r, was called the λαβαρον, labaron. Significantly, one might call the head of the human physical organism the laboratory, and this comes very close to an accurate translation of the general significance of the pantomime of the human head, in general, a basic pantomime upon which several compounds, complexes and composites have been wrought.




Chiefly, the basic pantomime of the human head occurs in full-face front and in profile. All of the compound, complex and composite signs are formed upon one or the other of these. Usually the compound sign is comprised of

one or the other of these and some one of the various parts of the scalp and face hirsutes. Sometimes the head hair is arranged in a specific hairdress. As well as hair arrangements, other headdresses are used in the composites. The

basic pantomime is bald, thus:  and .

b. Pantoideograms of the Human Head Hair Done in Various Hairdresses

The pantoideogram of the bald human head is found in profile and in full face. Also, both profile and full face are found drawn with scalp hair done in


various hairdresses, such as  and  and , etc. The result of the head with hairdress is a compound or complex sign built upon the basic ideogram human head, amplifying its meaning in the specific manner indicated by the ideographic hairdress. Sometimes the pantoideogram of the human head is found, either with or without the scalp hair, wearing different areas of the face hair or with these areas of the face hair indicated by a line or two; thus, sometimes the forelock, sometimes the eyebrows, sometimes the moustache, sometimes the beard, sometimes combinations of two or more of these: sometimes indicating any one of these with one or two lines significantly placed.


Hair, ideographically, belongs to a definite category of pantoideograms composed of the skin and its hirsuties. Of the skin and its hirsuties, that portion of the skin and hair which forms the pelt and the tail were used in one class of this category, those portions forming the skin and hair of the scalp called the head hair, were used in another, those of the face in still another. The class, head hair, was still further subclassified into styles of hairdress of head hair.

In Attic Greek, the skin is *kutos*; Latin, *cutis*; English, *cutis*: this echoes as though the original Khamite root had been *q v t*. Hair is in Attic Greek, *koma*; Latin, *coma*. The English word *comet* is used to indicate a star with hair. The Khamite root consonants of these words would have been *q m* or *q v m*. The scalp hair in English was *peruke*, is now called *periwig*; in French, *perruque* that which surrounds the *r v q*. That special portion of the scalp hair which forms the weft of hair referred to in English as the forelock is called *zopf*, *z ph* or *z v ph* or *z f*, the *z* integration of the light, or the *z* light.



The face or muzzle hair grows in two subclassifications: that of the upper lip called the *mustache*, from the Greek *μυσταξ*, and the balance of the face hair called the *beard*. Beard is in Welsh, *barf*; in Danish, *baard*; Old Slavic, *brada*; Russian, *boroda*; Lithuanian, *barzda*; Latin, *barba*. The English, *barb* and *barber* are built on the same root. The Lithuanian is possibly nearest the probable original Khamite agglutination: *b r z*: some interrelationship of *b r* and *z*. The eyebrows are in Greek *οφρυς*, *ophrus*, a possible phonetic disruption of *οψρυσ*, *opsirus*.

1. *Hairdress*


In the Rezu mdv ntr, the profile of the unbanged and unshortened perruque, i.e., the natural contours of the well tended, uncut head hair, drawn , is used

in the pantoideogram : called in English the helmeted periwig. Helmet is diminutive of helme, formed on the Anglo-Saxon root, h l, of helan, v.t., which means to conceal. The Khamite root was therefore q l. In the book of the allurance of the living psyche it is explained that certain ideograms which indicate cover with head hair mean conceal, q l: that phase of the general allurance of that which is the allurance of q.



To cut off in such manner as to shorten, that is, to bob, is in Greek koptein; in French coupé. These are q p t words. To so cut off as that the head hair,

the perruque, is shortened in this particular manner, , , implying something about r q and q pt²⁴ was used as a pantoideogram by the Rezu of Khap Sh Khr Valley in their mdv ntr system of epigraphy. The Zuni Indians tribally wear their head hair cut in the pattern of this ideogram plus a very carefully cut bang, i.e., kopf, q f. The Zunis prize sacredly the eagle and eagle feathers: have three chiefs of their holy men, one of whom is chief priest of their cultural knowledge which concerns the source of light and its manifestation: practice a specific mystical, quietistic life. English wise-men-in-the-law still ceremonially wear the perruque, the cut of which is a replica of the mdv ntr bobbed symbol and of the Zuni haircut, even to the precisely banded zopf hanging close over the eyebrows. The Hebrews and the Christians have something about the hairs of the head being numbered and in Catholicism the specially tonsored priest has some symbolic significance, and the Buddhist monk cuts off all of the head hair; certain Christian churches decree that no woman can come into the church without a headdress over her hair.


That portion of the inscription on the Akha Plaque which is the pantoideographic complex of the geometric profile of the human head wears a geometric bobbed perruque. The entire complex as such is findable intact in the z q r science geometric ideographic ideogram.²⁵



In the book of the allurance of the living psyche the weft of hair that is the forelock = z f = the z light = the z ability eternally to cause eternally to become is used alone as an ideogram, drawn . This is known to be the forelock because it is also used drawn on the head in the forelock position. This has not been translated, which is sad, because in the very final stages the sign occurs


and has just been called “hair spread over” in Budge’s alleged translation.

In another place  is shown thus, ,²⁶ with the forelock not spread over the forehead but upturned, which Budge poetizes as “crowned like a king;” but translate this radiant z f tentatively as that emergence of the radiance of the z light from the z psyche which is a next stage in the formation of the living psyche. In the most foremost portion of the pre-prefrontal mantle of the neohomozoan uperprosencephalic cortex, near the area which at this writing is called area 11, still to be discerned by the modern researchers and undiscernable by means of the methods still used by them, is an area which will most surely be called the z area when eventually demarked; or should be so termed, for it emits this radiance of the z light signified by this mdv ntrr upturned z f pantoideographic symbol found here in this book of the allerance of the living psyche.

2. *The Barza*


The pantoideographic complex which the Khamite Rezu used in their autonym  is that of the human [person], not the human physical organism, not the human being. For the basic pantomimes for these three, see Book One.





, human person; , human being. In the complex, the armless pantomime sits in profile, the legs are so completely adducted as to be represented as a single mound, with the knees drawn up and approximated to the front of the torso; the head is helmeted with the zopf and kupteined perruque, and the mentum of the muzzle wears the barza. The complex differs from the simple

sign  of the squatting human person by the use of the sitting posture, the absence of the delineation of the legs, the absence of arms, the addition of the coif, the zopf, the barza. Both signs are built on a straight transverse line. The complex is used elsewhere without the barza. The barza is never used on the squatting sign. Is sometimes used on the mentum of the sitting sign with no other hirsutical symbols. Barza is b r z.

c. **The Second Paragraph of the Text of the Book of the Allerance of the Living Psyche**







1. *First Sentence*













The second paragraph of the text of the book of the allerance of the living psyche or soul begins on line 6, Ani papyrus. It is comprised of two sentences. The first sentence is comprised of four clauses. The first clause is comprised of three ideograms: the pantogram of the owl, this composite panto-pictoideogram  and the sign for the subject of the sentence; thus by introducing a new subject




of discussion, the author or authors indicate a new paragraph, one concerning the subject indicated by the composite panto-pictoideogram and . This paragraph, then, discusses something concerning  . Understand this first clause of this first sentence of this, the second paragraph of the text: the 


phase of the allurance of the q integrative mutation is ... ^{21a}; and this should be followed by the predicate, which in this sentence begins with the second


clause. This second clause is written      . From right to left,

its units of construction are ,  and  . Of these,  is f = light = the ability eternally to cause eternally to become. The next unit is tagged , abstract idea, sum of related events, collected together, collectively,













and is comprised of   . The signs of a unit of composition of a clause were written from left to right. The first sign of this unit of this clause is, therefore,  as modified by the sign  underneath it and this phrase is qualified by the third sign,  . This unit of construction of this first clause of the predicate, then, concerns those of the events of  that are of  as these occur in  , collected together and considered as one, i.e., collectively. The sign  is that consideration concerning ch =

the integrated human bicomponent psyche which is the beginning of the occurrence of the structural manifestation called z. The sign  implies that group of events which, in the sequential occurrence of events in the continuous, dynamic, progressive and cumulative evolvement of the periodic pattern of periodic motion which is the integrated human bicomponent psyche and its manifestation, begins with q and ends in the formation of ch and its manifestation, chr. The signs : those of the train of events that comprise the manifestation of a human being throughout the entire cycle of its existence which occur simultaneously in the cosmic and extracosmic gamuts. The sign 








implies sum of events, collection of events, constellation of ideas, abstraction, collectively, collected together and considered as one, etc. The sign , the


ability eternally to cause eternally to become. The sign , that phase of the general allurance which is the allurance of the q integrative mutation.


2. **Clause 3:** 

Of these ideograms, reading from right to left, the one farthest to the left is $m \vee l q$; the next right is a composite formed of the signs ,  and , the phonetic values of which are sh and tvd and tv, respectively. The sh sign, a pictoideogram considered to be a garden, as such implies the active process of the eternal becoming; ideophonetically, as sh, it implies the interrelationship of h = structure and s = potential = the ability eternally to become that which it will become because of and by way of that which it is. Therefore, this composite implies the active process of the manifestation of whatever  and  imply: the interrelationship of the structure and potential of whatever  and  imply: the interrelationship of the  structure and the ability of that  structure eternally to become that which it will become because of and by way of that structure. The pictoideogram eagle is , the allowance of the q formula, as this occurs in the train of events that comprise the manifestation of a human being throughout the entire cycle of its existence. The sign  reads as above indicated. And the sign , again, indicates that these are considered collectively.

3. **Clause 4:**  [27]

From right to left, the units of composition of clause four of this sentence are: , the ability eternally to cause periodicity eternally to become; , some particular periodicity of the cosmic gamut; a composite; the geometric ideogram for q; and the pictoideogram of a crook. The composite is comprised as follows. The  = the q integration of cosmic and extracosmic gamuts by way of an integration of   which = the periodicity of the extracosmic psychic component and the periodicity of the cosmic psychic component; that would be, then, in the formation of the integrated human bicomponent psyche;  and .

When occurring alone, Budge sometimes just mentions the sign  as “head”; in his *Gods of the Egyptians*,²⁸ he gives its phonetic value as tep; according to this latter something about the sign must be t and p. The sign is a complex of the human head in profile, the head hair fixed as a bobbed-perruque headdress,






the face hair fixed as chin beard, the facies but no ears drawn in. Head is either cephalé, κεφαλή, q f l kh, or kara, κάρα, q r. The head hairdress is this peculiar bobbed helmet hairdress. Found worn by the Zunis of the Arizona desert of the northern continent of the western hemisphere and used as an epigraphic ideogram of the mdv ntrr of the Rezu of the southern continent of the eastern hemisphere and in full-front face echoing through the Eurafasian landmass as the compound Khamite Naqi geometric compound sign , t p. But this headdress as an ideogram says something more than t - p: it says t p rendered in this particular manner of whatever the bobbed hairdress is symbolic. Bobbed is koptein = q p t. Ear was originally zear. Bobbed at ear length would indicate q pt q l b z r.

4. , *The Bobbed Hairdress*

Hair is kuma = q m. To cut off is koptein = q p t, in such manner as to curtail is koloboun, κολοβουν = is q l b. That which is curtailed is κολοβιων, q l b; at ear level is z r; perrique is r q. That stage of the q manifestation in which the q mutation is being produced in the cosmic and extracosmic gamuts which constitutes the allowance of b by means of q as all of this is related to z r.

5. *Beard*

The beard is b r z: an interrelationship of manifestation of b and z. From b to z?

This is placed as the head of the pantomime to squat which latter bears the sign of allowance on its extended hand-arm-shoulder sign, thus, . To squat is to indicate the formation of the integrated bicomponent psyche by means of the integration of the periodicity of the emanation of   and the periodicity of the emanation of  .

6. *The Crook or Crosier*




A crook or crosier is an unbarbed hook like, “the young frond of a fern which is coiled or circinate in veneration.”²⁹ It is also a staff used by shepherds, the unbarbed curved hook of which serves safely, firmly and gently to hold a runaway sheep and dextrously to guide it back into the flock while pasturing. In an ornate rendition, it is used in the Christian church as a symbol of the office of abbots and bishops as shepherds of the flock of the followers of the christ. Jesus is called the good shepherd. And the translation of the Hebrew psalm, called the 23rd psalm of the songs of David, is the song of “The Lord is


my shepherd" The dynastic Egyptian folk legend which Herodotus reports concerning the shepherd named Philiton who grazed his sheep on pyramid hill around the pyramid  connotes. And here occurs the use of the shepherd's crook as an ideogram in the 5,000 years earlier mdv ntr of the even far earlier book of the allurance of the living psyche. So occurring, this sign has been translated to govern.

Phonetically a Celtic and therefore a probable Khamite root, forming crocea in Low Latin, croche and croce in Old French, crocer in Middle English, krökr in Icelandic, krooke in Old Danish, crosier and crook in modern English, the Khamite root would have been q r ch. Ideophonetically q r ch implies some interrelationship of the integrated human bicomponent psyche and the q manifestation. This governs? Is this interrelationship, then, the governor? In the allurance by way of ch of the sequential occurrence of the events in continuous, dynamic, progressive and cumulative evolvment of the periodic pattern of periodic movement which is the human bicomponent psyche or whole-soul.





, that stage of the integration of the cosmic and extracosmic gamuts by way of an integraon of the periodicity of the extracosmic physic component and the periodicity of the cosmic psychic component, i.e., in their formation of the integrated human bicomponent psyche or whole-soul which is that stage of the q manifestation in which the q manifestation is being produced in the cosmic and extracosmic gamuts which constitute the allurance of b by q.

 = the radiant emanation of the   mutation of periodic movement produced by, within and by means of and emanated by the periodic pattern of periodic motion that is the human being in its permanent extracosmic body.

 = q r ch = the interrelationship of the periodic pattern of periodic motion that is the integrated human bicomponent psyche and the manifestation of the emanation of




7. *Resume*

Clause 1 reads: that phase (group) of the train of events that comprise the manifestation of the human being throughout the entire cycle of its existence, which transpire simultaneously in the  and  gamuts between the emission of the q radiance up to and inclusive of the manifesting integrated human bicomponent psyche as the beginning of the z manifestation, collectively.

Clause 2 reads: in that phase of the general allurance of the ability eternally to cause eternally to become which is the allurance of the q mutation, the sum of the sequential occurrence of those events in the continuous, dynamic, progressive and cumulative evolvment of the periodic pattern of periodic motion which

is the integrated human bicomponent psyche that occur simultaneously in the cosmic and extracosmic gamuts as events in the train of human events that comprise the manifestation of a human being throughout its entire cycle of existence, the formation of ch = the integrated human bicomponent psyche, is the beginning of the structure of the z manifestation, collectively.


Clause 3 reads: the sum of those of the group of events that comprise the sequential occurrence of events in the continuous, dynamic, progressive and cumulative evolvement of that periodic pattern of periodic movement which is the integrated human bicomponent psyche which, within the frame of reference

of the group that comprise  = the q allerance within the train of events that comprise the manifestation of the human being throughout its entire cycle of existence, form that phase of the active manifestation which is the interrelationship of the  structure and the ability of that  structure eternally to become.

[Clause 4 is discussed in section iv, subsection c. 3. of this chapter.]

¹E. A. Wallis Budge, *The Gods of the Egyptians or Studies in Egyptian Mythology*, Vol. I (London: Methuen and Co., 1904), p. 39, for instance.

²*Ibid.*

³Book Two, Chapter VII, Sec. vi, Sub-sec. i, “. Fundamental Human Cosmic-Type Periodic Pattern of Periodic Motion.”

⁴Book Two, Chapter VII.

⁵David Diringer, *The Alphabet: A Key to the History of Mankind* (New York: Philosophical Library, 1948), p. 456.

⁶*Ibid*, pp. 454, 457.

⁷Author's note in manuscript reads "do in full."

⁸Diringer, *op. cit.*, p 202.

⁹*Ibid*, p. 196.

¹⁰*Webster's New International Dictionary*, s.v. "x".

¹¹Diringer, *op. cit.*, p. 196.

¹²From a copy of a photo from Dr Lepsius', "Königsbuch der Alten-Aegypter," (Berlin, 1858) as used by Piazzzi Smyth, *Our Inheritance in the Great Pyramid*, 3rd ed. (London: Daldy, Isbister & Co., 1877), Plate xvi.

¹³For translation of this sign, , see related Section in this Chapter.

¹⁴Diringer, *op. cit.*

¹⁵See Chapter IX illustrations of geometric signs for z.

¹⁶Diringer, *op. cit.*, p. 144.

¹⁷Probably a photograph of it or a photostat.

¹⁸See Chapter IX illustration for geometric signs for z.

¹⁹As cited by Budge in his *Gods of the Egyptians, Op cit.*, Unas, line 222, as translated by Budge.

²⁰The sun is z r but the sun's disc is .

²¹Book One, Chapter XXIX, Sec. vi, Saffron Bread.

²²Leviticus: 16.

²³... indicate omission in author's manuscript.

²⁴Book One, Chapter XXIV, "The Consonants p, t, v, kh and ch v."

²⁵Book One, Chapter XXIX, "Epics of Eurafasia," Sec.vii, "A zqr geometric ideographic monogram."

²⁶Papyrus of Ani.

²⁷Dr. Weaver marked this section, "Re-write and read it from left to right."

²⁸Budge, *Gods of the Egyptians*, *Op. cit.*

²⁹Webster, *op. cit.*, s.v., "crosier."