

# BOOK ONE




## CHAPTER XX

### ONE ETERNAL BECOMING

#### i. THE BECOMING

*[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-20-1 (www.atsu.edu/museum). Ed.]*

#### a. The One

A geometric ideogram, , composed of a loop formed of a line rising from, looping above and descending to a transverse base line, occurs in the Khamite Rezu hieroglyphic system. In the hieratic the sign becomes simply the loop, , with no base line. Seemingly, the original form was , a straight transverse line that performs a loop midway its length, which first became stylized as a straight line bearing a circle at its mid-point, then the mdv ntr rendition, then the hieratic the loop of which latter sometimes becomes over-elongated vertically. An understanding of its import as an ideogram can best be arrived at by means of a study of the sign when used as an ideophonogram. The sign, as an ideogram, has not been translated but in the Rezu hieroglyphic and hieratic has been treated as a phonogram with the value of the biconsonantal root hn, written in inflectional languages, hen, pronounced in English like American ahn; in the French oin; the German ein; in Greek, neuter, 'en; in early Latin oinos, late Latin unus; in Old Saxon ēn; Icelandic einn; Gothic eins and ains; Sanskrit ēka; modern English one. In Sara's teaching the most profound abstraction was "the one," which she amplified descriptively as the one eternal becoming, that which was, is, shall be. And further explained, all


that ever was, is, ever shall be is one. The Hebrews postulated the one and only true El. The Christians postulate the one God. Budge, who writes the sign, hen, remarks the fact of monotheism in Egypt more than 3,500 years before Christ,<sup>1</sup> which was a millennium earlier than the Hebrews. When the Greeks invaded Egypt, another millennium later than the Hebrew exodus, they took over, among many others, this abstraction from the Rezu vocabulary of scientific terms and through the ensuing centuries produced therefrom the Greek adaptation of this abstraction, the oneness of all that was, is, shall be, called ahnism or henism; all existence is of one kind, reducible in its essence to a single principle: and henogenesis, genesis of all that is, ever was or ever shall be in this single principle.

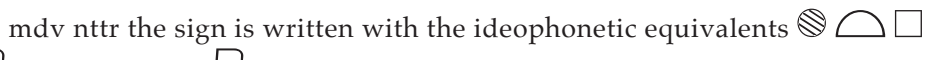
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

### Chpra

Wendell<sup>2</sup> commented upon what he termed “the god of the mysterious becoming,” which he writes chepra, as being one of the great formulations of these people of Egypt. The Rezu mdv ntrr pictoideogram for this, which

Wendell writes chepra, is .


Webster pronounces this pictoideographic sign, ,

both chep' e ra and kep' ē rā for English and kheprera for Egyptian. In the mdv ntrr the sign is written with the ideophonetic equivalents 


 which is ch p r . Diringer translates the first sign ch with a hard c. The ideophonetic phrase, both when used alone and when used with the beetle




pictoideogram, is often followed by the pantoideogram, . Budge, who writes

it khpera, says that he agrees with those Egyptologists who say that ,

written either alone as the pictoideogram or with the phrase  meant the

becoming and when in the canonical texts the pictoideogram which is the sign of the beetle comes often to be used in the stead of the ideophonograms which form the agglutinated phrase, translates the sign as the becoming, to become, becoming, became and to come into existence in all three tenses and elsewhere, in comment, remarks that what he calls the cult of the Beetle was very old and general in Egypt and the Sudan. A general interest in the becoming?

The phrase is ch p r  pronounced with a hard c. Chpra was not a god neither was the abstraction worshiped nor did its widespread contemplation produce a cult until after the protective occulting of the sacred science by its savants under the invading first dynasty and the subsequent gradual rise of the exoteric misbeliefs and practices among the invaders of what parts of the science they

could come upon. The full rendering of the formulated idea was   $\mathcal{A}$ , which would seem to be a special statement concerning the becoming: a technical discussion of the becoming rather than a noun appealing the becoming and the verbs formed on the noun. Chpra, ch p r  $\mathcal{A}$ . In which case some other sign needs to be found for the abstraction, the becoming.

### c. The becoming

The abstraction, to become, presupposes the abstraction was, is, shall be. These are the stages of the becoming. To become is “to pass from one state to another, to enter some state or condition by change from another state, or by assuming new properties or qualities, or a new character.”<sup>3</sup> To become, dynamically and progressively and cumulatively, is to so do in such manner that the new state or condition shall be possessed of greater potential than was that of the state or condition out of which it emerged.

The Library at Gavrinis sets its entire collection of texts in the general context of repeatedly carved huge partial and complete spirals.

Geometrically, a spiral is the curving path of a point that emerging from, moves around its center of origin while continuously receding from it. The straight linear distance between its point of origin and any given position of the moving point as it forms its spiral path is called the radius of curvature of the spiral. In his *On Growth and Form*, D’Arcy Wentworth Thompson<sup>4</sup> describes a spiral as a curve whose radius of curvature continuously increases. Such a curve, when continued through one rotation of its traveling point, returns not to itself but upon itself; in contradistinction to a circle, a circle being a curve whose radius of curvature does not increase, so that the curve described, when continued toward its point of origin, returns not upon itself but to itself, closing the form and if continued, retraces itself. A spiral, then, conveys the abstract idea of a continuous, dynamic, progressive and cumulative becoming by means of a discernible law and order. Thompson reflects upon this definite movement and definite conditions of velocity and the spiral: if while revolving uniformly around, the point travel with uniform velocity away from its center of origin, the curve which it describes is an equable spiral, known as the spiral of Archimedes; if, however, the point revolving with a uniform velocity around, move away from the center of origin with a velocity increasing as its distance from the center, “then the path described is called an equiangular spiral,” called also a logarithmic spiral.<sup>5</sup>

It is the constant outward movement of the circling point that produces the pattern of the spiral which is the symbol of the eternal becoming. Were the radius of curvature not to grow as the point revolves, a closed circle would result and further becoming would be impossible. It is this possibility of infinite

becoming that makes the spiral the perfect geometric ideogram for the abstract idea, to become. This is the core, the torture, the torment.


To become dynamically, progressively and cumulatively is to pass from one state or condition to another which is more than. To enter some greater state or condition by dynamic self-change from a lesser state or condition by dynamically, progressively and cumulatively evolving those qualities and characters, attributes and aspects of which that which so becomes is inherently possessed. A growth. A crescendo. A self-augmentation. A curve that grows outward at the expense of its curvature.

Humanly to become dynamically, progressively and cumulatively is the desire and the will and the ability to transpose the unspoken beauty which is the inner torment into a more further self-outwarding and the act of that transposing and the possession of the intrinsic intelligence which guides the act into successful fulfillment of the desire which the will, by way of this ability, transforms into the act and the exercise of that intelligence, and the inherence of the pattern over which that more outward furthering will accomplish itself, and the accomplishment of the more outward furtherance over that intrinsic patterning.

Since the cognitive homozygous biological organism which the human being uses in its assemblage of the human person is vertically polarized, cephalized, bilaterally symmetrical, dorsoventrally asymmetrical, that organism knows its environment in six directions, then that which is could be indicated by six equidistant points equally distributed on an imaginary circumference as the ultimate abstraction of this orientation. That. Since this organism knows itself as a discrete integer, then a single point placed alone can indicate the first person singular, whether I, the human being; I, the person; or I, the organism. I. And, since this organism knows itself always as the center of these six directions, then this point placed as the center of the six equally distributed points arranged on this imaginary circumference could be used to indicate this first person singular oriented within this which is. This. And, knowing itself as the center of its own awareness, knows itself then always as the center upon which these six directions converge radially and from which it emerges radially upon them; and since for this organism to project its awareness uniformly into its environment in a cumulative becoming of awareness, it must use these six cognitive radii of its self-established directions, and since this organism is so constructed that it spins on a central axis and rotates on a given point in its central axis in presenting any one of its six sides successively to all of these six directions of its environment, and since going into its environment the horizon of the environment constantly disappears into a new horizon, and to go into the environment it must move outward in any one of these six directions, and since to go into total environment it must do so in a self-spiraling, and since it does this by means of its own inherent ability, and since to go outward into the eternally becoming environment is allegorically significant of to become, then, in forming a geometric ideogram of the inherent ability of the human eternally to become and using the spiral with radius of curvature as the basic

design, the graph of six progressive stages of the radius of curvature drawn at right angles to each other in these six directions indicated by the six points, each tipped with its segments of the arc of the respective spire, would serve as the verb, to become; and with the point in the center, first person singular, active intransitive, I become. Since there is no limit to the becoming, then for the human being to become eternally, the arcs of the spires would be eliminated.

And, I become eternally would be expressed in the sign ✧.

In the old Chinese epigraphy is a design, , meaning the great cycle, pronounced pa. Here the circinate spireme has become the open helicoid. The association to pa may be just clang, the mere association of sound, but, in English is the word patience, pa ti ence, implying ever-mounting, self-produced, calm, enduring, self-possessed, self-directed, self-projection.

#### d. Essentia

The word, spiral, is Latin spiralis; spireme is Greek σπειρημα. The coiling is q l; the arcs produced by the coiling are cymes, κυμη, q v m. Spireme, σπειρημα,<sup>6</sup> in which an original φ, ph, has become euphonized to π, p, is a vowelization of the Khamite agglutination s f r m, and translates as the manifestation of the mutation of the potential of light. In this translation of the consonant s as potential, the word potential is a synonym rather than the autonym. The English word reproducing the autonym of the sign, —#—, which is s, would be the verb is. The derived abstraction in English would be the essentia, the essence; in Greek, the ουσια, the ous'ia. In English the verb, is, has become very badly fractured and most of the pieces are lost so that one cannot be certain. But in Greek the verb is esti, esmi, esmen; in the Latin the verb is est, esse; in Sanskrit ās, asti, asmi, smas. The Sanskrit has also the word vas which indicates is in a continuity of past, present and future. In English the verb, is, is so completely misunderstood that its fragmentary adoption and irregular inflection permits only a present and a past, has no infinitive, and in order to be used at all must be confounded with the word to be: I be; he, she, it is; be - is, was, has been; be - is, shall be, shall have been: two verbs imperfectly serving the idea vas, is, in continuity. This loss of the real meaning of the word, is, bespeaks the limitation of American thought concerning the nature of that essentia which is written —#— in the Rezu Khamite mdv nttr and for which the original Naqi ideophone seemingly was the consonant, s. An infinitive form of the verb, passive, intransitive, to is, would be good neohomozoa. The s, the essence, the essentia, ousia, this is the potential.

It is the increase of the —#—, the s, the is, the essentia, the essence, the potential of the source manifesting that is the cumulative becoming. This is absolute ability eternally to become. The essentia, —#—, was and became, is and continues to become. The essentia becomes eternally and still is. The continuous increase of this essentia is the becoming. The law and order of the constant, dynamic,

progressive and cumulative increase of the essentia of the light, manifesting, this is the unspoken beauty mounting. The inherence of this law within the essentia, this is the absolute compulsion toward a more further outwarding of the unspoken beauty. It is the torture augmenting.

That which is knows demand of unspoken beauty. That which has become knows inescapable torment that it continue to become. The continuous and undambackable increase of the unspoken beauty, the crescending inner torment: this is the becoming. The undambackableness: this is the cause of the becoming.

The geometric ideogram which the Naqi devised to express the abstraction one eternal becoming was possibly the spireme, usually, in English, called the spiral.

## ii. THE KH-TAMTI

*[Section ii. is not present in the manuscript but is present in the original typescript and in the table of contents. Eds.]*

*[The Rand McNally Standard Atlas, 1949 edition, was used by the author as a reference for the geographic descriptions in Section ii. Ed.]*

In the Asian portion of Eurafasia north of the Persian Gulf along the Tigris south of the Zab tributary and east toward the Zagrus mountains that are drained by the Kerkhah river system as it flows southward beyond their final southern foothills to empty into a three-fingered system of lakes east of what is now the city of Amara in the piece of land that is now Iranian Khurgistan [1964], the non-Ural-Semite, non-Ural-Indo-European-Caucasian tribes of the Khatamti and Khapitri, contemporaries of the Khatti, and of the Rezu Khamites of q b, the kh of r kh and r d, produced a culture distinct and important in its effect on this part of Asia, conveyed a dialect of the agglutinative language of the indigenes of this Eurafasian landmass in an epigraphy carved first on stone, impressed later on clay tablets. Its art symbols are elaborately conventional geometrically stylized pictograms, pantomimograms and geometric signs. The signs of its indigenous epigraphy are geometric linear adaptations of pictograms, pantograms and geometric ideograms; some dots are used. The male figure on one, beautifully wrought, geometrically stylized, pictoideogram is tall, slender, narrow pelvised, broad shouldered.

## iii. THE SUMERIANS

*[Illustrations intended for this section will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection filed as 1-20-3 (www.atsu.edu/museum). Ed.]*

The most ancient of the known peoples of Asia Minor were those peoples of Mesopotamia between the Euphrates and Tigris rivers who are now referred to as the Sumerians. The known Sumerian culture of the lower Euphrates Valley, which rose and flourished in this portion of the Eastern Hemisphere earlier than 4500 B.C. and arrived at its classic stage near 3000 B.C. was an educational culture governed by an educational hierarchy. Its cities were Umma, Eridu, and Ur or Erech or Uruk, or Urkh or v r kh. At some time closely prior to 2677 B.C. one, an outsider, Urukagina of Lagash overthrew Sumeria's autonomous educational government and established himself and his entourage in power as an exogenous military government. Toynbee relates how then Lugalzaggisi,<sup>7</sup> a Sumerian of Erech (Uruk) and Umma at some time between 2677 and 2653 B.C., in turn, overthrew Urukagina of Lagash and his government from within. During these same years, the southwest Asian invading Semite tribe of Agade (Akkadia)<sup>8</sup> had established itself upon some part of the alluvial land about the estuaries of the Tigris and Euphrates and had built a town there. George Smith in his *Assyrian Antiquities*<sup>9</sup> says that the town of Agadi lay near the city of Sippara on the Euphrates. It was about 16 miles southeast of the present site of the city of Baghdad. The then current dynasty of Agadi was overthrown from within by the native Semite Aggadian (Akkadian) militarist named Sharrukin said in English, Sargon, who lived from 2652 to 2597 B.C. Full of his power, the Semite Sharrukin of Agade then marched north upon, attacked and overthrew the neighboring non-Semite Lugalzaggisi of Uruk and Umma but was soon overthrown and evicted.

Around 2200 B.C., Ur Enger of Uruk formed an empire of the cities of Uruk, Umma, Eridu, the balance of these non-Semite peoples who are now referred to as the Sumerians and the Semite people of Agadi; the empire was called Chaldea. Uruk became Ur of Chaldea. The ancient city of Uruk is now identified as Uru which is close upon the site of the modern city of Mukayyar.

During these 400 years, another city, about 135 miles northwest of Ur, on the middle Euphrates flourished. Fifty-five miles south of Baghdad, the city of Babylon, now only an archeological ruin, was from 2500 B.C. onward through 1,400 years increasingly the site of the dominant militarism of Semitized Tigris-Euphrates Mesopotamia. Babylonia, of which it was the capital city lay north of the estuaries in the Tigris-Euphrates valleys occupying that region which forms parts of both Baghdad and Busrah vilayets of Turkey in Arabia called recently Irak-Arabi. Eventually that which had been the Chaldean Empire became a part of the growing Babylonian Empire. But this too, in its turn, fell, conquered by the Semite Assyrians about 1100 B.C. Later, however, in 600 B.C. the Babylonian Empire reconquered the Assyrians. And the New Babylonian Empire of 600 B.C. reached through Asia Minor and Egypt. It lasted for some 60 years. The indigenous Mesopotamian Eocene Cordilleran people who, calling the human being kh, called their cities r kh, and r d and v m, were there with their cities a known 2,000 years before the episode of the envious Urukagina of Lagash. Diringer reminds his readers that the Sumerian was the dominant

cultural group of the near east for more than 1,500 years.<sup>10</sup>

Current knowledge of modern neohomozoa concerning the peoples of Uruk and Umma and Eridu nibbles gradually backward through the preceding millennia delineating them. Archeological findings in upper levels in the region of Ur are Chaldean, being both Akkadian and Sumerian. As the diggings deepen the Akkadian findings gradually recede into the background leaving chiefly Sumerian findings and then, gradually, a level is arrived at in which only Sumerian remains exist, and beneath that only other Sumerian remains. Ur of Chaldea is, in its deepest foundations, Sumerian Uruk. Toynbee<sup>11</sup> says that the (Agadians) Akkadians spoke a Semitic inflectional language of a consonantal structure and that the Sumerians spoke an agglutinative language of an utterly different structure and vocabulary. He thinks that the language of the Sumerians itself has no known affinities. However, this is true: up along the Salween between the Salween and the Brahmaputra are some tribes many of the words of the current dialects of which are the same as these ancient Sumerian words.

Some 1,000 tablets and fragments found chiefly at R kh, but some at Kish and some at Umma and thought to convey the earliest recorded indication of the early language of these people, called the early Sumerian, are done in an epigraphic system that has been named the Sumerian proto-cuneiform. The system is an ideographic script which used a combination of cupules, dots, pictoideograms, pantoideograms and geometric ideograms, arranged in spaces marked off from each other both crossways and up-and-down-ways of the face of the tablet; each such space was then used as a unit for space-relationship designing of the symbols. Diringer and others believe this system to have been devised locally by the proto-Sumerians and suggest that it may have been this system which was gradually evolved by them into their later epigraphic system known as the cuneiform, a system which was devised and developed to convey the Sumerian spoken agglutinative language. Whether or not that latter be the case, rather than having devised their system, the early Sumerians used a system of ideographic epigraphy which was a development of a system of paleography common to Uruk, Eridu, Umma of the Euphrates valley in Asia Minor, the land of Qvb of Khâp Sh Khr Valley in Africa and Gavrinis of the estuary of the River Auray in Europe, with signs some of which are common to Sumeria and the Library of Gavrinis, some common to Sumeria and the dominion of Suten Kh n n, some common to all three. There is also a compound geometric construction of a clause or a phrase done in the manner of the Akha plaque. A more certain naming would be the pre-cuneiform Sumerian adaptation of the ancient epigraphic system of the Eurafasian kh peoples, the Pleistocene Khamites. It is not known for how many millennia the pre-cuneiform Sumerian adaptation was in use, nor if cuneiform was a development of this system. The signs used in the cuneiform do not necessarily prove such derivation, neither do they disprove; and they do definitely suggest it.

No mountain system in Sumeria, not much stone, but an abundance of the finest




textured egg-shell colored clay; the Sumerians did not grave their language symbols, they impressed them on clay tablets with a wedge-end stylus. Cuneiform means wedge-shaped. As it evolved, Sumerian cuneiform was originally a linear script; its wedge shape was an artifact caused by the shape of the stylus which made a primary wedge-shaped indentation in the soft clay of these tablets which were the Sumerian writing materials. Later the wedges became adopted as a part of the script and were eventually artificially applied to the script signs. So that for analysis of their form, cuneiform signs must first be reduced from their wedge shape to their true linear forms. Deprived of their wedges, the signs of the so-called Sumerian cuneiform are pure geometric linear. Sumerians are thought to be the oldest known users of this particular system of signs. Diringier and other scholars believe that it was they who developed the system of signs, their usage and, incidentally, their wedge-shaped stylization. Again to cite Toynbee, he says that this system of epigraphy was originally developed to convey the Sumerian and was later adapted to convey the Akkadian Semite tongue. Diringier<sup>12</sup> states that it was about the middle of the third millennium B.C. that Sumerian cuneiform was handed on to the Semites who had migrated into and remained to live in the Tigris-Euphrates Valley and that it became their national script. And remarks, in effect, that that invasion did not prevent the continuation of Sumerian cultural supremacy. He also reviews the fact that Semitic military victors not only adopted the epigraphic system of the Sumerians and their literary and educational language but they borrowed also a considerable part of their literature and makes mention of how, in this manner, the culture of the Sumerians became the culture of the invading Semites, Babylonians, Hittites, Assyrians. When the Chaldean Empire became a part of the Babylonian Empire, the culture of Sumeria which had become the culture of Chaldea became the culture of Babylonia and Babylonia adopted Sumerian cuneiform epigraphy and adapted it for the conveyance of the Babylonian language. When the Hittites invaded the Babylonian Empire, the Hittites adapted Sumerian cuneiform epigraphy to the conveyance of their Hittite language. When Assyria invaded all of these, the Assyrians, in turn, adopted and adapted. Thus the Uralite adaptations of the Sumerian culture and the Sumerian geometric linear system of symbols wedge-stylized and the manner of their usage spread through Asia Minor through these millennia. Eventually the Kassites, the Mitami, the Hurrians, the Uratru and the Persians adapted it to the conveyance of their own dialects of their own languages. But no trace of this cuneiform system has ever been found historically or archeologically in either ancient or dynastic Egypt.

Collected, denuded of their wedges, drawn to scale, compared, analyzed, the Sumerian so-called cuneiform signs are seen to be complexes built of pure geometric ideograms. Generally the complex is a pure geometric; occasionally the complex has been so devised as that, in the manner of Ziba Number 15 of Gavrinis, the outer geometric form of the complex and the space relations of its inner geometric parts collectively reproduce the pantoideographic or the pictoideographic synonym; so that reading the sign ideographically one reads the geometric ideography or the picto- or the pantoideography and, if correctly

read, the three are the same. The transition from proto-Sumerian or proto-cuneiform to Sumerian or cuneiform was made on ideography; the ideograms used were adaptations of those of the general Khamite adaptation of the Naqi epigraphy, a science epigraphy of exact terminologies. These ideographic signs, so devised of the adapted geometric ideograms, were given isolating consonantal ideophonic values. Much later, under the Ural Semite adoption, the signs were used as pure phonograms and the Sumerian syllabary lost its meaning and became pure sound.

Further analyzed as to their component parts, the complexes are seen to be built of a number of variations of a few exact motifs used in various internal space

relational devisings. And the motifs are found to be parts of the grand sign 









and the grand sign  and some one other grand sign replete with acute and obtuse angles or, then, possibly of some one grand sign encompassing these three which the members of the college of linguists and semanticists of the university of these Khamite peoples of this part of the Eurafasian landmass, who are now called the Sumerians, used in devising their local adaptations of the general Khamite adaptations of the original Naqi signs.

#### iv. THE SOURCE


[Illustrations intended for this section will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection filed as 1-20-4 ([www.atsu.edu/museum](http://www.atsu.edu/museum)). Ed.]




##### a. The Consonant f


The Hebrew alphabet has no f but it has an āleph. The Greek alphabet has no f but it has a phi and an alpha. In the Russian alphabet the letter f is a circle crossed by its vertical diameter, the upper and lower extremities of which extend beyond the circumference of the circle. In Attic Greek this is the sign that is called phi, its phonic value as an alphabetic symbol is ph, its equivalent in English is f. The Greek, φαος, phaos means light; φαειν phāein means to shine, to emit light. Sanskrit has neither f nor ph, frequently uses b or bh as a substitute; in Sanskrit, bha means to emit light. In Greek φωναι, phoonai, means to exist and φαρος, pharos, in English faros, means that which manifests light, puts it forth. The Attic Greek, alpha has the alphabetic sonic value, ā. The word phaos is formed of the root φ by adding aos which is ā inflected with the suffix os; āos would mean that which is of ā. In forming the Attic Greek word for light, the consonant f and the phrase “that which is of ā” are used. Perhaps the phrase is in descriptive, determinative, or synonymous apposition with the consonant; in which case light is f, that which is of ā, whatever it was that the













Naqi sign which the Attic Greek used for alpha may have meant.<sup>13</sup> And it is the root consonant,  $\phi$ , that means light. If this root be the Khamite consonantal etymon ph which is f, then f is the consonant that was used as an ideophone for light. Perhaps it is. In the Khamite Rezu mdv ntrr the pictoideophone for f is , written also . In this system the phrase     is sounded df df and translates moving light. The sign  is d, means movement; hence  is f, means light.



In a continuation of an attempt at a recompilation of a proposed Naqi z r science terminology, then, let f be the consonant that was used etymologically as a root to convey the abstract idea of light: not sunlight, not any modification of light, not any pattern of light, just light whatever that may be; let the sign  $\phi$  be a close adaptation of the original Naqi geometric ideogram for light in the abstract and the original ideophonogram for the etymological consonant f and, in the attempted recompilation of a proposed Naqi system of geometric ideophonography, let the sign  $\phi$  guide the search for the original Naqi z r science geometric ideogram for light.

If a spireme were indeed the Naqi geometric ideogram of the one eternal becoming and among the Eurafasian Khamites of the hemispherical era this spireme had come to be indicated by a circle, then, if the original of this sign  $\phi$  had undergone no further variation, the original Naqi z r science sign for light would have been .

While the Greeks used the adaptation of this original sign that makes of it  $\phi$ , certain earliest Khamite signs seem to be a different adaptation: one in which the spireme is eliminated completely and only the vertical line is used. This geometric ideogram occurs alone and also as one of the signs forming compound and/or complex ideograms. In the Khamite Rezu mdv ntrr the sign is used alone and has been variously translated. It is also used in this system in the formation of the complex, , which is a space relational combination of  and  devised to look like a candle with a central wick, and possibly cannot have been an original Naqi complex sign but, is, rather, a Rezu devisement. However, as so used, the vertical geometric ideogram is used as the central line of construction of a complex sign that means the source in a canonical system in which the source is light and periodicity and is possessed of the inherent ability eternally to become.

In the z r science terminology, the geometric ideogram  would be that which can induce the emergence and the movement, the spiral curving and of the radius of curvature as these produce the spireme, constantly, progressively and cumulatively. This that can induce the emergence of the spiraling movement and the phrase, the inherent ability eternally to cause eternally to become, and

the word light are synonymous appellations; and the sign  $\phi$ , f, implies all of this in the phrase the one eternal becoming of light; and, for short, then, just light, which, so used, is an ideophone for the full implication: the inherent ability to cause ever-widening arcs of emergence. Ability is inherent passive but positive power tending toward action. Power is inherent positive ability to act, to release ability to cause to become into the activity of the becoming. Could, then, the original sound for the source have been the consonants fn, and the original geometric ideograms have been  $\phi$  and some geometric ideogram from which both the Sumerian cuneiform  which freed of its artifacts is , and the Rezu hieroglyphic  were derived? In the Sumerian rendition of the science,  undergoes constant, progressive and cumulative organization; inflection language translations give this Sumerian cuneiform phrase the phonetic value, a nu. In the Rezu rendition of the science,  undergoes constant, progressive and cumulative organization. In the translation of the purely consonantal Rezu mdv ntr  as an, the vowel, a, is either supplied or substituted for a consonant. If the central vertical geometric ideogram of the complex, , do mean light, then ideophonetically the sign should read fn rather than an. In the vowelized syllabic Sumerian cuneiform the first sign of  do be this same sign for light, then ideographically  would sound f nu. The Rezu phrase written in geometric ideographic signs compiled in the Ziba Number 15 space relational pictographic manner into the complex  and the Sumerian phrase written in geometric ideographic signs composed as the transverse lineal  may be found to be synonymous phrases. As to the use of the vowel, a, as a substitute for the consonant, f, in translations of the sign , these vowelized translations of Rezu canonical texts are based on the Rosetta stone's simultaneous translations of its mdv ntr text into vowelized inflected Greek and into the Greek influenced demotic variation of the Rezu mdv ntr. Hence the vowels used in inflection language translations of the Rezu mdv ntr signs.
















The sign  as a complex ideophonogram would be fn, and ideographically would appeal the abstraction, the source, rather than the source of light; , fn, the source: an interrelationship of light and periodicity. Sara's term was the source. Only in attempting to bring the abstraction into concrete focus for my




young mind did she use the term the source of light.

In this attempt at a reconstruction of a proposed Naqi produced z r science and of its terminology, then, the first abstraction is the one. The second abstraction is the becoming. The third abstraction is light. The fourth abstraction is the source. Seemingly the original consonantal ideophone for the abstraction, light, was f; those for the source were fn.


Upon this agglutination, fn, used as an ablaut, are formed: fane, the place of deity; phainein, to show forth; phantom, the nonsubstantial, immaterialized structure that is the fane over which deity constantly and dynamically and progressively and cumulatively shows forth.








## b. Concerning The Letter, n

In the Rezu mdv ntr hieroglyphic system, the geometric ideogram, , is pronounced n when used as an ideophonogram; the sign |, said n n n, is the plural of n. Some translators supply the vowel u and use it as a substitute for the repetition when translating a Rezu sign for the plural; thus, in this instance, seeing | and saying nu instead of n n n. The Rezu pictogram , thought to be a water jar, is phonetically n - v v;<sup>14</sup> this same class of translators also supply the vowel u, substitute it for vv, and sound this sign as though it were nu. The phrase  | is pronounced ān nu and the phrase  ,  n w, is pronounced ān nu in vowelized inflection language translations of this group of the classically accepted translators. These same translators sound the sign,  and, also the sign , as though it were u. This overuse of this single supplied sound for several different signs creates confusion as does the use of the vowel, a, for at least five signs. Were the sign  to be found to have been sounded fn rather than the an of the supplied a, and the consonant n, then | sounds fn n n n, and   sounds fn n v - v.

Some similarity of angularity exists between this cuneiform sign  and the mdv ntr . Chiefly, the known signs for n and those of the signs that include n show certain similarities with the Rezu . The illustration shows these various signs. A common source is possible. A tendency of some of these signs for n to show an abortive curve like a part of a spire makes of these a strange looking mixture of angled straight lines and an arc or arcs of a spire; as though a common geometric sign of origin were undergoing a transition from a spiral




form to some other; especially marked in the Arabic, the Aramic, the Hebrew, the Brahmi variations, the Etruscan and the Cretan linear.



The pantomimic sign for n seems to have been a tooth. The Hebrews called the letter n, shin, and they called a tooth, shin. Americans casually describe any  form as toothed.

The Sumerian cuneiform, being a syllabary, has the usual number of n plus vowel syllables: nu, ni, na, etc. The Sumerian syllable  nu could have been formed on  by using the radius vector of this single spire in its transverse positions upon which to complete the angle of the sign, , which would be the angular-linear-conical unit of quarter measurement of . Written , originally, with the soft clay and the stylus, the sign would have been more readily impressed in the medium were the spire to have been eliminated, and the abbreviated sign,  and its reverse , to have been used.




### c. The Eternally Becoming periodic continuum





A sign that is a periodic spiral composed of six simple identical spires emerging from a common center, spiraling at equal intervals of  $60^\circ$  and ending free at similar intervals, occurs. It could be interpreted as an ideogram of an eternally becoming periodic continuum. In a system of science in the terminology of which a spiral is an ideogram of eternal becoming, this periodic spiral, dividing the sign of eternal becoming into spiraling periodicities, bespeaking a periodic continuum becoming eternally and bespeaking an essential periodicity of that which becomes eternally, would be a logical geometric ideogram. Variations of this periodic spiral are found. One type is drawn with a limiting circumference


, another within a limiting circumference in which the spires have become straight radial lines . One type drawn simply, , in which the spires have become straight radial lines.



The Khamite Rezu mdv ntr sign  would be derivable from the first of the straight-line variants by eliminating the circumference, opening up the sign by separating it into its constituent elements, , reassembling them consecutively, aligning them lineally transversely and ligaturing them by setting them one against the other; from the latter, by simply opening up the sign and ditto. Many of the signs for n are simple variant abbreviations of this form. Some of those with the arc of a spire attached seem to have been devised of this form with an arc of the spire ligatured to it, as though in their minds the devisers knew an allegiance to the original periodic spiral form but nevertheless would use the modified straight-line form and indicate the

original by a ligatured determinative arc. A few are pure derivatives of the periodic spiral. Groups of arcs of spires comprised of repetitions of the arc placed vertically in transverse alignment, on slant, and transversely in vertical

alignment, as in the library at Gavrinis , ,  can then be looked upon, at least tentatively, as an original Naqi geometric ideogram which the Naqi semanticists derived of their periodic spiral by using the individual spires of the periodic spiral in this manner as a means of graphic conveyance of the abstraction, periodicity, and retained as an ideophonogram for the consonant n which they used as its ideophonic synonym. If the original of the source sign for the various derived n signs did be a geometric ideogram that was a regular periodic spiral conveying the abstraction, eternally becoming periodic



continuum, then ideographically,  and  so translate and  is the sign for periodicity. Ideophonetically,  is the Khamite Rezu mdv nttr sign for the consonantal etymon, n.

As to the consonantal value of the periodic spiral and these, its circular variants, both the mdv nttr pictoideogram of the water jar with the consonantal value n - v v and the geometric ideogram  with its value n n n have been translated “the great waters” and “the watery deep.” In the St. James English translation of the available versions of that part of the Hebrew canon which is the account called in English, the Book of Genesis, something in the very earliest phases of the Hebrew saga of the becoming is translated “the spirit of God moved upon the face of the waters.” In what signs this was originally set down in the Hebrew and who had so set down this Hebrew version of that which the Naqi had originally inscribed in their technically produced geometric ideograms is not known. The word spire and the word spirit are built on the same root and the Hebrew version of the original ideographic account may have implied this sign which, the spiral, is the geometric ideogram of the eternal becoming. The English “God” is the translation of the Hebrew El. Hebrew El is the Hebrew translation of Khamite Rezu l, which is the original Naqi ideophone for the proceeding of the eternal becoming. Movement as related to some sign, a Hebrew rendition of which is translated into English as the waters, is reminiscent of movement and eternally becoming periodic continuum; waters being the equivalent of eternally becoming periodic continuum.

The two Khamite Rezu mdv nttr signs  and  are not the same ideogram and neither one is meant to imply that as which they both have thus been translated. As a simile of a periodic continuum, the great waters is apt; perhaps no other natural phenomenon could as readily signify a periodic continuum: continuous, seemingly confluent, actually self-divisible into discrete periodic units, it is a significant allegory. Of this periodic continuum, the water jar is the mdv nttr pictoideogram. The eternally becoming regular periodic spiral is the original Naqi geometric ideogram of the periodic continuum in continuity, in its continuous relationship to the eternal becoming. The consonants chosen







by the Naqi as the ideophonic equivalent of the regular periodic spiral can have been n - v v.




"... the weighing of words in the great house of the very aged one that dwelleth

in   ..."<sup>15</sup> of the one eternal becoming that inheres in the source which is light and periodicity in a periodic continuum?

The arcs of the spires of the regular periodic spiral were used in repetitive alignment as the geometric ideogram for the abstraction, periodicity; the consonant was n. A consideration of its periodicity would be a consideration of the periodic condition of the periodic continuum at any given stage or phase of its eternal evolvement; to use a modern term, as it is used for instance in the phrase, the physics of light, a consideration of the periodicity of the periodic continuum denotes the full implication of the phrase, the physics of the periodicity of the periodic continuum. The periodicity of the periodic continuum becomes and continues to become as the eternal becoming proceeds. The periodicity is the periodic pattern in relation with which light manifests. Something about the periodicity and the potential, the mutation of the periodicity and the mutation of the potential; the increase in—#— occurs in direct relation to some specific progressive mutation of the periodicity, something about mutation of light patterns.

The mind listens. These, too, are echos. The Eurafasian area is filled with them. Original soundings echoing and re-echoing. Through the millennia in an auditorium in which the accoustical engineering is defective, so that sometimes the ear cannot tell the mind the intent of the sound originally produced because of its distortion. Although not always. Here is that delightful nuance of n forming the English word, in; the word primarily denotes situation or position with respect to surrounding or encompassment indicating relation to a whole;<sup>16</sup> any given periodicity of the periodic continuum, its status relative to the continuum: in.

The lyrical translation of the signs  and , either as the waters or as the watery deep, is technically incorrect. Technically,  is the periodic continuum. The periodic continuum is comprised of periodicities and , written either with or without the  sign of the plural, is the mdv ntrr geometric ideogram of the total periodicities of the periodic continuum. The sign , n, would be periodicity, the periodic condition. Periodicity, n; the periodicities, n n n; the eternally becoming periodic continuum, n - v v.

The Rezu mdv ntrr phrase,  , fn n - v v, light and periodicity and an eternally becoming periodic continuum? The sign , n n n, the total periodicities of







the periodic continuum; the phrase , fn n n n, the relationship of light and periodicity and the periodicities?

d. 

### Light in an Eternally Becoming Periodic Continuum

fn - v v

In this proposed system of Naqi geometric ideography, the sign for light in an eternally becoming periodic continuum would be a compound sign composed of the Naqi geometric ideogram for light superposed upon the periodic spiral which is the sign of the eternally becoming periodic continuum. The superposing would form , which in a circular and straight-line adaptation would be , which sign occurs throughout the Eurafasian landmass. The compound ideopictogram  and this compound geometric ideogram as is its adaptation, , are synonymous. The sonics would be fn - v v.

## v. THE PROCEEDING OF THE ONE ETERNAL BECOMING OF LIGHT IN A PERIODIC CONTINUUM

[Illustrations intended for this section will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection filed as 1-20-5 ([www.atsu.edu/museum](http://www.atsu.edu/museum)). Ed.]

a.  is 1

Over the Eurafasian landmass, through all eras from the earliest and among certain Amer-Indians, another geometric ideogram occurs; this one is a spiral composed of three spiraling lines emerging from a common center at intervals of 120° and merging in a common spire at the same intervals, and four main adaptations of this sign: one composed of three arcs emerging from the common center of a circle at intervals of 120° and merging in the circumference of the circle at the same intervals; one composed of three straight lines, radii, emerging from a common center of a circle at intervals of 120° and extending to the circumference of the circle; any of these, but more often the last, with only related parts, the outer spire or circumference indicated and any of these, but more frequently the one with the radii only, circumference eliminated.







On a prehistoric fragment of bronze found in Ireland, on a Greek vase found in archeologic explorations in Sicily, on a shell found in a prehistoric

mound in Tennessee in the United States of America are graded, respectively, three different renditions of this ideogram:<sup>17</sup> one is geometric, one is mixed pantomimic and geometric, one is mixed pictographic and pantomimic. All three are circular in form. The ideogram within the circle on the Tennessee mound shell is pure geometric. Here, three spiraling lines emerge from the center, revolve about each other and terminate each upon the other at the outer periphery. On the fragment of bronze from Ireland, the ideogram within the circle is made into a picture; the design for the triple spiral is overstylized and the idea reversed, the spiral's end free. On the Greek vase from Sicily, the geometric ideogram within the circle becomes a pantogram in which three legs with bent knees form the spirals, the spiraling intent of which is emphasized by the up-spiraled toe-end of each foot.

Also over the Eurafasian landmass, a certain pantoideogram occurs, that of a linear abstract of an undraped human person<sup>18</sup> proceeding forward in profile. Usually drawn in line abstract, the two legs and feet seem to be the significant parts of the pantogram for it is often found abstracted in such manner as to show only these portions of the ideogram. When only the legs and feet are shown, the legs come together at the top and no knee bend is indicated, so that the legs of the sign look like two sides of an isosceles triangle. Oft times the sign is shown with the upright line at the apex denoting the torso. Sometimes no feet are attached.














In the mdv ntrr this pantoideogram is used with the meaning to alley; in

French, aller; Old French, allér; in Greek, ηλαεινιν; in Anglo-Saxon, li  $\int$  an; Gothic, lithe; and in English the verb forms of lithe and lith mean to move onward in a directed procedure over a determined course. The French allée, noun, alleration; English, allurance and alleynance, are built on the same roots, mean a directed procedure and, also, a passage by means of which a directed procedure may take place. The plural of the nouns lith and lid in each instance means legs: the pantomime of the sign. In all of the known ancient Eurafasian syllabaries and alphabets, all of the known signs for the letter l are built either on this pantomime or on this geometric ideogram of which the pantogram is the pantomimic replica, reproducing it either in whole or in part, in true, in abstract, or in variation: sometimes the whole as in the Greek, sometimes the upright radius as in the printed English small letter l, sometimes the two lower angular radii as in the Khberian and the pre-Italic and South Semitic, sometimes highly stylized, as in the Bengali, and modified as in the other branches of the alphabet of India. In Arabic the alphabetic sign is called lām; in Hebrew, lamedh; Greek, lambda; in Devanagari, la; in Bengali, la; in Russian, German and English, l. Here then are associated that something in respect to the source which Sara called "the all"; the Brahmans call lila; the Sumerians called lil; the Hebrews called el; the Moslems, ilah; which the Rezu wrote

; for which the Naqi devised the geometric ideogram , which became the Khamite , then , and , and eventually . In Sara's limbo the

“all” implied the source, the light, the stupendous one eternal becoming and the manner of this becoming. Different than deity, different than the source, different than the becoming, than the light, than the power, than the essentia, than the continuum: the all. The manner of these. The alleying.<sup>19</sup>

Here again, this time in the translation of l as the proceeding of the one eternal becoming, I have used a synonym rather than the autonym. Of the two, the autonym, aler, is perhaps the more comprehensive. To proceed means to move onward continuously in orderly and regulated manner, as the issuance of a source in the methodical prosecution of a design. Aler adds to this the nuance of a directed procedure over a determined course, a course determined in the source of the procedure and directed by the conditions of the source. Sara called this the law. The great law. In Sara’s canon, the proceeding of the one eternal becoming transpires over an inherent law and order. Thus far, in its reconstruction, the Naqi zr canon postulates light and periodicity and a periodic continuum and a proceeding of an eternal becoming in which the periodicity of the total periodicities of the periodic continuum undergoes constant, progressive and cumulative organization, an alleying: an issuance of a source that moves outward continuously in an orderly and regulated manner in a course that is a methodical prosecution of design determined in

the source and directed by the conditions of the source. In Tauī   | of that phase of the alleynance that is the domain of     of the book of the proceeding of the living psyche,    is supreme ruler of   |: fn dz : the z movement of light and periodicity produced by  is supreme ruler of the interrelationship of light, periodicity and the total periodicities of the eternally becoming periodic continuum.

## b. is l f


Phaos, φαος, ideographically, light, that which is of a; this word construction would seem to suggest some source existence of an ideographic sign of which the Greek alpha was derived, that was intimately connected ideophonetically



and ideographically with the sign  $\phi$  which is an adaptation of  $\phi$ . Induction of the outward movement of radius vector and of the continuously moving point which it carries, the inherent ability eternally to cause to become and

light are three synonymous phrases: and the sign  $\phi$ , f, implies all of this in the phrase, the one eternal becoming of light: and for short, then, just light,

which so used, is an ideophone for the full implication. In this word  $\phi$  αος all of this is in apposition with αος, that which is of a.

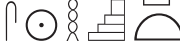

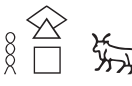



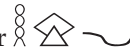

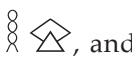



Not less than six signs of the Rezu mdv nttr system of epigraphy, two geometric, two pictographic and two pantomimic, treated as pure phonograms by inflection language translators, have been given the vowel sound, a, and are classically translated as such in available related inflection language translations of the canonical literature. The pantograms are: the one, the profile line abstract of the human person wearing the draped skirt, the legs of which go straight down and do not, therefore, form the  $\Lambda$  sign; the other, a horizontal, fully extended shoulder-arm-forearm-wrist-hand-thumb-fingers complex. The pictograms are



the eagle and the full-face-front of the walking bull.<sup>20</sup> 

$\Lambda$ , including face, forehead and horns. The geometric signs are  and . In order to come by their real sonic values, each of these signs needs to be read, not as a vowel but as a consonant, not as a phonogram but as an ideophone of isolating consonantal etymon and, for their full meaning, all of these six signs need to be read as ideograms in a system of science couched in exact terms. Perhaps the original consonants can be discovered; remembering that the original terms of the proposed Naqi system of terminology were ideograms, the original ideograms were geometric, that a system of pantoideograms and a system of pictoideograms were devised, the signs of which were in each case synonyms of the signs of the original geometric system of semantics.

1. *The face of* 


As used in the text of the Akha plaque, the pictoideogram of the bull walking is not a noun, it had no word value to be said; it is not an ideophone, it has no syllabically or alphabetically spelled consonants to be sounded; it is a full paragraph of exact statement, presenting a discussion that is developed by means of its value as an ideogram and the space relations in which it is placed with its contextual signs; its ideographic import needed to be understood in full by the reader, who needed also to be familiar with the space-relational method of syntax and internal composition. This method, somewhat altered, was carried forward into the mdv nttr system of epigraphy, where the ideograms were retained, the space-relational syntax retained in a simplified form and ideophonograms added so that one reads the ideogram, if one can, and then, for the aid of that one who cannot, the ideogram is followed by an explanatory phrase of ideophonograms which is used either in elaboration of, in apposition with or in definition of the ideogram. Sometimes the method becomes involved and the apposite or definitive or elaborating phrase gets broken up syntactically. Sometimes the complication is simplified and the meaning expressed by implication.


In the mdv ntrr, the full import of  was sometimes condensed into the phrase , and the variants  and . At some time the scribes began occasionally to replace the pictogram of the bull walking with the full front line abstract of the face of the bull, the sign so drawn including the outlines of face, forehead and horns; and the condensed phrase would occur as  : a much briefer way of writing . Sometimes this abbreviation of the pictoideogram of the bull proceeded to the point at which the face was replaced by the linear abstract of the forehead with the tauriform horns; sometimes of just the horns; and sometimes the phrase would occur , sometimes , sometimes , and sometimes as ; the scribes having arrived at these very brief ways of writing, or at least alluding to, the full phrase of ideograms which translates something concerning the relationship of that phase of the eternal becoming that is , whatever the wings of eagle enclosing bull walking and  and the cosmic and extracosmic gamuts may mean, the human being and the manifestation of the power of the one eternal becoming.



When the two signs written  or , the significance of the geometric ideogram and the face of the bull walking as synonyms, one being used to determine the other, becomes evident and are classically so considered.






The sign  is the geometric ideogram of which the walking bull's face is the pictographic synonym.

Not too greatly dissimilar geometric signs, in which the angles, spaces and the arrangement of the lines are suggestively similar, occur archeologically over Eurafasia: on a seal from Mohenjo Daro of the Indus River; on a Sumerian proto-cuneiform tablet from Umma; in early and in late prehistoric Khap Sh Khr Valley; in Lykia, Lagash; in Etruscan Oscan; Cretan hieroglyphic, Cretan linear; Semitic. The Mohenjo Daro, the Sumerian, the ancient prehistoric Khap Sh Khr Valley signs have been given no interpretation and no phonetic value. Whether they were pure ideograms or ideophonograms is not known. Petrie thinks those of his reporting to have been word signs and phonograms or ideophonograms. In the Semitic and in the Cretan hieroglyphic along with the geometric ideographic signs with similar lines and angles, pictoideographic signs of the bull's face occur.

Although Semitic Hebrew is an inflected vowelized language, its adapters of the alphabet used consonantal signs only for the written representation of their speech; centuries later a system of points or dots was devised and used by its scribes as adjunctives to the consonantal signs to indicate the vowel of the spoken speech. In the purely consonantal epigraphic system, the Hebrew adaptation of the geometric sign  and the bull's face were used indiscriminately; both had the consonantal value of the agglutinated l f. When the points for vowels were devised, those for a and e were added to these signs for l f, indicating the Hebrew spoken speech equivalent to be alef. As used as an alphabetic sign, these alef synonymous signs were then given the sonic value a. Hence, these agglutinated l f ideophonic signs when they occur in the Hebrew alphabet as a pure phone are given the value of the vowel a. Written in Greek, the vowelized agglutination is alpha. Arabic alphabet uses the perpendicular straight line for a and pronounces it alif.

Because the Semites living among the Khamites seeing the Khamite walking bull pictographic synonym of  and hearing its ideophone l f, being a practical-minded people not overgiven to abstract thought, mistook the phone and the sign for word sound and word sign for the bull and the ox and so misused it, sounding it alef in their vowelized tongue; because of this, this sign and its pictographic synonym is considered by some classically accepted commentators as having originated as just this Semitic word sign with no abstract meaning, not an ideogram; others, although looking upon it as a word sign, do consider it to have been borrowed by the Semites from the Khamites; still others look upon it for what is is, a Khamite Rezu geometric ideogram with its pictographic synonym.

A lay legend is related concerning this walking bull   to the effect that it had been produced by lightning and a cow that could produce no other offspring. Lightning is not too poor a simile for the abstraction l f and the allegory is not too poor a rendition of the abstraction: the proceeding of the ability to cause to become in just one becoming.

Because in their choice of borrowed Khamite Rezu, this geometric ideogram , with its pictographic synonym , losing its ideographic and ideophonic significance in the process, became  in the Hebrew alphabet, ä in the Greek alphabet and a in the modern American rendition of English, in these purely phonic systems of vowelized and inflected languages, these two signs, the geometric and the pictographic synonym, and their derived variants are translated, wherever found in the ancient canon of the Rezu, as ä, its wealth of meaning lost, its identity as an agglutination of two consonantal etymons disregarded. The Attic Greeks, seeking to retain its significance, coined the word   ος, but wrote it φαος.

As used in the oldest known Khamite Rezu literature, the book of the proceeding of the living psyche, the sign is a geometric ideogram and its pictographic synonym. To place it in its Naqi Rezu system of terminology, read it ideophonetically l f; translate it ideographically and ideophonetically as the inherent ability eternally to cause to become, issuance of a source, moving onward continuously in an orderly and regulated manner in a course that is a methodical prosecution of design determined in the source as the inherence of the source; i.e., the ability to cause periodicity eternally to become, and directed by the condition of the source and, for short, condense this into the phrase, the proceeding of the eternal becoming of light; but do not lose its technical meaning.

The devising of the Rezu form of the sign remains to be considered. A sign  $\uparrow$ , mistaken for a pantogram, occurs among the earliest known signs. Were the  $\phi$  adaptation of the original sign for light to be superposed on the  $\odot$  adaptation of the original sign for the proceeding and the circumference deleted, the  $\uparrow$  sign would result. The encircled form  $\circlearrowleft$  should be among the not too uncommon findings. Taking all of the geometric signs here shown as bearing a decipherable similarity to  $\triangleleft$  and the known geometric signs for ä, drawing them to scale and superposing, a grand sign results that is built upon this as a structural scaffolding, as shown in the accompanying illustration.

The original Naqi sign would have been  $\uparrow$ .

### c. l f n

The  $\phi$  adaptation of the original geometric ideogram for light, the ability to cause an eternal becoming, superposed upon the  $\odot$  adaptation of the original geometric ideogram for the proceeding of the one eternal becoming, the eternally becoming issuance of a source moving outward continuously in an orderly and regulated manner that is a methodical prosecution of design determined in the source as the inherence of the source: i.e., the ability to cause periodicity eternally to become, and these superposed upon the  $\otimes$  adaptation of the original Naqi sign for a periodic continuum form the complex  $\circlearrowleft$  which read ideographically conveys something concerning the innate relationship of light, periodic continuum and the proceeding of the one eternal becoming. A periodic continuum that becomes eternally by means of an orderly and regulated onward movement in a directed procedure over a course that is a methodical prosecution of design determined in an innate source ability, which

is light, to cause periodicity eternally to become. The consonantal ideophones are l f n. The proceeding of the eternal becoming of light in a periodic continuum organizes the source, the fane, the f n, the light and periodicity, dynamically and progressively and cumulatively. This is the henogenesis.<sup>21</sup>

## vi. DEITY

*[Illustrations intended for this section will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection filed as 1-20-6 (www.atsu.edu/museum). Ed.]*

### a. The Letter, d

The l agglutinations heretofore quoted divide into three classes: those with r, those with s, those with d. While the others are formed into active verbs by the use of suffixes denoting activity, the l d words are active verbs with no suffix; the d seemingly being the autonym of the activity. The words lid, lithe, lith imply a root formed of the agglutinated consonantal etymons l d, bespeaking some specific activity of l.

The available samples of another group of profile pantograms differ from those of l only in the stance; one leg is short, the other, long in an amusingly vivid expression of going places with a single-purposed determination that in some samples seemingly covers ground so widely with the reaching leg that the other leg can't keep up and in others also moves so rapidly that the hind leg produces the visual illusion of stretching itself in its attempt to both stay put and get along, while the foreleg gayly reaches on its own.

These delightful profiles pantomiming the man in a hurry are distinctly different than the pantomimes of the proceeding in that these are graphic pantomimes of the activity of the proceeding. Antedating 20,000 B.C., occurring in the earliest known remains in prehistoric Khberia, in North Africa, on the Phaistos disc found in prehistoric Crete, on insular Qb pt khr, in Indus Valley, on Easter Island, found also in Paucartambo Valley, Peru; they are of two distinct types: one, the wide stance with one leg longer than the other and a straight line attached to the hinder heel; the other with the same wide stance, one leg longer than the other but with no line attached. Adaptations of each type are to be seen and complex signs wrought upon each type occur and complex geometric ideograms of which these complexes seem to be pantographic replicas occur.


One of the five known signs of the prehistoric Khitan epigraphy is this same man in a hurry with the line attached.<sup>22</sup> It has been tentatively interpreted as a pictogram meaning to run but it is a pantoideogram, the abstraction of which is something definite concerning the activity of the proceeding.


Three characteristics determine the sign: the particular stance, the one leg long



one leg short, and the flung arms. The body and each of its four extremities are in individual motion. In those signs in which the line is added, it seems to be this line added to the pantomimic sign that indicates the use of this particular stance for this something definite concerning the abstraction, the activity of proceeding.

As to its ideophonetic value, the Brahmi, Redjang-Lampong, Siamese use the sign remarkably unchanged and the Deva-nagari somewhat modified, for da. Kharoshthi uses modifications of it for ḍh, da, and do. Sogdian uses



it abbreviated for . Pahlavi and Avestan use it, abbreviated and somewhat modified, for d. Highly abstracted and modified, it forms Arabic, Sinaitic, early Arabic, Nabatean signs for d. In the Brahmi syllabary of Redjang-Lampong, this same sign, abbreviated to the extent that but one shoulder and arm is indicated, is da, as is an identical sign in Brahmi Siamese. The Deva-nagari modifies it somewhat, still calls it da. One Kharoshthi modification is ḍh,

another is da, another, do. The Sogdian modification is . And compare the Sinaitic, early Arabic, Pahlavi, Avestan, etc., signs for d. In all of these, it is the straight line, or the long stance, or a combination of the two that is the prominent feature of the sign.

The mdv ntrr used a pantoideophonogram of the palm of the hand with thumb apposed extended on edge for the consonant d. Scarcely can a better pantogram of a straight transverse line have been thought up. In Attic Greek the palm of the hand is *θεναρ*, thenar, the thumb, as is any one of the fingers, a *δακτυλος*, daktylos. In Sumerian cuneiform, the geometric ideograms for the syllables and biconsonants formed on the consonant d are built on a straight transverse line, usually by standing the other letter sidewise and attaching it along its sidewise midline to the sign for d. The Attic Greek used a sign built of a circle and its two transverse radii, one of which extended beyond the circumference which it called theta and used in the alphabet for the sonic value, th, which seems to have been built on the original geometric ideogram for d, whatever that may turn out to have been. On this biconsonantal root, th, the Attic Greeks built the word *θειν* which means to move; and the word *θεος* which Plato in his *Cratylus* derives from the word *θειν* and remarks that "the-ein" means to move.<sup>23</sup> Of this verb, *ειν* is the active suffix, which leaves *θ* as movement; and the word *θεος* is formed of the suffix *εος*, that which is of, and *θ*, movement. In Sanskrit *dharma* implies the law of motion and in the canonical literature *divas* and *daityas* are hierarchies of motion, as are the Greek deities and divinities. For want of better technical understanding, all of these have long been translated as the gods by Christian inflection-linguaged translators, as has the Latin *di* been translated by them as God. The word deity is formed on this d root and is the specific implication: d = deity = movement.

In many of the alphabets the sign for d is built on this transverse diameter, as for instance, the Se'irite-Sinaitic, Libyan, Tuareg Tifinagh. The Arabic *tha* is also built on this transverse line. But the Thamudine sign for d, showing the

circumference, indicates two such diameters crossing at 90°, by means of four radiant lines extending beyond the circumference in the same manner as did the transverse diameter of the early Greek signs for theta. Again, many other geometric signs for d seem to be built either upon a design, the significant portion of which is a straight transverse line which is either a diameter or a radius of a circle, or upon this amusing pantomime of the man with the long stance, moving.




Let the geometric ideogram  have been close to the original Naqi sign for the idea of movement, and let d have been the consonantal etymon: and the import of the sign is that of the two transverse radii known collectively in modern geometry as the diameter, which word is an artifact, and movement, then, is the specific activity for which this sign is used: movement in the abstract. Of this sign, the circle sometimes became eliminated and only the two transverse radii one longer than the other was used. The fact of the inequality of the two radii bespeaks the original sign as , any single spire of the spiral and the progression of its radius vector, and the linear unit of the becoming identified as the difference between the lengths of the two positions of the radius; the movement of the radius vector and the movement of the outward moving point along the radius vector produce the spire: movement. It is the movement that produces the eternal becoming. The specific activity indicated by the d of the l d words is movement.


The law and order of the increase of essentia is the law and order of movement; this is the divine law. Sara much used this phrase, “the divine law.” Upon this isolating consonantal etymon d are formed the words: dios, deity, divinity, divination, divine. The human person comes to know by means of perception, conception and interoception. To divine means to accentuate that which the human person thus comes to know by means of an apperception of the divine law, to form of the clarity a technical consciousness of the law of the increase of essentia by means of movement; the law and order of the one eternal becoming which is the law and order of the increase of potential, which is the law and order of movement in relation to light in a periodic continuum. The Greeks called it the exquisite law and order of θαος. In Sanskrit, dharman. Words built on the consonantal etymon d. The isolating consonantal root d with the etymon, to move, occurs in the inflected Sanskrit in the formation of the root pronounced dha, meaning to do; in the English inflected as do, did, done, doeth, doth, didst, doing. This verb, to d, is used to denote purposeful activity: to produce, to induce, to effect, to perform completely, to bring about a result, to accomplish and, as a noun, effective activity, purposeful motion. The doing is the creative activity in operation: the movement accomplishing.



b. **The Sign** 

## d l

## The Proceeding of the Eternal Becoming is the Proceeding of Movement

The group of pantomimic signs of the man in a hurry would be a group of compound signs built on this transverse d line and would seem to be pantograms for the proceeding of the eternal becoming as related to movement; the pantogram of which they are the variants, being that of a combination of the sign for l, and the sign or a variant of the sign, for d: pantoideographically, d l. The compound geometric ideogram is formed of the geometric ideograms for the proceeding of the eternal becoming and the geometric ideogram of movement. One such geometric combination is formed with the sign  with the width between the two lower extremes bridged by the sign , forming the sign . A variant of this sign is formed with one leg of the isosceles triangle

extending beyond the transverse line, forming the variant . The Greek letter called delta, used in the Greek alphabet for the sound d, is formed like the three sides of a regular isosceles triangle, apex up, and differs from the Greek capital L, written Λ and called lambda, only in the elimination of the upright radius and in the addition of the transverse line bridging the lower extremes of the two legs of the isosceles. The consonants of delta are d l. The Semites used this abbreviated, isosceles rendition and used it also with one leg of the isosceles longer than the other, called it daleth. The consonants are d l. Always graphic, the Hebrew called a doorway, daleth, the place of d l, the place of the proceeding of movement. What more natural than to call that place through which people and animals and things move into and out of, daleth. The deductive application of a borrowed abstract idea to a concrete fact was a typical Semite cerebration. The Semite brain did not formulate abstractions; it applied formulations already produced by other types of brains, especially the Khamite type; applied them in a limited, concrete, graphic, material manner. The abstraction, the proceeding of the eternal becoming of movement, limited to its greatest possibility of limitation as an abstraction, becomes simply the act of movement: the proceeding of movement most limitedly, most concretely, most practically applied to the fact of going out through the opening that is the doorway and going in through the opening that is the doorway, becomes to be d l; for that is a, though a very simple, still a guided and governed and organized, movement, the place of which is the place of d l, daleth. The

Coptic alphabet clarifies the situation by using the sign  and calling it dalda but using it alphabetically for the phonetic value d which clarification Greek cursive of about 200 B.C. had earlier verified by drawing the sign . Early Hebrew and Phoenician show several variants of the forms; Aramic uses only

the one with the longer leg and produces a progressive variation upon this. Pre-Italic uses the same sign as the Greek delta, produces a variation of this; Libyan and Tuareg use abbreviations; call them d.

### c. Summary: d and dl

Two signs were used by various nations in the formation of the phonetic letter d: one was the original Naqi geometric ideogram for movement, with the ideophonetic value d; the other was an original compound geometric ideogram composed of an agglutination of the geometric ideogram for movement and the geometric ideogram for the proceeding of the eternal becoming with the ideophonetic value dl and used as the ideogram of an inseparable relationship of movement and the proceeding of the eternal becoming. It is this that is known as the deity. An adaptation of the first of these two geometric ideograms is seen in the sign which the Greeks called theta, lost in the English; the other, in the sign which the Greeks called delta, the Hebrew called daleth, the Coptic called dalda, the English calls d. The general use of both of these geometric signs and of their pantomimic synonyms and their variants occurred throughout Eurafasian so-called Paleolithic- and Neolithic-type eras and their adoptions and adaptations are traced into current usages.

The Greeks built two words on these two signs, θεος and Διός, said in English theos and dios. Theos, θεος<sup>24</sup> would be some consideration of that which is of movement in the abstract; dios, διός, would be a consideration of the exact procedure of that movement, the law and order of its constant, dynamic, progressive and cumulative becoming; the manner in which the patterns of movement of that which was become the patterns of movement of that which is and these become the patterns of movement of that which shall be. The deities would be various phases of this exact procedure of movement.

## vii. REALITY

*[Illustrations intended for this section will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection filed as 1-20-7 (www.atsu.edu/museum). Ed.]*


### a. The Consonant, r: Manifestation






The Greek φαρός means that which manifests light; φάρη, said pharā, means to manifest light; the consonants are f r. Ornunai means to rouse in such manner as to cause to manifest. Orient means that exact place in the eastern horizon in which day first manifests. The Sanskrit र्, as the Latin oriri, from which the English word arise means to manifest; the consonant is r. With the negative prefix, the Greek é roā, as the French arrê and the English arrest,

means to cease to manifest: the root consonant is r. The word manifest is an English synonym for the Sanskrit  $\mathfrak{r}$ , the Latin oriri, the consonantal radical of which is r. The word manifest means to show forth the power and the design, to substantiate the phantom, so that deity become self-evident and the law and order demonstrate itself in the transforming of the fane constantly, dynamically, progressively and cumulatively. If the consonant originally used as an ideophone for the conveyance of this idea by the Naqi in forming their zr science terminology was the consonant r, then the original ideogram for this idea should be reconstructible, if sufficient contributory evidence can be found.


In the Khamite Rezu mdv nttr, these three signs occur: a circle with a central dot, an ellipse and a profile of the unadorned head of the human person. The first, a geometric ideogram, has been given no phonic value by translators; the second is a scribe's variant of the first, is the known ideophonogram for r; the third is simply mentioned by translators as the head, with no attempt at translation of the pantoideogram. The geometric ideogram of the circle with a central dot occurs among the earliest of the Eurafasian geometric signs. Among the words in the inflectional languages that have been formed on the sign are those, the implications of which are the shape of the sign as an ideogram and those, the implications of which have been formed on the sound conveyed by the sign as an ideophonogram. In English, round means the shape of the sign, the consonants are r d, the manifestation of movement. In Greek  $\rho\delta\omicron\nu$ , rodon, the d being daleth, is a rose; this is an r d word. Rombos,  $\rho\omicron\mu\beta\omicron\varsigma$ , is a spinning top and  $\rho\epsilon\mu\beta\epsilon\iota\nu$ , rembein, is a circle or wheel; roll, reel, rotate and rota, a circular wheel; these are r words built on the shape of the sign and the sound of the sign not on the etymon of the consonant but they do indicate what the original ideogram may have been or something close to that origin. The Latin orbis means a circle, a round, an orb, a spherical body; orbit means a circular circuit; rotund means round. This circular sign with the central dot, wherever found, has been called by translators, the orb of the sun. But this is not the orb of the sun, this is a symbol of to manifest. The sun is not r but zr, to manifest the z pattern of light.

The sign of the circle with the central dot is not a pictogram of the sun; it is a geometric ideogram meaning the manifestation of the one eternal becoming and the geometric ideophonogram of the consonantal etymon r. The ellipse of the Rezu mdv nttr is an abstract, in brevio, of this sign. The Etruscan, Libyan, Tifinagh and Khberian use a circle as the sign of the consonant r. The Carian uses a partial circle with a line. The South Semitic uses an angular design of  $120^\circ$  and various adaptations of a  $120^\circ$  arc of a circle. The Sumerian builds





one of its syllabary signs for r on the sign . This is a pair of radii of equal length meeting at an exact angle of  $120^\circ$ , indicating their derivation in the

sign  and indicating the center of the sign as well as the radii. Placed in its circumference this sign  becomes  and  becomes , the arc of which

is an arc of 120°. The Sumerian sign built on this sign is , where it is used for the syllable translated as ru.

That the circle with the central dot is a variant of an original geometric sign , which was a spiral with a central dot that was devised as the geometric

ideogram of the manifestation of the one eternal becoming and as the ideophonogram of the consonantal etymon r, is suggested by the following. In the formation of its syllabary or alphabet, the Kharoshthi used the pantomimic synonyms of the geometric signs as the basis of their signs. All of the signs for the r syllables do a pantomime of a spin and all combinations of signs in which r occurs have the spin either superposed or attached. A spin is not a poor pantomime for a spire. In the Kharoshthi pictographic reproductions of


the pantomimes, the spin is represented by a spiral: as for instance , head and face lined straight forward, arm flung wide and backward at level of shoulder, entire body spinning, kr; , arms over head backflung, entire body spinning, b ri; , face straight ahead, head level, arms adducted, squatting and spinning, ru, ra; , face straight ahead, head level, arms adducted, spinning, r. The point of spin would represent the central point of the spire. Signs built on this same spin pantomime occur in Indus Valley.




The pantogram profile of the head of the human person is a common pantomime found throughout Eurafasia through all hemispherical time. It occurs naked and with various hairdresses. It occurs on the Phaistos disc, both bald and with a crisp hair-raised scalp hairdress. The Hittite uses it with the hair-raised scalp hairdress. The Se'irite Sinaitic uses it with this hairdress as a sign for the consonant r and also abstracts it, in brevio. The Cretan linear uses an abstract of the unadorned profile head, a replica of which abstract occurs in the North Semitic as the sign called resh, which means head, where it is used for the consonant r. The Carian, Etruscan and Khberian use both the geometric ideogram which is the circle, sometimes with the central point, sometimes without, and the linear abstract of this unadorned profile pantogram for r. The Greek and Italian signs for r are linear abstracts of the unadorned profile head pantogram. In the hieratic variation of the Rezu mdv ntr sign, the elliptical geometric abstract of the circular sign for r is produced in slant and a descending line is attached to the uppermost part of the slanted ellipse, so that the sign becomes reminiscent of, but is not the same as, the signs for r built on the pantomimic profile. The Greek called the pantoideographic sign, which is the abstract of the nude profile of the head of the human person, rho and used it in their alphabet for the sonic value r.


Being a voweled language, this alphabet needed signs for the vowels. In devising or adopting already devised signs, the Greek used two signs for the

vowel o; one, a circle with a central dot, omicron, for short o; the other o, called omega, for the long ō. Both are m words, one is built on m q r, the other on m g. The circular sign, omicron, is an r sign complex: built on the consonants, m q r, it would read from right to left in the proposed science terminology something concerning the manifestation of the q mutation. Gradually the central dot of omicron became deleted and the sign that is the original of the English o remained. Thus, in choosing their signs for the alphabet, the Attic Greeks used the naked human head profile for the consonant r and used the circular sign with the central dot for their m q r built word and gave it the alphabetic sonic value of the vowel which is in America the short o.



If, of the consonants of the Greek word rho and of the Hebrew resh, the original of the consonant translated h may prove to have been ḥ which is kh which is

Khamite Rezu  and translates, the human being, then the naked head profile pantomime was the pantographic synonym of the agglutinated root formed of the isolating Khamite phrase the isolating consonantal etymons of which would

have been rendered in the Khamite Rezu predynastic mdv nttr in which  , said kh, is the human being, for rho , said khr, and reading, that phase of the manifestation of the one eternal becoming which is the human

being manifesting the one eternal becoming; and for rsh, , said kh s r and reading, something concerning that phase of the manifestation of the one eternal becoming which is the human being manifesting the human essentia of the one eternal becoming: both of which phrases use this profile pantomime as the determinant. In the mdv nttr system, a determinant is used to signify the definite category in which the phrase, so determined, is placed. Here, this profile pantomime signifying the human head as that in which this human phase of the manifestation of the eternal becoming of the essentia of the total manifestation occurs?


## 1. Summary

The original Naqi silent semantic geometric ideogram for the manifestation of the one eternal becoming was a single spire with the central point ; the consonant r was the synonymous ideophone. The rising sun symbolizing the eternal spiraling in its movements was the pictoideogram. A spin of the human body was the pantographic synonym. During the hemispherical era, the original spiral geometric ideogram devised by the Naqi for their system of zr science terminology for the conveyance of the abstraction manifestation of the one eternal becoming came to be indicated by a circle with a central point, , the meaning unchanged. The pictoideogram of the rising sun was retained. The isolating consonantal etymon was sounded r; so used, its meaning was not

altered. When used later in Khamite agglutinations, the sign and the sound still retained this original meaning; the sound r meant the manifestation of the one eternal becoming. The use of the spin pantomime for r and for the consonant of r syllables indicates a knowledge of the original Naqi geometric sign by whoever devised the pantomimes. All of the Kharoshthi and the Indus Valley spin pantomimes do seem as though they may have been some of the original Naqi devised pantomimic synonyms adopted and adapted. The geometric ideogram of the spire with the central point and the spin pantogram are seemingly synonymous. The spin pantogram and the human head in profile are two distinct pantomimic symbols: the one meant the manifestation of the one eternal becoming; the other meant something concerning that phase of the manifestation of the one eternal becoming which is wrought by the human head. During the era of the formation of the alphabet and the choice of signs to be used as phonograms of its sonic values, the geometric ideogram of the spiral with the central point and its adaptation, the circle with the central point, the pictogram of the rising sun and the spin pantomime were used for the letter r. During the later era of adoption and adaptation of the alphabetic signs by various peoples, some used these and some misused the profile for r.

## b. r l

### Reality

This sign  occurs; ideophonetically, it would read as an agglutination of the consonants r and l; ideographically, it would translate as the manifestation of the proceeding of the one eternal becoming. Used as a word sign, it would translate into English as reality.

Sara called the manifestation of the all, called this the reality: the only reality: explained that any seeming individual realization was but a part of the one total reality. The Greek Renaissance of this abstraction of a one reality to which all existence past, present and future is reduceible, including the total cosom and the total extracosom and that which produces and regulates and organizes and directs. ...










[... indicates incomplete in author's manuscript. Ed.]

The proceeding of the one eternal becoming manifesting.


The verb to manifest means to show forth the power and the design, to substantiate the phantom so that deity become self-evident and the law and order demonstrate itself in the transforming of the fane constantly, dynamically, progressively and cumulatively: in the transforming of the ability to cause to become into the power that produces the becoming, of the power that produces the becoming into the constant, ...

## 1. fr

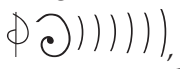


Using this interpretation of this sign , the sign , etc., these following signs can be read. Variants of a sign composed of the sign for light superposed on the sign for to manifest occur, reconstruct an original sign, . The Hittite hieroglyphic sign  is another sign translated god.<sup>25</sup> This sign is a variant rendition of the proposed Naqi geometric ideogram  which, during the hemispherical era, became  and reads something about light and the manifestation of the one eternal becoming; ideophonetically, fr. This agglutination , fr, interrelates light and the manifestation of the one eternal becoming. Light manifesting. The word that is in Teutonic English to bear, in Sanskrit, bhr̥, Latin ferre, Greek pherein, is built on the agglutination . fr. The word fertile is built on the agglutination , fr. Fertility: the manifestation of essential ability to produce: the manifestation of innate ability to create: this is something about the interrelationship of light and the manifestation of the one eternal becoming. Fr̥, the ability eternally to cause eternally to become: this ability manifesting: the manifestation of the ability eternally to cause the one eternal becoming.

## 2. *rn-v v*

Ideographically, the prehistoric sign , found over the Eurafasian landmass, reads something about the interrelationship of the periodic continuum and the manifestation of the one eternal becoming: ideophonetically, rn-v v.


The interrelationship of light, periodicity and manifestation agglutinates as frn, in Greek phrn. This would be the phren, the intelligence from which the word phrenosis, practical intelligence, is derived. Sara called it the great intelligence and said that this great intelligence is co-eternal with all that is, was, shall be; that it guides the all in all of its activities. That would mean that frn, the interrelationship of light, the manifestation of the one eternal becoming and periodicity is somehow the pattern over which l, the proceeding of the one eternal becoming, proceeds: this is frn. Then, using the reconstructed Naqi zr


science geometric ideograms, form the phrase, , and sound it f r n, and read it: the great practical intelligence, the interrelationship of periodicity, manifestation of the one eternal becoming, and light, the ability eternally to cause eternally to become.

### 3. *fndr*


Light and periodicity, *fn*, the ability eternally to cause periodicity eternally to become, this is the fane, the phantom, the non-substantiated, immaterialized, structural pattern inherent in the source, which deity constantly, dynamically and cumulatively shows forth: something about *d*, and movement, and deity, and dynamic: the dynamic showing forth: this, manifesting, is *f n d r*: the manifestation in movement of the ability eternally to cause periodicity eternally to become.

The finding of *fn dr*, the apprehension of the manifestation of deity in its substantiation of light, the ability eternally to cause periodicity eternally to become: the discovery and the interpretation of that which deity manifesting so discloses, this is the divination. Ideophonetically, light and periodicity and


movement would be *fnd*. The compound geometric ideogram would be 


and as derived,  and as adapted, . Movement is produced by light in a periodic continuum. This interrelationship of light and a periodic continuum

and movement would have been written : said *f n - v v d*. Movement and


the periodic continuum would be , said *d n - v v*. That which undergoes constant, dynamic, progressive and cumulative organization is the periodicity of the periodic continuum. The light and the periodicities of the periodic continuum exist in an interrelationship in which inheres the total possibility of the one eternal becoming. This is the inherent pattern which deity progressively shows forth, as deity substantiates the fane. This interrelationship is the omnipotence of the source, the essentia, the essence and the inherent power to become and the inherent law and order of the proceeding of this one eternal becoming. The manifestation of this interrelationship is the active process of the one eternal becoming.

That which transmutes the periodic pattern of the periodic continuum is the movement produced by light in the periodic continuum. The law and order of the proceeding of movement is the law and order of periodic movement caused by light in a periodic continuum. The proceeding of the eternal becoming is the law and order of periodic movement produced by light in a periodic continuum:

ideophonically, *l dn f n v v*; ideographically, . The active process induced by the inseparable relationship of periodic movement and the inherent law and order of the continuous orderly and regulated manner of periodic movement that is a directed procedure over a determined course, the pattern of direction and procedure of which is the inherence of the conditionings of the source, this is the manifestation of the one eternal becoming produced by deity.

Form the complex ideogram  and read light, the ability eternally to cause to become, manifesting in a periodic continuum that is also manifesting and




give it the ideophonetic value rfrn--v v. The manifestation of the one eternal becoming of the ability eternally to cause periodicity eternally to become and the manifestation of the eternal becoming of the periodic continuum, these are interrelated phenomena. Light manifesting in a periodic continuum and













the manifestation of movement which this produces would be , sounded rf rnv - v rd. It is the periodicity of the periodic continuum which light, the ability eternally to cause eternally to become, manifesting, eternally causes eternally to become. It does this in a periodic continuum by means of periodic movement which it causes.





### c. r d: Deity manifesting is ordered movement

Latin ordo, ordinis means order and a word, redd, means to put in order and that which is redd is ordered. These consonants are r d, the manifestation of deity. Sara was an orderly person, she redd her house and her life daily, to the best of her ability; the word redd was a part of her vocabulary, the sound and the meaning of which, as she used it, came with me out of my earliest childhood. This is, to be sure, a colloquialism, the concrete application of the abstraction, r d. Something about the manifestation of movement (deity) is ordered, orderly, a specific order of the manifestation of movement (deity). The words radius and radiate and radiant are formed on the ablaut, r d. The geometric ideogram of an eternally outward moving point that forms an eternally elongating, eternally revolving radius and the path of which manifests in the formation of a spire was the original ideogram for r d, ordered movement: the ideographic symbol of that ordered movement which is deity manifesting the one eternal becoming of the source design. Modern subatomic physics is based in part on an attempt at understanding of ordered movement. It is this dire order that inspires the dread, the awe, the reverence, the deirnos, the terror which accompany human crepusculant awareness of deity: as it is this law and order that produces the apperception of truth which accompanies undimmed human awareness.

### d. rl rd: Manifestation of ordered movement as related to reality

On one of the Kish plaques, the proto-Sumerian composite  occurs. A sentence? A paragraph? The enclosure, , would be the frame of reference.<sup>26</sup> A somewhat similar enclosing sign frames a group of signs on the Chinese drum. Here, on the Kish plaque, within this frame of reference, the composition is space relational  and the signs are grouped in two syntactical clauses,

 and ; each of which is an agglutination composed of two geometric ideograms,   and  . Of these four signs, the sign  is Khamite proto-Sumerian proto-cuneiform, used in the cuneiform for the syllable [du]. The sign  is a Khamite abstraction of  used in the Khamite Rezu epigraphy for r. The sign  is the circular Khamite adaptation of the Naqi spiral geometric ideophonogram  for the consonantal ideophone, r. The sign  is the Khamite straight-line adaptation of the Naqi geometric ideophonogram for the consonantal ideophone, l.

The agglutinations are  and , rd and rl. These read, respectively, something concerning the interrelationship of , rd, the manifestation and movement and something about , rl, the interrelationship of manifestation and the allurance. With the agglutination rd, something concerning an interrelationship of movement and manifestation of the one eternal becoming, meaning ordered movement, and rl, something concerning an interrelationship of the proceeding of the one eternal becoming and the manifestation of the one eternal becoming meaning reality, then read this proto-Sumerian regional Khamite space-relational rendition of the general Eurafasian Khamite adaptation of the original Naqi geometric ideograms that occurs on the Kish plaque as that specific interrelationship of rd, ordered movement, and rl, reality, that occurs in the space-rationally indicated manner within whatever specific frame of reference is appealed by the framing sign.

### e. To Render

To render is to manifest that activity which is rnd, periodic movement manifesting; in English this conveys the nuance, to cause to become, to produce. The ability so to interrelate n and d, periodicity and movement, that rnd results, that is, so that periodic movement manifests, is in Greek, doōnasthai; in English, a nuance of dynasty; the result of so doing is doonamis; in English, dynamics. And a dyne is a unit of measurement of the capacity of imparting movement.

### f. dfn ndn r

Fn is the source; fn is the phantom; fn is light and periodicity; fn is the ability eternally to cause periodicity eternally to become. L is the eternally becoming allurance of the design of a one eternal becoming that inheres in this ability


eternally to cause periodicity eternally to become. Manifestation is the eternally becoming manifestation of the eternally becoming allowance of the design of a one eternal becoming that inheres in this ability eternally to cause periodicity eternally to become. The one reality is an eternally becoming substantiating of the phantom that is that design, an eternally becoming process of showing forth the design. How, then, does the ability eternally to cause periodicity eternally to become engender the power eternally to cause periodicity so eternally to become? What is the mechanism of that engenderment of this power? What is this power?






In the Rezu canon, something written  $\cap$ , translated phonetically as s - s, pronounced in the Greek, Isis, means the power of the eternal becoming. At one stage of the legend, something concerning the manifestation of this power was scattered and inable until it was collected and placed in something the sign for which is written  $\overline{\text{H}}$ ; after that, this something concerning the manifestation of the power of the eternal becoming proceeded in full engenderment of the continuous genesis. The pictogram  $\overline{\text{H}}$  is said to be that of a caudex, a trunk of a tree. It looks like a royal palm tree with the apical fronds removed. The sign has been treated as a phonogram by translators and has been pronounced tet in English, which would be tt. A caudex called tt; the trunk of the code called tt; the entire process and mechanism of tt.

In this same canon, something concerning the mechanism of engenderment, something concerning the nature of that by means of which that dynamic, progressive and cumulative organization which is continuous genesis is


continuously engendered, was written  $\overline{\cup}$ , which has been pronounced tet in English and which also would be tt. Discussions concerning two of the various phases of engenderment are written with the pantoideogram  $\overline{\cup}$ , with which the phrase  $\odot \otimes \odot$  is considered by Budge, who pronounces it rehu, to be synonymous: and, also, something else concerning the mechanism of engenderment was written with the clause  $\overline{\cup} \otimes \overline{\cup} \odot$  which Budge, for purposes of English euphony, in attempting to make a word of it, pronounces hekau. Perhaps these signs, read as ideograms, can be translated with some approach to accuracy.



As related to the periodic continuum, that continuum and this something about the mechanism of engenderment which is written  $\overline{\cup}$  and pronounced tt, would be written  $\overline{\cup} \overline{\cup}$ <sup>27</sup>: to the total periodicities  $\overline{\cup} \overline{\cup}$ <sup>28</sup> and these two clauses would read, respectively, something about the interrelationship of the mechanism of engenderment and the periodic continuum and something

about the interrelationship of the total periodicities and the mechanism of engenderment. Again, in this Rezu mdv ntr canon, movement and light and the periodic continuum are interrelated, are written as a phrase 


and, as so agglutinated, said in English, dfnu. The two,  and  and  , joined, became the agglutination , said in English by translators, defnunett;<sup>29</sup> usually shortened and made into a word and said dfnett, and reading, when translated as ideograms, something concerning the interrelationship of this relationship of the mechanism of engenderment and



the total periodicities and this relationship of periodic continuum, light and



movement. This interrelationship, , the interrelationship of a relationship of movement, and light and the periodic continuum, and a relationship of the mechanism of engenderment and the total periodicities



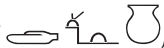
comprise the mechanism by means of which , the source, produces that, the geometric ideogram of which is , the ideophone of which is the isolating consonantal etymon r, and the meaning of which is the manifestation of the one eternal becoming. Just what that mechanism of engenderment is, technically, remains to be suggested, and the suggestion should not lack some sort of substantiation.

It is this same, the Rezu mdv ntr, canon that uses the geometric ideogram <sup>30</sup>

for the agglutination : something concerning the interrelationship of the manifestation of the one eternal becoming, the mechanism of engenderment

and periodicity. The plural of , written , is still another of those many signs that have been translated 'the gods'. Do the term, the gods, refer to something indefinite concerning the generating, formative, directing potencies and powers that, ferrying, bear and of their fecundity give birth to the phenomena of the manifestation of the proceeding of the one eternal becoming of light manifesting

in a periodic continuum that is also manifesting; then, the sign , plural of , was, with this one exception that there was no indefiniteness, so used by its originators: it was used as a technical term.

The  are produced by , the source. They are collectively the n tt r,<sup>31</sup> an interrelationship of the manifestation of the one eternal becoming, the mechanism of engenderment and periodicity. In this canon, in which the interrelationship of , movement, light and the periodic continuum


and  $\text{⋈} \mid \text{⌒}$ , i.e., the interrelationship of the mechanism of engenderment and the total periodicities, is the mechanism by means of which  $\text{⌒}$ , the source, manifests the one eternal becoming; the source, so manifesting,  $\text{⌒} \odot$ , is ruler of  $\text{⊗}$ , rfrn; that is, of light manifesting in a periodic continuum that is also manifesting; so ruling, is originator of the dynasties of the  $\text{⌒} \mid$ ,<sup>32</sup> i.e., of the dynasties of the interrelationship of the manifestation of the one eternal becoming, the mechanism of engenderment and periodicity. These dynasties of the ntr, these dynasties of the interrelationship of the manifestation of the one eternal becoming, the mechanism of engenderment and periodicity are those first rulers of the Khamite Rezu, the existence of which and the dynasties of which were recounted to Manetho.


The text of one of the papyri recovered at Turin mentions something which is translated into English as Osiris and which, read ideographically, means the power of the one eternal becoming manifesting, as the first of the dynasties of these  $\text{⌒} \mid$  first rulers of the Khamite Rezu, and mentions  $\odot$  as the first king of the first dynasty. In the canon, this  $\text{⌒} \odot$ , manifestation of the power of the eternal becoming, dwells in rfrn  $\text{⊗}$ ,<sup>33</sup> here, it is  $\text{⌒} \odot$ , that phase of the manifestation of the power of the eternal becoming which, the interrelationship of the manifestation of the one eternal becoming, the mechanism of engenderment and periodicity, inhering in rfrn, that condition which is light manifesting in a periodic continuum that is also manifesting. The manifestation,  $\odot$ , r, exists in rfrn. The source manifesting,  $\text{⌒} \odot$ , exists in rfrn. Ruler of rfrn,  $\text{⌒} \odot$ , the source manifesting the one eternal becoming, existing in rfrn, ruling rfrn, therein thereof produces and maintains the dynasties of the  $\text{⌒} \mid$ . So produced, the dynasties of the  $\text{⌒} \mid$  are the ruling dynasties of rfrn during the entire existence of  $\text{⌒} \odot$ . Perhaps a suggestion can be found as to just what, in the proposed Naqi system of the zr science, this mechanism of engenderment may have been and what term in the related system of terminology was applied to it.


Since, in the Khamite Rezu mdv ntr system, it is  $\text{⌒} \text{⌒} \text{⊗} \text{⋈} \mid \text{⌒}$ , i.e., the interrelationship of movement and light and the periodic continuum and the mechanism of engenderment and the total periodicities that comprise the mechanism of manifestation of the proceeding of the eternal becoming of light



in a periodic continuum, then in the process of compiling materials that may suggest the technical identity of this mechanism of engenderment, it might be profitable to look at d as well as n and especially at dn.


To go back to the source, it is the source that is the proceeding of the one eternal becoming of light in a periodic continuum: the consonants are l f n. Light in a periodic continuum produces movement: the consonants are f, n,



d: the agglutination is fnd: the adapted sign for fnd is . Movement in a periodic continuum is periodic movement: the consonants are d and n: the

agglutination is dn: the adapted sign for dn is . Deity and periodicity interrelated. In the Semite Hebrew, the adonai are the active producers of the dynamic becoming: the mechanism of engenderment. Some, at least, of the terms of the science terminology adopted and adapted by the Semite Hebrew, originated in the land called Mizraim of the great Khamite Rezu Naqi campus that was Khap Sh Khr Valley. The Hebrew word adonai is formed on the consonants d n. The Khamite Sumerian cuneiform canon names the dynasties

, said ir dingir: the consonants are r dn g r;<sup>34</sup> the phrase is built around dn. In this Sumerian cuneiform in which lil, the proceeding of the one eternal




becoming that organizes the source, is written ; this , at a certain stage







of the proceeding, is referred to as , said ā du nu: as reconstructed, f du nu, i.e., at this stage the proceeding is some interrelationship of light and periodicity and movement: the consonants are d n.

In this Khamite Sumerian cuneiform where the basic sign for d is  and the syllables such, for instance, as du are built on this sign, as is the agglutination , d m, etc., the ideograms of a related series of abstractions are built of this basic sign for d and a series of n-syllable signs which are contrived of a basic n sign.

In this Sumerian canon,  , said lilu, read as ideograms, the proceeding

of the eternal becoming in a periodic continuum organizes , said ā nu, the


source; in so doing, becomes   , ā du nu lil. Ā du nu lil produces

 , n li lu. N li lu is both   and  , said ni lil and ne lil, respectively. This ne is usually reversed for euphony and pronounced en. Ni is






the square and half a diagonal; ne is the square and half the upper transverse and one-fourth the middle and lower transverse lines. Ideographically the two, ni and en, are definitely something about the proceeding of organization of periodicity of a periodic continuum.









Using the sign d and en, a compound sign was devised which as a compound geometric ideogram is an agglutination of d and en which would, in the Sumerian cuneiform manner of saying it, be dn: not d n, but dn. For some reason sometimes translators also call this sign en, making it the same as the









other sign which they call en. Found written  and read ideographically, this phrase as dn li translates as that phase of the proceeding of the eternal becoming which is the proceeding of the eternal becoming of dn. The two n signs ni and en written in sequence, ni en, are sounded nin by translators and ni dn is too, but these are different phrases. Ni dn would be the Sumerian manner of writing n dn.

In the proposed Naqi zr science terminology, dn is periodic movement; n dn would be periodicity and periodic movement; ndn would be periodic pattern of periodic movement. The two signs ni and dn are found in the Sumerian cuneiform compounded into one sign, an agglutination, reading as an ideogram ndn, translatable as periodic pattern of periodic movement. In the


Sumerian canon, li lu, having produced  and  separately, uses them together  through the entire proceeding of the dynamic, progressive and cumulative organization of  .

The dynasties of , ir dingir, are produced by lilu organizing  , i.e., by the proceeding of the one eternal becoming of light in a periodic continuum.


The sign , is something about manifestation and dn plus gr. At the stage of the organizing   by li lu at which ir dingir is formed, the proceeding




becomes that of ir dingir.    produces   , dn, and  


, n: the proceeding of the eternal becoming of periodic patterns of periodic movement as the mechanism of engenderment. That phase of the proceeding




of the eternal becoming which is carried forward by these two together, 





 and  , form ndn, periodic pattern of periodic movement: called   , ir dingir ndn.

Two other complex Sumerian cuneiform geometric ideograms, each of which is an agglutination built on the root en, and a third, which embodies both of these, are classically considered to be variants of the  sign, are sounded en and are made synonymous with the other two signs so sounded. This third


mentioned sign, , as are the balance of the signs sounded en, is classically considered to be a pictogram with the equivalent of generator; the ni sign is considered to be a pictogram with the equivalent, generatrix. The sign , contrived as a complex of geometric ideograms built on the geometric ideogram fn dn, is classically viewed as a possible pictogram of the male external genitalia which suggests the possibility that this Khamite Sumerian cuneiform geometric ideogram and the Khamite Rezu hieroglyphic pantoideogram  are the same sign, that they are not phallic pictograms, but the one is a complex geometric ideogram, the other the pantomimic synonym.


These conclusions are presented: the groups of Rezu mdv ntr signs, pronounced rehu and hekau, are not translatable as mechanism of engenderment; they are discussions of some phase of engenderment; in the Rezu mdv ntr, the three signs: the pantogram  and the two signs pronounced tet and tt, that


is, the pictogram , and the geometric ideogram  are synonymous, all three meaning periodic movement, and the three are synonymous with a general Khamite agglutination dn, , which occurs in the Sumerian

cuneiform as . As used in the mdv ntr, the signs  and  are sounded tt; the pantoideogram seems to have no sonic equivalent and is, therefore, a determinative. The Sumerian sign is dn. Read as agglutinated ideophonograms, the isolating consonantal etymons formed into the Khamite agglutination dn, mean periodic movement: and, as a determinative, it means dn periodic movement. If so, tt and dn are synonyms. Reading the agglutinated signs as ideograms, the consonant ideophonograms of which are n and dn, the agglutination  is ndn and the idea conveyed is mechanism of engenderment. And, again then, ndn, periodic pattern of periodic movement, is the mechanism of engenderment. The Sumerian complex ndn and the Rezu ntt, said nett, are synonymous: ndn means periodic pattern of periodic movement: ntt synonymously implies periodic pattern of periodic movement. Periodic pattern of periodic movement is the mechanism of engenderment.


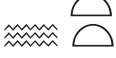
Be these deductions sound ones, the mechanism of engenderment is periodic pattern of periodic movement. The replacement of the non-science synonym,

tt, with the science term, dn, reconstructs n tt r as n dn r and the , which as n tt r, reads something about the interrelationship of the manifestation of the one eternal becoming, periodicity and creativity, is synonymous with

 as n dn r, which reads something concerning the interrelationship of the manifestation of the one eternal becoming and the mechanism of its

engenderment, i.e., periodic patterning of periodic movement. The Rezu ,

classically translated *n t t r*, are the *ndn r*, the manifestations of the periodic patternings of periodic movement produced by the source manifesting through

the instrumentation of  and : the instrumentation of light and movement in a periodic continuum and the periodic pattern of periodic movement of the total periodicities. As such, they are that phase of the manifestation of the one eternal becoming which is the mechanism of engenderment manifesting. The interrelationship of light, the ability to cause periodicity eternally to become, and the periodicity of a periodic continuum and periodic movement in a periodic continuum produce patterns of periodic movement. Patterns of periodic movement induced by light and periodicity are the mechanism of engenderment of the one eternal becoming. Engenderment of the one eternal becoming proceeds over a law and order established in the source. The source is the interrelationship of light and periodicity: light is the ability eternally to cause eternally to become: the source is the ability eternally to cause periodicity eternally to become. The light and the periodic patterns of periodic movement jointly produce the manifestation. As products of the source, the *n d n*<sup>1</sup>, the mechanism of engenderment, the engenderers, are the periodic patterns of periodic motion in relation with which light manifests in a periodic continuum.

In the Rezu book of the proceeding of the living psyche, the phrase translated *nett* would be *n d n*: the periodic pattern of periodic motion in relation with which light manifests in a periodic continuum. The *netter* would be *ndn r*, the manifestation of these periodic patterns of periodic movement in relation with which light manifests in a periodic continuum. And, as the first dynasty of the *netter*<sup>1</sup>, Osiris would be the manifestation of the power of the eternal becoming inhering in these periodic patterns of periodic movement that originate as the mechanistic expression of the source ability eternally to cause periodicity eternally to become.

Engenderment is a *g* word, more specifically a *g nd* word. The terminological significance of *g* in the *Naqi z r* science needs to be determined.

<sup>1</sup>E. A. Wallis Budge, *The Gods of the Egyptians* (London: Methuen and Co., 1904).

<sup>2</sup>F. C. H. Wendel, *History of Egypt*, (New York: D. Appleton and Company, 1890), p. 26.

<sup>3</sup>*Webster's New International Dictionary*, s.v. "become."

<sup>4</sup>D'Arcy Wentworth Thompson, *On Growth and Form*, 2nd ed. (New York: Macmillan Co., 1942), p. 748.

<sup>5</sup>*Ibid.*, p. 753.

<sup>6</sup>W. A. Newman Dorland, *The American Illustrated Medical Dictionary*, 11th ed. rev. (Philadelphia: W. B. Saunders Co., 1922), p. 976, see s.v. "spireme."

<sup>7</sup>Lugalzaggisi, et al., see A. J. Toynbee, *History of Mankind*, (London: Oxford

University Press, 1948).

<sup>8</sup>*Webster's New International Dictionary*, s.v., "Akkadian."

<sup>9</sup>As cited by H. P. Blavatsky, *The Secret Doctrine*, Vol. I (London: Theosophical Publishing House, 1893), Vol. I, p. 339.

<sup>10</sup>David Diringer, *The Alphabet*, (New York: Philosophical Library, 1948), p. 49.

<sup>11</sup>Toynbee, *op. cit.*

<sup>12</sup>Diringer, *op. cit.*, pgs 45, 49.

<sup>13</sup>For discussion, see this Chapter, Sec. v, "The Proceeding of the One Eternal Becoming of Light in a Periodic Continuum."

<sup>14</sup>N double v which is n w in English.

<sup>15</sup>E. A. Wallis Budge, *Egyptian Book of the Dead*, (New York: Dover Publications, 1967). The Dover edition is an unabridged republication of the work originally published in 1895 by order of the trustees of the British Museum.

<sup>16</sup>*Webster's New International Dictionary*, s.v. "in."

<sup>17</sup>*Ibid.*, s.v., "triskelion" illustration.

<sup>18</sup>Not to be confused with the pantogram of the human physical organism.

<sup>19</sup>Not to be confused with allay.

<sup>20</sup>Quite another sign is bull couchant with one foreleg extended, which is something about sh f and another sign translated a.

<sup>21</sup>For h see Index.

<sup>22</sup>Diringer, *op. cit.*, p. 146.

<sup>23</sup>As cited by Blavatsky, *op. cit.*, Vol. II, p. 575.

<sup>24</sup>See h, re theos, see Index.

<sup>25</sup>Diringer, *op. cit.*, p. 95, Fig. 49.

<sup>26</sup>For identification and translation of this enclosing sign in terms of the proposed system of nomenclature, see Symbol Index.

<sup>27</sup>Pronounced as nutt in English translation.

<sup>28</sup>Pronounced as nett in English translation.

<sup>29</sup>English pronunciation sometimes occurs as tef rather than def, a euphonism.

<sup>30</sup>Classically considered to be a pictogram of a mace-head.

<sup>31</sup>Classically, the vowel u has been supplied by translators to equate the plural, in this case, then, the netteru.

<sup>32</sup>Wendel, *op. cit.*; also Budge, *op. cit.*, "God of the Egyptians," Vol. II, pp. 31-32; and Brugsch, *Dict. Geog.*, p. 202, as cited by Budge.

<sup>33</sup>In certain translations said na re ref.

<sup>34</sup>For discussion of Sumerian canon, see Chapter XXIII "Sumerian Version."