

BOOK ONE

CHAPTER XXIV

THE CONSONANTS P, T, V, KH AND CH V

[Illustrations intended for this chapter will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-24 (www.atsu.edu/museum). Ed.]

i. THREE GAMUTS OF A TOTAL MANIFESTATION

a. Concerning the use of the word, gamut

Sometimes the pace of a presentation is quickened by first stating something as a fact, then bringing in the evidence. I have referred to periodic patterns and, also, periodic patterns of periodic movement as patterns of light and, also, as periodic patterns in relation with which light manifests and I have called periodic patterns of periodic movement, the mechanism of engenderment of the manifestation of the one eternal becoming and the mechanism wherein the ability eternally to cause periodicity eternally to become is transformed into the power eternally to become and I have referred throughout to three gamuts of the total manifestation of the one eternal becoming. During the 11th century A.D., the musician Guido d'Arezzo, analyzing musical tones as a recognizable graded progressive periodic occurrence of change of sonic vibration, produced a model musical great scale and, using the Greek word gamma, devised a word, gamut, to represent the first note; thence, later, in musical usage the word gamut came to be used as synonymous with the great scale composed of the entire series of musical notes; thence, in similitude, any entire progressed graded range of periodic occurrences; thence the use of the term here in the phrase, three gamuts of the total manifestation. The total manifestation of the

one eternal becoming proceeds in three gamuts, here called the cosmic gamut, the extracosmic gamut and the integrator or human gamut. The words, cosmic gamut, apply to the entire progressed graded range of periodic occurrences that are the cosm; extracosmic gamut applies to the entire progressed range of periodic occurrences that are the extracosm; human gamut, to the entire progressed range of periodic occurrences that are the human or integrator gamut of the total manifestation of the one eternal becoming.

The periodic occurrences here referred to are the periodic patterns of periodic movement: the mechanism of engenderment of the total manifestation of the one eternal becoming: the constantly changing and mutating structural units of the great evolving organism: the morphons of the great morph by means of which its constant, dynamic, progressive and cumulative morphosis continues: the periodic patterns of periodic movement within which the power of the one eternal becoming inheres: that by means of which the ability eternally to cause eternally to become, becomes causative. These phrases are synonymous. In retrospect: f n, light and periodicity, the ability eternally to cause periodicity eternally to become; r, the manifestation of this ability; in a periodic continuum; produces movement which, in turn, produces change, alteration of periodicity without destruction of periodicity. The movement is an ordered movement. The order is that of an ability eternally to cause periodicity eternally to become. This ordered movement in its alteration of periodicity produces periodic patterns of periodic movement. These periodic patterns of periodic movement are the product of the ordered movement of the ability eternally to cause periodicity eternally to become manifesting in a periodic continuum. They are the crafting of that ability. The law of that ordered movement is constant, dynamic, progressive and cumulative. This law and order of constant, dynamic, progressive and cumulative becoming expresses itself in constant, dynamic, progressive and cumulative morphosis in which the periodic patterns of periodic movement undergo progressive periodic mutation. The constant, dynamic, progressive and cumulative mutations of these periodic patterns of periodic motion occur in three discernible progressions: one gamut of these periodic patterns of periodic movement mutating progresses in a certain way, one gamut progresses in another way, one gamut progresses in still another way.

Here then, it is appropriate to discuss what bits of suggestive evidence may have accumulated concerning three gamuts of a total manifestation of a one eternal becoming in this search into the existence of and this attempted reconstruction of a z q r science, originated and furthered by consecrated devotees who called themselves the Naqi, that was the inherited science of the prehemispherical neohomozoan ethnic that produced the kh peoples of the Eurafasian nuclear landmass of the Eastern Hemisphere and that spread thence to other neohomozoan ethnics and became the ancestral science of all religions, philosophies and sciences of hemispherical neohomozoa in all four of its ethnic varieties.

Here then are a very few of these accumulated bits offered here in suggestive

evidence that the z q r science postulated three gamuts of evolvement of periodic movement and of periodic patterns of periodic movement. In the Christian philosophy, the postulate trinity in unity is paramount and Christianity discusses its rendition of the one total manifestation in three concomitant developments which it calls earth, heaven and hell which is a distorted reminiscence of the three gamuts. One of the systems of India discusses the human beings, the cosm and devachan, another distorted reminiscence.

b. Signs for the three gamuts

If the geometric ideogram of the spiral composed of three spiraling lines emerging from a common center at intervals of 120° and merging in a common spire was the original Naqi ideogram of the proceeding of the one eternal becoming, the allurance; then three emerging lines, spiraling and reemerging in a common spiral, would seem to be a fundamental proposition of that law as recorded by the Naqi. The three, diversely recovered, B.C. archeologic specimens, namely, the fragment of bronze from Ireland, the shell from the Tennessee mound and the Greek vase found in Sicily express, each in its own way, this trinity in unity and a one eternal becoming of that trinity. One does so in geometric ideogram, one in mixed pantoideogram and geometric ideogram, and one in mixed pictoideogram and pantoideogram. All are variant renditions of an ideogram which, judging from these three renditions, read something concerning the three gamuts emerging from one source and spiraling as one eternal becoming. On the fragment of bronze from Ireland, the circular adaptation of the Naqi geometric ideogram for the manifestation of the one eternal becoming, done in a combination of geometric ideogram and pictoideogram, is incorrectly composed.

The ideogram on the Tennessee mound shell is pure geometric. Here the Naqi geometric periodic spiral that was used by them as an ideogram of an eternally becoming periodic continuum so modified as to indicate three gamuts of that eternal becoming of a periodic continuum. Here, upon the face of the circular adaptation of Naqi \odot geometric ideogram of the one eternal becoming, is devised a triple spiral forming a trinity indicating a smaller circle becoming a larger circle by means of this triple spiral within the total manifestation ending free. The compound ideogram on the Greek vase from Sicily uses the human leg with bent knee, rather than spiraling lines, emerging in three equidistant positions from a common center; it has therefore been called a triskelion. Using this pantogram of the consonant g with its meaning, change, and its implication, to go, as the unit of its device is essentially but a statement of related change occurring in three non-interrelated directions radiating from a common center which, with the upturned foot completing the pantograph of a spiral, reads three gamuts of a total manifestation of a one eternal becoming occurring by way of periodic change.

These three geometric signs occur in the Khamite Rezu predynastic mdv

ntr, □, ∩ and ∅; the consonantal values are p, t and v.¹ The third sign is mispronounced u by vowelized inflection language translators. Their intent as geometric ideograms can be deduced from the following. In these texts

— is referred to as — □, — ∩, — ∅; ∩ is referred to as ∩ □, ∩ ∩, ∩ ∅; ∩ ∩ ∩ is referred to as ∩ ∩ ∩ □, ∩ ∩ ∩ ∩, ∩ ∩ ∩ ∩ ∩; the ∩ ∩ ∩ ∩ are referred to as ∩ ∩ ∩ ∩

□, ∩ ∩ ∩ ∩ ∩, etc. These signs have the phonic values: □ = p, ∩ = t, ∅ = v. Ideophonetically, they should be found to read: □ = p = the cosmic gamut and everything concerning it; ∩ = t = the extracosmic gamut and everything concerning it; ∅ = v = the human or integrator gamut and everything concerning it. As an abstract noun, v = integration.

The structural progression of its morphosis as it occurs in these three gamuts of the constant, dynamic, progressive and cumulative genesis of the one eternal becoming must have been taught in detail in the z q r science of the university of the Naqi of Shveta-Dvipa of the Eocene Cordilleran spiral, in the Oligocene and Miocene continuation of this science and of this university of the sub-continental landmass of the Rakhshaza Rezu, in the Plio-Pleistocene hemispherical continuation of the university of the Khamites of the Eurafasian landmass, in the post-Pleistocene circum-Mediterranean university of the sacred land called something that gets into English as Caphor, in the post-Mediterranean geologic episodic continental continuation along the Khap Sh Khr River of that department of this university system that was called Q b pt khr; for the now, again, archeologically recovered Rezu mdv ntr book of the proceeding of the living which was once, earlier than 5000 B.C., similarly archeologically recovered from its long interment, read as a treatise written in

ideograms, retains evidence of this teaching. The group of signs ∩ ∩ □,

read from right to left ptkh, said ptah in English, is referred to as the fashioner, the structural patterner of the total manifestation. And, again, the text contains

the groups, □ ∩, □ □, □ ∅, □ ∩ ∩ ∩ ∩, etc.,

phonetically h t, h p, h v, h t k h r; ideophonetically, something concerning an interrelationship of structure and the extracosmic gamut, of structure and the cosmic gamut, of structure and the integrator gamut, of structure produced by the human being manifesting in the extracosmic gamut, etc.

ii. THE CONSONANT, P

The collection of signs used by various cultures to denote the consonant p looks at first like a variegation. However, chiefly geometric, these geometric signs for p, when drawn to scale and superposed, produce a design comprised of a square divided into sixteen equal small squares and traversed obliquely by two lines drawn, respectively, from the upper left corner to the lower right and from the upper right to the lower left intersecting each other in the center of the square. Circumscribed, the sign proves to have been formed by the chords 315° - 45° , 45° - 135° , 135° - 225° , 225° - 315° ; the oblique diameters 45° - 225° and 135° - 315° ; those portions of the transverse and perpendicular diameters which lie between the opposing chords and two perpendicular and two transverse paralleling these. It is, in fact then, the square portion of the h design. This design should prove to have been the Naqi geometric ideogram for the cosmic gamut with the ideophonetic consonantal value, p.

iii. THE CONSONANT, T

The collection of t signs analyzed indicate the probability of having been formed of the entire upper half of the h sign in various ways, one of them using the entire perpendicular diameter. The original Naqi geometric ideogram for the extracosmic gamut reconstructs as this entire upper half of the h sign minus the two oblique diameters and plus the lower half of the perpendicular diameter, with the ideophonetic consonantal value, t.

a. Summary

Both the reconstructed Naqi geometric for p and that for t are findable in the reconstructed sign for h; p using the entire square and the two oblique diameters, t using the upper half of the square and the transverse and perpendicular diameters. The cosmic gamut and the extracosmic gamut are findable within the structure of the total manifestation of the allurance of the one eternal becoming of light = the ability eternally to cause periodicity eternally to become. The structure of the two gamuts similar in some respects to the total structure is dissimilar in other respects.

iv. THE CONSONANT, V

a. The consonant, v

In the Chapter XXIII, titled "Sumerian Version," the design formed by the hexagram superposed on the reconstructed Naqi h geometric ideogram proved to be the sign for the integrator gamut. The consonantal value of that sign, possibly minus the circumscribing circle, should prove to have been ...² An




important phone in the isolating and agglutinating consonantal languages, the consonant *v* has been long in establishing its identity as a phonetic value in the voweled languages. Sounded *u*, *ōō*, *o*, *ē*, *y*, *w* in these tongues and still so sounded in the most of them, not until around 1800 did *v* gain its independence in the English and, even so, it is therein often poorly, often incorrectly pronounced; only in the Latin was the consonant *v* used. In this alphabetic system the consonant *v* was known to be the consonant *v* as far back as the fourth century B.C. and so remained for an approximate 800 years. During the fourth century A.D. due to impinging influences, it became *u*, *y*, *ōō* as well as *v*. In the Hebrew the sign for *v* was called wau with the phonetic value alphabetically of *w*. Something about that sound, *v*, is difficult for the Uralite speech apparatus. It is the sonant correlative of *f*, being a labio-dental, or lip-teeth, consonant, involving the synergistic lifting of the middle portion of the upper lip and a tightening and depression of its outer margins away from the teeth, a slight dropping of the mandible away from the maxilla, a firming of the buccal muscles, a special placement and firming of the outer marginal root muscles of the lower lip, all of this synergistic complex, then the actual placing of the middle portion of the inner border of the lower lip against the upper-outer margin of the teeth of the mandible while at the same time using an equally complex production of vocalization. One of the most cortically complex of the speech sounds and the cortical centers for the refined precise complex of movements of the buccal, oral, pharyngeal and vocal musculature and the delicacy and surety of evolvment of these minute muscles seems to be imperfectly evolved and imperfectly developed in the average Uralite and Uralite-mix organisms, unless that organism be a Uralite-Eocene Cordilleran mix in which these Eocene Cordilleran morphons and their bions have been retained, whereas the vowels *u*, *ōō*, *o*, *ē*, *y*, *w* (which last is a compound of a word, double, and a vowel sound, *u*) are in comparison, simple, comparatively uncomplex, and are producible by a very rudimentary cortical speech center and simply evolved speech musculature. Hence, in attempting by way of the signs used in the voweled languages to reconstruct the probable original Naqi geometric design for the ideophonetic consonant *v*, it becomes necessary to examine the signs used for the vowels *u*, *ōō*, *o*, *ē*, *y*, *w* and in attempting to verify the ideographic value of the sign *v* as that of integrator gamut, it becomes necessary to go afield into pictoideograms and pantoideograms for these same vowels; into certain words formed on the consonant *v* and the vowels *u*, *ōō*, *o*, *ē*, *y* and *w* as ablauts; into the word, vowel, itself.

b. The Signs for the Vowels *u*, *ōō*, *o*, *e*, *y*, *w* and the Consonant *v*.

As shown in the accompanying illustration, each of these signs is findable in the above-mentioned reconstructed Sumerian sign for the integrator gamut and, drawn to scale and superposed, they form that sign. The vowels *u*, *oo*, *o*,

e, y, w are herein all accounted for, as is the consonant v and the relationship of these vowels as ideophonograms and v as an ideophonogram is evident. Hence the logical deduction can be made that that sign was the original Naqi z q r geometric ideogram for the consonantal ideophone v.

c. The Consonant v and its Ideophonetic Value as Integration

Yet, even though this sign may have meant the integrator gamut in the Sumerian, did it in a general Khamite scientific vernacular of the n q terminological system of the z q r science? In the Khamite Rezu mdv nttr, a binding string ending in a tied bow knot has the phonetic value w on the tongue of its English translator. To bind is to tie together, to cause to be integrated as one. In Latin the word bind is vincere-vinctum, a v word. That Latin v was pronounced w, as though written winkere, winktum. The mdv nttr has the geometric ideogram , one coil, one spire of the spireme. It has been given the phonetic value u by vowel-tongued translators and so has , the sign for the plural considered as a single entity. The spireme is an ideogram of the one eternal becoming of the potential, the potency and the potentiality of all that is manifesting in all three of its gamuts: a single spire is an ideogram of that one eternal becoming when considered as an integration of all three of these gamuts. Its consonantal value is v, no vowels in this Khamite Rezu mdv nttr system. The English words, we, our, us; Latin, novos; French, nous; first person, plural, implying an identification of that to which the pronouns refer as an alltogetherness, an integration into one whole, are built on the consonant v or its vowel equivalent as an ablaut, as are the words one and whole. In English one, Latin unus, Greek eis-enos, Khamite Rezu mdv nttr : a oneness, a unity, an entity, an integrity. In Greek ωλος, ölos, the English word, whole, with its derived words, heal, hole, holy, comes into English by way of the Gothic hails which, as a noun, implies well, sound, intact, perfect, complete, integrated; in its verb form, to heal, to make whole, to make into one, to integrate. The Gothic alphabet came from the Greek. Gothic hails is Greek ωλος; as an inflection of a voweled euphonization of v l, the Greek ωλος implies, etymologically, that which concerns the allerance of integration.

d. The Word, Vowel

Reduced to its etymons, the word vowel, itself, becomes v v v v l; an integration of the stuttering allerance of the malformed variations of the v sound. To the consonantal v speakers, this would characterize the pure voweled speech and it would be called the v v v v l voice, vox, vocis, vac; the utterances of

the nonconsonantal vocals, vacuous and vain and void of consonants and therefore of consonantal etymons, of any possibility of expressing the z q r science terminological system.




But to the pure consonant speech that had used the vowels and had produced a vowelized inflected consonantal speech, or vice versa, the vowels as pure voice mechanism were used to integrate the isolated staccatoed consonants into an easy, smoothly flowing, legatoed speech of certain great esthetic and etymological possibilities not obtainable in a purely consonantal nor in a purely vowel speech.

Now do a reverie on these v words: valere, valor, valence, valiant, value; to have the power of integrity. And vis, virgus, virtue, vita, velle, vir; power, strength, integrity, virtue. To venerate: to regard with admiration and deference as having integrity. Reverie: a thoughtful integration of ideas.

e. The Tablet From Kish

Perhaps now the tablet from Kish can be translated. The frame forming the frame of reference, an extracosmic and cosmic composite, would read something concerning a consideration of the extracosmic and cosmic gamuts. The text indented on the surface within this composite is comprised of a composite and a single sign. The composite is made up of a sign for v and a sign for r with v as the carrying design: this would read something concerning the integration of the manifestation of the one eternal becoming. The lower, closely associated sign, placed in the lowermost right proximity of this latter composite, is the three gamuts of manifestation of the one eternal becoming. Read from right to left and from below up and translate.



v. THE BICONSONANT KH

In the Rezu mdv nttr system, the signs for the human being, , , , geometric ideogram, pantogram and pictogram, usually used altogether, were sometimes used singly. In whichever manner used, each sign was the sign for the human being, its phonetic value, kh. As does this geometric sign for kh used in this mdv nttr system of the brunette dolichocephalic agglutinative-isolating language Rezu of northeastern Africa indicate three interrelated parts of a single whole, so does the geometric sign used for kh by the dolichocephalic agglutinating language people of the Tigris-Euphrates valleys of Asia Minor who, for lack of knowing what they may have called themselves, have been in modern times referred to as the Sumerians but who called their cities R kh and R d, pronounced in English Erech and Eridu, as do also, the Ras Shamra and the Se'irite Sinaitic. These signs could be geometric ideograms of the human being in the three gamuts, placing the human being always in the three gamuts of its existence thus seeing the human being in toto, not just in some one gamut,

integrating the whole. Similar prehistoric signs are to be found in California and in the Easter Islands. These signs seem to be adaptations of some other, anterior geometric sign for another set of geometric signs seemingly wholly different than this exist, the known phonetic value of each of which is kh. Collected, drawn to scale and superposed, these signs produce a geometric form which is then this generic form and gives evidence of a possibility of having been the original Naqi geometric ideogram, the ideophonic synonym of which was kh. And each of the dactyl pantograms used in the Phrygian, western Greek, Lycian, Carian are simple attempts at reproductions in pantomime of the respective geometric form which they indicate, the lines of each of which are to be found in faithful detail in the reconstruction.





This geometric sign, so formed, is that of the circle with the hexagram and its four diameters drawn in and the chords of the stations that form the points of the hexagram added. That which has been so added to the hexagram is the hexagon. And here, eventually, is the hexagon of Sara's people. And the hexagon of all other people who have used it as this ideogram. This hexagon is placed in its circle as is that of Sara's people. The truly erudite of Sara's people used the circumference, the hexagram and the hexagon superposed. In the Naqi formation of kh, that which has been added to the hexagram is the hexagon. Three interlaced parallelograms are thus formed that did not otherwise exist. It is not illogical to conclude that it is these that are wrought upon for the ideography of the biconsonant kh. All of the geometric signs for kh so seem to have derived in this sign. Each rectangle bears on its face a different design.



So drawn, the hexagon is an integration of these three parallelograms and produces in its center another hexagon, inversed, within the original. It would possibly be these three interlacing patterns that have been adapted in the

formation of the signs , , etc. The Samaritan sign for kh analyzes the total sign revealingly, as do the two Sabeian signs when taken together. The Sumerian analyzes the transverse parallelogram. The Nabataean analyzes the transverse parallelogram and indicates the circumference. The Cypro-Phoenician analyzes the left oblique parallelogram. The Libyan signs analyze the left oblique and indicate the circumference. Lycian and Carian, right oblique, etc.


a. The Rezu Pantogram for kh

The pantoideogram, full face front view of the head of the human physical organism, used together with the pictoideogram, falcon, as determinative

synonyms of , kh, the human being as such, in contradistinction to the human person and to the human physical organism in the group,   ,




is an abbreviation of the pantoideogram  but not of  nor . Since this

pantomime for kh, the human being, used so in the hieroglyphic system of the Khap Sh Khr Rezu, is the full front face of the human cosmic, so-called physical, organism, considered superficially, it would seem to be an incongruity and might thus be thought to nullify the validity of this interpretation of this pantoideogram and this nullification might be accepted were it not possible to find evidence that it was originally a pantomimic abstract of this original geometric ideogram for the human being. Do this: take this composite and outline the hexagon with its markings, signify the cardinal intersections with dots, the cardinal surfaces with lines: the result is as indicated in the first of the two accompanying figures. Using only the circle, the dots and lines, the second of the two figures results. This reconstructed geometric ideogram of the ideophonic biconsonant kh, the reconstructed sign for v, with this



pantoideogram superposed accounts for the tonsure of the Zunis, of the Rezu
 mdv ntrr sign , the perruque of the English magistrates at law, in front view.

vi. THE PHRASE, CH V

The cosmic and extracosmic gamuts are paralleling evolutions: they do not meet nor intermingle, neither do they integrate. The integrator gamut is comprised of the human beings: it evolves as the human beings evolve. Each human being transforms its modicum of the extracosmic gamut and of the cosmic gamut. The former is called the extracosmic human psychic component, the heavenly soul of Sara's parlance; the latter is called the cosmic psychic component, the earthly soul of Sara's terminology. By continuous means of the continuously evolving human being, these humanly transformed modicums of the cosm and the extracosm integrate into a single potency. This is called the integrated human bicomponent psyche, the whole soul of Sara's teaching. In the Khamite Rezu, the whole soul is signified by the geometric ideogram

 and is often, but not always, found accompanied by the pictoideogram of a chick. The geometric ideogram is pronounced ch; the chick is pronounced u by vowel-tongued translators but is actually v. The two signs, ideophonically ch v, translate the integrated human bicomponent psyche. The extra[cosmic] psychic component is written ; the cosmic component is written .

The human being as the integrator is written , pronounced Heru ur, but actually, kh r v v r.

In this mdv ntrr system in which the human being was written , kh and the human being manifesting was , khr; the human being

in the extracosmic gamut is written $\text{⋈} \text{⊙} \text{⋈} \text{⌢} \text{⌢}$ which is khr t; in the cosmic gamut $\text{⋈} \text{⊙} \text{⋈} \text{⌢} \text{□}$, which is khr p; in the integrator or human gamut, $\text{⋈} \text{⊙} \text{⋈} \text{⌢} \text{⊙}$ which is khr v; as the person manifesting in all three gamuts, $\text{⋈} \text{⊙} \text{⋈} \text{⌢} \text{□} \text{⋈} \text{⊙} \text{⋈} \text{⌢} \text{⌢} \text{⋈} \text{⊙} \text{⋈} \text{⌢} \text{⊙}$, khrpkhrtkhrv.

The determinative ideogram for body material was $\text{⊙} \text{⊙} \text{⊙}$. The human being manifesting in the extracosmic gamut builds for itself a permanent body in the extracosmic gamut of the light patterns of that gamut. These light patterns

of the extracosmic were written $\text{⋈} \text{⌢} \text{⌢}$, t n f. The body which the human being produced for itself of these extracosmic patterns of light was called $\text{⋈} \text{⌢}$





$\text{⊙} \text{⊙} \text{⊙} \text{⋈}$, from right to left, kh t n f with the determinative $\text{⊙} \text{⊙} \text{⊙}$. By means of this, its extracosmic body, the human being prehends certain ones of the evolving light patterns of extracosmos, produces a mutation of the prehended patterns which emanates from that body as a radiance and comes to surround it and remains surrounding it as an organized body of human mutation of these evolving light patterns of extracosmos: this is the extracosmic human psychic component, written $\text{⊙} \text{⌢}$ in the mdv ntr.




The human being manifesting in the cosmic gamut builds a body in the cosmic gamut of the light patterns of that gamut. These light patterns of the cosmic




gamut were written $\text{⋈} \text{⌢} \text{□}$, p n f. The body which the human being produces

of these cosmic light patterns was written $\text{⋈} \text{⌢} \text{⊙} \text{⊙} \text{⊙} \text{⋈}$, kh p n f, with the determinative $\text{⊙} \text{⊙} \text{⊙}$. By means of this its cosmic body, the human being prehends certain ones of the evolving light patterns of cosmos, produces a mutation of the prehended patterns which emanates from the head of that body as a radiance and comes to surround it and remains surrounding it as an organized body of human mutation of these evolving light patterns of cosmos: this is the cosmic human psychic component, written $\text{⊙} \text{□}$ in the mdv ntr. Each of these psychic components produces an emanation of a specific

periodicity: that of the extracosmic component is written $\text{⊙} \text{⌢}$, t ch n; that of the cosmic component is written $\text{⊙} \text{□}$, p ch n. The two are referred to as ⋈

⋈, kh n n, called the offspring of the human being. These two periodicities integrate: the result is the integrated human bicomponent psyche, written  and also , ideophonetically ch v. This integration manifesting is written , ch r; sometimes , ch v r, the choriotos of the Greek. In the Greek the pantomime of the forearm crossed at the wrists on the pectum gave rise to the alphabetic sign χ with the sonic value ch.

In the Kharoshthi a composite formed of the sign for the offspring which substitutes the sign u for the top of its head, coming out this way,  is used for the syllable cha. The Khamite Rezu mdv ntrr uses the straight arm extended from the body on the level of the shoulder for an ideogram of certain stages of this ch integrative process: among the Indus valley signs unearthed at Mohenjo Daro and Harrapa, this sign came to light, . Mdv ntrr uses another pantomime that of sitting flat on the ground, implying something specific concerning the formation of z after the formation of ch. Among the Indus valley signs, one such pantomime holds the arms extended as above and attaches the U to the end of one, forming the composite . The former of these two Indus valley signs would imply something specific concerning the ch integration produced by the human being. The latter would imply something specific concerning the z integration as wrought by means of the ch integration.

The Bulgarian alphabet used the sign  and its variation  for y, v, i, u and called it izhitsa, the z h product of , an integration.

vii. SOME V WORDS OF THE CHRISTIAN IDEOLOGY

If z, the z psyche, do be the final product of ch r, the manifesting integrated human bicomponent psyche and a z integration of some sort do be the living psyche, then z l v = salvation is an understandable tenet of the philosophy of those followers of Jesus whom the Greeks of Antakiya,³ in English, Antioch, the chief city of Syria and a center of Greek⁴ culture, called Christians: z v l, the allurance of the z integration. The various stages of the process of that allurance are referred to collectively as z q r as accomplished by the human being by means of ch r: something about an interrelationship of the total manifestation, something called q and this z psyche as accomplished by the human being by means of the activity of its integrated bicomponent psyche. The attention is directed to an indication that the whole Protestant

Christian legend is one concerning $v =$ integration and that this integration is a progressive and cumulative integration of the extracosmic and cosmic gamuts by the human being, the stages of which from $ch\ v$ to $z\ v$ are achievable only by the human person and enhanceably so by the human person's intelligent, informed, self-responsible, self-chosen cooperation, by the phraseology of that legend. A sacrificial victim is sacrificed and this becomes the christ, the savior. Salvation is achieved by means of the christ and that one who by means of the christ achieves salvation is the victor and achieves eternal life of a certain desirable order. Everything else is vincible but this desirable type of eternal life is invincible: the production of this invincible state is the ultimate goal. The process is called the path of holiness and the person who walks the path of holiness voluntarily is said to be virtuous.

In the stages of $z\ l\ v$, a victim is sacrificed: victim is an inflection of *vincere*, to vanquish, from *vincire*, to integrate: the victim is that which is integrated: i.e., the cosmic and extracosmic gamuts. The victim is sacrificed: sacrifice is to make sacred, to $z\ q\ r$; this is done by the human being: i.e., the human being does something to the total manifestation by means of q which eventuates in z . This victim which is sacrificed by way of the human being becomes the christ: that portion of the extracosmic and cosmic gamuts which the human being by means of $z\ q\ r$ becomes the integrated human psyche bicomponent actively functioning. By means of this $ch\ v\ r$, something called salvation = $z\ l\ v$ = the allurance of the z integration is achieved. The process from $ch\ v\ r$ to $z\ l\ v$ is achieved by means of the human person and $z\ v\ l$ is productive of an invincible state which is eternal, while all else is vincible: vincible = integrable; invincible = no further integration is possible, this which results from $z\ v\ l$ = the allurance of the z integration, is not further integrable; it is, therefore, the ultimate stage of the entire integrative process of the one eternal becoming. The state is eternal = by means of the progressive and cumulative integrative processes of the human being and the human person some small portion of the one eternal becoming arrives at its highest state of potential, potentiality, potency, of a human cycle of its manifestation. The process from $ch\ v\ r$ to $z\ v\ l$ is enhanceable by that person who knowing the $ch\ v\ r$, becoming intelligently informed in the laws of its operation, does self-responsibly, self-chosenly proceed according to the laws of holiness by means of $ch\ v\ r$. Whole is in Greek, $\omega\lambda\omicron\varsigma$; in Gothic, hails. But holy is in Gothic *weihs*, $v\ h$, the structure of integration; and in German to consecrate is *weihen* and Christmas Eve, the eve of the birth of $ch\ v\ r$, is *weihnachten*. The person who intelligently, informedly, self-responsibly, self-chosenly follows the $chr\ v - z\ v\ l$ laws is virtuous, is possessed of virtuality, "having the power of invisible efficacy," in these stages of the integrative process. To will is Latin, *villi-valus*. This person voluntarily wills so to do, is consecrated to the ways of the christ.

¹For discussion, see Chapter XXIV, Sections ii, iii and iv.

²Missing in author's manuscript. [Ed.]

³Acts 11:26.

⁴David Diringer, *The Alphabet* (New York: Philosophical Library, 1948), p. 280.