

# BOOK ONE

## CHAPTER XXII

### CHANGE

*[Illustrations intended for Chapter 21 will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection filed as 1-21 ([www.atsu.edu/museum](http://www.atsu.edu/museum)). Ed.]*




To change: to alter in any respect without destroying the identity of that which is altered.

#### **i. TO CHANGE**

As the rotating, ever-elongating radius forms the spireme, the linear distance between the outward extreme of the radius and the central point of its origin changes constantly and the angular space between any former given position of the radius and its moving position changes. As the linear distance and the angulation change, the periodicity of an eternally becoming periodic spiral changes. To change is to make otherwise in one or more respects without destroying the identity of that which is made different: to alter the linear distance without eliminating linear distance; to alter angular space without nullifying angular space; to alter angulation without obliterating angulation; to alter the periodicity without annihilating periodicity.

#### **ii. SIGNS FOR THE LETTER g**

Comparison of the forms of the letter g, as used in the naissance of the alphabet by various Eurafasian peoples, shows three origins: one geometric, one

pictographic, one pantomimic. The pantomimic signs fit into a reconstructible pantomime, the various abstracts of which become, at times, so clever a reproduction of the paralleling geometric abstracts as to make it difficult sometimes to see which is which. As are the pantomimes of l and d, the pantomime for g is produced by the lower extremities but, unlike these other two signs, the legs of the sign for g are bent. The pantomime occurs far anterior to the alphabet. Indus Valley drew the sign with the bent knee in line abstract both in full front and sidewise. Across European Khberia and Khberian North Africa, the sign occurs occasionally among the ancient geometric signs, drawn both full front and profile. Some of the signs show foot attached but the foot is sometimes not drawn. Cretan pictographic and Cretan hieroglyphic used the bent-kneed leg with foot in a rather hastening aspect. This Cretan linear hieroglyphic rendition of the pantomime is recognized as the Cretan sign for the letter g. In the Rezu mdv nttr, the bent leg, , pantogram becomes abbreviated and stylized as does its hieratic  linear abstract. Both the bent leg pantomime and the geometric sign  are used for the consonant g in the Rezu system.

A later adaptation of the original bent-leg pantomime for g was that of the arms bent forward toward the ventral midline on a level with the shoulders, wrists bent. The old Javanese of the Philippine Islands used both this and the bent-knee pantomime for the syllable ga; early Sumatra did also in a somewhat modified form. Kok Turki runes used both for g when the g was used in combination with either of the vowels e, i, ä, ö or u. Thamudene, along with several geometric signs, used the arm sign upended for the sound g. In its spontaneous postural adaptation to its erect radial position, head toward vertex, feet toward center of terrestrial spin, the extremities of homozoa are a straight length. In both, this bent upper extremity adaptation and the original bent lower extremity pantomime, it is the change in the extremity that is emphasized. The change being pantomimed by the change of the extremity from its unaltered straight postural shape to the bent shape. The pantomime for the abstraction, change? Its consonantal value was g.

Some of the active verbs that have been formed ideophonetically on this bent leg pantomime for g are go, gang, Latin gradi; again, the abstraction is that of change, in this instance change of body position on the surface of the earth by means of its translation through space produced by this g-forming leg. And there is the sound, gee, spoken to a domesticated horse, meaning to continue to go and at the same time to make a change in the direction of the going.<sup>1</sup> An economy of exact sonic communication. These words also, among others, are built on the original bent knee pantomime: go, gang, gait, gam; Spanish gamba; French gigot, a leg of veal or mutton.

Let the original of the geometric and pantomimic signs now sounded g have been the signs devised as the silent ideograms of, and the consonant g have been the speech sound chosen for the ideophone of the abstraction change. Let

this bent leg pantomime be the original pantomimic synonym of the original geometric ideogram. The original geometric ideogram remains to be found.



### iii. SOME g WORDS

#### a. lg

This sound, gee, thus used, is a sonic utterance of the ideogram, retaining its original meaning of change, its geometric method of statement in angles, its pantomimic application in to go by means of these extremities that are called legs. Because of the association of the pantomime for l and the pantomime for g in the proceeding of change, the lower extremities of homozoa came to be, and still are, called legs. Here again, the Icelandic and Swedish give evidence of a prehistoric system of education in which the system of pantomimic replica of the system of geometric ideography had been taught for the instruction of a people not familiar with the classical geometric signs. Webster would credit the Scandinavian with the origin of the usage which employs the word leg to designate the lower extremity. The Icelandic is leggr; in Swedish it is lägg. Only those of any organism's extremities that produce this change of the form and are used in this change of position of the extremities that form the pantomimic l sign have retained this appellation, leg: l g, something about an interrelationship of alteration and alteration without loss of identity, something about an interrelationship of an orderly and regulated onward movement in a directed procedure over a course that is a methodical prosecution of design determined in its source and change. This is the law.

#### b. The Word Angle

The space between any two considered positions of the elongating rotating radius of a spire is called an angle. The space between any two of the spiraling lines that form a periodic spiral is an angle. The space between any two given radii of the same circle is called an angle. And, by derivation from this, the enclosed space near the point where any two lines meet and, from these, the figure formed by two meeting lines is called a plane angle; by two meeting planes, a dihedral angle; by three or more planes meeting in a point, a solid angle. The space between the two ends of the bent extremity converging at the point of bend that is produced by the formation of the pantoideogram, g, is called an angle.

This word that is sounded angle in English is, in Latin, angulus; in Greek agkulos. Agkulos, ἀγκυλος is an inflection of ἀγκος, ägkos, in which latter, k is a euphonic infix, os is the inflecting suffix and äg is the inflected radical. Agkos, then, ideophonically, that which is of äg. The Greek signs αγ are in the Khamite Rezu mdv ntrr  , l f and g: something about the interrelationship

of change and the ability eternally to cause eternally to become in an orderly and regulated onward movement in a directed procedure over a course that is a methodical prosecution of design determined in the source ability eternally to cause periodicity eternally to become. That which is of this interrelationship: this is the abstraction indicated by the word ägkos; ägkulos is a concrete noun derived of that abstraction.

### c. Authority

The word, authority; Latin, written auctoritas, sounded augtoritas, coming from the root of the word augere which means to self-originate, to author, to self-produce; the active rere verb form affixed to ä g which is l f g: actively to manifest the interrelationship of change and the ability eternally to cause eternally to become and the orderly and regulated onward movement in a directed procedure over a course that is a methodical prosecution of design determined in a source ability eternally to cause periodicity eternally to become.

Auctoritas conveys the sense of autonomous legality:<sup>2</sup> lfg + tor + itas is the inherence of the condition of lfg + tor, in which tor is a disruption of dr; l f g + dr: the inherence of a condition composed of an interrelationship of two comprising interrelationships, that of r and d and that of change and the orderly and regulated onward movement in a directed procedure over a course that is a methodical prosecution of design determined in a source ability eternally to cause to eternally to become.

The agglutination dr read ideophonetically, is that phase of the manifestation of the one eternal becoming which is the manifestation of movement.

Authority, then, is the inherence of that condition which is an interrelationship of to manifest, movement, change, the ability eternally to cause eternally to become and orderly and regulated outward movement in a directed procedure over a course that is a methodical prosecution of design determined in the source ability eternally to cause periodicity eternally to become, and that source ability.

### d. rg, regulate

To manifest the interrelationship of change and the manifestation of the one eternal becoming is, in Latin, regere, which in Latin implies to guide, to regulate rightly.

### e. gn, generate

That which makes it possible to produce the sign for change pantomimically

is, in English, called knee; in Greek, γονυ, gonu; Sanskrit, jānu; Gothic, knie; Icelandic, knē; Anglo-Saxon, cnéo; Middle English, cneo and kne; word variants formed upon the same source-root upon which chin and gnaw are formed, composed of the consonants g and n: some interrelationship of periodicity and change.

All of the words, genesis, to generate, generant, generator, generatrix, generation and like that, are formed on g n: some interrelationship of periodicity and change. Latin words are gengere, genus and generare which in English is generate and means to cause to become in the sense of to produce a realization.

Light is the ability eternally to cause eternally to become; f n, the source, is the ability eternally to cause periodicity eternally to become; generare, the activity of manifestation of some interrelationship of periodicity and change, is to cause reality to become. Reality is the manifestation of the allowance of the one eternal becoming.

#### **f. f n g, fingere**

To form, to shape, to fashion the design is in Latin fingere. The suffix, ere, denotes the activity. Etymologically, the consonants f n g used in the formation of this verb interrelate the source, f n and g, that is, the ability eternally to cause periodicity eternally to become and change. The activity of this interrelationship fashions the design that is inherent in the source.

#### **g. The Word Change**

The English word change is in Latin spelled cambire and sounded gambire; in French, changer and sounded kanger; all three are disruptions of a compound word formed of g n and aug(ere); as a verb, then, actively to manifest l f g in connection with g n; as a noun, that activity which is the manifestation of l f g in connection with g n: a compound word which tried for an inseparable connection of two agglutinated Khamite roots, possibly using them in apposition; thus, l f g is g n. Read, lfg is gn: the interrelationship of change and the proceeding of the eternal becoming of light is the interrelationship of periodicity and change; amplify this: the interrelationship of change and the orderly and regulated onward movement in a directed procedure over a directed course that is a methodical prosecution of design determined in a source ability eternally to cause periodicity eternally to become is an alteration of periodicity without destruction of periodicity.

#### **h. d g n, dagon, The Interrelationship of Periodicity, Change, and Movement**

Pantomimically, with the knee being pantomime for g n, and g n affording the necessary possibility of the pantomimic production of the sign for g, the actual engenderment of the pantomime is movement produced upon and by means of g n: an interrelationship of d, g, and n. In the Attic Greek, the actual engenderment of that of which the ability eternally to cause periodicity eternally to become is the source and which the active manifestation of some interrelationship of periodicity and change causes, seems to be expressed in the word, *genesthai*: an activity formed on an interrelationship of g and n in

which the activity is that of  $\ominus$ , d, movement. In the Latin, the d became t, euphonically, and the word is *gnatus*. In the Sanskrit, the g became j. The actual engenderment is produced by the activity of an interrelationship of movement and periodicity and change.

In the Sumerian rendition of the system, a phrase translated *dagon* was interrelated with  $\|\ \nabla$ , the source, and with  $\square \sqcup$ , the mechanism of engenderment, periodic pattern of periodic movement. This d g n was personified by the invading Ural ethnics; became the deity *Dagan* of the Babylonians; *Dagōn* of the Hebrews; *Dagon* of the Philistines; *Dagda* of the Celts;  $\Delta\alpha\gamma\omega\nu$ , *dagon*, of the Greeks,<sup>3</sup> and is made into a god by modern translators. Read ideophonetically in the proposed Naqi terminology of the z r science, Sumerian cuneiform *dagon* and the interrelationship of *dagon* and the source and of *dagon* and  $\square \sqcup$  is *dgn*, some interrelationship of periodicity, change, and movement as this interrelationship is interrelated with the ability eternally to cause periodicity eternally to become and with the mechanism of engenderment, periodic movement and periodic pattern of periodic movement interrelated, and indicates some interrelationship of the source ability eternally to cause periodicity eternally to become and the mechanism of engenderment of the becoming by way of *dgn*.

### i. l g d n

Among the collected epigraphic symbols, a pantomimic sign occurs and recurs in which one lower extremity is straight, the other, bent. This combination of the straight-extremited pantomime for l, the allurance, the proceeding, and the bent-extremited pantomime for g, change, alteration without loss of identity, would be *lg*. Speaking accurately, in terms of the proposed z r science nomenclature, it is this pantomime that is the leg; the leg is the combination of l and g and a leg is this combination; either half of this combination, although the usage is condoned, is technically not a leg. Reading this pantomime, then, in terms of this proposed nomenclature: if l g be the law of the one eternal becoming, then the law of the one eternal becoming is something concerning an interrelationship of orderly and directed outward movement in a directed procedure over a course that is a methodical prosecution of design determined in the source ability eternally to cause periodicity eternally to become and change, alteration without loss of identity. This ability is the light.

Another pantogram recurs: one lower extremity straight, one lower extremity bent; one or the other longer, forming the wide stance for d; this pantomime would be l g d, an interrelationship of allowance, change and movement: movement produced by the l g pantomime.

Authority, l f g d r, that which authors, that which self-produces the one eternal becoming is an inherence of a condition that is an interrelationship of the ability eternally to cause eternally to become in a regulated outward movement in a directed procedure over a course that is a methodical procedure of design determined in the source ability eternally to cause periodicity eternally to become, manifesting in movement produced by change. The inherent law of this authoritative self-producing of the one eternal becoming is allowance by means of alteration without destruction, that is, by means of change. The manifestation of this change in its relationship to the manifestation of the one eternal becoming guides and regulates rightly the allowance, the proceeding of the one eternal becoming in its regulated outward movement in a directed procedure over a course that is a methodical procedure of design determined in the source ability eternally to cause periodicity eternally to become.






This pantogram conveys an interrelationship of this law manifesting and movement: an interrelationship in which the movement is produced by the law in manifestation. The manner in which the manifestation of the allowance is regulated by the law that is an inherence of the authority is by means of movement produced by l and g.

This last mentioned pantomimic sign occurs in two variations: in one the forward leg is straight, the other is bent, the stance is wide; in the other, the forward leg is bent, the other is straight, the stance is wide: the pantomimic action produced by the lower extremities in the production of these two variations of this sign is that of walking. Pantoideographically, walking is the self-powered, self-initiated, self-expression of innate ability that manifests as self-powered progressive periodic change of the interrelationships of the components of l g produced by l g by means of periodic movement of these components of l g within the structure, l g.

The one eternal becoming is a constant, dynamic, progressive and cumulative augmentation of potential, of essence. The ability eternally to cause this eternal augmentation is light. The ability eternally to cause this augmentation is light and periodicity: it is the eternal ability eternally to cause periodicity eternally to become. This ability is the innateness of the power of the one eternal process of augmentation of potential, of essence. The innate power of augmentation of potential of periodicity self-exists in the structure of l g, the law and order, the code. The innate power of augmentation of potential of periodicity that inheres in the structure of l g manifests in progressive periodic change of the interrelationships of the components of that structure by means of self-produced periodic movement of the components of l g within the structure, l g.



The pantomime is l g d r. Periodic movement is d n. The pantomimic action produced by l g d r is d n. The law so expressed is l g dn; the interrelated consonants are l g d n; the interrelated agglutinations are lg and dn: the law and order so expressed is the law and order of periodic movement. Periodic movement is productive of periodic change of periodicity.

The Sumerian complex translated dagon was interrelated with  and  through  , lilu. By means of , n dn, loosely pronounced nin, dagon was also interrelated with ninib by way of bel at the stage in which nin became ninib and lil became bel; that is, by means of n d n dagon was related to n d n b by way of b l, when li lu became b l: an interrelationship of periodicity, change and movement.

## j. Aralu

In a Babylonian rendition of this part of the Sumerian canon regarding change, that which is ceases to be as is and becomes that which it will be; as such, it exists in Aralu where it is ruled over by Nergal and maintained by Allatu or Alladu and can never rebecome that which it was: that which is is an eternal becoming existent within the manifestation of the proceeding of that eternal becoming in a periodic continuum ruled over by the proceeding of change manifesting in periodicity and maintained by the allowance of movement, with the word allowance, synonymous of proceeding, implying its full meaning as heretofore herein expressed.

## iv. CONCERNING ANGELS

### a. The Word Angel


The noun angel is in Latin, angelus; in Greek, aggelos, meaning an official ferrier of an expression of design originating in and issuing from an authoritative source which is bestowed upon that ferrier for conveyance to and delivery within that with which the source so communicates the design. The word, aggelos, is formed on the agglutinated ablaut, a gg, with the consonant l affixed.

### b. Changeability of Periodicity



A Sumerian sign composed of points arranged at similar intervals transversely and perpendicularly occurs as such in the Sumerian cuneiform where it occurs, made also of small wedges instead of points, and also made of very short transverse dashes instead of either. The essential of the sign as a geometric





ideogram is regular space relation of periodic units of composition in which the units are periods. The periodic units of composition are homogenous;

the space relation is homogenous. The spacing is that of the sign  for a periodic continuum: a period, dash or, etc., being placed space relationally for the exact center of each square space of the geometric ideogram of periodic continuum.<sup>4</sup> The sign is a geometric ideogram which is a space relational pattern composed of periodicities arranged homogeneously in a periodic continuum devised to convey the abstract idea: periodicity of the periodicities of a periodic continuum. The sign is sounded syllabically, gi gi. The consonants are g g.


Periodicity can change: can alter eternally without destruction of periodicity.

While in the Khamite Rezu mdv ntrr the isolating consonantal etymon g for the idea change is written in the geometric ideogram , in the Khamite Sumerian cuneiform the nuance of the idea, change, that is expressed in this geometric ideogram is that which periodicity can do; hence gigi, changeability of periodicity. The Greek aggelos using some Khamite agglutination of that which is expressed in Khamite Rezu mdv ntrr by the geometric ideogram , with the


sonic consonantal value l f, and that which is expressed in the Khamite Sumerian

cuneiform by the geometric ideogram , with the sonic consonantal value g g, as the root, and adding the Khamite  with the sonic consonantal value

l, produces a Khamite ideophonetic complex l f gg l, ideographically  



, which reads something concerning the interrelationship of changeability of periodicity and the orderly and regulated outward movement in a directed procedure over a course that is a methodical prosecution of design determined in a source ability eternally to cause periodicity eternally to become.

Perhaps the original Naqi geometric ideograms for the original abstractions which became to be so expressed in a Khamite adaptation of the Rezu terminological ideography can be reconstructed.





The Sumerian sign , sounded gi gi and as a geometric ideogram so sounded, reconstructs as a sign devised to convey the abstraction, changeability of periodicity, is translated into English as messenger. In the Christian mythology, the angels are personified ferriers of light, beings that move through the total manifestation, bearing the divine tidings. The unpersonified idea is found in many extra-Christian systems. The aggelos are the interrelationships of the proceeding of the eternal becoming of light and changeability of periodicity. To ferry, f r, is to manifest light. A ferrying is a manifesting of light. A ferrier is that by means of which light manifests. Angels as ferriers are that interrelationship of the proceeding of the one eternal becoming of the ability eternally to cause eternally to become and changeability of periodicity by means of which the

manifestation of the one eternal becoming of the ability eternally to cause to become occurs. Divine is an adjective concerning deity. Deity is movement. Angels as ferriers of divine tidings translates as something concerning interrelationship of the proceeding of the one eternal becoming of the ability eternally to cause to become and that changeability of periodicity by means of which the manifestation of the one eternal becoming of the ability eternally to cause to become occurs and movement. That by means of which light and periodicity in the proceeding of the eternal becoming of the ability eternally to cause periodicity eternally to become manifests the one eternal becoming of this ability eternally to become is changeability of periodicity as affected by movement.

A further kind of angel is sometimes designated. Very often referred to in the Christian vocabulary as angels of the lord; there are then, in this system,

angels of the Hebrew adonai. In the Sumerian, these would be angels of , said a du nu, the consonants are l f d n, and the angels of l f d n would be l f gg l f d n. In the Sumerian canon, lil at one stage is called a du nu gigi, lf dn gg: something about the proceeding of the one eternal becoming of the ability eternally to cause to become, periodic motion and changeability of periodicity. Among the pantomimic signs of Eurafasia, these three: a bent leg pantoideogram with a wide stance, a wide-stanced bent leg pantomime with a long transverse line attached to the end of one bent leg and a wide-stanced bent leg pantomime with an n sign and then the transverse sign attached occur. A stylized linear abstract of the bent leg pantomime built with a wide stance occurs among the prehistoric signs in Spain. Outlined in hollow relief, this same bent leg pantomime with a combination of an n sign and a d sign attached in that order to the end of one leg occurs among the signs found on Easter Island: a combination dn attached to g. This Easter Island complex sign would read from right to left dn g and would convey something concerning an interrelationship of change and periodic movement. The Latins referred to something which must have been this , dn g pantomime of the hastening aspect, as g rere, which would be something about the activity of manifestation and change; spelled it curere, said it gurere; so the Latin-American, making a noun, says the courier; the Anglo-Saxon-American says, the hurrier; and both say, the runner. Messengers are called couriers. Angelic messengers of light ferrying the divine tidings of adonai are called couriers.

## v. THE SUMERIAN SIGN , IR DINGIR

These signs, , , , , occur ubiquitously throughout prehistoric Eurafasian geometric inscriptions and markings from the earliest to the latest periods including the proto-cuneiform. Among the prehistoric Nile Valley


signs anterior to 7000 B.C. that Petrie reports, this sign ✱ occurs. On a tablet from Umma this variant of the sign occurs, ✱, here, the central point is used as in ⊙ or in ⊗ and the radii are 8 rather than 10. In the Sumerian proto-cuneiform, the sign ✱ occurs. This proto-Sumerian geometric ideogram also occurs in the Sumerian cuneiform and there is interpreted in a phrase of cuneiform syllabic signs which give it the phonetic value which Woolley<sup>5</sup> writes ir dingir. ✱ was one of the greater abstractions of the Sumerian rendition of the system of formulations of the science. For no reason evinced in the Sumerian texts in which it occurs, this sign has been translated as god. Once, a half century ago, an inspired American physician defined the generic word, eczema, as a terminological wastebasket into which insufficiently informed diagnosticians tossed all unsorted, undiagnosed skin rashes.

Of the consonants of the synonymous phonetic phrase which is used in the cuneiform texts to translate this geometric ideogram, r seemingly retains its isolation; dngr are agglutinated; the dominant of the agglutination dngr seems to be dn: therefore, read ideophonetically, the phrase possibly translates as that concerning the total manifestation of the one eternal becoming which is an interrelationship of the manifestation of change and dn, with dn meaning periodic movement. Ir dingir forms all of the dynasties of li lu's organizers of || ⊣. Translate this Khamite Sumerian geometric ideogram ✱, then, as that concerning the manifestation of the one eternal becoming which relates that manifestation with that phase of the manifestation which is the interrelationship of the manifestation of change and periodic movement.



## vi. GEOMETRIC SIGNS FOR THE CONSONANT, g

As to a reconstruction of a possible Naqi geometric ideogram for the implications of the abstraction, change, and its ideophonographic use for the consonantal ideophone g, the collected geometric signs for g, drawn to scale and superposed, produce a geometric design that may or may not have been this original. Whatever this original sign for the consonant g may have been, some one grand sign of which the Khamite Sumerian cuneiform r d n g r sign is a part, if it can be reconstructed, should also contain the Khamite Rezu mdv ntr sign for g: and the formation of either one within the grand sign should indicate the formation of the other and this may serve as an indication of the form of the original Naqi geometric ideophonogram for g.

The Sumerian sign r d n g r placed within its circumference as in Fig. 1, and the mdv ntr geometric sign for g superposed bring about the result shown in Fig

2. The Gallic sign for g superposed on Fig. 2 produces Fig. 3; the Latin Roman monumental uncial for g superposed on Fig. 2 produces Fig. 4; Se'irite Sinaitic superposed on Fig. 4 produces Fig. 5. The result of superposing Figs. 2,3,4,5 on Fig.1 is shown in Fig. 6. In this Fig. 6 are to be found all of the other geometric signs for g except one of the five Safaitic and one of the three Thamudene. And, considering the circle to be a geometric adaptation of the spireme, here are also to be found the signs for the one eternal becoming, the consonant f as the sign for light, the letter n as periodicity, an eternally becoming periodic continuum, the sign for movement, the Sumerian , the sign for the allurance, the Rezu geometric g.

But the figure does not take care of all of the signs for g. Following an earlier supposition concerning some grand sign that finds both the Sumerian r d n g r sign and the Sumerian periodic continuum sign and superposing the

Sumerian cuneiform periodic continuum in its organized form  as used in the complex lil of lil u, thus ; here are to be found all of the Sumerian syllabic n signs, the syllabic d signs. And here, too, are the final one of the five Safaitic and the final one of the three Thamudene. And here, also, is the Rezu geometric ideophonogram lf.



As a matter of interest, see the manner in which the geometric complex from Old Stone Age Spain<sup>6</sup> fits upright into this design as a whole and one from prehistoric Khberia fits into it sideways, with the exception of the phrase that is attached to the outer end of one of the lower extremities. This composition, placed vertically, is built on a central medial vertical line in successive transverse levels and its internal composition is space relational and its units of composition are geometric: this composition, then, is done in the manner of Ziba Number 15, Library Gavrinis and it is also to be found intact, with the exception of the rider, in this Fig. 7. Although this Fig. 7 is quite probably not the suggested grand sign, it at least enhances the idea of an existence of some grand geometric ideogram which would be a cryptographic repertoire of all Naqi geometric ideograms and, possibly, the source of all geometric signs. However, this still leaves the question of the original geometric ideogram for change, ideophonogram for g, unanswered. The lines forming this proposed original g geometric ideogram may or may not be found in this Fig. 7.

## vii. TO GRADE

### a. To Grade

The Khamite phrase grd, so agglutinated, would mean something concerning the interrelationship of the specific order of movement that occurs as the

movement of the manifestation of the one eternal becoming and change. According to the echoes heard in the language systems which the American vocabulary reflects, the idea of this interrelationship wore the patine expressed in the American words gradual, graded. The idea conveyed by this Khamite agglutination *grd* was an important, a compelling idea for it gave origin among many others to the inflected words gradation, gradient, graduate, prograde, degrade, regrade, progression, retrogression, progress, regress, degree, grade, etc. Etymologically speaking, and therefore, speaking in terms of the Naqi *z r* science, one unit of the interrelationship of the specific order of movement that occurs as the movement of the manifestation of the one eternal becoming and change is a grade, a degree: one degree of this phase of the allerance that is this particular interrelationship in terms of this particular interrelationship. Gradually, the term degree lost its exact terminological implication and has now come to be used to express simply a unit of consideration: any unit of consideration, and must be used with a determinative phrase; such, for instance, as a degree of temperature, a degree of definitely arbitrarily predetermined degrees of circumference, a degree of progression, etc.

Speaking in the terminological system of the Naqi *z r* science, a grade is a unit of the interrelationship of the specific order of movement that occurs as the movement of the manifestation of the ability eternally to cause periodicity eternally to become and change = the alteration of periodicity without the destruction of periodicity. What is this interrelationship? What comes of it? Change is the first effect of the ordered movement produced by the ability eternally to cause periodicity eternally to become manifesting in a periodic continuum; this first effect, then, is alteration of the periodicity of the periodic continuum. It is caused by the specific order of movement produced in the periodic continuum by the first stage of the allerance within that periodic continuum by means of its periodicity of the ability eternally to cause periodicity eternally to become. Were change not to occur as this first effect of this ordered movement, no allerance of an eternal becoming would ensue. The interrelationship *grd*, then, is the possibility of the ensuance of that allerance. The possibility of the ensuance of the allerance inheres in the interrelationship *grd*, change produced by a specific ordered movement in a periodic continuum produced by the ability eternally to cause periodicity eternally to become manifesting in the periodic continuum. All of the ensuant stages of that allerance are come of this possibility. A unit of measurement of this possibility of an eternal becoming of the ability eternally to cause periodicity eternally to become manifesting in a periodic continuum is called a grade. Since this possibility of becoming is unlimited, then this unit called a grade must express that limitlessness as well and its ideographic symbol must express its full meaning. This geometric sign  is found in all regions of the Eurafasian landmass in all eras. Can it be deduced that in this system  = one *grd*, one unit of the possibility of an eternal becoming.

## b. To Progress

A particular highly integrated alternating movement of the leg and the foot, that is, of l g d and l g d, is called in English, walking, an inflection of the word walk which latter is the English variant of a general inflection-language disruption of the agglutinated Khamite root vlg with the v changed to w and the g changed to k. In the Icelandic, it is valk. Etymologically, vlg is some interrelationship of integration, allurance and change. Pantomimically, walking is produced by an alternating left-right periodic repetition of a movement that is a certain integration of a certain complex of certain movements of the foot and another complex of certain movements of the leg, of which latter, the movement of the knee and the forward thrust of the leg are important. The movements, the integration of which comprises the movement, the alternating periodic production of which comprises v l g, are those of leg, knee and foot: leg, genu and leister: l g, g n and lsd: pantomimically, valking, vlg, an interrelationship of change, the allurance and integration is an alternating left-right periodic repetition of this movement l g-g n-lsd. Lsd is an interrelationship of movement, potential = ability eternally to become, and allurance; the movement l g-g n-lsd is the integration of l g, periodic change and this interrelationship. The interrelationship v l g is produced by the alternating right-left periodic repetition of the movement of the integration of l g, periodic change, and the interrelationship of movement, potential = the ability eternally to become and the allurance.

This interrelationship, v l g, is productive of the gradual forward progression of the perpendicular body in repetitive units of one periodic forward progression produced by one alternating left-right periodic repetition of this movement l g-g n-lsd. It is a periodic result produced by periodic movement: an n d n: a periodic pattern of periodic movement. Pantomimically, the interrelationship of v l g which is here sought is that of periodic pattern of periodic movement as that which is productive of the ensuant events of the becoming in progressive periodic stages. And the organized alternating left-right manifestation of the periodic movement l g-g n-lsd would be the pattern, and this would then be the fundamental periodic pattern of periodic movement upon which all subsequent patterns are continuously, progressively, dynamically and cumulatively organized in the gradual ensuance of the allurance out of the interrelationship grd: the gradual ensuance of the allurance out of the possibility of that ensuance which inheres in change that is the first effect of ordered movement. The progradation ensues upon the formation of this fundamental periodic pattern of periodic movement. This mechanism in which inheres the possibility of a limitless ensuance of the allurance is composed of an integration of periodic movement, the internal organization of which is productive of unlimited onward progression.

The effective movement in the production of v l g is that of the foot, lsd, an interrelationship of movement, potential = ability eternally to become by way of that which it is and the allurance. The eternal becoming is that of









eternal enhancement of potential = the ability eternally to become by way of that which it is. Pantomimically, one such completed movement of onward progression of the body would be one unit of advance of onward progression of the ability eternally to become. This is called a step, one s d f,<sup>7</sup> a unit in the interrelationship of light = the ability eternally to cause eternally to become, movement, and potential = the ability eternally to become of that which is, because of the manner in which that which is is organized.



### c. Cumulative Progression

#### , in Defined Step = s d f Units

In the zr science, continuous, dynamic, progressive and cumulative becoming is measured in units of cumulative progression of enhancement of potential = ability of that which is eternally to become that which it will become by way of that which it is. In the Rezu predynastic mdv ntrr epigraphic system, mdv ntrr translates manifestation of periodic pattern of periodic movement and an interrelationship of some sort between integration, movement and mutation, a sign which is a left-right double geometric pattern occurs. Budge, as others, looking upon it as a word sign, attempting to name it calls it the staircase, the stairs, of which it is reminiscent, and does not attempt to translate it ideographically. The sign occurs importantly in the book of the allurance of the living soul or psyche. It is an ideogram of cumulative progression in defined step = s d f units of a specific pattern. The central vertical height equals the lower transverse width of each lateral half. The upper transverse width of each lateral half is to its lower transverse width as 1:4. The angle of ascent in which the bases of the steps are placed is that of the hypotenuse of an isosceles triangle. The ascent is divided into four equally spaced steps, the

width of each of which is equal to that of its height:  [Author's note in manuscript, "inexactly drawn." Ed.]. Within the Great Pyramid, built 2170 B.C.,

named    by its builder, who named himself as its builder,  

 , is to be found a ramp construction that bears incontrovertible evidence of 28 successive equal units which had been built upon it as the flooring, long since destroyed, of that portion of the ascending passage that lifts upward through the portion now called the grand gallery,<sup>8</sup> signifying a scale of 28 units of a specific category of measurement. Smythe gives the angle of ascent and some other specifications of this ramp construction which bore the 28 units. The walls of the grand gallery are built in seven well-defined units of construction. Twenty-eight is both, 7x4 and 4x7. Something further here concerning periodic pattern?

The renowned Catholic so-called scala sancta is composed of 28 stone lifts which in legend are claimed to be those of the stairway of the palace of Pontius Pilate in Jerusalem, before whom Jesus who symbolized the christ was tried






around 26-30 A.D., and who, in passing judgment, found no offense in Jesus but, because of the importunity of the Jewish crowd, turned him over to his eventual martyrdom. These stones are said to have been brought to Rome some centuries later by one now referred to as St. Helena. They now are built into the Palazzo del Laterano which adjoins the basilica of the Cathedral of St. John Lateran in Rome where they form their part of the Museum Gregorianum Lateranense which the Palazzo houses. The St. John Lateran is the cathedral church of Rome, the highest ranking of Roman Catholic churches. The Palazzo del Laterano has been the home of the Popes since Constantine, called The Great, who, Emperor of Rome from 323-337 A.D., sponsored the formation of that union of Christian churches of the Eastern Hemisphere that would so unite into a political Christendom, out of the remnants of which organized Roman Catholicism reared.









At the annual Roman Catholic pardons at St. Anne which is east toward Paris in Brittany some few kilometers beyond St. Anne d'Auray which is beyond Carnac, that village of the church which bears some single one of the great archeogeologic blocks of granite found hand-hewn and built into prehistoric dolmen, menhir, cromlech, alignments, allée couverte, cist-ven, galgal and tumuli concentrating around Carnac and Locmariaquer and Gavrinis and spreading more sparsely over all of Brittany, in its facade, inland a short walk from Carnac Plage which, north of La Baule and the Cote d'Amour, beaches Port en Dro in the Bay of Quiberon of the gulf of Morbihan which is entered from the northeast with great navigational finesse through the Passage de la Teignousse, at which cattle of the region traditionally receive the Pope's blessing, a fiesta-like replica, called the scala sancta of St. Anne, is built and used, as in some other Roman Catholic places of pilgrimage and pardon, as part of the ceremonies. The pilgrim ascends this scala on his knees: not on foot. Here, the unit of measurement, then, is that symbolized by the lifting of the bent knee. One lift of the knee makes one unit of this scale.

The ascending of the scala sancta was repeatedly explained to me, by those of the folk of the countryside attending the pardon with whom I conversed, actually to be conducive to the salvation of the soul of the performer of the rite. These people were sincere and earnest, wistful concerning those who could afford the price, hoping some day to be able. It is a grievous thing to see people deprived of the phylum's heritage of knowledge so to humble themselves in the very real want of it. To mistake the performance of this rite of this reproduction in pageant of a statement in pantomimic synonyms of geometric ideograms for the accomplishment within one's self, the person, of that of which the statement is the formula is as though one were in writing the signs for \$1,000,000 to believe that one were actually producing \$1,000,000.

This great getting down on the knees before a postulated God personality. So much in various denominations of the Christian religion about genuflection and bended knee. And so strong the lament of the peoples whose knees are



upon the ground.

It is not known in what manner the ascending passage of the pyramid    was meant to be mounted: nor is the significance of the 28 units of its ascendable floor known. But perhaps these, too, can be ascertained later.

Since the pyramid    built by     is one grand treatise of the  phase of the z r science, the identity, genesis, powers and functions of the integrated human bicomponent psyche, expressed in geometric ideograms rendered three dimensionally in stone, then this was not meant for pageantry or pantomime but for a place of exact instruction in the Naqi geometric ideographic system of terminology, and one surmises that the human person, erect, mounted, ascending this passage toward those upper chambers to which it leads, reading the significance of the 28 three-dimensional geometric ideograms in their relationship to the balance of that part of the treatise which is now called the grand gallery, progressing, thus, in study in a manner not unsimilar to the progress of the student in the Library of Gavrinis.

## d. The Region Around St. Anne d'Auray


### 1. Folk Legend

The region around St. Anne is full of significant folklore legends, as, for instance, that of St. Anne and that of the repeated awarenesses of a golden light which occurred within a person of the region who was of a certain particular, carefully described character profile and by means of which something spoke with this person and led it and caused it to do with success that which by way of its being led by this light it would do. As applied by the conquering Roman Catholic Church, out of this came the building of the basilica of St. Hiliarie at St. Anne. And the legend that it was St. Anne, the mother of Mary the mother of Jesus, who talked with this person. Vague, of course. But an is the vowelized inflection-language rendition of f n, the source, light and periodicity, the ability eternally to cause periodicity eternally to become. Anne is the vowelized inflection-language rendition of  . The golden light<sup>9</sup> is the light that occurs at one stage of the formation of the z light, after the formation of bn, the beneficence, during the q'ing of b n. These local legends of an and Anne and the golden light, as many others to be gleaned here, far antedate Roman Catholicism in this region. As does that of which the sancta scala of St. Anne is a traduced traduction built amid folk legends and megalithic records that indicate the prior existence here of a z r science heritage.

### 2. Other Indications

Other indications abound in this region. Here is the hewn monomegalithic central stone of the great cromlechs with the hewn monomegalithic menhir erected in a huge circle around it. Here are menhir built into squares. And alignments of menhir. The alignments are parallel lines of monoliths. The dolmen are tables formed of several vertical menhir covered by a huge tablet of stone, a few, of several huge tablets of stone. The cist-vens, galgals and tumuli are made of stone boulders built over dolmen and allées couvertes and then covered with earth. According to which they cover, the tumuli are called either mounds or barrows. The mounds are circular or square. The cromlech of Champ de Ménéac, 960 meters north of the village of Carnac, is made of 70 menhir standing some four meters high which, spaced at distant but regular intervals, form the immense circle within which, now, acres of hay are cropped each year. In the center of the circle, the radius of which is some 30 meters, stands one immense circular stone some seven meters in diameter, the top of which is hollowed out, forming a circular surface, around which remains a ledge some several feet high and of about the same thickness that opens then on the side toward the alignments, forming there one great stone step up. Here, the stone is so chipped and worn, roughly beveled, that a person can climb up to the hollowed out surface which is large as a large room but I chipped the edge of an ankle bone in the descent from there.

This center stone, so hollowed out, forms the sign , r, to manifest. Surrounded

by the menhir of the cromlech periodically placed, it forms the sign , which is another way of ideographing r n, manifestation and periodicity. The step up is one unit of measurement of cumulative progression. The mound which once covered the entire cromlech is mn d. The allée from the step, extending forward to the periphery of the cromlech, is one r d. This one r d leads from this central round stone to the point of the rising sun on the morning of the winter solstice, symbolizing the active manifestation of light in relation with periodicity. Far out in the field is a widely distributed semicircle of menhir placed one at a time between the alignments, seeming so much like artifacts that the natural reaction of my companion when one came up upon one was "What is this doing here!". Zacharie Le Rouzic, Croix de Guerre, Chevalier de la Légion d'honneur, Officier de l'Instruction Publique, Correspondant du Ministre de l'Instruction Publique, Section préhistorique, chargé de mission dans le Morbihan, Membre de l'Institut international d'anthropologie, Conservateur du Musée. J. Miln-Z. de Rouzic à Carnac, author of many published works, Membre de la commission des monuments historique, Section Préhistorique de France, standing in his museum down the street beyond the church with the stone in its facade, answered our questions and sold us some of his books, in one of which, a 50-page brochure, "Les Monuments Mégalithiques de Carnac et de Locmariaquer," he refers to the orientations pointed out by M M. Henri de Cleuziou and F. Gaillard to the effect that by placing oneself at a given point of its cromlech, one can see the sun rising above these menhirs that are placed across the alleys between the alignments at the angle on the heavens

marked by the line from the top of this step across that menhir over which the sun rose on the morning of the winter solstice at the beginning of a certain sidereal epoch would mark off the degree on the great circle from the horizon to the point where the line met the vault. A built-in statement of units with which to measure the harmony and the majesty?

Not alone did the Semites coming toward Mesopotamia from someplace east of there build a pile with its top unto heaven; ziggurats and step pyramids and step tumuli, the steps so graduated as to mark off degrees of ascension and declension of the movement of whatever astronomical configuration for the observation of which they were constructed almost everywhere by almost everybody: everywhere that a culture grew up around some part of the total Naqi zr science as that part was carried to them, some part of the science that included the department of astronomy. By means of these, the heavens were read. But here in Brittany more than the astronomical department. Some stupendous petrified echo of the sacred writings. Here, surrounding Carnac in Brittany, when cleared of all archeological artifacts and considering only the original lithic construction, are to be found remains of a replica of a system of learning and loring of the allerance of the eternal becoming of potential = the ability eternally to become, in measured terms of structure; in structural units of measurement of morphosis, in which the symbols of a geometric system of nomenclature were built in megaliths erected in time-space relationships. And, also, the phonetic echoes harken true.



Something connected with this prehemispherical place of learning and loring has to do with the multi-millennia later Druids. Druids are called tree worshipers. A tree<sup>10</sup> is a code. The coded knowledge of the Naqi zr science built here in these page-acres of megalithic language symbols was the source of the Druid's ideology? The Maison Les Genets at which I lived that summer quieted on L'Avenue des Druids. Great long-needle evergreen trees completely arched its entire soft-padded dune-sand length, groved laterally onto the plage, mixed here and there with the long stones, loftily sheltered a dolmen, save for the screening vines, shed needles onto the little table in the corner of the terrace at which I ate alone in that friendly solitude which the friendly Bretons at the closely surrounding tables sanctioned. It was there that I learned to eat raw clams. Steamed crevettes in the husk, at Aurey. Coffee, but you carried your own luncheon at St. Anne d'Auray. Ate at long tables under the sheds. Thought of the cloistered colonnade back of the basilica. And a fountain. The only sprinkling of rain that I recall during the entire six weeks. Sunny. Moist and balmy.

The harmony is the just adaptation of parts to each other in a system of combination of parts which form a connected whole: the harmony of ordered movement in a periodic continuum which is the immediate effect of the ability eternally to cause periodicity eternally to become manifesting in a periodic continuum; the harmony of change of periodicity occurring as the result of specific ordered movement in a periodic continuum effecting the possibility of that becoming; the harmony of the just adaptation of periodic patterns

of periodic movement to each other as part of the system of combination of periodic patterns of periodic movement which forms the connected whole that is the total manifestation of the one eternal becoming and in the internal structural organization of which inheres the ability to become.

Over and over and over again did Sara repeat this, that only in that harmonious doing which is the peaceful transformation of its just legacy into a human beneficence could a human fulfill its stipend of work. And to come as close to logical comprehension of the process as she could: magically to produce majesty in an intelligent, enlightened, informed, epicritic application of a precision technique of harmony; for these she was patient with ability to cause to become, to do, to go, to find a possibility, to make an ability to become.

It was good to be there at Carnac sur Plage and to stay there for that summer and to learn there in this remains of this prehemispherical school of learning and loring in this part of the Eastern Hemispherical Eurafasian landmass from

which Christian Huguenot Greth had fled to the pre-Christian  mystics in their final Eastern Hemispherical stand on Mount Sentis. 

### 3. *Stone Cairns*

So measured, a morph is found to have definable established outlines and established and definable inner structural organization. Stone cairns are made of piled stones; they are morphs made by human hands of quantities of single rocks carried and heaped there. A tradition concerning those stone cairns which serve as altar places wherever found on both hemispheres exists to the effect that each person visiting the cairn at each visit carry a single rock by hand and with his hands place it on the cairn. Thus, the morph augments by means of the human making of that augmentation. Of course, this practice does help to clear the surface of its more readily movable Plio-Pleistocene debris. These irregularly piled unorganized stone mounds should be called galgals rather than cairns. In the Gaelic, only the galgal in which the stones are piled together in a certain way is called cairn or carn; in the Irish and Welsh dialects the a changes to o and the word is sounded as though it were corn. In both Ireland and Wales, ancient cairns are found to have been used for the marking of defined and established outlines of land areas that had been measured and were so marked off.

In Brittany in the environs of Carnac sur Plage, the cairns are built of quite large stones, precisely shaped by hand, that have been carried there and placed with geometric exactitude in each stage of its gradually ascending formation. Here, heed has been paid to the internal structural arrangement of its morphons in the constructing of each cairn. On the great megalithic fields of Morbihan, Quiberon, Quimper, around Carnac sur Plage cairns are to be found here and there among the megamonolithic formations. Some of these cairns are found

to have been built as burial mounds; others seem to have been built as markers distinguishing certain specific measured and marked off areas within a great exact formation of cromlech, circumference, alignment of menhir, etc. When a cairn has been found which has been used as a burial mound, the body has been found to have been placed in the center of the base of the cairn. Found with these bodies, invariably, have been "axes or celts generally in hard stone, occasionally in rare stone. . . . Several from 10-42 centimeters long, are wonderfully perfect. They do not appear to have been used and can only have been votive axes; even at the present day our peasants consider them valuable talismans and call them men-gurun, or thunderbolts.

The expert, Dr. G. Closmadeuc, who undoubtedly knows our monuments better than anyone else and has studied them for half a century, says in an article on the celts or stone axes of the Armorican<sup>11</sup> dolmens (*Bulletin de La Société Polymathique*, 1873):—"In the religion of the primitive Armorican who built the dolmens of Morbihan, the stone celt, or men-gurun, was purely and simply a sacred object to be placed in the tomb beside the dead, a sort of image or idol to be adored as a tutelary god." And speaking of the later invading Gauls and then the Romans write, in effect, that they evidently adopted the custom of these whom they invaded of consecrating their tombs to the deified spirits of the dead, whom they represented in figures in the shape of an axe . . ."<sup>12</sup>

As I talked with the local people around Carnac, each said that these men-gurun were likened to thunderbolts because a thunderbolt found in the ground is a stone of both heaven and earth. Rock is r q, q manifesting. Stone is p t r, the cosmic and extracosmic gamuts of the total manifestation. Celt is q l, the allurance of the q phase of the total allurance. Cairn is q r n, the periodicity of the q manifestation. Men-gurun is mn q r n, the periodic mutation of periodicity by means of q manifesting. An axe is the three-dimensional symbol of that of

which the Rezu  $\eta$  is a two-dimensional symbol. The Rezu symbol is translated by inflection-tongued translators, n t t r. The collected and analyzed evidence strongly suggests n d n r to have been the general Khamite consonantal phrase indicated by this sign. The rendition of n d n r as a phrase of Naqi ideograms is the manifestation of periodic patterns of periodic motion. A human body is probably corpse = q r p, the manifestation of q in the cosmic gamut. The defunct human body is necros = n q r, the manifestation of the periodicity wrought by q. Morph is m r f. The cairn morph is q r n m r f. A defunct human body and a rock stone axe that is called a celt men-gurun are sanctuaried = z n and saved = z l in a morph which is a rock stone cairn made of specifically dimensioned rock stone units built into a specifically dimensioned, specifically organized mound. Translated: the z l of z n inheres in the n q r and n d n r m n q r n r qpt r. Put that in words. The deified spirit of the dead would be something concerning k = the human being and its living psyche or soul in whatever condition it exists after the dissolution of the human person and the return to dust of the molecules of the celts that comprise the cosmic = physical body.

The use of a cairn for an altar is a superposing of altar = m z b kh upon whatever



cairn stands for and would signify an altar-cairn. Those around Carnac sur Plage are not altar cairns.

### **viii. TO ENDANGER**

#### **a. The Word Danger**

The Old French used a word dangier, also spelled dongier, from which the English danger: its connotation was that of authoritative power expressed or rather, perhaps, in a state of expression. Formed of d n g with the suffix, ier, the word would seem to be the Old French vowelized inflection of this Khamite agglutination of the isolating consonantal arrangement in the original Naqi phrase which translates as something concerning an interrelationship of change and periodic movement, change of periodic movement, alteration of periodic movement without destruction of periodic movement, patterns of periodic movement, varying patterns of periodic movement, connoting authoritative power in a state of manifestation: the condition in which inherent ability eternally to cause periodicity eternally to become over an orderly and regulated outward movement in a directed procedure over a course that is a methodical prosecution of design comprising change and periodic movement of a specific order determined in that source ability and manifesting as a self-producing of that source now becomes the power of this inherent design eternally to become manifesting over this course: the condition in which causation becomes causative.

The all powerful autocrat in a state of expression, danger is the autonomous power generated by the ability eternally to cause periodicity eternally to become manifesting in reality as that change of periodic movement that produces patterns of periodic movement within which that power thenceforth inheres.

#### **b. To Endanger**

The religion of danger is a concern for the gathering together, the summing up and the saying in an understandable manner that which concerns that phase of the law and order of the one eternal becoming which is alteration of periodic movement without destruction of periodic movement: it is a concern for an understanding of the authoritative power of deity manifesting in reality; of an interrelationship of change and periodic movement that produces patterns of periodic movement in which inhere the power of an eternal becoming that is a proceeding of an eternal becoming of a source ability, called light, eternally to cause periodicity eternally to become in a continuous, methodical and



orderly and regulated movement of the design authored in the condition of the source, to prosecute that design. It is a concern for the discovering of and the arrival at comprehension of the discovered signs of that design, the signs that furnish evidence of that design; the constant progressive and cumulative periodic patterning of that design, the eternally becoming power inhering in constant progressive and cumulative periodic patterning of that design, the means by way of which deity engenders the manifestation of that design. Religion of danger is a concern for the exact weaving of this comprehension into the ensign which is the young men standing as a beacon on a hill guiding humanity toward that which it shall come to see. The comprehension is that of the young men that humanity must change the face of that which is into the face of that which it shall be, least it be not changed: the comprehension of the need of self-endangerment.

The English affix en- is an inflectional language prefix used in forming the active verb, transitive and intransitive, of a noun ablaut and usually signifies to surround, to place or cause to be placed within the limitations or conditions of that which the noun signifies. Read according to its ideophones, the verb, to endanger, means to place or cause to be placed within the condition of that phase of the manifestation of the one eternal becoming which is change manifesting as periodic movement. By common usage the word came to connote to incur the hazard of, to place at the risk of. Religiously to endanger oneself as the human person meant volitionally to accept the hazard of, to place oneself intelligently at the risk of, to accept with intelligent informed volitional self-responsibility the law and order of, to use the Sumerian terms,

ir dingir as lilu organizes  $\parallel \uparrow$ : so to place oneself in such relation with this as that kh transforms nu into nabu and ir dingir lil into ir dingir bel and a du nu g becomes transformed into a du mu g ab zu. To so orient oneself within the law and order of the one eternal becoming operating as volitionally to produce an enhancement of beneficence out of which the z potential may transpire in remarkable augmentation.

### c. August

To augment, from the Latin augere, means increase by means of self-origination and self-production of that increase: and august, Latin augustus, formed on the same root, implies that, grand and magnificent and dignified and full of grace, which has so become by way of its own authoring. The word augustus, in which an original Khamite d has become t, is formed of two roots: the root of augere, to author, to self-originate, to self-produce and the root s d, an interrelationship of movement and potential, and translates ideophonetically as that which is of a self-origination of an interrelationship of movement and potential. A human appreciation of the august is symbolized by offerings on

an altar<sup>13</sup> honoring that which august means: a ceremony that is a symbol of the individual begetting of that potential which is the z periodic pattern of light. In this individual engenderment of this z periodicity lies the human meaning. All of this needs to be refound and newfound and made a part of modern science. Modern humanity wants to know what it is or at least needs to know; else, incognizant of the identity, genesis, powers and functions of the integrated human bicomponent psyche, modern humanity destroy its august meaning: the informed, intelligent, self-chosen, self-responsible enhancement of the human process of authoritative change of the potential of the periodic pattern in relation with which light, the ability eternally to cause eternally to become, manifests into the z potential. The words progress and retrogress are built on gressus, the past participle of gredi, the verb form of gradus. Another word is formed on this same root: degrade. That which the Christians call God, evolves as humanity evolves. The current phase of evolvment of that part of current humanity that inhabits this earth occurs by means of that humanity's informed, intelligent, self-accepted, self-chosen, self-responsible cooperation. That humanity holds within itself the means of its own progressive evolvment as well as the means of its own retrogressive defeat. Something about the inherence of the august. Something about gradus, that which is of the interrelationship of movement, manifestation and change is d n, periodic movement: the mechanism of engenderment. The exact ideographic meaning

of the Rezu mdv nttr phrase  $\odot \otimes \odot$  in relation to engenderment may yet be found: something concerning the manifestation by the human spire of this spireme that is the one eternal becoming of the potential of light: something concerning this and the relationship of this to the human being as deity in its engenderment. And something concerning this and the intelligent, informed genetical production of fully evolved upeprosencephalia.

In the Rezu canon this final human change of the periodic pattern is written  $\int \overline{\int}$   $\overline{\int} \odot$  which, as Anglicized, comes out ānaroo, ideographically not a word, however, but a phrase which means something concerning the manifestation in  $\odot$  of the periodicity produced by  $\int \overline{\int}$ .

#### d. Massed Glory

At about the age of 15, during its years of devastating famine, I became very much occupied with the thought of India. Having earlier dedicated my life to discipleship with the purported Jesus, the master of the Christians who were my Sunday school and church teachers, I now further dedicated myself, symbolically I now know, to the idea of becoming a Christian missionary to India; a symbol with this import: something about what I thought this reported Jesus had been teaching about the christ and which I had thought was the same as the teachings of Sara about the human being and the human soul and that which was India and I have not, until now as I write this, been

consciously aware of what placed the two so irrevocably so in my mind, seemed to belong together but were now being severed and I would seek to prevent that severance. No other urge could be as great at that. Deep within me, for no reason that I could then objectively explain, I unquestioningly understood that in order to do this one had also to be a physician, and also, then, a healer of souls which was once called a curé and in America is now called a psychiatrist, perish the manner of its misconstruing, and then, also, a guide or conductor of souls, which half a century later I found to be, in the Greek of the Eleusis, a psychopompos. I did not know how I knew this but I knew that to do that to the doing of which as a disciple of the master whose subject matter was that of the christ I wished to dedicate my life, and of which this concerning India was symbolic, one must first have achieved the knowledge and the ability to fulfill these requirements. I did not talk about any of this to anyone; I simply took on the project with whatever it entailed. Nor have I, until this writing, talked about any part of it except, without any inhibition, to have said, for some years, that I wished to be a missionary in India. The symbol passed: that of which it was the symbol has not passed. The need to find exactly in terms of science, that is, in terms of total human phyletic knowledge systematized and formulated, the accumulated heritage of the phylum, just what the psyche is and how it functions: its identity, genesis, powers and functions, remained. A very long search.

As to India, I come to realize as I here now write this that what I meant was upper India, and that what I then knew as upper India and have from then until now known and even now know as upper India is a great, almost golden luminosity which umbrellas, like the burgeoning mushroom of a detonated hydrogen bomb, over the place of that which it has destroyed by violation of atomic nuclei. There are these differences: this which I see as upper India is not a destruction; it is a beneficence; it does not occur there by violation of the dynamic, progressive, cumulative law and order of nuclear mutation; it occurs as a semi-final fulfillment of that process, occurring over its natural expectancy, of progressive, dynamic and cumulative mutation; it is not produced by the hands of the human physical organism nor by anything that the perceptual human brain can have devised for the hands to make; it is produced by something in the head of that organism, in the upperprosencephalic portion of that head; it does not move away from that which has produced it; it remains with it in constructive power; it does not destroy the retina of the human eye with its unnatural patternings; its patternings are natural, but they have no effect upon the retina, they cannot be seen by the retina; it sheds no light, therefore it does not attenuate; it remains and is self-contained and grows and becomes with power, a strong power, a power which is completely at the bidding of the person whose head generates it, if the person knows and does what it knows to do. With this luminosity I was familiar, for it is the same as that which I had always known surrounding Sara's head but had not, until a certain time, as I have not this, until now here, been consciously aware of seeing.

In the laboratory a whole culture of light-emitting microorganisms will glow so that the light looks like one light but under the microscope, that which would have seemed like one light is seen to be great numbers of a single self-emitted light coming from each microorganism: not a common light, not a mass light, only so many single lights so close together that the light produced seems, under less accurate observation, to be a common light. This light which I have known as upper India is like that, the massed effect of millions of single glories. Some, the majority, of these human organisms produce it reflexly; some with crepuscular awareness but without purpose; some few with informed, intelligent, epicritic, volitional attention; some, a small proportion, not at all. Could it be that some possible condition of the atomic nuclei or intramolecular structure of the land itself, which is one of the latest of the Pliocene uprisings of the sea floor, are there in greater abundance or are such as to make them more readily humanly transmutable and their involved light patterns more regularly transformable into a condition of Aralu within the head of the human physical organism: or, is some morphon and its related bion of the upeprosencephalic portion of the prosencephalon of the head of the physical organisms of the phylum which have occurred and do occur in India such that they more readily transmute the cosmic light patterns found everywhere?

These people are mixtures of the very dark Eocene Cordilleran and the very white Uralite; are they a more fortuitous mixture than are some others because of this? The surface of India is not lighted by this luminosity. A self-lighting organism will emit all of its light in a death glow, if the organism itself be not kept in good condition. The human race must know how to keep all of its light-producing organisms in good condition. Each peoples must know and do this of themselves. Each person must know and do this of itself. Keep them in that particular condition which, producing the morphon in good shape as a phyletic constant, then fulfills the expectancy of its functioning. That which was impressed within my mind was that some definite knowledge which had existed within the phylum had been lost and some definite phyletic failure results.

When eventually, not before I was 55 or such a matter, I looked my first upon the copy of the papyrus of this text which concerns itself with the proceeding of the living psyche, here then, whoever its author or authors, another addition to the faculty of acceptable instructors, and a textbook! But a textbook compiled in Egyptian hieroglyphics which I could not read but only some few of the symbols which were geometric and which seemed to be ideophonographic adaptations of geometric ideograms, the isolating etymons of which I thought I could interpret by using Budge's translation as indicator.

A resolving of differing interpretations is possible if in some one of them an overall interpretation prevails and if that one interpretation can be found or be reconstructed.

### ix. PROPOSED NAQI GEOMETRIC IDEOGRAM FOR CHANGE AS INDICATED BY THE REZU GEOMETRIC SIGN FOR g

The Khamite Rezu mdv nttr geometric sign for g indicates the circumference of the circle within which it is built by the use of the arc  $135^{\circ}$ - $250^{\circ}$  of the implied circumference; records a pair of radii of this circle produced at an angle of  $90^{\circ}$ , formed at this  $135^{\circ}$  and  $225^{\circ}$ , which it encloses in a pair of oblique lines that are secants of the chords of arcs  $120^{\circ}$ - $0^{\circ}$  and  $240^{\circ}$ - $0^{\circ}$  cut at the transverse level  $300^{\circ}$ - $60^{\circ}$ , the transverse line that is the chord of the arc  $300^{\circ}$ - $0^{\circ}$ - $60^{\circ}$ . The lines of the sign are built around this implied central vertical diameter of its implied circumference as the implied central vertical line of its construction. When produced to the implied circumference, these two oblique secants meet at the upper end of the implied vertical diameter. Also, as so produced, these oblique secants are of the same length as the transverse chord that truncates them. The implied vertical line of its construction is also the implied central vertical diameter of its implied circle.

Upon using this implied central vertical diameter of the implied circle as a radius of construction in situ of a second circle, there results a circle the lowermost point of the circumference of which coincides with the lowermost point of the g circumference, the central vertical diameter of which is a prolongation of the original central vertical diameter of construction; the radius of which is four times the radius of the first circle and in which either of the oblique lines of the g sign, extended in the one direction to the circumference of the first circle and in the other direction to that of the second circle, becomes a radius of the second circle and is the equivalent of the diameter of the first.

These are not concentric circles. Because of the manner in which they are constructed, at the point at which the first circumference and the second circumference coincide, the circumference of the first and that of the second become continuous. A figure so devised is a graphic symbolic expression in circles of the idea of two successive spires of a spireme. The figure is produced by using a radius that undergoes a change in length as the figure is being constructed.

Change is alteration without loss of identity: here the idea being discussed is radius; that concerning radius which is the concrete subject of discussion is length of radius; here the length of radius changes; radius remains undestroyed. Geometrically, the Rezu sign for g implies the proposed reconstructed sign.

That the Rezu sign is an abstract of the complete sign seems evident. **Fig. 1** suggests the probable original sign in detail.

<sup>1</sup>Usually to the right side; “gee-haw” being the sounds used in guiding the animal in its making of the opposite change of direction. See *Webster’s New International Dictionary*, s.v. “gee.”

<sup>2</sup>*Ibid.*, s.v. “authority.”

<sup>3</sup>*Ibid.*, s.v. “dagon.”

<sup>4</sup>Later, by usage, the sign came to be shortened to two instead of four rows.

<sup>5</sup>Charles Leonard Woolley, British archeologist who published extensively on Ur of the Chaldees. [Ed.]

<sup>6</sup>David Diringer, *The Alphabet* (New York: Philosophical Library, 1948), p. 23

<sup>7</sup>The Author remarks, “I’ve mislaid or destroyed my notes on how step = s d f, but have retained the conclusion with an OK mark in the notes: probably t = d, p = ph = f.”

<sup>8</sup>Piazzzi Smythe, *Our Inheritance in the Great Pyramid*, 3rd ed. (London: Daldy, Isbister & Co., 1877).

<sup>9</sup>For detail, see Book Two.

<sup>10</sup>For tree, see Index.

<sup>11</sup>Are these of this area.

<sup>12</sup>Zacharie Le Rouzic, *The Megalithic Monuments of Carnac and Locmariaquer*, (Nantes: Imprimerie Armoricaïn, 1931).

<sup>13</sup>For the z significance of the altar, see related sections of related chapters as indicated in the Index.