

BOOK ONE

CHAPTER IX

IN WHAT MANNER

i. THE WRITINGS

Sara spoke of the holy knowledge and of the holy writings. The holy knowledge is or was or had been written down somewhere in the holy writings. For these she always used this term, holy. They were the writings concerning the whole, the entire, the complete. The all. Everything concerning the great law that humanity had ever known and everything concerning humanity's relationship to that law was written down in these holy writings. That is all she knew concerning these. The holy knowledge exists somewhere as do the holy writings; or did exist, or had existed.

She spoke, also, of the sacred lores and of the sacred knowledge. And, again, of the sacred literatures, the sacred scriptures. The sacred scriptures and the holy writings were not the same. The holy writings existed long before the sacred scriptures. The sacred scriptures were the Koran, the Avesta, the Bible, and like that. She explained to me that almost every people have a sacred scripture. In the public day schools and in the Methodist Sunday schools, I was being taught that the Bible is the sacred scripture. That there wasn't any other sacred scripture and that the Bible was the holy writing and that there wasn't any other holy writing. The children with whom I schooled and neighbored, Protestant, Catholic, foreign born and native born were taught to believe and did believe the same thing. And that was not what Sara had taught me. So I had to find out, by the time I was twelve to fourteen, just what is a sacred scripture, in the school dictionary. It wasn't any help about the holy writings. But from the dictionary I learned that a sacred scripture is a permanent library of the selected literatures of a people. Books of various kinds produced by the peoples of a people: historic, inspirational, speculative: some few of them, attempts at

factual scientific statements: some, prophecies; adjurations; poetry; allegories: fiction: comments: discourses: collections of folklore: a permanent collected library of selected writings which have been made to seem valid and inviolable by accepted support, approval, endorsement, ratification and authorization by some organized body of interested persons, and by reconstructing all else that I could find on the subject during these two years, I deduced that at some time along the way of any sacred-scriptured culture some, either self-selected and self-imposed, or otherwise determined, group of humans who lived in some relationship with or to that culture got together and chose which ones from among the writings, or folklores, produced by their progenitors or from among themselves should be chosen to represent officially that group's preferences concerning the history, factual knowledge, beliefs, formulations, philosophies, hopes, aspirations, traditions of their culture or ethnic group. Such a collection is called a canon. Canons become archaic. When common learning did not exist, the canons became known only to the learned, the few, those who knew writing, the specially trained. The teachers and the scribes, and, perhaps, the rulers. Sometimes, even, only to the consecrated, the set aside, those who devote their whole lives to the reading and the interpreting and the applying of the canonical literatures. The canonical literatures became sacrosanct. Set aside. Those who know them also became sacrosanct. The canons became to be portrayed by the specially trained to the illiterate. Became arcane. Became sacred. Became to be called sacred canon. Sacred literature. The sacred literature. Became capitalized. The Sacred Scriptures. The Sacred Book. The Book. And, among modern Christians, who have appropriated a canon of literature produced by the Hebrews and have officially made of it a major part of their canonical literature, since the Hebrews whose works are so collected wrote obsessively of that which has been translated into English by the word God, then The Book becomes the word concerning God: the Word of God. And by an acceptance of claims of some of its various authors or editors, the words actually uttered, spoken in so many articulations of human speech, monosyllabic, agglutinative or inflectional, to this humanity by that which in terms of their own system of formulations and system of semantics they call, variously, that which the English speaking Christians, having had these various terms translated for them by the one name, called God.

In her teaching of me there was no cultural history, no collected literature, no scheme of fictional allegories, no worship of the ethos, no personalization of that which is, there was what factual knowledge she had in what manner she could teach me it, its derived philosophy, the art of its application in human living, and the quiet insistent reiteration that human alegein, human heed of the law, the great law, wrought those results which were her criterion of successful human existence. There was always the unselfconscious dignity of accepted humility of limitation of knowledge. Ever, she wanted me to be sure that she could teach me only as much as she knew.

The phrases, the source of light, the human being, the soul, the enlightenment, the great law, the beneficence, the holy knowledge, the holy writings, the

sacred land, the land of salvation and the homeland were so often related in her manner of speech that I cannot recall a time in my own awareness when I did not look upon these as interrelated in some one reality in her way of thought. These belonged to the entire human race. Something about them was our heritage, and here when she said our, she meant all of us, all of humanity. I have never known her to orient herself cosmically as other than as one of all humanity. She never to my knowledge spoke of her kith or of her people or of her ancestors or of our belief, etc. Father, mother, sisters, brothers, cousins, all these comprised relatives. Relatives were relatives. "Us" was humanity in general. And we, humanity in general, had lost our heritage. Sara spoke of "the word". Always just as "the word". This did not mean the Bible or any other sacred or mundane literature. It meant, as she spoke it, the revealed and the unrevealed but revealable word of humanity. The discovered and the undiscovered but discoverable truth. The knowledge, she called it. The divine truth. But somewhere in her deep connotations there was definitely a reference to a specific "word". The holy writings and the word were all of a piece. The word somehow seemed to have given origin to the holy writings.

When I asked her, many times, during our teaching-learning talks in which she imparted to me her instilled and her achieved philosophy and experience and practical folk adaptation of the scientific knowledge which had in this same way been passed on to her, when I asked her to what word she referred, this Sara, my mother, would sometimes say, "the word of the eternal becoming". Then, knowing that this might be for me inadequate instruction, and seeking another method of its expression, would sometimes say, "the divine word". Sometimes, "the great word". The ancient word. When I would ask her what, exactly, it was which she called this to which she made reference when she said, "the word", she would answer, "the divine revelation, that which has been made known to humanity." And when I would ask if this was all that she meant she would say, "No. It is the truth which we can find in our own heads and in our own hearts, also. The truth which we can find and add to that which has already been revealed."

When I would ask her where we could find that which has been revealed, she would say, "We have to search for it. Search all of the time. With all of our hearts and minds." And, paraphrasing, I suppose, certain Bible statements with which she was familiar, she would say: "If we search, we shall find. If we knock, the door shall be opened to us." And so, too, had Andrew Taylor Still¹ insisted that the truth which he spoke was there to be found, but to be found only by diligent search. As I have sought that special circulation between the brain and spinal cord, so have I sought Sara's word. Whatever Sara taught me came from this word, filtered through her brain and personality, added to by her thinking brain, augmented by her experience of life. That is, came from those portions of this word which had come down to her through her people. But apparently all that she and her people had retained of it was lip lore, a carefully guarded and husbanded and transmitted lip lore, and the practical teaching and training and experience in the practical application of this lip

lore, and a few symbols. And that application was grooved into these channels: applied science of the cosmic gamut, including applied genetics and applied agriculture; the applied science of the human being; the applied science of the human extracosmic organism; the applied science of the human cosmic organism; the applied science of the human person; the applied science of the human soul; the integration of these into a single system of formulations.

High over their productive fields, their magnificent barns, their particularly architecturally beautiful homes, their churches, their schools, they painted and graved a sign, the regular hexagram, sometimes inscribed within a circle, sometimes with a regular hexagon superscribed. All of these people knew that the practical application of that which was implied within their hexagram would ensure the success of these, their intensely grooved systems of endeavor. All of them, men and women alike, without distinction of age or sex or faculty, were taught and trained in the rudiments, the fundamentals, of that which the sign implied. Only their recondite ever came fully by the full knowledge of the kith lore wrought into their hexagram. In the eyes of their contemporary Americans, these, my mother's people, more recently have been a laughing stock because their neighbors who came and settled into the lands surrounding their holdings looked upon the sign and, not knowing its true portent, reduced it to a false magic in their minds, believing only that the sign could keep them from becoming 'hexed', which in their thought meant to be cursed; to be caused to endure loss or hardship or to become inefficient, ineffectual, zany, or loony, or crazy. And because her people were silent people, quietests and mystics, who do not overspeak their knowledge, and because their neighbors were aggressive and nonquiet and extra-frequent spoken peoples, America is prone to believe this which they say concerning the sign, and laughs along Broadway and throughout the floodlights of the country at the silly word and at the silly superstition.

Whereas, in fact, to be hexed is to be blessed; for hexing is the process in which is conveyed by those who are prepared to convey to those who are prepared to be hexed the total of the knowledge remaining with the kith erudite of that of which the hexagram of my mother's people is a symbol. It is a part of the word. Only those of their own who were prepared in the earlier stages of the knowledge, and in the preliminary stages of their own physical and psychic growth were ever hexed by her people. They were then of the order of the hexed. But not yet, if ever, of the order of the lux. "Lux lucit in tenebris" was the insignia of their final order.

These two, the hexagram to which symbol an intelligent, unsuperstitious people adhered in their intensely grooved activities and the insignia of the lighted candle emitting a radiance which became stars against an indigo background: the one a geometric ideogram; the other a pictographic ideogram; these two must have a related meaning. I would find these meanings. As Sara's people used them, these symbols were a statement, a plain matter-of-fact cryptogram of which their scientific farming, their applied science of human genetics, their applied science of the human physical organism, the human being, the

human person, the human soul, were the gymnograms. In some similar way the word to which Sara so often referred must be a statement of some fullness of knowledge. If the full reading of the geometric cryptogram which is the hexagram and the full reading of their insignia which is the pictographic ideogram were lost so that their meanings could be imparted only in small part and not at all perfectly from one generation to the next, then that would be in analogy like some fuller, more complete word which my mother called 'the word', which had once existed and had become lost to humanity. A lost knowledge. I must find this word. Because of the knowledge it implied. To Sara, my mother, the one lost word and the one knowledge were intricately interwoven so that neither implied the other but were so that the terminology which she used implied both.

Within the folklore of almost all of the known cultures of the total time-space dimension of *Homo sapiens* which had or have or have had an epigraphic system of their own is to be found the legend that both their epigraphic symbols and the system of formulations for the expression of which they were devised were of divine origin. The most important deity of the Mayas was Itzamma. He was the son of their creator, Hunab Ku. He was the inventor of their writing and of their knowledge. He came from the east. The word, ru, root of the word, runic, means mystery. The word mystery means science. The runic writing peoples of northern Europe claimed their written signs to have been derived of a science epigraphy. In India is the legend that the epigraphic symbols of their Vedic Sanskrit were derived, each, and perfectly, from a tree which grew in a garden of the devas. The devas are the organizing forces. The Jews called Moses the inventor of their original writing. Moses was educated in Egypt. The ancient Babylonians and the Assyrians had Nabu as the originator of their epigraphic symbols. The Greeks named Hermes as the originator of theirs. The Greek Hermes was the Egyptian khrm. As early as 3000 years before the earliest progenitors of the Greeks, the ancient predynastic Egyptians called their hieroglyphic system of epigraphy mdōō ntr, the speech of the organizing forces, of which khrm ntr was the greatest. The symbols of contemporary Chinese epigraphy are those of the ta chuan system as they have become variously, but not disfiguringly, modified through the millenia of its usage. In the ninth century before the Christian era the great Chinese scholar, Chou, wrote a book which he called *Shi'h Chou p'ien* and which he wrote down in the ta chuan characters. This is the earliest known work in the ta chuan characters. How long before Chou's use of them as a means of epigraphy in inscribing his *Shi'h Chou p'ien* the ta chuan characters had been in existence as a system of Chinese epigraphy, nor how long the system had been in use in China, nor how many other authors anterior to Chou may have used them is not known; but that they must have formed a system of epigraphy for the educated literate centuries before Chou would seem to be evinced in his use of them as a medium for writing down a major literary work. Ta chuan means great seal.

So I looked at the signs of human epigraphy wherever I could find them. The signs in which the English language records itself. The signs in which all of

the current languages of today record themselves. I looked at these. I looked also at the signs which the American Indians have made. The signs which the Mound Builders in Ohio have made. The signs in Karnac, Brittany. The signs which the ancient predynastic Egyptians who called themselves the Retu or Rezu had made. I went to these places and I looked at these signs. Deeply. As though some inner, quiet, deep place in my prefrontal association centers would take what my eyes brought thus to them and, associating it with what else was there, make some sort of understanding out of it. As though it would do this patiently. Profoundly. But with a prescience of surety that although at first slow and vague and deeply occulted this would become eventually a clarity. An absolute clarity. As though one walked intellectually through known darkness toward eventual pre-known light.

I went to the museums where the signs of human writing which the archeologists have discovered are housed. The Louvre. The British Museum. The museum at Cairo, Egypt. Washington, Smithsonian. New York Metropolitan. Chicago. Columbus. And I studied the books in the libraries. Bibliotheque Nationale in Paris. Library of Congress in Washington. Adyr Library on Square Rapp in Paris. Philadelphia. London. Cleveland. Books put out by archeological expeditions. Books in the private libraries. I looked at what I could of these. I went to some of the places where the signs remain as they were graven there and looked at them as they were carved or drawn or built there by the hands which did them. June, July, August, and the first two weeks of September of the summer and fall of 1933 I spent at Karnac Plage, Morbihan, Brittany and did the surrounding fields of long stones and menhir, the museum, the dolmen, cromlech, galgals and tumuli of that part of France.

In 1934, in her library of her studio, Dilbery, which was in the Berkshires at the cornering of Connecticut and Massachusetts up out of Canaan facing the Konkaput, I came upon Berenice Langton's copy of Piazzzi Smyth's *Our Inheritance in the Great Pyramid*, which she later sent me as a surprise gift. Several years later, Brentano's in London by search found for me Smyth's three volumned *My Life and Work in the Great Pyramid*. Smyth gets squares, cubes, triangles, the pi, the radius, the circumference, astronomical time orientation, cosmic and earth proportional measurements and a great deal else of the fundamentals of the applied sciences of today beautifully deciphered from their purposeful embodiment therein. In 1935 I went to Egypt to look at hieroglyphics, the scarabeus, the Libyan desert, and this Great Pyramid outside and in. And wherever I could I studied geometric language symbols.

In 1936 I went down to the Mound Builder earthworks near Newark, Ohio. Months later I went to Dr. Shetrone of Ohio State University, suggested to him that in their complete condition the Newark earthworks had made a certain complex design. I drew the suggested design for him. He showed me a set of aerial photographs which his associates had made about three weeks earlier of the earthworks and their surrounding terrain. Some parts of these earthworks are preserved intact. The coloration of the wheat, grass, trees, etc., showed the balance of the design where the original earthworks have

long since been ploughed through; and this balance added to the part of these earthworks which are preserved reconstructed the total original design and, so reconstructed, it proved to have been that which I had suggested and had sketched for him on the sheet of paper there on his desk. Then I began to feel that probably my feet were not stumbling. Dr. Shetrone directed me to his Mound Builders collection in Ohio State Museum. There I bought a copy of his *The Mound Builders* which he autographed. In both the collection and the book were dots and circles, spirals and geometric designs. Especially on the pebbles. Always, for some reason, the Paleolithic pebbles shaped and painted in geometric designs bid my interest. They seem to have been found almost everywhere over the face of the present dry lands of the earth in remains of the so-called Paleolithic cultures. And, of course, I went to the spiraling Great Serpent Mound on Brush Creek in Adams County, Ohio.

ii. POINTS, LINES AND CIRCLES

[*Illustrations intended for this subsection will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-9-2 (www.atsu.edu/museum).* Ed.]

During this part of the total search, leaving out memory devices, it gradually became evident that in contriving its known epigraphies the human phylum has produced four main systems of written language symbols: a periodic system of rhythmic time-space representations with its various variations and derivatives; pictography with its various variations and derivatives; pictopantography with its various variations and derivatives; and a system of geometric devices with its various variations and derivatives. All four of these seem to have been used at the least throughout the post-Pleistocene hemispherical geo-phyletic era over all dry landmasses and by all human cultures that have left any known evidence of the use of an epigraphic means of communication. The periodic system comprised variations of space relationships of like repetitive units which were dots, discs, circles, cupules, hemispheres, half circles, half discs and lines, engraved, indented, carved in *rilievo*, painted, drawn; and variations of time relationships of these various like repetitive units and various variations and derivatives of these.

The pantomimic systems are of three kinds: those that use the entire body; those that use the arms and hands and fingers in relation to the body; those that use the fingers, called dactylology.

The cupule system is a three-dimensional system of periodic space relationships. These cupules may have been ideograms, or silent words, or mnemographic devices or ideophonograms or phonograms, or they may have been used as all four at various times and in various cultures. Sir J. Simpson reported finding cuplike markings on stones and rocks in England, Scotland, and other western countries offering an extraordinary resemblance to the marks on the

trap boulders which encircle the barrows near Nagpur² in India. Milne³ shows photographs of megaliths and of casts made of megaliths in Brittany some covered with only the cupules, others combining the cupules with geometric design. Plate XLI, *Ur Excavations*, Vol. I, "Al Ubaid," University of Pennsylvania Press, shows a reproduction of a Sumerian tablet which is held at the British Museum, BM 96592, of the period of Urukajina on which I observed a system of cupules is used together with some pre-cuneiform symbols. It also shows reproductions of archaic Sumerian tablets of unknown provenance, BM 116730 and 116627, on which this same system of cupules is used together with pre-cuneiform characters. *Cleveland Plain Dealer*, Sunday, March 31, 1929, photograph in "Art Gravure" section showed reproductions of three prehistoric tablets, on file in the Field Museum of Natural History in Chicago, from Kish in Mesopotamia on which I observed the system of cupules used there together with a system which may have been pre-cuneiform. Diring⁴ shows three Sumerian tablets from Uruk which are classified proto-cuneiform pure pictorial; however, the system here employed used the cupules together with geometric ideograms and pictographic ideograms.

When I first studied the two reproductions in the series of books on Ur of the Chaldees, University of Pennsylvania Press, my fingers kept wanting to touch them. Usually my fingers are not like that. When they want to touch something it is because they want to find out something about that which they would touch which my eyes have perhaps reported and concerning which my association centers would have corroborative tactual evidence, or, which my eyes have reported only discritically and concerning which my brain would become epicritically aware, and, touching, report to my brain that something which they so find out. I was aware of this impulse, for it kept repeating itself. I remembered it but gave it no further attention. When, later, in 1946, I got out my copies of the reports of the Ur Excavations to compare these two photographic illustrations with the other materials which I have reported here concerning the cupules, my fingers went of themselves direct to the picture and attempted to do what they would have done were they so touching the original impressed and indented clays instead of the photographs: explore them epicritically for two-dimensional surface space relationships, for three-dimensional indented or impressed space relationships and, for form in three dimensions. The impact of the reflex act and its import was too exact to be overlooked. The same reaction pattern had been there in relation to the other plaques but had been less imperious. Wood-Jones and Porteus in their *The Matrix of the Mind*⁵ expand on the import of the relationship of the hand and the eyes in the development of human intelligence. Some of the proto-cuneiform circles are indented evenly, some so indented that one side is deep the other very shallow, done in a regular manner; some are half circles used similarly. This three-dimensional periodic space system would serve perfectly for a means of finger reading. A visually blind person could read these systematically indented cupules; they are indeed more readily examined with exactitude with the fingers than by the eyes. A three-dimensional periodic time-space cupule system would be a system for blind as well as sighted organisms. Acquired blindness, failure of development

of or maldevelopment of the visual morphon, congenital blindness, afflictive congenital variations of vision are still not uncommon in the organisms of the phylum. A system of human communication adjusted for touch as well as for sight seems to have been a universal phyletic device, of which Braille is a current development.

Silent periodic time-space relationship systems of dots, of cupules, of line, would be readily reproducible in related time-tone relationship sonic systems, as in percussion systems of drum beats, of the Hottentot system of buccal clicks, of which the Morse telegraphic system is a more or less modern development. Epigraphically, Braille uses dots, Morse code uses lines. Braille adapts dot-space relationships to the alphabet: Morse adapts both line time-relationships and their sonic reproduction to the alphabet. Thus this periodic time-space epigraphy is adaptable to the sighted and the blind organisms, the deaf and the auditory equipped, the dumb and the speaking. Specific adaptations of the periodic systems occur. The Chinese have had historically three systems of tzu shên, writing: the pa kua, the shên-nung, and the ku wên. Each of these systems was produced by its own Chinese inventor. The pa kua consisted of a system derived from geometric linear time-space relationships formed into three parallel transverse lines each composed of one or two short and shorter lines arranged differently in each level. This was used as the basis of an exact system of mnemoideographs, hence lies in the borderline of epigraphy, perhaps not actually classifiable as such. The epigraphic systems of oghams left by the Celts of the British Isles are mixtures of dots and lines, of space relationships and time relationships, forming periodic time-space relationship systems: they were used as phonograms in a pure alphabetic system: they could be read aloud. They could also be reproduced in finger pantomime, and sounded on percussion and on string and on wind instruments. Modern musical scores are a development of time-space, dot and line periodic system. Cupules, circles, semicircles, used together with pictography, pictopantography and geometric design, have been found on rocks in the Carolinas of the United States, in Ohio Mound Builder remains, etc. In Asia Minor the Hittites used, among their epigraphic signs, lines in time-relation variations of the periodic system. North African Libyan and Tiffinagh inscriptions show other systems of combinations of both lines and dots in space relation epigraphy.⁶ These were used together with geometric symbols and pictographic symbols in a single system. Prehistoric Azilian pebbles, prehistoric Italian inscriptions, prehistoric Californian, Mexican Mayan, early Asia Minor Canaanite, prehistoric Crete, Cypriotic syllabary, Cypro-Minoan inscriptions, Sumerian pre-cuneiform, Ur of Chaldees, Mesopotamia other than Sumeria, Bamun, Chinese, Cypro Phoenician used among their epigraphic signs combinations of dots, circles and geometric designs. Circles and half circles occur in the Egyptian hieroglyphic system. The English alphabet uses a circle, a three-quarter circle, and a half circle, uncombined; circles, half circles, and dots combined with lines; and geometric designs in forming its letters. True circles have been found among geometric epigraphic signs in Khâp Skhr Valley dating at least 7000 B.C. Thor, which is Norse for Icelandic Pōrr, rides the heavens in a goat-drawn chariot the

rolling of which causes thunder, tosses a bolt which is called Mjollnir which by its movement produces a single discharge of lightning called a thunderbolt. The signs for mjollnir are composed of geometric forms, dots, lines and circles.

iii. CHURCHES HAVE SPIRES

[Illustrations intended for this subsection will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weater Collection filed as 1-9-3 (www.atsu.edu/museum). Ed.]

In the English vocabulary occur three word roots each of which conveys the idea, ©. Built on one of the roots as ablaut are the words, coil, collect, cull; built on the ablaut λεγ of the word legein, to extract the meaning of, to gather, to say, with the prefix col, together, to express the total meaning of λγ, l g. Built on another of the three ablauts are the words torment, torture, tort, which latter is Latin and conveys the idea of a twist, a torsion, a coiling. In English a tore is, mathematically speaking, a surface described by a conic section. The Latin, tornare, means to turn, and a tornatilis is that which is made with a wheel turning. A torque is a twisted neck chain. And to a Catholic monk of the Franciscan order, a torsad is a twisted rope which he uses as a symbol of the chief abstraction of the system of dogma which constitute the creed of his order. In Sanskrit, a tarayana is an arched gateway. In Japanese, torii is a delicately arched gateway built at the approach to a sacred place. In Latin, turris is a tower, a high conical hill. In French a tourelle is a turret, a tur, a tor a diminutive of toure, tower. In Greek the word for tower is τυρρις, τυρσις. In English tour, tourist, turn, go round a circuit: one celestial tour is one complete revolution of a heavenly body. In Hebrew the toreth is the law, the λ γ, l g. The other ablaut is spr: one coil, one torture, one full turn, one trepein, of a certain kind forms a spire: a spire is one complete round of a tour which does not return to itself but returns upon itself: a spire is one complete turn of a spiral. In the Greek the word spiral is σπειρα, sounded speira meaning a torsion, a twisting, a coiling, a spiraling. Churches have spires. And in our American mores, psychological growth comes by way of inner aspiration which announces itself in consciousness as an inspiration that, permitted, expresses itself in an eternally expanding progressive and cumulative realization; denied, becomes a torture and a torment and an ever incessantly demanding compulsion.

All three of these ablauts are formed as agglutinants, one the agglutinant λ γ, l g; the other two agglutinated radicals are formed upon the root, r. One set of ideas concerning g; two sets of ideas concerning an isolating consonantal etymon, sounded r meaning to manifest, written in geometric ideophonography ©, being an ideophonographic adoption of the geometric ideophone ©.

Spirals were used practically and as decorative motifs by the Persians. But all over the world they have been found incorporated as part of true epigraphic systems, sometimes as geometric ideograms, sometimes as ideophonograms,

sometimes as phonograms. As a geometric ideograph, © used as a bit of pure intrinsic semanticism conveys its implication perfectly. In the authorized, or St. James, version of the New Testament of the Christian's Bible as used by Protestant Christians, are to be found two, two only, definitions of the word, God, ascribed to Jesus. These are so ascribed by John, Bishop of Ephesus in Phrygia. One of these two definitions is: God, or whatever word the Christian Bishop John used in his original text that was translated as God, is a spirit. The word, spirit, came from the word, spiral, the abstraction symbolized by the geometric device ©. The abstraction is an eternal dynamic progressive and cumulative becoming. Sometimes this eternal becoming has been called the great breath; and symbolically, the process of breathing which is essential to the life of the physical organism is called respiration, composed of inspiration and expiration.

iv. SOME PICTOGRAMS

[Illustrations intended for this subsection will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-9-4. (www.atsu.edu/museum). Ed.]

Over the two hemispheres and on the islands of the seven seas systematized pictograms of animals abound: the bird, lion, bull, cow, ram, jackal, fish, crocodile, serpent, and systematized pantograms of the human body, and strange looking combinations, all of these.



At some unknown prehistoric time a pair of footprints was carved in that particular style which is called hollow relief on a hand-hewn monolith in Brittany and which in its time and at the height of its stylization became so peculiarly an art of the Egyptian Remetu. I have read that footprints which are claimed to be those of Siddhartha Sakyamuni are said to be seen carved into the living rock somewhere in the Himalayas. If true, these cannot have been carved earlier than the [5th] century B.C. During 1948, while rereading Budge's translation of the papyrus of Ani and some excerpts from the papyrus of Nebseni, this line⁷ stepped into my attention and would have made itself important there, ". . . the . . . Ani [the person referred to] victorious . . . hath come into the land and he hath taken possession of it with his two feet . . ." I have not checked on the hieroglyphics which were thus translated; but, for fifteen years before reading that translation I had been looking, off and on, at this sign of the footprints, and trying to decipher it. A pictograph. An ideogram? Groups of paired footprints are carved onto others of these huge hand-hewn rocks of the Cyclopean buildings throughout Karnac, Brittany, in France, of Europe, of the northern continent of the Eastern Hemisphere. The pictogram occurs at these various places.


And then in Diringer's work came a pair of plantars carved on a rock surrounded by an inscription which had been found at Ci-Arutö n, Java⁸.

The inscriptions are in the so-called shell character of the lithic style of early Grantha which is the script of ancient Sanskrit inscriptions of the eastern coast of Madras, of the early south Indian kingdoms of the Pallavas⁹. This makes of it a pictoideogram or whatever its significance, common to Eurafasia. I cannot read the early lithic Granthic and, therefore, do not know what the inscription may be. A paired footprint pictograph, or, perhaps the actual outlines of a pair of footprints, used, possibly, then, as we might now use a thumbprint in personal identification, as a legal staking out of a land or country by a person making thus a successful claim upon it, such perhaps as a victorious conqueror; which then perhaps became an ideograph of 'to claim'? The triumphant who is then the possessor of the land?

During Christmas Holidays, 1949, my nephew Bill Martin remarked that these pairs of footprints both of Brittany and Java were the plantar surfaces and that they were depicted placed heels down, toes up, as they would be if a body reclined in dorsal decubitus. Then we reread the passage from the translation of the Egyptian papyrus of Ani. And then read, together, the French that went with the French pictures, one phrase of which states that "l'intention de figurer l'extremite d'un corps alongée—peut-etre celui du defunt inhumé sous le tumulus," if so, that defunct was an immense human physical organism! And since these Cyclopean remains throughout Brittany were originally built for university buildings rather than for sepulture, perhaps the symbol of the two plantars may be a pantomimic ideogram. The physical organism of the Egyptian, Ani, was dead when the papyrus was placed in his tomb, but the reading on the papyrus was a part of the book which is concerned with the proceeding of the living psyche and the phrase occurs at the stage in which Ani the person had come into the land and had taken possession of it with his two feet. Quite recently in America an urn, classified by archeologists of the University of Arizona as a cremation urn and dated approximately A.D. 1100 has been unearthed in the old sites of the Hohokam Indian tribe which is decorated with an overall geometric design which sequesters two repeated motifs, one a spiral, the other this plantar pictogram. The Hohokams have been traced back to an estimated late last ice age in North America.

Birds, for the most part have been used pictographically as symbols of the extracosmic and integrator gamuts, of occurrences within these two gamuts of the total manifestation, and of the human being which knows and transforms all three of the gamuts of the total manifestation. Of the birds the wings are the symbols especially of this human transmutation. The surname of my paternal grandmother, my father John's mother was in English, Flagle, from the root which formed the Middle English fleyen, Anglo-Saxon fleogan, Dutch vliegen, Old High German fliogan, Icelandic fljuga, Swedish flyga, Danish flyva, Gothic flavugjan, the English fledge, flight, fly—all of which mean to fly. Sara's father's surname, Winger, which name came with the north people into the colony of mystics on Sentis is in Icelandic, vaenger; an "organ of aerial flight; one of the movable paired appendages by means of which certain animals are able to fly":¹⁰ a vanger; that which manifests the present participle of the verb, to

v,¹¹ active form of the isolating consonantal etymon, v and n g, a venger; a wing, v n g: the manifester of the active present participle of to v and n and g, whatever that may be found to be: by means of this specific manifestation of this specific activity aerial flight is produced. The word aerial, from Greek αἰρ, sounded äär, The Greek, η, written both Η and η, called eta and sounded ā, is the Greek equivalent of the Khâp Sh Khr Valley hieroglyphic , kh: and â, which is called alpha, is the ideophonic equivalent of the phrase l f, and air would be l f kh r, which reads from right to left manifestation, human being, light and whatever l may be. Aerial flight, etymologically, is something concerning the human being manifesting in flight as this relates with light, and with l. The word, flight, is English inflection of English to fly: to fly is in Icelandic fljúga: something about f, l, and v, and something supplied by the suffix ga. The special flying parts of the wing are the feathers, in Icelandic fjöðr, which is movement, and r, manifestation, added to f and v. The especial ones of these feathers which differing specifically from all other feathers do by means of that special differentiation make aerial flight possible are, each, in Icelandic hālmr, in English haulm, sounded hōm, in Latin calamus, in Greek κάλαμος. Greek k and Latin c are almost always hieroglyphic , q, and that specific something is then q l m as modified by the suffix os, os r, that which is the manifestation of something concerning the q mutation. Such feathers are also called quills. By means of the quill-feathers of the wing actively producing aerial flight, Icelandic haeð is achieved, which is height in English, but is in Gothic hauhipa: I think this word possibly to be an agglutination of the elements of the isolating phrase q v kh d, something about movement, the human being, and whatever q and v are. That which by means of the quill feathers of its wings achieves height, in aerial flight is an ave. The Sanskrit deva, which is an organizing force and is symbolized pictographically by a bird, would be the movement of that which is v. In Sara's version, if I have it correct, the human being, its soul and b and v were interrelated in a specific manner: and, also, if I understand her teaching, a whole soul well formed and actively manifesting is that powerfully organizing force which produces something connected with beneficence.

In Latin terminology birds are aves, v. Aves have ala which have penna, , p n n, specialized ones of which are plumes p l m, by means of which aerial flight culminates in highest altitude. Culminate is inflected on Latin celsum, celsus: in Greek, kalemōs which is inflected on q l m. Altitude is inflected on altus which is inflected on alt: the word altar is inflected on this same ablaut: as is also the Greek althainein. Greek th is d: frequently Latin t is d: Greek althainein means to heal. To heal is to make whole.¹²

In Greek terminology a wing is πτερον and πτερυγος and πτερυξ, pteron, pterugos, and pteruks; a feather is πτιλον, ptilon; the quill feather is κάλαμος πτιλον; to fly is πτεσθαι, ptesthai: culminate is kalamesthai. These words are

inflected on $\square \bigcap$, the extracosmic and cosmic gamuts: the other consonants are r, ks, l, m, q, d, s, and the vowel equivalents of v... .

The American eagle is the national bird of the United States of America. It forms the pictographic part of the design for the reverse of the great seal of the United States. A Sumerian lion-headed eagle called nin du gud was the bird of nin gir zu of Al Ubaid. Another Sumerian bird called na bu, product of En Kha and dam kha na transforms Lil u into Bel and causes Bel to become ā du mu gi ab zu. Nin gir zu is a product of ā du mu gi ab zu. The eagle is in French l'aigle, in Latin aquila, in Sanskrit aguru, in Portuguese aguia in Greek agal. In the hieroglyphic system of predynastic Khâp Sh Khr Valley, the eagle was given the phonetic value q l f which translators have confused with the sign for l f called in Greek alpha, in Hebrew aleph, in English a, and therefore have given it the value a, which sound did not occur in the hieroglyphic system, thus producing an artifact: two artifacts in fact. And still another: in the hieroglyphic system the triconsonant, q l f, written with the pictogram of an eagle is also written in this same hieroglyphic system in the geometric ideophonogram, \triangle ; and this also has been mistranslated as ā: both the eagle and the geometric ideogram were used to convey whatever the agglutinated phrase composed of the isolating etymons q l f may have meant.


The eagles, including the golden eagle, the bald eagle and allied species [are members of the order Falconiformes which latter includes the hawks, the eagles

and the vultures.] It is the hawk which in the hieroglyphic system is used as a

determinative in the phrase $\textcircled{\text{X}} \textcircled{\text{H}} \textcircled{\text{E}}$, denoting something concerning the human being manifesting. This English word, hawk, is in Middle English hauk, havek, in Anglo-Saxon hafoc, Dutch havik, Old High German habuh, German habicht, Icelandic haukr: collected together these spell kh v r, The English, by way of Greek translation of $\textcircled{\text{X}} \textcircled{\text{H}}$ is Horus—which is wrong but is common

usage. Childe¹³ reports pictograms of the $\textcircled{\text{X}} \textcircled{\text{H}} \textcircled{\text{E}}$, which he calls the falcon Horus, to have been found archeologically among the signs on decorated vases and amulets in middle predynastic findings in Nile Valley cultures, and thinks the Gutzian cultures which he classifies as upper Paleolithic possibly to have been the first of the known cultures in this region to have used the device: which does not necessarily imply that it was indeed the first culture in the region to have used it, but only the first culture the remains of which have been explored archeologically to be thus known to have used it in this northern delta region of this Khâp Sh Khr Valley. The hieroglyphic system of epigraphy that was developed by the peoples of this valley uses many birds. Another hawk which Budge calls the golden hawk and which the hieroglyphic records indicate as the bnr, and also bnu, bird is used. Besides the eagle and the two hawks, the owl, ibis, swallow, goose, duck, chick, are among the birds used; some as ideographic determinatives, some as phonograms for letters of

the alphabet. The sign ☉ is also written with the sign of a chick in the Rezu hieroglyphic system; Budge translates it u, and ōō: there are no vowels in this system: others translate it v, others w. The chick, the ☉ single spire, are both ideophonograms for whatever it is that v stands for.


Hawks are diurnal, they come forth only by day: the mdv nttr sign  is also sometimes translated, day: and the sound for day in this language is thought to have been the same, khr. A day of the human being? A cycle of its manifestation? In the Khâp Sh Khr Valley system something else, which is something further concerning the human psyche, is represented by a bird with a human head. It is eternal and is always accompanied by the kh, the human being, the human psyche and the human intelligence; it dwells in the human person during an incarnation and with the human being in the human or integrator gamut between incarnations, it is eternally living, dynamically functioning. And here again is the significant occurrence of the sound, b, as a specific ideophone: Ab zu in the Sumerian, bennu in the Khâp Sh Khr Valley, and khb: used in these words to denote something concerning b: this bird-headed human form was called the kh - b, as Anglicized kha ba.

On an exquisitely and copiously illustrated manuscript of the Theban recension of the sacred canon of the Egyptians, found in the tomb of Ani in Khâp Sh Khr Valley of the eastern hemisphere are various fine line drawings of a geometrically right-angled rectangular tomb, with the defunct body lying in the dorsal decubitus quasi-flexed as though lying on a contour couch, the head raised a little and resting on a block, a khrv hawk standing upon the tomb ready for flight, and variations of this arrangement. The drawings are formalized and stylized. On Queen Charlotte Island, lying western hemispherical west coastward north from the states of Oregon and Washington of the northwestern United States, toward the coastal archipelago and the Gulf of Alaska, in the North Pacific Ocean, native habitat of Haida Klikitats who linguistically are of the northwestern branch of the Penutian language family of the American Indians, placed over a Haida grave is a wood carving of a geometrically right-angled rectangular tomb, with the defunct body lying in dorsal decubitus quasi-flexed as though on a contour couch, the head raised and resting on a block, a khrv hawk standing upon the tomb ready for flight: the carving is formalized and stylized, not as perfectly and exquisitely as the Egyptian, but in the same style.¹⁴ The wings bear certain ones of the Klikitat traditional geometric designs. And, here, significantly as names for these two tribes of American Indians are z of Zuni, h d of Haidi, k l of the Klikitat. The greatest pride of the Klikitats are the pictograms stylized into geometric designs which is their heritage from beyond when and where their tribal memory reaches.

The Khâp Sh Khr bennu bird, was called by the Greeks, φοινιξ, which is in English phoenix. The φοινιξ, which means something about either ξ, z or ks and φ ph or f and v, was the eponymous ancestor of the Phoenicians who were descendents of North African Capthorian Philitian circum-Mediterraneans who





came over from Capthor into Canaan and were not Semites but an agglutinating language people who were called Philistines by the Semites. In the Chinese, the bird feng-hwang also is similar to the bennu hawk. Hwang in Chinese, haukr in Icelandic and kh v r in ancient predynastic Egyptian are phonetically not too dissimilar: feng in Chinese, phoenix in English, φοινιξ in Greek are also phonetic sound-alikes. Both of these words, phoenix and bennu, are also the name of a certain genus of palm tree.

The February 1932 crossing of the Atlantic had been especially stormy, so much so that not until the Rex liner passed through the still rough Strait of Gibraltar and entered the Mediterranean was there comfort. On board as it crossed the Mediterranean were Mother Margaret Mary of the northwestern United States Ursulines on her way to Rome to her audience with the Pope; a 500-strong migration of United States Jews to Haifa to join in the modern Hebrew infiltration of a cultured land which historically their ancestors had repeatedly infiltrated, spent savage years in conquering only to lose each time, the land of Canaan, of Philistia, of Phoenicia, of the Philistians who were the Philistians from Capthor; a woman and her man, both slight, durable, mental, going to the land of the phoenix bird looking for legends for lecture material, who carried with them always, unostentatiously but definitely in his vest pocket or in her reticule a thin, flexible pale blue leather bound booklet which gave that version of the legend which had started them on their quest: an American-born Italian of Italian parents who since he had had a choice concerning his citizenship had chosen to be an Italian rather than an American citizen and, now, taking his bride along for the trip then to return alone to America, was answering his summons from Mussolini to come home to Italy for black-shirt training and war service in the aggression; a young German Nazi and his bride with their camera doing their war of aggression preparatory stunt, making snapshot recordings of small intimate strategic places: myself, looking for a certain scarabeus, a certain person who would be sitting bent a little forward looking out across a railing with his back to me as I approached and whom I did not know but would recognize when I should see him, and a special bit of architecture which would be in or near the city of Cairo, would be built of white and would be an official housement of some organized group of human beings important to my search, empty and uninhabited, and that which I sought would be therein. The salient features of the approach to that architectural withinness would

consist of, , an isosceles culm under which the entrant must pass to enter a geometrically perfect oblong rectangular formal roofed feature about twice as long as wide and as high as long from the opposite side of which a doorway beyond a tall transverse colonnade of four or five columns, each consisting of a plain shaft without base and without capital or entablature, no architrave, no frieze, no cornice, lead into that inner portion.

The Athenian Greek word kalyptos means covered. A koleos is a cawl that encloses the pteruks. Coleoptera are possessed bilaterally of a koleos and a pteruks: a mirror pair of each, typical beautiful bug-wings. A beetle is a Coleoptera. A scarabeus is a beetle. A pictogram of a scarabeus occurs as one

of the symbols in the Khâp Sh Khr Valley hieroglyphic system, written  








   , it is sounded, in translation, kephera and chpra: it is translated as the becoming, and to become. Sometimes the scarabeus is shown with its two sets of wings closed, sometimes opened. For flight, the koleos which is hard and shell-like opens upward and somewhat forward and remains so, like a sail; the membranous pteruks unfolds, opens wide and does the active flying. This pteruks, too, is furnished with kalamos-like hollow tubes which ramify the membrane but with no ptilon, no feathers.






I think that these words concerning to fly of the inflectional Icelandic, Latin and Greek all derive by way of an agglutinating system in an earlier isolating system of terminology which was far anterior to either of these cultures and were used in the agglutinating Egyptian as inherited by them from the pre-Egyptian Khâp Sh Khr Retu or Rezu who developed the system from a pre-existent isolating terminology. And that the scientific terms were applied to the wing-flight creatures long tens of thousands of years after these terms were produced as ideograms which had no relation to these creatures. The creatures so named are used as the ideopictograms of ideas expressed originally as geometric ideograms: which became geometric ideophonograms, as for instance, may I suggest here and, until further evidence be brought forward, the word translated into English as kephera in which in so doing the phones have been badly transposed, the ideograms not recognized, the ideophonograms treated as nonexistent.

That genus of Coleoptera which is known as the beetle came by this its English name, beetle, as a side issue; the word is a part of the original terminology of the Coleoptera as a pictogram; it is a sort of a nickname cast at it because of the perfect structural formation and performance of its bite. In Sanskrit the word bhid means to place together and then to fasten together that which has been placed together so that the put-together is secured together by a more or less permanent gripping. This is the bite. This order of Coleoptera, of worldwide time-space distribution, is possessed of powerful jaws by means of which it fastens onto and locks together. It is called the beetle because it bites. Structurally, the prehensile two of the ten or so paired ventral appendages of the cephalothorax of this order of Coleoptera, strong and jointed, equipped each at its distal end with a pair of interlockable pincer claws, extend well forward beyond the head end of the bug. In Latin the action of such an apparatus is called findere; in Sanskrit bhid; in Icelandic bīta; in Anglo-Saxon bitan, English bite. In Anglo-Saxon the apparatus itself is called a bitula: in Middle English a bityl, and then bittle: eventually, in English, beetle. In Shakespearean English just the forward jutting part beetled. But in Icelandic that of this apparatus which extends forward and overhangs is called the klif, and the clinging to is called klifa, which is in English to cleave, to adhere, to cling in strong attachment: not to let go, to clinch, to fix, to interlock. When the bite is upon the prehended matter that matter is being cleaved and, when the bitten part is separated from the balance of the matter, the matter is cleaved: matter which

is cleaved is cloven, and to cleave became also to tear out, to separate, to split, in Greek, graphēin, to carve: an etymological inversion process: in Icelandic *kljūfa*. A beetle is a prehensile apparatus of any kind which projects forward, overhangs, is equipped with clincher-pincer claws with which to find. One of the tools which the human phylum has devised in replica of some parts of Coleoptera's beetle is in English called a beetle: some other combination of parts, a cleaver; some other parts, a claw hammer; some other parts, a hatchet; some other parts, an axe. The hammerhead, the mallethead, the macehead, these are called the beetle because their working end juts forward over the front end of the handle: with these the phylum beats, pounds, malle, renders malleable, fastens things together. A claw hammer has a hammerhead, the other end of which is equipped with claws: with this the phylum pulls, tears; they are not pincer-claws. A tack puller has interlocking pincer-claws. A hatchet and an axe hammer are hammers, the hammerhead of which bears a cutting edge on its tail end. The axe renders asunder. The hammer forms together. Thus the beetle tools came to be significant of the builder, the maker, the artificer, the architect, the carpenter, the creator.

My mother used the words, the maker, with the greatest of reverence, and, in doing so, referred to the source of light manifesting which eternally becoming, makes of itself that which it will be. Christian folklore, I believe, refers to the God which Jesus may have taught, in what nomenclature it is not known, sometimes as the creator, the maker, the architect, the artificer. And Jesus, the person, was called the son of a carpenter. St. Paul called himself a master builder. This sign of the master builder occurs throughout these Cyclopean ruins in Brittany. Milne calls some of them "hache"; they are, of course, that, a combination of axe and beetle. See illustration 1-9-iv for one cut by a master hand on a monolith in Carnac, Brittany, left there in evidence.

The signs of the simplest beetle-tool over-frequently spoken of as the macehead, is a constant archeological finding throughout Eurafasia. Childe remarks that these Paleolithic beetle-tool signs gradually change shape as the transition from Paleolithic to Neolithic cultures occurs in the Nile Valley civilizations of North Africa; from having been  in the early predynastic archeological levels in those of the middle predynastic levels which had at the time of his writing been explored, they have become , which he calls pear shaped. But in the inscriptions done in the hieroglyphic system which was developed in this region during these early and middle predynastic eras by the civilization of which these small cultures were as it were outland or hinterland bits, the sign is  and this is a geometric ideophonogram. The gradual change mentioned by Childe was from a geometric ideogram to a pictoideogram. At some little length, Budge discusses the possible meaning of this hieroglyph. Phonetically it is    , n t t r; as Anglicized, netter. He says that he comes to the unavoidable conclusion that it is correctly translated by the Egyptologists in the English Christian term, god; but he does not specify what may have been




either in his mind or in the collective minds of the Egyptologists when they say god: yet throughout the translations, German, French, English, , netter, has become god and    the gods. Classically, among the Christians, God is regarded as a superhuman person dominating nature and humanity to whom worship is due and acceptable. But the users of this hieroglyphic system called the sign , n t t r, and n t t r means something specific concerning the creativity of the periodicities. This is the builder, and there was no intent of personification, nor of worship, nor of dominance.







The beetle symbol called kephera or chpra as used in this system has also been called a god, the beetle god, by the translators. This is not good. The usage of the term god and gods as a substitute for an interpretation of the greater abstractions and factual statements expressed in the epigraphic forms of cultures other than the Christian God culture is in the manner of a systematized projection of one's own culture's subjectivisms upon that which may be an objective, concise statement of a scientific fact, or a symbolic representation of such concise statement, either of which need accurately to be read in the terms of the system used as used by its authentically informed users: if this can be accomplished.




The Sanskrit root for to create is kr; to make, to create. In Rk Veda ii and iii, vishvakarman is the maker, the fashioner, the artificer, architect, creator. The word is formed of the roots vish meaning to spiral, va, and kr, to create, to make. A gigantic temple to vishvakarman still stands at Ellora.¹⁵ Its walls are inscribed. A book of the science of to spiral, va, and to create? Vishvakarman created with a spiral. The word Vishnu is inflected on a root that means spiral.




v. A GARDEN, A TREE, AND A BUNDLE OF STICKS







[Illustrations intended for this subsection will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-9-5. (www.atsu.edu/museum). Ed.,]

In Sanskrit all of the symbols of the Deva-nagari epigraphy grew on a tree that grew in the garden of the devas. In the Hebrew the Garden of Eden had a tree of knowledge that grew in its midst. In a Minahassa ideopictographic script, gardens and trees and two very specific trees. The Icelandic Yggdrasil tree of the total manifestation with an eagle in its top and three roots: one concerning Hwergelmir and Niflhel; one concerning the region of Mimir; one concerning Ur , a gathering place of the gods which was connected by the sometimes rainbow-symbolized bridge, Bifröst, with Āsgard, the garden of the Aesir, plural of ā ss as inflected with r. These, too, the aesir, have been translated into English as the gods: āss as god. In Egyptian hieroglyphics ā ss is  :






aesir would be    . The Greeks translated , as the goddess, Isis:  as the god, Osiris. The Khâp Sh Khr Retu or Rezu did not.










In Khap Sh Khr hieroglyphics a pictoideophonic garden  has the phonetic value sh: sh is also written with the geometric ideophonogram . Ideographically, the garden signifies the active process of the eternal becoming, as does then the geometric ideograph .


At An, that An which was called by the Greeks, Heliopolis, an a sh d or a zh d tree,   ,¹⁶ grew in the garden just outside the door of one of the college buildings, called a temple: and both the a sh d or a zh d tree and the ba q t, as Anglicized, baquet, tree grew in the garden of Annu. These trees have been translated the olive tree and the acacia tree. Pictograms of the stock of trees, usually so highly stylized as to look more like geometric ideograms, of which they may indeed be the pictographic replicas, than like pictograms, abound. This symbol was found

among the 7000 B.C. signs in the Nile Valley, . These prehistoric signs, , , , , , have been found scattered throughout the Eurafasian area. They are the woody stock of a tree including the trunk and main branches, called in Latin caudex. Petrie¹⁷ suggests the sign eventually may have been used for the biconsonantal phonetic value, tz. The Mexican Popol Vuh is an ancient Quiché manuscript published by the Abbé Brasseur de Bourbourg. Certain parts of the manuscript are concerned with the tzite, which is a tree, a tzite tree. The word which in English is written and pronounced tree was in Gothic, triu; is, in Russian, drevo. In Welsh derw is an oak tree; and in Greek drus is an oak tree, dendron is a tree, dryads are tree sprites. In Sanskrit dru is a tree. Ideophonetically, a tree is something concerning d r and v. Among the ancient Celts of Europe, the trained and educated scientists were called Druids; they were trained in the code of applied and academic science as practical scientists, physicians, priests, historians, lawyers and judges. These Druids are profanely credited with having been tree worshippers. The Cretans had a code which the Greeks called the dendrites. A code is defined as "Any systematic body of law, such as the laws and code of Manu," the most authoritative of the Hindu law books, "which discusses creation, evolution, the nature and state of the human being both here and hereafter . . . a digest, a body of information or written matter that has been classified and arranged under proper heads and titles; therefore, a written science."¹⁸ The word itself is French, from the Latin caudex, meaning the stock, or main stem, or trunk of a tree. The word, stock, v.t., means to supply: and, v.i., to send out branches: abstracted, a specific manner of emergence plus the specific manner of that emergence. For derivation of the word, stock, compare the Sanskrit, tuj, to urge, to thrust. Code, then: the stock of a tree, a tree, and from that, a "board or tablet of wood smeared over with wax on which the ancients originally wrote . . . and sticks of the wood of a tree bearing writing tied together in a bundle for a messenger to carry

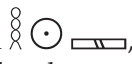


. . . " hence a book, a writing, any written statement; but originally, code, any organized and systematic written statement of any organized system of knowledge of truth, and, therefore, of the law and order. A tree in a garden, the actual process of the emergence of that which emerges, the manner of that emergence, the urge and thrust of the divine law; the law of d, r; of movement manifesting: a statement of the ordered relation of phenomena which, insofar as is known, are, in their fundamental scheme of emergence caused by movement manifesting, invariable under the condition of their emergence: the active process of the formula of movement of the total manifestation manifesting.

The Khap Sh Khr Valley hieroglyphic system used the sign  a tree trunk, the stock of a tree and its main branches as a pictoideophonogram, its phonetic value as translated and Anglicized, tet. In this particular tree trunk  and   concealed the recollected body of ; as translated into Greek thence into English, Isis and Horus concealed the recollected body of Osiris after it had been separated and strewn asunder. A specific tree would be a specific portion of a science, a specific code.

In one manuscript this combination of glyphs occurs, . In another manuscript the ideopictophonographic Egyptian symbol for sh is formed of a stylized garden, . The sign  is shorthand for . This sign then would be something concerning the actual process of the doing of the . The sign  in the plural is translated by Budge as the fields of Annu and he says that these fields, he believes, are similar in symbology to the Elysian fields. Elysium is ηλυσιον: this would be kh l v s or z: and  and  are related ideograms: the human being and this  with which the human being is concerned.





The eagle tree, *Aquilaria agallocha*, is an east Indian tree; its wood, in Greek αγαλλοχον, in Hebrew ahālim, in Sanskrit aguru, is burnt as a perfume. The phoenix tree which in Egyptian hieroglyphics is the bennr tree, each of which is a bird as well as a tree, is a date palm and/or the date which is the fruit of the date palm. Botanically, this phoenix, bennr date palm is ". . . an important genus of pinnate-leaved palms distributed throughout tropical Asia and Africa. It is distinguished by an ovary with three carpels, only one of which matures, also by its dioecious flowers."¹⁹ A dioecious plant gives constant origin to itself. And one may suppose here a reference to that movement by means of which the eternal becoming constantly gives origin to itself: such reference as is symbolized in the geometric ideogram , for instance. But there is something more exact in the symbology of the three carpels of the ovary, only one of which matures, as combined with a dioecious blooming.

The word, herald, is in Greek κηρυξ which would be q kh r v z. A herald is a messenger, an angel, in Greek, an aggelos; a bearer of the official messages

of the organizing forces. The Greek Hermes, which is the Egyptian , khrshâ, is a herald, he carries a kerukeion, which in English is said caduceus, which was originally a stick or rod or wand²⁰ of wood of the olive tree adorned with gold, and was then, centuries later, depicted otherwise. Among the Chinese epigraphic symbols,  is a bundle of sticks. The Roman Catholic Pope carries a special stick. The eagle of the great seal of the United States of America carries a fruiting olive branch in one talon, a specialized bundle of sticks in the other. In the Khâp Sh Khr hieroglyphic system this sign  occurs; a bundle of sticks in a boot-shaped object all tied together: the boot-shaped object is phonetically b: ideophonetically, whatever b stands for.

vi. THE SACRIFICIAL VICTIM

In the ritual of white jaguar and the ritual of black jaguar of the Sama Veda, called the veda of the sacrificial victim, it is fire that is the sacrificial victim, not that which is burned: the fire has dynamically and progressively and cumulatively become involved in the grass bundle which in the ritual is burned in a certain definite manner and with certain definite stage-by-stage phases of information and related action, successfully to release this fire which has sacrificed its original patternings in the cosmic production of these new patternings of this same fire as it is released. The patternings are the flame. In Athenian Greek flame is φλεγμῆ: the bark of a tree is φλοσος: burning heat is φλογωσις: to set on fire is φλογοιξειν: to burn is φλεγειν: but fire is φλοξ, f l v ks or f l v z.

In this same Greek ελιξ, eliks is a helix, a form of spiral; elissein is to turn round, to wind, to form a helix; eligmos is a winding, a forming of a helix; elios is the sun, in English helios, because it so does. The ancient predynastic Egyptians called one college of its university system the college of Ān, , and the city surrounding it, the city of the college of , Ān. The early dynastic Egyptians continued to call it Ān. But during the dynasties of the Greek conquerors, Ān came to be called Heliopolis, and whether the intent was that of identifying , Ān, the source of light, with ; the helix, the speira, the eternal becoming, or whether the invading Greeks not then knowing a difference between the sun as the source of sunlight and Ān, the source of light, the term Heliopolis has been translated into English as the city of the sun. Within one of the buildings of this college of Ān, the source of light, was an altar of Ān; and this has come into English as the altar of the sun, which it was not. The various legends of the phoenix bird as eventually translated into English and retold in English get fire and the sun and bird's eggs and a nest and nestlings, and flight pretty badly mixed up in the various stories, and always substitutes for the real

sacrificial victim, for Ān the source of light, for all else that the legend in its purity conveys. A near approach is this: the phoenix bird always and inevitably flies to the place of Ān, seeks out and culminates its flight upon the altar of Ān, whereon, having arrived there, it proceeds to build a nidus of twigs of the spice tree which being placed exactly and woven into the specific patterning of the nidus they then, upon the altar of Ān, the source of light, when the phoenix bird that has so formed them has settled itself within them, burn in spontaneous combustion in which the phoenix bird and the nidus which it has built in this place are consumed alive; the flames, the patterns of the fire which is emitted, form the offspring which, taking wing, fly to the land of q b, as Anglicized Qeb and wrongly Seb, but q and b.

The bennu bird is something concerning n n, the offspring, b and v: as bennr, it is the offspring, manifesting, and b; as benr, it is the periodicities of b manifesting. Its scientific meaning was taught at the college of Ān thousands of years before the Greek invasions of Egypt. The burnt offering! Long before the Semites were; millenia before! This true inner burning. Antedating the sacred land, the land of salvation, the homeland. Known always to the human person the physical organism of the assemblage of which was of a certain order with certain morphons evolved, developed, healthy, and their related bions full functioning.

The English words, blood, bleed, blow, bloom, blossom, bless are inflected on the ablaut, blv, in which v has become a vowel. In Icelandic, blood is blōð; in Anglo-Saxon blōd; in Gothic blōp: blow, bloom, blossom are Anglo-Saxon blōwan, Old Saxon blōjan, Old High German pluojan, Old Irish blāth, something concerning b l and v. English blossom is synonymous with English flower of Latin flos, floris, in which language flow and fluid, are built on the same ablaut, f l; and a fluid is a liquid, l q v d. In Greek water is vder, liquid water is l q v d v d r: it too flows. But it is only blood in the fluid state which flowing in sacrifice insures the blessing! That l q v d, which is b l v d, flowing f l, insures b l s s. In Christian symbology it is only when this sacrificial blood which flows is the shed blood of the lamb that it purifies and has the power of blessing the human being; yet, even so, their legend substitutes the actual sacrificial putting to death of the physical organism of Jesus for the real process, with actual bleeding occurring as an essential. All blood sacrifices of any kind are and have always been debased disruptions of the intent expressed in the geometric ideograms and the meanings of the ideograms so disrupted have been applied to the processes of the debasement. With the Hebrews the actual living animal was the sacrificial victim: its slaughter, the flow of its blood, its select meats to be eaten by the priests, the other meat for the people, its fat for the burnt sacrifice for burning on the altar, its blood for sprinkling before the altar, this was necessary, this was the sacrifice, the burning, the blood, the purification, the blessing! But in one legend some author tried for a better rendering: Abraham took the firstborn son who was the phyletic offspring of his physical body which he had mistakenly thought to be the sacrifice demanded by El or Jehovah, I do not know which word was here translated as

God, and had gone to a high place in a thicket and built an altar of wood and was about to place Isaac upon it and light the fire under him, alive, when the voice of this El or Jehovah calling to him told him not to: that He had provided a kid which was there in the thicket, so Abraham offered up the kid on the flames instead. Something all mixed up about a vicarious offering, a substitute sacrifice, a being freed from one's necessity of one's own inner burning. And a mixup concerning the meaning of the word used and translated kid: and something, then, later about a scapegoat. A goat and its kid are members of the sheep family, a lamb is the offspring of a sheep: a kid is the offspring of a goat. The human psyche is the offspring of the human being. A ram is khmn; the human mutation of the periodicities. The fire and khmn, the patterns of the flame and the patterns of light. All so badly mixed up.

True goats constitute the genus *Capra* of the family Bovidae, the cow family. Bovidae is inflected on Latin *bos*, *bovis*, from Greek βους in American rural colloquialism, Bossie: and this is b v s. A male cow is a bull because he bellows—or because he is b v l. An ox is a castrated bull. A steer is a young ox. The bull is *Bos taurus*. The animals of Bous are antelopes, cows, sheep and goats. In the Icelandic legend it is a goat that draws the chariot of Pörr as he, tossing his mjöllner, produces one individual moving mutation of light, one single discharge of lightening. And Pörr's mjöllner always returns to Pörr.

The expressed juice of the fruit of the vine is also mixed up in this liquid symbology. At Eleusis, Iacchus, in Greek ιχθυς, *ichthos*, meaning fish, was the condition of the neophyte celebrant after he came up out of the water of his purification: the Romans made of Iacchus, Bacchus of the fermented expressed essence of the fruit of the vine. In the Christian communion the wine is the symbol of the blood of the lamb shed for the vicarious atonement of the communicant. Eleusinian Iacchus and Athenian Dionysus are related symbologies. And Iacchus sometime became to be identified with the Cretan bull Zagreus which was also Dendrites. Wine and blood, and bulls and trees and something that begins with d.

vii. SERPENTS

[Illustrations intended for this subsection will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-9-7 (www.atsu.edu/museum). Ed.]

The Sanskrit Cēsha is a thousand-headed king of the serpent race and a definite statement of a phase of cosmology is stated in terms of the legend of Cēsha. The Chinese sign pronounced, pa, means the great serpent. Serpents gnaw at the three roots of Yggdrasil. A serpent was in the tree in the Garden of Eden. Jesus as the Christ was called the great serpent which if lifted up would draw all men with it; and a serpent is used in symbology intertwined with the cross upon which Jesus was crucified. The Aztec great-winged serpent was called

Quetzalcóatl. The winged Tibetan o e a o h o o is called, lyrically, the blazing divine dragon of wisdom by one translator. The great serpent mound of the Mound Builders on Brush Creek in Adams County, Ohio, U.S.A., has the first four of its seven spires open, the last three coiled. Serpents are cycles wherever found. Cycles of time, cycles of evolutionary development, cycles of a formula from its beginning through its step-by-step manifestation to its culmination. A serpent in a tree is the cycle of accomplishment of that particular scientific formula of which that particular tree is the symbol.

The oophites are those who know the cycles academically and know how to use them in applied science. The false oophites are those who have a mockery of the science and a fetish of one of its symbols. The Mexicans have a serpent in the talons of an eagle. Adam and Eve are said to have learned something from the serpent in the tree that stood in the midst of their garden concerning the fruit of the tree which if they should eat would make them the equal of something translated the gods. This symbology seems to have gotten mixed up in some way, for in the story it is the production of phyletic offspring that they seem to have learned about when they ate the fruit but it was winged Hebrew kerūbim and a flaming sword which turned every way that was placed at the east of the garden to keep the way of the tree of life: and so I think that whatever Moses, and /or Ezra writing concerning Moses, in the five books of Moses have mixed up in their minds the production of its offspring of human mutation of light patterns by the human being and the production of phyletic offspring by the human physical organism, because this tree is in the midst of the garden, not just any place in the garden, and a flaming sword which turns every way forms a flaming sphere, and flame has to do with mutation of light patterns, and a kerub, is kh r b, and the Hebrews had certainly been over into Egypt. The uraeus is a serpent shown encircling the human head, its head worn on the brow, of the Egyptian recondite erudite. And the east is always symbolic not of the sunrise but of the rise of the human cephalic mutation of light patterns.

¹Andrew Taylor Still, founder of osteopathic medicine, (1828-1917).

²Wilhelm Wagner, *Asgard and the Gods*, (New York: E. P. Dutton and Company, 1917), pp. 218-221 as cited by H. P. Blavatsky, *The Secret Doctrine*, 3rd ed., Vol II, pg. 361 (London: Theosophical Publishing House, Ltd., 1893).

³A. A. Milne, *The Ascent of Man* (London: E. Benn, 1928).

⁴David Diringer, *The Alphabet*: (New York: Philosophical Library, 1948), p.42.

⁵Federick Wood-Jones and Stanley D. Porteus, *The Matrix of the Mind* (Honolulu: University Press Assn., University of Honolulu, 1928).

⁶Diringer, *op. cit.*, p. 237, Fig. 114.

⁷Line 132, as numbered by E. A. Wallis Budge, *Egyptian Book of the Dead*, 2nd ed. (London: British Museum, 1895); unabridged republication by order of the trustees of the British Museum by Dover Publishers, Inc., New York: 1967.

⁸Diringer, *op. cit.*, p. 384.

⁹*Ibid.*, p. 381.

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

¹¹For v see Index.

¹²For the words heal and whole see Index.

¹³V. Gordon Childe, *New Light on the Most Ancient East*: (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1935).

¹⁴Shown in Ralph B. Raphael, *The Book of American Indians* (Greenwich, CT: Fawcett Publications, Inc., 1953).

¹⁵H. P. Blavatsky, *The Secret Doctrine*, 3rd. ed., Vol. II (London: Theosophical Publishing House, Ltd., 1893), p. 360.

¹⁶Budge, *op. cit.*, Chapter XVII.

¹⁷W. Flinders Petrie, *The Formation of the Alphabet* (London: MacMillan and Co., 1912)

¹⁸*Webster's New International Dictionary*, s.v. "code."

¹⁹*Ibid.*, s.v. "phoenix."

²⁰For wand, rod, see Index.