

# BOOK TWO







## CHAPTER XV


### THE VIOLET LUMINANCE



#### i. THE ELUCTATION






##### a. And













In translating the first two paragraphs of the papyrus of Ani, no attempt was





made to translate  and . Now, in trying to arrive at a less incomplete gist, it becomes necessary to attempt to translate these two groups, both of which involve the sign  which latter, after occurring in ..., occurs again in lines 5, 6, 9, 14 and then not again until line 22, denoting as it were in line 14, a summation of the subject matter discussed so far before proceeding to the next stage of the discussion. Another sign, , used in Ani, lines 37, 58, 65, etc., etc., is relevant. Without placing fuller data here, this much can be said:  is evidently a pictoideogram given the sound k by translators, as is the geometric ideogram , and, also, a pantoideogram derived of





 . The group  would be some interrelationship between the periodic








continuum and whatever the consonant k was used for. The group   would indicate some relationship between k and the integrative process, as would

 . Each time either sign is used, it is followed by the sign meaning that this has been the subject matter of the sentence. If we have been successful in deciphering the ancient Eurafasian Khamite grammatical construction as used, for instance, in the text of Ziba Number 15 at Gavrinis and elsewhere, as discussed in Book One, then as applied to the text of the Ani edition of the book of the allurance of the living psyche, the entire text reads from above down: the sentence as a unit of internal composition reads transversely from right to left but is composed of lesser units of internal composition each of which reads transversely from left to right, and these lesser units are composed of ideograms, simple, compound and complex, which last two types read from right to left and from below up. In meticulous translation and faithful replacement into the method of English composition, this becomes a matter of clear understanding of both methods of this kind of silent communication in order that the former may be said faithfully in the latter. Then, too, one must come to understand the author's method of organizing the entire treatise. For instance  recurs in the Ani edition in lines 27, 35, 36, 47, 57, 73, 76, etc.;  after occurring in line 37, recurs in 56, 58, 59, 63; is taken up again in line 82; line 90, dropped until line 99 when  begins again to occur, and recurs with more and more frequency and in increasing variety of combinations, to the

end of the book; forming, for instance, such combinations as   ,  and , and    , etc., etc.; as though the  phase of the discussion, having been introduced in the early stages, was being carried forward by means of  , and was culminating in the final stages.

In line 5 Ani, which introduces   and ,  is also introduced




 and  is discussed, thus relating the periodic unit which is the human being, the periodic pattern of periodic motion which is the human being in its self-produced extracosmic organism, something which is  in relation to the total periodic continuum and something which is a  integration, as a main part of the introductory matter of the treatise. Does this indicate that the

treatise may concern the processes involved in the ultimate  integration  
of  by means of  ,  ; and that thereby  becomes to be  
  
 , as indicated in lines 37, 44, etc.?

## b. The Dokeim

In the Christian church services, after the invocation, convocation and evocation, something called in English the doxology follows, and this is the end of the service. The doxology is given forth by all of the saints who are there worshipping. The doxology is the adoring, the giving forth to their Father the glorification of that Father which arises within these Christian followers of this God who was El of the Hebrews, after the invocation, the convocation and the evocation. A giving forth to the Father of the glory which the human persons produce by means of the Christ, as an enhancement, a glorification of the Father, each person lifting forth its self-produced addition.

Here, again, exists the necessity of reviewing the meaning of the word translated “father.” and of finding the meaning of the word doxology. Budge

translates    father, as does he every reference to the human being in its extracosmic organism; as these occur in the book of the allurance of the living psyche.

Excerpt, Book One, Chapter XXIX, Sec. v, Subsec. h, “The Word Father.”

In the colloquial Hebrew *abi* means my father; *abiah* and *abijah* mean Jehovah is my father; *ben* means son; *ab da* = servant; *ab di* = servant of Jehovah; *ab di el* = servant of Elohim. The consonants are *b* = father; *b j h v h* = Jehovah is father; *b n* = son; *b d* = servant. In this case, *b* and Jehovah are synonymous: *b n* is the *b* periodicity produced by *b*; *b d* is the *b* motion, the servant belonging to and doing the work of *b*, at the bidding of *b*: servant both of Jehovah and of Elohim. The word father is an English disruption of the Athenian Greek *πατηρ*: the consonants are *p t k h r* which translates the manifestation of the human being in the extracosmic and cosmic gamuts and this is, of course, the Hebrew *abi*, the Christian *abba*, father. When the Hebrew canonical literature was translated into Greek, the Hebrew word, the root of which was the consonant *b*, was equated with the Athenian Greek *p t k h r*. Through a

series of translations of this Septuagint into English, this became father. As a colloquialism, b and p t k h r and father became anthropomorphised into the male parent, and the human being manifesting in the extracosm and in the cosm became the father in heaven, and the father in heaven became God, and God became the male parent. But the Athenian Greeks did not mean male parent when they used the word πατηρ, p t k h r. The Greeks used another word, παπας, παππας for the male parent, which became in Latin, papa; in Anglo-Saxon, pāpa; in Middle English, pape and pope; in English, pōpe; in Russian, pop.

The Christian legend relates that when, at the age of twelve, his parents missing him, searching for him and finding him in the temple at Jerusalem listening and explaining, expostulated, Jesus replied, as translated, “wist ye not that I must be about my father’s business:” did you not understand that I the person must be doing in this incarnation that for the doing of which I, the human being manifesting in the extracosm and the cosm, took on this incarnation.


As translated into English Jesus, Jehovah’s helper, as the Christ was said

to have called himself the son of the father: son is ben; something about

the b periodicity caused by  is conducive of the formation of ch r = the manifesting integrated human bicomponent psyche.


### 1. *The Word Mother*

The plains of Thera at Eleusis were dedicated to Demeter and Kore, daughter of Demeter. Demeter is Δημητηρ; the consonants are d m k h t k h r which translates the motion of the human mutation that is manifested by the human being in the extracosm. Kore is kr, something about k manifesting? In the allegory of the birth of Jesus, Jesus = Jehovah’s helper came from Mary. Mary is in Hebrew Miriam which is m r plus the feminine ending; the Athenian Greek is μητηρ, m k h t k h r, that human mutation which is produced by the human being manifesting in the extracosm. This would be the permanent extracosmic body, which the human being forms in the extracosm by means of a mutation of extracosmic periodic patterns of periodic motion. Demeter would be the motion of that organized periodic pattern of periodic motion which, its permanent extracosmic body, is the human mutation of extracosmic periodic patterns of periodic motion produced by the human being manifesting in the


extracosm: .



The doxology is the giving forth to  by the sons = the b n's of abi

= p t kh r that which the b periodicity of the entire b process of the human being manifesting in the cosm and extracosm has evoked. That which so gives forth is the z psyche, the saint. What exactly is this which the z psyche so gives forth? The word doxology is a compound derived of the Greek dokein + legein: δοκειν + λεγειν<sup>1</sup>: formed of the Khamite isolating etymons d v k and l g and meaning to give forth that which is produced by the mind or the psyche. The giving forth of the κυδος, kudos, the glory, the glorification. The Jewish ritual doxology recited in the synagogues at the close of prayers<sup>2</sup> is called kaddish; in Aramic kaddīsh, reportedly because the ritual begins with Aramic words which, as translated into English, are “extolled and holy be his great name.” Dokeim, kudos, kaddish; k words, applying in some manner to that which the

z psyche gives forth. Something which is sent forth to and joins  ?

In the dynastic Egyptian canonical commentaries on the book of the allurance

of the living psyche, something concerning  is called kā. It has something to do with the living soul. Budge calls it the double, meaning, perhaps, just what? This which is the assembly which we have herein termed the human person and this other assemblage, the assemblage which the Kamite

Rezu called   and the translators called kā? Webster gives kā as the Egyptian genus of the body, that which reincarnates in a human cosmic organism. Or that which the z psyche gives off? In Buddhism the Sanskrit kurma implies the entire ethical consequence of one's acts during an incarnation, considered as fixing one's lot in the future of one's existence; the continuous working of every thought, word or deed throughout eternity in a kind of causal sequence.<sup>3</sup> In Hebrew ke ziz refers to that which is separated; azrā il is that which separates the eternally living psyche or soul from the physical body; and kadesh, spelled also, kedesh, is that in which this which is so separated is perpetuated. And the citadel is kir. And the thorn is koz. The Hopi American Indians call their sacred chamber kiva. Among the Pueblo Indians kachena is the spirit of an ancient. In Japanese Shinto ancestor worship, the kā mī are the “superior ones,” the eternally living departed spirits who become the rulers of the world. In Greek ker, κηρ, which is, then, k kh r, is a disembodied human soul, also a person's entire fate or doom or future existence: the two are synonymous. In Hawaiian a native shaman or medicine man is kahuna.

The Hebrew Ezekiel, colloquially that which el has strengthened, would be that which the allurance by way of z has caused to become k.

## ii. THE CONSONANT k

### a. The Pantoideogram

The net result of to evoke is that which is given off by that which is evoked, and that which this which is given off then does. The pantomimic series, invoke, convoke, evoke, ends with the pantomime in which the arms are raised above the shoulders and crossed above the head. A group of pantomimic signs found across Eurafasia are repetitions and variations of this pantomime. In Cretan hieroglyphic the sign occurs pictured as shoulder girdle, arms raised above the head area and crossed about at the wrist, palms extended, thumb on the down side. In Cretan linear, the sign is done in line abstract, showing little finger up, thumbs down, shoulder girdle indicated only by width between the two shoulder-arm points. The unilateral half-sign also occurs in Cretan linear. The modern Arabic, Tuareg, Sanskrit, Coptic use the full sign. The Hebrew and the Greek use the unilateral one-armed variation. The North Etruscan, Italic, used abbreviations of the one-armed sign comprised of the distal part of arm, wrist, palm, thumb, in true and variations of true presentation.


The exact significance of this pantomime is determined by the placement of the palms. The palms of the hands extended at the ends of the upraised and crossed-over arms are always shown with the thumb on the down-side which, in pantomime, places the palms of the hands facing directly forward with the forward facing body. Although the Cretan shows the hands somewhat drooping at the wrist, the most of the signs show them with an unflexed wrist.

In modern Arabic the sign is called hā,<sup>4</sup> has the alphabetic phonetic value k according to Diringer,<sup>5</sup> h<sup>6</sup> according to Webster. In general South Semitic usage the pantomime was called koph. In the formation of the Hebrew alphabet, the sign, still called koph, was used in its abbreviated form to represent the phonetic value, k<sup>7</sup>, and has therefore led to the evidently mistaken conclusion that it was the palm that was called koph, rather than the entire pantogram. Koph is something about the k light. In the Greek the pantomime was called kappa and, as used in the Greek alphabet, had the phonetic value, k. However in the Coptic, the pantomime is seemingly called janjia which would be zhanzhia, but in this Coptic alphabet has the phonetic value of some sound seemingly comprised of zh, g, and z, which isn't too far from k coming out of zh or going into z or zh. Possibly the pantogram was originally used in the silent expression of something which was a close interrelationship of the ideas expressed vocally in the ideophonetic consonants z, h and k.

In English k is considered to be a voiceless stopped, or mute, consonant, classed as a guttural, although the position of the stop varies somewhat with the following or preceding sound.<sup>8</sup>

The pantoideogram of the crossed arms raised, extended above the head, palms forward, means that which is given out, in any system of pantoideograms; palms reversed, facing the body, meaning, in antithesis, that which has been taken in. Therefore, one may consider that the ideophone, k, may mean something concerning that which is given forth.

## b. The Pictoideogram

In the Rezu mdv ntrr, the pictoideogram  sounds k. This sign occurs repeatedly in the book of the allurance of the living psyche. In English, the sign is a cup. In Dutch, a cup, a drinking vessel, is kit; Old Dutch, kitte. In Latin, a cup is cotillus, diminutive of catinus, disruption of katinus. A cup, a chalice, a calyx; that which holds something. K, a receptacle of a definite sort: a specific container of a specific something. Of the final offerings of the z psyche?




The sign occurs in the Ani edition of the book of the allurance of the living psyche, as follows: Lines 5, 9, 14, 26, 27, 28, 30, 49, 53, 76, 95, 109, 114, 115, 127, 130, 132, 133, 136, 137, 138, 139, 140, 141, 144.

## c. The Naqi Geometric Ideogram for k

The available recorded geometric signs which have been used in the formation of the alphabet to indicate the consonant, k, seem to be those of the South Semitic Sabaean, Lihyanian, Thamudene, Safaitic; the Cypriotic syllabary, the Samaritan and the Khamite Rezu mdv ntrr. As drawn to scale and superposed and set within the reconstructed z r science geometric ideographic monogram, the result would indicate the proposed Naqi geometric ideogram for the isolating consonantal ideophone k. As found thus within this grand sign, the k geometric ideogram is seen to be composed wholly of the left oblique and transverse parallelograms of the sign for the human being and the z sign and all but a few of the surface markings of each of the two parallelograms.


## iii. IN THE BOOK OF THE ALLURANCE OF THE LIVING PSYCHE

The text of the book of the allurance of the living psyche seems to make some precise difference between the meaning of the k pictoideogram and the k geometric ideogram, for it uses both and seemingly not exactly synonymously.




For one instance: in line 38 Ani,  ; and in line 94 Ani, 











Said sebek, implying some specific interrelationship between k, b and the power of the eternal becoming, this group of ideograms is here associated with a pictoideogram compounded of a crocodile wearing a pair of ram's horns on its head surmounted by a pair of the wings of , both of which the crocodile wears as a headdress. Crocodile is classically considered to be

 written pictoideographically. Headdress is b. This headdress = b is


associated with ram's horns = , and the wings of Coleoptera, ; which is, then, b associated with the  of the integrated human bicomponent

psyche as  = the beginning of z r h = the manifestation of the z structure, and v d z h = the integrative motion of the z structure. Crocodile is an air breathing, oviparous, amphibious quadruped, hence is representative<sup>9</sup> of water =  = the three gamuts of the periodic continuum; air = integration of extracosmic and cosmic gamuts; land = cosmic gamut; therefore: that which is of the integration of the three gamuts as this is produced in the cosmic gamut. Elsewhere, in the dynastic Egyptian canonical literature, in a composite picto-pantoideogram, sebek is shown as a crocodile-headed human person, walking, wearing the draped skirt,<sup>9</sup> and the full headdress of Khrshf.

Another pantoideogram  is classically translated birth, being born, etc. Certainly unastute men and possibly unastute childless women looking at this pantoideogram might translate it as being born, but neither primipara nor multipara, thinking, would so mistake it: to these who have produced the action so pantomimed, the exact meaning is giving birth, i.e., a giving forth of that which has been produced by the combined product = mndn = periodic mutation of periodic motion of d n = periodic motion of d m kh t kh r

= the manifestation of the motion of the human mutation by    = the


ndn that is the human being in its self-produced extracosmic body and p t kh r manifesting in the human, extracosmic and cosmic gamuts, and which m kh t kh r has nurtured and is given forth by m kh t kh r. A quite different


pantoideogram as seen, for instance, in Ani, line 42,  does signify being born since here the action is entirely that of the emerging child, a struggling forth, an eluctation, that particular stage of parturition in which the child takes




















an active part. In one of the dynastic folk legends, sebek dwelt in a temple = 'ieron = h r n, which was built on the mount of the sunrise = v d z r h where it

assisted Horus = the human person in its  = giving forth of    = the full manifestation of structural integration of that which has been produced by

the q mndn of  manifesting in the cosmic and extracosmic. In simpler terms: as k, the power of the eternal becoming as expressed through b, lives in the periodic manifestation of the integrative motion of the z structure there assisting the human person in the daily giving forth of that which it produces by means of its z psyche.


In the Nebseni text, , the seven-period-mutation, as this occurs in the train of events that comprise the manifestation of the human being

throughout the cycle of its existence, is        in full

paraphernalia, and this is (line 94)        which dwells in   .

#### iv. THE VIOLET LUMINANCE

##### a. In the Fundamental Human Cosmic-type ndn

The excursive motion of the emissary beams that are emitted as  does not carry them beyond the limits of the organized body of radiant energy which, the integrated human bicomponent psyche, surrounds that portion of this fundamental human cosmic-type n d n which had generated the cosmic component. These beams move outward from their motif of the n d n and into this body of radiant energy which is the integrated human bicomponent psyche. At some distance beyond the outer surface of the n d n but within the outer margins of the integrated human bicomponent psyche, they continuously produce regularly intervaled, regularly placed, spontaneous emissions of brilliance composed of unnumbered individual discrete, intensely brilliant, exceedingly small, sharply defined particles of a strong, short, radiating, discursive motion which carries them each a short distance within the indigo into which they then instantaneously disappear with a simultaneous disappearance of the local area of the indigo and appearance of a faint










violet, as though the one plus the brilliants disappearing within it gradually, continuously became to be the other, which latter, at first faint, gradually grew stronger, achieving a steady state.

In its final form the fundamental human cosmic-type  $n d n$  is a complexly structured,  $q$ - $b$  induced,  $b$ -crystalline motif controlled, human mutation of a fundamental cosmic-type  $n d n$ , enveloped within a tenuous, valid, variously comprised, complexly organized cogency, engendered and accrued there by means of its own activities combined with certain definite activities of



. Of the components of this tenuous varicolored envelope the indigo integrated human bicomponent psyche is the most extensive. At its center, like a continuous blossoming of a flower seen in a slow motion camera observation, the golden  $b$ -psyche emerges from the related area of the  $n d n$ , silver beams emerge radiant through the golden  $b$ -psyche into the surrounding indigo, there shedding bursts of brilliance beyond the golden  $b$ -psyche into the indigo which thereupon gradually become metamorphosed into a violet luminance which, remaining well within the bounds of the indigo, surrounds this entire central activity. Alive. Continuously becoming.

Insofar as the fundamental human cosmic-type  $n d n$  is concerned, the entire

process began with the absorption of the extracosmic  $q$  emanation of a  and ends in the formation of the violet luminance. The entire meaning would seem to be the production of this violet luminance at the expense of the total organism. The final stages are a continuous process of integration of the  $mndn$  of the  $z$  psyche and the immediately related portion of the integrated human bicomponent psyche. One looks again, and without any remaining trace of casualness, at this organized body of radiant energy which in neohomozoa comes to surround the head and remains surrounding it, called  $ch$  and written  and  in the Khamite Rezu  $mdv ntr$ , this integrated human bicomponent psyche, the  patterned periodicities of which are the , beginning of the  $z$  manifestation, and within which a less extensive and still more cogent violet  $n d n$  forms and grows continuously when the  $z$   $mndn$  enters it. And in this again is to be found the profound insistence of the  $ch$  philosophies upon the absolute importance of the christ state. The first stage of that phase of the great law, known in Hebrew as Melchizedek, begins with the formation of the integrated human bicomponent psyche. The  $mndn$  of   is cooperative in the formation of the modified beam wave<sup>10</sup>, but the organized periodic structure of the  itself is cooperative in the formation of the violet luminance. In words of the Christian parlance the real meaning of a human person is the seriate production of the christ state, the beatification, the sainthood and the integration of these states in the formation of , the living soul, in that order. But this needs to be brought into the realm of

practical importance. What is the human person? It is the human person that counts in practical everyday consideration. The allurance of the living psyche continues. As long as this fundamental human cosmic-type n d n which this





has authored by means of its q emission continues to exist and, existing, continues to form its z psyche, and that z psyche continues to form and emit its mndn and its integrated human bicomponent psyche and these emissions continue to integrate in the formation of the violet luminance, this living psyche, continuing to remain surrounding it, forms an ever increasing aura around that fundamental human cosmic-type n d n.



During the earlier, greater part of this first incarnation of , this periodic pattern of periodic motion which is this human mutation of a fundamental cosmic-type n d n has had no violet luminance. Only after the fundamental human cosmic-type n d n, the existence of which its q emanation has been causative, has built the mechanism of production of its z psyche, and that mechanism has functioned, forming the z psyche, and the z psyche has begun to emit its mndn as spontaneous emissions of brilliance, does this incarnation of






begin to acquire a violet luminance. As the z psyche of this fundamental human cosmic-type n d n forms, radiant far beyond the outer surface of the n d n, but within the confines of the , it remains thus, surrounding and extending outward from the region of the motif which is producing it. There it is constantly forming its mndn product. As, functioning so, it emits its bursts of radiant z psyche produced mndn periodicities and these and the periodicities of the , four-pattern of the integrated human bicomponent psyche integrate in the formation of a gradually augmenting violet luminance, the potence, potential and potentiality of this luminance exceeds that of anything else in the cosmic gamut.



**b. The Clause**  |      

In the Khamite Rezu mdv ntrr of the book of knowing all of the chapters in one chapter concerning the allurance of the living psyche, the pictoideogram,






; the composite picto-pantoideogram, ; the geometric ideogram, |;


the pantoideogram, ; the ideogram, , which can be either a complex




geometric or an exquisitely stylized pantoideogram; and the signs   are epigraived in that order, from left to right. It is this group of signs which Budge has translated “a living soul.” The context relates the group to the ideograms






<sup>12</sup>, in some definite manner. In another part of the text just the





seeming complex geometric ideogram, , and the phrase   are used: so used, each is pronounced anch and/or ankh by translators, and the two are considered by them to be synonyms, used together each as a determinative


of the other. The seeming complex geometric ideogram, , is translated as “eternal life.” Rather than being a complex geometric ideogram, is not this sign, so translated, just a beautifully wrought abbreviated stylization of the


pantoideogram, , of the human being? With  being the general Khamite pantoideogram;  the Khamite Rezu pictoideogram; the falcon, the Khamite

pictoideogram and , the Naqi zr science geometric ideogram for human being. Certainly it is the human being that lives eternally, a cycle of its existence being an eternity insofar as the annotation “eternal life” is concerned. Read so, its phonic value is kh and its translation as eternal life becomes entirely understandable.


The sign, , should not be considered to be a synonym of the phrase 


  which translators pronounce anch or ankh. As to this phrase  , read ideographically from right to left, this translates as those of the events of the train of events that comprise the manifestation of the human being throughout the eternity that is the entire cycle of its existence, which, transpiring simultaneously in the cosmic and extracosmic gamuts, are related


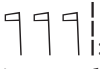
in some definite manner to the specific periodicity of , the integrated human bicomponent psyche. The pantoideogram has been translated as I, first person, singular, nominative. The composite pictopantoideogram of the bearded and perruqued human head on a walking eagle’s body bespeaks those of the events









of the q allerance which are of the series b-r-z. The geometric ideogram : would this mean a discrete integer; its entirety as related to any given consideration; as used here, then, in this context, the entire life of a human being considered as a single discrete whole: a single, individual eternal life as comprised of the entire cycle of the existence of a human being? The stylized pictoideogram of the potted male date palm in bloom<sup>13</sup> translates ideographically as the human being with its k psyche, the violet luminance; the eternally living human being with its self-produced eternally living psyche or soul, in contradistinction to any other stage of the allerance of the living psyche: hence a pictoideographic

synonym of .




c. 








Elsewhere in the Ani text,<sup>14</sup> this group of ideograms, , is



referred to as the  that is the most powerful of all of the : the most powerful n d n of all of the periodic patterns of periodic motion; and discusses


the  of  as      







                 






be. These were the two extents of the  , i.e., of the  phase of the periodic continuum. And here is to be found the relationship of


 ,  ,  , and . Something concerning a k periodic continuum or a k stage of, or phase of, the periodic continuum, or a k portion of the periodic continuum, or in a process of k-ing the periodic








continuum - this process is a k integrative process which,  , Ani, line 53, occurs by way of a specific z motion produced simultaneously in the cosmic and extracosmic gamuts by the train of events that comprise the






manifestation of , the periodic unit which is the human being throughout the cycle of its existence.

The first group of ideograms, here used in indicating the extent of the  , reads something concerning the integration in k of    collectively, i.e., of the full manifestation of the power of the eternal becoming of  = f = light = the ability eternally to cause eternally to become by way of the integrated human bicomponent psyche manifesting. The second group




reads the full manifestation of integration as this occurs through the  = z v = final z integration as produced by  =    = that phase of

the general allowance which is the q allowance as this occurs in the cycle of manifestation of , the periodic unit that is a human being.













In the Ani edition, line 16,     occurs when   




is triumphant by means of      . Budge







mistranslates the composite geo-picto-pantogram as “destroy;” but this is not a battle-ax held ridiculously backwards in an onslaught against an enemy; this

is  held as a banner of victory by the runner who wears  even as  wears it - - an otherwise incongruously joyous looking bustle! A delightful composition.


A pair of identical composite ideograms, comprised of the sitting pantogram


wearing the lion-head pictoideogram, , each of which is referred to as   , are stationed, the one at the  and the other at , as    , translated guardians,<sup>16</sup> watchers, protectors of  

. But see the significance of  as to guide toward a specific destiny, as well as to guard and protect, and note the qualifying sign . The two groups,

        and      , are referred to as the two guardians of the realm of   .


Lion is the allurance of structure;  is as herein earlier deciphered;  










 is the integrative phase of the manifestation of change as manifested by the train of events which comprise the manifestation of a human being throughout the entire cycle of its existence.














The Nebseni text, lines 18 and 19, discusses some specific interrelationship of k and the periodic continuum with reference to the manifestation of the k phase of the ability eternally to cause eternally to become as a factor in the allurance of the q integrative mutation in the community of natural phenomena of the ability eternally to cause periodicity eternally to become in relation with a periodic continuum over the zh d  code, as follows: Nebseni excerpt, line

18,                 
               ; and line 19,  




 and continues through line 24, in a manner worthy of complete, careful, exact ideographic translation.







**e. The Group** 

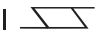
This group, comprised of  and  and  and  and    , is referred to as something which is translated as the beautiful green = living, disc that shineth ever. Sounded for euphony, Sebek-ra-tem, is said to have proceeded from , the periodicities of all three gamuts of the periodic continuum, and is called, as translated, the creator of that which shall be.




**f. The Sign**   
 Ani, line 83,             ;




Ani, lines 50, 53,       ; Ani, line 84,  

 <sup>17</sup>  ; Ani, line 97,   , etc.

Occurring in lines 50 and 53, Ani,      ,


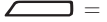
this group is translated as the pool of Maati; but a five periodicity over  is something scientifically exact; as is the balance of the clause. As to the pantopictoideogram, rib: Diringer gives its phonetic value as m ... : Budge simply translates it maat: a Hebrew canonical legend concerning the creation of human physical organisms in contradistinction to all other organisms causes El, to

create a garden = sh in eden = d n and therein to produce a-d-m =   





in the image of El, and then to remove a rib of    's cosmic physical








organism and thereof to produce a mutant form, eve = v, of






 's cosmic physical organism, which mutant form had something to do with the law and order of el concerning the fruit of a tree in the garden. The legend is now inherited via the Christian Bible in a garbled misinterpreted rendition of some part of the zr science as at sometime written down in the ideograms of the Naqi terminological system. Certainly the pantopictoideogram, rib, was a general Khamite ideogram for a specific mutation of some kind used here with the geometric ideogram  = m = mutation. Budge translates according the entire clause as right and truth with the nuance of right and truth as this applies to the human's correct interpretation of the general law and order as this is expressed in the text of the book of the allurance of the living psyche: then the law and order of the allurance of the living psyche.


May one consider the group      as an exact









statement concerning the law and order of the human modification of the  , law and order of change as related to the allurance of the one eternal becoming through all of an eternity of a cycle of manifestation of a human being? Consider  , the law and order of change in relation with the









allurance of the one eternal becoming as that of an Archimedean spiral; the







   , mäǟt, the greater law, to be that of the equiangular or logarithmic spiral: it is the law of the human person operating within and upon this spiraling over a tree = code = formula called q, which transforms the spiraling from what would otherwise be an Archimedean spiral into a logarithmic spiral. It is this which so enhances the becoming, that which causes the point to move steadily outward along the radius vector with a velocity increasing as its distance from the pole, producing that constant, progressive and cumulative increase of the rate of increase of essentia as omnipotence becoming ever more omnipotent becomes steadily metamorphosed into a greater potency by the human person. Since this , ch, qualification of the law of the eternal becoming of change is here implied by the use of the composite wings of Coleoptera rather than by the wings of any other flying biological organism, then somewhere in this statement of the formula of the greater law



and order of the becoming, called     , should be










found an exact, scientific identification and description of the unit of calculation of that increase, a description of the calculator, and a description of the manner in which to use the unit and the calculator in estimating that increase. Can the geometric ideogram, , be that unit? Would a mathematical analysis of this sign in relation to the balance of the reconstructed Naqi zr geometric ideogram for m = mutation,<sup>18</sup> and then of this in relation to the zr science geometric ideographic<sup>19</sup> monogram lead to these answers?






It is by means of  |  ,   <sup>20</sup> that  


travels,   , enroute through    to  





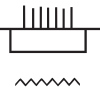
 . And    passes through , a q periodicity










of some sort taken twice, enroute to  .

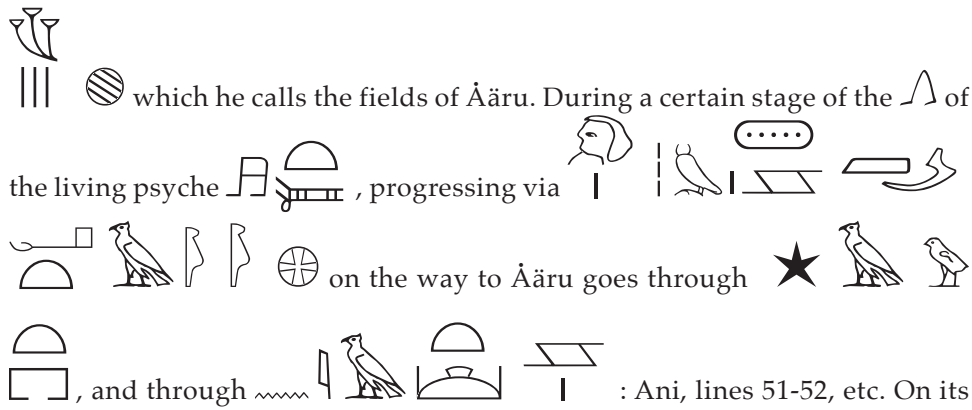














In Ani, line 84, having,  , collected together all of  , the laws of this mutation as these occur in the entire train of events, etc., in which something concerning v r and  eventually occurs, then  something protects the resultant   .

The Nebseni scribe, line 28, epigraphed     




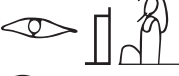


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

The three Rezu Khamite mdv ntrr phrases   , and  



 , and   are classically considered to be synonymous. Missounding the first phrase tuat, the second and third amentet, Budge also makes them synonymous with the phrase     



 which he calls the fields of Ääru. During a certain stage of the  of the living psyche , progressing via     on the way to Ääru goes through    , and through     : Ani, lines 51-52, etc. On its







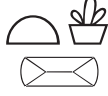
way to the fields of Ääru,  arrives eventually at and passes through the eastern horizon.

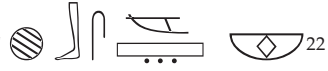
The phrase  reads something concerning the periodicity produced by the  phase of the entire cycle of . In another place, the ideographic presentation relates the manner in which  is placed in  and preserved in , where it


 receives<sup>21</sup> . Many of the Eurafasian abbreviations of the Naqi geometric ideogram used ideophonetically for the consonant k are indicative of a tendency to select the lines comprised in the sign, , as abbreviation of the whole k sign. In the mdv nttr the sign becomes a pictoideogram, ,



 translated bread, cakes, loaves: and the group  is translated saffron cakes.<sup>13</sup> Saffron is z f r n; if the loaf sign do actually be a pictorial rendition of the abbreviated geometric k sign, then this group can be correctly translated




ideographically. The context relates the group in some way with , with




 In the Christian mass, the cakes, wafers, are the m z, the z mutation, the mndn of the z psyche. And in the Roman Catholic church the prepared priests partake of the m z. In the portion of the Ani text which discusses this stage of the proceeding of  to the eastern horizon via , the discussion then details something concerning the manner in which  as placed in  and then preserved in  is then related with . See Ani, lines 122, 127, 128, etc.


**g. Concerning the Festival of **<sup>22</sup>

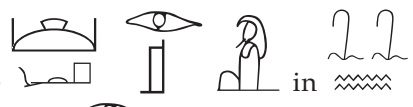

Here in this final sign is a seemingly compound geometric ideogram or a simple geometric ideogram which does not fit into the zr science geometric ideographic monogram.<sup>24</sup> However, denude that grand sign of all but its circumference and the stations 45°, 90°, 135°, 180°, 225°, 270°, 315°, 360°; then draw in diameters 45°-225°, 90°-270°, 135°-315°; then produce the cords 360°-90°, 90°-180°, 180°-270°, 270°-360°. Abstract lower half of circumference, diameter 90°-270°, and the following secants: secant of diameter 45°-225° which lies between diameter 90°-270° and cord 90°-180°; secant of cord 90°-180° which lies between diameter 135°-315° and station 180°; secant of cord 180°-270° which lies between station 180° and diameter 45°-225°; secant of diameter 45°-225° which lies between cords 180°-270° and diameter 90°-270°, and you have a square suspended by one angle from the central point of the monogram lying within the sign  = n b. It would seem that in reconstructing the zr science geometric ideographic monogram, I failed to draw in these four cords. Include them. And find the meaning of this mdv ntr ideogram in its relationship to the total zr science. Something specific about one-half of an eight periodicity as it relates to or is found within, the b periodicity. The sole use of the sign in the book of the allrance of the living psyche occurs in the Ani edition, line 18, in the group




. The sign, , pertains to the full shining of the sun; the fullness of manifestation: the phrase would imply something about the fullness of the manifestation of the human being by means of the b-crystalline motif as

indicated in . The phrase, , relates this sign with something exact concerning the active manifestation by the human being; of the relationship of the  structure and potential as interrelated with the b and ch phase of the power of the eternal becoming.

In the eastern agricultural district of the Khspu Fayum, the festival of  , said chbs ta<sup>23</sup>, was celebrated each year in the spring,

honoring the hersing of the land of  <sup>24</sup> and the sowing of



the seed for the new crop; symbolizing the  in 

; and commemorating the  in . The scribe of


the Nebseni text, line 49, wrote as follows: 









. Of these, the first five signs, if they are to be read anything near “mingling of earth with earth” must certainly be read something like mingling of the z three periodicities of the two productions: i.e., cosmic and extracosmic. But




the signs  are qualified as ; read these five signs, then, the






motion of integration of the z  periodicities of the two gamuts, cosmic and




extracosmic, as this occurs in , whatever this last sign, a geo-ideographic composite, may be found to mean.



This pictoideogram, , with its possible value of , is translated







tomb, sarcophagus, etc. Actually a catafalque? That within which dead = z b n, body =   , which has been embalmed = azaleos =  z l, or is about to be embalmed is carried to and from the embalming chamber on its way to its place of sepulture within the necropolis = n q r s; or is this last actually n k r? Called also casket, box, ark, coffer, coffin; in Greek κοφινος, kophinos; a casque, caique, case, casket, basket; k words: something to hold precious jewels for safekeeping: something to hold whatever it is that is the





sacred ultimate, the ultimate meaning of z q r. Something related to   

which is being , guided, guarded, protected in  =   




on its way to n k r? Something which is relative to    . Note the squat


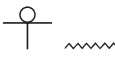
pantomime. Used here in Nebseni, line 49,   , and again in another group in the same line, this pantogram squats nevertheless it wears a beard and is so meticulously drawn that the intentional exclusion of the perruque cannot be questioned. The squat pantomime is q v p t:<sup>25</sup> beard is b r z. The eye pantoideogram<sup>26</sup> is z v d n = the periodicity of the z integrative movement; the throne pictoideogram is z v n n,<sup>27</sup> the integration of the extracosmic and


cosmic z periodicities. This is related to      : the sign  is the pictoideogram of the z psyche.

Whatever the upper chamber, the grand 5 chamber, of the    pyramid may or may not originally have contained, it does now still contain an empty box, weighing tons. Now lidless, the lid slid in place on ledges carved ...<sup>28</sup> the lid was movable and breakable - - - and was probably smashed and carried away together with the finishing stones of the ramp and the flooring stones of the lower, 7, chamber. This is the box that orchestrates so enthrallingly the certain sequence of certain tones uttered in a certain perfection of vocalization<sup>29</sup>. Built in this room, its dimensions do not permit of its having been built elsewhere and subsequently brought into the completed room through the only means of ingress. In 20th century legend miscalled a coffer; called a standard unit for measurement of something related to this ch v d b v m r of ch v f v; miscalled a coffin in which an initiate is self-buried for three days then awakes to the sunrise; miscalled a treasure chest in which fabulous jewels were secreted; in one period falsely considered to have been a sarcophagus, a tomb. Certainly a treasure chest, a catafalque, a , Piazzzi Smythe quite correctly considered its meaning to have been expressed exactly in its measurements in terms of


this great pyramid's unit of measurement; but he came by no inkling of the meaning of any of these.

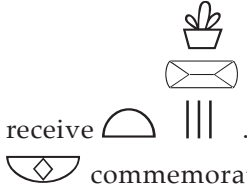
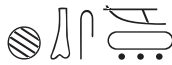
If this coffer do be the catafalque, , and this catafalque do be the pictoideogram of , then the measurements of this coffer are the mathematical expression of , in terms of some exact unit of measurement used as an ideogram.

The Nebseni text and context indicate some exact details concerning the integration of the mndn of the cosmic z psyche and the mndn of the extracosmic z psyche of  in a, , periodicity that is eternally living as

the ultimate in the process which is designated . It would be something concerning this which is expressed in the architectural



construction of the coffer in the 5 chamber. And it is this in which 

is placed, there to be preserved in , and there, so preserved, to













receive . And it would be this which the festival of  commemorates.


## h. End of the First Incarnation



### [1. A Structural Reorganization]

In the fundamental human cosmic-type n d n, this formation of the k psyche continues for so long as this particular fundamental type  n d n continues to maintain the original structural organization of the motif which has been producing its , extracosmic psychic component. But this does not last forever. The periodic pattern of periodic motion which is the human being in its self-produced extracosmic body, this fundamental type




 , in the extracosm evolves continuously, dynamically, progressively

and cumulatively. As the fundamental type  n d n evolves, each of the component motifs of its structural organization evolve. Nearing the end of that particular aeon of the early stage of its progressive and cumulative evolvment during which the original structural organization of this  motif has been continuously evolving, the gradually progressing alteration of its periodic pattern eventually produces a structural reorganization; the periodicity of the mndn of which, that is the   , cannot integrate with the    of the respective motif of the fundamental cosmic-type ndn and no   occurs; which integration continuing to occur would continue to form  , the integrated human bicomponent psyche which is

the beginning of z r. In other words, this  and the human mutation of a fundamental cosmic-type periodic pattern of periodic motion which its q m n d n has inaugurated can no longer conjointly form an integrated human bicomponent psyche and, hence, the fundamental human cosmic-type n d n can no longer form the k psyche. And now the two organisms proceed along their separate evolutionary paths; one, the human being in the extracosm; the other, the human mutation of a fundamental cosmic-type n d n, in the cosm.

During this interval in which the  internal structural organism has been approaching this stage, this fundamental human cosmic-type n d n has tended toward a cessation of functioning, eventually ceases to form its violet luminance and that violet luminance, formed and accrued throughout an entire incarnation “ascends into heaven.” A living soul. To join  , its father in heaven, its ptr khr in the extracosm, that particular human being manifesting in the cosmic and extracosmic gamuts by way of its permanent, self-produced, extracosmic body which remains in the extracosm.

The periodicity of this n d n which is the violet luminance is a periodicity of the integrator gamut, the k v n, periodicity of k integration with a k v n d = the periodic motion of the k integration. The entire order of this movement differs from that of the cosmic gamut and from that of the extracosm. Hence it is not confinable within the limits of either the cosmic or extracosmic gamuts.


In the sequences of the operation of the q formula in the order of their occurrence at this stage,    = christ = the manifesting power of the




eternal becoming of the integrated human bicomponent psyche ascends to





= the extracosmic periodic pattern of periodic motion which is the human being manifesting in its permanent self-produced extracosmic body,

by means of the integration of the  = periodic pattern of periodic motion which is the integrated human bicomponent psyche and the periodic motion which is the mndn = periodic mutation of periodic motion produced within, of and emitted as a radiance by the z psyche, in the formation of the violet luminance, which accrues and, in turn, at the cessation of those processes,



ascends to  = the extracosmic n d n which is the human being of its authoring, manifesting in its permanent, self-produced, extracosmic body.


Even as the q v n, q integrating periodicity of the q mndn of  knows no limitation of cosmic gamut, no barrier between extracosm and cosm, so the k v n which form the k psyche knows no such barrier; and even as the receptor motif of the fundamental cosmic-type n d n accepted that q v n and thereby built a b-crystalline motif which eventuated in the formation of


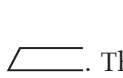
this k psyche, so  receives this organized aura which is the k psyche


which moving out of the surrounding, gradually attenuating, indigo body of radiant energy which is the integrated human bicomponent psyche, spreading away from the fundamental human cosmic-type n d n, knowing no limits between cosm and extracosm moves toward and eventually arrives at the

periphery of the fundamental  type n d n which has authored it,

and receiving it, permits itself to become surrounded by it. At this ending of this incarnation, this accrued and “ascended” violet luminance is this human being’s entire output of its work of one episodic integration of one human


being’s quantum<sup>30</sup> of the three gamuts. So panoplied, this  is, in the

Khamite Rezu mdv ntrr ideographic system, written  . That final sign is ideophonetically sounded k. This is the formation which is referred


to by the geometric ideogram called the irregular pentalpha, the , a final

integration, formed of the ultimate mndn product of  = the mechanism of




the production of the z psyche and of the , integrated human bicomponent





psyche: the integration of the hexagon, the hexagram, the  = ch, the z sign and the sign for the mechanism of the production of the z psyche.


The scribe of the Ani edition of knowing all of the chapters of the book of the allurance of the living psyche in one chapter, after discussing the arrival





of  at the eastern horizon = the condition in which the emergence of







zr occurs, then discusses what it is that   does there in the eastern

horizon. Then, after that, writes not concerning either  or  ,


but concerning   <sup>31</sup>  , explaining in exact statement the details of this phase of the allurance of the living psyche. And the beginning of the

creation of a splendid new organism has occurred: an organism, called 

 , in which the fundamental type   n d n is the centrally placed nucleus surrounded by its living psyche: an organism formed in a gleaning and garnering to itself of the ripened produce of its first horticultural


adventure as      in the, , hersing of the fields of Taiu Annu.





Whatever of  = the integrative periodic unit which is the human being, and whatever of the extracosmic gamut and whatever of the cosmic gamut have interrelatedly become transformed into the violet luminance by means of one incarnation, that much of the potential of the periodic continuum as it was at the beginning of the incarnation has been transformed into the potential of the violet luminance; measurably, a human person's worth. A variable amount! Whether variable in first incarnations, certainly variable, displaying wide degrees of variation, in current pan-Uralized neohomozoa.

## 2. What Becomes of the Fundamental Human Cosmic-type n d n

When the separation of this fundamental human cosmic-type n d n and its

 eventually occurs, all of the motifs of the internal structural organization of this n d n which have been caused by the combined functioning of its

b-crystalline motif and the extracosmic  n d n dedifferentiate and the n d n rebecomes a simple human mutation of a fundamental cosmic-type n d n, which mutation is permanently possessed of a b-crystalline motif, and remains as such in the evolving cosmic gamut. Becomes a fundamental unit of that evolvment, so that now two fundamental type n d n | progress in the production of the cosmic morphosis: a fundamental cosmic-type n d n and a b-crystalline motified human mutation of the fundamental cosmic-type. Both will proceed along the purely cosmic way. Neither is attached to any human being. Each will take its part in the gradual showing forth of the law and order of the ever-evolving cosmic gamut of a one eternal becoming; the one will show forth a superlative, b-structured rendition of that cosmic law and order

by way of the evolving human phylum. The composite  ideogram, q v n upheld by the train of events that comprises the allurance of the manifestation of an entire cycle of the manifesting human being bespeaks the formation of the b-crystalline structure which is the dominant human phyletic constant.

*The author's original Table of Contents listed three final chapters for Book II:*

*Chapter XVI, The Neohomozoan Epiphyseal Complex*

*Chapter XVII, Bureau of Standards*

*Chapter XVII, The History of Unas*

*No completed manuscript has been found for these chapters. The author's notes for these chapters are filed as an appendix to Chapter XV at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection filed as 2-15 ([www.atsu.edu/museum](http://www.atsu.edu/museum)). [Eds.]*

<sup>1</sup>Book One, Chap. XXI, Change, Sec. iii, "Some g Words."

<sup>2</sup>Webster's *New International Dictionary*, s.v. "Kaddish."

<sup>3</sup>*Ibid*, s.v. "karma" paraphrase of quote.

<sup>4</sup>*Ibid*, s.v. "alphabet."

<sup>5</sup>David Diringer, *The Alphabet* (New York: Philosophical Library, 1948) p. 213.

<sup>6</sup>Webster *op. cit.*, s.v. "alphabet."

<sup>7</sup>Diringer, *op. cit.*, p. 198.

<sup>8</sup>Webster, *op. cit.*, s.v. "k".

<sup>9</sup>For discussion, see Book One.

<sup>10</sup>Book Two, Chapter X, Sec. i, "Altar."

<sup>11</sup>Papyrus of Ani, line 3.


<sup>12</sup>For discussion, see Book Two, Chapter IX, Sec. ii, "To Evoke", Subsec. c,

“The Greater Law and Order.”

<sup>13</sup>Book One, Chapter XXIX, "Epics of Eurafrasia," Sec. vi, "Saffron Bread."

<sup>14</sup>Papyrus of Ani, lines 37-44 inclusive.



<sup>15</sup>For discussion of the meaning of  see Chapter VII.

<sup>16</sup>Papyrus of Nebseni, line 46, Budge's translation; also Papyrus of Nebseni, line 44, etc.



<sup>17</sup>This bird  looks like the golden eagle, but wears a breast beard.

<sup>18</sup>Book One, Chapter XXII, "Mutation," Sec. iii, "Mutation."

<sup>19</sup>Book One, Chapter XXIX, "Epics of Eurafrasia," Sec. vii, "A zqr Geometric Ideographic Monogram."

<sup>20</sup>Papyrus of Ani, lines 53-4.

<sup>21</sup>Receives may or may not be the correct nuance.

<sup>22</sup>E. A. Wallis Budge, *The Gods of the Egyptians*, (New York: Dover Publications, Inc., 1969) cites Dr. Heinrich Brugsch *Religion und Mythologie der alten Aegypter, Leipzig*, (1885-1888).

<sup>23</sup>As cited by Budge.

<sup>24</sup>Papyrus of Ani, sheet 19, as cited by E. A. Wallis Budge, *Book of the Dead* (New York: Dover Publications, Inc., 1967). This Dover edition, first published in 1967, is an unabridged republication of the work originally published in 1895 by order of the Trustees of the British Museum.

<sup>25</sup>Book Two, Chapter VIII, Sec. i, Subsec. a, "The Pantomime, to Squat."

<sup>26</sup>Book Two, Chapter IX, Sec. vi, Subsec. b, "The Eye Pantoideogram."

<sup>27</sup>Book Two, Chapter IX, Sec. vi, Subsec. a, "The Throne Pictoideogram."

<sup>28</sup>Incomplete in author's manuscript. [Ed.]

<sup>29</sup>Discussed in Book One.

<sup>30</sup>If one may adopt and adapt a word.

<sup>31</sup>Papyrus of Ani, lines 63-64.