

BOOK ONE

CHAPTER XVIII

ZIBA NUMBER 15, LIBRARY OF GAVRINIS¹

Author's note in manuscript: "The entire manuscript of this chapter needs reviewing, several errors." [Ed.]

i. ZIBA NUMBER 15

[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-17-1 (www.atsu.edu/museum). Ed.]

The canonical library at Gavrinis is a barrow, a b r q, constructed on an islet, in the estuary of the River Auray. It is built of books, liber, l b r, which are used in the masonry as supporting columns, the q l v m n z b, for the caelum, the q l m. It is a celu, a q l v, that which conceals in such manner as to insure the salvation, z l v, of that which is so concealed. The Pliocene megalithic calculi, q l, which are the liber which are the supporting columns of the megalithic caelum, and the megalithic caelum, ceiling, itself, are covered completely by a great galgal built with architectural precision of thousands of carefully shaped tremendous hewn stones. A library of the liber of that portion of the science of the g l, which is that part of q l which has to do with the occult, that which is before, facing toward q l v; which has to do with the q l of the kh b r as concealed within a b r v kh which is a galgal, a g l g l, which overlays the main edifice, the component parts of the structural masonry of which are q l m n, columns, which are pillars, ziba, z b, each of which z b is a book, a liber, an l b r, all of which together support a caelum, a q l v m; an edifice wherein salvation, z l v, so concealed, is defended by the burrow, the b v r kh, against its possible destruction, as expressed in the terminology of the isolating consonantal etymonal language and conveyed in the intrinsic semantic geometric ideography of the science

of the Rakhshaza Rezu of the Pliocene Cordilleran remnant of the Eocene Cordilleran landmass. The province is Bretange, the commune is Baden, the bay is Quiberon, the river is Auray, the island is Gavrinis. The consonants g l imply the proceeding of the eternal becoming by way of change. Within this library of the q l phase of the proceeding of the eternal becoming by way of change, the text of the monomegalithic book that is Ziba Number 15 seems to be the main exposition of the library's collected and arranged materials and the geopantopictoideographic portion of the inscribed text seems to be the main discussion of this theme. The theme would seem to be concerned with the formula of the active process of the production of z by the human being over the formula q in v as related to or conditioned by b and z would seem to be a specific final mutation of the periodic patterns in relation with which light manifests. If these deductions be somewhere in the neighborhood of the correct ones, then this, the text of this book that is Ziba Number 15, may be an exact discussion of the procedure, step-by-step, like a faithful laboratory formula, an outline of which may possibly be reconstructed by a study of this text done here in an epigraphic system the ideograms of which are exact scientific presentations, the space relations of which are exact syntactical and grammatical usages, the time sequences of which are exact sequential steps in the statement of the theme.

The entire inscription on the face of Ziba Number 15 is engraved in transverse lines, three of which are discernible on the Tapp cliché [photograph], the lower one of which is indistinct; the second, partially visible; the upper one, completely visible. The signs comprising each transverse line are placed on a common deeply engraved baseline. The lowest line of signs cannot be discussed because of its indistinctness. The second line of signs begins some distance in from the left border of this surface and, from there, three sign complexes are discernible in the composition of this line. The upper line goes all of the way across, being composed of two complexes: one composed of a series of arced lines, the other being composed of a geopictopantoideographic complex.

It is unfortunate that the lower line of signs cannot be fully discerned; among them are a sign for the cosmic gamut and one for the extracosmic gamut and an indefinitely defined elongated upright sign.¹

ii. THE SECOND TRANSVERSE LINE

[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-17-2 (www.atsu.edu/museum). Ed.]

The first left sign complex of the second line analyzes pictographically as line abstracts of a cycle and a barque within which is placed a sign which occurs in the hieroglyphic system of the Redu of Khâp Sh Khr Valley with several

meanings: as a pictogram of a growing field, a growing garden, a plot of growing vegetation, it is often inadequately translated as “the fields of ...”; as an ideophonogram its consonantal value is sh. As a geometric ideogram of which the pictogram is a picto-synonym, it implies something concerning the active process of the eternal becoming of ... Here this complex would then read something concerning the active process of the eternal becoming as it occurs in the active process of the manifestation of the operation of the formula q at or in or by way of b.

The second sign is a complex geometric ideogram composed of a truncated pillar of some kind, the upper border of which is arced, and the surface of which is composed of two interrelated designs: one, counting the marginal lines, bears five vertical parallel lines which divide this lower and greater part of the surface of the total sign into four vertical, equal, parallel spaces; and one, a complex wedge-shaped upper part of this total surface; the lines forming the two being somewhat intricately and exactly interwoven. The complex looks like some concisely put, complicated statement of standards of ratio and proportion, showing units of measurement of arc, angle, line, two-dimensional and three-dimensional space, transformation, mutation. The wedge is at the top. The interplay of lines is in the wedge. In the canonical literature of the hieroglyphic system, a certain definite wedge is a symbol of primary importance in the measurement of the q'ing process whereby the actual increase of the power of the eternal becoming is wrought in the integrated human bicomponent psyche.

The third sign is a pictogram of a pair of plantar surfaces of a pair of human feet. This sign may give an added clue to the exact meaning of this line of signs if it be placed tentatively in juxtaposition with a partially translated statement in the book of the proceeding of the living psyche. At a definite stage of that proceeding, the human person manifesting the power of the eternal becoming in the functioning of the integrated human bicomponent psyche as the human mechanism of enhancement of the power of the eternal becoming manifesting is said to have come into the land and to have taken possession thereof with whatever this sign of the two feet may be found to have meant. To have taken possession of means to have established a just and wise right to maintain in a condition of tranquility by means of one's own power of control that land into which one has brought one's self; this is done by means of whatever the sign of the pair of plantar surfaces may mean. This line may read in exact translation something exact about the human enhancement of the power of the eternal becoming, the exact method of measuring that enhancement; the production and the measurement of human increase of the power of the eternal becoming.

The foot is Latin *pes, pedis*, Sanskrit *pad*, Greek *πους, pous*, of which the Goths made *fōtus*, and the English *foot*. The sole of the foot is Low Latin *sola*, Latin *solea*, the basis or foundation of a thing, built on the same ablaut as *solum*

which means both the ground of the earth and bottom. Bottom is in Greek $\phi\upsilon\theta\mu\eta\nu$, phuthman, Latin fundus, Sanskrit bhudhna, Old Saxon bodom, English bottom, the part which, beneath, supports. That upon which the fundus of solea is placed, more or less permanently, is called zoco. The Great Pyramid is built upon a zoco. Earth is eaze. Zoco is between $\phi\upsilon\theta\mu\eta\nu$ of pous and eaze; it is that upon which is placed that, which, beneath, supports the basis or foundation of pous. Eaze is r z; zoco is z q; phuthman is f v d m kh n; pous is p and whatever consonant \bar{o} may be the inflectional variant of. These signs which are the two plantar surfaces would speak eloquently of something concerning the periodicity of that pattern of light which is the human mutation of light patterns called the integrated human bicomponent psyche operating as deity being that basis or foundation which placed more or less permanently upon the operation of the formula q in the production of z, and separated from the manifestation of z only by this operation of this formula, supports $\rho\upsilon\varsigma$ that which is made of \bar{o} of the cosmic gamut: \bar{o} is omicron, something about m r q n: manifestation of periodicity of the q mutation.

iii. LINE ONE; SECOND COMPLEX FROM LEFT OF SURFACE OF ZIBA NUMBER 15

[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-17-3 (www.atsu.edu/museum). Ed.]

Table 17-1

Analysis of design of line 1, Ziba Number 15 from below up.

- A. Shoulders and pectus
- B. Part over the shoulders and pectus
 - 1. Paraphernalia from left shoulder
 - 2. Part upon the shoulders
 - i. central ziba
 - ii. neck and head piece
 - iii. housement for paraphernalia from left shoulder
 - iv. headdress
 - 3. Part above the part upon the shoulders

The inscription which forms the geopictopantoideographic complex of the uppermost line of the surface of Ziba Number 15 is designed as a single intricate front view human pantomimic complex so contrived of geometric ideograms and space relations as to form the front part of the shoulder girdle composed of the front of the shoulders and the upper thorax or pectus, of

the neck, head, a headdress, certain paraphernalia off the left shoulder, and a part above the headdress drawn in such manner that this part of the complex analyzes into two main divisions: A, the part comprised of shoulders and pectus and B, the part over the shoulders. Of these two main divisions, the part over the shoulders further analyzes into three parts: 1, the paraphernalia off the left shoulder; 2, the part upon the shoulders; and, 3, the part above the part upon the shoulders. Again, of these, the part upon the shoulders further analyzes into: i, a central vertical straight line or column or ziba; ii, a neck-and-headpiece; iii, a housement for paraphernalia off the left shoulder; and, iv, the headdress.

Of these various complexes, some are done in linear periodic waves or vibrations; for instance: each of the geometric signs for the two shoulders, certain lines of the paraphernalia, the sign above the headdress, and the large whirl to the upper right. The Attic Greek word for to wave, to vibrate, to produce periodic vibration is κυμα; the English word is cyme; the consonants would be q v m. The periodic vibratory effect used as an epigraphic determinative would possibly indicate q v m periodicities, that mutation of the general periodic pattern in relation with which light manifests which occurs in v by means of the operation of the formula q. If so, then this is a basic placement within which the general discussion which is the text of this chapter will occur.

The right shoulder is a geometric ideogram which seemingly is the same as the sign which in the mdv ntrr is used as a geometric ideophonogram meaning the extracosmic gamut, sounded t, here done in cyme; the left is the geometric ideogram which in the mdv ntrr is used as an ideophonogram meaning the extracosmic gamut, sounded t, here done in cyme. The implication is something concerning the mutation of the periodicities of the cosmic and extracosmic gamuts in relation with which light manifests, by means of the operation of the formula q in v. And since the shoulders are spatha, sqvldr, omos,² in Rezu Hieroglyphic it is makhaq, in Hebrew ayim, then this in relation to these.

Anatomically, the shoulder girdle is called the pectoral arch; skeletally, it comprises the shoulder bones, scapula and clavicle and the upper part of the thorax. Thorax is θωραξ, which would be in the proposed science terminology d r ...³ something concerning the manifestation of movement of ... The upper part of the front of the thorax is, in Latin, pectus, which is p q t: then that phase of the general formula of the production of the movement of ...³ which is the q-ing of the periodic patterns of light of the cosmic and extracosmic gamut. The chapter is designed as these parts of the human person. And the interpretation thus far: that within the general theme of the mutation of the general periodic pattern in relation with which light manifests which occurs in v by means of the operation of the formula q, which is this q v mutation of those of these periodic patterns in relation with which light manifests which are the cosmic and extracosmic gamut of the total manifestation, by means of certain definite procedures of the human person in that phase of this procedure which is the q-ing of the cosmic and extracosmic gamuts in the movement of ...³

Above this, supported upon the shoulders and arising from them, is the complex which is composed of the central vertical straight line of the design, the neck-and-headpiece, an apparent housement for the paraphernalia from the left shoulder and the headdress. The central vertical straight line is a column, a ziba, erected from the design which forms the left shoulder, upon this q l mn z b line are arranged transversely the three complex motifs, the neck-and-headpiece, the apparent housement for the paraphernalia from the left shoulder, and the headdress. From the design which forms the right shoulder, a vertical line is erected which connects this sign which forms the right shoulder with the transverse line drawn from the central vertical straight line to form the top of the head, the brechma of the cephalon, b r χ m of the q f l. Thus, the cervical region and head are formed on both shoulders and determinatively connected with the central vertical straight line. This neck-and-headpiece would seem to form the main trend of the discussion of the theme.

iv. PARAPHERNALIA OFF THE LEFT SHOULDER

[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-17-4 (www.atsu.edu/museum). Ed.]

The part of the chapter that is designed as the paraphernalia off the left shoulder, considered space relationally, seems to be correlated matter conducive to the progress of the theme, composed of three related lesser premises which are enclosed within a single larger premise, the signs of which are drawn each lesser one within and forming the lower part of the next larger, encompassing, premise. These signs are, from below upward: a compound geometric sign which, placed upon the baseline that is line one of the chapter, extends across to the termination of this first line of this title chapter; a second compound sign which surrounds this lowest one on three sides, one side of which is also placed upon the baseline; a third, which surrounds the second on three sides, one line of which is placed on the left very edge of the left shoulder; all three of which are spatially enclosed within an encompassing sign which is formed in part by the central vertical straight line of the chapter, in part by a transverse line which emerges laterally from this central vertical straight line and, in whole, forms a housement for the paraphernalia.

A geometric ideogram which is an isosceles triangle, apex up, occurs throughout Eurafasia from the most ancient to the most modern findings. It became incorporated in syllabaries and alphabets where it is retained in the Semite Hebrew as daleth, in the Greek as delta, in another alphabet as dalda. The compound geometric sign of this paraphernalia complex that is placed upon the baseline that forms line one of the chapter is suggestive of this sign done in cyme. This lower compound sign of the paraphernalia complex stands on the baseline of the upper line of symbols of the chapter as do the two signs

which form the shoulders, these being the only signs which are so placed and it is of similar space value in height and not quite in width but it is separated from these two shoulder signs and its separate meaning and use are indicated not only by the general design but by the series of enclosing signs which, with it, altogether, form the paraphernalia off the left shoulder. Let the consonantal etymon of this compound sign be d l; since it is done in cyme, then, q v m d l. Then let this paragraph concerning that of the proceeding of the eternal becoming which is movement be placed within the theme of the q mutation of the periodic continuum in relation with which light manifests. The second encompassing sign of this paragraph unites this with the left shoulder. The outer encompassing sign for the paragraph unites the entire paragraph with the central vertical straight line which, in turn, is united significantly with the head of the human person, the significance detailed in the transverse level at which this line is drawn upon the ziba, a level between the upper transverse line of the facies and the line forming the top of the head, the level of the brow. Thus, this paragraph concerning q v m d l is placed in the larger chapteral discussion in relation with the prefrontal region of the upeprosencephalon of the human person. Seemingly, this chapter reads from below up and the sequences are built on the central vertical straight line which has the ideophonographic value of q l mn z b. The discussion of q v m d l is first placed within the broader discussion of the second compound sign, first within the lower part, then within the larger upper part; then, placing this within the larger discussion which is the next and final encompassing sign which leads it back to the progress of the theme at that level. Levulo-laterally, this enhancing sign whirls with, but beneath, the sign for the total manifestation of the eternal becoming done in cyme, r q v m, the mutation of the total periodic pattern of the total manifestation in v by the operation of the formula q; if this housement places the enclosed text as kh d l, which it seems to do, read then: something concerning the q v m of kh d l and carry this forward into the human column which is ziba, q l mn z b, and the q v mutation of the total manifestation of the eternal becoming as the phase of the process here indicated in this transverse level as it occurs in some exact part of the human upeprosencephalon and relate them there.

v. THE NECK-AND-HEADPIECE

Sec. V was in the process of being rewritten by the author and is not in finished form.
[Ed.]

[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-17-5 (www.atsu.edu/museum). Ed.]

Of the neck-and-headpiece, the space indicating the cervical region arises uninterruptedly from the pectus, being outlined laterally by the regional portion of the vertical lines from both shoulders. The word, neck, is an English disruption of a word built on a q l root upon which collis and collar are built.

The neck is the cervical region. Cerix is q r v ...³ this is a continuation upward of the pectus of the thorax, the p t q of the d r ...³

Of the head part of the neck-and-headpiece, the housement is composed of the related level of the central ziba, the transverse line which meets the q l m ziba at the level of the top of the head and the vertical line which, arising from the right shoulder, joins this transverse line above the right temple. Enclosed within this housement those of the features which form the face which are used are composed of two geometric ideographic complexes arranged spatially internally as pictograms of the muzzle and the uatchet, with the cheeks and nose implied in the spaces between the signs but not indicated and definitely no ears. Each of these two complexes, as is the housement of the head, is attached to the central vertical straight line which arises medially through the entire complex of signs which form this chapter. This housement, outlining the head of the human person, would be the cranium of the cephalon, the q r n of q f l, the manifestation of the q periodicity, that phase of the proceeding of the eternal becoming which is the q-ing of the light? The transverse line indicating the top of the head is bald, therefore not the scalp hair (or head hair) but the skull, gulgoleth, cranium. Gulgoleth is a Semite Aramic or Hebrew inflection of a modification of a Khamite agglutination: eth means the place of; gulgol is q l q l. Cranium is q r n ium. Skull is z q v l from a Khamite phrase on which skeleton, French squelette, meaning originally the mummified body which is used in the mdv ntrr as a pictopantoideogram for z q l, is also formed. Skull, z q v l, the place of the skull is the place of the proceeding of the formula q in v in the production of z.


The muzzle is made up of two lines exaggerated as waves and is attached laterally to the outer line of the housement as well as to the central vertical straight line of the chapter. The word, muzzle, is in Latin musellus which is the diminutive of musus, Old French musel, French museau, Middle English mosel, Lower English muzzle, the consonants are probably m v s. And, if a cyme formation, then q v m m v s: this would read something concerning the mutation of the potential of the eternal becoming at v as related to the mutation of the patterns of light formed by the operation of the formula q in v. This muzzle, although not so named, is sometimes referred to as the clevis. To cleave is to unite in such manner as to fasten together, a q l v word. The forepart of Coleoptera, the mdv ntrr beetle, is a clevis.


That individual parts of that collection of human head features which comprise the human muzzle, clevis, musus, are called, respectively, the bilateral mandibles and their front joining, the mentum, the maxilla or maxla, the dents that are molars, and the mala or bucca which, altogether, surround the buccal cavity, the munde, Sanskrit mukha, mouth, the os, stoma, opening into which is formed by the labra of the bucca and the conduit from which leads to the maw, στωμαχος, stomach. The physiological functionings of this apparatus are called manger, mandere, manducere. This compound sign is set in the face of the head, where it is attached to lines from both shoulders, is related to the

central vertical straight line that is ziba. This pantoideographic sign as here drawn, when taken out of its context but retaining its related portion of the central ziba down to the shoulder, has some discernible structural affinity with other pantomimic signs found elsewhere over the Eurafasian area which show a characteristic periodic cyme formation with an elongated linear attachment on the right side and to a geometric ideographic sign which is formed in a similar manner; in those instances in which the sonic value of these signs are known, it is m. This pantoideophonographic series of anatomical and physiological terms is composed of some b words, l b and b q l, and mostly of m words built into an m l and into an m n agglutination upon which are built mn d, mnd b l, ...³ and mnd q, forming a series related to q v m m v s as this, in turn, is related to the cephalon, q f l, ...³ over the pectus, p t q, of the thorax, of the q v m p t, as all of this is related to z b. Something about the z mutation of the power of the eternal becoming occurs in the head of the human.

Anatomically, the mentum is referred to as the gnathon, the mandible is gnathos, words formed on a Greek root meaning an angle, the angular part of the face. The term, so used, is an artifact with no pantoideophonetic terminological significance, gives rise to such words as gnaw, gnash, gnarl, jaw, gena which is English chin, and the Sanskrit hanu, Icelandic kinn; prognathous, mesognathous, genu which is knee, and genuflect, to bend the knee.

A ball is any object the surface of which is continuously convex. A socket is any concavity which receives and holds, but does not fuse with, some convexity. Some English terms for the convex human eye and its concave housing in the human face are eye ball and eye socket. The paired human eyes are the end organs of the antimeric extensions of the third antimeric developmental region of the first metameric segment of the central cerebrospinal nervous system: called, respectively, the eye ball, the retina and optic tract, the thalamenprosencephalon, the prosencephalon, the encephalon or cerebrum of the human cerebrospinal nervous system.

The hieroglyphic system of the Khamite Rezu of Tauī Annu of the Nile Valley uses pictopantoideogram composed of that portion of a bilateral half of the human facies within which are the eye socket and eye ball. Here in this headpiece of this complex composition, the geometric ideographic semantics of which are arranged spatially to form a pictoideographic treatise, this same set of features are contrived. The full sign of the two eye sockets as used in the mdv ntr contains the ridge of the eyebrows as well. This brow ridge is indicated here by the transverse line above them uniting the two, ⁴.

Also, in the Rezu mdv ntr a sign, , is used. This sign is used in a pair in such a manner as space relationally to imply the eye sockets and the space between them the mirror-twin signs ... , an extremely clever use of signs and space relations composition to form a specific composite. In the Rezu mdv ntr the eye socket-eye ball sign is composed of the two eye sockets, the v-shaped

space between them, the two eyebrows, eye balls, contrived of ∇ and \int .

This sign — means movement, sounds d ... \int , each means the power of the eternal becoming. The bilaterally indicated dot or point which is here used to represent the eye ball is placed within the replica of the Khamite Rezu mdv ntr sign for the power of the eternal becoming which is here used spatially to imply the socket.

The Khamite Rezu hieroglyphic system uses, also, a sign comprised of just the eye with pupil drawn in. Whether this sign is here implied cannot in certainty be said. If so, the meaning here may be discoverable. But here, insofar as can now be read, the eye is simply indicated by a carefully gouged-out place, hence it seems probable that the composite rather than the eye ball is to be read. As nearly as I have been able to read it, the composite was originally used in the Rezu hieroglyphic system as a pictopantoideogram for the group of consonants sounding vdch.⁵ Since here this pantogram seems to be contrived of the sign which in the Rezu hieroglyphic system is the sign for the power of the eternal becoming, then here the interrelationship of some specific phase of that power and vdch would seem to be implied. This would be something concerning the specific interrelation of some specific phase of integration of the integrated human bicomponent psyche.⁶ Since in the spatial composition the power of the eternal becoming is arranged to form v d ch, then that stage of the power of the one eternal becoming in which it forms v d ch? Or is this too simple an analysis of the space relations here contrived?

vi. THE HEADDRESS

[The author was modifying this section and notes in the manuscript, "correct this." Ed.]

[Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-17-6 (www.atsu.edu/museum). Ed.]

The headdress is a complex of geometric ideograms built upon the central vertical straight line in an ascending series of transverse levels that begin just above the headpiece and extend across the entire chapteral complex, the lateral extremities [of the various transverse unit components of which dip in arced lines dextro-laterally] to end in a single geometric sign ∇ for the consonantal etymon v that is drawn in prominent size lateral to the headpiece a little distance above the lateral half of the right shoulder and end levulo-laterally, each in a different geometric ideogram. Each transverse component of the series is, in turn, a complex sign that analyzes into its component signs and their space relational interarrangements.

The ∇ sign which is an inverted regular isosceles triangle and the series of arced lines drawn dextro-laterally beyond the sign of the head above the right shoulder occupying the entire transverse level of [the headpiece, vd het and m s - s features of the headpiece] form a part of the theme which would seem to place the part of the discussion which is conveyed by the headpiece in direct relation with that for which the v sign is an ideogram, namely integration, and in this case the integrated human bicomponent psyche. And since all of the five arced lines connect the integrated human bicomponent psyche with the central vertical straight line, q v l z b, each at its own transverse level and each by means of its attached transverse line, and since that which the neck- and headpiece delivers to the central vertical straight line, q v l z b, is that mutation of the power of the eternal becoming which occurs in the integrated human bicomponent psyche at the b phase of its functioning as the creativity of whatever n b may be found to mean and this mutation is related to the v q z movement, then this which is conveyed by this grouping of signs which is the inverted isosceles triangle and the arced lines can, with logic, be read as the placing of the next phase of the discussion in that phase of the functioning of the human psyche and the discussion beginning here at the level of q v l z b at which it is already preconditioned by the contribution of the enoused paraphernalia off the left shoulder and the contribution of the headdress, will proceed along the line of the relationship of that phase at each ascending transverse level to q v l z b as so preconditioned.

At the first of these three transverse levels, the compound sign as drawn upon the q v l z b forms a compound ideogram composed of the ∇ and five arc portions [attached to a sign] which is to be found reproduced in pantomime and in geometric ideogram over the entire Eurafasian landmass and as variations upon the sign. It seemingly presents the first person singular of the human being, not to be confused with the first person singular of the human person, or of the human physical organism but the human being of the assembled person in Sara's explained meaning of that term. As found variously, many other signs are to be seen attached to this sign, forming a compound. As carved here in this compound at this level, it would possibly read something concerning the self-identification of the human being as the q l v z b, column that is z b, at the level of that which implies the inclusion of all that has been read up to this point and the ligation of this self-identification with the functioning of the pattern of light which is the integrated human bicomponent psyche at [a certain] stage of this functioning ...

The next transverse sign seems to read in the same two directions, the ligature arising from the ∇ sign and joining it to the transverse line which joins the ziba dextro-laterally and, levulo-laterally, a sign which is possibly a q sign one line of which extends laterally with but, beneath, the r q v m sign and the transverse line which joins the ziba.

Above this complex, forming the next level of the series, is a transverse sign composed of two paralleling lines which flame upward bilaterally from the ziba, ligatured dextro-laterally with the v sign and ending levulo-laterally in the outermost line of the r q v m sign, the upper pair of which meet the top end of the central vertical straight line.

vii. PART ABOVE THE HEADDRESS

[*The author notes in the manuscript that this section should be corrected and rewritten. Ed.*]

[*Illustrations intended for this section will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-17-7 (www.atsu.edu/museum). Ed.*]

That which the human ... produces is here written and defined in a sign placed over the headdress. It is composed of three paralleling repetitive parts placed one above the other. They are waves, periodic vibrations. The entire chapter, as the entire book, culminates in this sign, three sets of identical waves acting as one, set immediately above the apex of the ziba. This composite sign is not attached to the complex of signs beneath it, the treatment indicating a lifting away of this from the complex beneath like an emanation from it. These three kumae, q v m, which form this composite sign are of some specific order. They should be something concerning the z ideophonogram.

Dextro-laterally, the three lines of this composite end abruptly and concisely, the nature of the ending being defined and emphasized by a slightly diagonal straight line just long enough to define the ending. Levulo-laterally, these three lines not touching, not abutting, but definitely anastomosing with the outer one of the seven lines which form the q v m r sign.

In the sequences of the science statement in abstract: out of q mutation of the periodic patterns of the cosmic and extracosmic gamuts of the total manifestation by the human being in v, as v is formed by the human person, comes the z patterns of the periodicities in relation with which light manifests: the z pattern of light. Then let this ideographic pattern be so translated, the z pattern of light and, as so translated, put into a clause of phrases of agglutinated isolating consonantal etymons, zn ptv qm. Nothing further enters this as indicated by the dextral closure. But, anastomosing with the outer one of the seven q v m r arcs, the sign then reads as a single complex which if read from q v m r toward zn ptv qm as the other levels read toward z b, would signify an inflow of the total pattern of the total manifestation into this greater potential of the z pattern.

Something about this complex of the headdress and this sign above the headdress, traced through the millennia, does indeed seem to be related to, as

though derived in some possible common source, some of the various geometric forms of the alphabetic letter ...³ z, pronounced zeta in Greek.

In the human head the line along which the inferior border of the two neural arches of the first cephalic metameric osseous segment meets and eventually fuses with the superior border of the two neural arches of the second metameric osseous segment is called the coronal suture. This suture marks approximately the highest transverse arc of the vaulting dome of the cephalon. The bilateral ridge that marks the upper border of the flare of the temples above the ears is called the superior temporal ridge. The place at which the coronal suture of the skull crosses the superior temporal ridge is called the stephanion, in Attic Greek στεφανος. This is close to the brexma. In the Christian-Jewish legend the first Christian martyr is said to have been one, a Jew, named Stephen who because of his avowed belief in the powers and functions of the human psyche as the christ operative as taught by Jesus was accused by the Jews of blasphemy and stoned to death. The word blasphemy is a compound of two words built on the ablaufs b l and f n which reads something concerning light and periodicity and that stage of the proceeding of the eternal becoming that occurs in b. In the Greek rendition the sign ψ, psi, joins these two ablaufs, where, for euphony it has become s. A stone is p t r. Died, in Hebrew, is zibeon, z b n. This would seem, then, to have been an allegory rather than a personal history of one called Stephen. The Athenian Greeks placed a symbol called a στεφανη, said, stephanā over the coronal suture of the head of Hera, a divinity, reaching from stephanion to stephanion. This was placed above, upon the formal headdress. Might this word, stephen and stephanā, in its original have been z ph n? The z pattern of the periodicities in relation with which light manifests? The z pattern of light?

If | be ziba and ≡ be z, and the headpiece be the human person and † be I, the human being self-oriented at z b, and the entire headdress do be a zphanos,

that which is wrought by z ph n, and ☞, the part above the headdress, be cyme z n, q m n, then these q v m n are q v m z n, that mutation occurring by means of v and q which is the z pattern of the periodicities and z ph n is the z pattern of light or, rather, the specific periodicity of that pattern.

Modernly, those patterns of cosmic light which, of the ultraviolet, are beyond the human retinal visual gamut are sometimes referred to as black light. In the canonical literature written in the mdv nttr much is said about the dark light, the black light and these references are, all of them, in relation to certain final phases of the functioning of the powers of the integrated human bicomponent psyche and to the product of that functioning. In Attic Greek, light is phos, black light or darkness is zo-phos, as is the dark side of anything and, also, the west where the darkness begins with the apparent setting of the sun as the earth turning west to east presents its opposite face to the sun. In the proposed science terminology, the z light is designated as the black light and these are both terms applied to the final pattern of light produced by the functioning

integrated human bicomponent psyche as that psyche produces b, b n, and as the human being as \int functioning as q in b n there apprehends certain final patterns of the cosmic and extracosmic gamuts, transforms them, ... integrates b n with the transformed patterns and produces z.

Here then is a book of the science of which the formation of z is the greatest magic. If the final product of the full functioning of the human psyche be a mutation of the patterns of light of the two gamuts of the total manifestation done by the human being somewhere in the head of the human person such that the power of the eternal becoming be specifically enhanced therein and this be emitted by that head, and the potential of the emitted patterns be indeed greater than was that of the sum of the two types of patterns before they were so transmuted, and if that can be done with conscious, aware, informed, intelligent wisdom, then whoever devised the manner of use of these geometric ideograms in authoring this book that is Ziba Number 15 was not only one of these but a master teacher as well. It is not necessarily a foregone conclusion that the author of the text was its sculptor; nor that, if he were, that he was as good a sculptor as he was teacher.

This entire library in which this book is placed is a shrine of q l: something concerning that phase of the proceeding of the eternal becoming which is the operation of the formula q. The book that is Ziba Number 15 is the theme of the library collection. Space relationally, Ziba Number 15 bears a discussion of the symbol of z emergent as its topmost text. The library index would read: Science, z r q (sacred); Department, identity, genesis, powers and functions of the human psyche; Section: q l to z inc.; Book Number 15.

viii. THESE WORDS

In review of the species neohomozoa,⁷ the organisms of its known ethnics are cephalized, sagittally triregionalized, elongated, polarized, metamerized, antimerized, hollow, cylinderized, spiralized morphs, possessed of bilateral symmetry, dorsoventral and antero-posterior asymmetry, which takes in certain specific complexes of the evolving light patterns of the cosmic gamut, takes in certain proteins, certain carbohydrates, certain fats, certain minerals, air, water, certain human phyletic training in the mores of the human ontogen, portions of the accumulated knowledge of the phylum, certain experience, certain observation, certain impulses from the incarnating human being, transforms these into certain specific mutations of those of the impulses of the incarnating human being which it receives, certain specific human mutations of those of the evolving light patterns which it takes on, certain constellations of abstractions, comprehensions, enlightenment, which it uses as action patterns for its self-directed human behavior, including the informed epicritic production of that beneficence the functioning of which in the production of z is its action final; does all of this in the accomplishment of the fulfillment

of its natural expectancy.

As an effective means to the accomplishment of that fulfillment the phylum Anthropo homozoa anima sapiensis gās as it evolved gradually arranged the parts of the organisms of its neohomozoan species schematically into seven variously modified major concentric hollow cylinders which are from without inward, the skin, the muscle layer, the visceral cavity, the bony axis, the meninges, the neural tube, the central canal of the neural tube and within the central canal an almost microscopic central fiber.

Of these concentric cylindrical systems, the central bony axis, the meninges, the neural tube, the central canal and the central fiber form the central core of the organism. Of these, the central bony axis is a closed bony cavity, the neural tube, called also the central cerebrospinal nervous system, lies wholly within this closed bony cavity. Of the three longitudinal morphological regions, the superior pole or upper region or head is called the cephalic region or cephalic; the middle region, or body in general, is the subcephalic region; the inferior pole, the sub-subcephalic region.

Of these three regions of the core, the bony axis receives its greatest and most highly differentiated development in the cephalic region, a regular but lesser development in the subcephalic region, is represented by a small rudiment called the coccyx in the sub-subcephalic region; the neural tube, or, central cerebrospinal nervous system produces a tremendous and tremendously complex development in the cephalic region, a greatly lesser but nevertheless regular development in the subcephalic region, is phyletically amputated in the sub-subcephalic region.

The cephalic region of the central cerebrospinal nervous system is called the encephalon. The encephalon is composed of three metameric segments which are, from above down, the prosencephalon, the mesencephalon and the metencephalon. Of these, the prosencephalon shows the greatest development in organization and complexity. The prosencephalon is composed of four antimeric developmental regions which are, from above down, the uperprosencephalon, the rhinenprosencephalon, the thalamanprosencephalon and the upoprosencephalon. Of these, the uperprosencephalon shows the greatest development in organization and complexity.

Again, here, in review, are these words: encephalon which is formed on the Attic Greek κεφαλη, the original of which was q ph l kh, which as ideophones conveyed from right to left something concerning the human being, the proceeding of the eternal becoming of light and q. The encephalon is also called the cerebrum which is in Attic Greek καραβριμ; the original ideophones would read something concerning the mutation, manifestation, b, manifestation and q. Of this, the uperprosencephalic portion is called in Attic Greek, the βρεχμος, brechmos, missaid in English, bregma: therefore, that which by means of the actual process of the integration by the human being of its two psychic components does produce that mutation which is b manifesting. These are in the uperprosencephalon. And all of this has then to be related to the particular

biochemical molecules in their exact pattern of arrangement in the exactly arranged cells and crystals and paracrystalline colloids of that particular area of the human cerebral cortex of the upeprosencephalon. Add to this the stephanion so named because it is that exact part of the human head upon which the stephanos was placed by the Attic Greeks in their personization of a divinity called 'Hera, which was a pictoideographic symbol of the z pattern of light formed in b n by \int operating over the formula q and emitted by the human head and differentiated exactly from the glory which that head forms.

If the proposed nomenclature of the proposed sacred science be actually something more than a proposition, then somewhere in this brechmos is that which produces z, some exact mechanism. And the understanding of the full import of these ideophones, v b bn, \int \triangle ..., z, in this order: this is a necessary prodrome of the arrival at comprehension of the identity, nature, genesis, function and powers of the human psyche; for, if they are anything, they are ideophones which present the stages in the proceeding of the eternal becoming of the human psyche, presented in the natural sequence of their occurrence.

¹In 1992 one of your editors (Martin) visited the isle of Gavrinis and re-photographed Ziba Number 15, with particular attention to the bottom part of the stone. However, the bottom line, though visible, is indistinct. The stones have reportedly been moved at least once during their history, probably because of rising waters in the bay.

²Omos is an m word, something concerning mutation. The first letter of omos is omicron, something about m r q n. Shoulder, then, is certainly something about the q mutation.

³... indicates the omission of x over z which author indicates is incorrect in manuscript. [Ed.]

⁴To see—zyenne, in Hebrew  is zym.

⁵See Book II, Chapter VII for detailed discussion.

⁶See Book II for detailed discussion.

⁷See Book I, Chapter VI, "The Neohomozoan Organism."