

BOOK ONE

CHAPTER XXIII

MUTATION

[Illustrations intended for this chapter will be available for the reader at the Museum of OsteopathySM in their Online Dr. Charlotte Weaver Collection filed as 1-22 (www.atsu.edu/museum). Ed.]

i. THE ABILITY ETERNALLY TO BECOME

a. Concerning Steps

In her remurmuring of those of these echoes which by way of her people had come to her comprehension concerning the one eternal becoming of that which is and ever was and ever shall be and which she often called the all, Sara sometimes explained that this constant, unending proceeding is a going forward step by step. Applying it to human behavior, she thought that to patiently take one single considered step forward was the least that a person could do. One of my earliest memories is that of a friendly amused blue twinkle and a gently ironic kindly and understanding voice re-teaching when I seemed to have needed to be re-taught, quoting "Little feet be careful where you take me to," and a sense that this was something which I knew, having, I now know, heard it many times before, and I repeated it after her. My feet, I to be careful where they should take me. And the implications.

Pantomimically, that unit of advance in the forward proceeding of the translation of the human physical organism through space across the surface of the earth which is produced by a movement comprising one full forward swing of one foot from a most posterior position in stance to a most anterior position in the same stance is called a step. This English word, step is in Attic

Greek στευβ, steub, which latter is seemingly a euphonic disruption of σδευφ, sdeuph, making it probable that both step and steub are vowelized disruptions of a Khamite agglutination, sdf: the interrelationship of the ability eternally to cause eternally to become, movement, and potential.



As already explained, in this translation of the consonant s as the potential, the word potential is a synonym rather than the autonym. The English word reproducing the autonym of the sign —s—, which is s, would be the verb, is. The derived abstraction would be the essentia, the essence; in Greek, the ουσια, the ousia. In English the verb, is, has become very badly fractured and most of the pieces are lost, so that one cannot be certain. But in the Greek the verb is esti, esmi, esmen; in the Latin the verb is est, esse; in Sanskrit ās, asti, asmi, smas. The Sanskrit has also the word vas which indicates is in a continuity of past, present and future. In the English the verb, is, is so completely misunderstood that its fragmentary adoption and irregular inflection permits only a present and a past, has no infinitive, and in order to be used at all must be confounded with the word, be: I be; he, she, it is; be-is, was, has been; be-is, shall be, shall have been; two verbs imperfectly serving the idea vas, is, in continuity. This loss of the real meaning of the word is bespeaks the limitation of American thought concerning the nature of that essentia which is written —s— in the Rezu Khamite mdv ntr and for which the original Naqi ideophone seemingly was the consonant s. The s, the essence, the essentia, ousia, vas, this is the potential.



It is the increase of the —s—, the s, the is, the ousia, the vas, the essentia, the essence, the potential of the source manifesting that is the cumulative becoming. This, the essentia, is the absolute ability eternally to become. The word step, the word steub, the agglutination sdf is the interrelationship of the ability eternally to cause eternally to become, movement, and the ability eternally to become. Something about movement interrelating the ability eternally to cause eternally to become and the ability eternally to become. The point of the discussion, sdf, the exact relationship of movement in the transition of the ability eternally to cause to become and the ability to become. By means of movement, the ability eternally to cause eternally to become produces the absolute ability eternally to become. The essentia, then, the is, is an eternal becoming of movement produced by light, the ability eternally to cause eternally to become; it is the absolute ability eternally to become. The absolute ability eternally to become is the inherence of movement-caused-by-light.

1. l s d

In discussing the pantoideograms for d and d l,¹ another pantomime, one embodying l and d but with something further added, was mentioned as follows; three characteristics determine the sign: the particular stance, the one leg long and one short and the flung arms. One further characteristic can here be added: the presence and position of the feet. The consonants used to convey phonetically this irrevocable relationship of the allurance of and the one

eternal becoming of essentia would be l s. The complex geometric ideogram

in the circular form would be ; that is, providing that the Rezu  sign was a true one. Were this interrelationship of the allurance and the one eternal becoming of essentia to be considered in an interrelationship with movement, the consonants would be l s d, and the complex geometric ideogram would be

in circular form ; in partial linear abstract,  and this would be the geometric ideogram of which the pantogram with the wide-flung arms, here mentioned, is the synonym and it can, therefore, be read lsd, at least tentatively. In the inflection languages in which d so often became t for euphony, these words occur in relation to the human foot below the ankle: English, last; Anglo-Saxon, lāst; Dutch, leest; German, leisten; Swedish, läst; Danish, laest; Icelandic, leister. The Greeks called the populace, laos, λαος, that which proceeds afoot; in English laos became laity.

The agglutination lsd would be an interrelationship of movement, essentia and allurance: an interrelationship of movement, the absolute ability eternally to become and that continuous onward procedure in orderly and regulated manner in the methodical prosecution of design that as issuance of the source, which is the ability eternally to cause periodicity eternally to become, is a directed procedure over a course that is determined in the ability eternally to cause periodicity eternally to become, which is the source of the procedure, and is directed by the conditions of the ability eternally to cause periodicity eternally to become. The important point of this discussion which is agglutinated lsd is the absolute ability of the allurance eternally to become by means of movement according to the conditions of the allurance which conditions are those determined in the ability to cause periodicity eternally to become or, in other phrasing, lsd is the absolute ability-to-become of movement produced by the ability eternally to cause eternally to become, to produce an allurance of the one eternal becoming that is an issuance of the design inherent in the ability eternally to cause periodicity eternally to become.

In the pantomimic production of step, the foot is moved forward by the movement of the leg and the knee: that is, in the production of sdf the lsd is moved forward by lgd g n: in the production of sdf, the absolute ability eternally to become which inheres in movement caused by the ability eternally to cause eternally to become the lsd, absolute ability of movement produced by the ability eternally to cause eternally to become to produce an allurance of the one eternal becoming that is an issuance of the design inherent in the ability eternally to cause periodicity eternally to become is moved forward by lgd, the interrelationship of movement and change within the conditions of the allurance: in freer phrasing, by this law and order of movement that inheres in the ability eternally to cause periodicity eternally to become.

Pantomimically, when the foot is so moved, the body is caused to proceed forward in exact relationship with sdf-lsd-lgd n. In the formation of the geometric ideograms for light, for change, etc., etc., the central vertical line

translates light, the ability eternally to cause eternally to become. The geometric ideograms for l, lg, ld, lsd, as are many others, are formed upon this central vertical line. In the pantomimic system of synonyms, the central vertical line is the body in perpendicular, erect along its central vertical axis, would be the pantoideogram used to convey light, the ability eternally to cause eternally to become. The forward movement of the erect body that accompanies the pantomimic production of sdf by lgd gn lsd is known as onward progression of the body. Pantomimically, then, the production of sdf by lgd gn lsd produces onward progression of the ability eternally to cause eternally to become. The point of importance, here, is this that lgd using gn activating lsd in the causation of sdf produces onward progression of the ability eternally to cause eternally to become. To translate in full: movement within that continuous and orderly issuance of a source ability eternally to cause periodicity eternally to become that is a methodical prosecution of the source design, and is a directed procedure over a course which is determined in a source ability eternally to cause periodicity eternally to become and is directed by the conditions of this source ability produces change according to these conditionings which are the inherent law and order of the source ability. This change is an alteration of periodicity. In its causation of alteration of periodicity within the conditions of the ability eternally to cause periodicity eternally to become, movement is the mechanism whereby the ability eternally to cause eternally to become is transformed into the ability eternally to become. By means of this ability eternally to become so generated, the ability eternally to cause eternally to become progresses. The ability eternally to cause eternally to become is enhanced directly as this ability eternally to become generates. It does this gradually.

b. Genesis

In Icelandic a gaddr, in other tongues, a gierd, a gerda, a jard, a gader, is anything that will cause that to which it is applied actively to manifest such movement as is a movement of change.

In English to gander, in Dutch to gant, is to manifest periodic changeful movement.

The English to go, to have gone, was, in the English vocabulary, originally gang; was in Old Saxon gang; in Middle English gan; is in Dutch gaan, in German gehen; was in Old High German gen. In Latin the root is gvn. English has retained the g for present tense, the n in the perfect tense. In pantomime to gang, to gen, to gaan, to gan is actively to advance, to proceed, by means of the alternating forward movement of the legs entailing the periodic movement of each leg in a periodic change of leg in a specific pattern of movement. In all of these tongues, the implication of gn is that of an advance, a proceeding achieved by means of periodic change that is produced by a specific pattern of movement.

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

In that same chapter, to generate was discussed in this following manner. That which makes it possible to produce the sign for change pantomimically is, in English, called knee; in Greek, γονυ, gonu; Sanskrit, jānu; Gothic, kniu; Icelandic, kne; Old Saxon, kneo; Middle English, cneo and kne: word variants formed upon the same source-root upon which angle and chin and gnaw are formed, composed of the consonants g and n: some interrelationship of periodicity and change.

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

And, in review: light, f, is the ability eternally to cause eternally to become: the source, fn, light and periodicity interrelated, is the ability eternally to cause periodicity eternally to become: potential, essentia, s, is the ability eternally to become: the allurance, l, is the becoming: reality, r l, is the manifestation of the allurance becoming: generare, the activity of manifestation of the interrelationship of periodicity and change is to cause periodicity eternally to become by means of alteration of periodicity. Genesis is this continuous becoming as it is caused by continuous alteration of periodicity. Genesis is produced by specific patterns of movement, called ordered movement.

For the Attic Greek way of speech in which, φωναι, something about the activity of light, something about the activity of the ability eternally to cause eternally to become, means this continuous coming into existence, gegnesthai, something about movement and gn and g refers to genesis as an interrelationship of the θ, th = dh, movement and change of periodicity. Were the h² of the θ, th = dh, to prove to refer to structural pattern in its relationship to movement, then gegnesthai would imply something concerning the structural movement, something about the changing structural pattern that changing periodicity, produced by structure inducing movement produces.

Instead of gegnesthai, the Latin said *gingere* and said *gnasci*, *gnatus*. The words *nasci*, *nascency*, *nascent* referring to this continuous coming into existence are phonetic *nasci* disruptions of *gnasci*, as are the words *nature* and *natural*. The words, *gene*, *gender*, to *generate*, to *engender* are built on the undisrupted *gn* radical. *Kin*, *kind*, *kindred*, *king* disrupt the *g* sound, sounding *k* instead. To *engender* is to *author genesis*. A unit of authoritative *genesis* is a *gn*, one periodic change.

Its *genius*, in mythology, is the attending godling or spirit of a person or place.³ The *genitor* of a human person is that human being which effects the ensemble which is the human person.

To come by an understanding of *genesis* is in Attic Greek *γινωσκεν*, *gignōaken*, to *know*. That which the frontal association centers of the cortex of the homozygote upperprosencephalon has come to understand concerning *genesis* is called *gnosis*.

1. *Origin, r gn*

The Latins, forming *origo* on *r* to convey the idea of active manifestation, used this root *r* also to form the word *originis*, *r + gn*. In English the word comes out *origin*. *Origin* is the periodic change produced by a specific complex of movement manifesting. The *origin* is the constant process of periodic change produced by a specific complex of movement manifesting the allowance of the one eternal becoming. To *originate* implies to self-produce, authoritatively to accomplish the *genesis*, to *engender*.

c. *Work, rg*

The origination, the authoritative accomplishment of *genesis*, is called *ergon*. The agglutinated Khamite root *rg* entered the Greek vocabulary where, vowelized and inflected, it produced among many others the word *εργον*, *ergon*, which translates into Anglo-Saxon English as *work*, that which is accomplished by *rg*, by change manifesting: that activity which is the manifestation of *l f g* in connection with *gn*, manifesting: *rg*: *ergon* and *ergia*, the performance of *work*; and *en-ergia*, which Anglicized is *energy*, formed by prefixing *en-* to the inflected Khamite root *rg*, and meaning the capacity to perform *work*, the capacity to cause an active manifestation of that activity which is the manifestation of *l f g* in connection with *gn*. A unit of manifestation of change would be one *rg*.

In certain religious ceremonies, the sacred rites are called the *orgia*. The word *liturgy* is formed on this same root. The *liturgy* is the formula of the *orgia*. If they are sacred rites, they should be the *z r* rites. The *liturgia* of the *z r* rites would be the code, the formula, of the manifestation of that activity which in the manifestation of *l f g* in connection with *gn* produces *z r*. This would

involve those activities which in the production of s d p by lgd gn lsd produce that onward progression of the ability eternally to cause eternally to become which eventuates in the production of z f.

1. *To Create*

Insofar as I can recall, Sara did not use the word genesis; she used the words, the becoming. Nor do I recall having heard her use the word, periodicity. For her way of speech, creation becomes, continuously. A natural continuous becoming which is a natural doing of the light. To create is in Greek κραινειν, k r n, to accomplish; in Sanskrit kr, to make; in Latin, creare, to create. Crescendo is crescere, cres + creare, to grow, to increase. To create in crescendo is to accomplish authoritative genesis of growth. In the American vocabulary of ideas akin to cres-cere are the words crescent, meaning increasing, growing, such as the crescent moon (not the waning moon); crescendo; increase; accure; to create in crescendo. That which is the light, in its eternal dynamic progressive cumulative becoming, creates. Creation in crescendo is enhancement of potential by means of organization. The organization is the expression of the law and order. To create in crescendo is to organize dynamically, progressively, cumulatively, ascendingly. The eternal becoming is the increase in crescendo of the potential of the light by means of the dynamic progressive and cumulative organization which is called creation.

The English tongue knows the phrase, the work of creation. Sara used that phrase a great deal. The performance of the change manifesting in crescendo: and that was exactly what she meant. She had a profound sense of the work; of the work done, and of the work doing; some profound ability to comprehend the do, the power, the go, the crescendo; which in some way she imparted, in part, to me. Along with that import grew a sense of the inseparable profundity of that which is Sara and that which, the work of creation, insofar as I can give it words, is the manifestation, the activity, of the absolute ability eternally to become, of the essence, of the essentia, of that which is. Of this activity of this which is, she is. No separateness: a surety which was such a surety that it was not aware of itself as such: this work, this working, this creating, this continuous enhancement of potential, this continuously enhancing ability to become; this: this eternal natural genesis, this continuous generating, this unself-limited, unself-qualified puissance patiently finding the law and order of that proceeding of change by means of which the power of the eternal becoming produces that crescendo of potential which produced in beneficence by the human person using the q formula was called z f in the Naqi system of nomenclature.

Is not this the orientation which Protestant Christianity, product of these of his followers' understanding of the interpretation of the z r science taught by the disciples of Jesus as their interpretation of that which Jesus who was raised in Egypt and by choice and education became a nazar had taught them, would present as the orientation of the saint in incarnation? It would seem to

have been the unquestioning orientation of the Khamite Rezu of Taiu Annu of Khap Sh Khr Valley of the domain of Q b who at Suten Kh n n, expressing

this orientation as , called themselves .

d. Organism


Energy, en + orgia, means the capacity to produce active manifestation of change. That which is possessed of this capacity to produce active manifestation of change is, in Greek, organon; Latin, organum; English, just plain organ. With the suffix, ism, affixed, this radix, r g n, becomes the ablaut of the inflectional word, organism. The inflectional suffix, ism, implies that which so does. According to the proposed Naqi z r system of terminology, an organism is that which produces, r g n, manifestation of periodic change. The manifestation of the one eternal becoming in its production of manifestation of periodic change is an organism.

In paraphrase of modern American rendition of these following terms, an organism is a whole of interdependent parts, a “structural ... totality of correlative parts in which the relationship of part to part involves a relationship of part to whole, thus making it self-inclusive and self-dependent”.⁴ The potential of an organism is defined as the amount of ergon, work, that has been done in the moving of all points of an organism from a stipulated proposed infinity to their actual considered position as structural units of the organism and which, therefore, inheres in the organism by way of its organization; that is, by way of its structural pattern. Its potency is defined as the capability of the organism to continue to develop according to its specific organization, its specific structural pattern. Its potentiality is defined as that which because of its specific organization, its specific structural pattern, it is capable of becoming. The potential and the potency and the potentiality collectively is called the latent energy of the organism: the energy that will produce its mutation in the process of its becoming that which because of its nature it will become.

According to the interpretation of the findings in this attempt at reconstruction of the proposed zr science, the points forming the structure of the evolving organism which is the evolving total manifestation are the periodicities of the periodic continuum in relation with which light, the ability eternally to cause eternally to become, manifests. The movement of these points is that caused by light, the ability eternally to cause eternally to become manifesting in relation with this periodicity of this periodic continuum. The active manifestation of change is change of periodicity produced by this movement. This is the work, the ergon. The periodic interrelationships produced by this work are the structural pattern which is the organism. The capacity for further work which any considered totality of these interrelationships can perform because of and by means of these interrelationships is the energy, energia, the innate capacity of this organism which is the total manifestation to perform work. Hence, in speaking of energy, it is the result in terms of organization produced by light, the ability eternally to cause eternally to become, manifesting in a

periodic continuum producing movement which, in turn, produces change of periodicity that is implied.

The progressive results of progressive organization of periodic motion, then, is the potential, the \rightarrow , s, esse, essentia, the vās, the is-was-shall be, the ability eternally to become. In the gradually progressing manifestation of organization of the structural pattern which is the allowance of the design of the ability eternally to cause periodicity eternally to become, the ability eternally to cause eternally to become becomes transformed into the ability eternally to become. This, then, is the evolution: the gradual showing forth of that which is the inherent design of that which so shows forth. The gradual ascent of organization and complexity.⁵ The more complexly organized the greater the potential energy of the organism that is the manifestation of the one eternal



becoming. The Sumerian , ir dingir, r dn gr, would be the interrelationship of the manifestation of change, periodic movement and the total manifestation of the one eternal becoming. It is this that lil, the allowance, produces of ān, the source ability eternally to cause periodicity eternally to become. And it is ir dingir lil that organizes this source continuously and progressively and cumulatively.






e. The Tablet From Umma

sh

A tablet from Umma, done in the pre-cuneiform, uses the method of space relations found at Gavrinis and on the Egyptian Plaque of Akha in a blocked off title area on the lower left and carefully arranged, but not lined, perpendicular rows of geometric ideograms and ideopictograms for the text. Tablets from Kish and Uruk use deeply impressed cupules and half-cupules as though done with the blunt end of a cylindrical or conical stylus and pictoideograms and geometric ideograms scratched on the surface as though done with the opposite, pointed end of the same implement, in which case the implement used would be similar to the huge conical stone implements found in Brittany which the cupule-boring giants used in boring cupules and carving geometric ideograms on the thirty- and sixty-foot tall monomegaliths of that pre-Pleistocene university campus, except that these of Kish and Uruk are smaller, fitting the hand of a neohomozoan who sits working on a tablet nine inches square which he holds on his lap, sometimes only two or three inches square which he holds in his hand. The method of the use of the cupules as to varying depth, varying incompleteness of the hemispherical form, etc., are no different. Some of the geometric signs are the same as those found in the library at Gavrinis and as those found in Iberia, North Africa, and Khap Sh Khr Valley; some are the same as some to be seen in the later Sumerian cuneiform system. The method of their spatial combination, devised for phrasing, clausing or possibly paragraphing, is similar to that of Ziba Number 15 and of the Plaque of Akha.



This epigraphy on these tablets is not positively known to have conveyed the particular dialect which was the so-called early Sumerian speech. It possibly, rather, conveys the general learned, early Asian variety of that great Eurafasian learned, agglutinative language which came into the Eastern Hemisphere with the people who developed it on the sub-continent of Ruda from the learned isolating speech of the earliest Rakhshaza who, in turn, used it as they had learned it from the universities of the Eocene Cordilleran Naqi; and the manner of its conveyance in this system of epigraphy found on these tablets is an Asian variety of the general Pliocene hemispherical Eurafasian modification of the system of epigraphy high-wrought on Ruza as an extension of the original system of geometric signs of the Naqi at some time prior to the Pliocene for the use of the fringe ethnics: the Pliocene hemispherical modification being so contrived as to employ pictoideograms, pantoideograms and cupules as well as the system of geometric signs. The signs used are the signs originally devised for the epigraphic conveyance of this learned language only insofar as they are geometric. The pictograms and pantograms are signs which may be found to have idea values synonymous with the geometric signs which they have replaced, if they run true to this type of system as used elsewhere in Eurafasia.

The title clause of the Umma tablet shows as its lower right phrase a garden landscape with two trees and a stream. In the Khamite Rezu mdv ntr, the sign , sounded sh, is classically decreed by translators to be a pictogram of a field, garden, etc., and is so translated. Another Rezu sign, the geometric ideogram , is also sounded sh. In this Rezu system, then, the garden sign would be the pictoideographic synonym of this geometric sign. Looked upon as an ideogram, a garden is par excellence a conveyer of the abstraction: active process of the manifestation of the one eternal becoming. When seen in its various contexts and there, together with its contextual signs, viewed as an ideogram, this translation seems to be verified.


In the Rezu canonical texts, the sign is sometimes found built with other signs into a compound sign; for instance as in , which is a compound sign composed of the pantoideogram  in its abbreviated form , and the sign , in the composition of which the uprights are fused and would read: that phase of the active process of the one eternal becoming which is its  phase.

f. The Consonant h



In the Rezu mdv ntr system of epigraphy a square sign was drawn with a very much smaller square, one-sixteenth of large square, placed inside of it, usually but not invariably at the lower right corner. This sign became lineally


abbreviated producing several easily recognizable variations. Sometimes only a lateral half of the large square was used so that the sign, so drawn, became narrower, which made it look elongated perpendicularly. Also, in the ntrr kharis, hieratic, the lineal abstracts became such that the sign could be graved, drawn or painted with but one transverse line and three dependent parallel down strokes. Seemingly, this sign was used as an ideogram for that of which the consonant h was used as the ideophone, for in the mdv ntrr the sign became eventually to be used as the sign for that consonant. The Rezu pantomime for h is the human person with arms slightly uplifted from shoulder, elbows bent with forearms turned up-inward at right angles to upper arm. The Sabean and early Ethiopic signs for h are the same pantomime as the Rezu; Thamudene uses only one arm. In the Rezu mdv ntrr system, the pictoideogram of the head, shoulder, extended foreleg of a lion couchant in profile, is sounded hā by Budge. The sign composed of lion's shoulder and extended foreleg is synonymous with the same of the human, ; Budge sounds this ā, spells it as the Hebrew ayem; it would be the  mutation. Since the sign of the lion couchant using this sign and the lion's head is given the value ha, then the lion's head is h. The Iranians,⁶ as did some others, in forming their version of the alphabet, adopted the geometric sign as a phonogram for the sound h.

The collection of the various geometric signs for h seemed, at first, confusing; but, upon producing them to scale and superposing, the resultant sign proves to be a circle with its perpendicular and transverse diameters drawn in and in which a square, the diagonals of which are the 45° and 235° diameters of the circle, is drawn; the square being divided by perpendicular and horizontal

lines into equal component squares. This sign , then, would seem to be the reconstruction of the Naqi geometric ideogram. The mdv ntrr pantogram would be the pantoideographic synonym. The mdv ntrr lion's head would be the pictoideographic synonym.

When used as an ideogram in the Rezu mdv ntrr, the geometric ideogram is considered to be a word sign meaning house and is sometimes pronounced

het, although het is written  or . This would be an acceptable translation were the sign a concrete word sign. But it is an ideogram. Seeking the idea, Budge comes up with an equivalent of 'the place of'; as, for instance,

in the phrase , which he pronounces het khr, says in English Hathor and calls this, that part of the heavens that belongs to Horus, the house of Horus.

A house is an edifice; an edifice is a structure, an architectural fabric. A structure is an arrangement of constituent parts; an architectural fabric is a fabric built by a master builder, a chief artificer. The fabric is the structural framework. The structural framework is the total of the arranged constituent parts of a structure. As an ideogram, this geometric sign and, as an ideophone, this consonant h

means the manner of assemblage, the internal arrangement of its constituent parts, the architectural fabric, the structure, the internal constitution which makes an existing organism what it is.

1. *'Ieron*

The *'ieron*, *hieron*, that which is of the manifestation of h: an *'ieron* was an attempted statement in three-dimensional geometric ideograms architecturally assembled of that phase of the total manifestation to which it was dedicated.

2. *Akha Plaque*

The especial significance of the h as an *'ieron* as used in the Akha plaque is indicated by the ibis standing over it and by the sign for the extracosmic gamut supraposed on its upper part and the four vertical lines which precede it.

ii. THE POWER OF THE ONE ETERNAL BECOMING

The connotation of danger, *dn g r*, manifestation of alteration of periodic movement without destruction of periodic movement, the ever progressive formation of eternally becoming variations of patterns of periodic movement, is that of authoritative power in a state of manifestation.⁷ Authority is the inherence of that condition which is an interrelationship of the manifestation of the one eternal becoming, movement, change, the ability eternally to cause eternally to become and the orderly and regulated outward movement in a directed procedure over a course that is a methodical prosecution of design determined in the source ability eternally to cause periodicity eternally to become and that source ability. An autonomous legality. The self-origination of the one eternal becoming over the inherent law and order of that becoming that is an expression of the design inherent in the ability eternally to cause periodicity eternally to become.

The authoritative power of the one eternal becoming is the ever progressively forming eternally becoming alterations of periodic patterns of periodic movement. By means of *dn gr* in the production of *n dn*, the source ability eternally to cause periodicity eternally to become becomes the power of that eternal becoming and that power manifesting produces *n dn r*, periodic patterns of periodic movement manifesting as such. The power of the one eternal becoming inheres in periodic patterns of periodic movement manifesting as interrelated units of manifestation of the one eternal becoming. These latter produce the entire becoming, eternally, stage by stage, cumulatively; they are the mechanism of constant engenderment of the one eternal becoming wherein inheres the power of that engenderment.

In the Sumerian and the Rezu, this is the rendition of this stage of the formula



of the one eternal becoming. The power manifesting is authoritative; takes over the full source ability eternally to cause periodicity eternally to become and the full inherence of that condition which is an interrelationship of to manifest, movement, periodicity and change, in the orderly and regulated outward movement in a directed procedure over a course that is a methodical prosecution of the design determined in the source ability eternally to cause periodicity eternally to become. This authoritatively powered manifestation of the allowance is produced by means of the dynasties of the n dn r , periodic patterns of periodic movement manifesting as such. They are the powered executors of the legislated design. In the Sumerian canon, lil uses these n d n


in the furtherance of its progressive and cumulative organization of $|| \dashv$. In the Rezu canon, the $\overline{|||}$, n dn r , were the organizing patterns of the periodic manifestation: the separate dynasties of the n dn r are the lineal progressions of specific basic organization patterns: the kingdoms of the dynasties are the possibilities of variations wrought upon its basic motif which each dynastic pattern affords.




In rehearsal: within this great organism which is the total manifestation of the one eternal becoming of the ability eternally to cause to become in relation with periodicity of a periodic continuum, movement and alteration of periodicity have produced periodic patterns of periodic movement, n dn ; these are the power, the mechanism of engenderment of realization of its potentiality. Altogether, these periodic patterns of periodic movement form the structural pattern of the organism. They are its potency, its capability to continue to develop according to its specific organization. The amount of ergon that produces their formation and their structural interrelationships within the organism is the potential of the total organism, its ability eternally to become: its esse. Here, then, the ability to cause eternally to become is transformed into the ability eternally to become and the ability eternally to become is transformed into the capability of that discipline of the eternal becoming which is productive of its realization.



a. The Sign For Power


In the Rezu sign for l f , the point of intersection of its oblique secants implies the transverse diameter of the implied circle. Transverse diameter is the sign for d , movement. The chord 135° - 225° is that of the stations of radii 135° and 220° : this is the radius of the implied circumference of the Rezu g sign and, hence, of the lesser circle of the reconstructed Naqi original. It is upon this

chord that the Sumerian sign  is built by using vertical chords 45° - 135° , 225° - 315° , transverse chords 135° - 225° and 315° - 45° for its outline: the vertical and transverse diameters. It is this radius 225° that is used in the formation of ni ; and it is the central vertical diameter, the transverse diameter and


this radius 135° that are indicated by the use of the transverse lines of en .

If the interpretations so far be correct, and it is in n d n,  or , the mechanism of engenderment, periodic pattern of periodic movement, that the ability eternally to cause eternally to become becomes transformed into the power of that eternal becoming: and it is as the n d n r  manifestation of periodic patterns of periodic movement that this power manifests, then some exact geometric identification of that power, the manner of its inherence in this mechanism of engenderment, the manner in which this power authoritatively engenders may exist in the signs devised for the conveyance of these considerations.


The Khamite Rezu mdv ntrr sign for this power: , phonetically s - s, seems a queer sort of sign, but traced out on this smaller part of the reconstructed sign for change, it is seen to be comprised of these three lines: the central vertical line, the upper one-half of the chord of stations 45° - 135° that extends from 45° of circumference to the transverse diameter and the arc 0° - 45° of this circumference. If this Rezu sign s - s is indeed the Rezu mdv ntrr ideogram for the power of the one eternal becoming and that power inheres in the structural arrangements of periodic patterns of periodic movement and if the sign either is or is indicative of an original Naqi geometric ideogram, then it is or indicates some specific basic internal structural pattern, the various possibilities of constant dynamic progressive and cumulative mutation of which establish the dynasties of the n dn r, .

This Rezu sign , n dn r, traced on this same reconstruction, is found to be comprised of the central vertical diameter, the chord of the arc 0° - 45° , the secant of chord 45° - 135° that extends from circumference 45° to the transverse diameter and that portion of the transverse diameter that extends from this secant to the central vertical line.

This central vertical diameter is light, the ability eternally to cause eternally to become. Here, this is transformed into the ability eternally to become and the ability eternally to become is transformed into the capability of that discipline which produces a realization of the becoming. The original of this sign would show exactly in what manner ability eternally to cause eternally to become becomes transformed into ability eternally to become and ability eternally to become becomes transformed into the capability of that discipline.

As to its geometric indications: of the lines of this Rezu sign for power, the long vertical line traverses the full line for light and is the length of the diameter of the circle of which the curved line of the sign is an arc; the short line traverses one-half the outer line of the Sumerian  and is to the long line as 1:3. By ending upon it, this line indicates the transverse diameter

which is the line for d, touching it at a point which divides it into two sections proportioned over the ratio 1:5. The arc subtended by the two vertical lines is

to its entire circumference as 1:8. The Sumerian  is apparently an ideogram for organization: some parts of it are used in the formation of the sign for lil; some parts, for nd n, periodic pattern of periodic movement; together with the line for d; here a definite part, definitely proportioned, is used as a part of the Rezu sign for the power of the one eternal becoming, in which sign the sign for light which is the ability eternally to cause to become has become the long line for the sign for the power of the eternal becoming.

iii. MUTATION

a. Periodic Change

The l g, the law of the one eternal becoming, is something concerning an interrelationship of orderly and directed outward movement in a directed procedure over a course that is a methodical prosecution of design determined in the source ability eternally to cause periodicity eternally to become and change, alteration without loss of identity. In the cabalistic reading of the first sentence of the Book of Genesis, this sentence is translated, "in the law it was made;" and upon this reading is based the Hebrew cabalistic interpretation that the law existed in the source as a part of the source and thereby was creation effected. The signs which the Cabalists translate, "in the law it was made," are translated in the English of St. James version, "in the beginning God created the heaven and the earth," using the word god as the equivalent of el. But, put it in the present tense: that interrelationship of the proceeding of the manifestation of the one eternal becoming and change, ideophonically r l g, that is the law. The Latin regere, which ideophonically means to cause to manifest that phase of the manifestation of the one eternal becoming that is the manifestation of change, came eventually to mean to guide, to regulate, to manage in a right manner: the Khamite agglutinated root is rg. This usage would indicate that the abstraction rg, the manifestation of change, implied some inherent system of change implicit within the abstraction change: some discerned active process of change. The word regime was coined to convey an abstraction concerning regular, organized, systematic course of gradual procedure; the manner in which an onward moving, self-regulatory system manages itself; the rule of organized progressive procedure; the law and order of constant, dynamic, progressive and cumulative manifestation of change. The regime of the one eternal becoming.

Regime is a compound word formed of the roots rg and m: an interrelationship of rg and m. The Hebrew name of the sign for g is gimel; the early Slavonic is

glagol; Attic Greek, gamma; g m l f, reminiscent of some original significance of the original sign and sound that conveyed some interrelationship of the allurance of the ability eternally to cause eternally to become and change and m.

The form of the letter called m is classically considered to have derived in the Rezu. The Rezu form may have derived in the Naqi. The Attic Greek name for the sign for the letter m is mu. The Latin forms an active verb on this root, muare, which for euphony became mutare. In English mutare became mutare. The Greek spelling of the consonantal root is retained in the English word muable. During the last half century or so, muable has achieved a euphonic t, being now pronounced mutable. Muare, mutare, mutare, means to manifest m. Muable means that which is capable of becoming m.

b. Progressive Mutation

In the vowelized translations of the 70th century B.C. Rezu rendition, nett becomes to be mutt; nin becomes to be min; s becomes to be m si; that is, n dn becomes to be m dn; s becomes ms and something called the offspring, written







~~~~~, becomes to be known as ch mn and ch r and ch mn r: the manifestation of the ch mutation that is produced by the human person by way of kh as m r, i.e., by way of the human being as mutator.

In the 30th century B.C. Sumerian rendition, ru becomes to be mu ru; the anugigi become to be the imgigi; a du nu becomes to be a du mu. In this Sumerian rendition [*author's note in manuscript, "recheck for accuracy"*. Ed.], nin, ni - en, engenders mu ru and mu ru by way of kh is involved in the production of the shining one. In the 20th century A.D. Roman Catholic rendition, Ann instead of nin produced Mary instead of mu ru and Mary personified is involved in the production of the offspring that is known as the Christ, the symbol of which is the cephalic glory. In the Protestant Christian evangel, the Christ redeems, the word is re-e-mere; produces a further mutation, transfers m from one state to another. The christ redeems from the curse of the law;<sup>8</sup> the word curse is an artifact; the right word is maleficence an m l feasance; the christ transforms maleficence into beneficence; that is, the glory, the atoned, the kh periodicities that are an integration of the two periodic patterns of light that are the extracosmic human psychic component and the cosmic human psychic component take m l, that phase of the allurance which is mutation and of it produces b n, beneficence, the b periodicity. In Sara's rendition the human person by way of its whole-souledness transforms the human legacy into a beneficence.













In the Rezu canon, the power of the eternal becoming at some definite stage





becomes to be  $\int \overset{\circ}{\Delta} \square$ , the power of  $\Delta \square$  manifesting: that phase of the




manifestation of the power of the one eternal becoming that is the manifestation of the power of . The sign  is pronounced ayem by translators. It


is related to the  mutation and in a definite manner with , the mixed pantomimic and pictographic complex in which something definite concerning the human person and quoin is being expressed.



















The opening paragraph of the book on the proceeding of the living psyche




begins            . Read ideographically<sup>9</sup>, this is something exact concerning m v l q, that phase of the allurance that is the orderly and regulated proceeding of the integrated q mutations of the cosmic and extracosmic gamuts of the total periodicities of the total manifestation as this occurs in a directed procedure over a course that is a methodical prosecution of that motif of the total design determined in a source ability





eternally to cause periodicity eternally to become that is,    , pattern of integration as this manifests in the total manifestation of the one eternal becoming.


In this book on the proceeding of the living psyche, four specific kinds of mutation are discussed: one is specified by the owl which is m v l q; one by the owl with the geometric linear sign attached to its right claw; one by the shoulder; one by the sign ; one by the sign  and its synonym .





These last three signs are used in the book in the phrases    



 and     and           , in which  is a specific kind of mutation which is discussed in an interrelationship of 







, the eagle, the wing of chpra<sup>10</sup> and the . The sign  is called ayem and ayin, the shoulder is called machaq<sup>11</sup> by translators. The sign ayim is, then, something concerning a human mutation of some kind, and machaq is m ch q and some of the signs pronounced a by voweled inflection-tongued

translators. The groups formed of    , all or in part, are overloosely regarded by translators as words and as such are then pronounced maāt, maati, etc. And, when occurring alone, the geometric ideogram is, by translators, given the name maāt and both, the geometric ideogram and its rib synonym, are given this phonic value<sup>12</sup> m<sup>-2</sup>. The groups of signs, regarded as discussions written in ideograms, are discussions of some specific mutation






the stages of which comprise whatever the ayim mutation is and whatever the wings of chpra are and  for eagle. A detailed and exact discussion of this specific mutation. The ideographic value of each sign needs to be found, then the internal composition of each group of the signs needs to be understood and considered if these discussions of this particular human phase of mutation in the proceeding of mutation in the allowance of the one eternal becoming that are here presented in their relation with that phase of the allowance that is the proceeding of the living human psyche are to be read as here written.

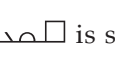



Another specific mutation is written in the text, , sounded mau by translators and the text continues , so-called by reason of the speech of : the speech called : the speech called z



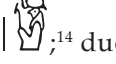

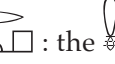


. Because it has been so referred to in the terminological system of the zr science of the consecrated Naqi for their presentation of the proceeding of the one eternal becoming with especial reference to that phase of this becoming as it occurs in , the human person functioning as z v n? In

the speech of , is said to be like unto that which  has made. Like unto is written , pronounced mau by translators but m  v, actually. In the copy of the book as it occurs in the papyrus of Nebseni,<sup>13</sup> this term  is said, therefore, to have become a synonym of .

The  mutation is that which is made by , something concerning  and the  mutation manifesting.

And  is called  by reason of the speech of  concerning  that  is like unto that which it has made. In the next sentence, this manifestation of the specific mutation that is

 is said to occur as . In the text the mau mutation is something that is related to night = z,  =  z h d, tree = code and neb r t

chr. This duck pictogram is , is zh, the structure of the z light. The phrase  is ; <sup>14</sup> duck is zh:  is : the  mutation is the z structure produced by .

### c. The Words, Mutate, Mutation

The word mutation is misused in the American vocabulary synonymously with the word change, with no other nuance. In their origin the words change and mutate may have been used to convey closely related but significantly non-identical phenomena of the proceeding of the one eternal becoming.

Mutate seems to be related to the permanent increase of potential; for spireme, the ideophone for the eternal becoming is s f r m. Geometrically, a spireme, the ideophone for the eternal becoming, is s f r m. Geometrically, a spireme is a two-dimensional representation of a constantly increasing sphere. Sphere is s f r, the manifestation of the essentia of the ability eternally to cause eternally to become. The word spireme is formed by adding m to s f r. Ideophonetically, s f r m is something about m and the manifestation of the eternally becoming potential of the ability eternally to cause eternally to become. Someday, some one, an adherent of this reconstructed z r science who is mathematically trained, may read the exact meanings expressed in the so precisely formed geometric ideograms for light, for change, for l f, for s - s, for n dn r, and come thereby upon the approach to the meaning of mutation and the relation of mutation to increase of essentia. As the spireme, s f r m, the one eternal becoming, read ideographically, is manifestation of mutation of the potential of the ability eternally to cause to become: the constant, dynamic, progressive and cumulative mutation of esse, that which is the essentia of the ability eternally to cause eternally to become.

As used in the terminological system of the Naqi z r science, as here, so far, reconstructed, the original geometric ideogram for light, f (ph in Greek), was

⌀: the translation is light, the ability eternally to cause eternally to become. In terms of the two-dimensional spireme, the ideogram implies the one overall ability that will cause the dot, r, manifestation, to become; cause the line, d, movement, to occur; the manifestation of movement, r d, to be that specific complex of movement that is rotation of an ever elongating radius; cause that ever elongating radius ever to elongate. In this system, the source, f n, light and periodicity, is this ability as applied to periodicity: the source is the ability eternally to cause periodicity eternally to become. The periodicity is that of an eternally becoming periodic continuum. In terms of an eternally becoming periodic spiral, the one, overall ability eternally to cause periodicity eternally to become will cause manifestation of eternally becoming periodicity as related to that complex of movement that is periodic movement of rotation of an ever elongating radius and the constant elongation of the ever elongating radius.

#### 1. *Significance of Radius*

As an ideogram, radius is that which represents movement manifesting. Change is alteration without loss of identity of that which is altered. A spireme is the

curve formed by a radius that is constantly changing. The change is in the radius. The rotary movement of the radius remains unchanged. The relation of rate of change and rate of rotary movement remains the same: the two are synchronized. The idea, then, of the ideogram of radius forming a spireme is that of manifestation of ordered movement comprised of an interrelationship of movement and change of interrelated order. It is the constantly elongating rotating radius that produces the spireme, s f r m. An ordered movement comprised of an interrelationship of movement and change of a specific order produces s f r m.

The degree of increase of the spire is the combined degree of change of the continuously regularly elongating radius and the degree of movement of rotation of this radius. In the sign  $\ominus$  for d, the difference of length of the two radii is the degree of increase of the spiral expressed in line. The degree expressed in angle is the sign  $\updownarrow$ , the difference in angulation being the angular degree of increase.

## 2. *Significance of Arc*

In the production of a spireme, it is the combination of the changing length of the radius and the rotary movement of the radius that produces the spiraling curvature. In the use of the spireme as a geometric ideogram by means of which to convey the idea of an eternal becoming, the increase is that of the arc of the spire. In  $\textcircled{S}$ , a periodic spireme, one periodic movement of rotation and one periodic outward change of length produce one period of arc of spireme. In this production the rate of change of length, the rate of rotary motion and the arc produced are synchronic.

## 3. *Circular Adaptation*

As used in the circular adaptation, the spireme became the circle and the spiral sign  $\updownarrow$  became the circular sign  $\phi$ , which latter often is found written  $\textcircled{\updownarrow}$ . In the circular adaptation, the vertical line of the spire becomes the central vertical diameter of a circle, that is, radii that would be  $0^\circ$  and  $180^\circ$  of a circle that is understood to be divided into  $360^\circ$ .

The geometric spiral ideogram for l, as adapted to the circle, is built of three lines that are radii  $0^\circ$ ,  $120^\circ$  and  $240^\circ$  of a circle that is divided into  $360^\circ$ : in terms of the becoming of a spiral, they are three equidistant stations of the rotating radius in the accomplishment of one complete rotation. The  $0^\circ$  station is the radius of the line for light, the one overall ability eternally to cause eternally to become, that can cause the dot, r, manifestation, to become; the line, d,






















movement, to occur; the manifestation of movement, r d, to be that specific complex of movement that is produced by rotation of an ever elongating radius.


The other two stations are radii to be found among those specified in the Sumerian cuneiform ir dingir.


#### 4. *Radii And Periodic Patterns Of Periodic Movement And The Central Vertical Diameter As Related To Change*


The sign, ir dingir, details this periodic movement of the radius, r d, and its relationship with the manifestation of change. The lines comprising the sign are radii 0°, 45°, 60°, 90°, 120°, 135°, 180°, 225°, 240°, etc., of a circumference the degrees of which are agreed upon for purposes of discussion as being 360°: this seems to imply some exact periodic pattern of periodic movement as related to change.


The two signs of the Sumerian cuneiform complex signifying the mechanism of engenderment, written , pronounced ni en, are built on , the oblique and transverse radii of this sign. The Rezu mdv ntr complexes  and  are built on the  oblique radii of this sign, emphasizing the vertical radii. In the Sumerian cuneiform, both  and  occur as does . These are parts of the geometric ideogram , ir dingir, as are  used in the r syllable ru; and , ,  and  which is , used in the d syllables, and  which is the  sign for light, the ability eternally to cause eternally to become, and 

which is an adaptation of the  sign. Of this reconstruction of a proposed original Naqi sign for g, the radii that form the Sumerian ir dingir speak in this manner: in the first figure, the radii of this first circle are radii 135° and 235°,


the sign of which would be , that upon which mechanism of engenderment is built: in the completed figure, the lines that were the oblique secants of the first figure and which, projected, became the radii bearing the unit of change


in the completed sign are radii 120° and 240°, , of the increased ir dingir. Is it something concerning this change of periodicity that is implied? If so,

both these signs need to be read. The sign  should be some agglutination


of the consonants f r n d. The reading of  remains to be determined; two of


the lines are f and d. The Sumerian cuneiform was a vowelized syllabary; the various consonants were recorded only as united to a vowel in the formation of a syllable; thus, di, do, da, de, du and the original isolating consonantal etymons of the consonant can only be deduced by abstracting the sum of the meanings of the sum of its syllables. The sign might first be read as isolating consonantal etymons of the Khamite language of which Sumerian was an Asian variety, agglutinated in the Khamite manner and rendered in the Sumerian cuneiform.

The Rezu geometric ideogram  for l f is built around the implied central vertical diameter as its central vertical structural line of its implied circumference: two of its lines are secants of the chords  $240^{\circ}$ - $0^{\circ}$  and  $0^{\circ}$ - $120^{\circ}$ ; these chords are cut by secants of chords  $180^{\circ}$ - $300^{\circ}$  and  $60^{\circ}$ - $180^{\circ}$ , respectively, and these latter are terminated at their point of intersection with radii  $135^{\circ}$  and  $225^{\circ}$  and the chord  $135^{\circ}$ - $225^{\circ}$  is used as the base line of the design. Thus, whereas g implies circumference by use of arc, l f implies circumference by use of chord. In the Rezu this complex sign for l f, adapted to circular geometric

presentation, is used in replacement of the two original spiral signs . An agglutination of the original meanings of these two original spiral signs is retained condensed in the g complex which is built on the Rezu circular adaptations.

Found, as they are, within the suggested reconstruction of the original circular adaptation of the original Naqi ideogram for change, these Rezu signs, the one for l f, the other for g, so interrelated within this reconstructed Naqi g sign, possibly speak tersely, concisely and in geometrically defined detail of that which will produce mutation out of change in a discussion of change in

geometric detail which defines change and relates change, so defined, to : a discussion, if such it be, that can be read accurately only when the circular geometry of the design is seen as a circular adaptation of the spiral signs, and

related structurally to the spiral sign , the circular adaptation of which is its central vertical line of construction. If the discussion can be correctly read, the meaning of mutation and the relationship of mutation and change may possibly so be come upon.

In the Rezu geometric ideogram for g and in the proposed reconstruction of the original circular adaptation of an original Naqi spiral ideogram for change, this  $0^{\circ}$  station is that of the implied radius of the implied central vertical diameter of the ideogram. As to the lines contrived orienting this implied central vertical line as its structural determinant: the arc is that of an implied circle subtended by stations  $120^{\circ}$ - $240^{\circ}$ ; the chords are those of the  $0^{\circ}$ - $120^{\circ}$  and  $240^{\circ}$ - $0^{\circ}$  stations and are the lines used to imply change of length of rotating radius and upon which to find and to define by comparison the change implied in the Rezu abstract and accomplished in the reconstructed Naqi ideogram.

When the sign for l is superposed on the Rezu sign for g, the result is the complex l g. Because of the exact manner in which these signs have been devised, when so superposed, the resultant complex not only signify change but seemingly state in geometric detail the fundamentals of some exact details concerning change, carrying the idea of change a step further: some relationship of ratio and proportion.


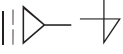
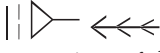
If I have drawn the reconstruction exactly and have measured it correctly, the length of either of the oblique secants of the Rezu sign for g is of the same length as that of the radius of the implied circle of that sign and is, therefore, to its implied projected length in the second circle as the radius of the first is to the radius of the second, which is as 1:2. Reading this line as the indicator of the spireme, that portion of this line which, as it is projected, extends from the circumference of the first circle to that of the second becomes perhaps a unit of measurement, not of circular but of spiral increase: hence, as implied in ratio and proportion and as expressed in this Naqi zr science system of geometric ideography, a sliding scale unit of progressing and cumulating change in the manifestation of the one eternal becoming of that which was, is, shall be.

So many exact details are compacted into the devising of the entire Naqi sign so constructed, such as the relationships of the arcs used; each is a third of its circumference; the relative angulation of the radii used; those of the Rezu sign converge at the center of the circle at right angles; the oblique secants which become radii of the larger circle, when prolonged, converge at the  $0^\circ$  point of the circumference of the smaller circle which in this smaller circle is the upper end of the line for light, the ability eternally to cause eternally to become, and has become the center of the larger circle where they form an angle of one-third the circle. A great many proportions and relationships and progressions are here indicated geometrically.


The reconstructed figure presents itself as a complex statement of the details progressing toward some possible next stage as it occurs in the s f r m, manifestation of an eternally becoming mutation of the potential of light; a statement in which light, periodicity, periodic continuum, movement, change, periodic movement, periodic patterns of periodic movement, power, etc., are discussed. The lines of its configuration converge, diverge, verge, but are not vague in their statements, nor vagrant in their relationships, nor does the discussion digress. They are lines of fingere; lines used to feign dynamic, progressive and cumulative change as it engenders genesis of the allurance of design inherent in its source manifesting itself in eternally cumulative figurations, configurations, refigurations, transforming the ability eternally to cause periodicity eternally to become into the ever mounting power.

#### **d. The Sign For m**

The Sumerian sign for mu is built on this transverse diameter and could possibly be read in geometrically detailed ratio and proportion. It is this sign

that replaces the sign  when a du nu becomes a du mu:  becomes . Since in the vocabularies of the Greek, Latin, English, etc., the meaning of the word mutation bears so close a resemblance to the idea, change, that the exact difference seems to have been lost, if not in all of these, certainly in the American usages, then possibly the original ideograms, the one for g and the one for m, were closely related in an exact differentiation, expressed in some exact, differentiating detail or details of the Naqi m sign that did not occur in the Naqi g sign.

The signs for the consonant m and for the syllables built on the consonant m, typically, whether pantomimic or geometric, show various adaptations of a curved line attached to a typical series of angles. As reconstructed from those of these signs that are pantomimic variations, the original pantomimic ideophonogram of the consonantal etymon m, sits, lower extremities straight ahead, feet turned up, head facing forward, arms adducted. The result in linear abstract is a continuous line composed of three contiguous angles with the apex of the middle one reversed and the third ending at an angle of approximately 45° in a curved line that extends forward and upturns at its outer extremity.

Of the pictograms, two occur in the Rezu mdv nttr, one is an owl, the other is a rib; each seems to be some special combination of m; the owl is seemingly m v l q; the rib is seemingly a synonym for the geometric ideogram . Of the two Rezu mdv nttr pictoideophonograms, that of the owl is caused to produce such a linear sign by an extension added to its right claw; the rib in linear abstract produces a similar form. The heiratic letter m retains a variant of the form.

Those of the other signs for the consonant m that are geometric show in variations this same linear contour that the pantograms perform. Collected, compared and analyzed, these geometric signs suggest lines and angles formed by certain radii of a circle that are intersected by chords of the circumference of the circle, an arc of the circumference and a short terminal upturn at the end of the arc that needs identification.

### ***1. Original Circular Adaptation Of Original Spiral Geometric Ideogram For Mutation***


Some of the variant geometric m signs seem almost to fit into the reconstructed sign for change; concerning others it is hard to tell; some decidedly do not. [The Illustrations intended for this subsection will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection ([www.atsu.edu/museum](http://www.atsu.edu/museum)). Ed.] suggests the probable original Naqi circular adaptation of a Naqi spiral sign for m. Begun above at 0° of the implied circumference, descending over the upper secant of the oblique chord, 0°-120°, to the point of



intersection of the transverse chord,  $60^{\circ}$ - $300^{\circ}$ , forming an angle here, traversing radius  $45^{\circ}$  to the center, angling here in reverse, traversing radius  $135^{\circ}$  to the point of intersection of chord  $120^{\circ}$ - $240^{\circ}$  and the chord  $60^{\circ}$ - $180^{\circ}$ , descending over the secant of the chord  $60^{\circ}$ - $180^{\circ}$  that extends from here to the circumference at  $180^{\circ}$ , the lineation here becomes the arc of a larger circumference extending to the level of chord  $135^{\circ}$ - $240^{\circ}$  of the first circumference and at the point at which this chord, if extended, would intersect this larger circumference, forming an angle and ascending over what would be an extension of chord  $0^{\circ}$ - $240^{\circ}$  to end at the point where chord  $0^{\circ}$ - $240^{\circ}$  meets its own circumference.









Certain significant parts of this sign can be found upon the proposed reconstruction of the sign for change, other parts cannot. In terms of this proposed sign for change, the description of these lines and angles of the m sign as found in the g sign is as follows: Begun above as the completion of the line of the right side of the mdv ntrr g which, extended, becomes one of the radii of the completed Naqi geometric ideogram for change; angled at the intersection of the upper transverse line of mdv ntrr g and one of the n radii of this lesser circumference of the ir din gir sign, and traversing this radius to the center, r, where it angles in reverse and traverses another of the n radii to the intersection of this line with a new, oblique, line that joins the bottom of the two upright radii that is the sign for light with the point at which the upper transverse line of the mdv ntrr sign for g, extended, meets the circumference to the point at which this oblique line meets the point at which this circumference and the larger circumference are identical and from which the line which with the circumference is the geometric ideogram for light is erected to become the perpendicular diameter of the lesser and of the greater, etc.

Were the line which would indicate the extension of the  $240^{\circ}$  end of the secant of the oblique chord  $0^{\circ}$ - $240^{\circ}$  actually to be drawn in, then this short line so drawn in and the arc of the greater circle from the point of coincidence of the base of the central vertical diameter with the point of juncture of the two circumferences, the smaller and the larger, would account for the arc and its terminal upturn as found in the m signs and this arc and terminal upturn would, perhaps, serve to indicate the exact difference between the Naqi circular adaptation of an original spiral g sign and the Naqi circular adaptation of an original spiral m sign. For with this addition, another, a new, sign constructs itself upon and by means of the sign for change by detailing upon it a next stage which is a stage of advance upon the sign for change.

The line resulting from the radius that is projected to the second circumference plus the length of the projection is not the same length as that of the chord of the arc that becomes the radius of the larger circumference: nor does it become a radius of the larger circumference. In this new, larger, circle, only chords  $0^{\circ}$ - $120^{\circ}$  and  $240^{\circ}$ - $0^{\circ}$  of the smaller circle will become radii. The radius of station  $240^{\circ}$ , as projected to the larger circumference, will be increased in length but will take no part in the formation of the larger circle. Its increase in length will, however, bear a direct relationship to the 4:1 proportion of the

two sets of radii. It will be an indication of the increment of increase. The angle  formed by the radius of the larger circle, this extension of the radius of the first, their intersection on the lesser circumference and points of contact on the larger and the arc of the larger between these points might indicate something concerning a linear two-dimensional representation of a specific unit of mutation.

If the radii diameters  $60^\circ$ - $240^\circ$  and  $300^\circ$ - $120^\circ$  of the Rezu g circle be projected to meet the larger circumference and the transverse line forming the chord  $120^\circ$ - $240^\circ$  be drawn on the small circle from its circumference  $120^\circ$  to circumference  $240^\circ$  and extended to meet the larger circumference, the geometric figure, so formed, is intersected vertically in its central vertical midline by the line for light, forming two similar but oppositely oriented geometric forms. The left one of these two figures is that of the Rezu mdv ntr : which fact tends further to verify the correctness of the proposed reconstruction. Since this sign 

is a part of the group  , then it should be found relevant to some exact measurement of mutation signified by this interrelationship of , , and . The sign itself looks very much like the side view of any one of the polished white facing blocks of the  pyramid that was built by . If the radius  $240^\circ$  be extended to this larger circumference, a somewhat similar figure results but the angles are different. Perhaps it will be possible later to decipher which of the two lines were used in the Naqi sign for m. I think the former. The angles of the Rezu  sign seem to indicate the use of this former line.

## 2. Analysis

The sign for m is built along the perpendicular diameter which latter is the sign for light. Built along this line, the sign for m embraces the g radius of the larger circumference, the n radii of the original circumference, a line which will be discussed later, the arc of the greater circumference that forms between the line for light and the point at which the  $240^\circ$  terminus of ir dingir radii  $60^\circ$ - $240^\circ$ , when produced, will meet the larger circumference and the prolonged section of this prolonged radius which latter is possibly the unit of measurement of mutation.



### 3. Conclusion

The sign for  $m$  is a complex in the construction of which a sequence in tracery comprising the pertinent lines of the signs for change, for periodic patterns of periodic movement, and the sign for the power of the eternal becoming are oriented upon the vertical line of the sign for light as the indicator of the vertical of its structural pattern, which in itself is not used—the sequence of tracteries—terminate in a formation comprised of the arc  $180^\circ$ - $240^\circ$  of the larger circumference and that secant of the prolonged radius  $240^\circ$  of the smaller  $g$  circumference that forms between the two circumferences. An absolute geometric analysis of the sign produced in the realm of calculus should indicate the manner in which these so indicated interrelationships of change, periodic patterns of periodic movement and the power of the eternal becoming in the frame of reference of light the ability eternally to cause eternally to become produces mutation and what then exactly is mutation.

The surmises are permissible that it is in the milieu of changing periodic patterns of periodic movement that mutation occurs and that it is in the milieu of the ever increasing power of eternally becoming mutation that the power of the one eternal becoming inheres. These surmises suggest that it is the mutable ones of the changing periodic patterns of periodic movement that comprise in the sum total of their inherence the total power of the one eternal becoming and, therefore, that there are mutable patterns and that there is a specific difference between mutable and nonmutable patterns: that mutation occurs progressively and cumulatively: that the constant progressive and cumulative mutation of mutable periodic patterns of periodic movement causes the potential and the power to increase constantly, progressively and cumulatively: that this is that wherein mutation differs from change: change alters, mutation summates. Summation is  $s\ m$ ; summation is that mutation of essentia that is an enhancement of potential.

The total meaning of the legend of the law and order of the one eternal becoming is written in terms of mutation of the structure of periodic patterns of periodic movement, in terms of the interrelated dynamic and progressive and cumulative evolvement of these patterns of light by means of progressive periodic mutation.

The reconstructed ideogram discusses the indicated interrelationships of change, periodic patterns of periodic movement and the power of the eternal becoming with direct reference to the ability eternally to cause eternally to become. Changing periodic patterns of periodic movement that carry forward the ability eternally to cause eternally to become are mutable patterns. Change changes and ever changes. Changing periodic patterns of periodic movement

change and change again and ever change. Mutable patterns do not so. Changing patterns have arrived at a conformation that will remain as a unit of engenderment. An irreversible change occurs: a periodic pattern of periodic movement of a very certain motif has become to be produced: a pattern, the internal construction of which is constant: this is a mutation.

Mutation is progressive. Mutation occurs over a discernible constant, dynamic, progressive and cumulative law and order. Mutation of changing patterns of periodic movement occur by specific proportional changes in the structural pattern: when these specific proportional changes occur, a mutation has been formed. A change does not reproduce itself. A mutation does. A mutation will produce variations. It will pass on these variations as it reproduces. In this manner a mutation acts as a unit of evolvment. The law and order of progression of mutation would possibly be found in this Naqi geometric ideographic discussion of mutation. As an addenda: it can be noted that the length of the projection is to the length of the projected diameter approximately as 1:7- and to the radius approximately as 1:3.5-

## **e. Power And Mutation And Increase Of Potential**

### **1. *m g***

The exact interrelationship of change and mutation: *m g*: this is the magic. Where the *g* has become *k*, the root gives the Anglo-Saxon English verb to make. Where the *g* is retained as such, comes the word magus, magi, he who makes, from which Median use of this agglutinated root, *mg*, came the Anglicized magic, meaning applied science and this fine word, maxim, in which the *g* has become *x*, meaning an exact unit of comprehension of *m g*, of an understanding of the meaning of the exact interrelationship of change and mutation. This understanding used in the furtherance of applied science, in the furtherance of to make, is magic. Further altered for euphony, the root produces the Greek *μυστηριον*, said *mystārion*, mystery, the formula of the exact interrelationship of change and mutation, the formula of the making, the scientific application. And, master: one who knows and applies mystery.

### **2. *g n m***

The first part of magic is the knowledge. Built on *g n m*, written *γνωμη*, sounded *gnomā*, knowledge, according to its roots, implies that which concerns an interrelationship of mutation and periodic change.

In modern geometry, a gnomon is the increment of any morph that can change the morph into a similar morph of a different size either larger or smaller.

In Sanskrit the word that has become know in English is jnā.

### 3. *m g n*



Magnitude is formed on m g n, as is Latin magnus and the English majesty.

### 4. *d m*



















Mutation of movement is the deem and the doom: the expectation and the process of its realization.




Mundanely, the Sumerian cuneiform sign sounded da is translated, father; the sign sounded nin is translated, mother; the sign sounded du mu is translated as the son, or daughter, of the father. Ideographically, da is d, is movement. Mu is m, is mutation. Du mu is mutation of movement. Sometimes a concrete application of an abstraction serves as an indication of the identity of the abstraction.














### 5. *Periodic Mutation, mn*

The Khamite Sumerian cuneiform uses the compound sign . This sign also is pronounced du mu by translators. The transverse sign is d. The lines of the vertically placed sign occur in the Khamite Rezu mdv ntrr as a complex where its phonetic value is that of the biconsonant mn, which read ideophonetically would mean periodic mutation. This may also be the meaning of the sign in its Khamite Sumerian usage. In that case the Sumerian  may be dmn rather than dm and translate periodic mutation of movement.

The lines of this Sumerian sign and of the Rezu mn sign are traceable in the proposed original Naqi sign for m in its circular form. These can be seen and analyzed in the accompanying illustration [*The Illustrations intended for this subsection will be available for the reader at the Museum of Osteopathy<sup>SM</sup> in their Online Dr. Charlotte Weaver Collection (www.atsu.edu/museum)*]. Ed.]. The central vertical diameter, secants of all of the transverse chords of the stations of the r d n g r radii and a secant of a vertical chord used to build the sign upon the central vertical diameter as its central vertical line.

In the Rezu canonical system as expressed in the mdv ntrr, such phrases as  , ch mn;  , s ch mn;  , ,  ,  ,  ,  ,  , are built on this sign. These would read, respectively: that periodic mutation which occurs in ; the potential of that periodic mutation





that occurs in ; the periodic mutation which  produces; the periodic movement of that specific periodic mutation which  produces, etc.

   , the periodic movement of that specific periodic mutation which  produces is in  .  is something about the periodicity of  manifesting in or as  .    , is that periodic mutation which is produced by  by means of the manifestation of  . These phrases indicate consecutive seriate and cumulative periodic mutation.








6. *m d n*

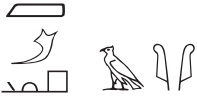
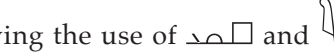


In the Rezu mdv nttr system, n tt, pronounced nett by English translators, becomes m tt, pronounced mutt. If n tt is the Rezu synonym of n d n, then m tt is the Rezu synonym of m d n and if n tt becomes m tt, then mutt, m d n, is mutation of periodic pattern of periodic movement. In one stage of the progressing legend of mutt, mutt is pictoideographed as a human person. As one stage of mutt as a human person, a lion's head is substituted for the human person's head. Mutt-the-human-person-with-the-lion's-head and Amen Ra jointly produce re urt. Something about the human person, author of its own majesty.

7. *a l c h m*


Alchemy, as pronounced from right to left, would have been written     in the Rezu mdv nttr. In Arabic, alchemy is al-kīmīā. In late Greek, in which χυμεία meant something concerning the act of integrating and




the expressed juice of a fruit or a plant or any growing thing was called χυμος;






alchemy was χημεία. Alchemy, as written in the phrase        , would read ideographically something concerning that phase of the allowance of the one eternal becoming which is produced by the human person by means of the integrated human bicomponent psyche in the production of


that process of mutation which is written : something specific concerning the powers and functions of the integrated human bicomponent psyche as carried on by the human person involving the use of  and , the wings of .


In Greek the word, gold, is χρυσος. In Rezu mdv ntr, χρυς would be  .

The Uralite traduction of the original Rezu  was defined, some 50 years ago, as "The medieval chemical science, whose great objects were the transmutation of baser metals into gold and the discovery of a universal cure for diseases and means of indefinitely prolonging life; also the pseudo art practiced by those who professed to have accomplished one of these objects, or a modern pseudo science professing similar aims. The progress of alchemy as a science was impeded by the nature of its aims and by much mystification, but important discoveries were made incidentally, which led the way to modern chemistry."<sup>15</sup>


Modern chemistry has come by the manner of changing baser metals into gold in the laboratory: it has not come by the manner of producing  and , said anch, translated eternal life, meaning the periodicity of that mutation which the human person produces by means of these powers and functions of the integrated human bicomponent psyche, written in the book of the proceeding of the living psyche , the living psyche.

Among its other paraphernalia, the pantoideogram of     land, Taiu Annu, was called the Land of Chemi, which is the land of .

. In the Uralite traduction chemi became synonymous with black. The color black is a synonym of the z light; as is night. Actually the z light is black,<sup>16</sup> a mutation of an integration of mutations of the three gamuts of the

total manifestation by the human person by means of .


A friend once sent me a very beautiful copy of a famous emerald tablet, famed among alchemists and its English translation. The text is an unlearned exoteric distortion of some exoterically lost but esoterically preserved formula relating


to , of which the uninitiated had heard but which they did not know. A distorted echo.

### 8. *d mn*

The Latin word dominium built on *d mn*, periodic mutation of movement, conveys the ideas domain, dominion; arouses the ideas, domino, dominate, damn; associates the idea authority, the inherent power of exercise of that authority, that which is possessed of this power of exercise of this inherent authority, etc. Domino, domino, domino! Deity dominant. Periodic mutation of deity. Authoritative damning would be the production of periodic mutation of movement by means of the inherence in that which so produces periodic mutation of movement of that condition which is an interrelationship of movement, change, the ability eternally to cause eternally to become and orderly and regulated outward movement in a directed procedure over a course that is a methodical prosecution of design determined in the source ability eternally to cause periodicity eternally to become, and that source ability.

It would seem that the production of the august is a process of authoritative damning, in which the human person endangers the self as the generant of the august by adjusting the self, consciously, informedly, self-responsibly, volitionally, within that phase of the one eternal becoming which in the Rezu

mdv ntr canon is called the  dynasty of the 999: that dynasty of manifesting periodic patterns of periodic movement that is formed by the human being manifesting.

In the Protestant Christian parlance, all human persons are endangered; that human person who is not proceeding along the salvation path is in danger of being permanently damned. To place itself on the salvation path, it must accept the Christ. If it accepts the Christ, it will enter the dominion of the saved. To un-glyph: that which is damned is that which remains within the dominion of domino. To become undamned that which is within the dominion of domino must by way of  enter the dominion of zr. Damn is *d mn*: periodic mutation of movement. The human person by way of the integrated human bicomponent psyche manifesting its powers and functions transforms



d mn into z d mn.

### 9. *Create, Destroy, Preserve*

Within the various formulations which they have severally retained, the Christian, the ancient Hebrew, certain ancient Greek, early predynastic Nile Valley Rezu, Chaldean, Vedic Hindu, Brahman, Buddhist philosophies seem to agree in this, that three tendencies of the law and order of evolvement are humanly discernible, or at least, discussable: a creative organizing tendency, a destructive disorganizing tendency and a reorganizing preservative tendency, all of which operate interrelatedly. In Rk Veda, Brahma creates, Rudra destroys, Siva preserves. In Protestant Christianity, God creates, God destroys, Christ preserves. In the Babylonian rendition of the Chaldean canon in which Lilu is organizer, something that comes into English as Nergal destroyed, Aralu is the state of that which has become by means of that which has been destroyed. That which arrives in this condition which is Aralu lives on there, never returns and never can return to the condition in which it had been before it arrived at Aralu. This condition of Aralu was preserved and ruled over by something that comes into English as Allatu. Nergal is n r g l: that phase of the allerance which manifests as periodic change or change of periodicity. The words Aralu and Allatu need discriminative attention.

First, then, consider Aralu. In Attic Greek the word became ara, an epithet of the ἐρινύς, erinys, which translates into English as the destroyers. But the Athenians called the ara both semnai and eumenides, the roots of which are s mn and mnd, respectively: periodic mutation as related to potential and a relationship of movement and periodic mutation which latter would be a consideration of periodic mutation as deity. In Latin an altar, that upon which that which is, is sacrificed into that which it shall become, was an ara. The word altar is used unchanged in the English. A sacrifice is a z q r offering to deity. A holocaust is a whole sacrifice in which the entire material substance is sacrificed to deity upon an ara, an altar. In Christian rites an altar is built in a sacrarium which is a eucharistic tabernacle, that is, the dwelling place of the symbolic elements of the eucharist. The eucharist is a celebration of the sacrament of the Lord's supper, which is a ceremony commemorating a final supper called the Lord's supper, which Jesus is reported to have ceremonially partaken with his disciples in an upper chamber, just prior to the foredoomed death of the physical body of Jesus in holocaust sacrifice, in which supper the two symbols used, bread and wine, represented the one, the material form sacrificed, the other, that which is relieved by way of that sacrifice. There is some continuity, some relationship to be sought between the radioactivity of atomic nuclei and the symbology of the Christian altar of the eucharistic ritual. The word eucharist is formed of the three parts, εὐ, χαρ, ἐξέσθαι, eu, char and ezesthai<sup>17</sup>. Char is ch r, the manifestation of the integrated human bicomponent psyche. The celebration of the eucharist is called the philitia. That which from the Babylonian version of this part of the Chaldean version of the Khamite



Sumerian canon comes into English as aralu, which in the Attic Greek was ara, in Latin altar, was called something in the Rezu version of the Naqi Philiton canon that comes into English as an r oo. This which comes into English as an r oo and the group of signs written , pronounced Amentet by inflection-tongued translators, are related regions; Amentet would be the periodic movement of that periodic mutation that is produced by .

### 10. *Pantomime, qm*

In Sanskrit which has no q, the agglutinated root qm becomes the vowelized gam; in Gothic it becomes the vowelized and inflected qiman; in Anglo-Saxon cuman; English, come: that special achievement which is arrived at by means of the q mutation. Colloquially in America, the Sanskrit gam is retained and a leg is sometimes referred to as a gam. A gam leg is a q m leg: a q m unit of the proceeding of change. Pantomimically, a q m leg would be that particular proceeding of change which produces the q mutation: pantomimed in that particular pantomimic motion which became endowed with the name, to come. The advance. The advent. The coming. The q mutation. The q m.

In Italian, Spanish, French, Latin, the root occurs combined with b in a further nuance producing a word gamba, a disruption of qamba, which would signify a relationship of b and the q mutation. The active verbs produced on the motion of this pantomime that is q m b amba are, for instance, the Latin gambata, the English gambol, all referring to that special motion which, called in other terms to kick, to bound, to spring, convey the exact movement which lifts the leister up, raises it, elevates it. Gamba, something about b and the q mutation: something about to come and to raise effected by the proceeding of the potential. Because of its use in the pantomimic production of the ideas expressed in the ideograms sounded q and m and b, the Spanish and Italian produce the word gamba meaning leg; and all of the Indo-European languages, at least, show signs of the same identification in gamb, gamba, gambon, jambon, ham, etc., all used in reference to some part of the lower extremity. That this gradually produced a classical acceptance is evinced in the fact that in heraldry it is the leg of the eagle that is called gamb rather than the wing even though it do be the wings that do the lifting of the bird itself.






### 11. *s q m*

The mutation of potential wrought by q is s q m: the word occurs in Sanskrit as skam, in Icelandic as skam, in Greek as skan, in Latin as scan, in English as scan. In the pantomimic replica, the Sanskrit a skamd implies one periodic up movement of the body achieved by way of the combined movement of the

leister, the legs, the gams and the limbs such as the leaping and jumping and springing; one such upward movement is an s q m. In Icelandic skamta is to measure out in skams. In Latin ad-scandere is to mount by scans. In English to scan is to measure critically. Taken altogether, s q m would seem to imply a mutation of potential produced by q in which the potential is raised, increased. The climbing of the mountain is to ascend, ad-scandere. Other inflectional words formed on this agglutinated radix, s q m, are the English scum, that which mounts upward, raises to the top; skim, to remove that which mounts upward; sky, that which mounts upward; in Icelandic the radix occurs as the ablaut of sgūm: upon this radix are formed words of identical meaning with these in English.

Being a carpenter as well as expert cabinet maker, one of father John's vocabulary words was scantling. In my nebulous jumble of youthful associations, a scantling was something concerned with an up in building: something associated with the hoists and, perhaps, with the pieces of framework used in the uprising sides of a building or, possibly, the skeleton of the stairway into which the lifts and treads were to be fitted. I remember, once, the concise reaction of a mind technically trained in its craft when I called some two-by-fours, scantlings. John told me that in building materials a scantling is any exactly measured piece of graded timber of various lengths but less than five inches square in cross section. And the skeleton of the stairway is the bridge board. What I had called lifts are raisers. I had had the treads named right. And in Greek a σκανδαλον, skandalon, is a stumbling block with which one's feet in stepping collides to the interference of one's forward or upward movement and this is a σκανδαλ, scandal. But it takes ad-scandere to mean ascend, mount, climb, to proceed upward, to do leister gradus in a movement which is a leg, a gam, and a limb: and the performance of an s q m to proceed by gradation in a movement which is a proceeding of change, a mutation of change and a proceeding of mutation in the production of b and an ascending mutation of potential produced by q.

## 12. *Amsi*

In the Rezu Taiu Annu system something sounded āmsi and something sounded m n ū avenge the loss of nefer's<sup>18</sup> potential. These words have not been translated. Each is an agglutination of an isolating phrase. The final sign in the phrase āmsi is , the first sign is the ideogram : something about that  mutation of potential that is produced by . The phrase mnū translates the periodic mutation that is ,<sup>19</sup> which latter is the ideogram for the final status of the potential of a total manifestation produced by a human being. Nefer is n f r: the manifestation of the ability eternally to cause periodicity eternally to become. The potential of the manifestation of the ability eternally to cause periodicity eternally to become is constantly, progressively

lost in each successive increase of that potential until it is eventually stabilized in the  $\odot$  periodic mutation by that  $\smile$  mutation of this potential which is produced by  $\mathcal{A}$ .

#### iv. MEASUREMENT

##### a. Theme, dhm, θεμα

Mutation, structure, movement, the interrelationship of these, this is θεμα, the theme.

##### b. Mathematics, mdh

The Hebrew word for learn is *lāmad*; to teach is *limmed*: something about *lm*. The English words *learn* and *lore* are siblings of the word *last* which is English for *leister*, the root of which is *l s d*. To *lore* is to impart that which has been come upon concerning *l s d*. To *learn* is to come upon or to come by that which has been come upon concerning *l s d*. Learning is that which has been so come upon.

These following marvelously revealing words are formed upon the agglutinated root, *mdh*; *μαθειν*, *mathein*, to make a learning, to learn; *μαθημα*, *mathema*, said *mathāma*, that which is learned, that which is known, that knowledge which has been acquired, that which is come upon concerning *l s d*; *μαθηματικος*, *mathematikos*, in English *mathematics* means that which concerns knowledge, that which concerns science, that which concerns that which is learned and *lored*; means that which concerns learning, that which has been come upon concerning *l s d*. The agglutinated root is *mdh*.

The *mdh* then is that which the human phylum knows concerning *l s d*; that which the human phylum has discovered concerning *l s d*; the *mdh* of *l s d*: the interrelationship of structure, movement and mutation as this concerns the interrelationship of movement, the ability eternally to become and the ability eternally to cause to become. This is the total legend.

This is the total of that which had been humanly perceived, conceived and interoceived, humanly remembered, humanly told and retold and re-observed and re-experienced by one, few, many and had been recorded, and preserved, and had accumulated. And had been collected and preserved, and protected, systematized, classified, indexed, and analyzed, and formulated with reference to the discovery of general truths and the operation of general laws and made available in the phylum's work and life and further search for truth, the law and order of the total manifestation of the one eternal becoming; and referred to as the *z r* science and recorded in exact terminology by the Naqi.

### c. Numbers, nm

The English word number is Anglicized Latin numer which is Latinized Greek nomos, the consonants of the root of which are n m. As an agglutination of isolating consonantal etymons, nm would be mutation of periodicity. Nomos would be that which concerns mutation of periodicity, mutation of periodic relationships.

### d. Morph, mrf

The result of the structure of an organism, the result of its architectural fabric, of the manner of assemblage of its constituent parts, is its morph. The word morph means form: morph, read from left to right, is m v r f; from right to left, is f r v m: something about an interrelationship of the ability eternally to cause eternally to become, manifestation of the one eternal becoming, integration, and mutation. This is the morph that is the organism that is the total manifestation.

The component parts of this organism, its individual structural units, are its morphons. A morphon is an individual unit of form; an individual unit of this interrelationship of the ability eternally to cause eternally to become, manifestation of the one eternal becoming, integration and mutation. The mutual structural interrelationship, the interrelated arrangement of the morphons of an organism are known as the structural anatomy of the organism. The branch of science which deals in form is called morphology.

The continuous, gradual, dynamic, progressive and cumulative production of form is called morphosis. The law and order of morphosis is discernible. Some small inkling of this law and order is retained in the American morphological canon. Morphosis occurs by means of initial morphosis, anamorphosis and metamorphosis. Initial morphosis produces morphs comprised of morphons. Anamorphosis is the selective morphosis of a morphon of a morph. Metamorphosis is a selective morphosis of the total morph from a less complex, less highly organized morphological condition to a more highly organized, more complex morphological condition by means of selective, progressive anamorphosis of some of its morphons accompanied by an antithetical, selective discontinuity of morphosis of all other morphons ending in the complete separation of the two sets of morphons with retention of the metamorphosed morph and complete dedifferentiation of the rejected morphons.

Light and periodicity and allurance and periodic continuum, ordered movement, change, this is the total organism: the ability eternally to cause periodicity eternally to become moving continuously in an orderly and regulated manner in a periodic continuum in a methodical prosecution of the design and the conditions of the ability eternally to cause periodicity eternally to become by means of ordered movement effecting alteration of periodicity without destruction of periodicity, this is the organism. Periodic patterns of periodic

movement, their structure and their structural interrelationships, this is the m v r f, the interrelationship of the ability eternally to cause eternally to become, the manifestation of the one eternal becoming, integration and mutation: the integrated totality of its periodic patterns of periodic movement manifesting, this is the manifestation of its mutational ability eternally to cause eternally to become. This mutational ability of these periodic patterns of periodic movement, this is the power of engenderment. The power of engenderment, the mutational ability of periodic patterns of periodic movement, produces morphosis, the constant, progressive, dynamic and cumulative evolvment of the interrelationship of the ability eternally to cause eternally to become, the manifestation of the one eternal becoming, integration and movement. Morphosis occurs by means of constant, dynamic, progressive and cumulative evolvment of m v r f. Numbers, nm, mutations of periodicity, produce n d n l, periodic patterns of periodic movement. Periodic patterns of periodic motions are the morphons. Periodic patterns of periodic motion are the mechanism of engenderment. Engenderment occurs by means of morphosis, the production of morphons, anamorphosis and metamorphosis. In these periodic patterns of periodic movement which are the units of the structural pattern of m v r f, the great organism that, the total manifestation of the one eternal becoming, is the interrelationship of the ability eternally to cause to become, the manifestation of the one eternal becoming, integration and mutation, of periodic movement which are the mechanism of engenderment of this eternal becoming, inheres the causative power of that becoming.

In modern science terms, the periodic patterns of periodic movement are called forms: some among these uncountable periodic patterns of periodic movement are called subnuclear, subatomic, atomic, molecular forms; some are called sunlight; and like that.

The constant, dynamic, progressive and cumulative mutation of periodic patterns of periodic movement is the means by which constant, progressive and cumulative mutation of potential, of the ability eternally to become, occurs. The manner of this, the mathema, the science of this, the measurement of this as it occurs in the anamorphoses and the metamorphoses which are the evolution of the total manifestation, form the theme of the legend of this which is called morph.

The constant, dynamic, progressive and cumulative morphosis of the structure of the manifestation of the one eternal becoming, the law and order of this

morphosis, this would be the full reading of the sign , h, read as a geometric ideogram.

### e. Measurement

The cortex of the neohomozoan uperprosencephalon notes this and that and that, compares this and that and that, reasons, forms ideas concerning

ratios and proportions, measures, devises units of measurement. Insofar as the neohomozoan upeprosencephalon can measure, insofar can it come by understanding that leads to epicritic enlightenment. To measure is critically to consider proportional relation; critically to consider the proportional relation of one portion of a morph to another portion of that morph; of one portion of a morph to the whole of the morph. Epicritically to measure is epicritically to consider the proportional relation of the ability to become as inherent in the morphon that is one periodic pattern of periodic movement to that inherent in the morphon that is another periodic pattern of periodic movement; epicritically to consider the proportional relation of the power of the one eternal becoming, the capability of one such morphon eternally to produce an eternal becoming to that of another such morphon. Morph is an interrelationship of the ability eternally to cause eternally to become, the manifestation of that eternal becoming, which this ability causes, integration and mutation. It is this that is being measured.

Measurement of morph is used for purposes of coming by knowledge of the proceeding of the law and order of constant, progressive and cumulative mutation of potential. Insofar as the frontal association centers of the human upeprosencephalic cortex can measure, in that far can it come by an approach to logical comprehension: insofar as it can measure mutation of potential as mutation of potential is wrought by the manifestation of the law and order of light affecting the proceeding of change in its induction of mutation of periodic pattern of periodic movement, in that far can it come by the meaning of the eternal becoming. Insofar as it can measure the human forte in that process, in that far can it come by the meaning of the human being. Insofar as it comes by the meaning of the human being, in that far can it come by the meaning of the human psyche. Insofar as it comes by the meaning of the human psyche, in that far can it come by the meaning of the human person. Insofar as it can come by the meaning of these, in that far can it transform crepusculant faith into informed, intelligent, epicritic knowing.

## **v. APHORISM**



A unit of epicritic human enlightenment is called an aphorism.

## **vi. CIRCUMFERENCE**

The geometric ideogram called spireme is a two-dimensional representation of an eternally becoming sphere; s f r m is a representation of an eternally becoming s f r: an eternally becoming sfr, interrelationship of manifestation of the one eternal becoming of the ability eternally to cause eternally to become and the ability eternally to become, is produced by s f r m, interrelationship of mutation, manifestation of the one eternal becoming of the ability eternally to cause eternally to become and the ability eternally to become. The eternal

becoming is an eternal becoming of s = esse = potential= ability eternally to become that which it will become because of and by means of that which it is. This is achieved by means of mutation. That which comes into epicritical awareness by means of comprehensive measurement is l s, the eternally becoming ability of the allowance eternally to become. This l s occurs by means of mutation. Mutation occurs in morph, form, m v r f.

Again, here are these words: Sara's redd; Latin ordo, ordinis; English order, ordeal, ordain, ordinal: r d: ordered movement, the constantly elongating radius manifesting: the ordered movement that is a specific complex of outward movement of elongation and rotation: the specific order of movement forms the spireme: spireme is the ideogram of the eternal becoming: spireme is s f r m, an interrelationship of mutation, manifestation of the one eternal becoming, the ability eternally to cause eternally to become and the ability eternally to become. The specific order of movement of which the elongating rotating radius is the ideogram produces an eternally becoming sphere = s f r, manifestation of the ability eternally to cause eternally to become in an eternally becoming ability eternally to become that is comprised of eternally becoming mutation manifesting the one eternal becoming of the ability eternally to cause eternally to become in an eternally becoming potential, esse, ability eternally to become. The movement specified in the ideogram produces this.

The proceeding of this eternal becoming, the allowance, the continuous outward movement in an orderly and regulated manner that is the issuance of the source ability eternally to cause periodicity eternally to become in a directed procedure over a course determined in the source and directed by the conditions of the source, in a manifestation of the law and order inherent in the source, signified by the  and its  modification, the ideogram of the rotating elongating radius, is, then, the ideogram expressing the allowance of this order of movement.

While in Arabic a circle is dairah, in Turkish a circuit is daire. Dairah, the circle, is d r h: the structure of that which is formed by the manifestation of movement. This sounds like an originally true echo that has become a very little distorted. Also, it needs to be confined within the idea of circumference, i.e., circumference equals something specific concerning any given stage of eternally becoming s f r. Geometrically, the bounding plane, the continuous magnitude<sup>20</sup> which forms the limits of any considered limitation of the three-dimensional geometric ideogram, the consonantal ideophonic value of which is sphere, s f r, is a continuous curved surface all points of which are equidistant from a point within called the center, the mesokentron, the midpoint. Any straight line from the midpoint to any point of this continuously curved surface is a radius of the sphere. Any given radius and its diametrically opposite radius form a diameter. Any line on the continuously curved surface which in going directly completely around this bounding plane passes through the two surface points of a diameter is a closed curve, exactly alike throughout, all points of which are equidistant from the midpoint, called a circumference. A plane cut through



this circumference is a two-dimensional geometric figure, a plane surface called *cakra* in Sanskrit; in French, *cirque*; in Latin, *circus*; in Greek, *kirkos* and *krikos*; in English, *circus*, *cirque*, but most frequently *circle*, from the Latin diminutive *circulus*, a small *circus*; but in Turkish, *dairah*; and is in geometry described as a plane surface bounded by a closed plane curve, called a circumference, which is exactly alike throughout, all points being equidistant from a point within called in English a center or midpoint. Mathematically, a circumference is defined as that line which measures the limits of an object called a sphere and of a plane surface called a circle. In one stage of the devising of the Naqi geometric ideograms, the use of the spireme became replaced by the use of the circumference. And this circumference was used as a cartouche within which to delineate the ensuing geometric ideograms. That, in this Naqi terminological system of expounding the *zr* science, the circumference was used to denote something definite concerning any given stage of the eternally becoming *s f r* as that stage was being produced by *s f r m* seems evident. Perhaps it can be ascertained what that something may have been.

Circumference is an inflected compound word formed of Latin *circus* and *ferre*. In Greek the words are *kirkos* or *krikos* and *pherein*. Greek *pherein* is *f r -ein*: to produce that activity which will cause the manifestation of light, the ability eternally to cause eternally to become. *Kirkos* is a *q* word, as are *circus*, *cakra*, *cirque*, *circle*; as are these following. In Attic Greek a point is a *kentron*; to move is *kinein*; *kuros* means power. Curved is in Latin *curvus*, in Greek *κῦρτος*, *kurtos*. To curve is in Swedish *kroka*, Danish *kroge*, Middle English *croka*, English *crook*: a spire is a curl, in Dutch *krullen*, Danish *krolle*, Swedish *krulla*, Middle English *crull* and *croll*, Middle High German *krol*; the Latin is *crispus*. The English words related to curve are *curl*, *crimp*, *crisp*. The word *arc*, Latin *arcus*, is a portion of a curved line. Since the Khamite *q* became chiefly *k* in Attic Greek, sometimes *c* in Latin and either *k* or *c* in these other languages, then these are recognizable as *q* words. And they all refer to some part of circumference. Latin *circus* = Greek *kirkos* = *qrch* (*os*) = that which is of an interrelationship of the manifestation of *q* and *ch*. *Pherein*, *f r* (*ein*), is to cause the manifestation of the ability eternally to cause eternally to become: *ference* is that which is so caused. Circumference: something concerning that which relates to the manifestation of the interrelationship of *ch* and *q* as a phase of the manifestation of the ability eternally to cause eternally to become. This circumference of the Naqi terminological system is the circumference of eternally becoming *s f r* which is produced by eternally becoming *s f r m*.



Possibly, in the Khamite rendition of the Naqi terminology, the moving radius of the circumference was referred to as *q n r d* and the Athenian scholars used this as the root of their word *kinein* meaning to produce that activity that is *q n*, to move in that ordered manner that is *q n r d*, and this eventually became simply to move, losing its real meaning. The Arabic *dairah* is *d r h*, the structure formed by ordered movement, that specific order of movement which forms an eternally becoming sphere = *s f r* = an interrelationship or *r* = manifestation, *f* = the ability eternally to cause eternally to become and *s* = the ability eternally

to become that which it will become because of and by means of that which it is. In the Greek this structure, so formed, is *kirkos* = *q r ch (os)* = that which is of the interrelationship of the manifestation of *q* and the integrated human bicomponent psyche. These are synonymous references to the geometric ideogram called, in English, the plane of a circle. If these echoes are not too distorted, the plane of a circle, any circle, was the geometric ideogram used for the detailing of the structure of that interrelationship of *q* manifesting and the integrated human bicomponent psyche as produced by the manifestation of that specific order of movement which manifests the ability eternally to cause eternally to become as the ability eternally to become by means of mutation that which it will become because of and by way of that which it is. Whatever this particular structure may be found actually to be, it is the structure formed by *q n r d*, the radius and the *ken*tr<sup>on</sup>: the manifestation of the movement of the *q* periodicity. In the clause *q n rd*, *qn* modifies *r d*: the *q n* qualification of ordered movement: this *q n* qualification of ordered movement produces *q r f r* of *s f r*. Ordered movement produces *s f r m* which produces *s f r*. *Qn* qualified ordered movement produces *q r f r* of *s f r*: it does this by means of *s f r m*, therefore *q n r d* produces *s f r m q* which produces *q r f r* of *s f r*. The clause *s f r m q* reads the *q* mutation of *s f r*. The *qn* quality of ordered movement produces *q* mutation of *s f r* which is indicated by *q r f r* of *s f r*.<sup>21</sup>

Structure forms *morph* = *m v r f* = the interrelationship of the ability eternally to cause eternally to become, manifestation of this eternal becoming, integration and mutation. The word circumference is formed of *q r ch* and *f r* compounded, vowelized and inflected<sup>22</sup> in such manner as to mean that phase of the manifestation of the eternal becoming of the ability eternally to cause eternally to become which manifests as this so formed *q r ch* structure. Hence, if the sources of these echoes in these instances be correctly reconstructed, the word circumference coming into the English vocabulary as a term in mathematics = the science of movement and mutation, was in its origin a hemispherical era Eurafasian Khamite agglutination of the isolating etymons *q r ch f r* of the Naqi ideo-terminological system of the *zr* science of the prehemispherical Eocene Cordilleran ethnic of neohomozoa which, as thus far here reconstructed, implies the interrelationship of the manifestation of *q* and *ch* caused by the manifestation of light = the ability eternally to cause eternally to become, is an interrelationship of *m, r, f, s* in *m v r f* caused by that specific ordered movement proceeding from *q n d*, the *q* periodic movement which, producing *s f r m*, eventuates in *s f r*.








### a. The Word, Church




The English church is Anglo-Saxon disruption of Attic Greek *kuriakon*, commonly translated as the Lord's house. *Kuriakon* comes from Greek *kuriakos*, concerning *kurios*, commonly translated as master, lord. *Kurios* comes from *kuros* which is commonly translated as power, might, not power over someone or something; but power to be and do something. In the Zend

the word is çura and means strong, able, capable. In Sanskrit cura and in Old Irish caur and cur means that which has exercised this strong ability, this power, this might to be and do something. In the Khamite Rezu mdv nttr,  , q r, means the q manifestation. All of these words are built on these two Khamite isolating consonantal etymons, q r. Kuriakon is the house of the q manifestation. In Christianity the church is the church of the Christ and it is the Christ that is called the master. In the book of the allurance of the living psyche, q r is associated with the allurance of ch and chr in the sense of the ruling and governing power of that allurance.

## b. Crosier


The English word curve is in Latin, curvare; in French, courber; in Greek, kurt; in English, crook and quirk. Would these last two have been built on Khamite q r ch? A rod = r d, called a staff, bearing a shepherd's crook or quirk on its upper end is called a crosier. A shepherd is a sheep herd, one that herds sheep. A crosier is the pastoral staff of an abbot or bishop, b words, in the Roman Catholic and in the Episcopalian Christian Church. The Greek Herodotus recorded that the common people of Egypt lored him concerning a shepherd called Philiton who pastured his flock on the hill of the Great Pyramid and that for this reason this pyramid was referred to as the pyramid of Philiton.

This is the morph = m v r f, called    which     built. The hill upon which it is built is a barren rock formation in the desert just beyond the outermost edge of the Nile's limit of surface inundation. A hieroglyph of a shepherd's crook is used in the Rezu mdv nttr system. It is a pictoideogram. A sheep herd is one who tends sheep. In so doing the shepherd uses a crosier, a rod with a crook on the end that fits gently around a sheep's neck just ahead of the shoulders. With this crook the shepherd guides and governs the movement of his flock. The phonetic value of the Rezu pictoideogram of a sheep is zr. A

Philiton looked to the welfare of z r in the place in which    is built using q r ch to govern the zr movement.


The manners of human alegein, concern for the discovering, gathering together, summing up, understandably announcing and practical heed of the ascertainable l g, established law and order, that is the proceeding of the eternal becoming of change, are many; the forms of religion vary. In all organized forms of religion, certain ones of the adherents, called in English priests, are authorized to perform the rites, duties, functions, ceremonies of the official practices of the particular form of religion to which they adhere; to teach the tenets; officiate at the altar; perform the rites of sacrifice; and in every religious form which postulates an extraneous god of which the adherent is the suppliant, to act as a vicarious mediator between the human person and this postulated extraneous godhead; but in those religious ideologies in which the human person, not suppliant, goes out to, lays holds upon, brings back and




by way of that which is self, transmutes into a new stage of manifestation all that it has apprehended of the three gamuts of an eternal becoming, the priest is that person who practices and teaches the academic and applied science of epicritic, conscious, self-responsible, intraneous godhead.




The word priest, is πρεσβυτερος, an elder, comparative of πρεσβυς, an old man; the old men of their people who interpret and practice, and teach the law. In the original Greek of the third verse of the fifth chapter of that book of the Protestant Christian canonical Bible called 1 Peter, all members of the organized Christian form of religion are called κληρος, said klēros. This translates into English as clergy but reminisces the Khamite agglutination q l kh r which would read something concerning the human being manifesting that stage of the eternal becoming which is the proceeding of the operation of the formula q. As the early Christian Church became organized, its tenets formed, its rites, ceremonies, etc., fixed, a successfully prepared kleros at each organized center was invested as administer of the priestly functions, was ordained and called the ordained kleros, the ordained clergyman. Then orders of the ordained clergy were established. The high priests, the highest order of ordained clergy in the Christian churches is that of bishop:<sup>23</sup> the word is a disruption of επι plus σκοπτος, episkoptos in which epi has become bi and skoptos has become shop. The English word scope, the extent of one's ability of accurate seeing, is derived of skoptos. Seership is the accurate functioning of the accurate ability of accurate seeing which the integrated human bicomponent psyche produces. Episkoptos is formed of epi meaning the same as uper = upper, over, above, upon, the higher, etc., as in epicritical; and skoptos from the ablaut upon which the words σκοπειν = skopein and σκεπτεσθαι = skeptesthai = to look to are formed, the consonants of which in the Greek are σκπ = s k p of which the π = p was originally ψ = psi. The Greek words ψυχη = psyche, and οψις = sight, are formed on ψ = psi. The Attic Greek letter ψ, psi, is , a Khamite pantomimic ideogram implying the η = kh = the human being invoking in the cosmic and extracosmic gamuts that which v = v = integrated will become χ = ch = the integrated human bicomponent psyche.<sup>24</sup> The Greek ζ = s, bears some evidence of relationship with the Khamite z and the k is quite possibly a phonetic substitute for the Khamite q: read from right to left, the sign of the human being invoking in the two gamuts, q and z; the interrelationship of these, something concerning that potentially unlimited seership in which a specific interrelationship of z and q and the human psyche form an instrument of precision in which the scope = extent of the ability of accurate seeing is potentially unlimited, affording an amplitude of opportunity of observation such that the episkoptos can come by a considered epicritic cognition of the three gamuts of his apprehension and transmutation. In the period of early Christianity during which Peter was writing, a period when all persons accepted into the Christian organization must be klero = q l r (os) = that which is of the manifestation of the proceeding of the q formula, and the priest must be an ordained kleros, the high priest, the highest order of ordained kleros was called an episkoptos. Typically, the symbol of the office of episkoptos of

the organized Christian church is a crosier, the most important of the symbols of the ordained clergy of the Christian church.

The pictoideographic crosier occurs not infrequently in the book of the

proceeding = allerance, of the living psyche, as, for instance, in the phrase 

 in which  is q and  is z<sup>25</sup> and the beard on the pantoideogram is b r z.<sup>26</sup> The phrase is translated, although overloosely by Budge, as ruler; who

translates, again overloosely, the group of signs,   , to rule. To rule is to master, to control, lead, guide, govern. Govern is q b r n.<sup>27</sup>

These following words also are built on the isolating consonantal etymon, q: Latin qui, meaning who; quam, meaning how; quantus, how great; in English, quantity; quality, the manner in which quantity is composed; qualify, to make in accord with the manner in which quantity is composed, also to become so constituted, to meet the requirements; to quit, to be engaged in the actual process of meeting the requirements, "quit ye like men, " but now in the American vocabulary by some confounding perversity of human willfulness concerning the devastation of its ideophones, to quit is exactly to stop doing this. And these words: the question, the query, the inquiry, the quest, the quotient: and quarere, to reason who, why, what, where, wherefore, whereby, wherewith. All of these words are related directly with u which is v. Verus means truth from which the English, verity. The quest is for very truth. The phrase v r would mean the manifestation of the integrator gamut of the total manifestation. The quest is q v: some interrelationship of q and the integrator gamut. Perhaps this is the quandary. And it would seem that the quiddity, the essence, the nature of, the characteristic distinctivity, the answer to the quandary, was set down in the geometric ideograms, the ideophones of which are q n r d and d r h q r and q r ch f r. Perhaps the ratio of s f r to q s f r is the reason and this ratio, compared with z f in its production of v n, is the measurement of that which one human being in its assembly, the human person, can accomplish by way of its integrated bicomponent psyche, its atoned whole soul.

Quarere is compounded of qua and rere. This Latin word, reri, retus, which means to reason, to rate, to judge, to compare this and that and that, to think in logical form, connotes the Greek λογικος, logical, from λογος, logos, from λεγειν, legein, to say<sup>28</sup> and ενσπεε, to say. Not spruge. To say the legend. To use the system of consonantal ideophones. To think in logical form, to reason. The words ratio and ratiocination belong here. As does the Icelandic saga, the saying. The comparison of measurements. The quotient of one magnitude, one majesty, divided by another, is called their ratio. Some very important thinking concerning measurement of increase of potential, that is, concerning the constant dynamic progressive and cumulative becoming of the ability eternally to become and q mutations and much exact information were expressed in the ideogram circumference of constantly increasing sphere.

<sup>1</sup>See Book One, Chapter XX, Sec. VI.

<sup>2</sup>For h, see Sec. i, subsection f, this Chapter.

<sup>3</sup>*Webster's New International Dictionary*, s.v. "genius."

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

<sup>5</sup>To paraphrase Joseph Needham, *Biochemistry and Morphogenesis* (London: Cambridge University Press, 1942).

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

<sup>7</sup>See Book One, Chapter XXI, Sec.viii, "To Endanger."

<sup>8</sup>See Gal. 3:13, as cited by *Webster's New International Dictionary*, s.v. "redeem."

<sup>9</sup>For verification of these ideographic interpretations of these signs, see related portions of text.

<sup>10</sup>For discussion concerning this , see Index.

<sup>11</sup>Sometimes pronounced as though it were makhag.



<sup>12</sup>See Diringer, *op. cit* re. m<sup>-2</sup>.

<sup>13</sup>*Papyrus of Nebsemi*, British Museum No. 9,990, Sheet 14,1. 16ff., lines 19 and 20 as mentioned by E. A. Wallis Budge, *The Egyptian Book of the Dead*, (New York: Dover Publications, 1967), The Dover edition is an unabridged republication of the work originally published in 1895 by order of the Trustees of the British Museum.

<sup>14</sup>*Ibid.*, Lines 19-20.

<sup>16</sup>*Webster's New International Dictionary*, s.v. "alchemy."

<sup>16</sup>For this sign, see Book One, Index.

<sup>17</sup>For char see  .

For pantomime  $\chi$  and  $\zeta$  see index.

<sup>18</sup>Budge, *op. cit*.

<sup>19</sup>For this sign, see Book One, Index.

<sup>20</sup>*Webster's New International Dictionary*, s.v. "circumference."

<sup>21</sup>[Author's note in manuscript, "Better write it out in full." Ed.]

<sup>22</sup>-ence is the noun form.

<sup>23</sup>Sometimes topped by an arch- or supreme high bishop.

<sup>24</sup>For discussion of details re. these signs, see Index.

<sup>25</sup>See Book Two, Index.

<sup>26</sup>See Book Two, Index.

<sup>27</sup>For translations of these groups of signs as ideograms, see Book Two, Index.

<sup>28</sup>[Author has crossed out and placed a "?" over "say". Ed.]