

3

THE PHYSICS OF PHI &
THE ALPHABET OF SYMMETRY

In this section, we examine the geometric origin of alphabetic symbolism. The first chapter looks at the “Physics of Phi” and argues for a recursive alphabet of symmetry based on Golden mean ratios.

Chapter two, written by Vincent Bridges, suggests that all sacred alphabets have some sort of geometric symbolism which underlies their sound/shape/symbol coherence. The work of Stan Tenen is examined within its historical context, which points to the medieval kabbalists of southern France as the initiators of a one source geometrical letter shape tradition. Using this tradition as a base line, the chapter goes on to look at Egyptian hieroglyphs and Dr. Dee’s Ophanic, or Enochian, script.

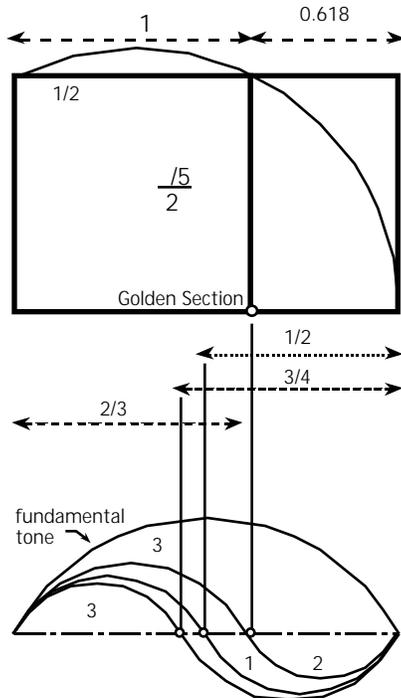
Chapter three develops the idea of an alphabet of symmetry as a way to create resonant coherence across dimensions or realities. This phase angle alphabet, mapped off a Phi-ratio shaped torus by a Phi-based spiral, suggest the letter shapes of our sacred alphabets.

Chapter four looks at this phase angle alphabet as the tilt of a photon perceived as color. The wave length of visible light is one octave, 1:2 or half again as high as it is wide. Dan speculates that the tilt of this in-cube-ated donut produces the perception of color in the cones of the eye.

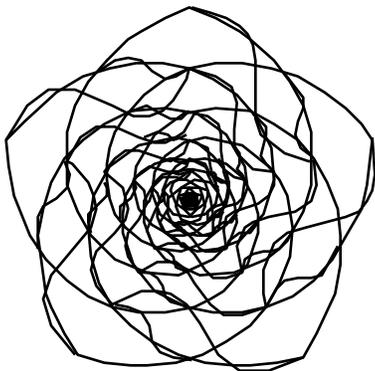
Chapter five is an examination of the work of Fabre D’Olivet and Fred Allan Wolf’s work on the ideas of Carlos Soares demonstrating the sound shape similarities of Hebrew letters.

This section lays the foundation for further research. Unfortunately, as this volume goes to press, the dispute between Stan Tenen and Dan Winter is still unresolved. The effect of this dispute has been to discourage the publication of any work on the subject. (For more information on this dispute, see Appendix A, “Open Letter to Friends...” of this book. For more information on creating your own Golden Mean spiral alphabet generator using any 3D computer program, see Appendix B, “Procedural Notes...” If you are intrigued by the magickal implications of these ideas, see Appendix C, “The Geometry of Magick,” for more details).

THE PHYSICS OF PHI



The Golden Section and the harmonic overtones of vibrating string.



A demonstration of the adding and multiplying of waves and wave fronts.

It is the nature of waves when they meet in the universal compressible substrate to beat and interfere. The key to compression/implosion is how these waves can interfere infinitely with never any destructive loss of inertia, spin, and pattern. Otherwise spin and pressure density is not self-organizing or sustainable.

To understand waves optimizing spin density, we need only to ask the simplest question of waves beating: What is the geometry of all wave interference? All wave interference producing repeating additive heterodynes or beat nodes. As the heterodynes or beats of the wave interference repeats, the product of wave interference is therefore literally the addition and the multiplication of the parent waves.

There is only one singular geometry which permits wavelengths to add and multiply, and still yet all fit one nest: Each adjacent wave node allows approaching wave fronts to interfere only in the ratio .618033989..., thus producing heterodyne interference which continues to fit the nest infinitely inward and outward.

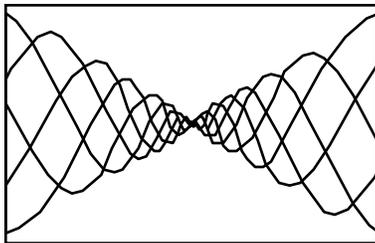
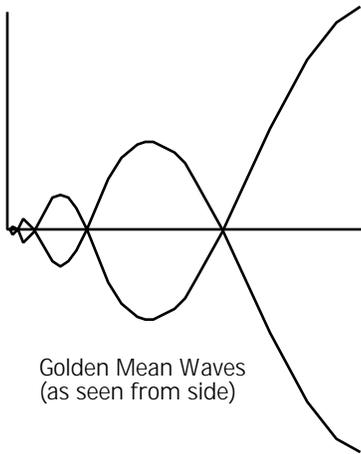
As each sine wave comes to a meeting point, the resultant pressure nodes radiate in nests which are both the arithmetic and geometric multiples of the source. The mathematics for this touch permissive geometry for waves is the infinite Golden Mean progression:

.618033989... 1.000 1.618033989... 2.618033989... in which each number added to the next equals the following, and each number multiplied by 1.618033989... equals the following.

The issue for a wave really was how could the wave's own inertia re-enter itself without destroying or canceling out itself. This could be called the angular relation necessary for self-reentry, or self-reference, or self-awareness. The angle of reentry which allowed this approach back into itself, is Phi. Literally this is the geometry of permission to be self-aware for a wave. Mathematically, we might ask ourselves: what is the form of an equation which can re-enter itself infinitely, recursively?

We need to apply this mathematical ratio as the form of perfect self-reference, to the wave mechanics which allow self-reference to become self-embeddedness, optimized spin density, perfect compression, and ultimately the wave form of perfect self awareness.

Wave mechanics essentially means that to understand waves is to understand mass. Mass is the inertia we measure when waves cross and store spin like a gyroscope. The difficulty in understanding the field among waves, as a unified field, becomes a problem in how to



Converging vortex cones.

visualize and model implosion as the link between gravity and magnetism. The key to understanding implosion is to see that the geometry of implosion is everywhere the same. (It was failure to see the geometry of infinite implosion which caused Einstein heartache in understanding Black Holes and their relationship to time distortion.)

The inertia which waves store by virtue of their development of pattern out of the laws of symmetry is what we variously label as mass and as information and as we shall suggest, when the pattern is recursive, as self awareness.

Therefore any principle which enables waves to optimize spin density is the key to mass density, information density, and awareness density.

This is a geometry which permits waves to bounce down into a spiral vortex, infinitely maintaining the ratio between the legs of each bounce and the angle theta of each reflection off the curve. Think of light reflecting infinitely into the curve of a nautilus shell, never once finding itself bouncing back on itself in any way but with constructive interference.

Thinking in a kind of waves among jello way, compression enables destructive interference to be minimized, which helps us to see that this geometry is idealized translation of vorticity.

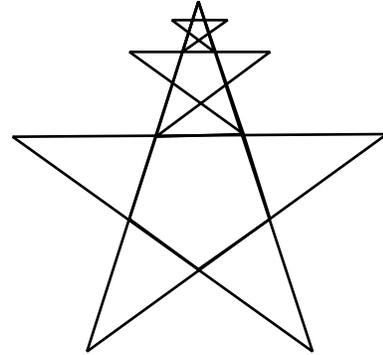
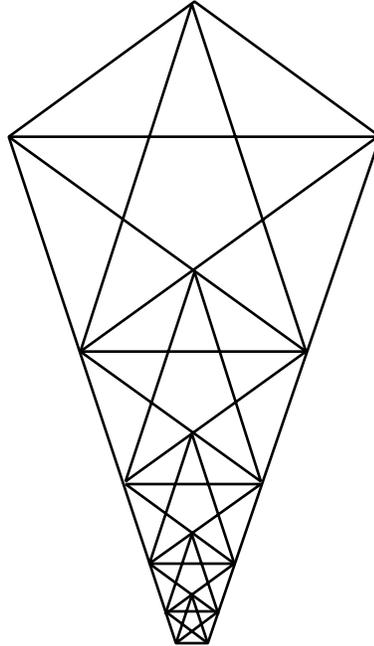
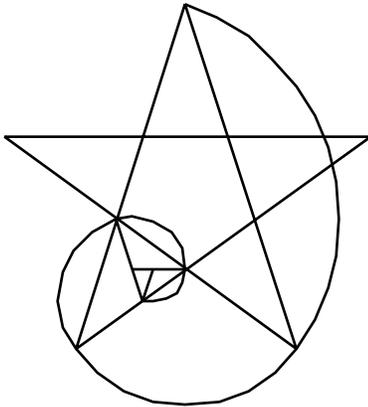
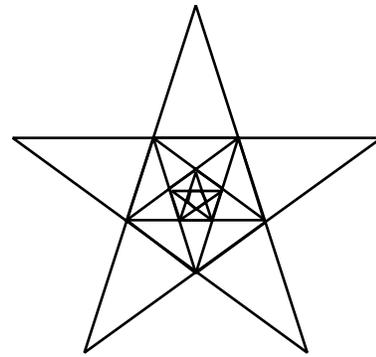
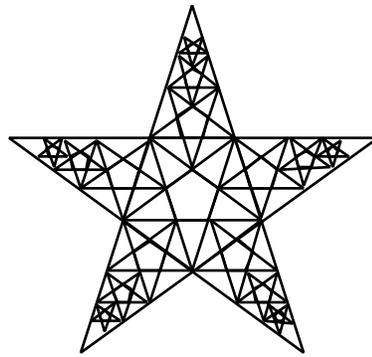
Translation of vorticity, inertia in circular motion, finds the path into a line, from motion in a circle. Remember, the inertia stored by waves moving in a circle is our only physical definition and way of measuring mass. Therefore, what we are describing here is literally the only permissive path to move from matter to energy and back. We will see why this is then the only path from electro -magnetism to gravity, because the wind we feel in the vortex of permission to implode is gravity. We will see this proven when we create a scalar wave, in the geometry of PHI, the Golden Mean, which creates the most perfect magnetic monopole, Einstein's key to gravity.

The Golden Mean Ratio establishes the path mathematically, among wave forms called Perfect Damping. This means that the ratio by which you would self-cancel wave inertia into literally a still point is established by Phi, the Golden Mean. Now let us consider what damping into a still point actually is. Visually, and as a wave function, it is literally a spin path to the zero point. The reason zero point energy is thought to be infinite is because spin density is potentially infinite as zero frequency is approached. Spin density equals information density. That is why fractal data is infinitely compressible.

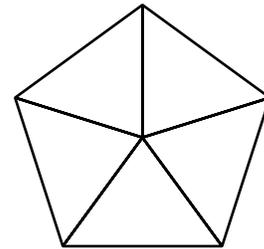
Because the spin and information density is infinitely compressed at the zero point, the energy required to move the inertia of that spin wave pattern and information, also approaches zero! This means that infinite information becomes shareable with zero work or energy investment. This is why data compression (implosion) is the key to every computer information revolution. And later why this Phi recur-

The Pentagram is the perfect fractal

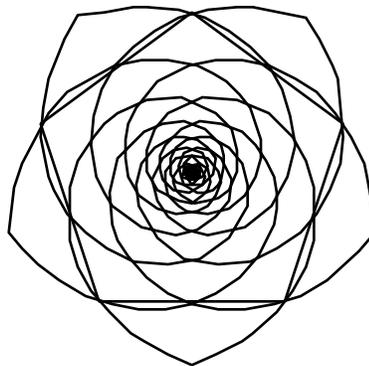
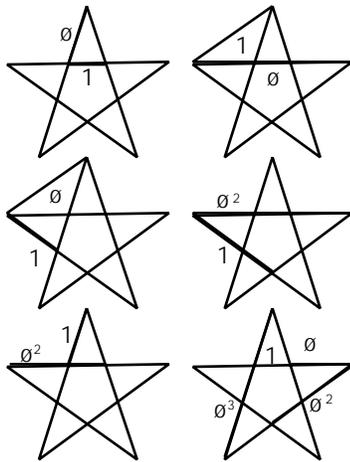
The geometric property of the pentagram is to endlessly replicate smaller and larger versions of itself. Five-fold symmetry is also nature's preferred structure.



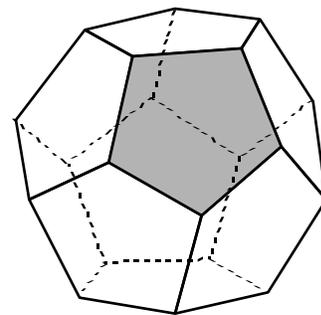
The pentagram self-replicates at a phi ratio.



The pentad exhibits five-fold symmetry.



The relationship between 10 nested phi spirals and the pentagon.



The dodecahedron has twelve pentagonal faces.

The phi (ϕ) ratio permeates the pentagram. Each part relates to all others and to the whole in a visual expression of the golden mean.

sion fractality in the EKG harmonics at the moment of compassion, proves that love is the ultimate solution to the data compression issue.

The reason the Golden Mean geometry must be the origin of symbol and alphabet is linked closely to the significance of fractal recursion among wave forms in general.

Our very term for self-awareness as consciousness, directs our attention to the role of recursion in creating consciousness. Visualize donut fields nested one inside the other with concentric vortex throats. The scale of these wave forms can become by (Golden Mean) wave length ratio, recursive. This makes them into a fractal attractor for surrounding wave forms. This is what we have labeled conscious focus. In this way symbols get leverage to throw their weight around.

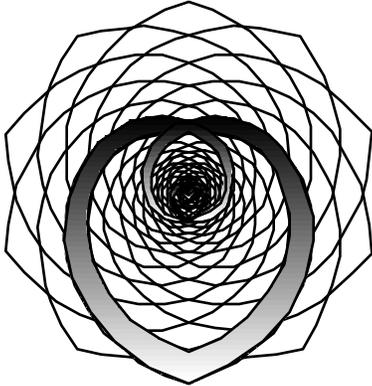
Visualize matter as a rather dense hologram of spin inertia fed wave forms. Visualize the optical cortex of the upper brain as a much less dense and rarefied potential hologram created by sparks dancing at the synapse. When the phenomenon of coherence occurs in the EEG, that hologram (a thought) has the potential to gain leverage on the dense hologram of which the brain and whatever the thought represents, is itself made. Only then can the symbol (& the mind it inhabits) participate in the world to which it points.

The crucial issue then is whether the SYMBOLIC hologram image is a true re-creation of the folded surface shape in matter it is intended to represent. Remember that in a unified field, matter is only the memory of folds on a surface. The potential to become matter for a wave occurs when spin becomes coherent enough to store the inertia which we then measure and define as matter. Fractal symmetry is the enabler for this process of creation.

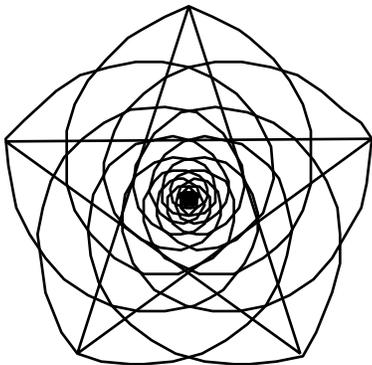
In order for symbols to work they need to aid in the process of creating the inner hologram in the brain as recursive of the SHAPE those symbols represent outside the membrane of the senses. Remember that in a unified field, matter is ONLY differentiated by SHAPE and not substance. Since the size of the brain limits the scale of what wave forms can form in the hologram there, only fractality or self-similar embeddedness of the "little inside the big," solves the problem of scale which symbols must bridge.

So to create the necessarily fractal self-similar language of shape, symbolic alphabet itself must be the best creator of self-similar (fractal) embeddedness possible. When symbols permit the brain to create a fractal and self-similar representation of the wave shape of the object to which they point, then a potential phase lock is possible between the symbol and its object. This is the true physics of psychokinesis.

This is why the shaman uses some object whose shape is reminiscent (recursive/fractal) of the person or object which the mind must attach. Nature intended our thoughts to create wave shapes embedding us in our world. We evidence this with our measurements of



Twenty Phi Spirals nesting with fractal phi heart.



The fractal flower and the pentagram share the properties of phi.

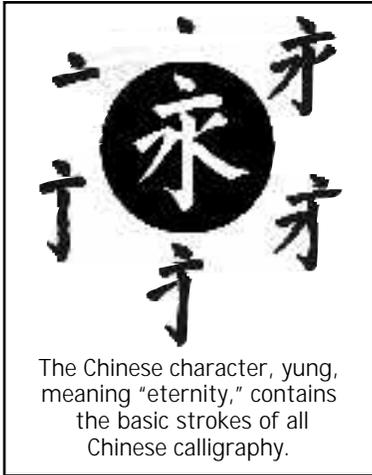
DRAGON



FISH



The earliest Chinese characters, were simple, pictorial forms.



The Chinese character, yong, meaning "eternity," contains the basic strokes of all Chinese calligraphy.

compassion in EKG coherence, phase-locking fractally the ELF magnetism around a tree.

As is demonstrated in the way recursive squares create the Golden Mean array, the Golden Mean spiral is nature's geometry of perfected embeddedness. As the outline of spiraling squares, spiraling triangles, or nested pentagrams, the Golden Mean spiral is the best fractal maker. That is how it inherently creates recursion and embeddedness. That is why our symbols are the nest of it's shape laid around the donut of which every field effect is made.

A final note here is that gravity is created only to the extent the outer wave form of an atom or a planet, is recursive or fractal to the same geometry in it's inside (as nuclear is to electron geometry for example, both are platonic). We label the wave implosion that fractality creates as gravity. Symbols when fractal, or recursive, do take on weight.

SACRED WAVEFORM ALPHABETS: coherence, consciousness and the kabbalah

by Vincent M. Bridges

One of the greatest scientific achievements imaginable would be the discovery of an explicit relationship between the waveform alphabets of quantum theory and certain human states of consciousness."

Nick Herbert, Quantum Reality

The work of such modern day Kabbalists as Stan Tenen and J.J. Hurtak suggests that we have indeed found the pivotal point where consciousness, quantum mechanics and the Kabbalah intersect. The question then becomes: Is that point the origin of the alphabet?

Although humanity has spawned thousands of languages, fewer than a dozen instances of the invention of writing are recorded in human history. Most of these occurred in or around the ancient Near East. Cuneiform script in Sumer, Proto-Elamite in Caanan, and hieroglyphs in Egypt appeared roughly at the same time, around 3000 BC. Cretan pictographs and the Indus Valley scripts are dated to around 2000 BC. Hittite hieroglyphs and Chinese pictograms developed between 1700 and 1500 BC, as did the Semitic alphabet which would eventually become, with the Chinese alphabet, the form by which all living languages are written.

The Semitic alphabet developed, according to the best archeological evidence, in the turquoise and gold mines of Sinai just after 1700 BC. Hieratic or cursive Egyptian phonetic letters were applied to a proto-Semitic language. We can easily read the Semitic word "b'lat," the goddess, in hieratic characters on the quarry walls at Serabit El-Khadem in the Sinai. Similar developments occurred over the next two hundred years throughout ancient Caanan. By 1400 BC, roughly the time of the Exodus of Moses, these trends had merged into a form that scholars call the Caananite Linear alphabet. From this developed all other alphabetic scripts, from Latin Gothic to Old Hebrew and Imperial Aramaic, from Cyrillic to Kufic to Sanskrit and Amharic. Logically, if any ancient alphabet could be called sacred, it must surely be that original alphabetic source.



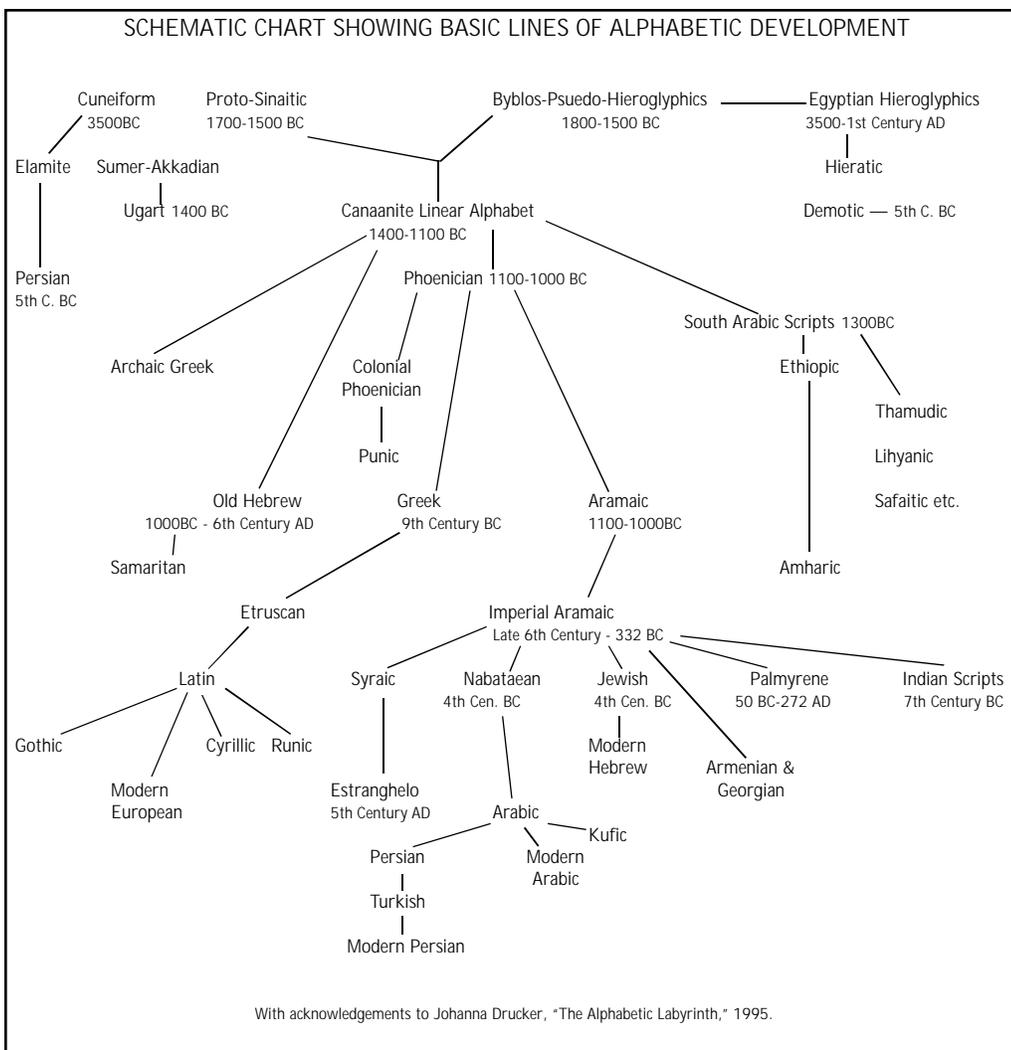
A portion of the Sinai incscription, considered to be the oldest of the proto-alphabets.

Tradition would also suggest that the origin of this sacred alphabet, the moment when the "flame letters" were revealed, involved the conjunction of Egyptian and Semitic sources in the Sinai. Working the mines where proto-sinaitic inscriptions appear were the Midianites of the Bible, the people with whom Moses lived while in exile from Egypt. They were a Bedouin sort of people, pre-Yahweh Hebrews who worshipped a nameless God on a mountain top. It was while tending his flocks on the sacred mountain that Moses, the Egyptian prince, encountered the Burning Bush.

Moses, of course, eventually returned to the Midianites' sacred mountain with a vast horde of wandering Semitic refugees to receive God's commandments; carved, we are told, by the divine appendage on slabs of stone. This experience, this direct, face-to-face encounter with divinity, was the culmination of the Exodus. If any moment could be said to have been infused with divine meaning, in an alphabetic sense,

surely this was the moment.

Tradition also holds that Moses was the author of that first sentence in Genesis, which Stan Tenen, in 1968, deciphered as a geometric description of a universal dissipative structure, the torus. Since the development of our original source alphabet, Caananite Linear, is contemporary with the Exodus from Egypt, we might postulate a connection. From this, we might also postulate that the alphabet's success derives in part from its divine origin. If the Kabbalists and Stan Tenen are correct,



then it should be possible to imbue and encode an ordinary word, such as "mustard seed," with a host of spiritual, and perhaps even scientific meanings. This ability would surely help the spread and acceptance of such an alphabet.

Something of the sort seems in fact to have happened. Languages and scripts as far apart as Ethiopic, Tibetan and Arabic all have a "kabbalistic" tradition because of the sound/shape/symbol quality of the alphabet itself. Since all of these sacred alphabets were originally derived from a Canaanite Linear source, we can speculate that the source of the concept is also the source of the alphabet.

Stan Tenen's great idea suggests that this is the case. However, his examination of alphabet forms has a large flaw. He starts with an Aramaic Hebrew script from about 300 BC. This is a thousand years, or so, after the divine infusion on Sinai, and far down the language tree from Canaanite Linear. Old Hebrew, the script of the Old Testament period, roughly 1000 BC through the sixth century BC, is much closer to the original source alphabet than Hebrew Aramaic, which derived from Phoenician and Imperial Aramaic, or Persian, sources. But Tenen's research suggests that other alphabets, such as Greek, which are not related to the Aramaic branch, are also created by his spiral strip.

If this is true, we must look even earlier. Canaanite Linear, origin of Old Hebrew, Greek and Aramaic, is the only possible source. However, Mr. Tenen has never, to my knowledge, examined this alphabet. If a single divinely inspired source, using a spiral strip off of a torus defined by tetrahedral symmetry, generated the "sacred" alphabet shapes, then the obvious place, according to archeology, linguistics and tradition, to look for verification would be the original alphabetic source. This lack, in my opinion, weakens Tenen's premise, and, until such work is done, the theory must remain in the realm of speculation.

As for the "waveform alphabets of quantum theory," Tenen has had remarkably little to say. By his own admission, his original models were too imprecise to achieve any kind of mathematical rigor. While the Kabbalists have always attributed certain states of consciousness to certain letters, Tenen's work does little toward relating these letter shape states-of-consciousness with any portion of quantum theory. He does suggest that there are connections, spinors as symmetry sets are mentioned at one point, but nothing is developed beyond that level.

And yet, the mystery remains. Like some fascinatingly unfinished jig-saw puzzle, Tenen's work suggests more than it reveals. But he does give us an important clue.

In the tenth and eleventh century AD, the city of Troyes in southern France was home to a group of Jewish mystics. As Babylon



When arranged vertically, the Hebrew characters Yod- Heh- Vau - Heh, (the unpronounceable name of God) create the image of a man.

declined as the center of the Diaspora, Islamic Spain became the focus of Judaism. This effervescence spilled over into southern France where the authority of the Church of Rome and its dislike for the Jews held little sway. In the latter half of the eleventh century, this community of scholars and mystics introduced a new elegant form of the Hebrew alphabet known as the Nachmanides-Rashi letters.

In his pamphlet "The Meru Project," Stan Tenen notes that the Hebrew alphabet that most closely resembles his geometrically derived models is this Sephardic script. The true significance of Mr. Tenen's research may be his discovery that these specific letterforms of Hebrew are based on precise geometrical models. The unification of quantum mechanics and consciousness may not point so much to the origin of the alphabet as to the origin of the Kabbalah.

The core text of the Kabbalah, the Sepher Yetsirah, achieved its final form in the late eleventh century in southern France. Long thought to be the work of the school of Isaac the Blind, modern scholars have found traces of third century Gnostic thought as well as evidence of a ninth century reworking. The mystical scholars who assembled this traditional wisdom into its written form also adopted the use of the Nachmanides-Rashi letterforms.

These Kabbalists were mathematicians as well. It is not beyond possibility that they had decoded the torus shape inherent in the arrangement of letters in the first verse of Genesis, and the outline of its tagin delineated spiral. From this realization might have come the "shadows on the meeting tent" idea expressed in the Sepher Yetsirah, and later elaborated by Abraham Abulafia. From this perspective, the letterforms could easily have been generated by the rabbis of Troyes from the same sort of mechanical model Stan Tenen developed eight centuries later.

All this becomes even more interesting when we remember another famous citizen of Troyes in the late twelfth century. The medieval poet who introduced the Grail Myth, Chretien de Troyes, wrote just a century after the earliest manuscripts of the Sepher Yetsirah. The Grail Myth, as begun by Chretien, is an elaborate blend of Celtic myth, Christian chivalry and Gnostic experience. Women serve the sacrament from a "grail" that provides for all needs, except that of healing the wounded king and the wasted land. For that, a question, "Whom does the Graal Serve?" must be asked.

Both Chretien and later Wolfram von Eschenbach, whose Parzival claims to be the real story that Chretien only partly understood, reported that the tale originally came from one Guyot, or Kyot, of Provence. Wolfram also claims that Kyot heard it from Flegantis, a Jewish astrologer from Spain. Wolfram's grail, unlike Chretien's large shallow bowl, is a stone fallen from heaven. It spells out the names of those called to its ser-

vice and otherwise communicates through miraculous means.

Perhaps what we have at the core of the Grail Myth is a glimpse of the language generating "stone" or tetrahedron of the mystics of Troyes. The possibility is a fascinating one that invites further research.

If the geometrical models that Mr. Tenen rediscovered were first invented in the eleventh century, where does that leave us? We have answered only part of the puzzle. The medieval Kabbalists may have invented the letterforms from a geometric model, but that model came from the text of Genesis, dating roughly to the sixth century BC. While the mystery remains, we have gained valuable knowledge about the nature of a "sacred alphabet."

So then, how can we define this concept of "sacred alphabet?"

First, it must do more than just spell words. The shape/sound/symbol coherence of the alphabets descended from the Caananite Linear allows languages as dis-similar as Hebrew and Tibetan to develop "kabbalist" symbologies. This can be seen at a glance by comparing a medieval Kabbalistic talisman, embedding the entire Tree of Life into one symbol using the first letter of each Sephiroth, with the Tibetan Kalachakra "Power of Ten" emblem.

Next, this symbological ability must reflect mathematical and geometric processes in the greater universe. In other words, a sacred alphabet also describes a cosmology. The alphabetic symbolism of the Sepher Yetsirah implies a sort of cookbook of creation. The Kalachakra system embraces all fields of knowledge, allowing ontology to recapitulate cosmogony.

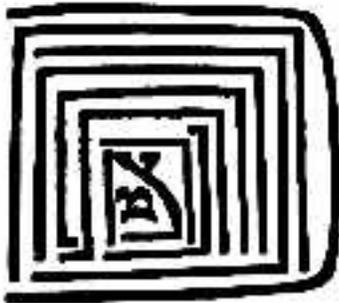
A truly sacred alphabet may just be the quantum states which forms the shells/shapes of the atoms expressed in a sound/shape form that resonates with the atomic structure. These "letters" are then primal wave guides for space/time coherence. Their expression collapses probability's infinite wavefront into one hologramic reality. The building blocks of God, indeed.

To understand this, we must look at two vastly different sacred alphabets, Egyptian hieroglyphics and Dr. Dee's Ophanic script.

Hieroglyphs developed suddenly in Egypt just after 3100 BC. They appeared almost of a piece, with little or no developmental states. Old Kingdom Egyptian, as a language, is full of sophisticated ideas and strange, ritualistic concepts, things that would suggest a long period of evolution. But the alphabet in which these ideas are written appeared and reached its ultimate perfection in the course of a few hundred years. It would remain in use, though it would evolve into other forms, for the next two thousand years. An Old Kingdom Pharaoh, visiting a Ptolemaic temple, could have read his descendant's name from his cartouche, though he may not have been able to pronounce it.

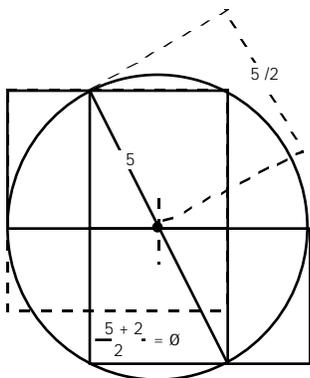


The Tibetan Kalachakra "Power of Ten" emblem

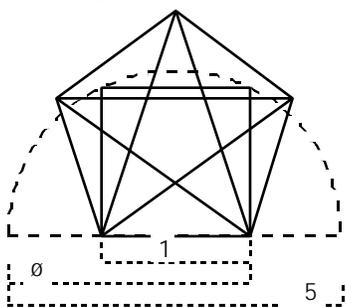


Perspective diagram created in 1592 by Moses Cordovero where the ten sephira are embodied in the initial letters of the names of the Sephira.

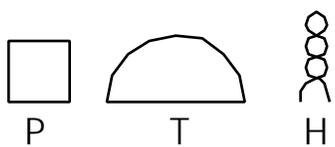
THE GREAT EGYPTIAN NETER
 PTAH, Self-Created One,
 Mighty in Wisdom, personifies the
 Relationship of PHI to the square
 root of five and the nesting of
 Pentagonal forms.



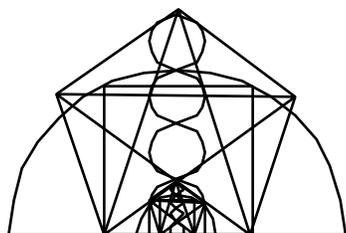
Golden Proportion generated by the
 5 diagonal of 1:2 rectangle.



Pentagon arising from union
 of 5 and phi



Hieroglyphs spelling Ptah's name.



Fractal nest of pentagonal figures
 generated by the name Ptah
 in super-imposition.

This continuity suggests that hieroglyphs served the sacred function of embedding symbologies extremely well. By this measure, they might be the most successful sacred alphabet in human history. Perhaps the best way to see this is by examining the spelling of the name of the Neter, or god, Ptah.

As the creator god of Memphis, Ptah symbolized the cosmic process brought down to human scale. Atum-Ra, the Sun God of Heliopolis, represented the creative force of the universe and Tehuti, or Thoth of Hermopolis, represented the actualizing of that creative force into the patterns of nature, into space/time itself. Ptah then shows how these forces shape the nature and being of man. We can think of Ptah as the architect of humanity, the DNA doctor braiding intelligence into simple Handy Monkey genes.

Esoteric Egyptology has long equated Ptah with the ratio known as Phi. This relationship can be shown simply by superimposing the glyphs that spell P - T - H. The glyph for P is a square; T is a semi-circle. Overlay these and you have the basis for the geometric derivation of the Phi proportions. Add the H, a cotton twist resembling a braid, and space appears for the development of the pentagram/pentagon from the Phi rectangle. This recursive nest of Phi ratios has often been thought of as relating directly to the human condition as a glyph symbolic of self-reflexive intelligence. Add the determinative that indicates the divine condition and you have spelled a description of the force that imbues life with consciousness.

Egyptian hieroglyphs seem designed to convey a direct experience of the essence of the word. Reading the name Ptah in elegant old Kingdom glyphs imparts a wealth of understanding at a level far deeper than just the intellectual. In a very real sense, you could never know who "Ptah" was, until you could read his Name.

This ability to impart a direct experience of sacred realities makes the Egyptian hieroglyphic alphabet almost unique among human alphabets. Learning ancient Egyptian was perhaps as mind expanding as learning Martian was in Stranger in a Strange Land. The spiritual core of Egyptian religion was the power of "words" to shape the texture of reality. Pharaohs, such as the Sixth Dynasty's Unas, went to great lengths to inscribe whole texts on the inside of their tombs. The royal Ka could then read these words of power and re-shape death into immortality among the stars.

By the Middle Kingdom, commoners were using some of these same texts in their coffins and tombs. Hieroglyphs remained the royal and preferred alphabet, but a more fluid form emerged. This hieratic script was an attempt to reduce the hieroglyphic symbols to a form that could be swiftly rendered by a brush-like pen. Its more fluid motion of stroke abstracted the concrete images of Old Kingdom

hieroglyphs into form-suggestive curves. Eventually, hieratic developed into Demotic and then the Greek influenced Coptic. The last hieroglyphic writing dates from the early fifth century AD. By the seventh century, when the Arabs swept in from the desert with the hot breath of Allah behind them, knowledge of hieroglyphics had gone underground.

And so we, humanity, lost touch with our most successful sacred alphabet. The Semitic alphabet forms, such as Greek and Arabic, allowed for a kind of symbol/shape/sound embeddedness, as described in the Sepher Yetsirah. But even this lacks the depth and immediacy of the hieroglyphs. Something important had been lost.

That "something" can best be seen by noting an attempt to fill the vacuum of its absence. Eleven hundred years after the last hieroglyphic

inscription, Dr. John Dee, Queen Elizabeth I's court astrologer and the foremost scientist of his age, received a new language from the angels. This language, so powerful that it was dictated backward to prevent setting off unforeseen consequences, was to be written in a new script, which was also miraculously delivered. Dee records that a faint yellow outline appeared on his page which he then filled in with black to produce his letters.

These letters are unusual on several counts. First, they are not exactly unique. They resemble several other magical scripts, such as the "theban" alphabet, in use for hundreds of years by occultists and alchemists. However, there are a few differences, such as the name or label of each letter. These were not given as phonetic renderings, but as collections of other letters conveying a larger symbolic meaning.

But the truly unusual thing about these letters are that they exhibit a wave guide function. Dowsers have found that each letter displays a particular vibrational pattern. This suggests that, like the hieroglyphs, there is a direct energy exchange of some sort happening when words are written in this alphabet.

Dee and Kelley received these letter/names in an eight by eight grid pattern, which can be overlaid with the hexagrams of the I Ching, the center of the Mayan Tzolkin and the codons of human DNA. The pattern this produces causes us to look for deeper implications. This much coherence across scales can hardly be un-intelligent.

The Ophanic alphabet and language received by Dee and Kelley represents an attempt by something, be it the collective unconscious or the

Ɔ	⌒	⌒	⌒	⌒	⌒	⌒	⌒
Ɔ	Ɔ	⌒	⌒	Ɔ	Ɔ	Ɔ	Ɔ
Ɔ	⌒	Ɔ	⌒	Ɔ	⌒	⌒	⌒
⌒	⌒	⌒	⌒	Ɔ	⌒	⌒	⌒
⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒
⌒	⌒	⌒	⌒	⌒	⌒	⌒	⌒

On March 26, 1582, Dee and Kelley were instructed to draw the characters they saw in an eight by eight square held up by the angle Ave. A faint yellow outline of an alphabetic character appeared on the page in front of Dee which he then filled in with ink. The characters were somewhat similar to several magical scripts (including those described by Pantheus in his Voarchadumia, only more refined. They are also reminiscent of Ethiopian characters.

angelic logoi, to re-invest human language with this direct experience of symbolic coherence. That it failed in the sixteenth century is not surprising; that we should still reject the concept is unfortunate. As superficial information, both internal and external, explodes in volume, some way must be found to sort for meaning and value. A sacred alphabet of quantum consciousness could give us that all-important center point of understanding necessary to braid order out of chaos.

To close the loop, let me just note that Dee's Ophanic language not only exhibits advanced geometry, some of it not discovered until the nineteenth and twentieth centuries, but it also contains echoes of ancient Egyptian. The name for a ruler of the element of fire on the Seal of Truth, a key component in the Ophanic system, is spelled out in letter number combinations as Oheoo-ah-atan. This just happens to be a reasonably good phonetic rendering of a New Kingdom Egyptian phrase: "strong, wounding (is) the heat of the sun." Not only is this appropriate to a being of fire, but the phrase would later be used in Akhnaton's hymns in praise of the Aton.

Ophanic, like Egyptian, shows us that a sacred alphabet is defined by its symbolic density. The ultimate sacred alphabet would be infinitely dense and interrelated. One glyph, like a Phi spiral in 3D, unfolds the logos of creation, read instantaneously by the Mind of all. We smaller fragments of Mind see only elements and galaxies, like scattered letters and snatches of phrases, and stumble over our ABC's like the kindergartners we are.

I'm ready to read the text of the universe's one song.

HOLOGRAM TO WHOLE-O-GRAM: CONSUMED PERSPECTIVES AND SACRED LANGUAGE



The importance of focusing our attention may be illustrated by a story from holographic process. We take a “real” mirror and a magnifying glass, and use them as objects from which to make a hologram. (Record their splash from coherent light onto film, just as if you were making a hologram of a statue.) Then setting aside the “real” objects, coherent light is used to recreate the mirror and magnifying glass objects as an optical hologram.

Then looking into the optical hologram, we notice some peculiar things about how the mirror and magnifying glass operate within the hologram. Sure enough, the mirror in the hologram works as a mirror, reflecting only other objects inside the hologram. Similarly, the magnifying glass in the hologram will magnify other objects in the hologram. But looking through the same functional magnifying glass inside the hologram, at an object outside the hologram, we see nothing.

We should not however conclude that we have discovered the reality limitation of the liquid crystal hologram of the optical cortex — until we investigate an important exception to our discovery.

If we illuminate objects outside our original hologram, with systematic phase coherent light, exactly locked to the phase of the light we used to make the hologram in the first place, then suddenly, voilà, the mirror and the magnifying glass inside the hologram now function as tools to process images from outside the hologram.

Now we may think at first that our language symbol systems do not have the phase discipline to link our collective holograms. But we should look closely at a pure geometric origin for our most sacred languages.

The Fourier transform principle of math and physics demonstrates that all shapes are assembled of ONE shape, the sine wave (in 2D). Revolving the sine wave into 3D we get a form of the torus donut. Since the symmetry rules of group theory tell us that we cannot be using different sine waves (there appears to be only one) tilting those donuts into the atomic table clearly resolves to an issue of PHASE angle.

Recording the tilt of the donut into a language symbol set powerful enough to make the symbols an operational amplifier, requires a way of recording the tilt of the donut from 3D onto 2D; something we might call a map between dimensions. Tilting whole donuts in 3D leaves shadows or reflections onto 2D which are ambiguous about which tilt or phase produced which shadow.

Interestingly a 1/10 circle golden mean spiral strip sampled off the donut surface produces a strip which presents a unique view from any perspective. While the sample is complete enough to recreate the form of the whole donut (by revolution), it represents or samples or symbolizes tilt angle with total uniqueness (asymmetry).

Now tilting this "flame letter" strip sampled off the archetypal donut to the archetypal phase angles of the face angles of the platonic solids, we get a complete useful map of the phase angles or series of turns, the labyrinth, necessary to slip-knot matter into light.

Conveniently, those shadows also turn out to be the Hebrew alphabet.

When Fabre D'Olivet retranslated Genesis by studying the shapes of the letter forms themselves (Hebraic Tongue Restored, 1815), he transliterated "Eve" to be "Ieve": word or symbol. He translated Adam (as in Adamic race: the red race) to mean red-making or "hard-making" power. (Moving to the "dense" end of the spectrum). Remythologizing the story of Adam and Eve then, we have the symbol or word (curved and shapely) tempting man (the line or rod) to consume the apple; to learn hard-making power: the making of matter.

Learning the hard way is not always bad, nor is its illusion of separateness (momentum segregated by symmetry). It is in this way, by providing the necessary rigor for order to be pressured (interference-formed) from disorder, that evil serves despite itself.

The Fourier transform tells us all shapes are woven of sine waves. Hydrodynamics says if you have only one substance, the primal stable shape is a torus/donut (smoke ring) flowform. (a sine wave spun into 3D). Quantum mechanics and vortex theories agree that cooking up matter is a question of the symmetries or phase angles of primal toroid domain "bubbles." Thus finding a way to alphabetize the tilt or phase of these donuts is essential to "string-up" the weave of matter out of light. Food for thought.

Existing literature (by Stan Tenen and the Meru Foundation) had tentatively derived the Hebrew alphabet from shadows of one log spiral strip sample off the donut. In my work with the powerful phi-cycle significance of the Golden Mean (.618., 1.0., 1.618., 2.618..) I decided to render the spiral sample using a torus of 1.618 height vs diameter, producing a nice apple. And I decided to use the particular log spiral which approximates the Golden Mean, allows spiraling squares, and shapes the empty sarcophagus in the Great Pyramid. Further, I chose to use the spacing of 36 degrees between two of these spirals to map this "flame letter," because this generates the nested pentagrams in 2D, and nested dodecahedron in 3D. This shape has been extensively mapped onto DNA, the Planet Grid, the 12 faced zodiac, and New Jerusalem/City Of Revelation. Ten spirals of the Golden Mean thus create the top view of a dodecahe-