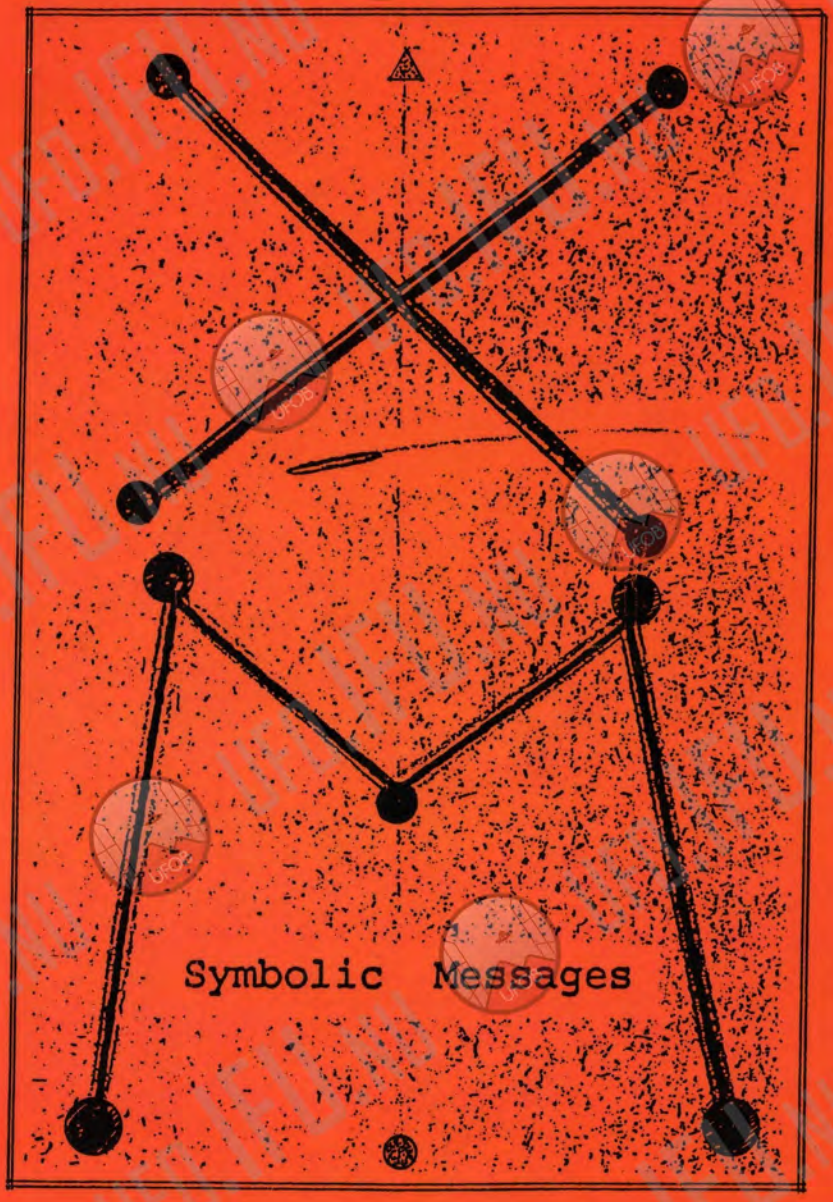

Symbolic Messages

Symbolic Messages

An Introduction to a Study Of "Alien" writing

"Jow 2u 3ate"

" TO THE COMPANION AND HIS TRICKS "

Mario Pazzaglini Ph.D.
1991

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Purpose

The purpose of this book is to provide a framework for the study of "received" writing and symbols thought to originate outside of daily human experience. These symbol systems may be felt to originate from "other worlds", "other dimensions" or from non-human entities.

In order to embark on a collection and study of such derived symbol systems, certain basic information is necessary to provide a working framework within which study can begin. This information includes a basic knowledge of systems of terrestrial writing, both current and historical, and certain psychological functions felt to pertain to the use and development of writing systems. It is with this in mind that the present introductory book is offered; that is, to provide the researcher a basic primer of writing systems that might prove useful as a companion for further study.

This work is divided into topical parts. The first part deals with those types of symbolic systems currently known. These range from various forms of writing, ancient and modern, to other symbolic systems such as

musical notation. One of the sections of examples contains samples of terrestrial scripts from all over the world and across time. This, however, is not an exhaustive sample; there are hundreds of symbolic systems in the world. As a more exhaustive exposition of such scripts the reader is refereed to The Alphabet by Diringer.

The second part of this book deals with general considerations found useful in dealing with "received" writings. These include very general linguistic and symbolic considerations, psychological processes, and more general background issues about the space and time continuum we inhabit.

Additional sections give actual examples of "received" symbol systems, included again not as an exhaustive sample but as an indication of examples of types of scripts. Also, included is a section of scripts consciously made up by individuals in a study. These subjects participated in an "experiment" to find out what types of scripts can be generated consciously for comparison with the actual "received" script samples. Finally, a section on tentative conclusions has been included with preliminary findings on and speculations

about "received" scripts.

It is hoped that this little book is found helpful to those embarking on this study and that it will act as a stimulus for interest in this area. Also, it is hoped that collectors and investigators in the field will send the author further samples so that a more complete analysis can be attempted. Included at the end is a permission form that can be copied and sent to the author along with writing samples so that these works can be studied and shared. Please use this form to cover any and all submitted samples.

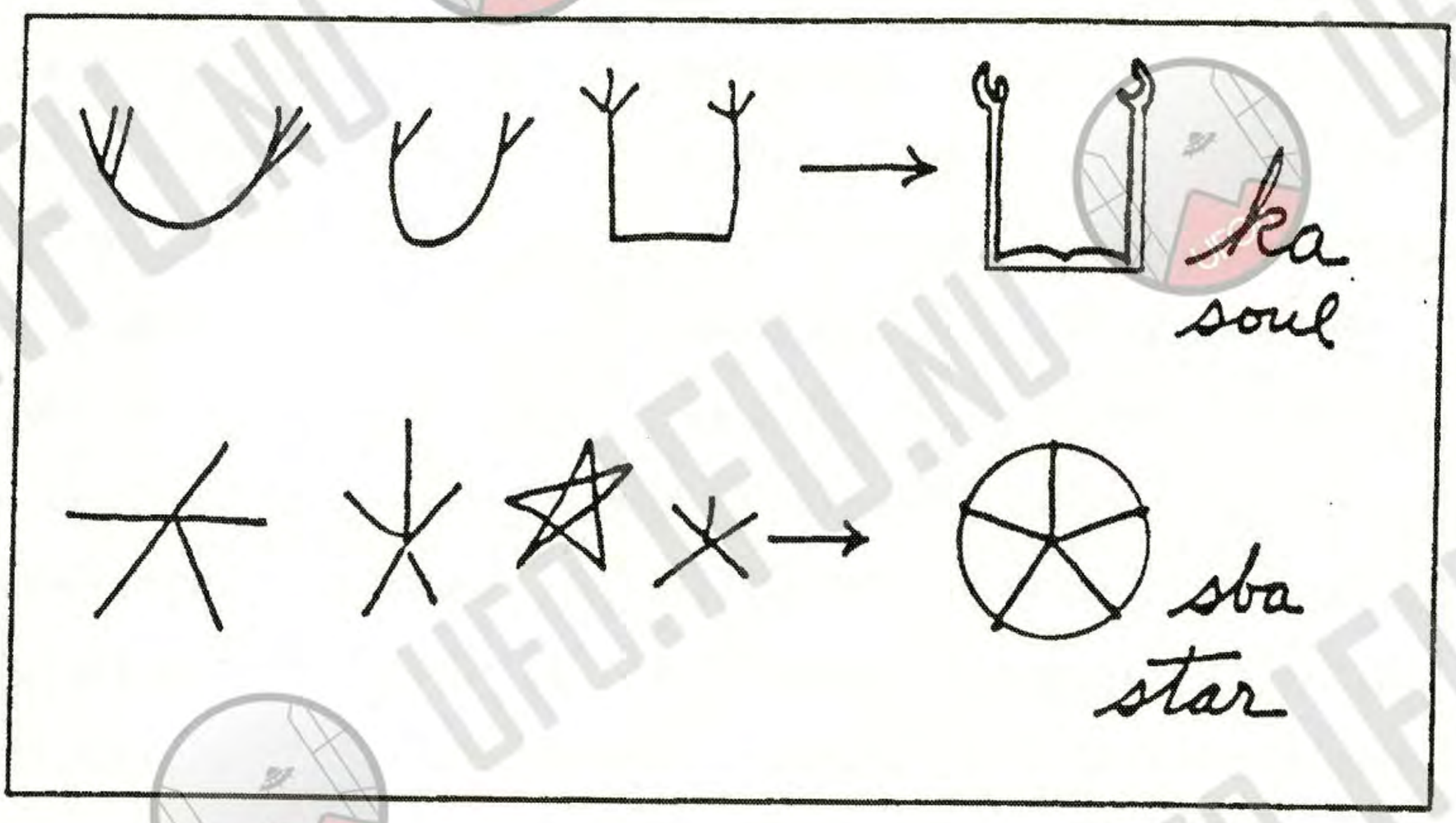
Thank You

Mario Pazzaglini, 1992

Introduction

There are upon the earth and throughout time many types of writing. These are diverse systems of symbols developed by various cultures; systems of symbolic representation of thoughts, words, and ideas. Clearly, while most of these systems are known to have been developed here on earth, there persists many traditions attributing the origins of some writing to various extra-human sources. In Egypt, for instance, the god Thoth is said to have given to the Egyptians among other things, the gift of writing. Oannes, a being half man and half fish, carries a similar story for the mid-east (Mesopotamia) and Quetzelcoatl, the feathered serpent, for some of the cultures of Mexico. In addition to these cultural myths, some individual people tell stories of being given systems of writing and symbols by extra-human or extra-terrestrial sources either through direct contact or by mental processes. Traditional research explains these myths as part of creation stories, and strives to find the "real" sources of the symbolic systems in the natural processes of cultural development. One researcher tries, for example, in a book on pre-dynastic signs (e.g. pottery marks) found in Egypt to show how these signs may

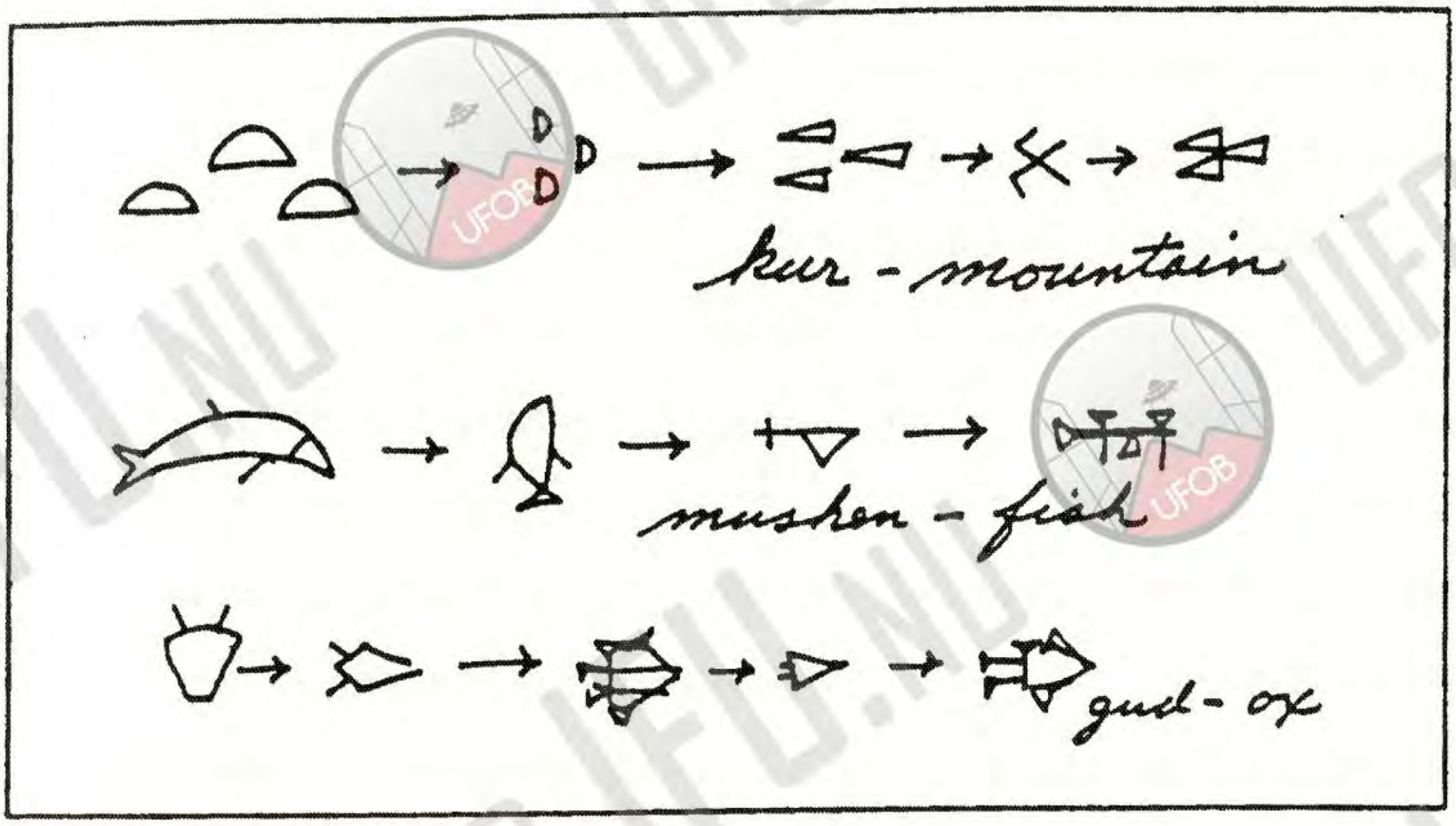
have developed into the systems of Egyptian hieroglyphs as we know them. A purely human to human handing down and development of a script is implied; a system of symbolic representation developed as a result of ordinary evolution from primitive marks and writing.



predynastic signs become symbols

Fig.1

In Sumerian epigraphy (the study of symbolic writing systems) the development of a pictographic script into a cuneiform writing system has also been clearly shown.



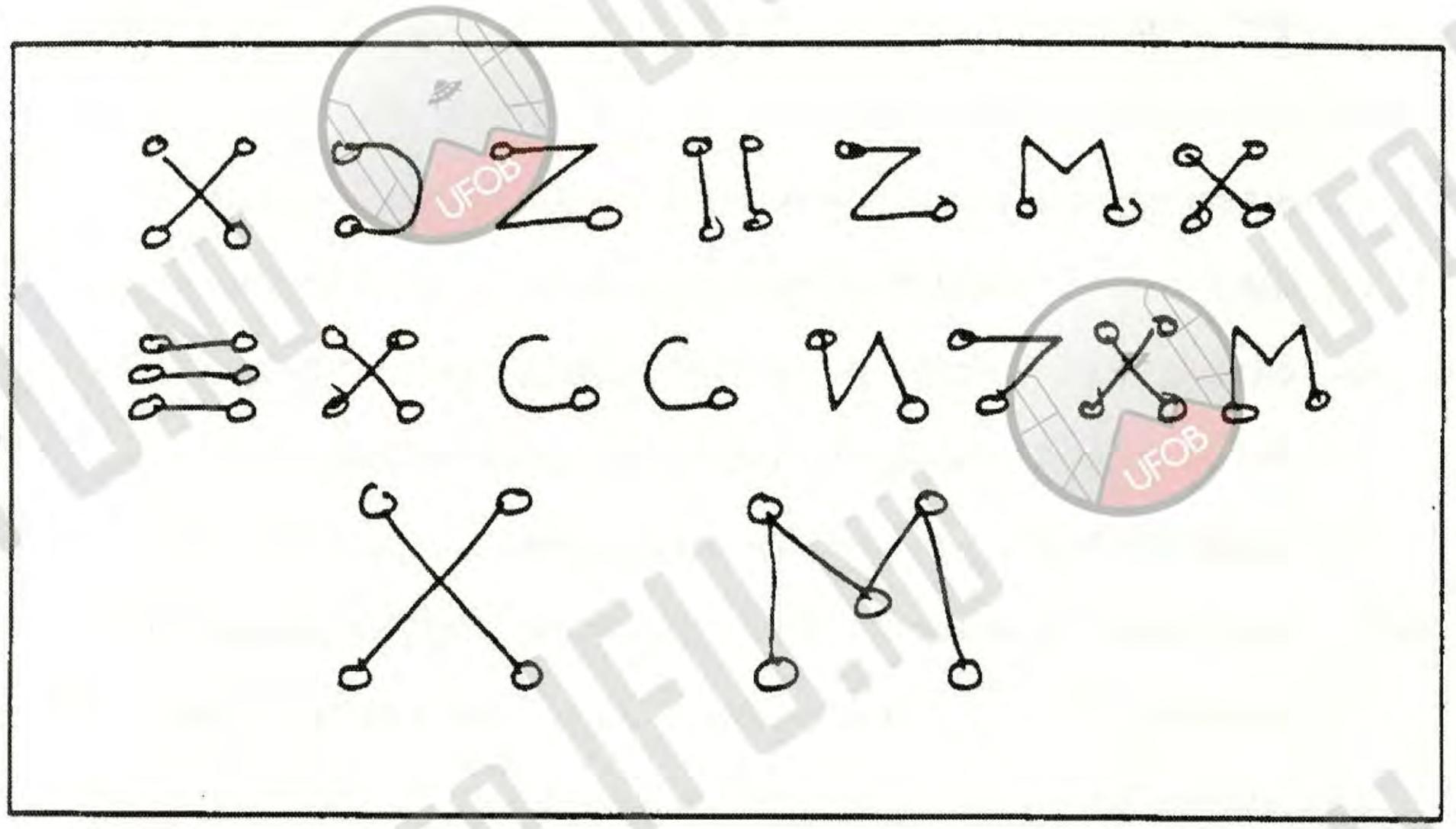
Sumerian pictographs become cuneiform symbols

Fig.2

In the light of the above, and of special interest here are symbolic systems reported to have come from

extra-human and extra-terrestrial sources. This, it must be noted, is not a new concept. In ancient times, in the middle ages, and throughout all times, in fact, there appear systems of writing attributed to the gods, angels, spirits, and, more recently, to beings from other worlds. These systems seem never to have been used as everyday scripts, but are used for ritual, magical, and other special purposes, and sometimes are felt to carry special and important messages for mankind. In the Bible, for example, there is the instance of the "writing on the wall"; the words "mane, thecel, phares" written, in the normal writing of the time. Here the words are untranslatable but are interpreted to carry a message of great import. A similar example of a message given from heaven is, of course, the ten commandments themselves. At other times completely strange symbols with completely unknown meanings are found, and, while inspiring awe and purporting to proclaim important messages, are really never translated in the true sense of the word. A nice example of this from modern times was given to me by a young man recalling events from his childhood. He stated that when he was young (about 4-5 years old as his mother tells it) he would write down lines of characters, "page

after page of strange script." When asked what it all meant he said that he did not exactly know, but that this symbol system represented " words and music that the angels used to write down their songs".



"Angelic-music" writing from c. 1944-45, done at that time by a child 4-5 years old. "They gave it to me; it just came into my head."

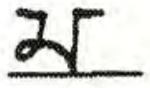
Fig.3

No translations of these writings exists, but some observations are interesting:

1. some "letters" look like some letters we have seen, e.g. x, m, z.
2. there are some angelic alphabets that look somewhat like this (See sections of example of scripts.)
3. some symbols in the message repeat - there may be an inherent pattern.
4. there are about 20 different repeating symbols plus some miscellaneous symbols indicating the possibility of a true alphabet.
5. the writings are felt to come from an external source but are received though a internal process somewhat like internal dictation; "I didn't make these up, they came to me."

This small book tries in a preliminary way to establish an approach to such a script and other "received" symbolic messages, whether "actually seen" or "internally dictated."

As a note with reference to #4 above, it is usually

known that at least 500-600 symbols are needed for an ideographic script like Chinese, where symbols stand for ideas and entire things and concepts (e.g.  = sun or life giving light). A syllabic script is one where each symbol stands for at least one consonant and one vowel; about 60 symbols are needed for this kind of a system (e.g.  = ma.) An alphabet is a system where one symbol equals one letter, about 20-30 symbols are needed for a system such as this (e.g. our own alphabet ABC etc.). These approximate numbers provide a rough guide when trying to evaluate the broad format of a system in terms of total number of symbols.

The scope of this book limits itself to developing a preliminary approach to such received scripts. Most undeciphered ancient terrestrial scripts were approached with the help of outside referents, either, for example, the finding and use of bi- or tri-lingual texts like the Rosetta Stone in the case of Egyptian hieroglyphics, or by looking for related scripts or languages to the one being studied. The possibility of decoding a script where neither the language nor the symbolic system is known is remote. Even for undecoded terrestrial ancient scripts, it is difficult to formulate a decipherment

where we can usually make assumptions about how a human mind works linguistically. For example, the Phraistos disc (see section on script samples) is the only sample of this particular script that is known, and therefore defies analysis even today. In the case of a truly alien script even more unknowns enter the picture.

When we approach an extra-human or extra-terrestrial script we are left with many unknowns. (When we say extra-human we mean of an origin outside of the homo sapiens species; when we say extra-terrestrial we mean from sources besides this planet).

1. We do not know the language or its structure of grammar. It could have a totally foreign structure that cannot be conceived of by us humans with our particular kind of intellect and consciousness.
2. We do not know if symbols themselves refer to concepts, ideas, words, syllables , letters, or even none of the above.
3. We do not know if the script has any meaning at all; is it just someone's private unconscious babble, an art form, or simply made to evoke certain internal states, emotions, ideas, etc.
4. We do not know if there are comparable forms

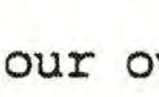
already known. Some examples of extra-human or extra-terrestrial scripts are felt to be "Egyptian" or "Sumerian". Most often those making these claims and comparisons seem to have little or no knowledge of the languages involved. In one instance a script which was offered as an alien script, turned out to be some possibly unconscious or, more perversely, a consciously reproduced rendering of the script used in the dictation of the Book of Mormon. One person even sent in an ordinary Xerox copy of the cover of an edition of the Book of Mermon that had that script as its cover. Hopefully, some of the information offered in this little book will help eliminate such obviously erroneous comparisons.

5. We don't know where the script came from. It could be from any source, for example:

   a. seen and copied from a terrestrial source

   b. seen and copied from an extra-terrestrial source

   c. same as a. or b. but seen and remembered and therefore open to memory error and psychological (conscious or unconscious)

manipulation. For instance, a "letter" like  , while not M, is remembered as an M and therefore becomes an inaccurate rendering of the original. One example sent to me was a symbol system copied in the old Palmer method of our own script so that  was rendered as  and then set equal to "L". Likewise,  rendered  and therefore set equal to an "O".

d. A script is seen, as in one case, "in a book" given to the person by "an angel-like creature" and this exposure later "inspired" dictation through "telepathy" of writings in the same or similar script as seen in the book. The subject in this example had no idea of what any of the writing meant.

e. A foreign language is dictated through "telepathy" and written down in phonetic script (e.g. "ah-kaza-mee-ka-doon"). Here the script is our own alphabet but the meaning is totally obscure. This is in some sense writing "in tongues", much like speaking in tongues.

f. A script or message is "dictated" directly or by "telepathy" with no previous input. This usually begins spontaneously in people. Actually it is easy to train people to do this and is sometimes called " channeling". At first people can be taught to "receive" messages in their native tongue; next they can be taught to think and then speak in tongues - at first small phrases and later entire paragraphs. At times the subject will feel that these utterances have meanings of great import though perhaps only vaguely statable in words. In this process it is helpful if the subject is in a somewhat altered state, either in a hypnotic trance-like state, meditative sate, or in an excited or altered state, perhaps, through the use of religious ritual, "hypnosis", or even drugs. Finally, after practice, some people are able to write their utterances in totally unknown scripts. These sripts can evolve into elaborate schemes producing hundreds of pages of material with, what seems to be grammatical structure and

syntax. In other words, complex repeating linguistic structures very much like a language can thus evolve. That this much is true is undeniable.

Clearly, one large question as to source concerns the nature of reality itself. Is the utterance totally a personal process with no external input and the product of complex unconscious processes? Are there beings out there putting thoughts into our minds, or, actually showing people real alien script? Epistomologically, this is a complex problem and requires careful study. Adding to this complexity is the possible existence and questions of "other" dimensions. Is our space-time framework the only one or do others exist interpenetrating ours. Do beings from other dimensions visit us?

g. Finally, there are some instances where objects are found purporting to be of actual alien origin and having on them alien script. Objects covered with symbols have reportedly been found in the earth by farmers plowing

their fields. Other objects are said to have been handed to people directly by entities unlike humans. One interesting version of this concept suggests that the earth itself or its own "consciousness" may attempt to communicate with us by "issuing forth" by spontaneous formation, objects with script on them or of a symbolic structure. These would be messages directly from the earth. Some people feel that these are merely natural productions and only coincidentally have, or seem to have, symbolic meanings. One name for such productions is simulacra; objects and patterns produced by nature that coincidentally have "meaning" for us. We could go a step further and propose that unconscious process, also an arm of nature, could function this way and produce meaning bearing symbols and words that only operate by a primitive sense of recognition and similarity. They could have at least rudimentary grammatical structure, thereby conveying to us messages from deeper parts of

ourselves. Jung felt that these could be the "psychoid" results of strong archetypal images - that is the unconscious becoming real.

6. Finally, we don't know if a received script even has a meaning. Perhaps, it is more like a song without words that interests us but cannot be explicitly translated. Or, perhaps, there is meaning and we will never know it concretely, but only suspect its presence and intuit its import. Hope, in such instances, can muddy as well asassist our search. It is clear that in a study similar to the study of alien script all usual assumptions finally crumble. It is convenient to assume that it is of real alien origin, or that it is really translatable, but perception of reality becomes tricky when human motivation is involved. Conscious motivation is complex enough, given people's motives to report, deceive, be deceived, be noticed, gain notoriety, or strive for financial gain. At times, however, script is elicited or produced by totally straightforward and honest individuals faced with the reality-straining experience of having something totally

unexplainable happen to them. We must deal with these people and, after attempting to weed out obvious seekers of fame or fortune, help them understand, if possible, what has happened to them. The warning here is that as we stand before complex conscious and even more complex unconscious processes; we must be humble; we really know very little about how things actually are in the "real" world whatever that may be. Physics teaches this lesson well. As one system of understanding gives way, stranger and stranger versions of how the universe works appear, until finally, we may find at the end of the search that it is our own path that creates our future knowledge. With all this said, we must be aware that all of our assumptions are just that, and that all our rules of knowledge construction are open to refinement and change. We are left, then, to gather, look, wonder, and think about what we have found. We should avoid the error of final conclusions especially on the borders of what we know.

II. Types of Symbolic Systems

The following section contains some known types of symbolic systems. This "menu" can help us see what symbolic systems exist and may thus be used in generating possibilities when viewing unknown scripts. (The section on examples contains some samples of the following types.)

1. True alphabets - A true alphabet is a system of symbols (usually between 20 & 30) where each symbol stands for one letter or sound (vowel or consonant). These are relatively resent systems, dating (depending on the sources read and interpretations of research) from about 1000 B.C.-1500 B.C. A good example of this is our own alphabet used in this book, our ABC's, where each letter-sound, whether consonant or vowel, is indicated by its own sign. A,E,I,O,U and sometimes Y are vowels, and the rest B,C,D,F,M etc., consonants. Such a script has clear and definite characteristics - for example, letter frequency (e.g., E most common letter) and characteristic combinations (e.g., ST, SP, TH) that follow certain rules of combination. (E.g. EFXTEX is clearly not

an English word; it just doesn't fit the pattern. TLALOC and FORNO are also clearly not English words, but are Mexican-Indian and Italian words respectively.) All languages have repeating characteristic patterns of use of letters.

This rule has an even broader base in that all symbolic systems that we know of carry with them a pattern no matter how obscure and complex. Without pattern there would be no system as we know it. Some systems, however, could be so foreign to us that they do not conform to our understanding of the word pattern, or may have grammars that elude our understanding. Nevertheless, attempts can be made, usually of limited scope, apply our rather parochial rules to strange situations. If there are "alien" or "angelic" writing, and if "aliens" or "angels" are going to communicate with us, their systems might not be understandable to a human psyche. Indeed, it would be a wonderful surprise if such a script from a consciousness unlike our own could become clearly knowable.

2. <u>Syllabic scripts</u> - A syllabic script is one in which each symbol stands for a consonant and a

vowel. One example is Tibetan script where, for instance,  stands for AH and stand for MA. In addition, in such a system a system of marks may be used to augment or change the basic sound. [e.g.  where AH changes to OM]. Such systems, then, may contain symbols for consonant-vowel combinations with additional marks to change the basic syllable. Some systems like Hebrew may be a mixture of 1. and 2. i.e. both somewhat alphabetic and syllabic.

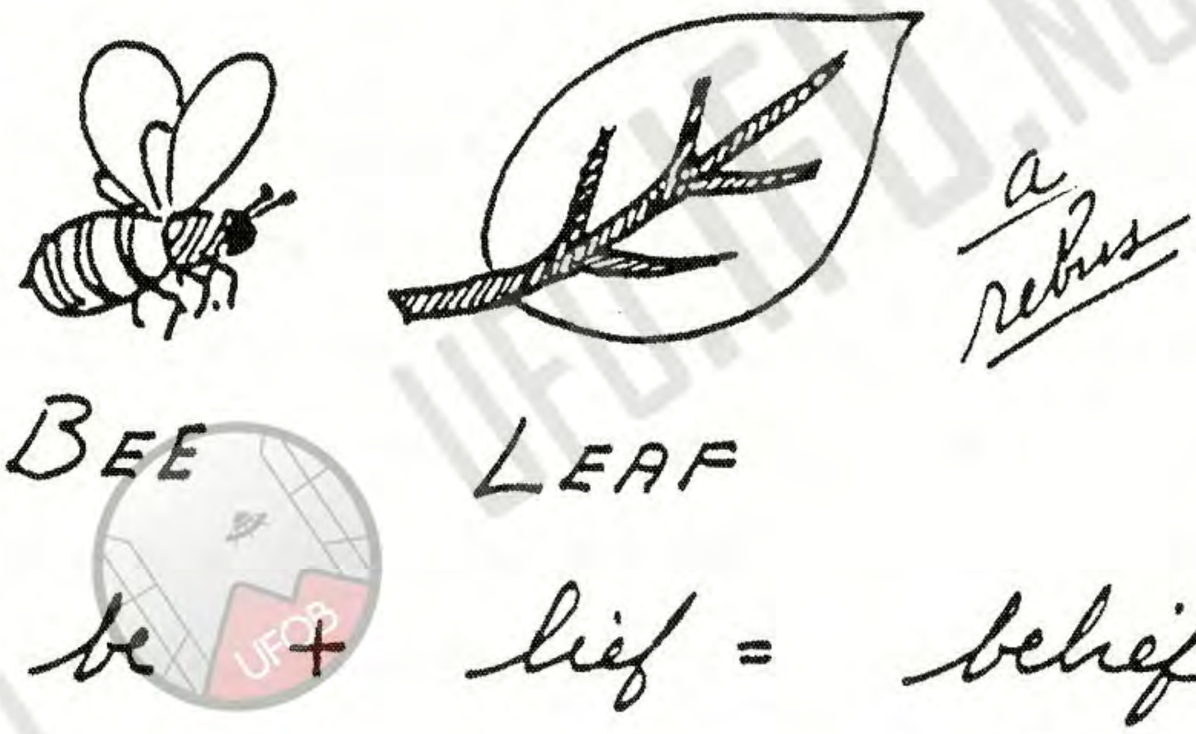
3. Ideographic scripts - Ideographic scripts contain symbols for entire ideas, or, at times, concepts; the symbol  , for example, means "no smoking". There are no letters here; the entire glyph means something. Further, and most interesting, is the fact that this symbol is understandable no matter what language is spoken; it goes directly from symbol to idea, never needing to become a word. Another type of ideograph is seen in the Egyptian hieroglyph for "RE" or "RA", the sun; although here a real intermediate word is implied, the symbol speaks directly for itself. (Ancient Egyptian is a very complex system itself and is illustrated in

the section on examples.) Another example is  which in some systems related to Mayan may indicate the concept of time.

4. Logographs - Logographs are signs that stand for words. ♀ may, for example, stand for life or "ankh" in Egyptian, or ♂ may stand for Mars. (Note that ♂ also stand for male and ♀ for female or Venus). Logographs and ideographs may not have very distinct borders between them.

5. Combination systems - Some systems, it seems, developed over the centuries into complex mixtures of all of the above (1,2,3 & 4). A culture might start out with ideographs having vague and large referents, and then progress to more clearly defined ideographs and then to more narrowly defined (word = sign) logographs.

6. The rebus - The rebus is a verbal construction written with symbols for words whose sound are used to make a new word. For example, the picture of a "bee" and a "leaf" give the word "belief."



The Rebus Fig.4

This is an extremely useful form, for it makes use of symbols in a very flexible way. In addition, some researchers feel that the symbols can be used to add additional meanings to the compounded word by virtue of their original meanings. Both Egyptian and Mayan scripts use this principle of the rebus.

7. Cursive script - At times scripts are so elaborate (e.g. Mayan or Egyptian) that there develop additional scripts that can be written more quickly. For instance, A becomes a. Our

own alphabet has both printed and cursive forms, e.g., BOTH becomes *Both*. Some cursive scripts have become further stylized and elaborated, such as the Palmer method version of our script. Egyptian had two cursive scripts, demotic and hieratic.

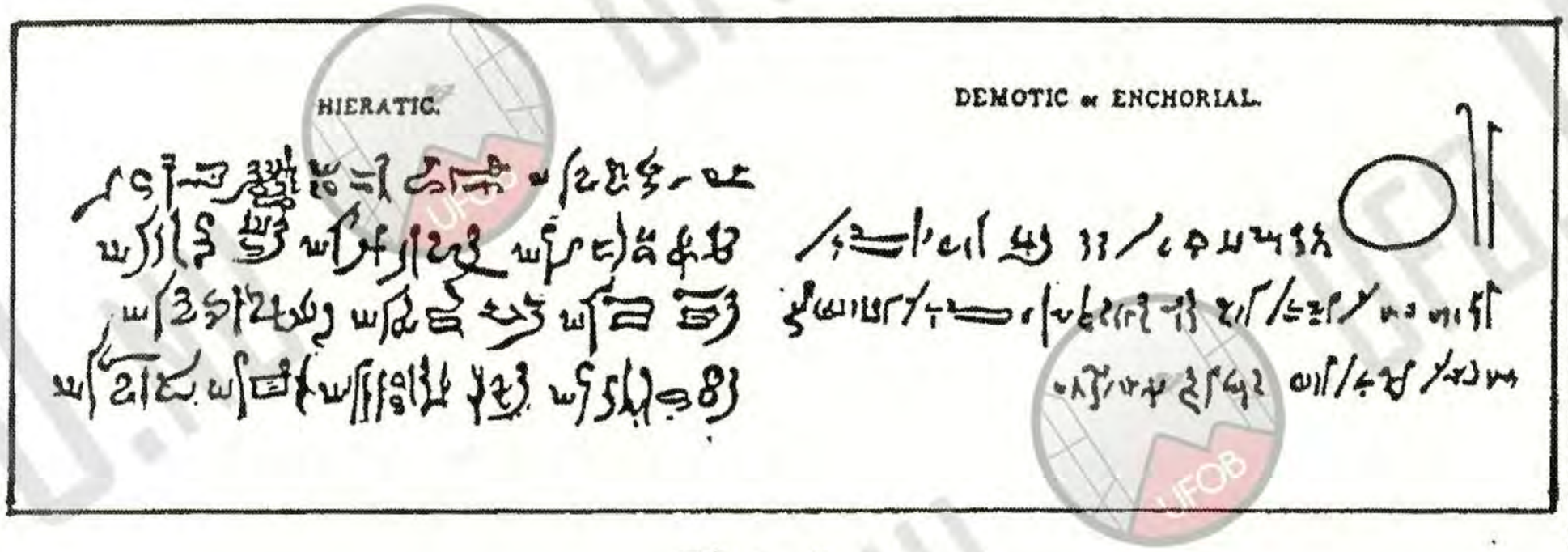
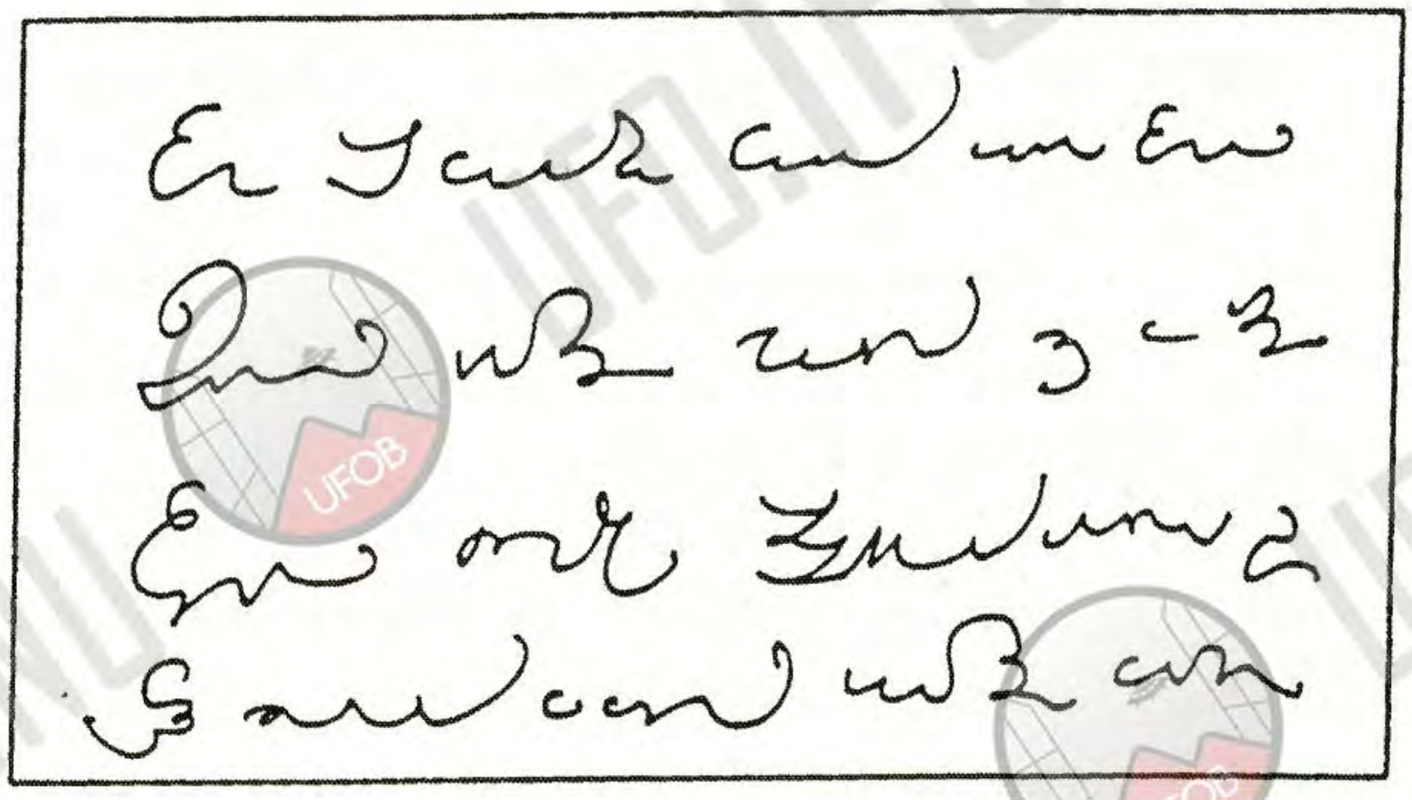


Fig. 5

8. Minuscule - This refers to lower case letters in distinction to upper case or capital letters. Often, minuscule letters seem quite different from capital letters; e.g. S = *ſ* (old form) = *s*.

9. Shorthand - Shorthand refers to various systems used to write rapidly as in taking dictation. One sample of script submitted as "extra-terrestrial" turned out to be an older form of shorthand. In a shorthand script, again, single symbols or strokes

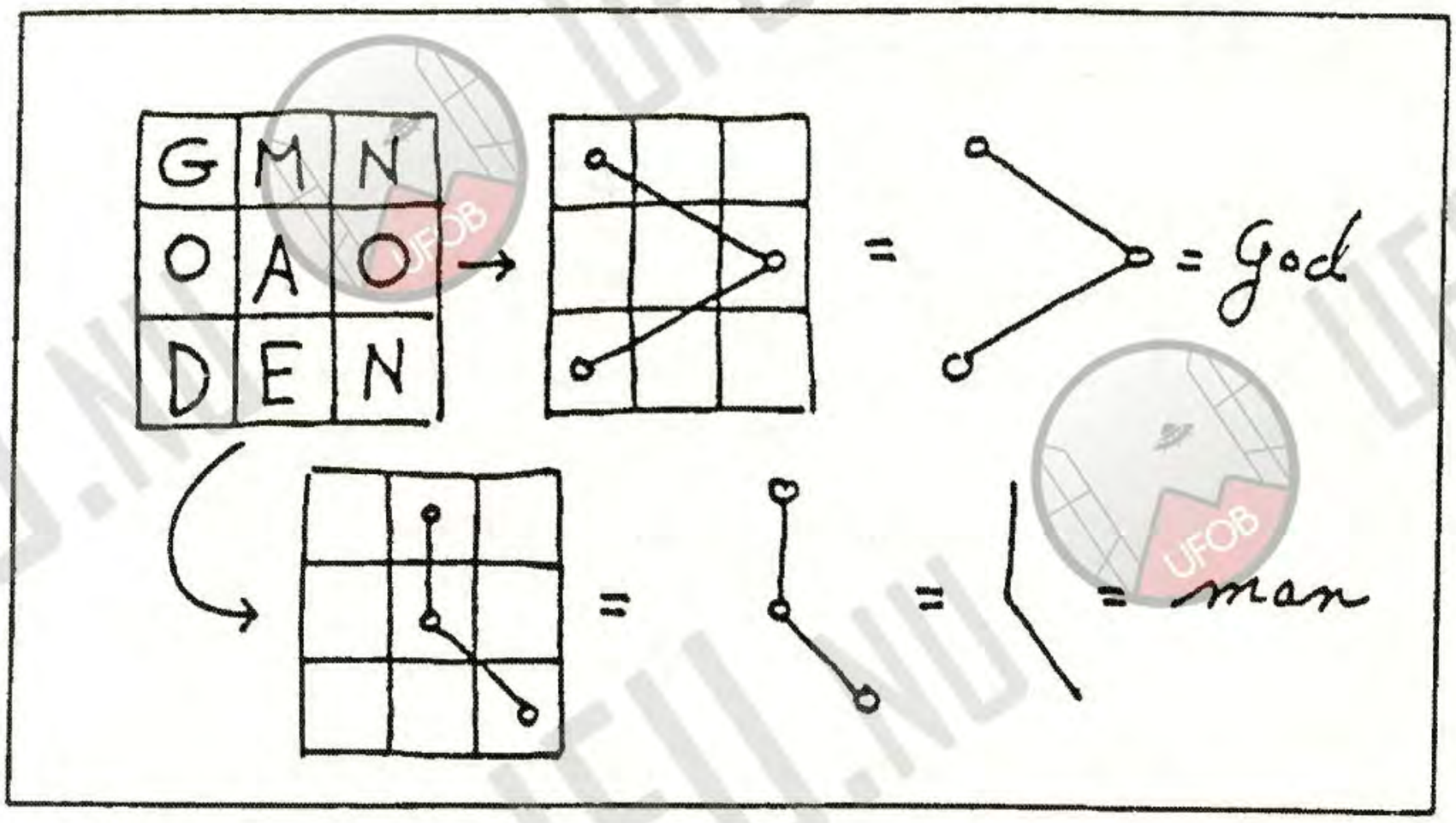
may refer to commonly used words or parts of words.



An example of a shorthand script
Fig.6

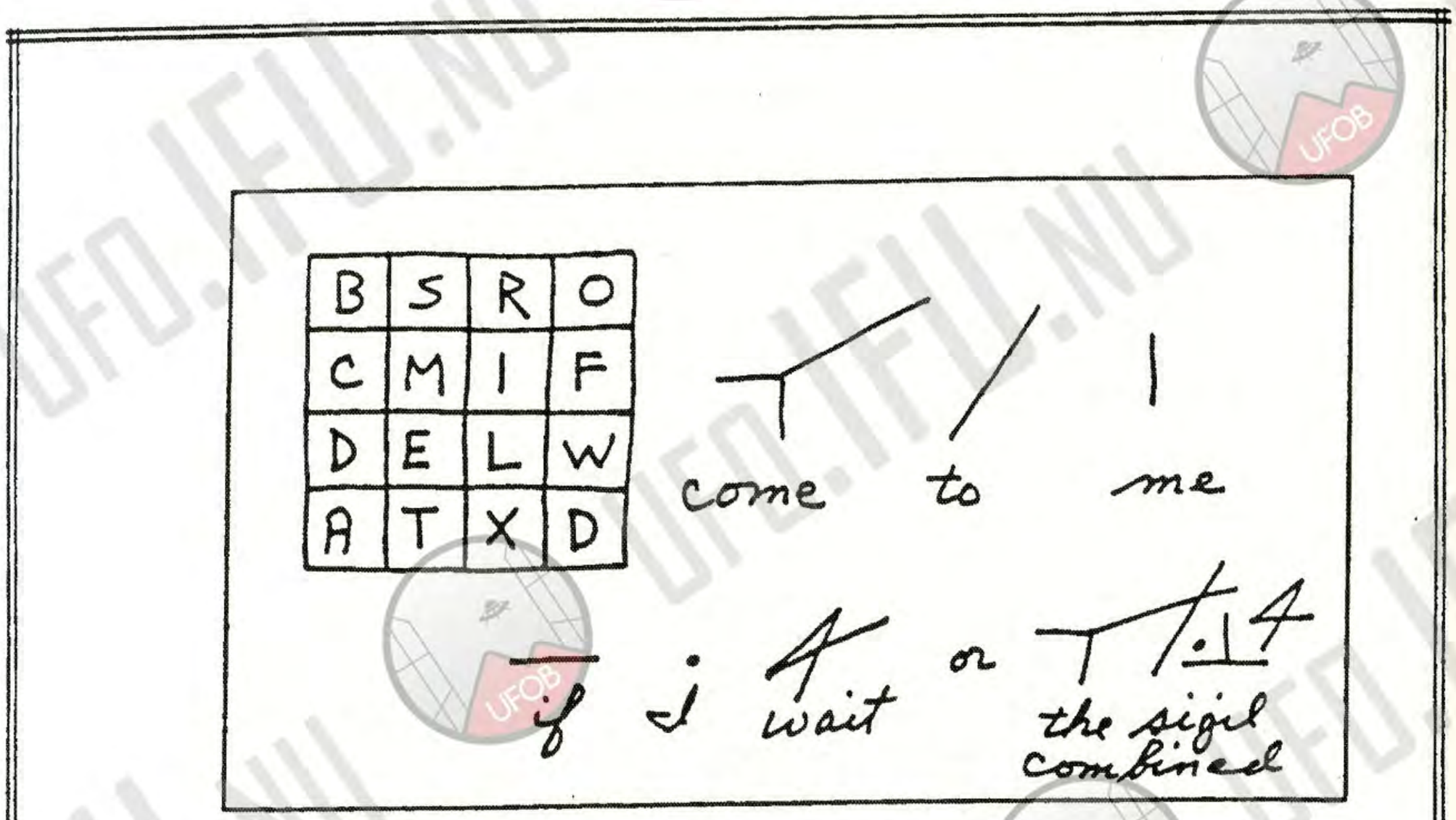
10. <u>Magical and Angelic scripts, designs and sigils</u> - These are scripts of unknown origin used for magical, ritual, and divinatory purposes. They are also used on amulets and charms as carriers of intention. These scripts are quite varied in form. Some are elaborate reworkings of the classic Hebrew alphabet, some of the Greek alphabet. Some are higher order sigils, designs of complex form that

perhaps "name" and invoke spirits, angels, elementals, and forces. One interesting process of magical letter formation is the use of parts of a series of magic squares with letters in them, for example:



A 3 X 3 sigil system
Fig.7

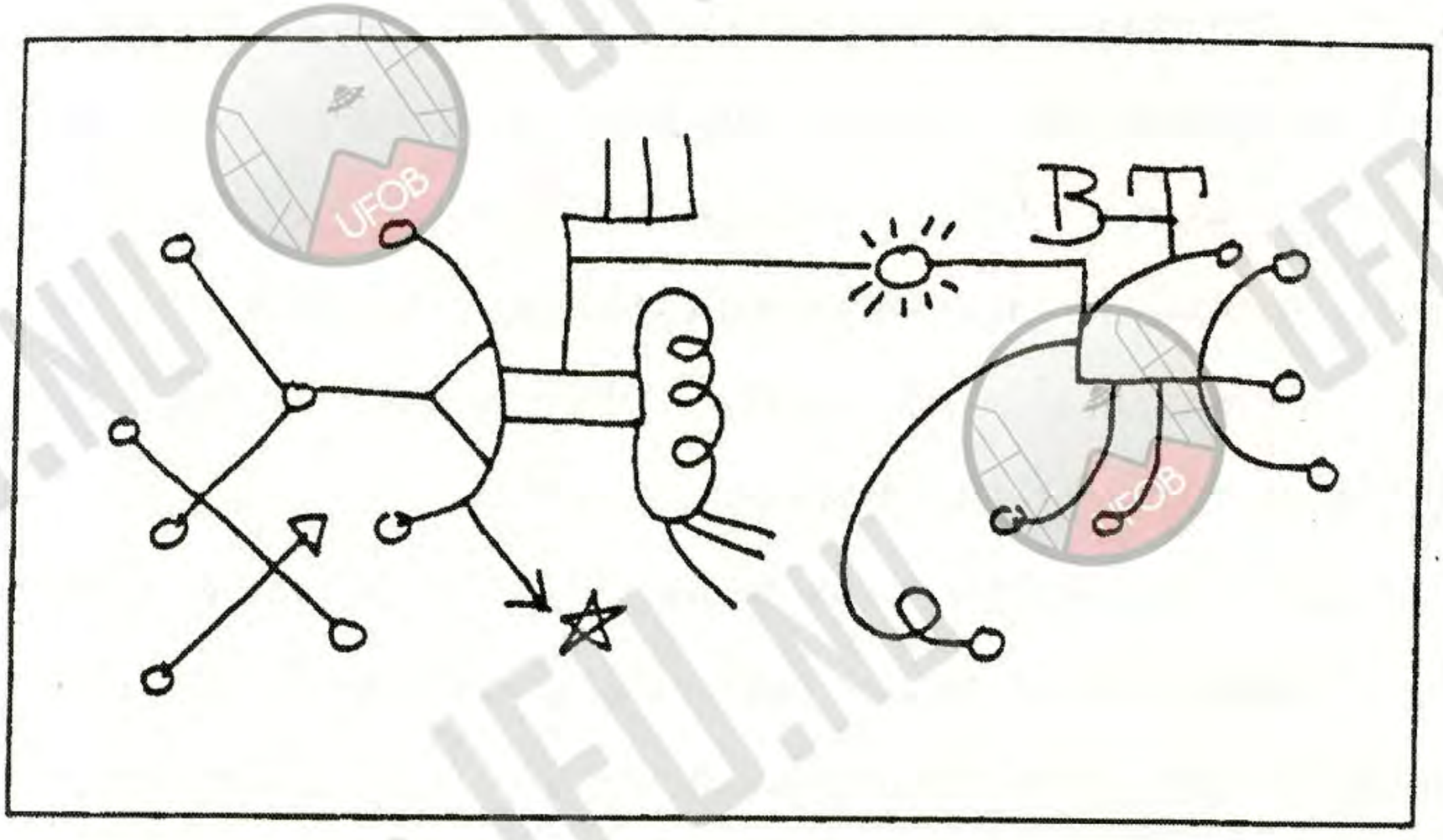
In another sigil system, words are described on such a square by connecting with a line, squares that form the word.



Another Sigil System
Fig.8

Other forms and symbols included in this rather large and ill-defined category are complex sigils and talismans. Again, these are complex magical and protective devices that are formed to function in various magical and protective ways. Usually, the form of such a design involves a complex set of instructions for their making and use. These designs are of such layered and complex design that they hold almost no possibility of decipherment or "translation" without the use of

some external key, or by knowing the process of their formation. For example, given the following deign, there is almost no hope knowing what is meant without a "key" of some sort.



A Complex Sigil
Fig.9

Similar symbolic systems have been used in alchemy in descriptions of alchemical processes. In alchemy, there are literally hundreds of symbols; some referring to materials, e.g. iron,

copper etc., some to the sun, various planets, etc., and some to processes, e.g. to dissolve, to heat etc.

11. Astrological, astronomical, and similar signs - These symbols are so well known that they now need little introduction. As a category they refer to signs that signify parts of the heavens and specific constellations therein - e.g. ♎ - Libra, ♋ - Cancer, ♃ - Jupiter, ♂ - Mars, etc. (a complete listing follows in the section on examples.) the origin of these symbols is complex and unclear.

Another form of symbol in this category are constellation signs (including astrological signs) where a figure is drawn that represents a certain constellation which, in turn, has an entire myth attached to it. The symbol (or form of the constellation) then comes to stand for the entire myth. Some researchers feel that certain "alphabets" were formed in this way, where constellation signs and their myths were later used to represent letters and sounds (Moran and Kelley). Our own alphabet, though not having this particular history, does derive from actual pictures where A (Alpu) was an ox head and B

(Betu) was a house; this is a well established ideas in the study of the development of our alphabet. Thus one symbol system can evolve and be used by a secondary system for its elementary letters.

12. Higher order diagrams - These are complex diagrams similar to sigils and felt to have a functional effect upon the observer. A Yantra is a meditational diagram that is felt to have a direct effect upon the person meditating upon it; it may also have an organizational function for the psyche. Voodoo diagrams have a function in organizing intentionality as part of a complex interaction between person, diagram, music, words, rhythm, and intention. Some sigils are functional alone or as part of talismans and amuletic devices of various functions and qualities (e.g. protective, to bring money, good luck, etc.). In alchemy and in chemistry, complex pictures and diagrams are also used to indicate intricate recipes for psychic and material changes and preparations.

In this category also would belong various divinatory devices such as tarot cards, I Ching

diagrams and Runic formations.

As seen from the above, this is a large, loosely defined category and blends into other categories listed above. The main point here is to define a category where not only does a symbol stand for something, but it also indicates a function or "performs" a function when properly activated by intent. Crop circles are felt by some to represent this class of symbol

13. Heraldic and Emblematic Devices - These are layered symbols that indicate a group, family, country, vocation, or place of origin, etc. Examples range from modern day logos for companies to more traditional family crests, flags, guild devices and printers marks. Some single "alien" symbols "seen on craft" may represent this category.

14. Numbers - Numbers are symbolic devices for indicating quantity and order. Almost all linguistic systems include a system of numbers. Some, like Mayan hieroglyphics, have more than one. Also used with numbers are symbols used to indicate functions such as addition, + ; and subtraction -

The origin of numbers lies buried deep in history, beginning perhaps with counting devices like painted pebbles later symbolized by marks, and evolving finally into fully developed symbolic systems.

15. Dance and Movement notation - This refers to systems developed to show bodily postures, attitudes, movements, and how various bodily stances change into one another as part of a dance structure. Labarnotation is an example of this class.

16. Signatures and Inscriptions - Another idea that should be at least mentioned in our list of possibilities is the concept of "signatures" and "inscription". These words are used here in a special way to denote the idea, crudely stated, that ideas, words, qualities, etc. can be "put into" objects and then can be "read out" as words, symbols, and even produce change. Some alchemists and some Buddhist sects, for example, felt that bone, especially thigh and skull bones, could be imbued with information that somehow later could be activated, read out or used. In this process,

objects or areas of space are felt to contain information, or symbols themselves can contain information or become keys in our psyche for the release of or access to information from within or without.

17. Genetic Codes - The genetic code can certainly be seen as a symbolic system except that it is nature given and not psyche made, at least as far as science knows. It has a basic vocabulary and structure, the rearrangements of which not only "record" who and what we are biologically, but are also part of the machinery that actually makes us. Interestingly enough, in a similar way some script samples, especially sigil-like figures, are said both to contain information and act as bits of machinery that allow us to have and develop certain thoughts, knowledge, and experience.

18. Codes - Codes are distinguished from alphabets by the fact that alphabets are meant to convey meaning, while codes are symbolic systems specifically designed to hide their messages. Some codes may be simple one-to-one symbol per letter systems or, for example, number for letter systems

e.g. where 1 = A, 2 = B, 3 = C, etc. These codes are easily decoded because of word configurations, e.g. in English a lone symbol or a number would be I or A, i.e. words in English that consist of single letters. In English, for example, the most frequently used letter is E followed by T and A. Therefore in a text the most frequently occurring symbol would be E and the next most frequent an A, and so forth. More complex codes make use of more complicated systems, often needing a computer to decode them.

19. Musical Notation - Musical notation refers to the various systems used to put tones, sounds, and tonal relationships like melody and rhythm on paper. Our sheet music is a familiar example here.

With the above defined and enumerated we have a brief menu of most symbolic system possibilities. We will need in any process of decipherment to consider such possibilities. Unfortunately, when some researchers attempt to "decipher" received and unknown scripts, they greatly limit their menus of comparison to naive and narrow possibilities, assuming, for example, that symbols

always have simple one-to-one correspondences to letters as we know them. One sample submitted shows an alien alphabet as a simple listing of alternative signs for the alphabet as we know it; it is most improbable in this case that an alien culture has exactly the same phonetic alphabet as we do unless they were writing just for us English-speaking folks.

We forget in modern languages, especially in English, that languages can have exceedingly complex structures and sounds totally foreign to us, exemplified, for example, by clicks (!) in some African tongues. Words like nouns may not always be "spelled" the same way as their form changes in relation to their grammatical use (e.g. Latin: amicus = nominative case = friend, amicum - objective case - to a friend).

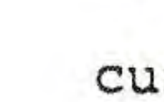
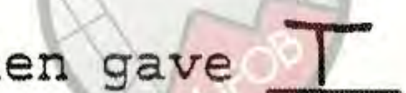
We should therefore approach all scripts with an attitude similar to the one generated upon first seeing the Grand Canyon; it's a very big phenomenon and God only knows what it is or what it contains. We need to use a large menu of possibilities and consider that some possibilities may not even be on our menu. Premature decipherment can be very misleading. Scripts that do yield to easy decipherment may be false or spurious; and

not from an alien source but from the head of a hoaxer or naive "receiver".

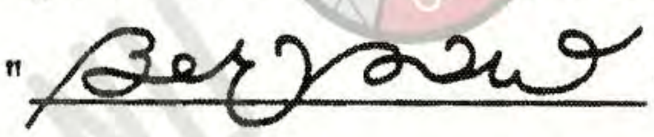
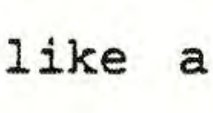
III. Some General Principles

With the above in hand, let us now mention and list some broad principles and concepts useful in approaching received script. These are general observations and can serve to guide us in our study of symbols.

1. Things can change when they pass through a human psyche.

This is a well-known principle, as evidenced by the game of rumor where a message is whispered or otherwise exchanged along a line of people, until at the end, a garbled version of the original emerges. The process of "garbling" is of great interest here. The mind's conscious and unconscious processes mold and remold perceptual processes; perception itself is very prone to error and adjustment; error is the sum of personal changes added to a perceptual input; output is always personalized. In one script, the person interviewed saw the mark  : since this looked like a T as we know it, he wrote the mark as a cursive T,  . He then gave  as the received mark in his alien script. As an object of research

this new personalized symbol is totally different from the received mark, and therefore nearly useless as information. Careful interviewing only finally retrieved the "real"  mark. (Another underlying assumption also demonstrated here is the assumption of an alphabet similar to our own, so of course  = A which of course it most likely is not).

2. Things can combine in the psyche to form other things, the result being a complex interweaving of many elements of input and internal processes over time and place. One script and its transliteration is as follows "  " = "summaelectron". As we look at this, many elements emerge as interesting;  looks like a Greek beta, summa is perhaps related to the Latin word for great; electron related to the Greek word for amber and now used to indicate a small negatively charged particle. This "word" was contained in a "message" about the "making of electricity". It is an interesting mix of elements. What is happening here? Is this psychic static, free association, something strange condensing into a conglomerate of

the familiar; who knows. Many samples would be needed to tell. One person who submitted a script was "told" that they, the aliens, were using "pieces" of our experience and memory to speak to us. "We (the aliens) are using a combination of forms we find in your mind", was one quote. More interestingly, this kind of message about the use of "bits of our minds being used" has been given by a number of people submitting scripts and their transliterations. In one very clear case, the person (a 16 year-old) gave mixed Latin, Greek, and old high German transliterations of his symbol systems. He belonged to a religious sect that didn't permit school or television. He said that he didn't know Latin or Greek were, but, his family was of German descent ("100 years back"); he didn't know old high German himself and neither did his family. English, of course, contains Latin and Greek fragments; who knows the whole story here? How did he arrive at this strange mix?

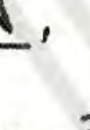
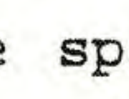
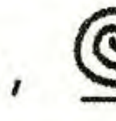
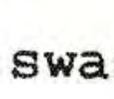
If we saw something completely alien, and had to remember it and then later record it, we might obtain something like the rather charming example

"received" in a Latin country, where we are told "I saw writing and it looked like pretty colored flowers all in a row; it was, I am sure a prayer to God in the language of all my ancestors mixed together in harmony".

3. Certain symbols and forms can be spontaneously and separately formed by all human psyches. They arise as the result of our particular psychological structure, perhaps archetypes as Carl Jung called them, arising in the interaction of a real world and our psyches. Archetypes are complex yet unitary examples of the formal basis of psychic and thereby physical symbols. One of the clearest examples of this is the quaternity, that is, all the implications, structure and functions of the number four. We have our four directions (up, down, left, and right), four elements (earth, air, fire, and water), four seasons, the cross, and city plans with two main intersecting roads in ancient and modern times, the grid pattern, chess, checkers, and the square dance; all are related to this structure. Therefore, if the symbol ⊞ occurs in an alien script this is of no great

surprise, and is not evidence of alien origin because many peoples in many places have used this structure and symbol. It arises spontaneously in widely separate human situations both individually and culturally.

In more general terms, symbolic structures that use archetypal figures can arise spontaneously in any human psyche, and do not necessarily come from alien sources. As an experiment (and this has been done) ask young children to make up an alphabet; they will use archetypal pieces in this process, just as they do in their early attempts at building a sand castle using, for instance, the circle and square as basic plans.

Scripts with the symbols  ,  , or  ,  ,  , etc. could only be uses of archetypes of 1, 4, 2, 3, and 5 respectively; they could and do arise spontaneously without any input. Simple archetypal symbols need not be alien. Good examples of archetypal signs are the sun-symbol,  the spiral,  ; water,  ; the grid, ; swastika,  (possibly another sun symbol and

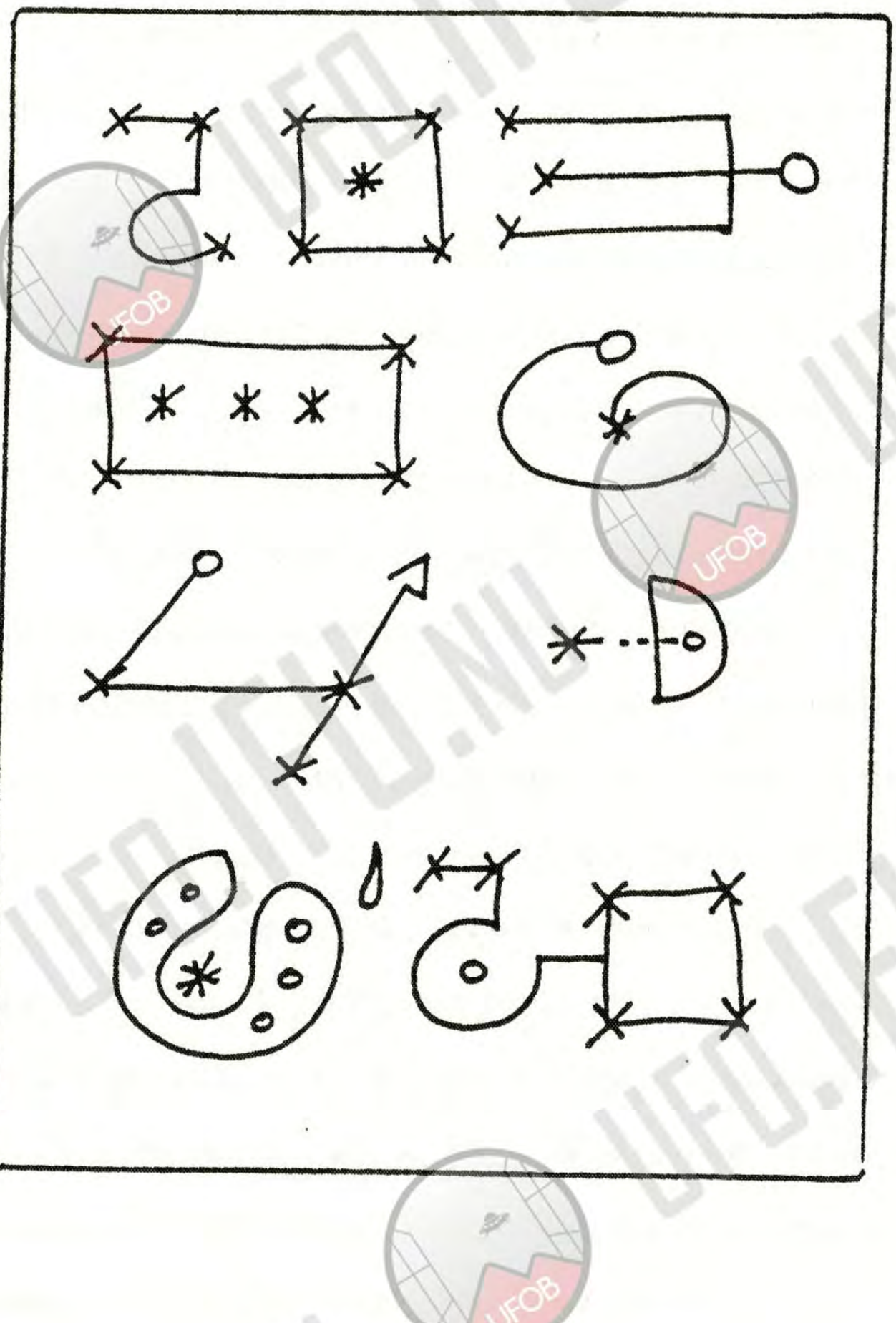
related to the cross ⊥); the circle, ○; the square, □ and the triangle △. These easily arise in separate cultures without indicating any connections except for the facts of being human and living in the same space-time geometry. One feature of archetypal figures should be noted is a strong tendency to be symmetrical. It could be, therefore, that received scripts with a heavy archetypal component would probably contain many symmetrical symbols or compound symbols whose components are symmetrical. Symmetry or an "excess" of it in script could indicate an archetypal source without external input.

The evoking of an archetype can be a very numinous, or powerful experience. At the time that they occur, archetypal symbols and experiences can evoke in the personality a powerful feeling of importance. If this is an internal process, such as a dream, we feel that something of personal import has been elicited or perhaps elucidated. If, however, the experience is exteriorized, as in a vision, powerful forces are set in motion to attribute reality and meaning to the vision,

whatever the underlying "real" nature of the experience might be. A real cloud that suddenly appears like the face of a lost loved one may be imbued with meaning that it, the cloud, does not have in actuality but that arises as a consequence of our personal presence as the "viewer". The observer constellates and projects the meaning onto the underlying phenomenon. A person might go further and state that so and so actually took form and appeared to them. Thus, at times, undecipherable scripts, either "seen" or received, may evoke meanings that are then felt to be real. Archetypes evoke feelings of profundity, these feelings may in turn evoke beliefs that are reported as external truths; the cloud itself remains silent.

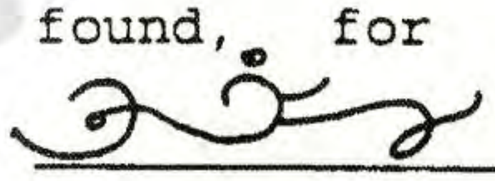
Another possibility, of course, is that the external phenomenon itself is a real intended message; here we would have the arrangement for a particularly powerful personal experience such as is evoked by mandalas, certain artistic expressions and perhaps some scripts. In the past, in fact, scripts have been produced that are expressly made

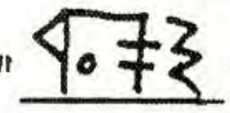
to provoke feelings of awe; see for example certain celestial scripts and scripts made for magical purposes.



Celestial Script
Fig. 10

Finally, it is a rule of thumb that the more profoundly unconscious an evoked image may be, the more it will tend to project onto the environment and the more it may be experienced as powerful and alien. Once this kind of experience occurs, it is extremely difficult to let go of it as a passing thought, and there is a strong tendency to weave it into a belief system.

4. Any non-archetypal and especially complex symbol system generated separately more than one time, could be powerful evidence of an external source. Such "coincidence" would demand explanations. If we found, for example, a symbol such as a  twice, in two separately generated and unconnected scripts, we would really have to wonder about there being a "source", perhaps "outside" of the receiver.

5. If a script is a real script it probably should be easy or somewhat easy to write and read by its native users, unless a ritualistic or ceremonial use is intended. If our letter "A" looked like "  " as in one "alien" script, such an alphabet would take hours to use and would not be practical. Generally speaking these would be doubtful as alien

symbols unless they actually were ceremonial.

6. <u>Certain types of scripts need certain numbers of symbols.</u> Ideographic scripts need hundreds of symbols according to most researchers, at least about 600 symbols. Syllabic scripts need at least 50 to 60 symbols, usually a grid of consonants and vowels. Alphabetic scripts need about 20-30 symbols. One script "received" and sent to me had seven "magic" symbols - an unlikely alphabet, for it has too few symbols or it is possibly a system so foreign to our thinking that we literally can't think of what it might be.

7. <u>Repetition and pattern are valuable pieces of information.</u> Any script that we know about contains repetitions of elements in some form, either of "words", letters, ideograms, etc. An important first step in studying a script is to begin finding patterns, for example, by counting frequencies of component symbols. In one example, the symbols were in various combinations; a listing of symbols shows about 25 different forms, possibly a type of alphabetic script. Another script showed about 300 symbols, only some of which repeat

(possibly a passage or sample not long enough to allow repetition of all elements); and could probably be something like an ideographic or syllabic mix.

Along with repetition, pattern yields information about structure. Pattern consists of characteristics like: (1) what follows what and in what frequency, like perhaps the ST, TH patterns in our language, (2) number of symbols in a "word", (3) frequency of symbols - most used to least used, (4) common and repeating combinations, and (5) spatial patterns e.g. what is over, under, on top of what. One script studied seemed to be a combination of about 20 mayor symbols with minor possibly augmenting symbols in various positions in relation to the major symbols.

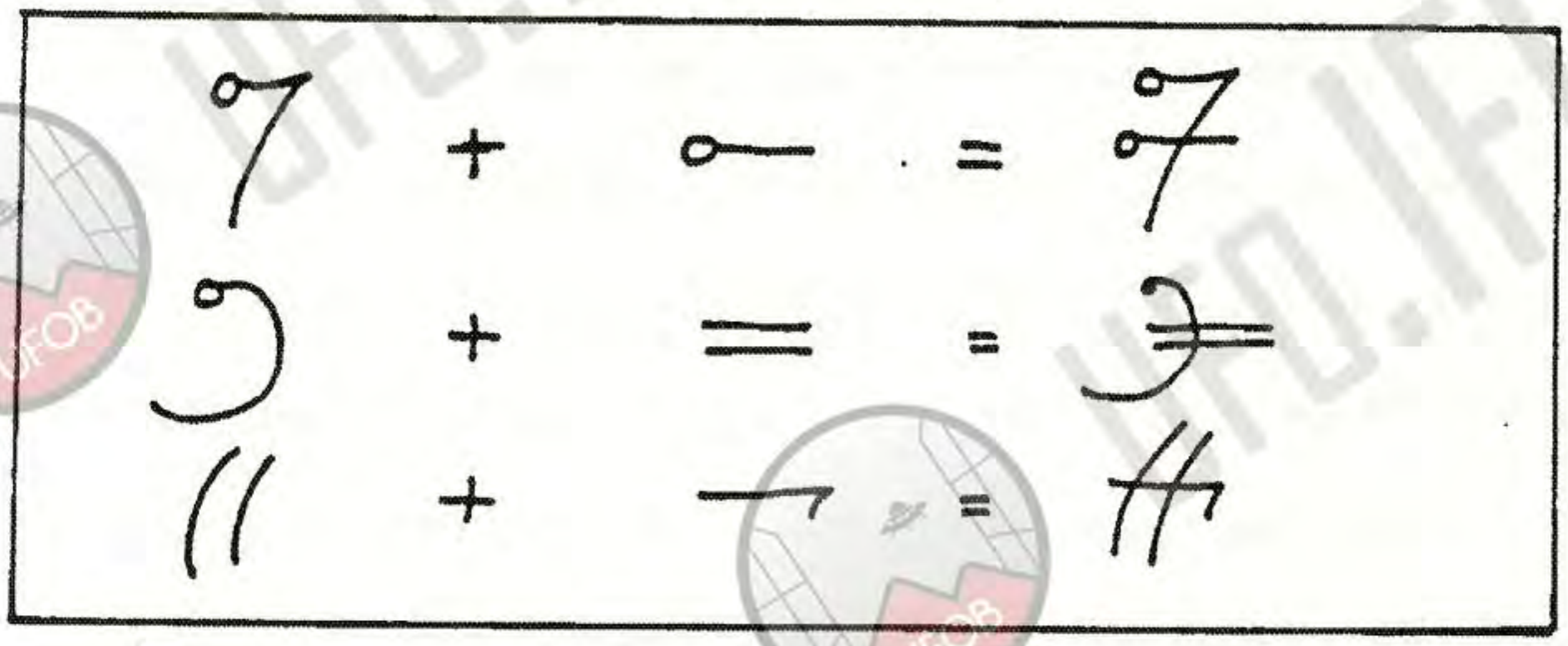


Fig. 11

In this example, minor symbols could indicate linguistic changes in the major symbol like an Umlaut in German (u), or a $\underset{\sim}{}$ in Spanish N, $\tilde{N}$.

8. Bilingual inscriptions or "given translations" would be a valuable source of information. It is very unlikely that a totally foreign script (or language) could be translated without external referents. Decipherment of Egyptian had to wait centuries for the Rosetta stone; other ancient scripts still await theirs.

9. Enough of a sample of "writing" is needed for an analysis. Enough depends on the script structure and existence of external referents. Like the Phaistos disc (an ancient circular spiral of symbols on ceramic) one short sample of script provides plenty of room for guesswork and probably no real results in terms of translation. One script seen has hundreds of pages to the sample. Structure in this case easily becomes evident, but meaning or translation remains obscure owing to the lack of external referents or a true "Rosetta Stone".

10. Symbols may be designed to work in totally unsuspected ways. They may be designed to "work" on us like a meditation diagram or yantra. Crop circles, such as those found in England, might fall into this category. The symbol may function by a perceptual interlock with our own internal processes and constellate or evoke certain internal states, images, or responses in us. In such a way they; may be said to "cause" predetermined states within us. Actually, this process is not as foreign as it might seem. In a primitive sense, certain colors can invoke certain responses; red - excitement, blue - calm, etc. Yantras, as stated above, are meditational diagrams designed with this principle; they are used to generate states of being within the observer. This entire process probably rests on the process of entrainment, whereby a perceptional interlock occurs between two organisms, or between an organism and an object in its environment, so that some coordinated interaction can ensue. When two people glance at each other, such entrainment mechanisms serve to yield initial "impressions" about each other.

Using this process, members of like species recognize each other and can engage in orchestrated movements (mating, eating, flying) in relationship to each other. Using this mechanism, ducks fly in formation and chicks peck at rounded objects the approximate size of peas or smaller. Could it be that a more complex symbol system could be developed, that, with certain immediacy generates a message in the observer?

Another possible use of a symbolic configuration in this category would be a symbol or pattern used to prepare and align two individual so that they can be readied to communicate at some later date, perhaps like a tuning device.

The above are some of the basic notions and ideas that need to be used in approaching the study of received symbol systems. Without an organized approach haphazard and spurious "translations" arise and lead us astray.

IV. Comments on the Structure and Function of the Psyche - Working Assumptions

This section presents some working ideas about the psyche needed for thinking through the process of reception of alien and other "received" scripts and messages. Since there are literally dozens of personality and psychological theories we, will limit ourselves here to a handful of basic ideas of psychological functioning. The major sources for the orientation used in this section include the theories of Freud, Jung, Assagioli, Fritz Perls, Laura Perls, and the work of notable neuropsychologists like Alexander Luria. This exposition is of course a summary; nature is exceedingly more complex than this.

1. One important idea is the postulation of unconscious processes; i.e., internal psychological processes and memory stores that are outside of our volitional awareness and that influence our behavior nonetheless. There are generally felt to be three main categories for unconscious processes. The first category consists of unconscious contents that were conscious at one point in a person's life and are now, by the process of repression, removed

from consciousness but still either influence behavior "from below", "unseen", as it were, or may be obscured by other contents such as substitute "memories". The result is that the person recalls nothing of the original situation, except, perhaps, by being influenced by residual feelings generated in the original setting or by recalling a screen memory with the emotion attributed to the original scene or happening. These contents were conscious at one time but then became unconscious.

Secondly, there are unconscious contents that were never conscious but still exist in the psyche as operators influencing our behavior. These can consist of events and concurrent feelings that occurred outside of the field of conscious awareness, but not outside of our field of perception and assimilation, or of events that are physiological and were, therefore, never consciously perceived. For instance, as a set of parents argued in another room, at age three, a child might not attend to them but focus instead on a game or television show, but continue to respond

with an elevated heart rate and a fear response that was never directly conscious. The entire unconscious constellation could then become attached to some other event or the game or the television show instead of being attached to the real event, the parents' argument. The event becomes encoded unconsciously, "works" unconsciously, the person perhaps, over time and with repetitions of such "scenes", becomes chronically anxious or hypervigilant, without ever having experienced consciously the original event. Very subtle forms of this paradigm probably occur every day.

Finally, as Jung pointed out, there may be a collective unconscious, where contents having to do with the entire spectrum, history, and experience of the human race are stored and emerge as large issues, such as are found, for example, in myths, hero formation, mother and father issues and formally in "archetypal" symbols. Archetypes, as Jung called them, are these profoundly basic contents as organized by our own particular human psyches. The quaternity, or the concept of four

growing out of our particular relationship with space and location, is one such archetype. Figures of squares and crosses, the directions (North, South, East, and West), etc. can emerge independently in any human psyche without being transmitted from person to person in the usual sense of the word but by solely arising out of the ground work of human existence and experience. Some cultures and theorists go further and state that archetypal figures can be projected upon our perceptual spheres in the form of visions and messages from ourselves to ourselves at different levels; other cultures and theorists go even further and suggest that these projections can actually "shape" natural phenomena into permanent or semi-permanent real objects whose material is made by nature and then literally shaped by our psyches.

The range of possibilities created by the theories of unconscious processes in explaining "natural" and "unnatural" events is staggering (even before real time aliens enter the stage, if ever they do). It may be quite true that we only

just now know the hints of the nature of what reality really is like. Physics gives us increasingly stranger multi-dimensional domains of molecules, particles, and sub-particles until science, theory, and fact begin again to look, perhaps like myth.

2. A second large assumption useful and important in the analysis of received script is that personality is a multiplicity. This suggestion is usually somewhat shocking for most people, but the observation remains and has been made repeatedly that the human personality is not a simple unitary phenomenon. The theorist Roberto Assagioli states it clearly when he speaks of sub-personalities, bits of volition separated from and existing outside of the main psychic center or ego identity. These sub-personalities can exist pathologically as in multiple personalities, where a conflict between them erupts into disorder, or they can exist more usually and naturally as facets or ourselves that emerge at times in helpful or possibly harmful ways, speaking to us through impulses, instructions, thoughts, feelings, internal

dialogue, dreams, fantasies, and behavior. In addition, with training and exercise, people can be taught to make contact with these sub-personalities and let them speak freely and extensively, obtaining both meaningful and helpful advice or utter nonsense. It is easy to see how confusing it could be to "receive" an internal or external message and really not know who is talking, parts of ourselves, actual external entities or some complex mixture. Assagioli goes further at times and posits a super-consciousness from which wiser, higher, and, perhaps, more objective parts of ourselves exist as potential resources and founts of information. Some cultures and theorists proceed further, and posit not only intrapsychic communication (within ourselves), but also interpsychic communication (between individuals). For example, we can ask, are angels, aliens, entities, etc. actually talking to us, or me talking to me, or them talking to us; each case is hard to prove to the clear exclusion of the others and, as usual, every possibility we can think of possibly is happening. Clearly, all

phenomena such as reception of scripts and the UFO phenomena are multiple phenomena. Under one name, many different species of phenomena can be seen as one thing, a reflection of how we attempt to see unity in ourselves and in the one name we call ourselves, while what really exists is a perhaps well- orchestrated multiplicity. The concept of UFO, for example, denotes a complex category where any or all of the proposed theories and ideas about UFO's could be happening at one time, a mixture of natural phenomena, inter-psychic phenomena, intra-psychic phenomena, other multi-dimension inhabitants and entities, etc.

3. The third assumption is that the world we perceive is a mentally constructed world that is clearly not the same world that "really" exists out there. Our familiar world of forms, colors, sounds, smells, etc. is the result of a complex layered neuroprocessing organ called the brain, which has evolved over eons of time where biological needs interact with physical reality in a three-dimensional world. The processes of perceptual construction are studied by psychology; the real

world and its sub-units, atoms and particles, are the objects of physics. In this assumption exists the basis of many processes interesting to our study. As I read a written script I must realize that it began as a perceptual construct in someone else's mind, later was written down, and thereby exists as a real external object (a written page), and is made "real" or perceptually reconstructed as meaningful by my psyche. Since my psyche is not the same as the originating psyche, my meaning may not be the same as the intended meaning, certainly as this process of psyche, - script, - psyche - is repeated, more and more "drift" or change can occur in the meaning and structure of the intended message.

We never really "see" reality, we only reconstruct a model of it. If an alien intelligence "sent" a message, it would have to pass through a human psyche and thereby be left with a human imprint. We see, by and large, only through the eyes of our own histories, biology, and expectations. This entire issue is a well-known philosophical and psychological issue, but can

easily be forgotten as we assume that what we are handed by another person as "the alien script" is really a perfect report, issued only through the receiving psyche and then passed onto us without change. This is most true in cases of "channeled" scripts and scripts seen and then remembered. Each psyche, except perhaps for the best trained, adds a bit of itself to every observation; "reality" is constantly constructed and reconstructed by us. Who knows if we are being visited by "outside" entities, parts of ourselves, interpenetrating beings of another dimension or ourselves in other times and places?

Another issue brought out here is the problem of understanding an "alien" psyche. Our psyche, our thoughts, feelings, moods, impulses, and motivations, certainly spring from the facts of our neurological structure and our place in space and time. Our mental apparatus is built in a certain way, and to conclude that all intelligences in the universe shares our form of thoughts, feelings, motivations, etc. is surely the epitome of ethnocentricity. We need, therefore, to

consider that if an alien intelligence actually exists, we may not have the slightest notion of what it is, or what it "thinks" especially as we unwittingly attempt to construct an understanding of it with our own human apparatus. Further, if an alien intelligence were to "transmit" to a human psyche certain symbolic systems, the resulting recording of this by a human psyche should surely not be considered an actual or "accurate" rendering of the original symbol system. Add to this the possibility of multidimensional beings (existing beyond the three space and one time dimensions that we inhabit) and the problem of accurate transmission of symbols develops by leaps and bounds into near incomprehensibility. In this way, the study of received scripts and alien symbols certainly exemplifies and provides a model for the entire area of understanding alien intelligence.

In the simplest scenario other entities in our dimensional systems of space-time come to us in "nuts and bolts" or "real" craft, land and hand us a "real" book. Quite possibly the real case is a far stranger story, involving all we know or only

suspect about our own psyches, the nature of physical realities and the beings that possibly inhabit this universe. All we can do is to collect data, sift out our prejudices and attempt to see what is really there.

V. A note on types of visual fields

There are a number of fields of vision upon which we "see". The one most familiar to us is the one we use in ordinary daytime vision, the world of everyday sights. Below is a listing of the various visual screens and fields. Upon any of these, visual patterns and phenomena can play as we report to ourselves information about our external and internal worlds. Alien script can appear on anyone of these screens.

1. Ordinary daytime visual field - This as stated above is our usual display of the external world, the one we are using now.

2. Dream time visual field - his display occurs when we are asleep; it is mostly made up of internal processes with very little, if any, external input. This display is able to range from black & white to color. It is a "condensed" display; this means that each dream symbol or object is a summary of several inputs occurring at the same time.

3. Asleep-non-dream time visual field - This is active between dreams and is a landscape of vague images.

4. Hypnotic visual field - This is an induced state

usually, although it can occur spontaneously. It can range from a field of simple daytime type imagery to highly condensed dream like imagery. The information in this field can come from ordinary "repressed" memory or from purely imagined sources.

5. Visualization fields - These are consciously induced scenes; an image is put onto our internal visual field from internal or remembered external images.

6. Phoshenes - These are vague lights or complex patterns formed by pressure on the eye or from other means of stimulation.

7. Second sight - Some people describe a superimposed kind of vision where they see "unseen" worlds and figures in addition to our ordinary visual worlds. This is sometimes called the field of unfocused gaze; it is triggered by looking "beyond" the field of vision.

8. The back of the eyelid screen - If we close our eyes in the dark and "focus" on our eyelids, vague colored patterns can be seen; these patterns can be at times organized into recognizable forms and images.

9. <u>The memory field</u> - This is a field where we "read out" what we have seen before. This is mostly a conscious process.

The above is a partial listing of types of visual screens. Information and, therefore, symbols can appear on any one or combination of these fields. This note on visual fields is added to indicate just how complex visual perception and memory can be, and, likewise, how complex a phenomenon is seen when symbols are produced by psychological processes. These processes are <u>always</u> complex because perception is a construction not a given; we see what we see because our natural apparatus constructs our visual world. Each memory is manipulated as it is retrieved; any external or internal additional input can alter visual memory. Repeated deepening retrievals may be needed to establish the core event.

VI. A Note about Physics, Space, and Time

As our knowledge of the universe and nature progresses, it becomes abundantly clear that most of our knowledge consists of working metaphors that allow us to perceive, understand and manipulate our world. However, it is also clear that we have not modeled all that exists or that is to be experienced in nature. Many theorists suspect there are processes that exist (outside of our understanding of nature) that have, for various reasons, eluded reasonable systematic study, but which play a real role in nature and in our lives (a part of nature). Such phenomena include, for example coincidence and synchronicity, plasma states of matter, exotic particles, trance states, certain unconscious and perhaps "super conscious" processes, consciousness itself, information transfer, psychoid phenomena (Jung), "earth lights and glows", poltergeists, dowsing, unknown senses and perceptual processes, etc. With all that we presently know, the world of nature still stands before us as a great producer of the unknown. If, for example, other dimensions exist, what are they like; could we know them or are we trapped solely in metaphor in expressing their contents? Some feel that all knowledge is metaphor

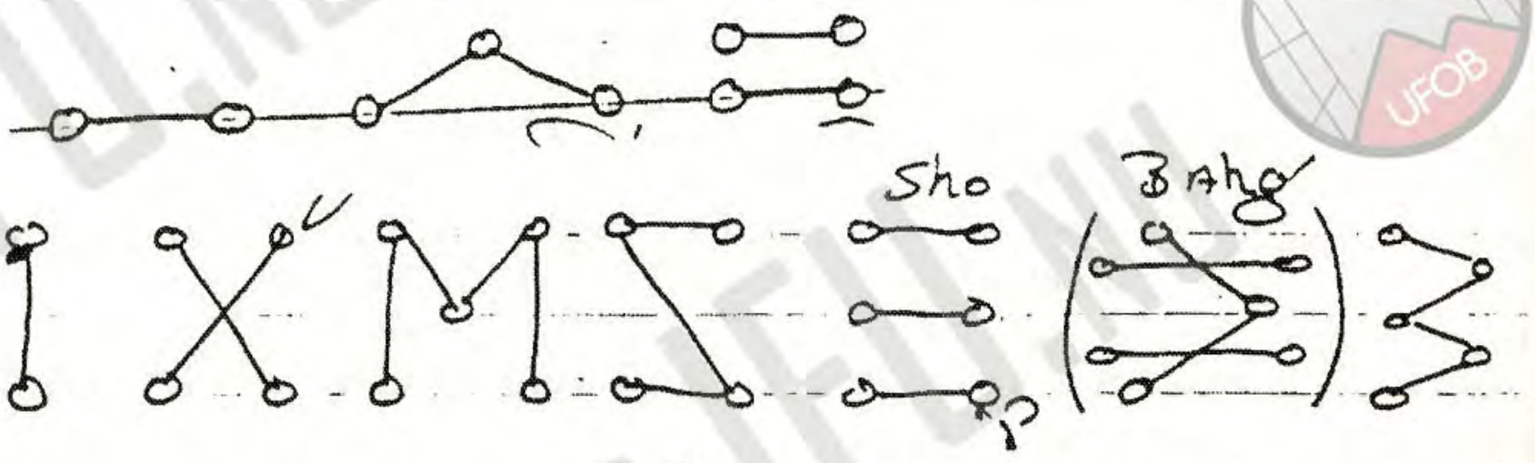
already, and will always remain so. Can we experience other dimensions or "universes" directly, or would we experience only what "pokes through" to our world? Are UFO's, angels and other entities such "poke thrus"? Could a received script appear at our level as a meaningless scribble, only because it is only part of a larger whole, hidden within unseen folds of dimensions? Is time only an epiphenomenon of our particular dimensionality, and could it be related at other levels to synchronicity (or simultaneity) as epiphenomena of other levels of dimensionality? We do not know the answers to these questions. For all that we do know and can see around us in technology, we really don't know a lot about how or what nature really is in its totality, or how this totality is put together.

VII. Examples of Scripts

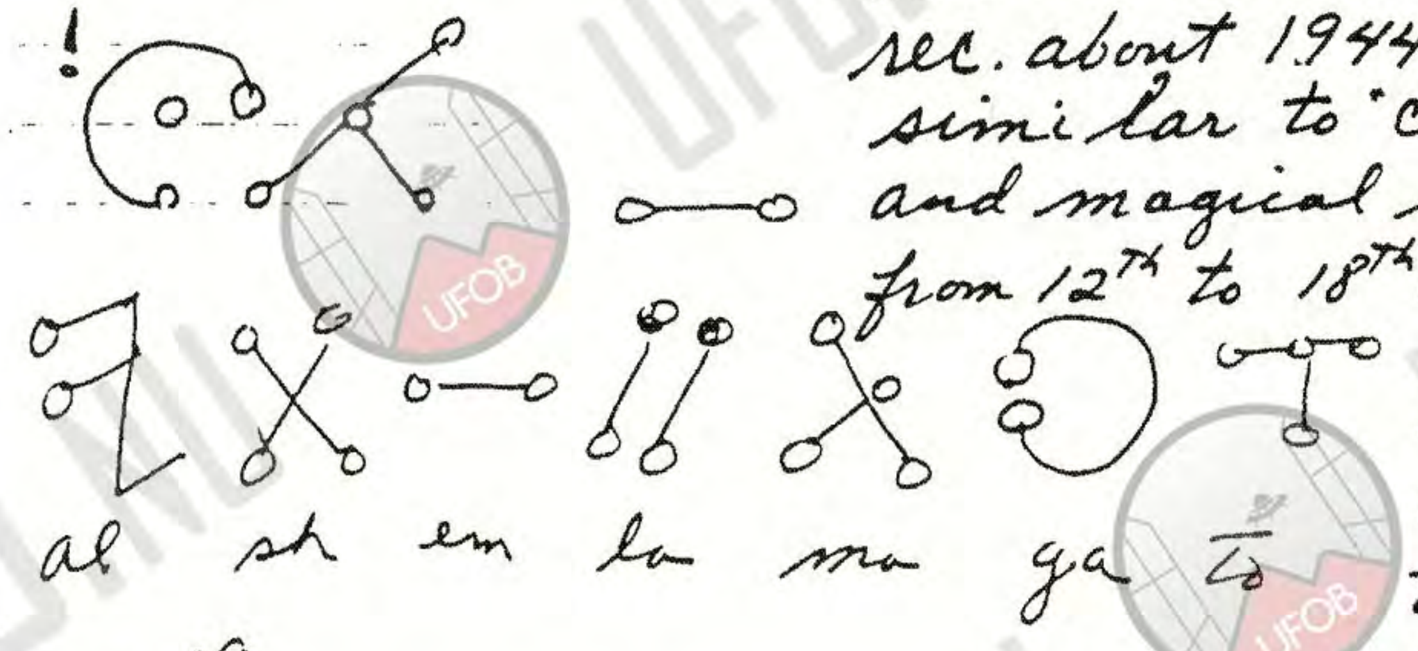
In this next section a series of examples of scripts is presented. Each is accompanied by some commentary and possible interpretations. Nothing like an exact translation exists for any of them, although hints at meanings are given at times by the various people involved or by analysis making many assumptions. This is not an exhaustive example of received scripts, but an interesting assortment of representative scripts illustrating various types and varieties that have been sent in for study. This small book is only meant as a beginning of a more extensive collection and analysis of received scripts. It is only through the collection of large quantities of examples that any commonality can be exposed. As with the Etruscan language, such a large collection can well spell out basic patterns and rhythms of form and will await hints at translation if they are to become anything but mere curiosities. The work proceeds from collection, organization, and pattern finding, to translation, if permitted by the lucky event of a key to understanding.

Examples of Received Scripts

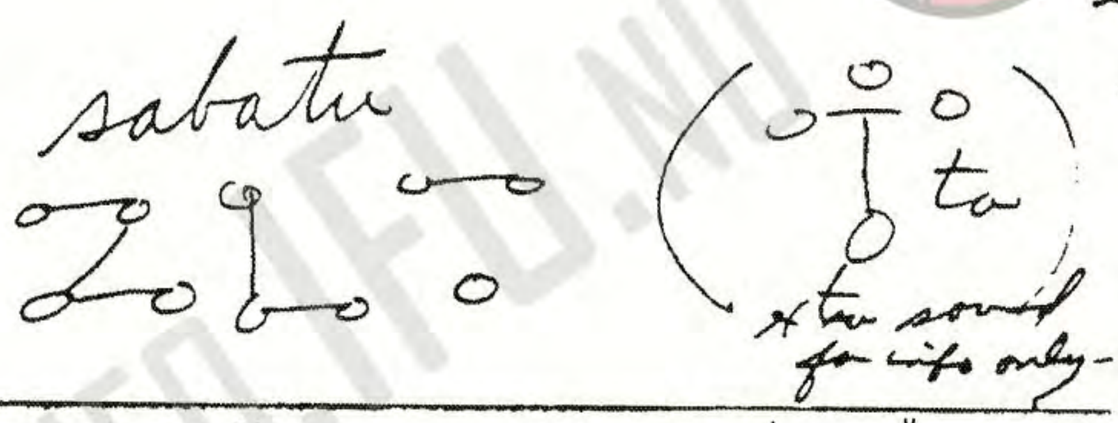
The following are a few examples of "received" scripts. Included here are only some of the examples sent in for study; these examples have been chosen to give the reader some idea of the various types. As can be seen from the figure entitled "a table of writing types" (at the end of this section), some types of received scripts are more common than others. The reason for this is a complex matter and will not be dealt with at this time. Most common are alphabetic types where one symbol equals one letter of our own alphabetic symbol-sound system. As above it would be very surprising if a totally alien intelligence had and used the same phonetic breakup of sounds as we use in our alphabet, unless of course, they (the aliens) were writing in a system especially designed for us. Some symbol systems are or seem to be exceedingly well formed, repeating and complex. These examples are very interesting and deserve further study.

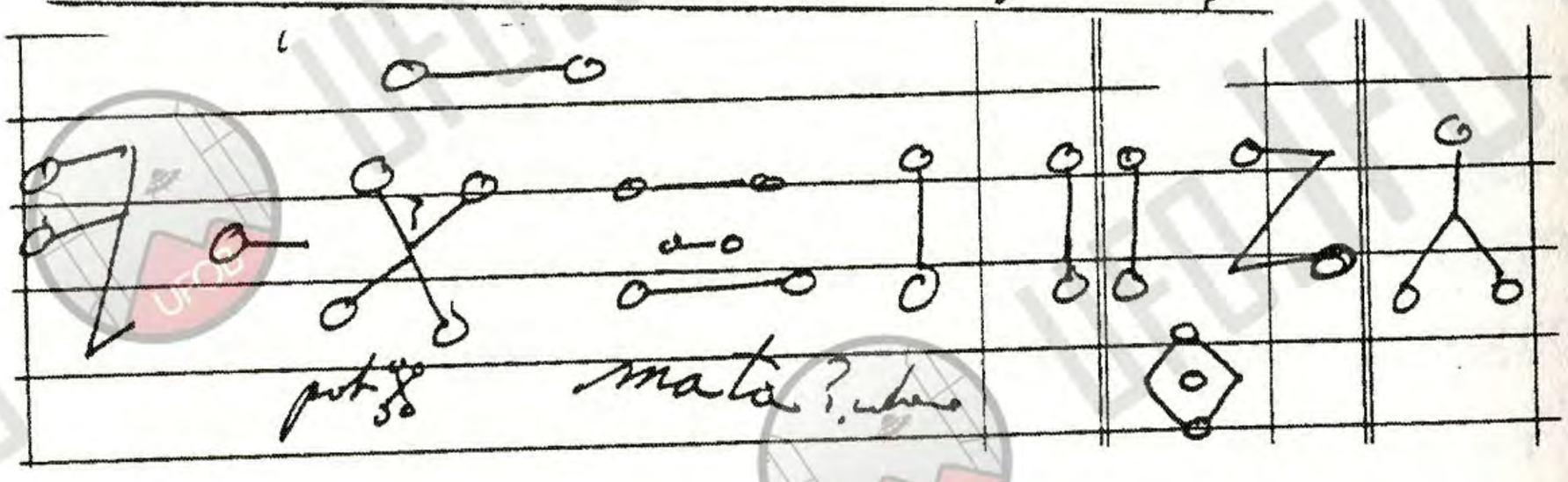


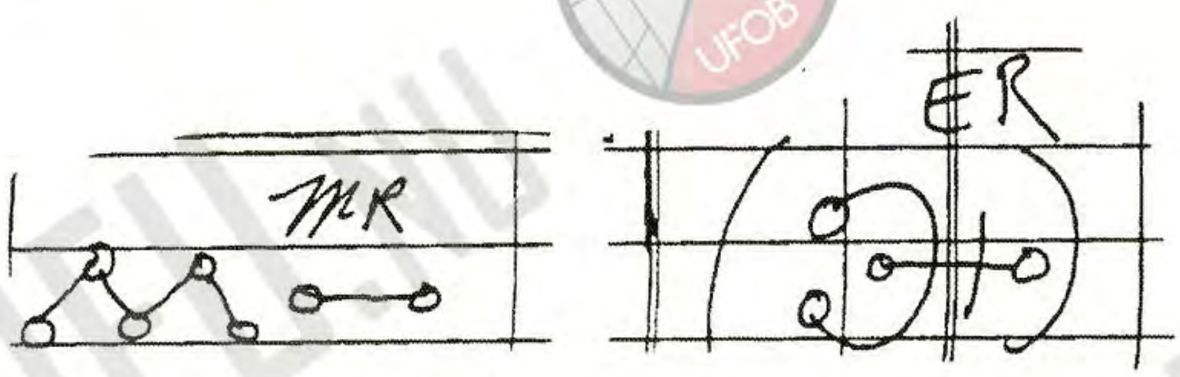
"Celestial music script"
rec. about 1944-1945
similar to "celestial
and magical scripts
from 12th to 18th cent. —
receiver
was 5 yrs.
old at the
time — last
example
← from 1989



12:16:89
8:00 pm







Celestial Music Script

a cursive script



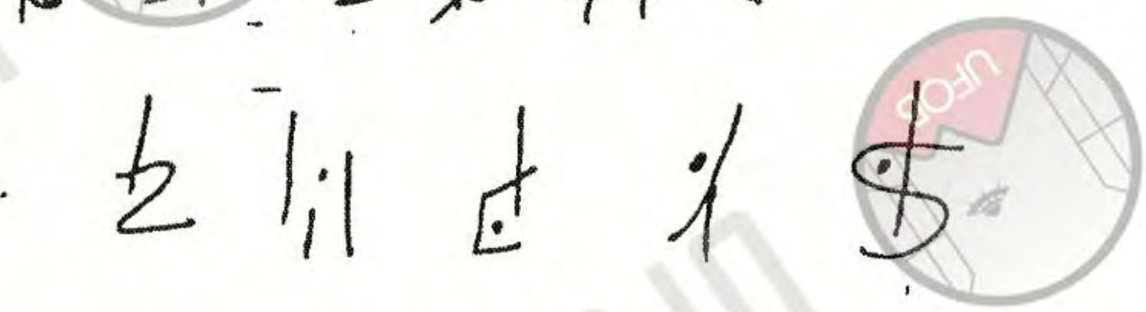
sample from contactee

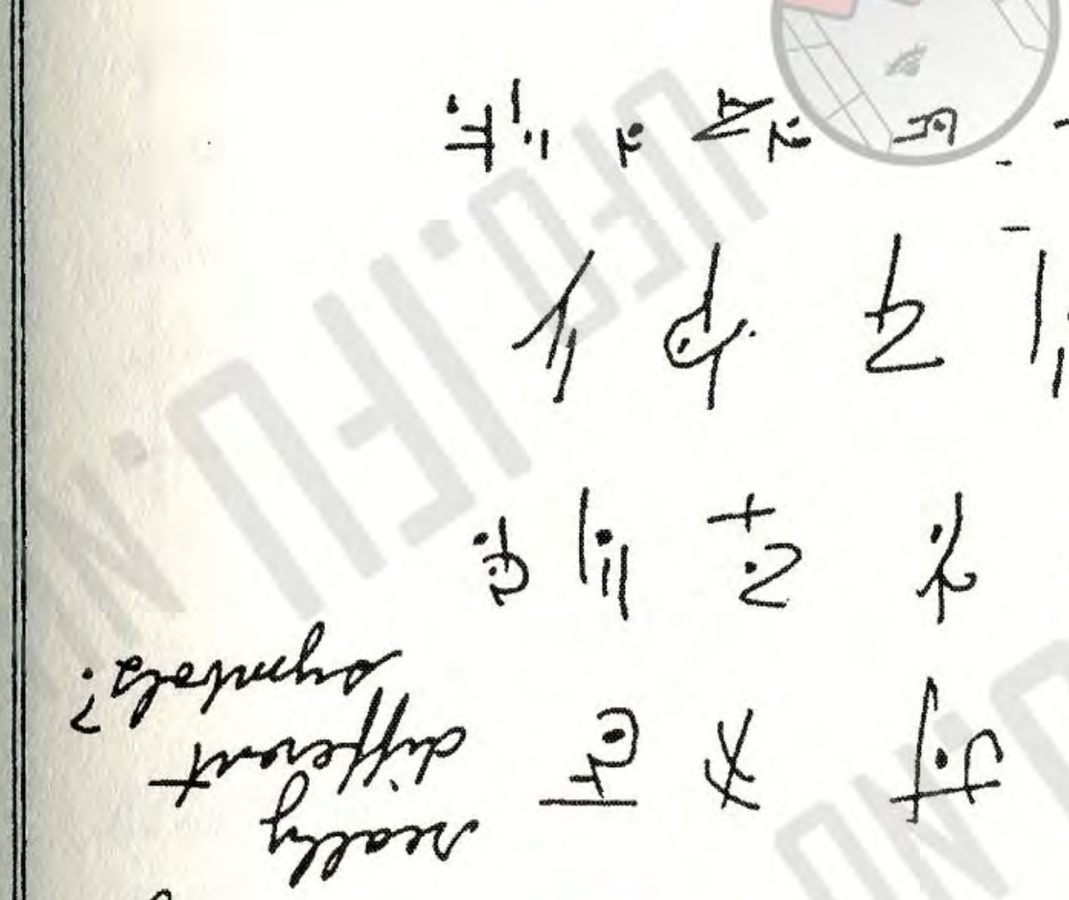
1992

"I received this in my mind after my first contact" (CE II). "Its both technical and religious" ... "how to manipulate minerals and light."

example used by
John Carpenter 1990





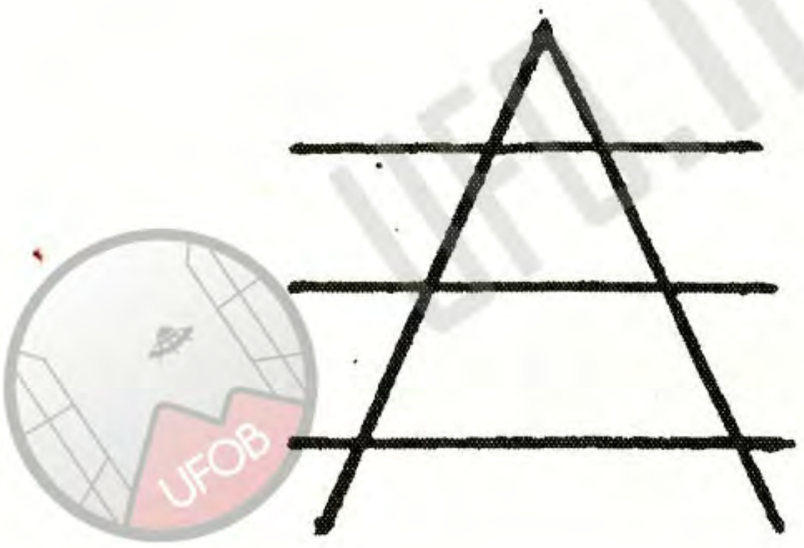














symbolic elements of formula for
molecular rearrangement

an example of the ubiquitous A shape

example
sent by Richard F. Haines Ph.D.



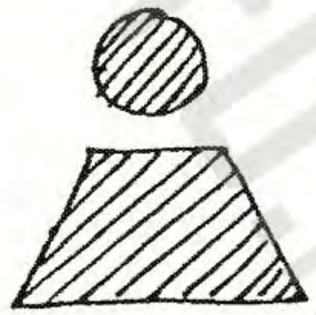
written or embossed
on inner surface of a
fragment of an "I" beam member

Dec 12. 20. 89



all characters in violet

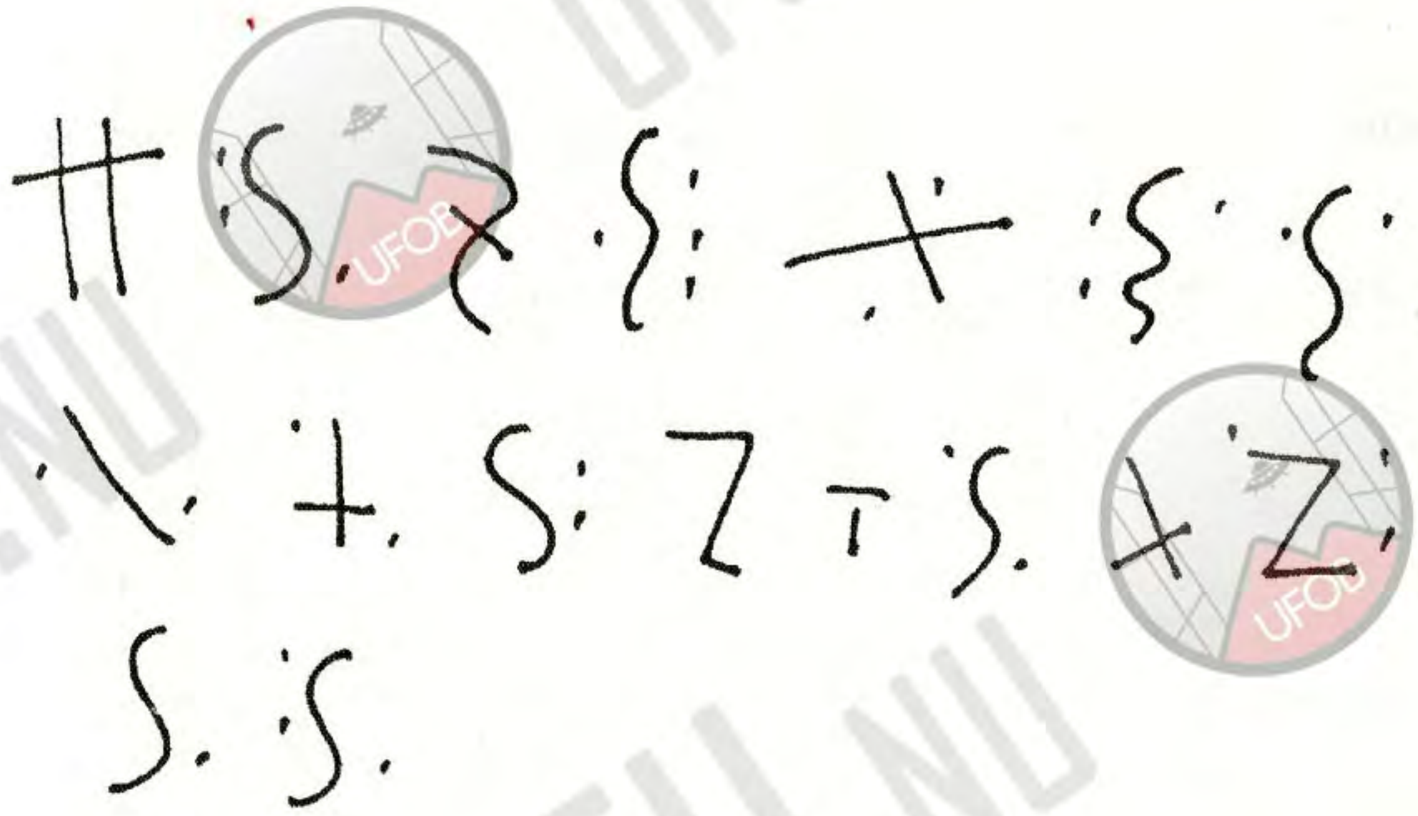
This is what the Symbols looked like
The color is what I recall and these figures
are about twice Actual Size

add 

seen & copied from memory-
not hypnotically retrieved
submitted by J. Marcel M.D.
1989
from late 1940's

found no other example of writing
looks like this one.

J. Marcel
30 Oct 89

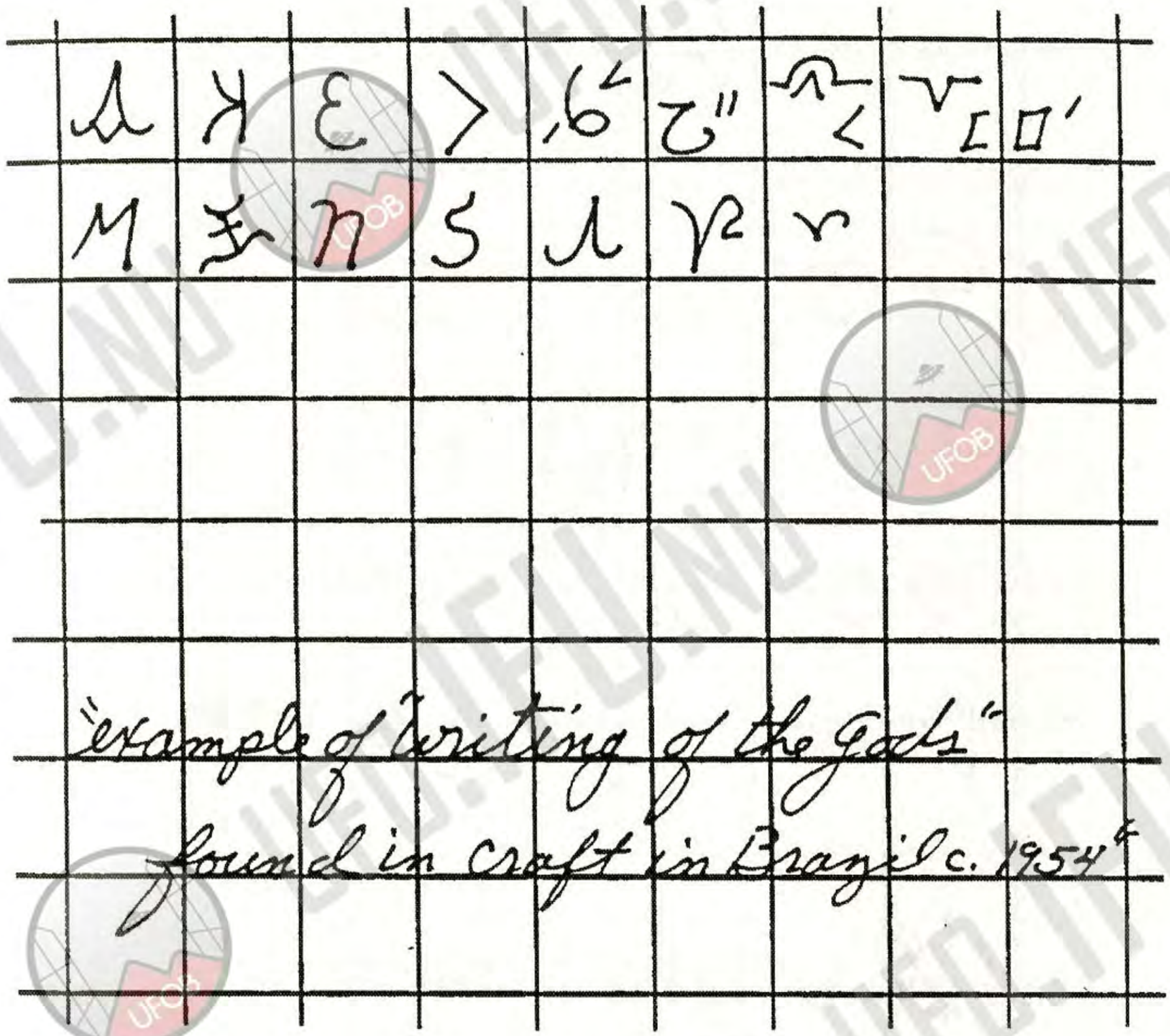


sample from abductee
1987
too small a sample to work
with – belongs to the dot + line
category of scripts – usually these
are alphabetic scripts

a cursive script - probably
has major [e.g. C] and minor [e.g. —o]
components → C + —o = Co or Λ + = = Λo

from B. Andreasson with permission
- "not to be copied" — 1990

Semi cursive script

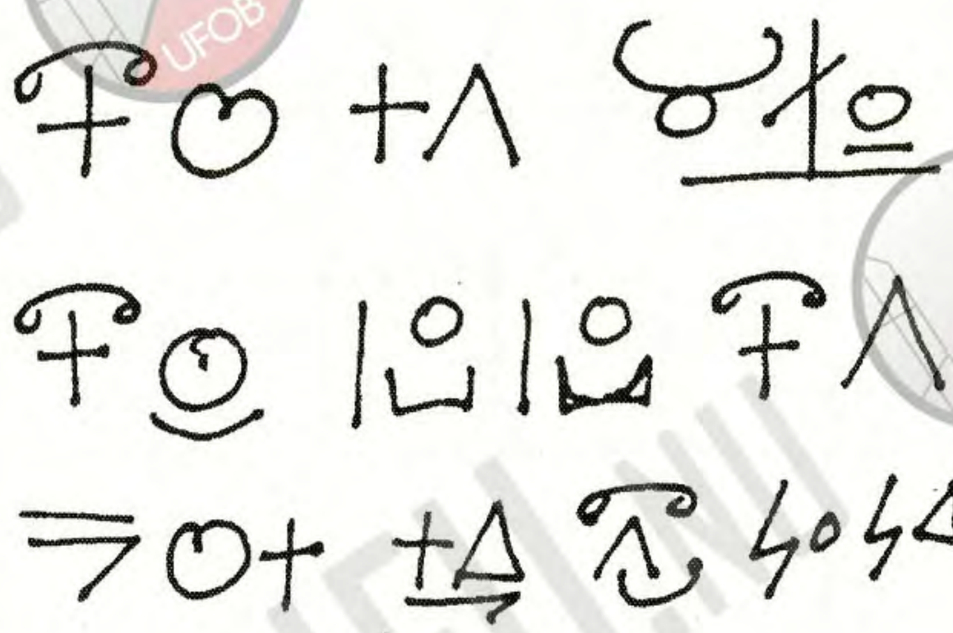


"Example of writing of the Gods"
found in craft in Brazil c. 1954"

too few symbols to translate -
may be alphabetic or combinational
e.g. 

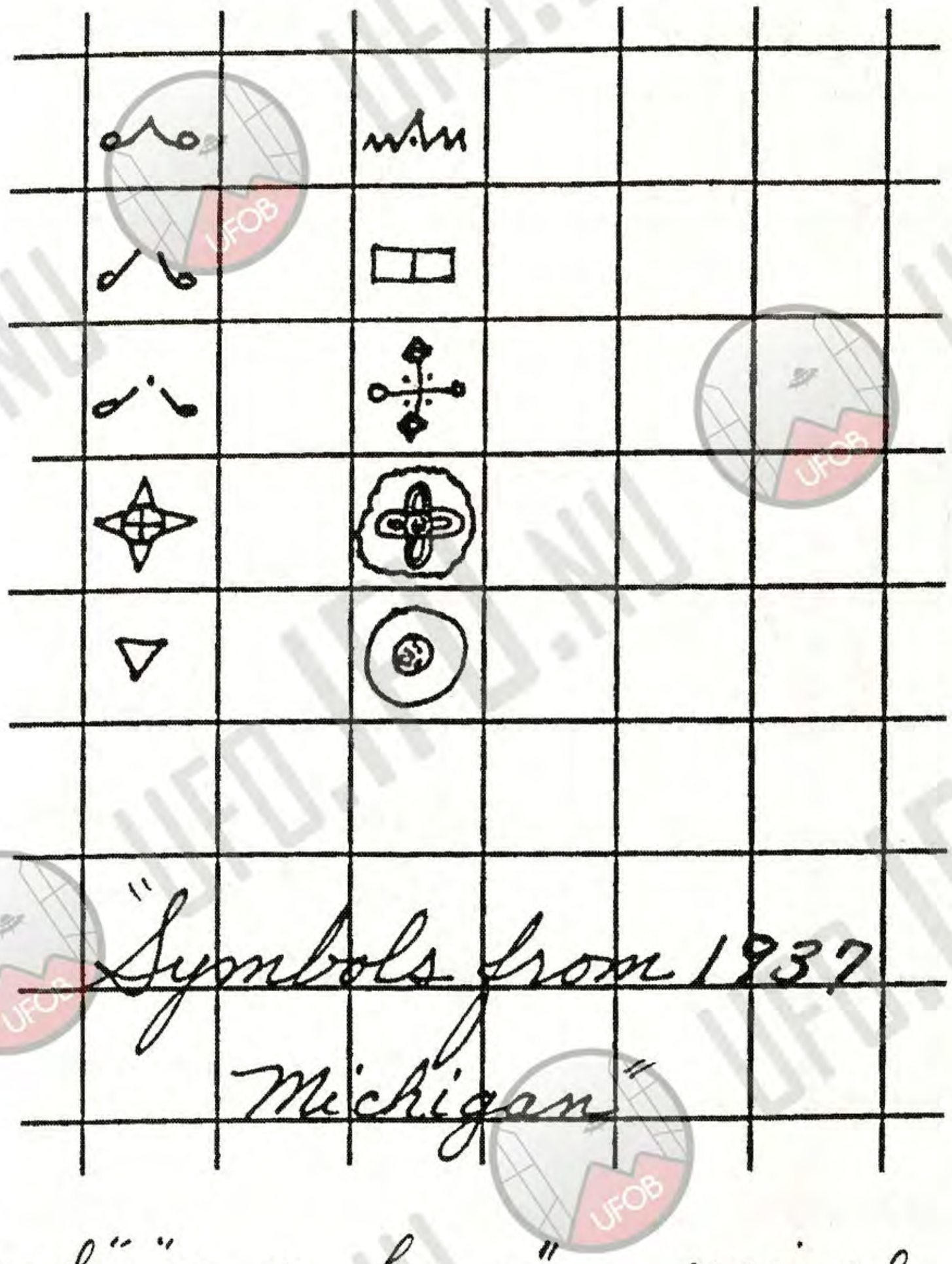
geometric + line + dot
mixture


← turtle?



"language of space"
adapted from Dr. John Weilgart
The Language of Space 1974?
has repeating elements but too
few lines to find total pattern

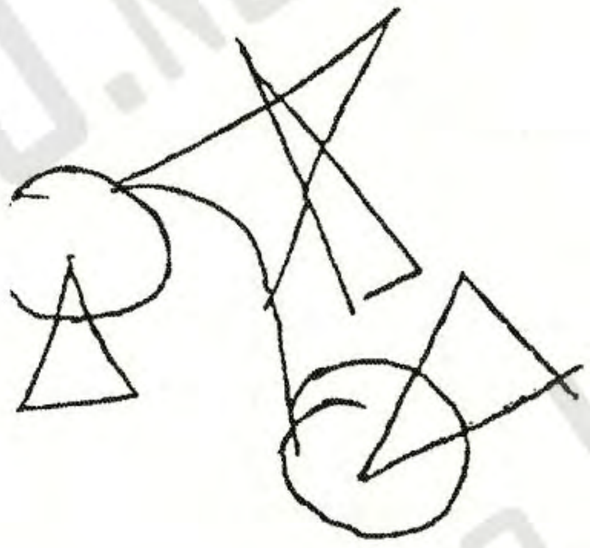
geometric type signs



"Symbols from 1932 Michigan"

"found..." on a farm" or received "from UFO occupant" - has archetypal structure ○, +, ○—○, △, □, etc.

semi-cursive script



has "follows" eg

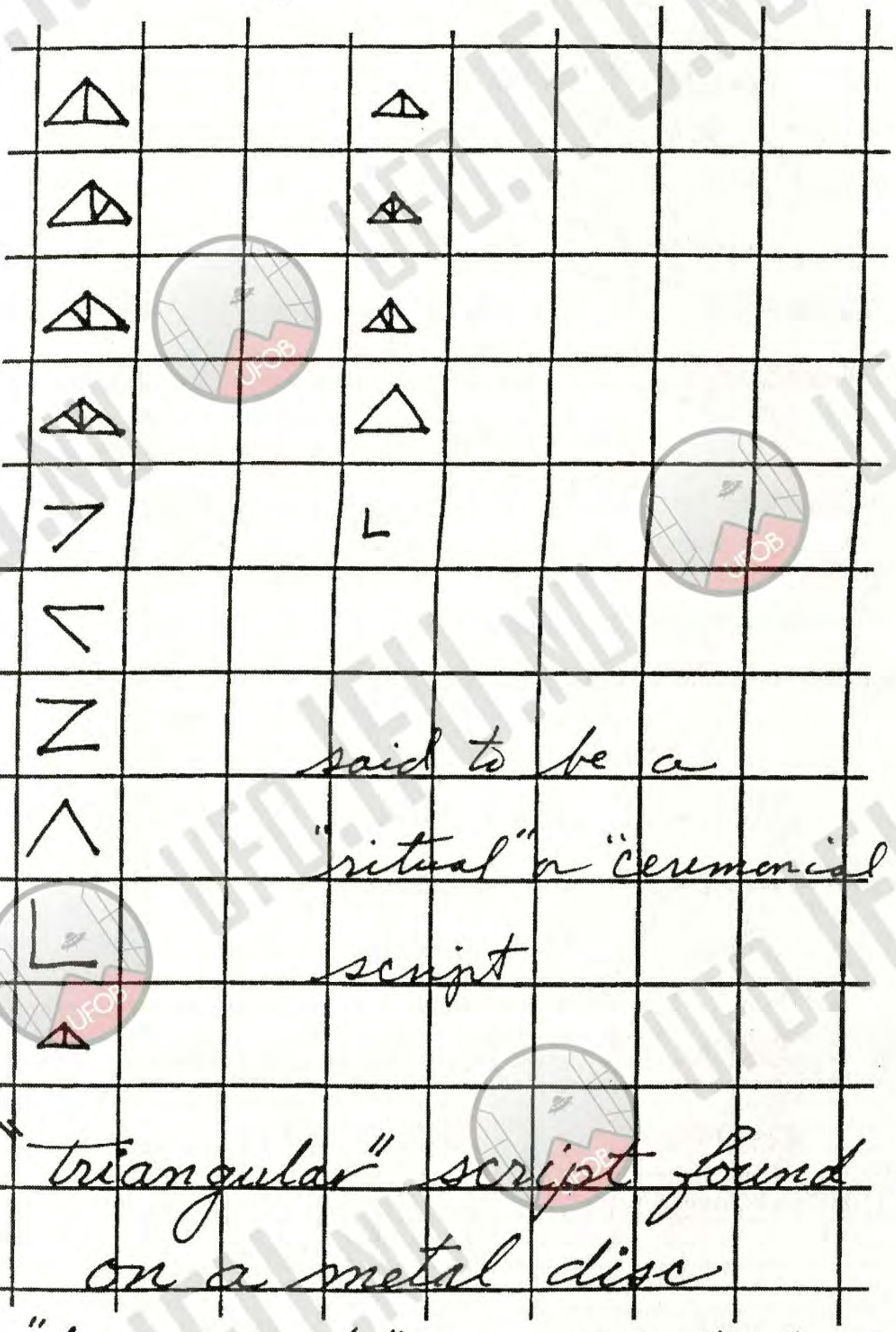
𐤕 then 𐤕; 𐤔 then 𐤇;

𐤊 then 𐤋. - probably a lot of personal "psychological noise" here.

note "follows"

eg 𐤔𐤇, 𐤊𐤋, 𐤕𐤇𐤕, 𐤅𐤓𐤋𐤌,

a geometric script



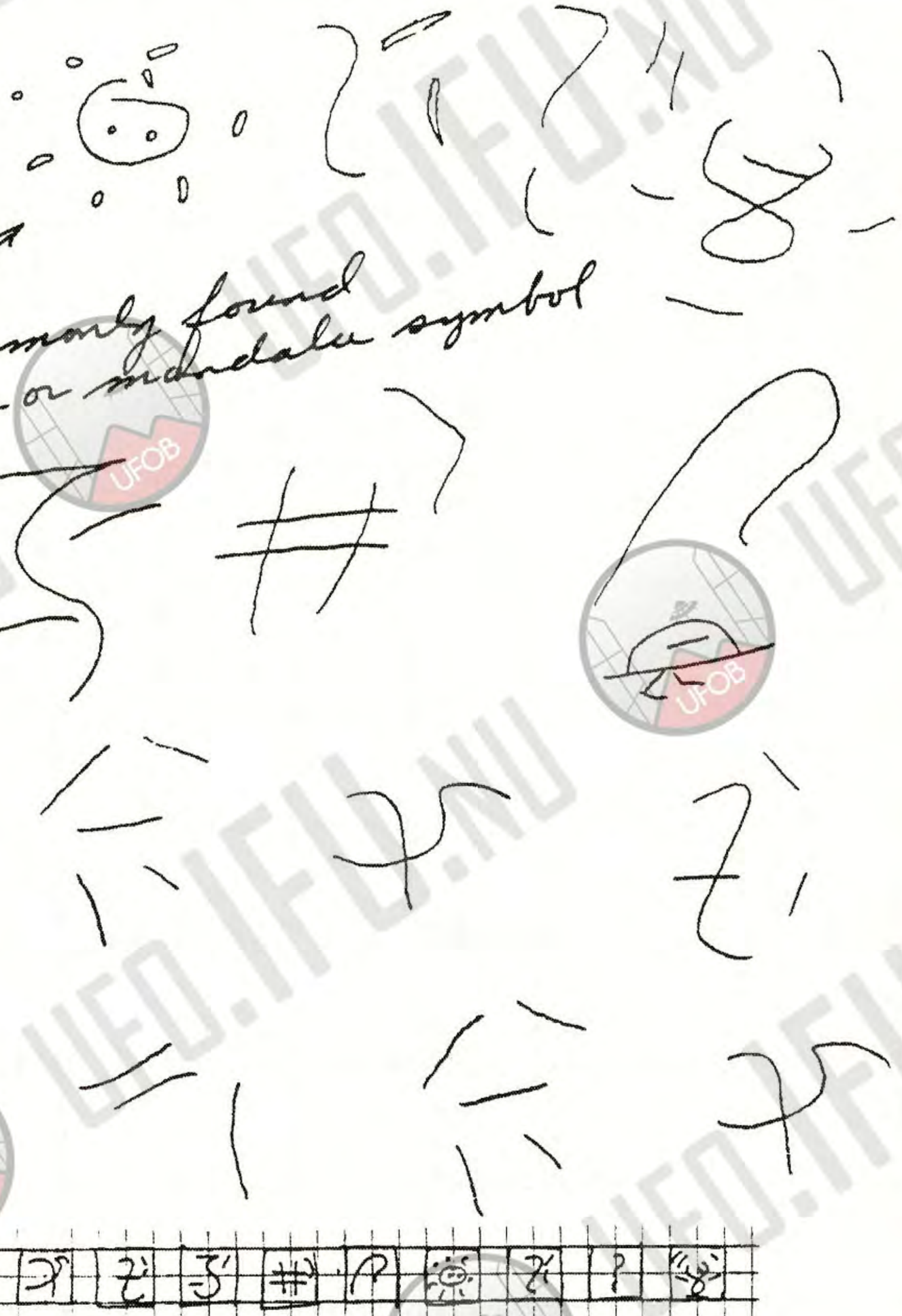
said to be a
"ritual" or "ceremonial"
script

"triangular" script found
on a metal disc

"from 1930's" - post contactee
(CEII) experience.

a cursive script

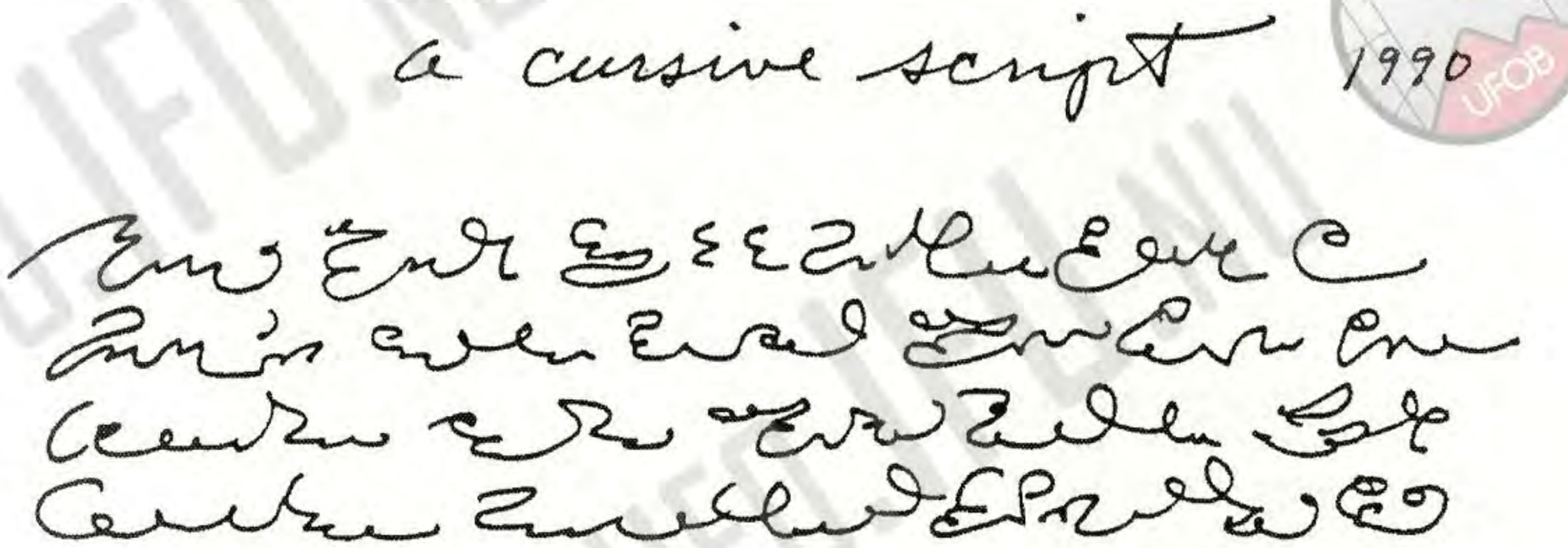
2/26/92



commonly found
sun or mandala symbol

with permission - name withheld by request

a cursive script 1990

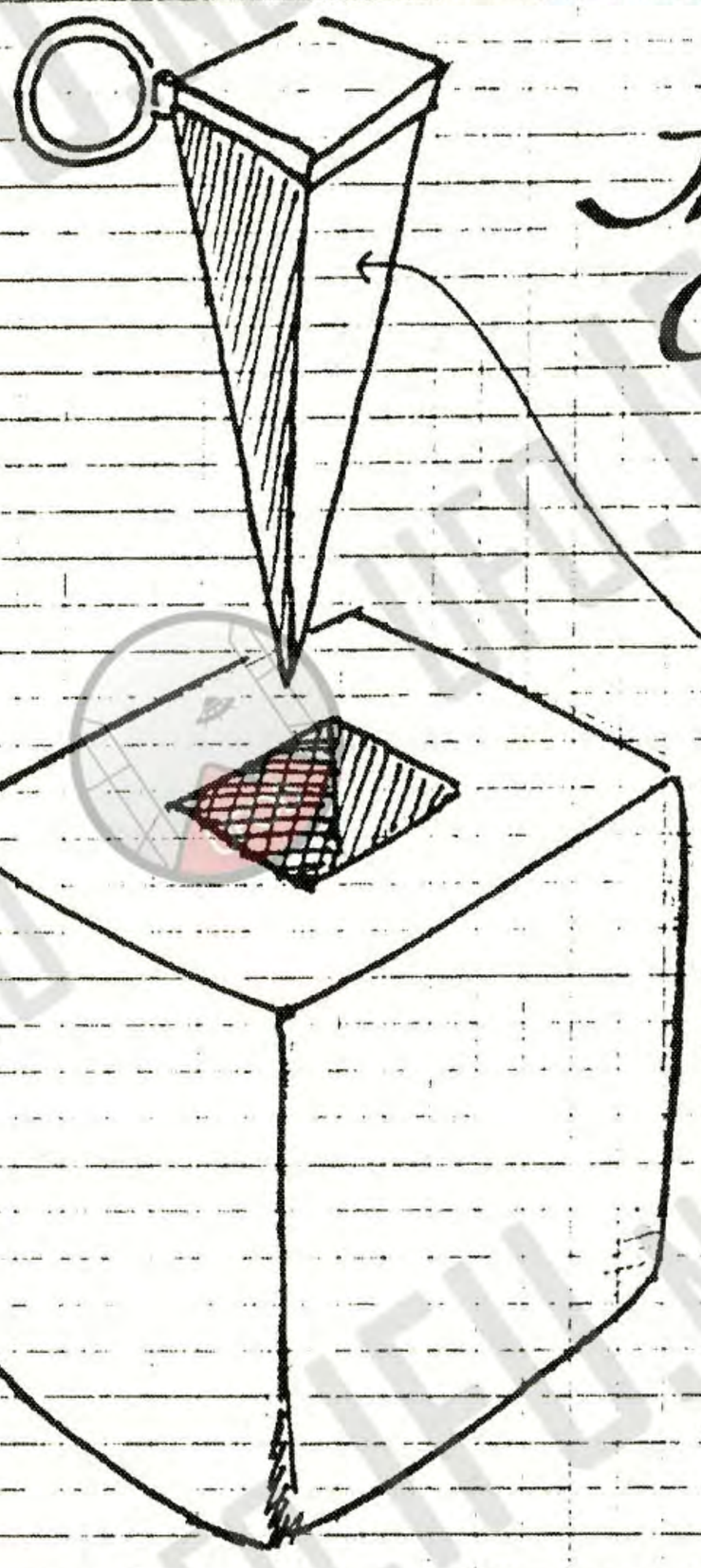


an interesting script where it is conjectured that it represents a summary of

1. the internal state of the sender
2. the intended internal state of the receiver
3. the state of the relationship
4. the message itself.

Therefore, there are no, strictly speaking, repetitions of symbols but a line-symbol of inter-related states and meadage. This is a good example of a totally foreign (to us) kind of writing system; it would be essentially untranslatable.

In another example of this type a symbol,  , was "decoded" by tracing it out and thereby "receiving" a message - "like playing a record"



The Asphincrum

ε, ɜ

L

O

c. 1978

"letters" on side of "pin"

Symbols on a device "for control of intention"

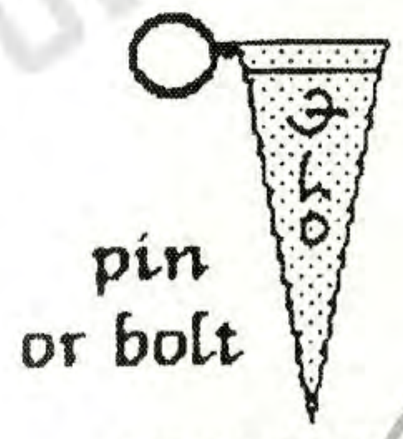
WHITE		BLACK		
€	=	4	7	O
L		Z	8	Z
O		5	7	€

c. 1989 from same person

very similar to alchemical signs

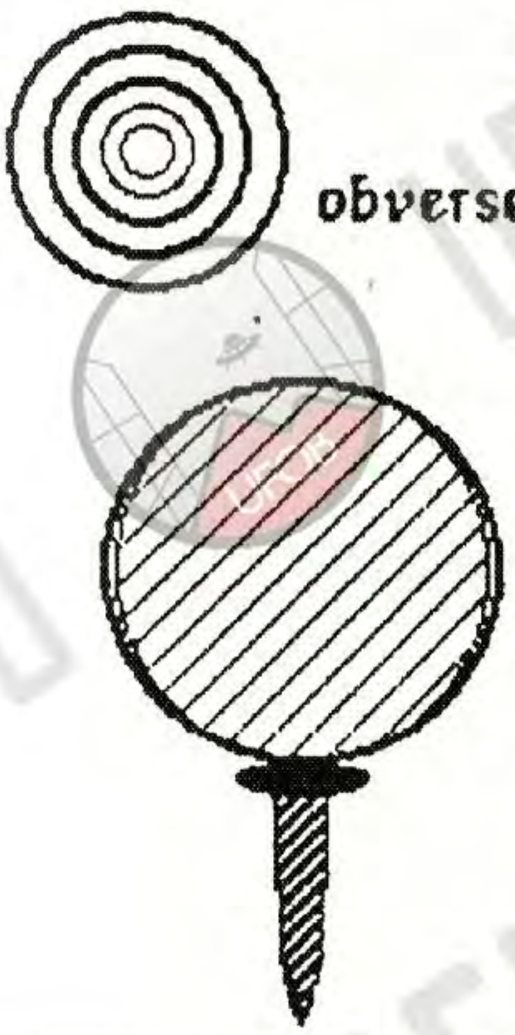
devices

THE ASPHINCRUM



"one of the earliest devices- function unknown- possibly a means of setting or holding an intention- base is pink granite- pin is copper, iron or better, electrum- ring is gold."

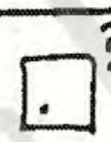
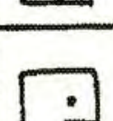
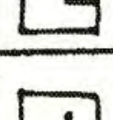
THE PERFECT MIRROR



"the perfect mirror is a hand held object made of metal usually electrum in the ratio of 1:1, gold to silver- the obverse is inscribed with various "energy lens patterns"-the mirror can be used to shine light on a face or any other object, wall or screen- the pattern will shine through and appear on the object- copper and iron may be added to the alloy also other rare earths and metals"

a geometric script

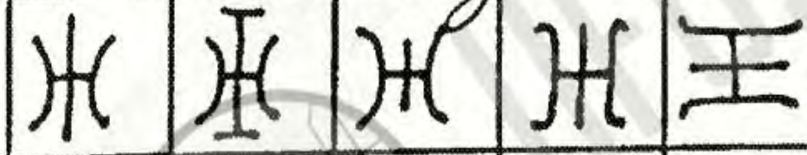
a "religious-secret" script

COLOR of Symbol	Symbol		color	symbol
B			G	
O			B	
B			V	
O			R	
R			R	
B			V	
G			B	
V			G	

B = blue, O = orange, R = red, G = green, V = violet

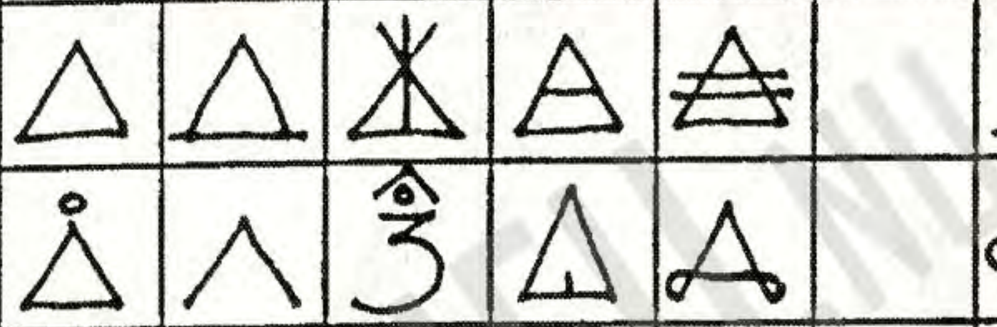
(sent by anon. person, 5·3·91)

Some single symbols seen as insignia - labels etc



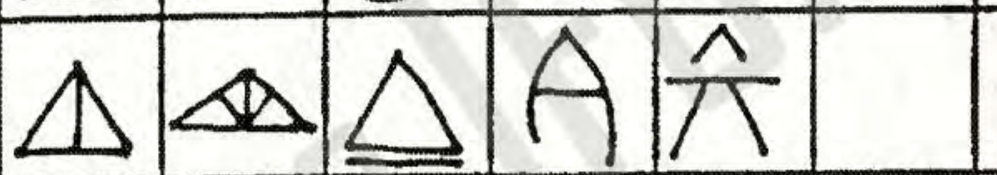
some "ummo" type symbols





egyptian

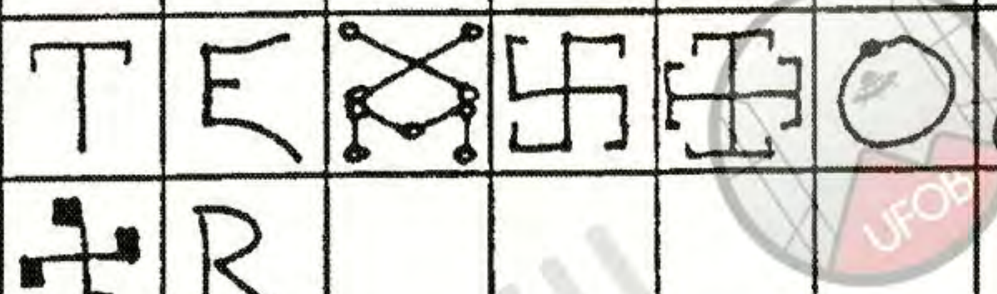
mayan



english "A"

some "A" type "alien" symbols

terrestrial "A" examples

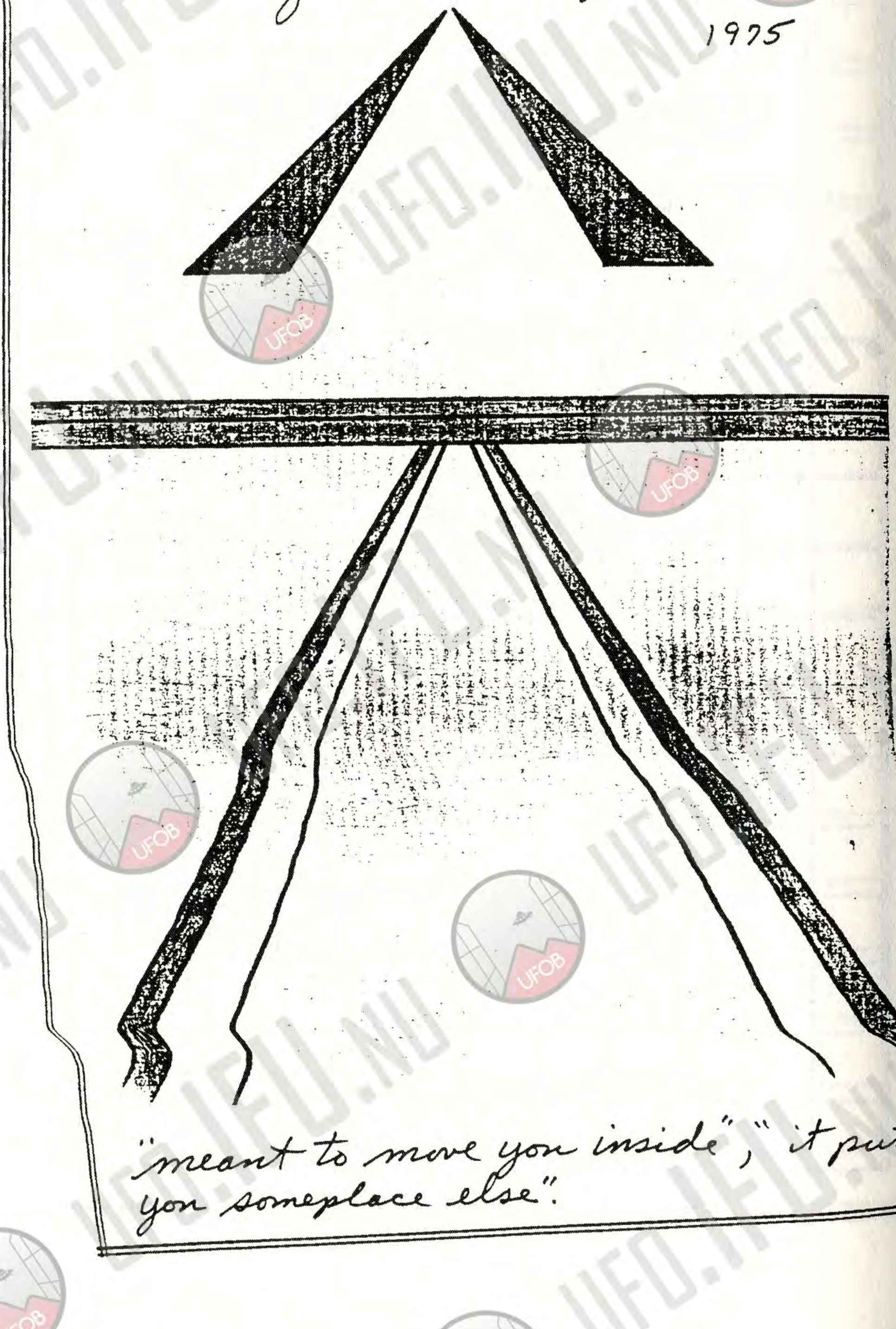


some other single symbols

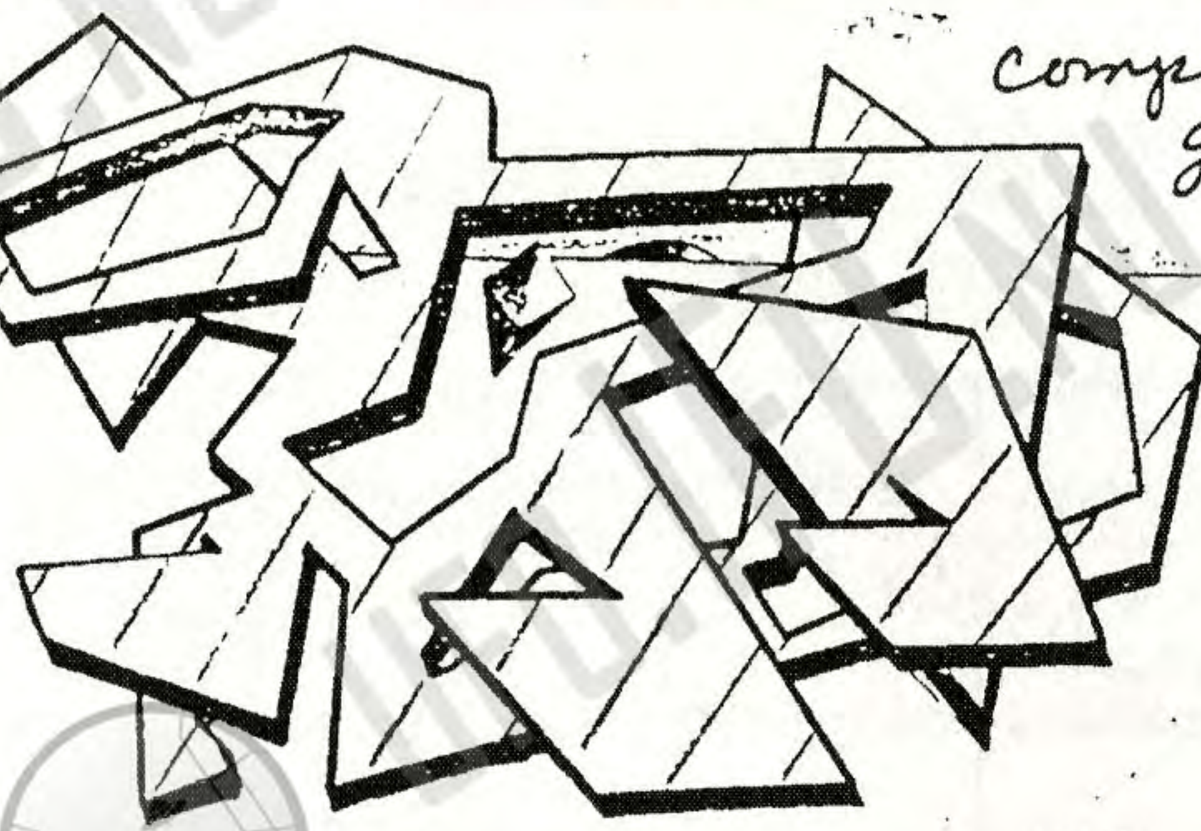
*

a "higher order" symbol

1975

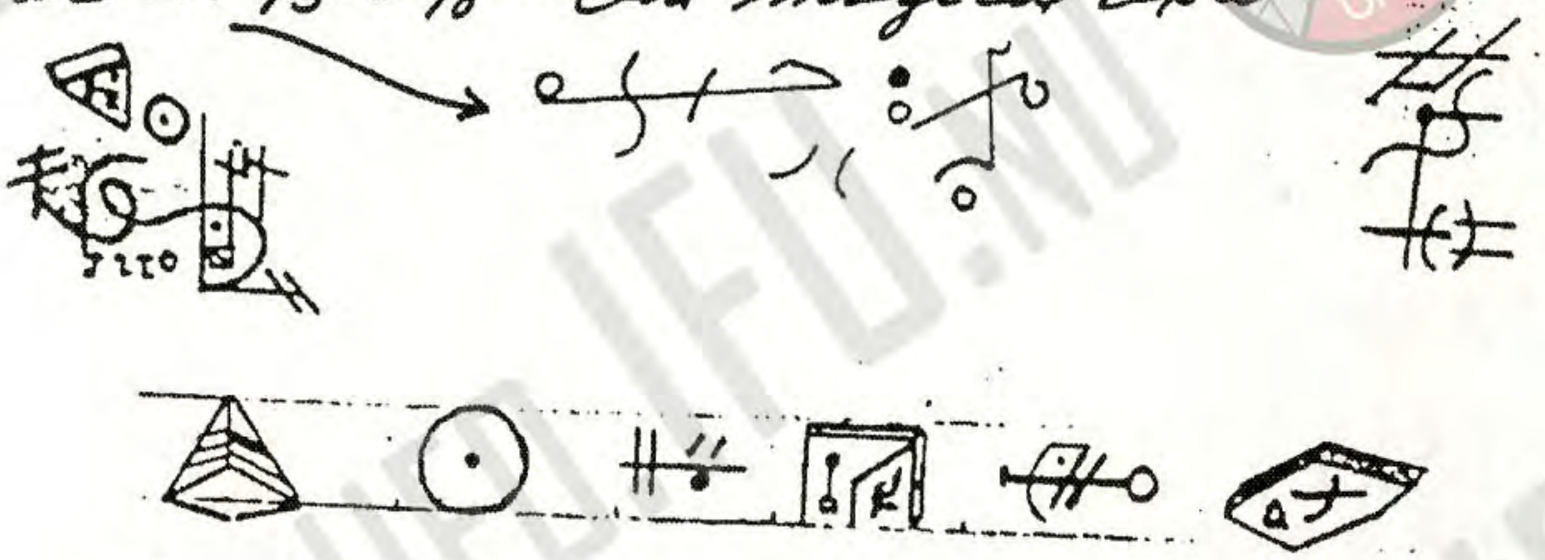


"meant to move you inside", "it puts you someplace else".



a complex sigil-like symbol

these symbols also appear in 15th-18th cent magical texts



example of multiple symbol system received by one person.

symbols that accompanied drawings of complex sigil-like symbols

a table of writing types — a summary table

summary of approx 150 examples
collected 1981-1992
"received" 1920-1992

	dots & lines	geometric	cursive
alphabetic e.g. X· = A Z = F 20-30 symbols needed	e.g. ⁄ ⁄ X· Z· O ⁄ ⁄ common esp. in "made up" alphabets △	△ ○ 8 ▽ □ 8 ⊏ common △	∃ ∈ ∈ ∈ ∈ very common △
syllabic e.g. Y = La = Shu 50-60 symbols	few	rare △	very common △
ideographic △ = life 500-600 symbols	few	few-rare △	common △
other e.g. sigils music single signs	rare	rare → common	possible

© mario pazzaglini ph.d. 1992

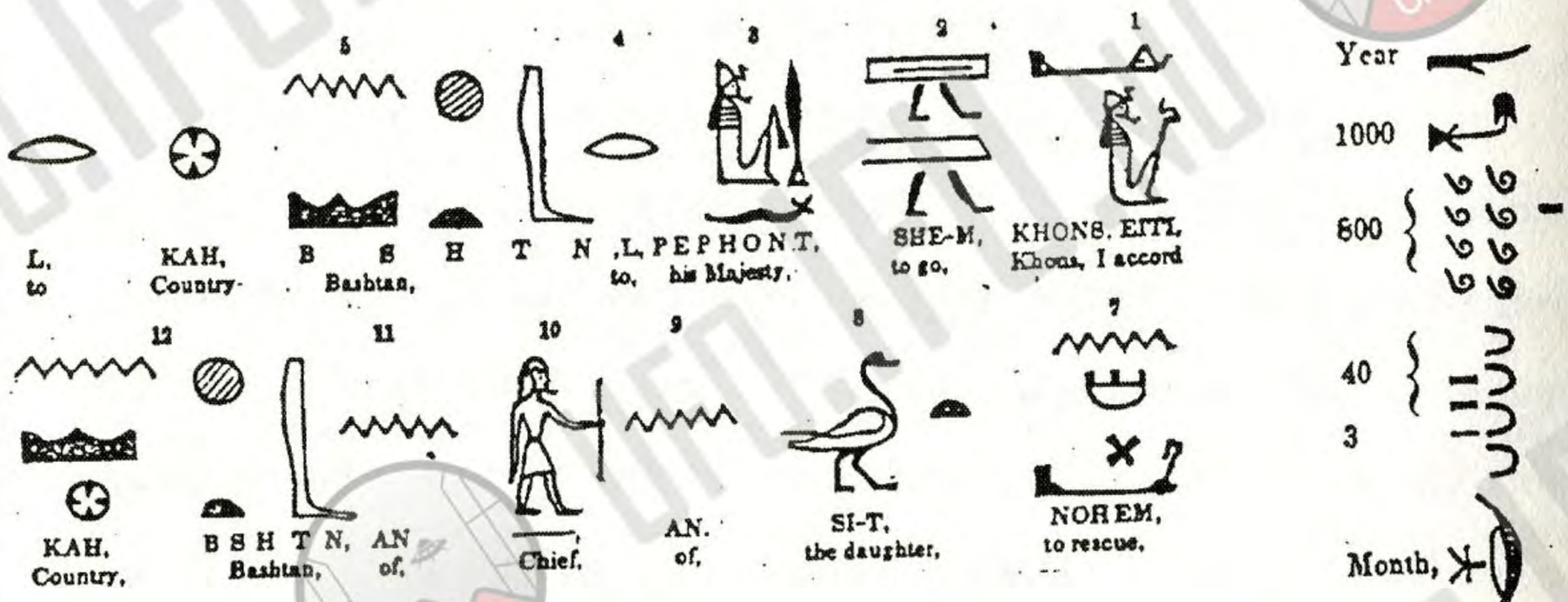
△ actually seen and directly remembered or copied ± size of △ = number of examples

● most common types

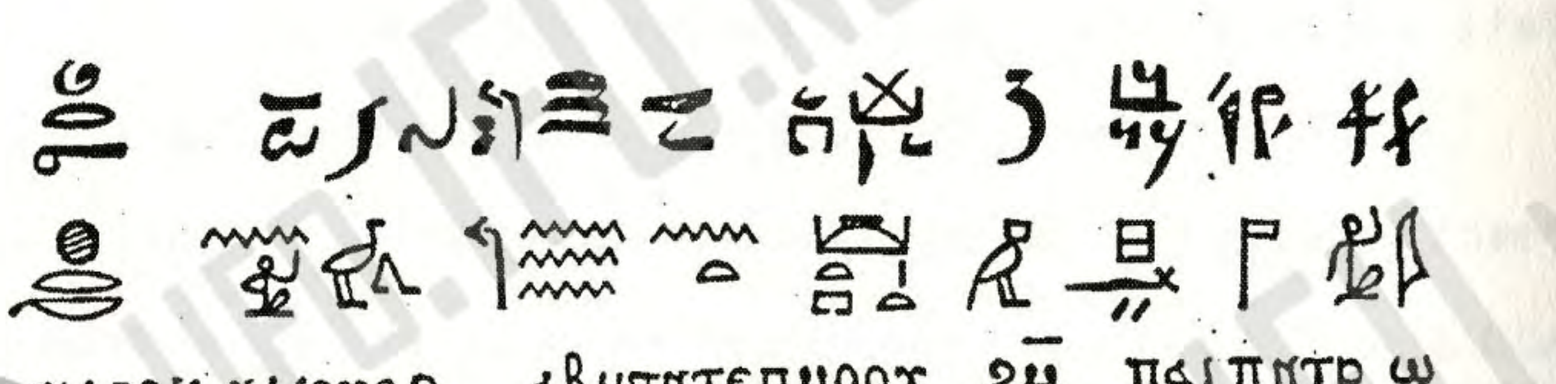
Terrestrial Scripts

The following are some examples of ancient and modern writing systems. Familiarity with a wide range of scripts and writing-symbol systems is important for reasons of comparison with "received" scripts. Often examples have been submitted as coming from alien sources claiming to "look like egyptian" or some such comparison; almost always the comparison is not valid because the person submitting the sample had no real knowledge of what egyptian (for example) looked like. In other instances submitted writing symbols are merely copies of already existing writing systems and are only vaguely felt to be from an alien source and are not.

With the above reasons in mind, a knowledge a actual "earth based" writing systems is crucial to this study and few examples are included here to act as a data base of comparison scripts. There are hundreds of scripts both ancient and modern from purely terrestrial sources and a more comprehensive work like <u>The Alphabet</u> by Diringer should be consulted for a more complete sample of scripts.



formal script



"O god, who residest in the habitation of waters, I have arrived as far as thee!"

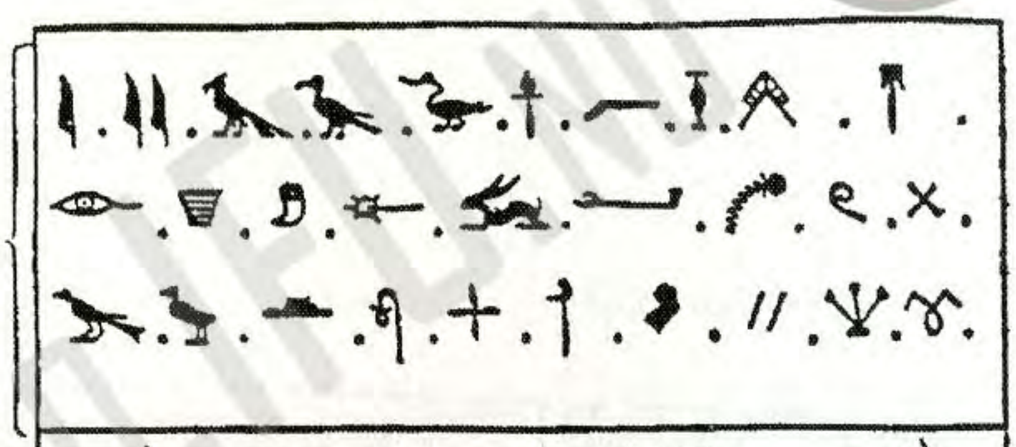
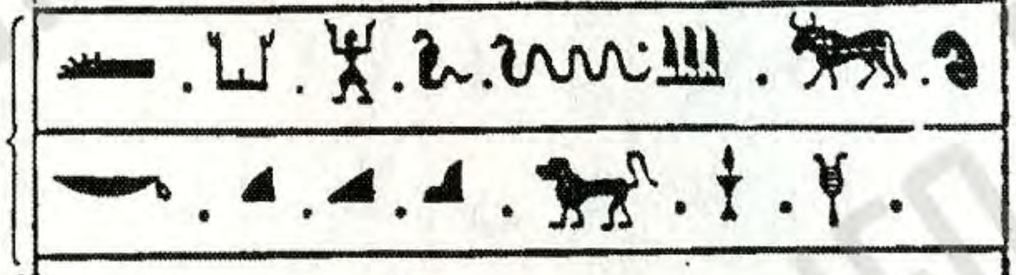
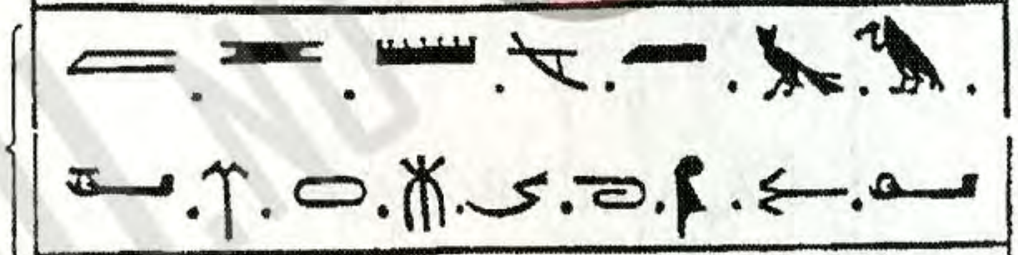
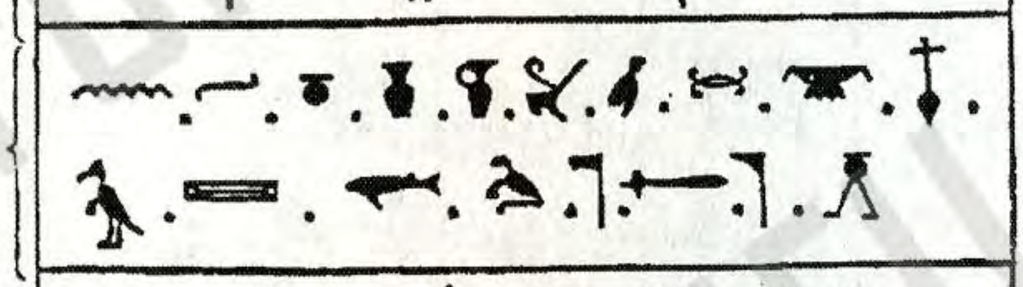
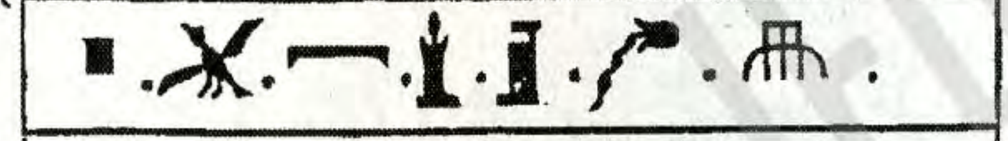
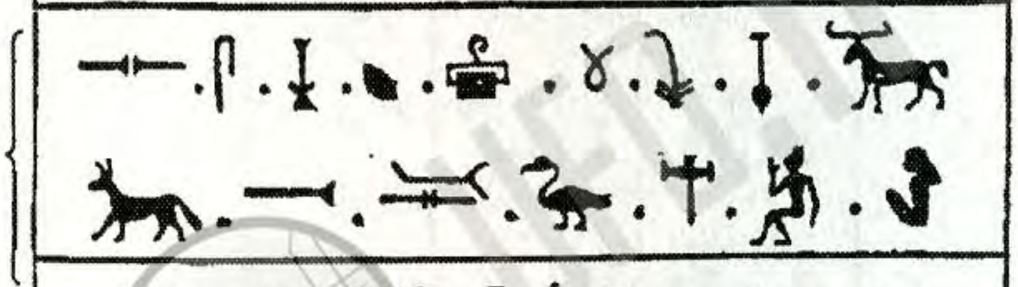
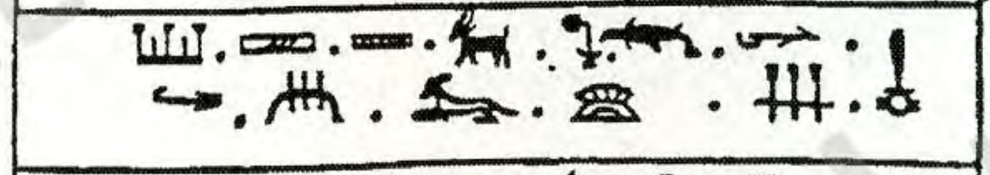
cursive script

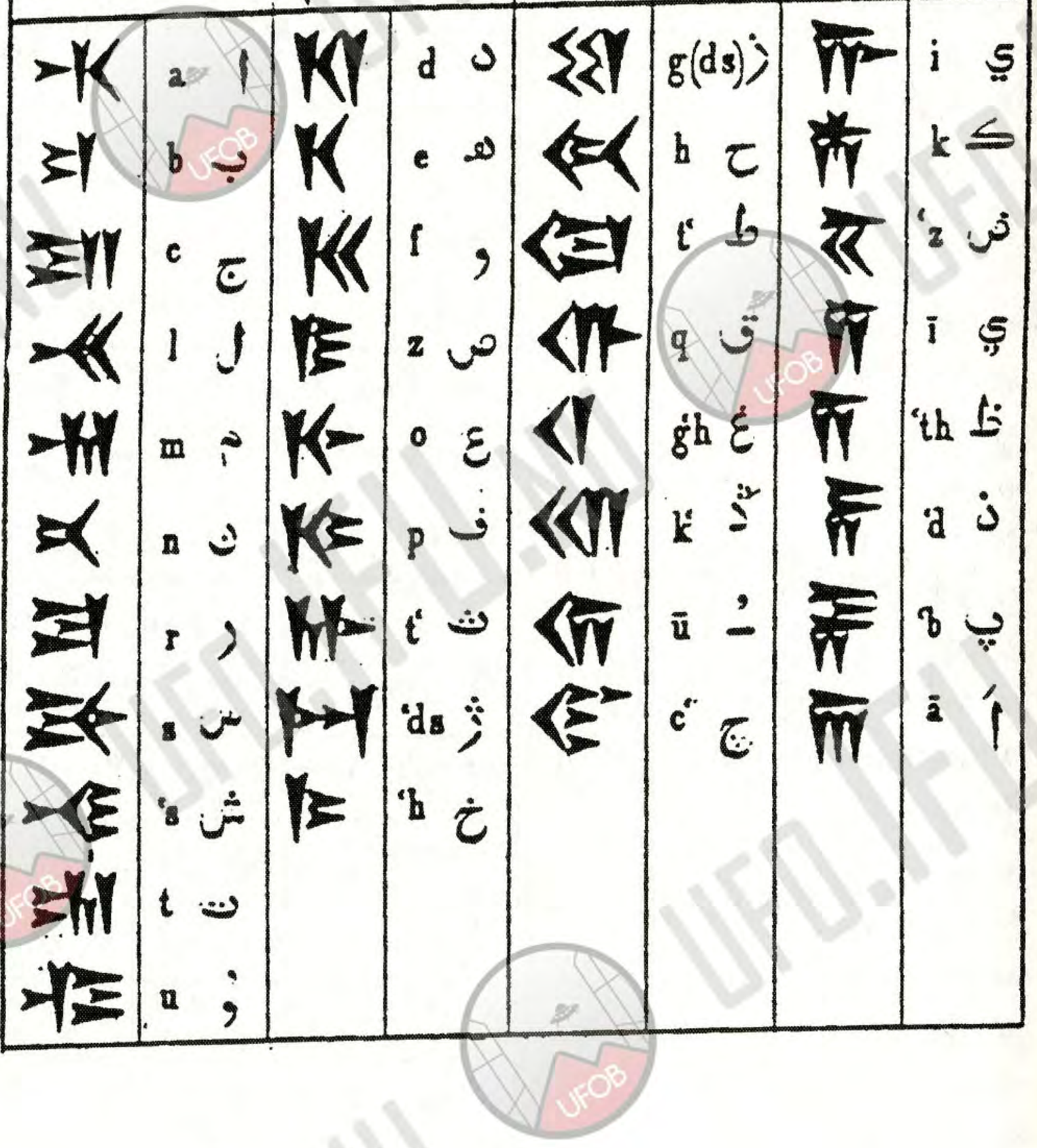
EGYPTIAN HIEROGLYPHS

COPTIC ALPHABET.

Ⲁ	ⲁ	Alpha	A
Ⲃ	ⲃ	Vida	B
Ⲅ	ⲅ	Gamma	Gh
Ⲇ	ⲇ	Dalda	D
Ⲉ	ⲉ	Ei	E
Ⲍ	ⲍ	Zida	Z
Ⲏ	ⲏ	Hida	Eh
Ⲑ	ⲑ	Thida	Th
Ⲓ	ⲓ	Iauda	I
Ⲕ	ⲕ	Kabba	K
Ⲗ	ⲗ	Laula	L
Ⲙ	ⲙ	Mi	M
Ⲛ	ⲛ	Ni	N
Ⲝ	ⲝ	Exi	X
Ⲟ	ⲟ	O	O
Ⲡ	ⲡ	Pi	P
Ⲣ	ⲣ	Ro	R
Ⲥ	ⲥ	Sima	S
Ⲧ	ⲧ	Dau	D.T.
Ⲩ	ⲩ	Ue	U.V
Ⲫ	ⲫ	Phi	Ph
Ⲭ	ⲭ	Chi	Hh
Ⲯ	ⲯ	Epsi	Ps
Ⲱ	ⲱ	O	O
Ϣ	ϣ	Shei	Sh
Ϥ	ϥ	Fei	F
Ϧ	ϧ	Khei	Kh
Ϩ	ϩ	Hori	H
Ϫ	ϫ	Sjansja	Sj
Ϭ	ϭ	Ssima	Ss
Ⲧ	ⲧ	Dei	T

HIEROGLYPHIC ALPHABET.

A, E, I, O, U,	
B	
K	
T, Th, D	
L, R	
M	
N	
F, Ph, P,	
S	
Sj, Ss	
PH, V, Uo	
Kh, Sh, X	
Sh	
Hh, H	



CUNEIFORM SCRIPT

COPTIC

Ⲁ ⲁ	Alpha	a	
Ⲃ ⲃ	Vida	b	▼
Ⲅ ⲅ	Gamma	g	
Ⲇ ⲇ	Dalda	d	
Ⲉ ⲉ	Ei	e	
Ⲍ ⲍ	Zida	z	
Ⲏ ⲏ	Hida	i	
Ⲑ ⲑ	Thida	th	
Ⲓ ⲓ	Jauda	i	
Ⲕ ⲕ	Kabba	k	
Ⲗ ⲗ	Laula	l	
Ⲙ ⲙ	Mi	m	
Ⲛ ⲛ	Ni	n	
Ⲝ ⲝ	Exi	x	
Ⲟ ⲟ	O	o	
Ⲡ ⲡ	Pi	p	b
Ⲣ ⲣ	Ro	r	
Ⲥ ⲥ	Sima	s	
Ⲧ ⲧ	Dau	t	d
Ⲩ ⲩ	He	i	y
Ⲫ ⲫ	Fai	ph	
Ⲭ ⲭ	Chi	ch	sch
Ⲯ ⲯ	Ebsi	ps	
Ⲱ ⲱ	O	o	lang
Ϥ ϥ	Fei	f	
Ϧ ϧ	Giangia	g	
Ϩ ϩ	Scima	sk	sch
Ϫ ϫ	Scei	sch	
Ϭ ϭ	Hori	h	
Ϯ ϯ	Chei	hh	
Ϣ ϣ	Dei Lig	ti	
Ϭ ϭ	So	Ziffer6	

GREEK

Α α	Alpha	a	
Β β	Beta	b	
Γ γ	Gamma	g	
Δ δ	Delta	d	
Ε ε	Epsilon	e	kurz
Ζ ζ	Zeta	ds	
Η η	Eta	e	lang
Θ ϑ	Theta	th	
Ι ι	Iota	i	
Κ κ	Kappa	k	
Λ λ	Lambda	l	
Μ μ	My	m	
Ν ν	Ny	n	
Ξ ξ	Xi	x	
Ο ο	Omikron	o	kurz
Π π	Pi	p	
Ρ ϱ	Rho	r	
Σ σ ς	Sigma	s	
Τ τ	Tau	t	
Υ υ	Ypsilon	u	
Φ φ	Phi	f	
Χ χ	Chi	ch	
Ψ ψ	Psi	ps	
Ω ω	Omëga	o	lang.

HEBREW

א		Aleph	Spirit lenis	1
ב		Beth	bh b	2
ג		Gimel	gh g	3
ד		Daleth	dh d	4
ה		He	h	5
ו		Wa	▼	6
ז		Sajin	s	7
ח		Cheth	ch Kehl hauch	8
ט		Teth	t	9
י		Jod	j	10
כ	am Ende ך	Caph	ch k	20
ל		Lamed	l	30
מ	am Ende ם	Mem	m	40
נ	am Ende ן	Nun	n	50
ס		Samech	s	60
ע		Ajin	Kehlhauch	70
פ	am Ende ף	Phe	ph p	80
צ	am Ende ץ	Zade	z	90
ק		Koph	k	100
ר		Resch	r	200
ש		Sin	s	300
ש		Schin	sch	
ת		Taw	th t	400

ETRUSCAN

A	A
3	E
I	I
K ⊃ <	K
⅃	L
M ⊏	M
И	N
٦	P
٩ ٩	R
≷	S
+ Y	T
⅄ ⅂ ⊐	V
⊙ ⊛	Th
B	F
⅄	Z
⊟	H

RUNES

ᚠ	Fé	f	1
ᚢ	Ur	u	2
ᚦ	Thurs	th	3
ᚬ	Os	o	4
ᚱ	Reid	r	5
ᚲ	Kaun	k	6
ᚼ	Hagl	h	7
ᚾ	Naud	n	8
ᛁ	Is	i	9
ᛅ	Ar	a	10
ᛋ	Sol	s	11
ᛏ	Tyr	t	12
ᛒ	Biörk	b	13
ᛚ	Laugr	l	14
ᛘ	Madr	m	15
ᛦ	Yr	y	16

OLD GREEK

A	A	O
B	B	P
Γ	G	R
Δ	D	S
Є	E	T
E	Z	Y
Z	Ê	Ph
H	Th	Ch
Θ	Th	Ps
◇	I	O long
⊡	K	
I	L	
K	M	
Λ	N	
M	Xi	
N	O	
Ξ		
O		

Etruscan alphabet

		A	a		Y	N		8	f		
		B	b		⊞	s					
		)	c,k		O						
		∩			⅂	p					
		∃	e		M	sh					
		⅂	w,v		♀	k		Etruscan	Roman	Value	
		I	Ts		♀	r		/	I	I	
		⊟	h		∫	s		∧	V	5	
		⊗	th		⊤	t		X	X	10	
		I	i		Y	u		↑	L	50	
		⊁	k		X	s		C, ⋇	C	100	
		J	L		Φ	ph		⊕	C,M	100 or 1000	
		⅄	M		Ψ	kh		⊕	M,M̄	1000 or 10,000	

ETHIOPIAN

| | | |

The AETT (eight)

fehu F	hagalaz H	tiwaz T
uruz U	naudiz N	berkano B
thurisaz Th	isa i	ehwaz e
ansuz a	jera j	mannaz M
raidho R	eihwaz Ï, ei	lagus l
kaunaz K	perthro P	ingwaz ng
gebo G	elhaz R, z	othala o
wungo W	sowilo S	dagaz D

the runic alphabet in "Aetts" 8x3.

◆ Letters and their assigned values ◆◆◆

english		hebrew			greek				
1	a	א	aleph a	1	A	α	alpha a		1
2	b	ב	beth b	2	B	β	beta b		2
3	c	ג	gimel g	3	Γ	γ	gamma g		3
4	d	ד	daleth d	4	Δ	δ	delta d		4
5	e	ה	hé h	5	E	ε	epsilon short e		5
6	f	ו	vaw v,f,w	6	(S)	vau			6
7	g	ז	zain z	7	Z	ζ	zeta z (dz)		7
8	h	ח	cheth ch	8	H	η	eta long e		8
9	i	ט	teth th	9	Θ	θ	theta	th	9
10	j	י	yod i	10	I	ι	iota	i	10
11	k	כ	kaph k	20	K	κ	kappa	k	11 20
12	l	ל	lamedh l	30	Λ	λ	lambda	l	12 30
13	m	מ	mem m	40	M	μ	mu	m	13 40
14	n	נ	nun n	50	N	ν	nu	n	14 50
15	o	ס	sameckh x(sh)	60	Ξ	ξ	xi	x	15 60
16	p	ע	ajin o	70	O	ο	omicron short o		16 70
17	q	פ	pé p	80	Π	π	pi	p	17 80
18	r	צ	tzaddi ts	90	(Ϙ)	koppa			18 90
19	s	ק	zoph q	100	P	ρ	rho	r	100
20	t	ר	resh r	200	Σ	σ	sigma	s	200
21	u	ש	shin sh	300	T	τ	tau	t	300
22	v	ת	tau t	400	Υ	υ	upsilon	u	400
23	w	ך	final kh	500	Φ	φ	phi	ph	500
24	x	ם	final m	600	X	χ	chi	ch	600
25	y	ן	final n	700	Ψ	ψ	psi	ps	700
26	z	ף	final p	800	Ω	ω	omega long o		800
		ץ	final ts	900	(Ϡ)	sampi			900

◆ 1-40-8-50-ozayr = amen = 99 ◆

Sanskrit and Tibetan Squares

5x5 4x4 6

Sanskrit

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

◆ = removed in Tibetan system

→ sum = 136 or 121 (11x11) + 15 (of 3x3)

11 = 4+5+3; 136 = 10

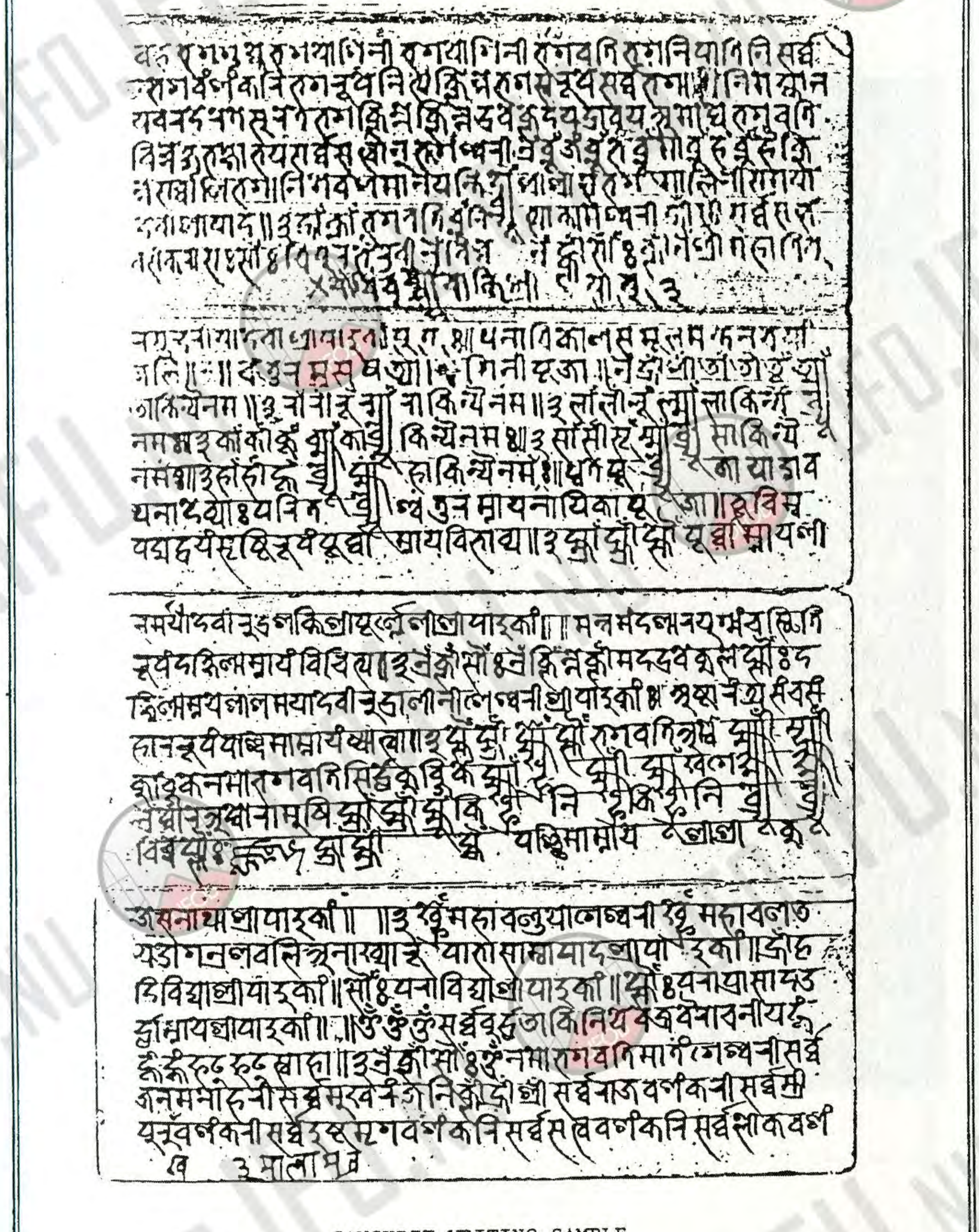
Tibetan designed alphabet in 4x4 system

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

◆ ॥ ཨོཾ་མ་ཎི་པ་དྨེ་ཧཱུྃ ॥ ཨོཾ་ཨཱ་ཧཱུྃ ॥ ◆◆◆

1·2 3·4 5·6 1·2·3

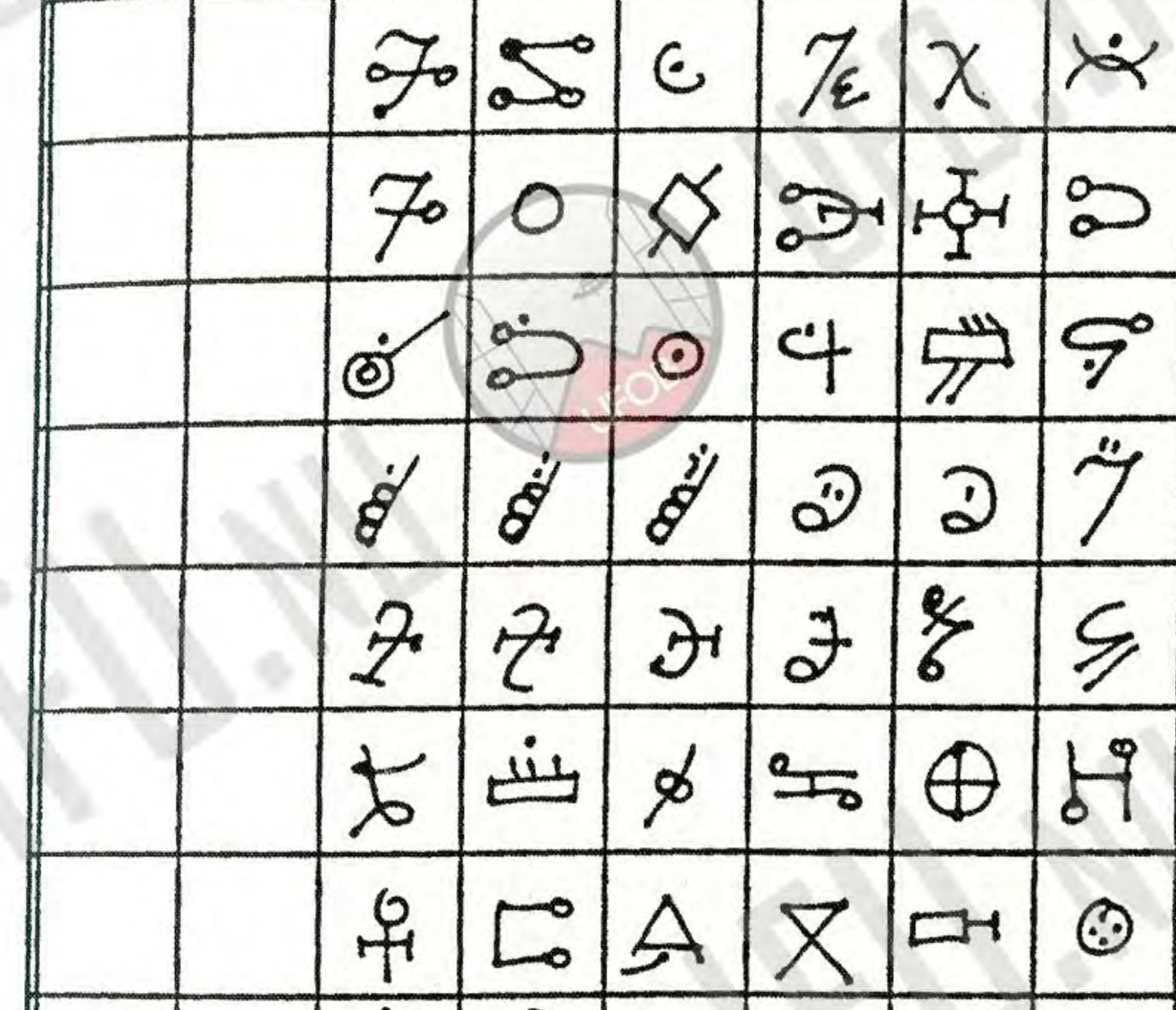
GREGG SHORTHAND



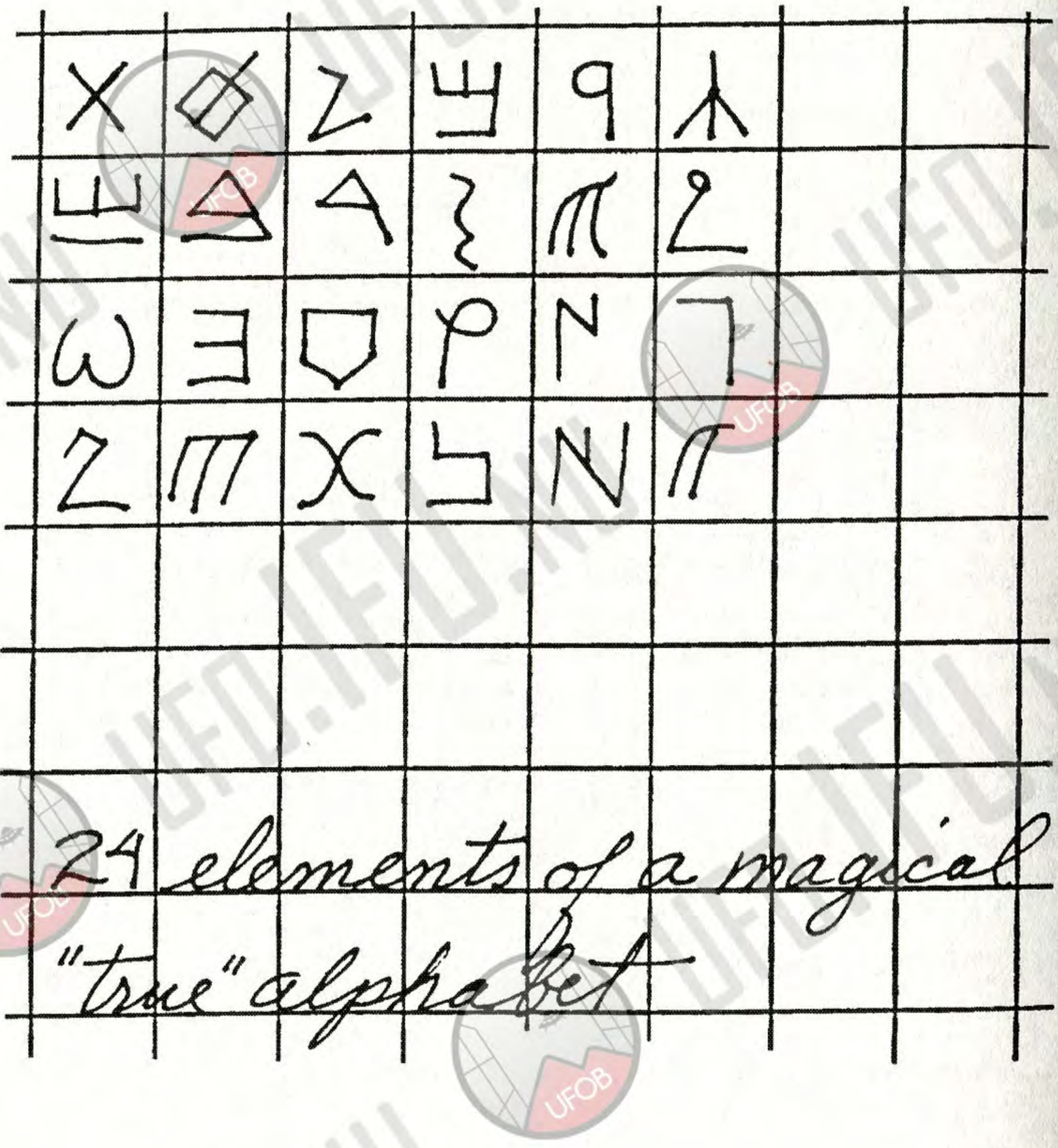
SANSKRIT WRITING SAMPLE



CHINESE WRITING SAMPLE



Mende syllabary
(some of the symbols)



24 elements of a magical "true" alphabet

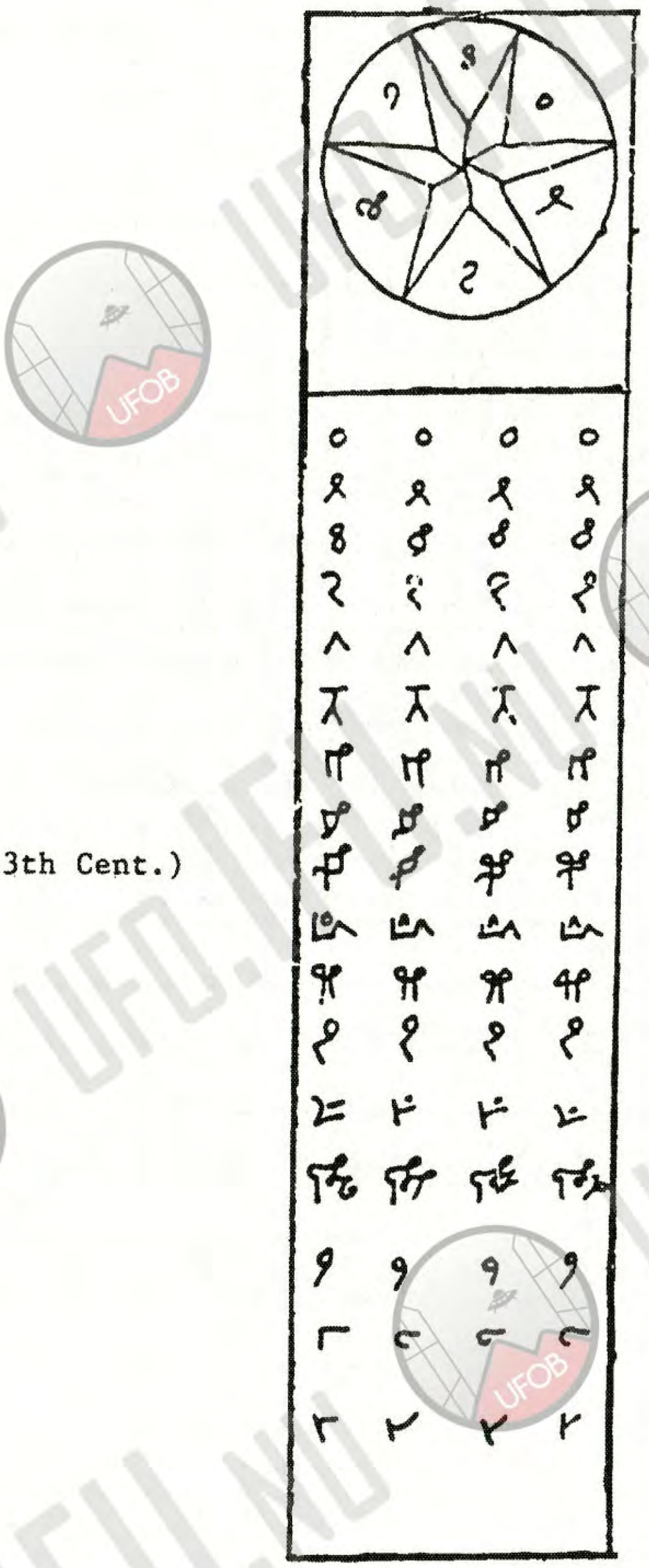
D

R

T

S

Letters of syllabic Cherokee symbol system



(12th-13th Cent.)

untranslated
complex
manuscript

VOYNICH MANUSCRIPT

TAMIL

அ	A
ஆ	Â
இ	I
ஈ	Î
உ	U
ஊ	Û
எ	E
ஏ	Ê
ஐ	Âi
ஒ	O
ஓ	Ô
ஔ	Âu
க	K
ங	Ng
ச	Ch
ஞ	Ñ
ட	D.
ண	Ṇ
த	T
ந	N
ப	P
ம	M
ய	Y
ர	R
ல	L
வ	V
ழ	J
ள	L
ற	Rr
ன	N

MALAY BUGIE

ᨀ	K
ᨁ	G
ᨂ	Gn
ᨃ	K
ᨄ	P
ᨅ	B
ᨆ	M
ᨇ	P
ᨈ	T
ᨉ	D
ᨊ	N
ᨋ	R
ᨌ	Tch
ᨍ	J
ᨎ	Ni
ᨏ	Ch
ᨐ	A,I
ᨑ	R
ᨒ	L
ᨓ	V
ᨔ	S
ᨕ	H

Figur	Worth
ᨖ	Ch
ᨗ	S
ᨘ	Kch

SAMARITAN

א	Aleph	Spiritlenis	1
ב	Beth	b bh	2
ג	Gimel	g gh	3
ד	Daleth	d dh	4
ה	He	h Spir asper	5
ו	Vau	w v	6
ז	Sain	s ds	7
ח	Cheth	ch hh	8
ט	Teth	t	9
י	Jod	j	10
כ	Caf	k ch	20
ל	Lamed	l	30
מ	Mem	m	40
נ	Nun	n	50
ס	Sameeh	s	60
ע	Ain	ע der Hebr	70
פ	Phe	p ph	80
צ	Tsade	ts	90
ק	Kuph	k	100
ר	Resch	r	200
ש	Schin	sch	300
ת	Thaw	t th	400

SYRIAN							MAGADHADA			
Olaph	ا	ا			Spiritlenis	1	𑀳	𑀅	𑁆	𑀦
Beth	ب	ب	ب	ب	b v	2	𑀁	𑀆	𑀇	𑀢
Gomal	ج	ج	ج	ج	g	3	𑀂	𑀇	𑀈	𑀣
Dolath	؟	؟			d	4	𑀃	𑀉	𑀊	𑀤
He	ه	ه			h	5	𑀄	𑀋	𑀌	𑀥
Vau	و	و			w oder v	6	𑀅	𑀍	𑀎	𑀦
Zain	ز	ز			ζ der Griech	7	𑀆	𑀏	𑀐	𑀧
Cheth	ح	ح	ح	ح	ch oder hh	8	𑀇	𑀑	𑀒	𑀨
Teth	ط	ط	ط	ط	t	9	𑀈	𑀓	𑀔	𑀩
Jud	ى	ى	ى	ى	i	10	𑀉	𑀕	𑀖	𑀪
Coph	ك	ك	ك	ك	k ch	20	𑀊	𑀗	𑀘	𑀫
Lomad	ل	ل	ل	ل	l	30	𑀋	𑀙	𑀚	𑀬
Mim	م	م	م	م	m	40	𑀌	𑀛	𑀜	𑀭
Nun	ن	ن	ن	ن	n	50	𑀍	𑀝	𑀞	𑀮
Semech	س	س	س	س	s	60	𑀎	𑀟	𑀠	𑀯
Ee	ع	ع	ع	ع	ע d Hebräer	70	𑀏	𑀡	𑀢	𑀰
Phe	ف	ف	ف	ف	p oder f	80	𑀐	𑀣	𑀤	𑀱
Tsode	ص	ص			ts z	90	𑀑	𑀥	𑀦	𑀳
Kuph	ق	ق	ق	ق	k u d Kehlk	100	𑀒	𑀧	𑀨	𑀴
Risch	ر	ر			r	200	𑀓	𑀩	𑀪	𑀵
Schin	ش	ش	ش	ش	sch	300	𑀔	𑀫	𑀬	𑀶
Thau	ت	ت	ت		th	400	𑀕	𑀭	𑀮	𑀷

𑀖	Gh	𑀯	B
𑀗	Ng	𑀰	Bh
𑀘	Tch	𑀱	M
𑀙	Tchh	𑀲	Y
𑀚	Dj	𑀳	R
𑀛	Djh	𑀴	L
𑀜	Ñ	𑀵	V
𑀝	Ṭ	𑀶	S
𑀞	Ṭh	𑀷	H
𑀟	Ḍ	𑀸	Mh
𑀠	Ḍh		

ARABIC

Elif	Be	Te	The	Gjim	Hha	Kha	Dal	Dzal	Re	Ze	Sin	Schin	Sad	Ddad	Ta	Tza	Ain	rGhin	Fe	Kaf	Kef	Lam	Mim	Nun	He	Wau	Je	
ا	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ك	ك	ل	م	ن	ه	و	ى	
ا	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ك	ك	ل	م	ن	ه	و	ى	
ا	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ك	ك	ل	م	ن	ه	و	ى	
ا	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ك	ك	ل	م	ن	ه	و	ى	
١	٢	٣	٤	٥	٦	٧	٨	٩	١٠	٢٠	٣٠	٤٠	٥٠	٦٠	٧٠	٨٠	٩٠	١٠٠	٢٠٠	٣٠٠	٤٠٠	٥٠٠	٦٠٠	٧٠٠	٨٠٠	٩٠٠	١٠٠٠	
1	2	3	4	5	6	7	8	9	10	20	30	40	50	60	70	80	90	100	200	300	400	500	600	700	800	900	1000	
a	b	t	th	dj	hh	kh	d	dz	r	z	s	sch	ss	dd	tt	tz	D	rgh	f	kk	k	l	m	n	h	w	y	

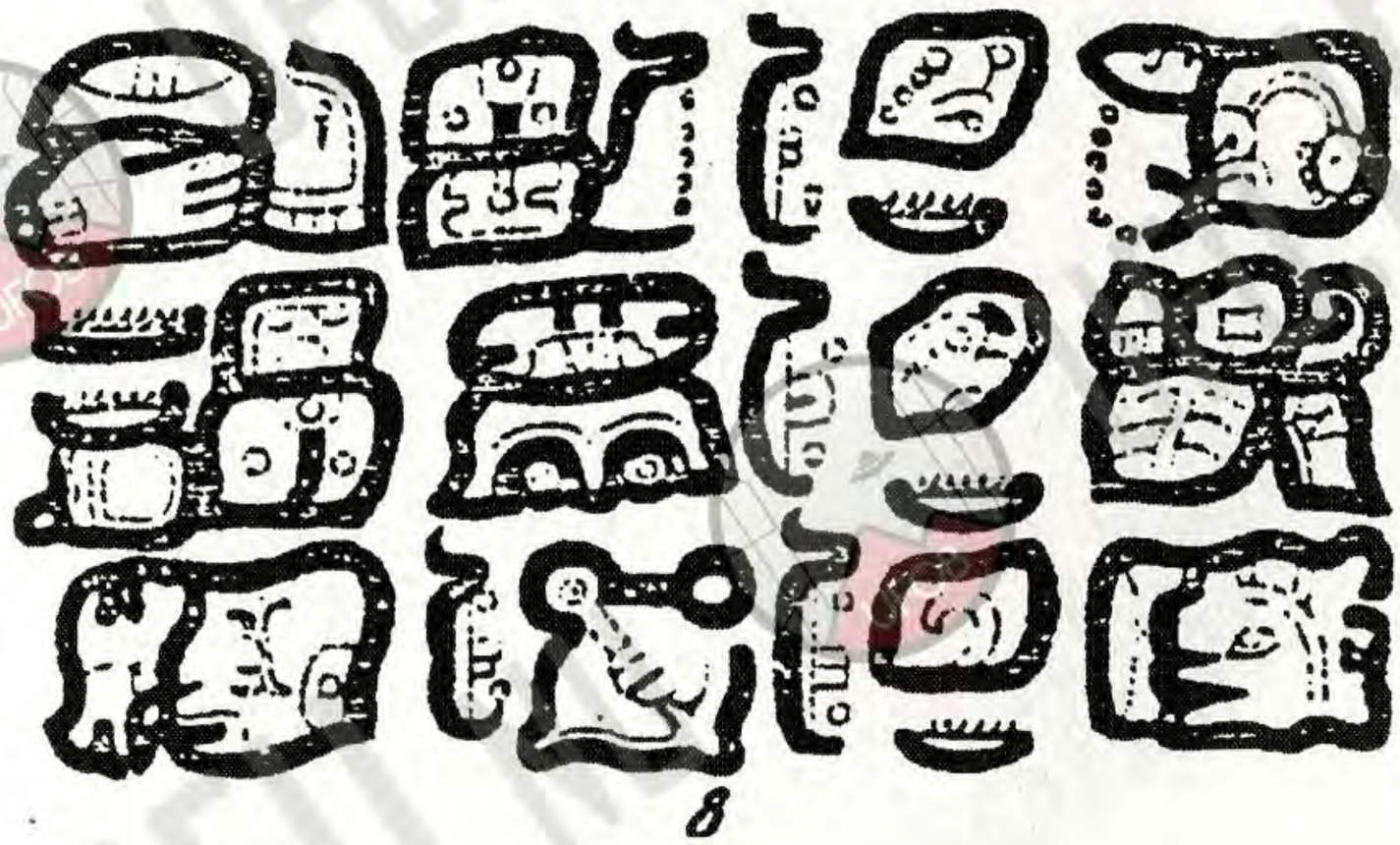
А а	*А а*	Ass	a
Б б	*Б б*	Buki	b
В в	*В в*	Wjedi	w
Г г	*Г г*	Glagol	g
Д д	*Д д*	Dobro	d
Е е	*Е е*	Jehst	je e
Ж ж	*Ж ж*	Schiwete	sch
З з	*З з*	Semlja	s
И Й ий	*И Й ий*	Ische	i
І і ї	*І і ї*	I	i
К к	*К к*	Kako	k
Л л	*Л л*	Ljudi	l
М м	*М м*	Mūsslete	m
Н н	*Н н*	Nasch	n
О о	*О о*	On	o
П п	*П п*	Pokoy	p
Р р	*Р р*	Rzĕ	r
С с	*С о*	Slowo	
Т т ш	*Т т*	Twerdo	t

У у	*У у*	U	u
Ф ф	*Ф ф*	Fert	f ph
Х х	*Х х*	Cherr	ch
Ц ц	*Ц ц*	Zü	z
Ч ч	*Ч ч*	Tscherw	tsch
Ш ш	*Ш ш*	Scha	sch
Щ щ	*Щ щ*	Schtscha	schtsch
Ъ ъ	*Ъ ъ*	Jerr	'
Ы ы	*Ы ы*	Jerü	ü
Ь ь	*Ь ь*	Jehr	·°
Ѣ ѣ	*Ѣ ѣ*	Jat	je
Э э	*Э э*	E	e
Ю ю	*Ю ю*	Ju	ju
Я я	*Я я*	Ja	ja
Ѳ ѳ	*Ѳ ѳ*	Fita	f
Ѵ ѵ	*Ѵ ѵ*	Ischiza	y ▾

OLD RUMANIAN

AZTEC CALENDAR





MAYAN



THE PHRAISTOS DISC (2 sides)

untranslated script (12th cent BC?)



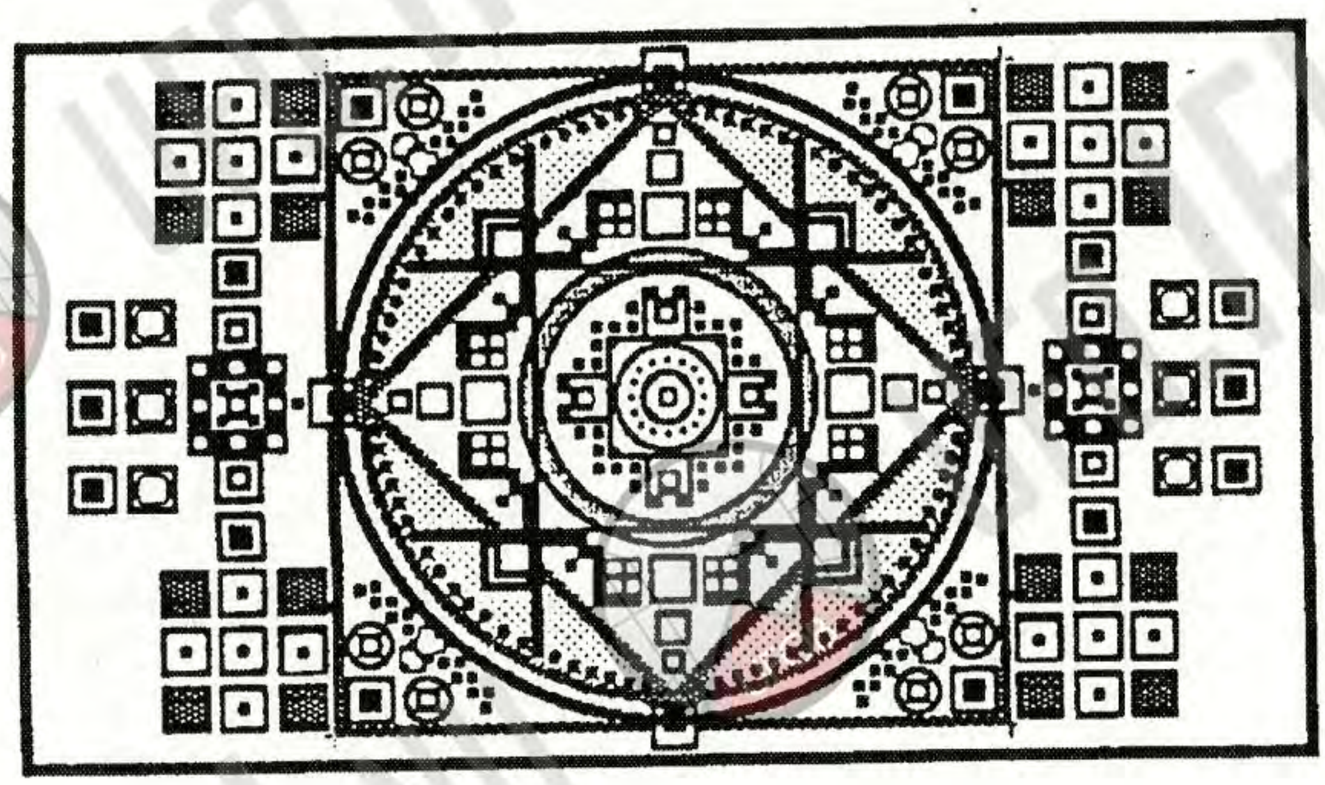


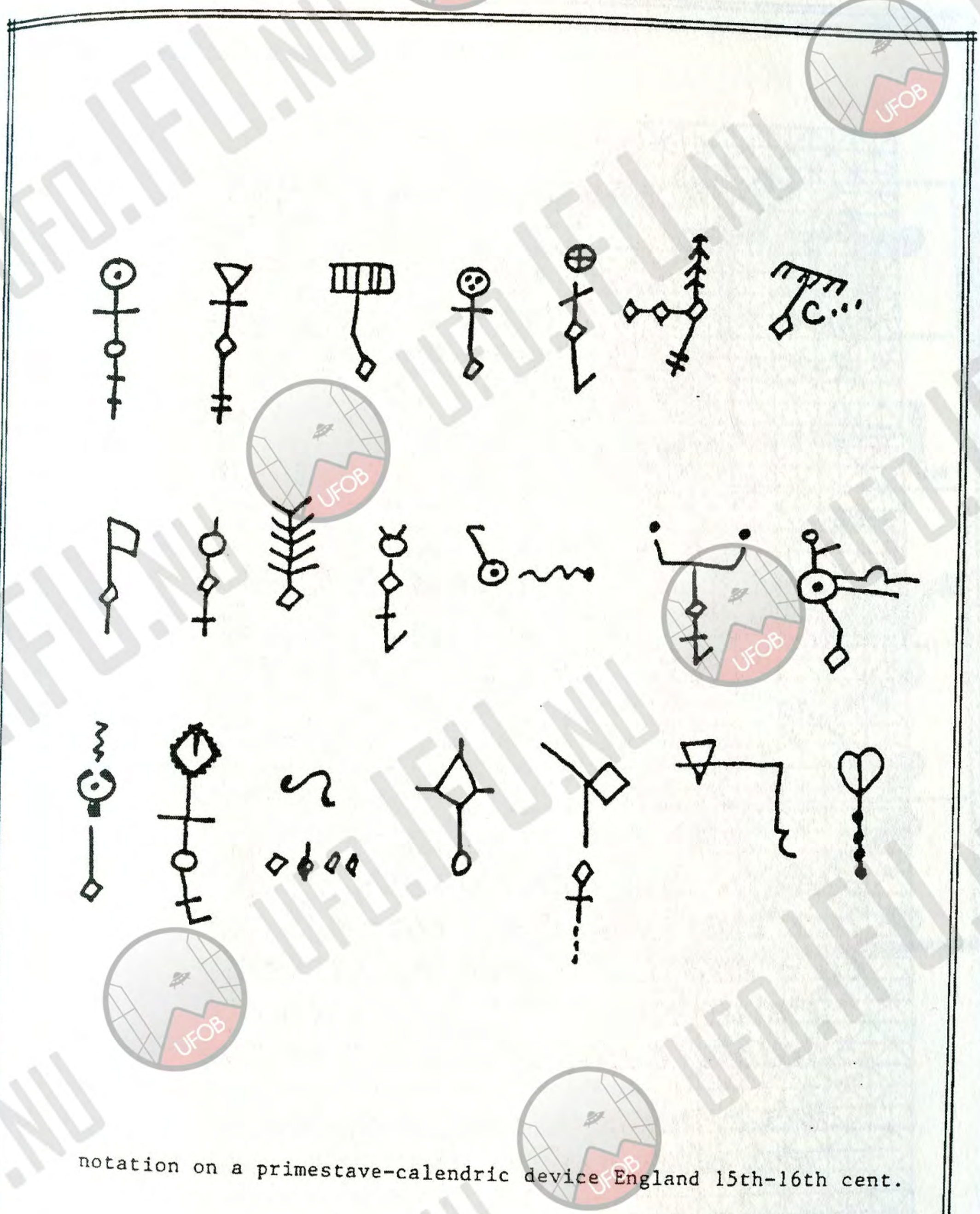
RUNIC WHEEL OF LETTERS

*



EXAMPLES OF MANDALAS





notation on a primestave-calendric device England 15th-16th cent.

adapted from Pennick

Sigil formation on a 5x5 □
(english alphabet)

K X G T C
D L Y H P
Q E M U I
J R A N V
W F S B O

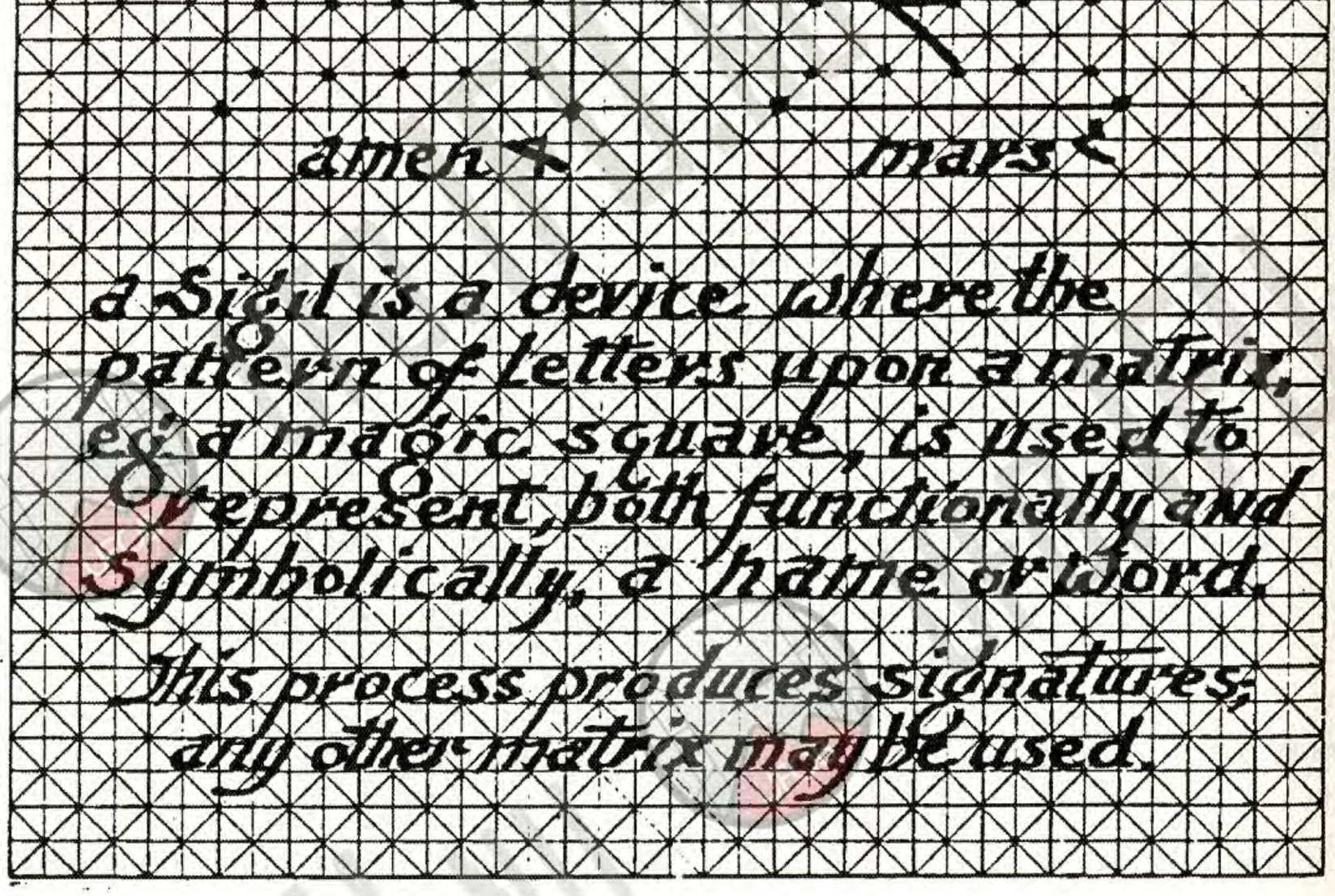
here,
a=Z

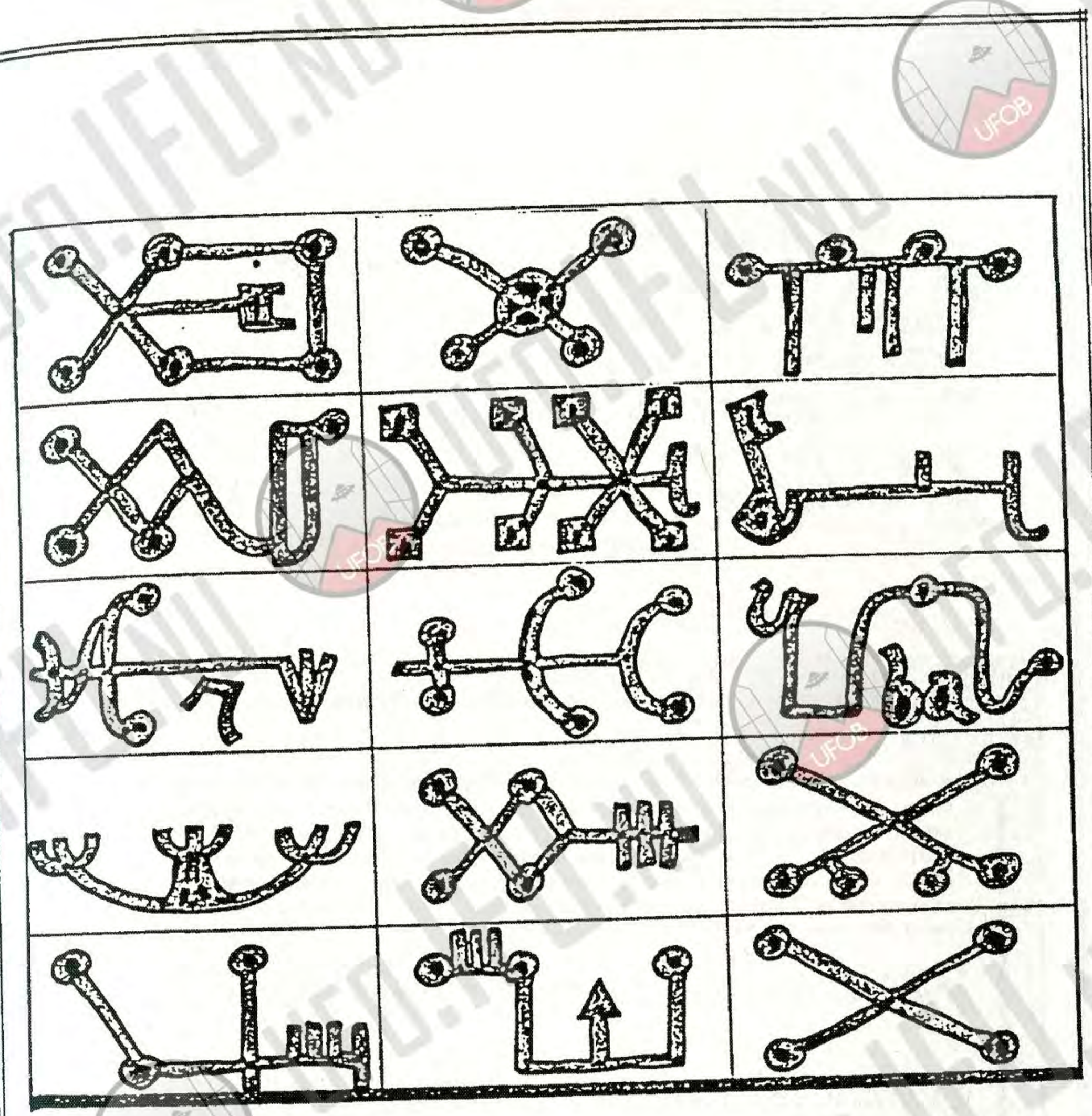
(english alphabet
in 5x5 magic
square order.

amen ✶

mars ✶

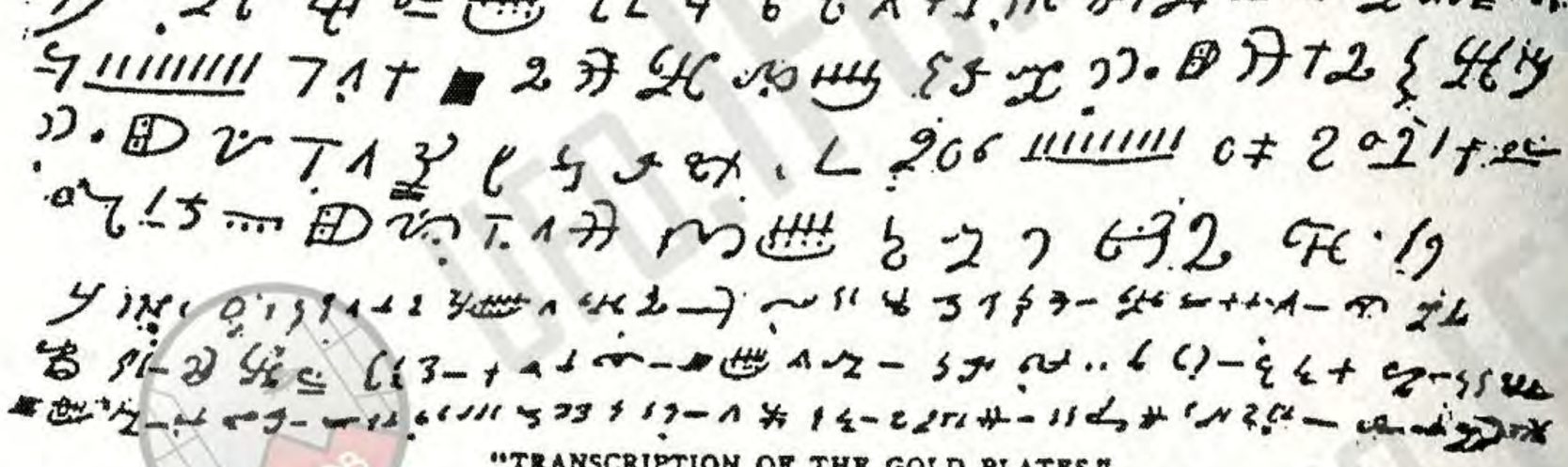
a Sigil is a device where the
pattern of letters upon a matrix,
eg a magic square, is used to
represent, both functionally and
symbolically, a name or word.
This process produces signatures;
any other matrix may be used.





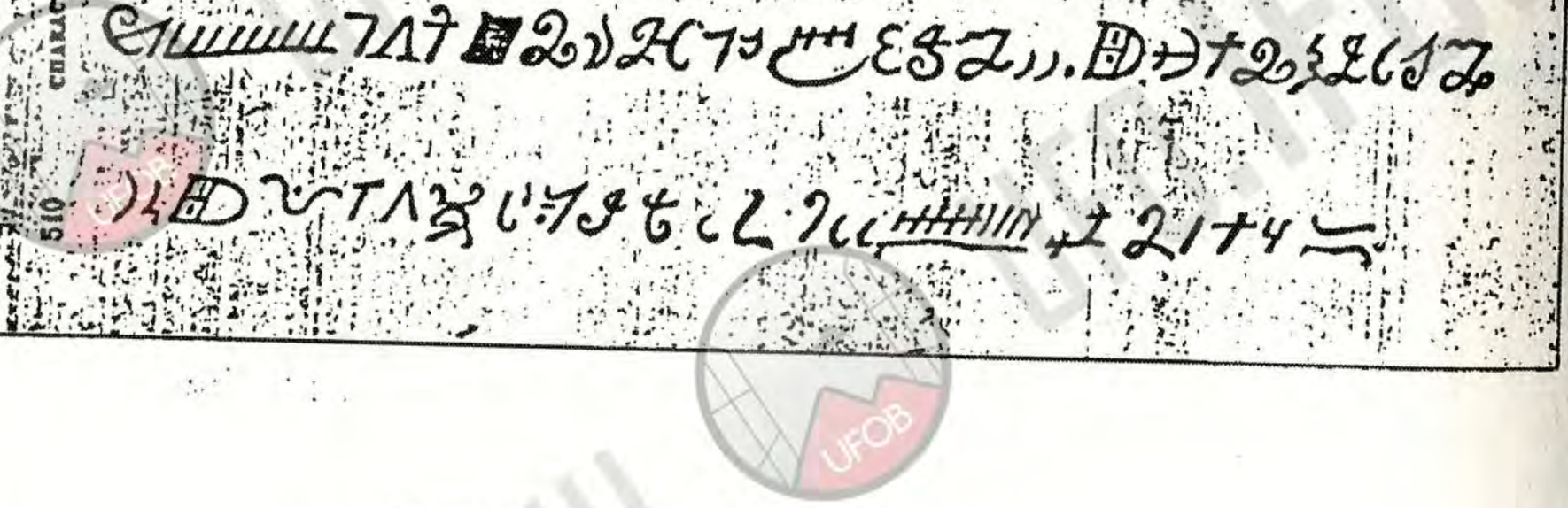
A "MAGIC" SQUARE OF SIGILS (17th cent)

Version #1



"TRANSCRIPTION OF THE GOLD PLATES."

Version #2



Fac-simile of Characters from the Plates of the Book of Mormon.

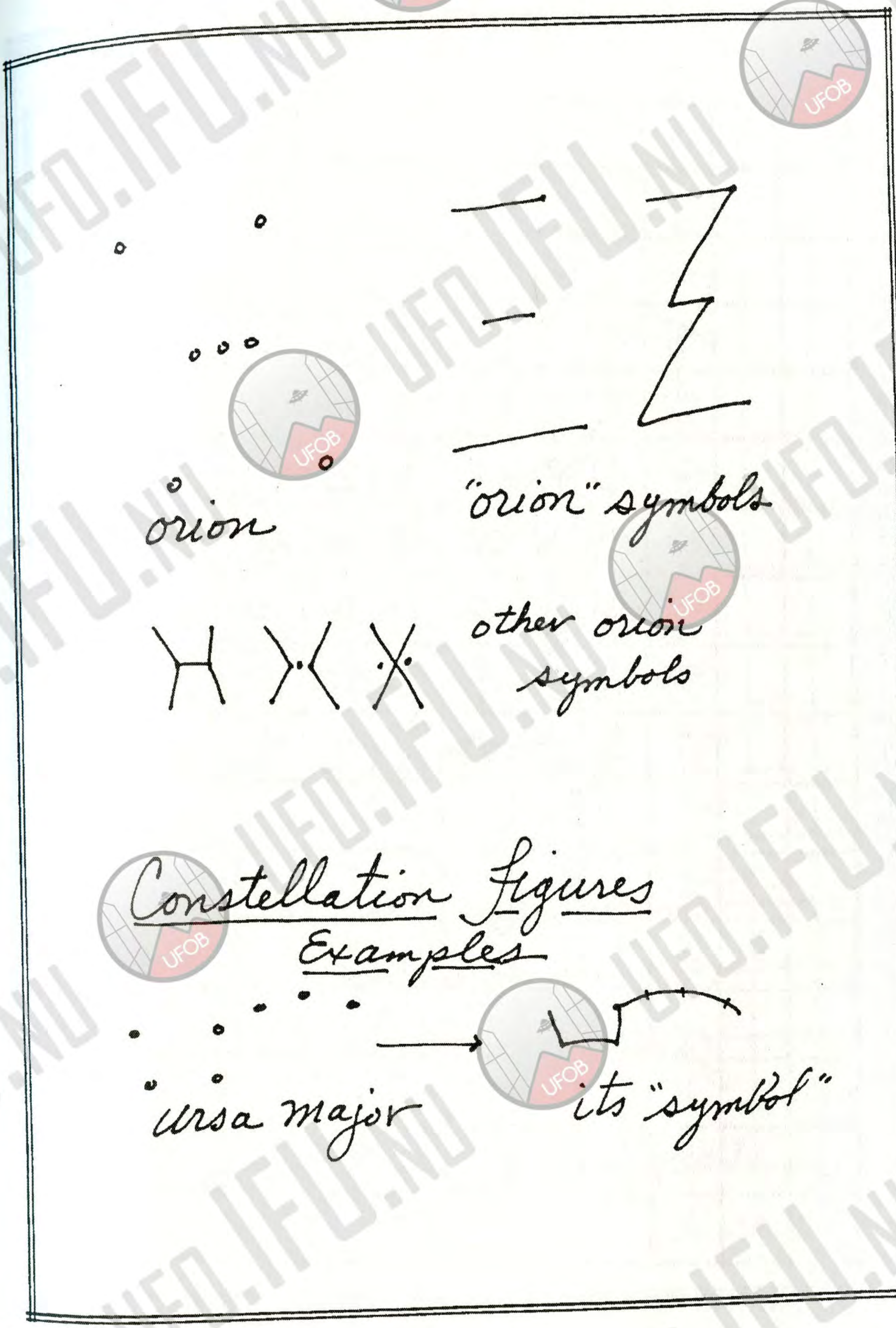
(From the Prophet.)

THE FOLLOWING IS A CORRECT COPY OF THE CHARACTERS TAKEN FROM THE PLATES THE BOOK OF MORMON WAS TRANSLATED FROM; THE SAME THAT WERE TAKEN TO PROFESSOR MITCHELL, AND AFTERWARDS TO PROFESSOR ANTHON, OF THE CITY OF NEW YORK, BY MARTIN HARRIS, IN THE YEAR 1827, IN FULFILMENT OF ISAIAH XXIX. 11, 12:—"THE VISION OF ALL IS BECOME UNTO YOU AS THE WORDS OF A BOOK THAT IS SEALED, WHICH MEN DELIVER TO ONE THAT IS LEARNED, SAYING, READ THIS I PRAY THEE; AND HE SAITH, I CANNOT, FOR IT IS SEALED: AND THE BOOK IS DELIVERED TO ONE THAT IS NOT LEARNED, SAYING, READ THIS I PRAY THEE, AND HE SAITH I AM NOT LEARNED."

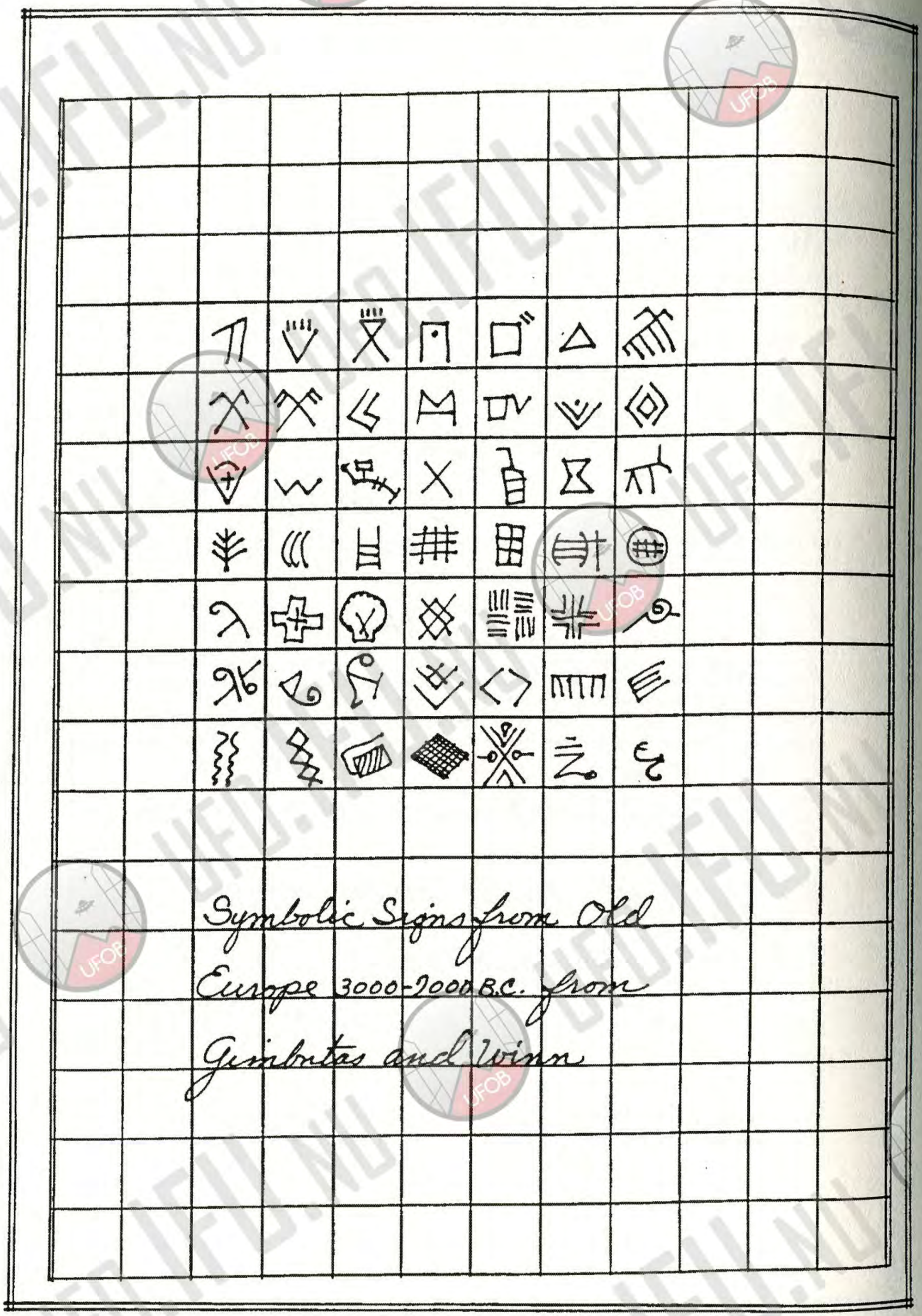
CHARACTERS FROM THE BOOK OF MORMON

510

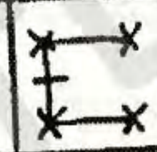
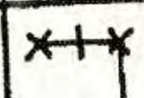
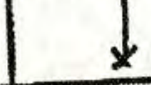
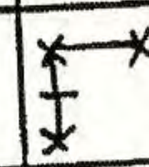
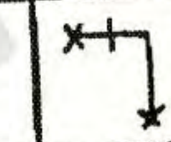
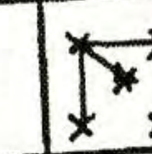
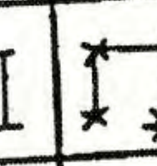
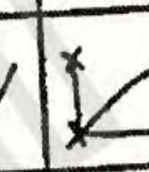
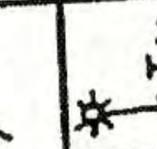
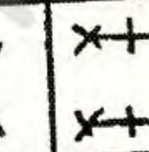
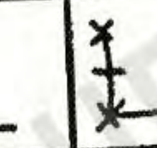
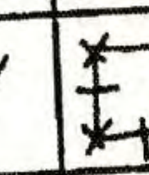
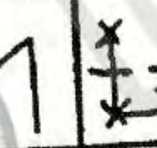
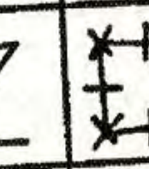
CHARACTERS FROM THE BOOK OF MORMON



Constellation Figures Examples



Symbolic Signs from Old Europe 3000-1000 B.C. from Gimbutas and Winn

	A			1		N			12		
	B			2		P			13		
	C			3		Q	 		14		
	D			4		R			15		
	E			5		S			16		
	G			6		T			17		
	H			7		V			18		
	J,I			8		W			19		
	K			9		X			20		
	L			10		Y			21		
	M			11		Z			22		

alphabet of angels and genii

Enochian Alphabet

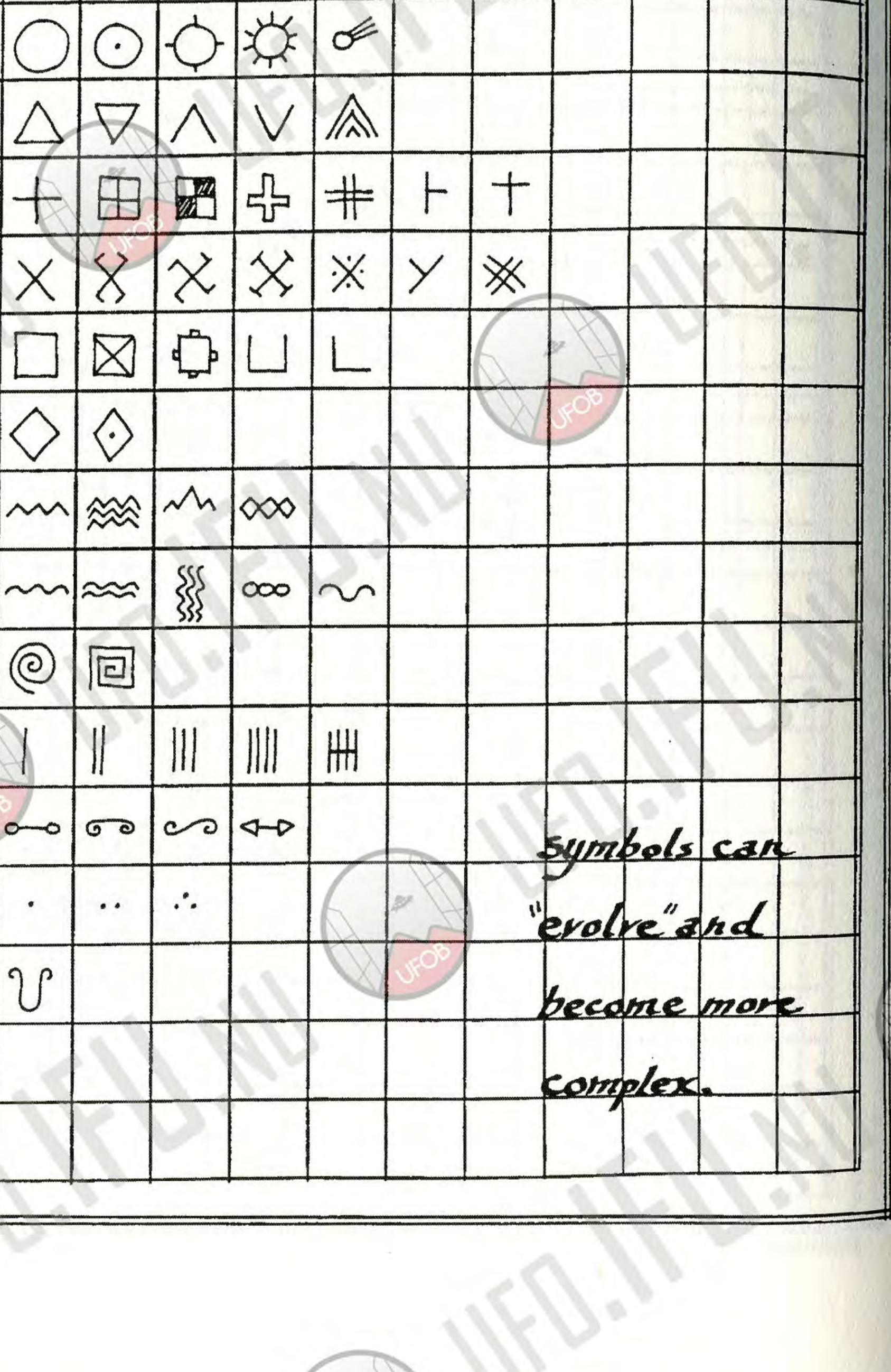
	name	value		name	value
	Pe	B		Pal	X
	Veh	C, K		Med	O
	Ged	G		Don	R
	Gal	D		Ceph	Z
	Orth	F		Vau	V, U, W
	Un	A		Fam	S
	Graph	E		Gisa	T
	Jal	M			
	Gon	I, J, Y			
	Na-hath	H			
	Ur	L			
	Mals	P			
	Ger	Q			
	Drun	N			

some "magic" alphabets

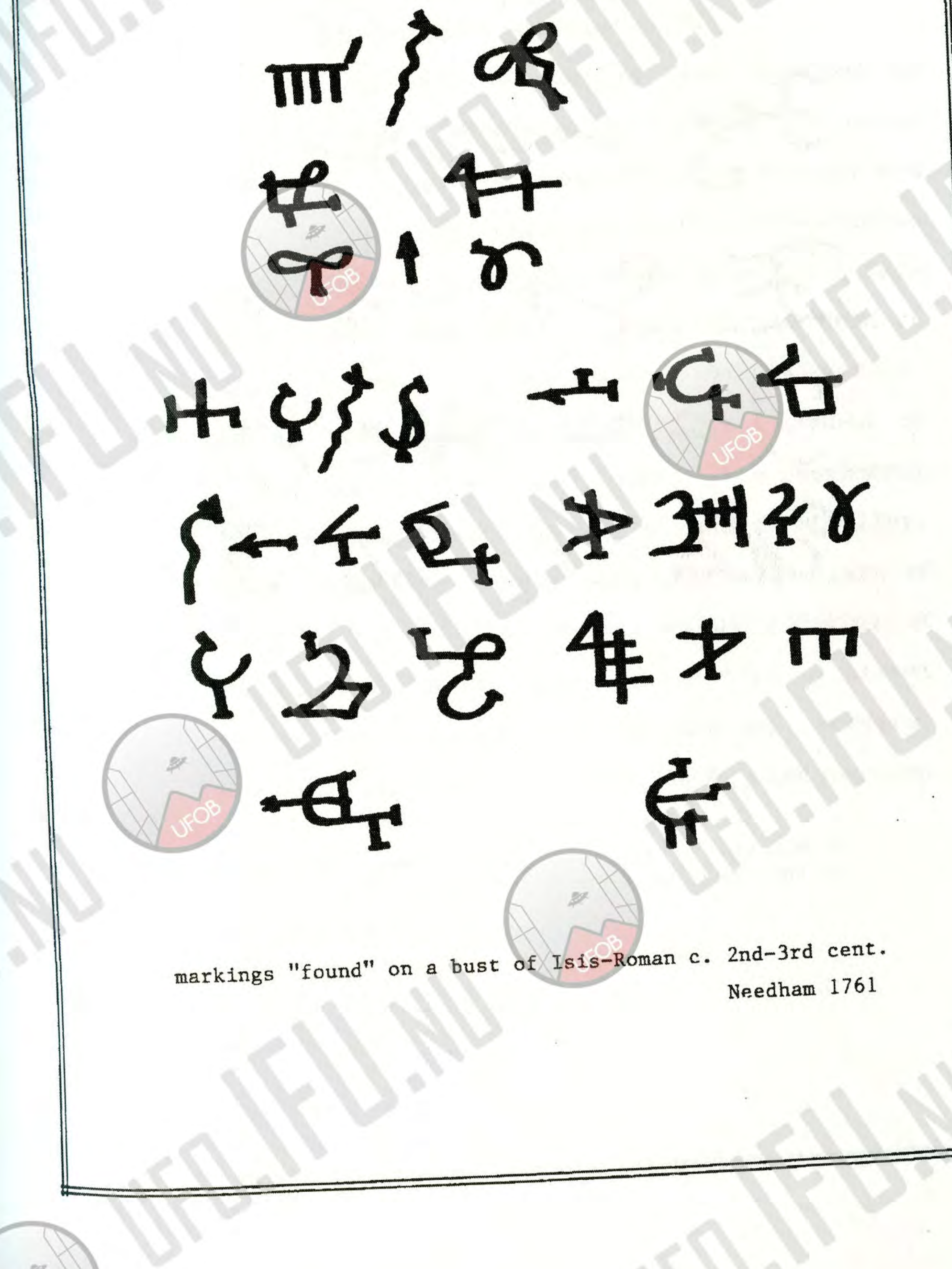
		I	II	III "Malachim"?
1	A			
2	B			
3	G, C	CH	CH, K	CH CH
4	D			
5	E			?M
6	F			
7	G			
8	H			N
9	(Y) I, J			
10	K			
11	L			
12	M			
13	N			
14	O			
15	P			
16	Q			
17	R			
18	S	S		
19	T			
20	W, U, V			
21	X			
22	Y			
23	Z			
24				

(middle ages - Renaissance)

some archetypal symbols and forms and variants

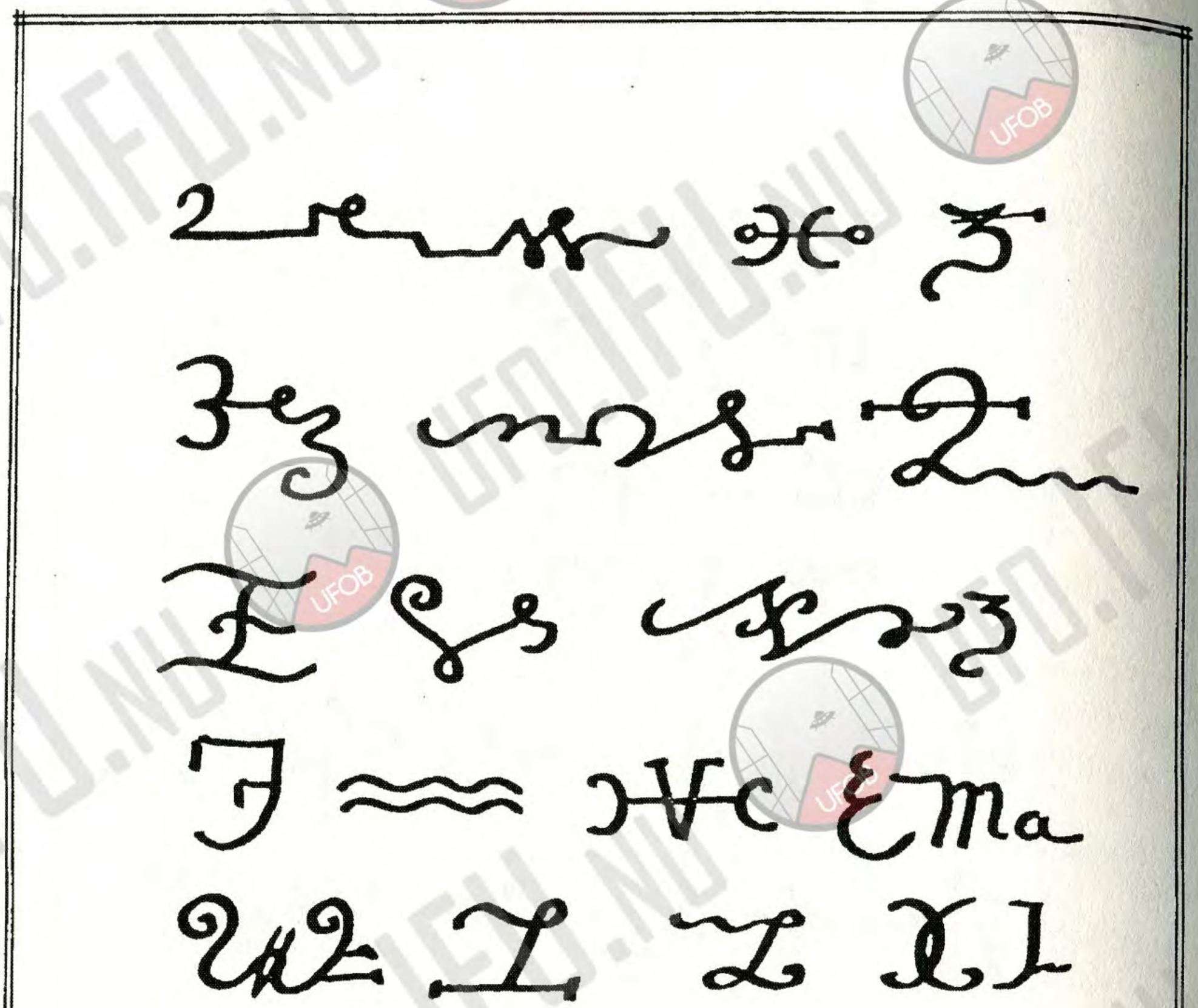


Symbols can "evolve" and become more complex.



markings "found" on a bust of Isis-Roman c. 2nd-3rd cent.

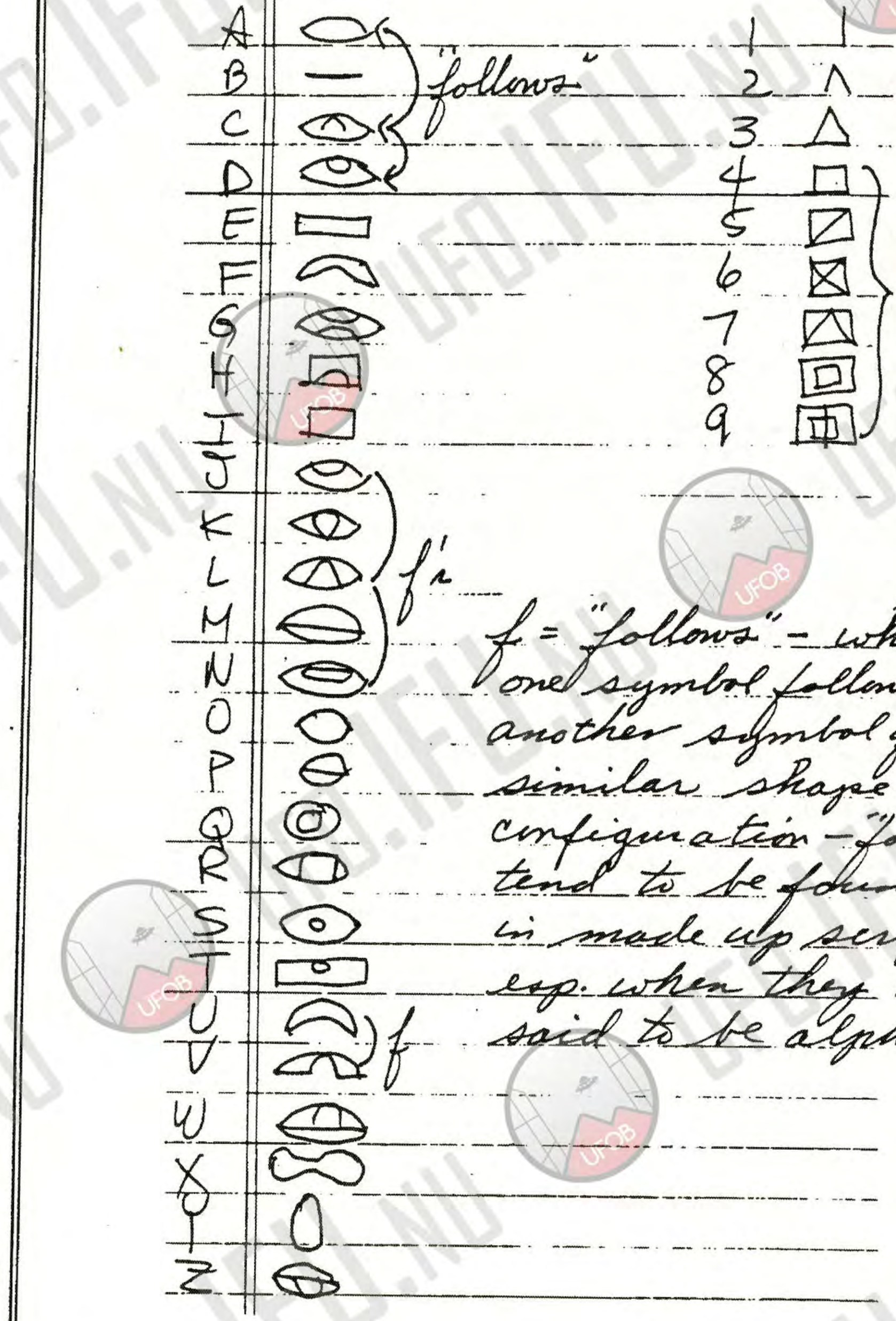
Needham 1761

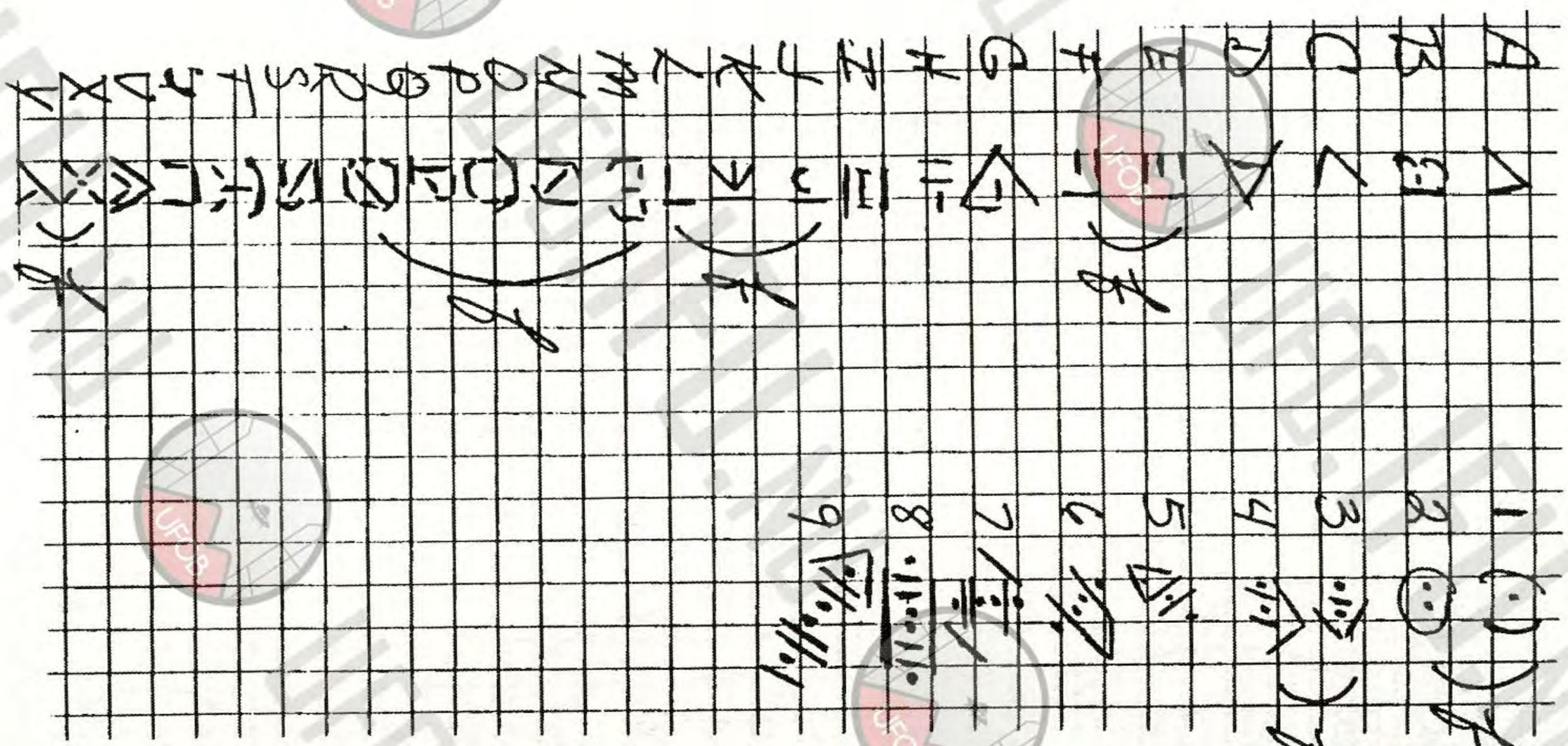


a selection of sigils c. 15th-18th cent. that are similar to some types of cursive received scripts 1937-1992 incl.

Scripts from an "Experiment"

The following sets of samples were obtained by asking participants in a study to "make up" an alien script or system of letters. The resulting scripts are interesting in that they represent possible comparisons for submitted scripts, perhaps also for other "just made up" systems. These experimental symbol systems tend to be alphabetic, dot and line or geometric symbols systems. They tend to contain <u>"follows"</u>, that is, symbols of similar form that follow one another. This phenomenon of "follows" demonstrates a certain lack of flexibility, at times, in symbol generating abilities on the part of the subject so that symbols become simply a series of only somewhat changed variations on an idea or theme. This process happens very often in made up scripts; examples of "follows" are clearly shown in this section.


A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z
"follows"
f'
f
1
2
3
4
5
6
7
8
9
1
Λ
Δ
f
f = "follows" = where one symbol follows another symbol of similar shape &/or configuration - "follows" tend to be found in made up scripts esp. when they are said to be alphabetic



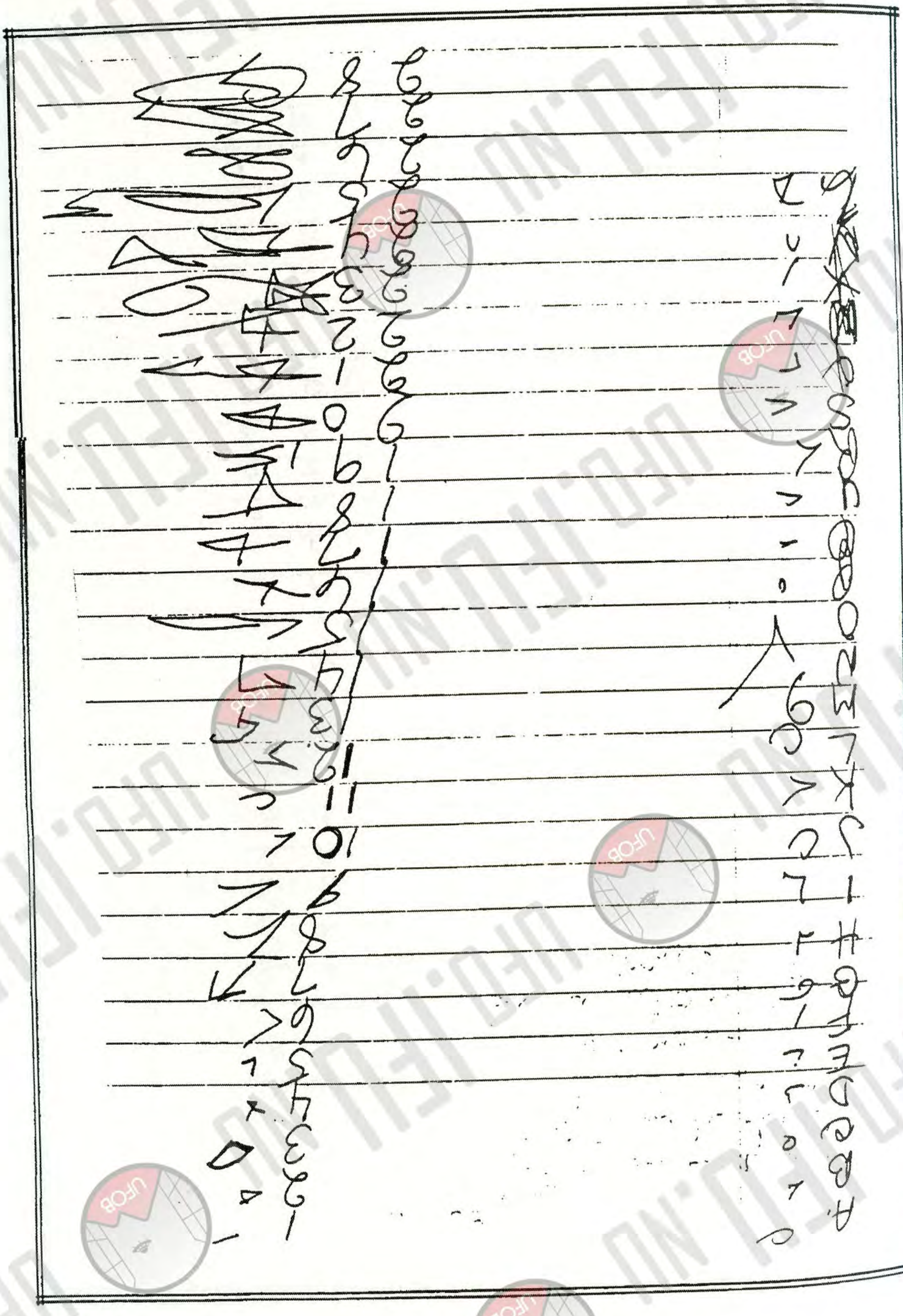
A	/		U	∩		1	•
B	//		W	∩∩		2	••
C	///		X			3	•••
D	>		Y	⊣		4	⌐
E	≡		Z	≠		5	V
F	=					6	V̇
G	-					7	⊬
H	–					8	▫▫
I	|					9	V̈
J	⌋						
K	<						
L							
M	∥						
N	∥						
O	○						
P	⊃						
Q	\						
R	⊁						
S	⊰						
T	⊣						
U	⊃						

repetition of letters

A φ
B Λ
C <) f
D M
E ω) f
F υ) f
G ψ
H Ω
I Ξ
J ϑ
K ϰ
L ϖ
M ϒ
N ι
O ϒ
P ϯ
Q ϐ
R ϑ
S ϕ) ẗ joint f
T ϐ)
V ϗ
V ϗ
W ϕ
X ϕ
Y ϵ
= 7

1 —
2 //
3 III
4 ※
5 ##
6 ⬬ ⬬ ∪
7 ⬬ ═
8 ⬬ // ⊃ ⬭
9 III

A		1	0
B	3	2	2
C	( ) f	3	5
D	) f	4	+
E	[ ) f	5	)
F	[	6	-
G	;	7	/
H	+	8	:
I	;	9	;
J	)		
K	<		
L	_		
M	m		
N	^		
O	( ) f		
P	o		
Q	x		
R	?) f		
S	S		
T	7		
U	u		
V	)		
W	w		
X	)		
Y	/		
Z	2		



A	•	1	<
B	÷	2	>
C	o	3	(·)
D	ø	4	·>
E	□	5	ɣ
F	⌐	6	∩
G	⊙	7	/
H	+	8	\
I	∞	9	⋈
J	◇		
K	..		
L	⊕		
M	Y		
N	⌐		
O	⊥		
P	...		
Q	X		
R	⌙		
S	⋈		
T	ε		
U	*		
V	~		
W	⅂		
X	—		
Y	中		
Z	⊏		

f

f

f

f

f

□+1 = 中 ~ ⊏

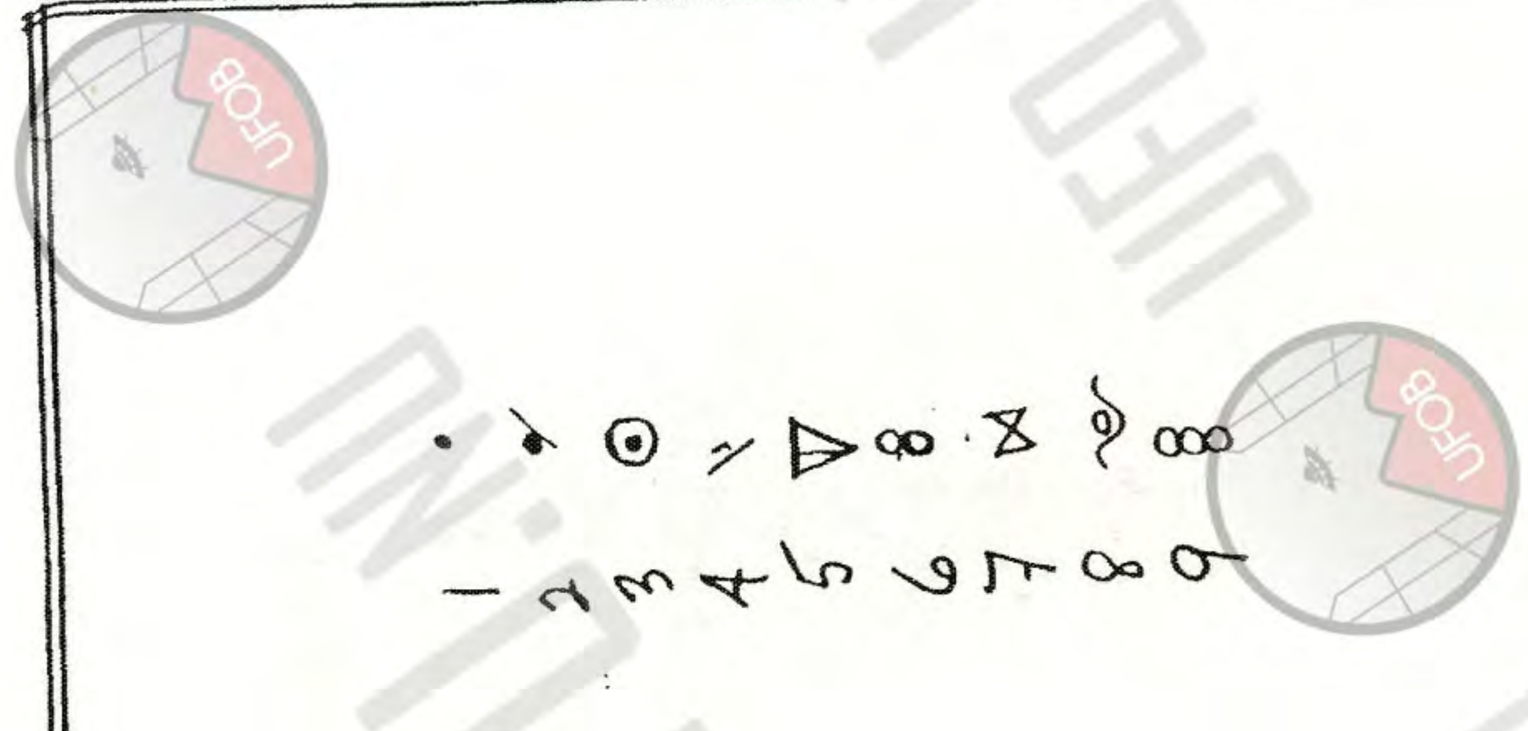
1 2 3 4 5 6 7 8 9

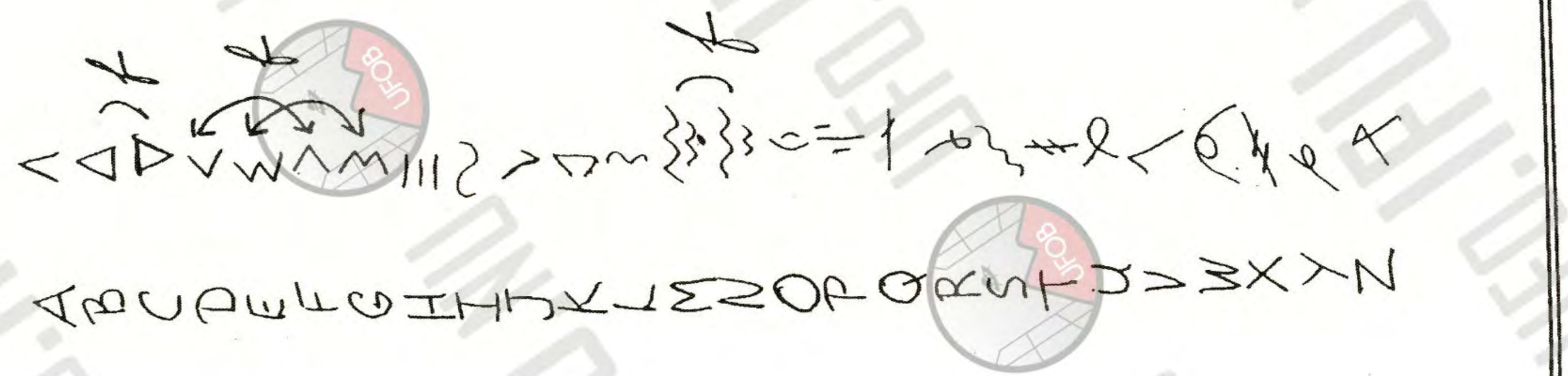
similar to letters

extensive fi

A	—	N	
B	⊥	O	
C	↓	P	
D	↓	Q	
E	T	R	O
F	↑	S	
G	↑	T	
H	✳	U	
I	•	V	
J	—	W	
K		X	
L	↘	Y	
M	↓	Z	

1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9





A- ◎

B- ⊢

C- >

D- □

E- ~

F- ⊱

G- 0

H- |

I- \

J- /

K- —

L- ◇

M- (

N-]

O-)

P- [

Q- O

R- Δ

S- ⊥

T- ⋀

U- ⊂⊃

V- ⊘

W- Δ

X- ⧖

Y- ⩛

Z- ∞

1- ⌐

2- ∧

3- N

4- Σ

5- ⊗

6- x

7- +

8- ◇

9- ∠

A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z

1

2

3

4

5

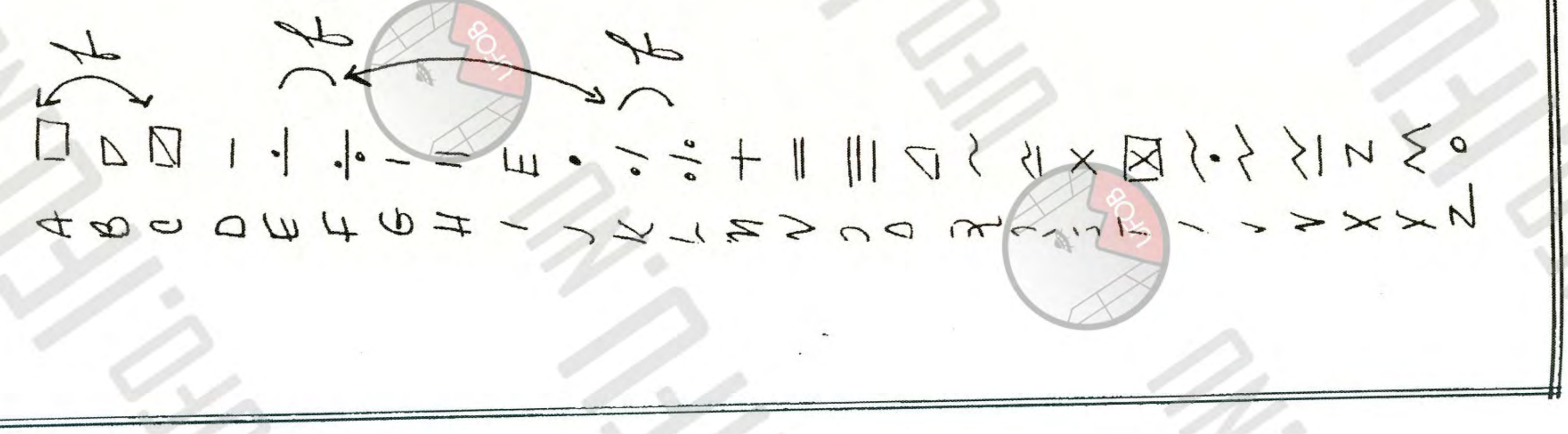
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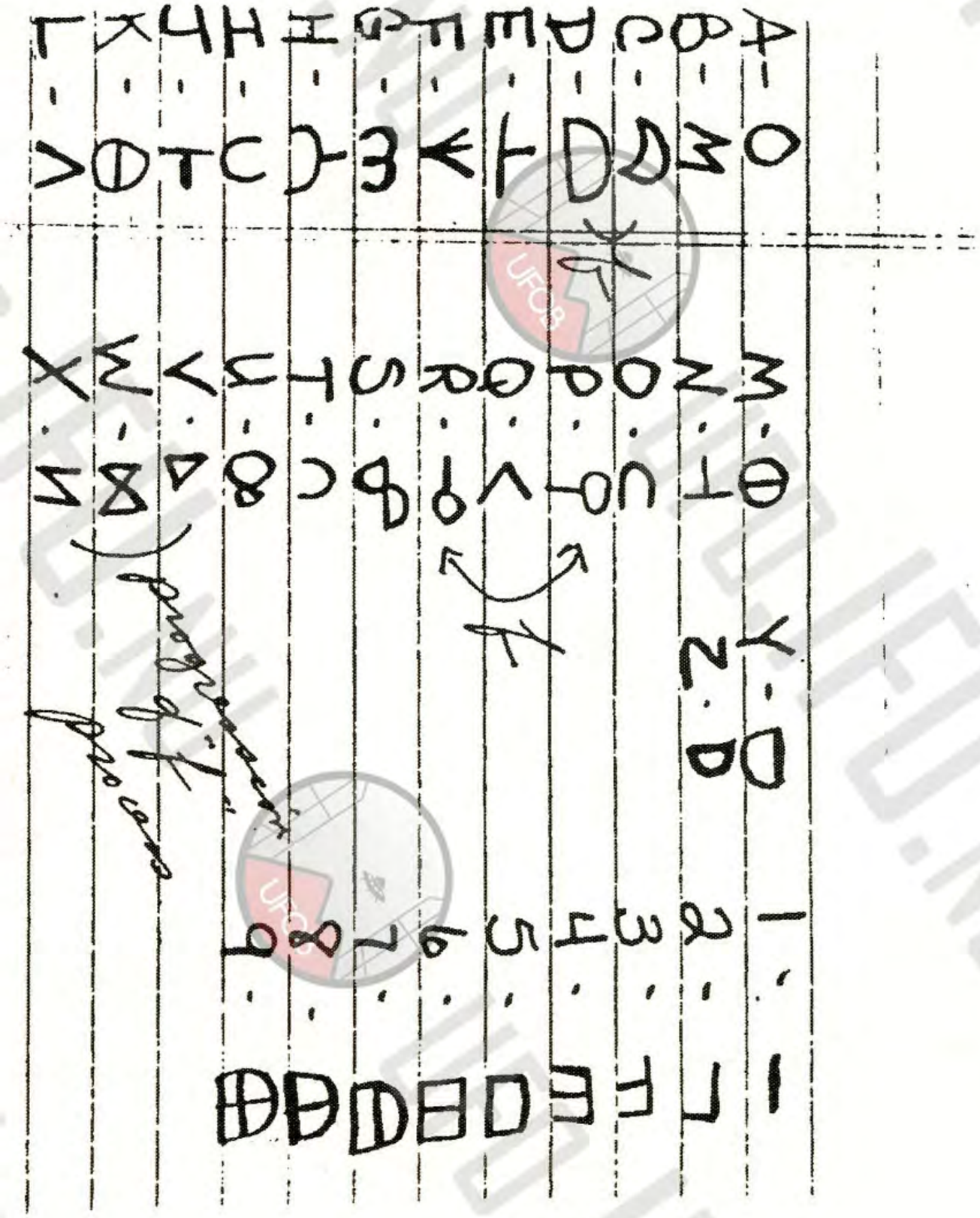
7

8

1 1 <> ×.00 %

1 2 3 4 5 6 7 8 9 0





A L

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

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3

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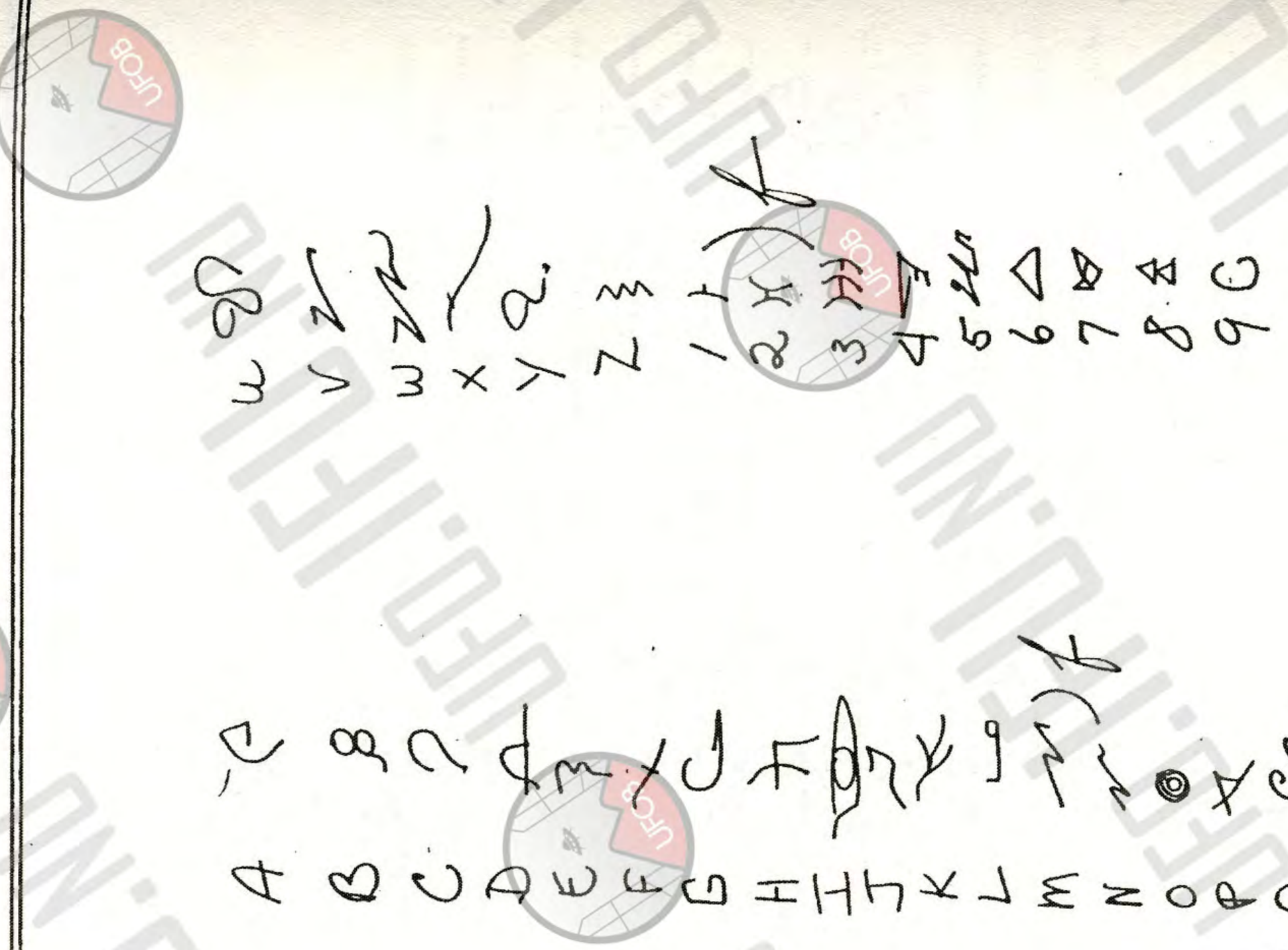
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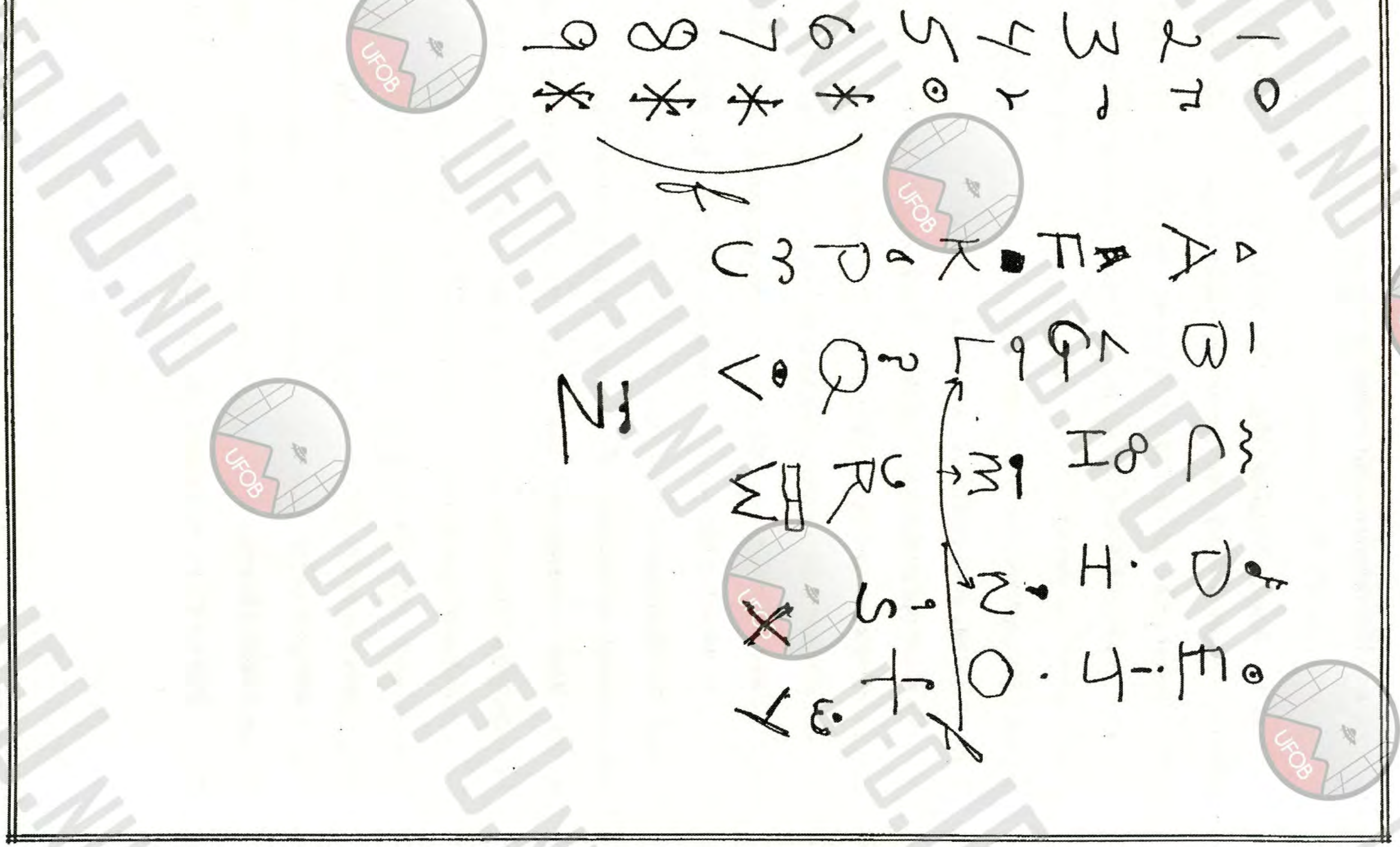
6

7

8

9





VIII. Some Conclusions, Speculations and Observations

1. Considering the many processes posited above, there are an incredible number of different scripts. Even with the possibility that each psyche puts its own imprint on a script, there should be fewer examples of totally different scripts. Less parsimoniously, of course, we could posit a multiplicity of intelligences "out there", all trying to "get through". However, the fact remains that there are a confusing multiplicity of scripts available for study, unless we greatly change our view of the world, they cannot all be "real" or of true alien origin.

2. Many scripts are blatantly mundane in their origin. Best examples are perhaps scripts that contain exactly the same letters and number of letters as our own alphabet. It would be extremely unlikely that another race of beings developing totally separately from us would produce exactly the same symbol and sound repertoire. Again, nothing is impossible, but our view of the world as science presently understands it precludes the unlikely

event of parallel and unconnected development of human form physiology and voice box, and in addition the same English alphabet and sounds unless of course one subscribes to the "they made us" school of beliefs. Even on earth, where humans are related, many different symbolic systems have developed. Some researchers are currently trying to find an original mother tongue, but results are far from conclusive. Finally we cannot exclude the possibility of an alien tailored-to-match communication system for us the lowly receivers; a system designed solely for the purpose of communicating with us.

An assumption is made in studying scripts, that an actual message exists behind a certain set of symbols. Using the ideas presented above, it is concluded that every mark made by someone contains the following <u>possible</u> levels of "meaning".

A. (always present) A personal level, merely making a series of marks or symbols, like making a drawing, reflects personality and unconscious processes and leaves the imprint of the receiving personality.

B. (possibly present) An intended conscious level where a person encrypts or encodes a message, perhaps, for example, in the production of a code or a personal symbology consciously devised.

C. (possibly present) A set of markings or symbols "felt" to have a meaning but not literally translatable.

D. (possibly present) An external source of information in symbolic form, either directly observed by a person and recorded, or received "telepathically". All symbols can have these levels of meaning.

3. Some scripts represent complex and internally consistent systems in themselves. Enochian, (see appendix) a magical alphabet transmitted or given to Elezabeth I's court astrologer by an "angel",is purportedly one such system. It has its own alphabet and linguistic rules. However, nothing final in these cases can be said except, perhaps, that either something extraordinary and alien is happening, or that the psyche is capable of some incredible unconscious maneuvers and is able to

spontaneously devise symbol-sound systems with an inherent syntax and grammar. We could be neurologically wired to do just such a thing. There are a few samples of writing that remain for me "favorites", examples that make me still wonder if something truly unknown is at hand. Of course my use of "favorites" totally subjectifies these observations and they must rest as they are, as examples of received scripts that stand out from the rest, perhaps, only in my own head.

4. Certainly at hand is a remarkable phenomenon; so many people receiving so many messages; certainly something is happening at psychological, sociological, spiritual, and perhaps at physical levels. We are trying desperately to do something, to know something, or tell ourselves something - or all three. Also, perhaps, something or someone else is trying to get through to us. It is clear that these phenomena arise, at least in part, out of deep psychological and spiritual needs. We live in an era where traditional spiritual paths are changing, and at times deteriorating into rigid fundamentalistic non-nurturing and/or supportive

structures. At such times the human psyche reaches for new forms and newer reflections of older forms, both from within itself and from without. This is clearly evident from the enormous amount of "channeled" writings appearing in the last decades, most of which, it is clear, are of a spiritual nature. Very few contain information of a technical nature, however, except where technology is mixed with attempts to protect "nature" or mixed with spiritual issues (e.g. spiritual need and the relationship of this to loneliness, ecstasy, levels of consciousness, contact with higher powers, meaning in life, saving ourselves from death, saving the earth from destruction, etc.) The somewhat recent appearance and attention to crop circles in England, whatever their source, do point to the needs people have for mysteries that point beyond themselves in the fight against mortality and isolation.

5. Many received scripts show clear relationships to already existing alphabets. Notable among these especially are so called "magical", "celestial", or "angelic" scripts, and some of their relationships

to the basic Hebrew alphabet. This is seen many times in the relationship of the letters A and M to their "received" counterparts.

Also, several examples show some relationship to the scripts given to Joseph Smith in the founding of the Mormon Church. In one of these examples, a mere copy of these figures from a book on the history of the Book of Mormon was sent in, in another more "honest" example a received script was sent in that shared characters from both an angelic Mormon script and cursive Egyptian script. It should be noted that both cursive and Egyptian script and Mormon script do, for whatever reason, share a number of elements.

6. This phenomenon of receiving a script can often be automatic (somewhat like automatic writing) and beyond ordinary volitional consciousness. Many people will state that it is "as if I were being dictated to" or "it just comes to me". The source is perceived as coming from external entities. Most examples are "genuine" in the sense that they are not conscious hoaxes. In addition, it appears that "creating" an alphabet is not a difficult

task. Ample examples of this were seen above in the section on samples where alphabets are recorded that derived from the simple instructions of (A) teaching a group of people how to go into a receptive light trance and (B) asking the group when not in a trance to develop an alternative alphabet; for many people this happens easily. Where then, are the symbols from? The answer to this question lies in the whole of depth psychology, with its concepts of levels of consciousness, unconscious cognition and motivation and archetypes.

It is almost impossible to edit out the personal factor here. If an alien script was sent "telepathically" or was actually seen and remembered, there would be nearly always, (unless directly copied) individual variations added to it as it was reproduced. The ideal situation would be to obtain several samples of script that were similar and from clearly separate non-contaminated sources. If approximate matches did occur, this would be a strong finding. However, some basic and troubling psychological processes could still arise

and cloud the issue if, for instance, only archetypally based figures or symbols were produced (such as circles, crosses, squares, triangles, and figure eights). Then, perhaps, purely archetypal processes could be present. The best case scenario would be the comparison of two or more non-archetypal series of figures from clearly separate sources, but then we would be in the odd situation of telling the aliens what was epistomologically acceptable to us.

A possibly useful technique lies in developing some measure of correlation between two separately received scripts. High correlations obtained from independently generated or received symbols systems (excluding those with heavy archetypal loadings) could point to important avenues of and locations of possible true external input.

7. There is so far no clear Rosetta Stone. We are lacking a clear example of bilingual inscription, the classic requirement for deciphering an unknown script. Personal translations from the receivers themselves, while powerful for the individual, do not attain the

general acceptance that would be accorded a consensual or widely agreed upon table of correspondences. Hieroglyphics were only guessed at (and with little success) until Rosetta Stone was found, with three versions of the same message in three different scripts.

8. An interesting phenomenon of "script evolution" has been noted in some cases, where script has been "received" over a period of years. In this process, the script begins in one form and, over a period of years, evolves into a more complex form or somewhat altered script. In one case a script started as simple single symbols and "evolved" into complex sigil-like words. The original symbols, it was felt stood for syllables; in the final form the evolved complex symbols stood for "words" and "concepts", the components of which did not break down into the original syllablic components. A transliteration, in this case, could not be deduced but had to be "intuited" or "given by the contactee - abductee. The resulting translation, then, was a totally personal process.

In another example, evolution took place not

only across the span of a single life time, but was multi-generational. A grandmother developed a script of simple characters; the daughter further elaborated this process, and the granddaughter developed a cursive form of the two previous scripts combined. This process was not a conscious one, but took place in series of trances where the script literally "flooded out of me at an unbelievable rate; I wasn't thinking about it." Is this process an example of clearer and clearer transmission and reception, or one of complex unconscious elaborations across time and in some instances person and place?

9. There are letters in alien script that seem to appear very often, more often than they appear in most languages. These letters are a, b, c-k, g, l, m, r, s, t, a. This is not a solid fact but an observation; the reason for it is unknown. It may relate to certain sounds felt to sound alien, or perhaps to a neuro-structural set of processes inherent in human language processes or be a real characteristic of an alien language.

10. Symbols can have complex histories, and may

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10. Symbols can have complex histories, and may

not develop or be received full blown on one occasion. They can brew in unconscious processes for long periods of time, and become susceptible to multiple intrapersonal and extra personal inputs. Even in the development of our own letters, history can be a complex and, at times, obscure process. Letters can begin as pictures of real objects and then become symbols. These symbols can be repeatedly reshaped over time by psychological processes like archetypal processes until a final product is formed. An ox becomes a picture of an ox; the picture becomes a symbolic head of a ox; the head is inverted and becomes the letter A. (As a note, it is curious how many times a version of this triangular form or A shaped form shows up in various scripts and symbolic systems.)

11. In some scripts there can be seen a contamination of one letter's form by another, especially if they follow each other. For instance, in our alphabet the letters M and N have related forms and will also show up with related forms in an "alien" alphabet. Also, almost as a failure of imagination, some "alphabets" have

sequential symbols which are merely inverted forms of each other; these I've termed "follows". These phenomena all point to personal processes, and tend to rule out outside input.

12. The process of "reception" has some similar characteristics for a majority of the cases studied. 1.) It usually begins with a "break through" where the receiver first realizes that something is coming into their consciousness that seems to feel like "it is not from me" or "is from somewhere else"; a message or image not experienced as a usual part of the individual's identity. 2.) This experience is usually accompanied by a feeling of being in at least a somewhat altered state of consciousness. In the beginning, in most people, the first messages are fragmentary, but later develop into fully developed symbolic systems. (In a smaller number of people, fully developed symbol systems start from the beginning.) 3.) In most cases the message is felt to be important and originating beyond human existence, usually from a more developed consciousness. 4.) Further, messages seem in most people to act as a

nucleus for a developing sense of purpose in life, an increased realization of some kind of "assignment" from beyond humankind, and a heightened spiritual sense. The specific content of these ideas can be of any religious denomination, or orientation, and sometimes "reveals" or develops a totally new religion, usually with conglomerate pieces from known religions and other cosmic, planetary, or stellar schemes. 5.) (As this process develops) volition or personal will usually begins to fuse with some sense of a higher will to which personal will becomes subservient. The individual's purpose in life becomes the development of contact with this upper will, and acts to serve or further its causes here on earth and to rejoin it in a more real way after death. 6.) Owing to a combination of the above, the actual experience of receiving a symbolic message is almost like receiving dictation. As this altered state becomes a practiced event, it needs fewer and fewer external supports, and can be turned on at will almost as if (in some cases) there is a continual message going

on somewhere in another dimension and is merely tuned into, whenever needed or desired. In the advanced stages of the entire process, the receptive state in no longer experienced as separate but is experienced as a newly developed facet of the core identity.

13. Most of the individuals who "receive" scripts are not found to have significant psychopathology. This observation underlies the principle that, whatever this process of reception is, it is well within the capabilities and characteristics of "normal" of average psyches. Also just like drawing, some appear to be able to reach this process within themselves with relative ease, while others can barely do it. In one demonstration, approximately 40 people were asked to produce an "alien" script; about 35 were able to accomplish this with only brief and simple training (learning to enter a light trance) and instructions (produce an alternative or alien alphabet). Psychopathology was, in fact, in some instances correlated with the inability to accomplish such a task. On the other hand, there was some indication that ability to

think in non-traditional ways, having a "good imagination", being not strictly right handed, having the ability to go into a trance, and going through difficult times, all correlate highly with being able to produce a script.

14. As a general working attitude, the suspension of belief is most important in this type of research. Prematurely formed theories, that become beliefs and facts that then must be proven, will almost surely obscure further progress and research. Further, strong black and white thinking styles and limited, rigid belief systems all draw a veil across our perceptual abilities, and limit what we will see or find. The best attitude is that of naturalistic observing, recording, organizing, and observing again, in a process of moving toward knowledge. New and unknown phenomena may challenge our ability to think and observe with flexibility.

15. Some feel it is possible that there exists within the fabric of space and time a record of all that has been or will be, all the knowledge of creation. A version of this idea is called the

"Akashic record" by the theosophists. It is felt to originate from some source in India or Tibet. Most narrowly interpreted, this idea posits a source of all information, that is literally recorded in or "inscribed" in "the essence of space" in the "reticulum dei" (network of god), that can be "read out" by those initiated or evolved enough to do so. This form of the idea states that the information exists out there, independently of our psyches, and may be "read" by us. Another possibility is that the information's existence out there depends somehow on our own existence, or that we and it are all really one phenomenon and co-dependent for our existence. Another idea is that part of our psyches is able to "unfold" other dimensions, and in this way is able to "read" their contents or "see" the events occurring within them, events perhaps from totally alien beings or scenes from our own past, future, and possible presents. Then again, it may be that in a process of opening ourselves up to the workings of space's framework, we are enabled to allow deeper parts of ourselves to operate and tell

us what we already know at another level. This also could allow us to open up to other intelligences who, if they are cooperative, "talk" to us in terms or symbols we will understand. Thus, in many ways, we could produce or generate texts about how nature came to be as it is. "They" could give us a text, and only later give us the ability to decode the message within it. Even, perhaps, before we know what the message says literally, we may "feel" its import as a direct apprehension of its significance, a "feeling" of what it may mean.

These are only some of the ideas about the issue of universal records and how they might end up on pieces of our own paper as "mysterious" symbols.

The foregoing is only a beginning of an approach to the study of symbols obtained from sources labeled as "alien"; "angelic" or "telepathic", etc. Further study would entail the gathering of more samples and looking for patterns that might emerge, be they comparisons with known writing systems or the finding of new systems with

some internal consistency and logic. Finding the same symbol system from unconnected sources would be a great surprise and certainly call into question, and make us examine, our notions about what is and can be known in our world. Are we talking to ourselves or is some one else trying to tell us something; who knows?

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