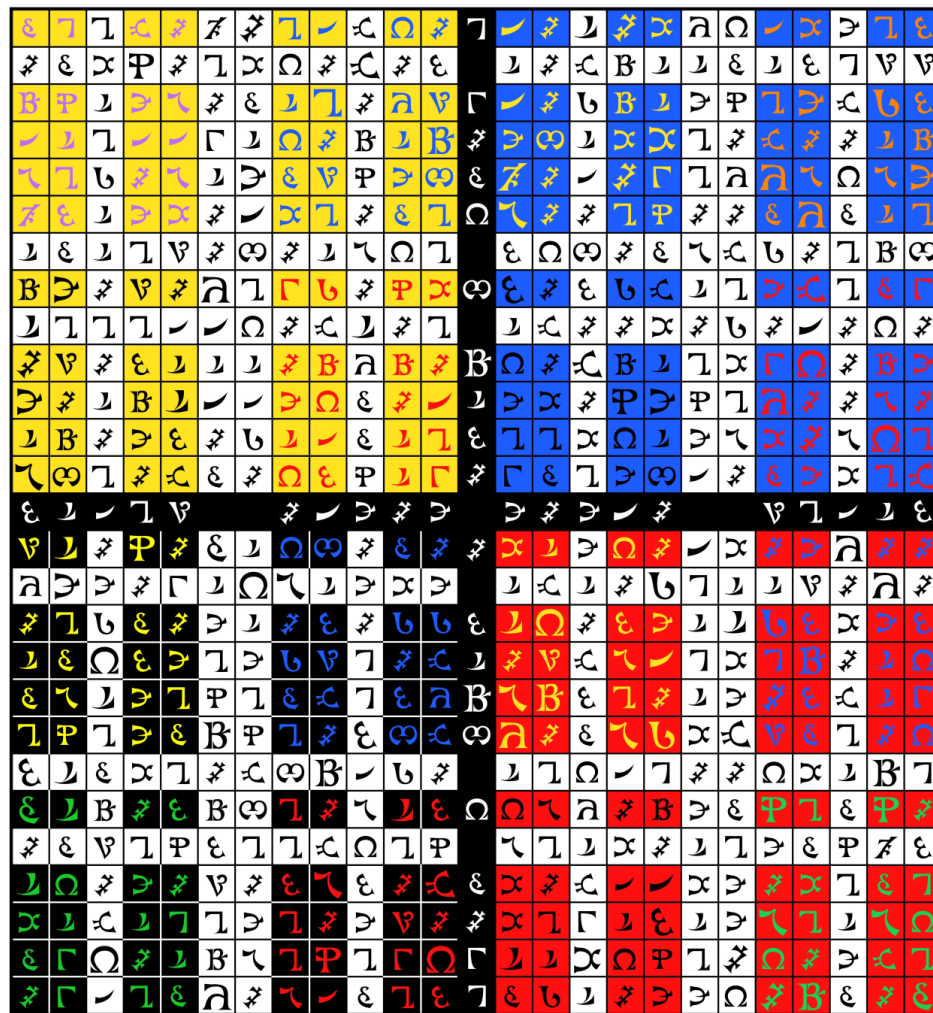


The “Mystery of the Pentagram” in Ceremonial Magic and its Connection to Enochian or Ophanic Workings:

Pentagram-Pentagon-Pentatopes
and creating a self-organized 5:6
sacred space

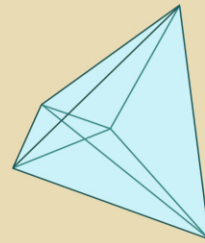
Terry Burns with J. Alan Moore

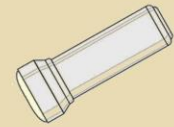
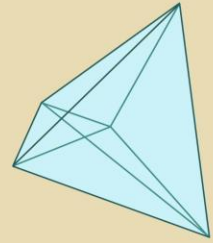


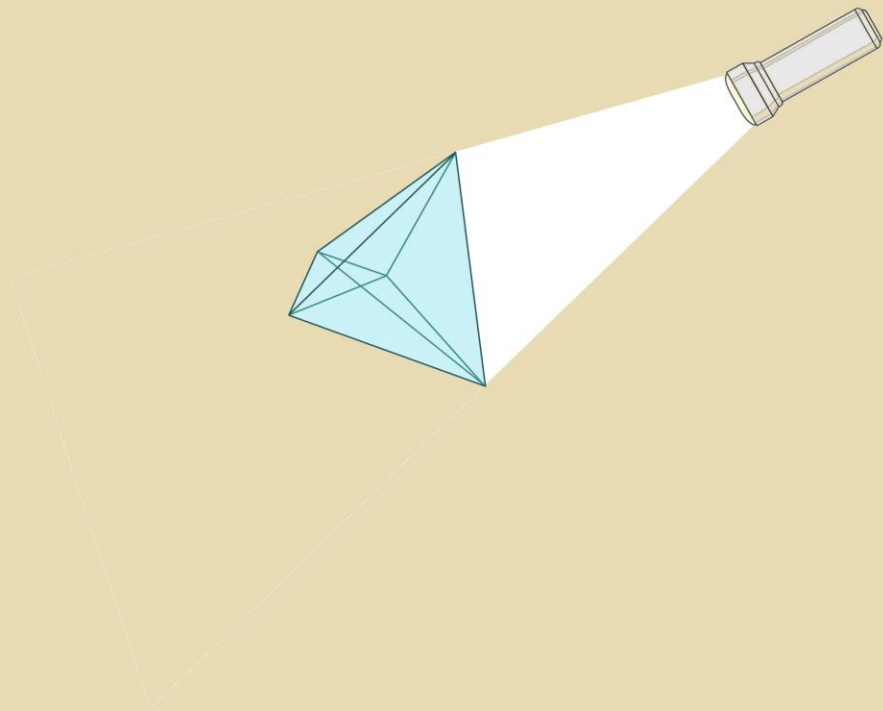
- Welcome back to everyone who was at our last workshop and thanks to Dan for inviting us back again!
- If you weren't at that last workshop, don't worry. But please, for the first part of this at least, try to forget whatever framework you try to put John Dee and Edward Kelley's Angelic language (or Hermeticism's Enochian or Ophanic language) into, but remember and bring in anything you'd like to add about sacred geometry, especially as expressed in unconventional (read: Dee, Fuller, Winter) ways.
- We're going to look at the Pentagram (and by that, we mean a pentagram-pentagon-pentatope as explained in the next few slides) as the basic glyph of this system as it connects to you as a bioenergetic system.

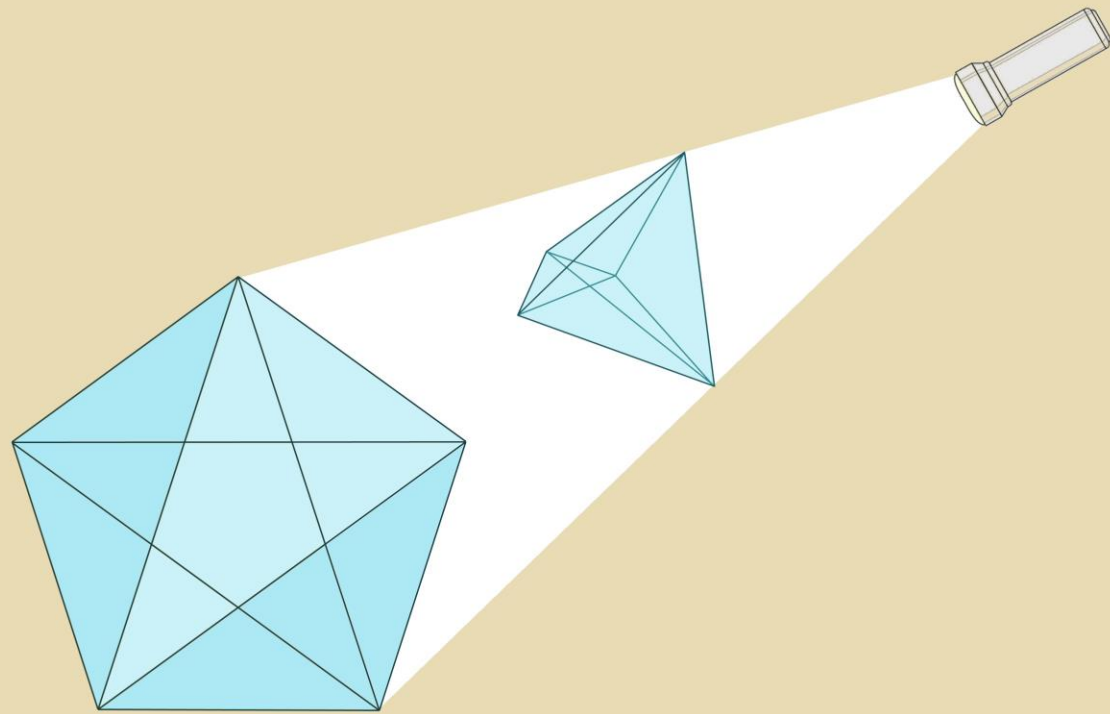
Topics covered:

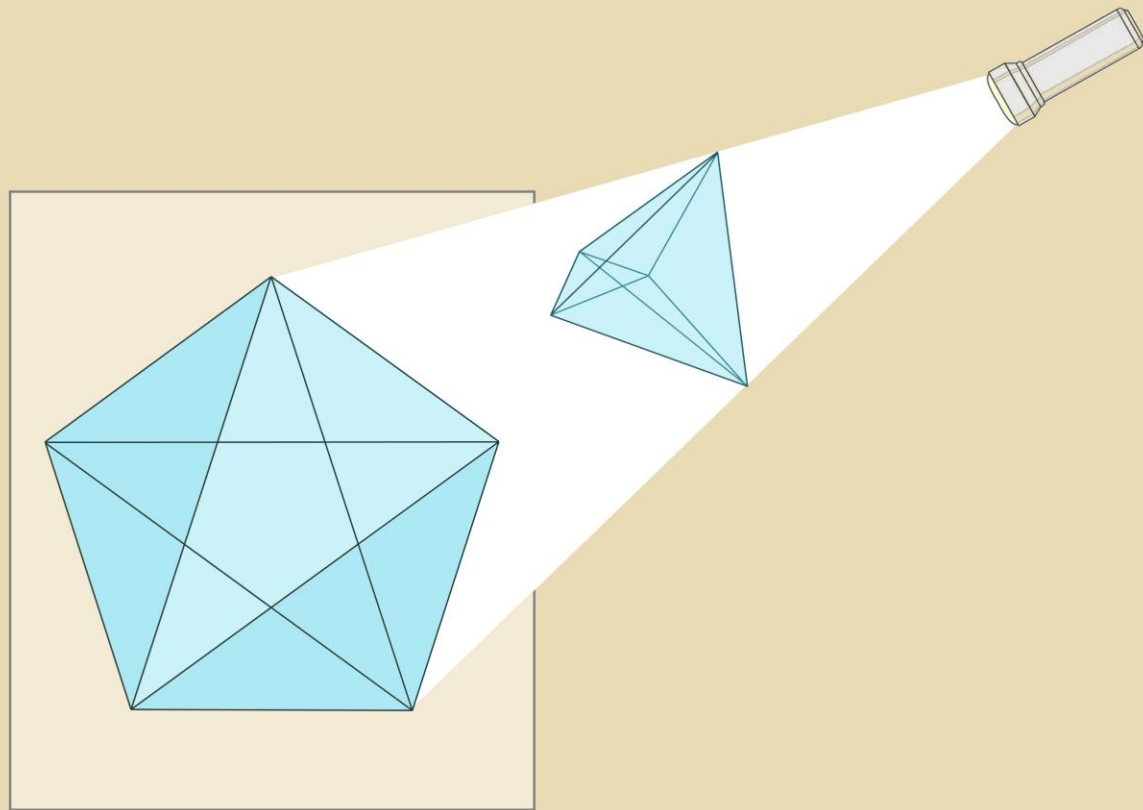
- Overview of Pentagram as connected to western Hermeticism and Enochian and as a set component in rituals to create sacred space.
- Visualizing Pentatopes
- Pentatopes as connected to Tetrahedra, connected back to John Dee and forward to Buckminster Fuller
- Vincent Bridge's modified Ritual of the Pentagram
 - Light up your Aura with the Qabalistic Cross
 - Visualize a Pentagram with Hebrew Godnames (and why)
 - Cast Four* Pentagrams. (Why do they Spin? How does this reflect 5:6?)
 - Stabilize them with five Archangelic names
 - Repeat the QC
- Caduceus Breath
- What have we done so far?
- Practice!
- Introduction to the Supreme Invoking Ritual of the Pentagram
- The Great Table of Earth as a Pent structure
- How would John Dee have understood this?
- Next workshop:
 - Letter Grids as multi-dimensional structures
 - The "Master Grid" used to make the Holy Table, Lamen, and Table of Nalvage
 - Charging the Seal of AMET and Holy Table
 - Phase conjugation of tetras, cubes, dodecas
 - Charging the Great Table

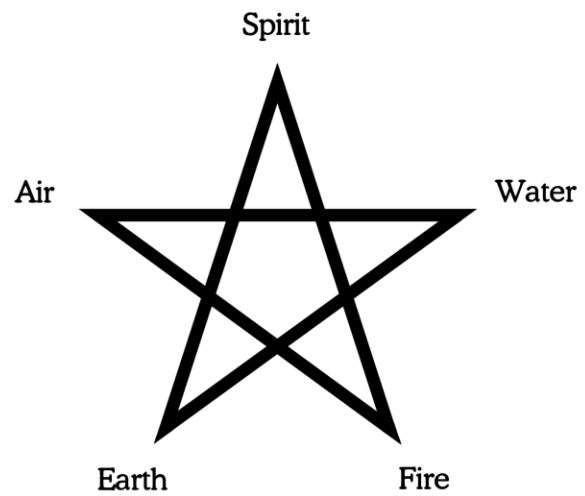






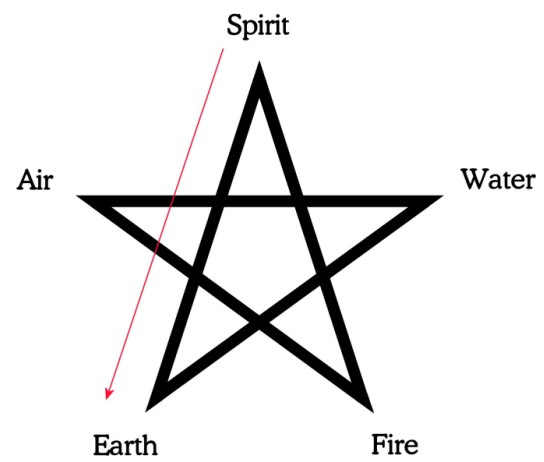




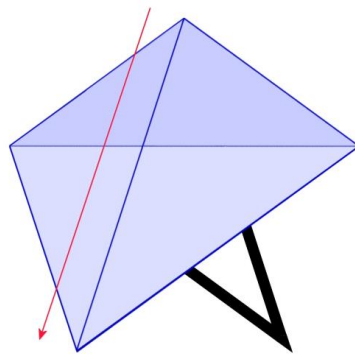


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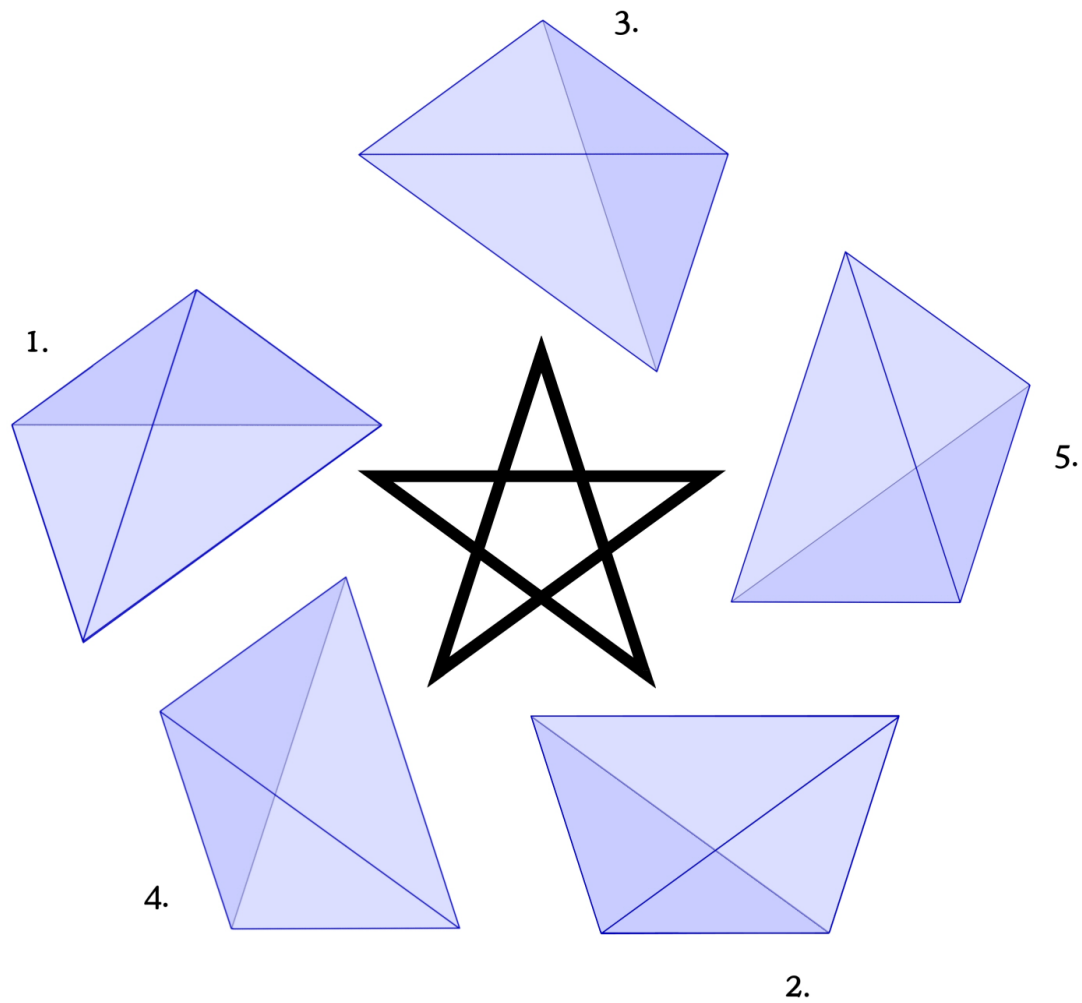




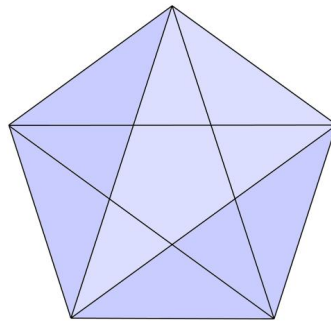
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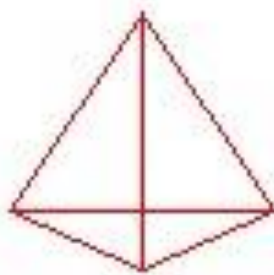


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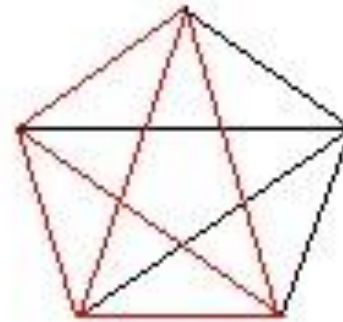
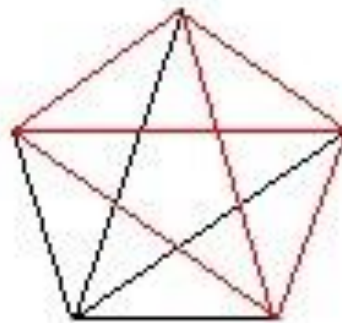
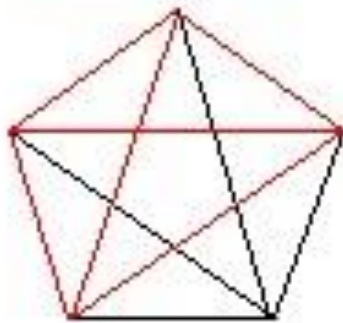
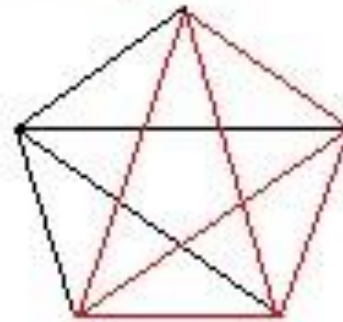
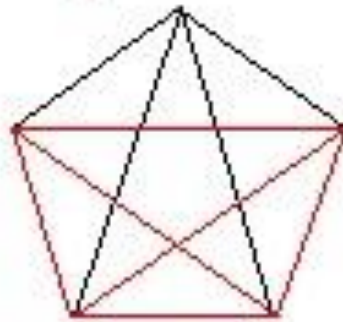


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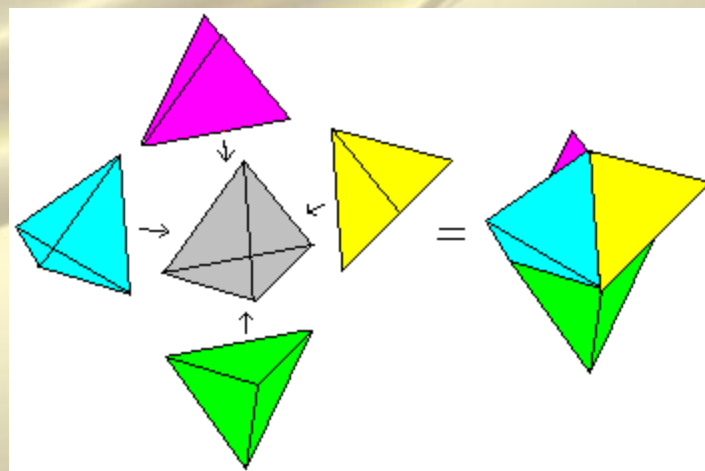
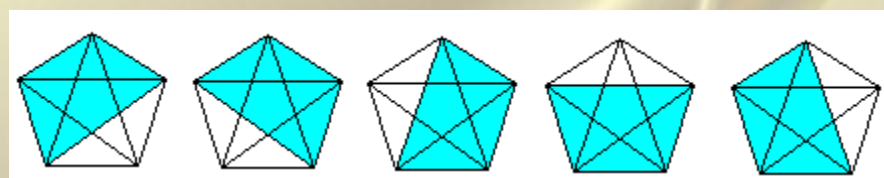
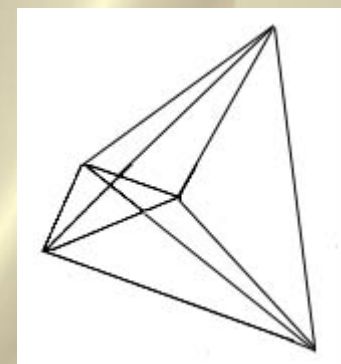
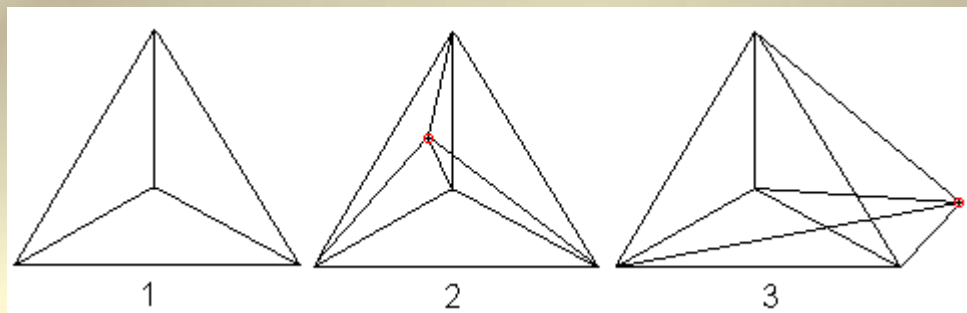
5 2-D Tetrahedra
in 2-D Projection of a Pentatope



tetrahedron



From <http://www.friesian.com/polyhedr.htm>





The next series of graphics are courtesy of James Egan, from [Elizabethan America: The John Dee Tower of 1583.](#)

(Why would Egan be using the work of Buckminster Fuller to explain the geometry of John Dee? I don't know. Why does Dan like Bucky so much? "It's a mystery.")

Incidentally, I'd put this book on your list of "must-reads."

For more info including his Monas explanation here:

<http://newporttowermuseum.com/styled-5/index.html>

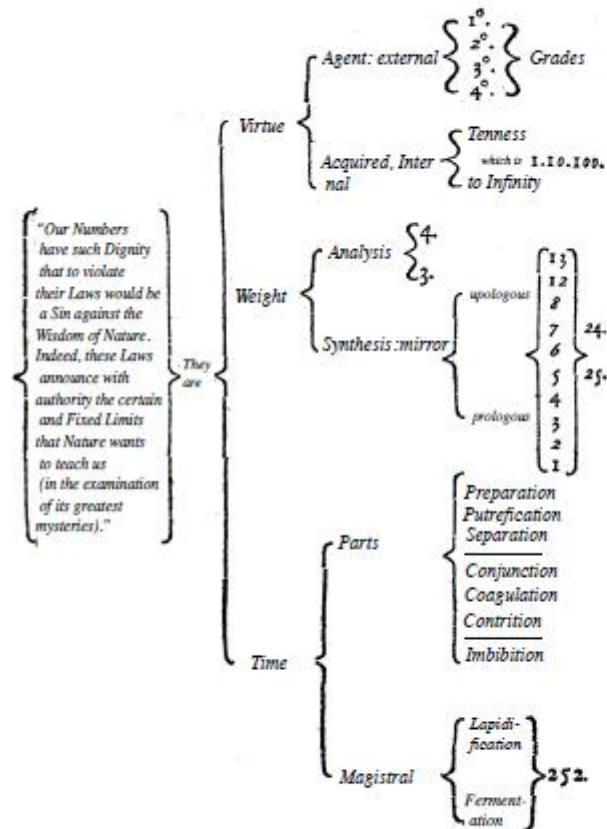
<http://newporttowermuseum.com/styled-12/index.html>

<http://newporttowermuseum.com/styled-8/index.html>

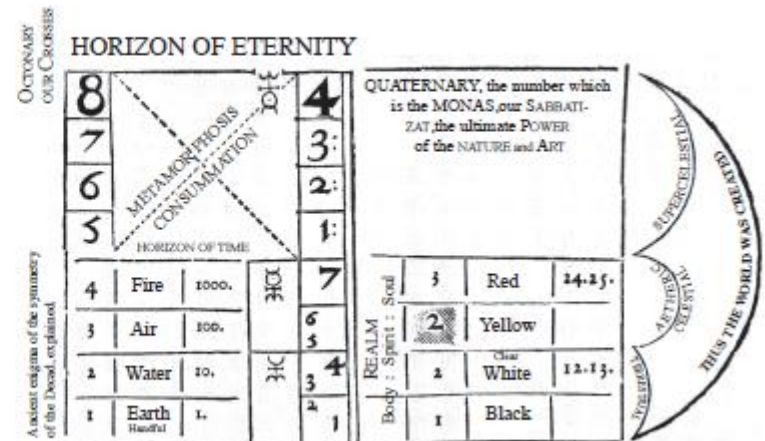
From all this it may be concluded, by the best Cabalistic Description that our CROSS is able to signify, to the Mystics, in a Wonderfully Abbreviated way, TWO HUNDRED AND FIFTY TWO [number 252]. As FOUR times FIVE; FOUR times FIFTY; TEN, TWENTY-ONE, AND ONE makes TWO HUNDRED AND FIFTY TWO.

Egan translation, *Monas Hieroglyphica*, pp. 6, 27.

26 verso



27



Words cannot express the many things that can be drawn forth from these Diagrams (if they are deeply contemplated).

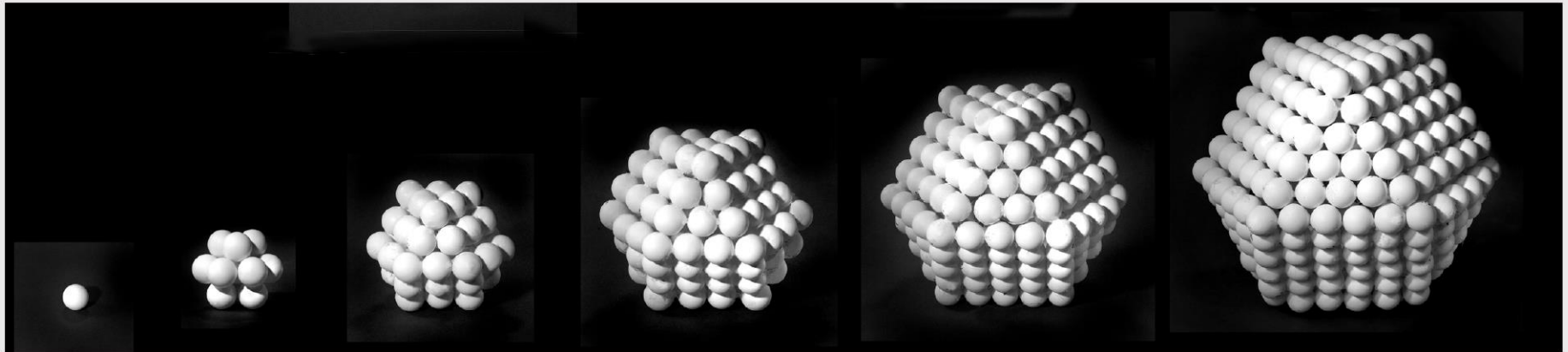
So we give here one Reason, above all others (which, together with this whole new art, we divulge from the first time) why the QUATERNARY, as well as the DENARY impose, for the common good, certain limits in Numeration.

We assert that the reasoning, which our Ancestors extolled is not as complete and exact as the one we will now make known. It is neither in the power of NATURE, nor any ART to impel any MOVEMENT or progress UNLESS IT BE BY FOUR Supercelestial Revolutions.

After this, the MONAD will be wholly and fully Physically Restored (then, indeed, it is a MOST UNITED MONAS, what the Magi proclaim as ONENESS).

John Dee thinks the Philosopher's Stone is 252... why???

Spheres-per-Layer in closest-packing-of-spheres



1
central
sphere

12
spheres
in
Layer 1

42
spheres
in
Layer 2

92
spheres
in
Layer 3

162
spheres
in
Layer 4

252
spheres
in
Layer 5

Egan, *Elizabethan American*, 90.

But for now, let's just talk about Tetrahedra. Tetrahedra in 3-D, like Pentatopes in 4D, are self-dual.

By the way, right now might be a good time to understand how the way Buckminster Fuller uses the term “dimension” is different from that of mathematicians who use Cartesian coordinates. We'll be using both terms here. See if you can re-explain this to yourself after the presentation. There are ways, for Fuller, that a tetra can be 4D. But when Fuller talks about 4D, he is not using it in the sense of a 4th Cartesian axis... which is what almost every other mathematician means by 4D. What he *is* looking at is lines as vectors creating and energizing space, and what we think of as Platonic solids as standing waves. What Fuller considers part of 3D, such as a tetra vanishing into a point, might be explained via equation as energy disappearing into another “space” or “dimension” and then returning to 3D, though he never uses that language.

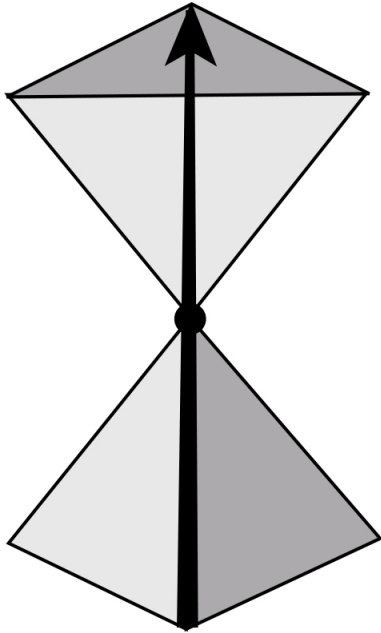
What happens with a seven-axis tetra?

<http://www.goldenmean.info/> <http://www.goldenmean.info/makingwaves/>

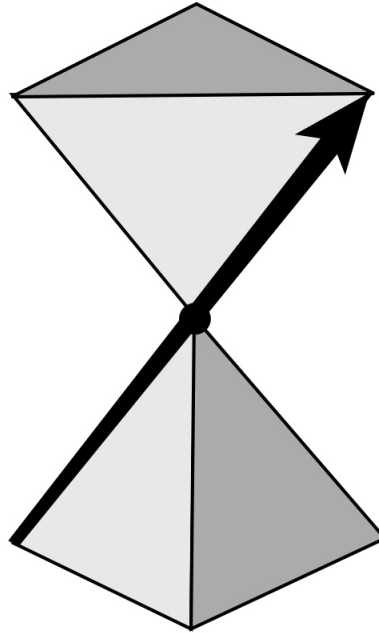
Egan points out that:

Bucky loved the tetrahedron. He called it the “**simplest structure**” or “**first and simplest subdivision of Universe**” or “**Nature’s most economical shape.**” He succinctly declares, “**Six vectors are required for complete multidimensional stability.**”

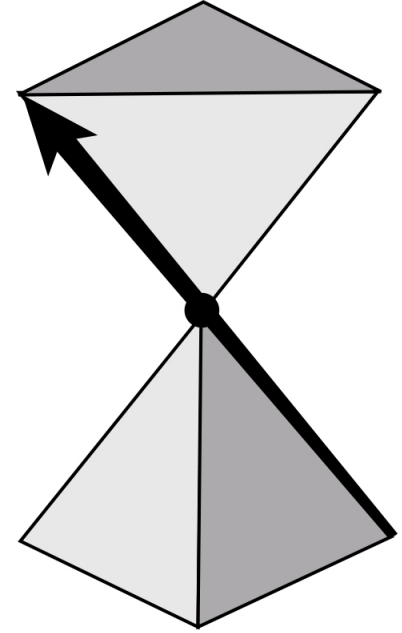
(Fuller, *Synergetics 1*, Fig 621.10 p. 339, as quoted by Egan, *Elizabethan America*, 99)



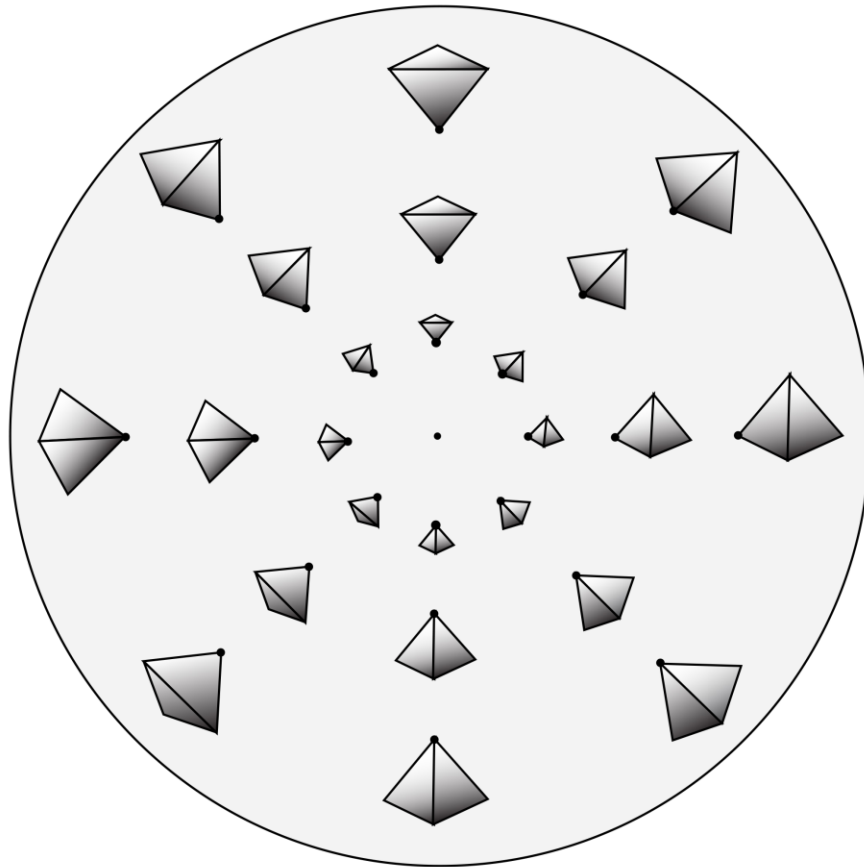
front edge
becomes
the back edge



left edge
becomes
the right edge

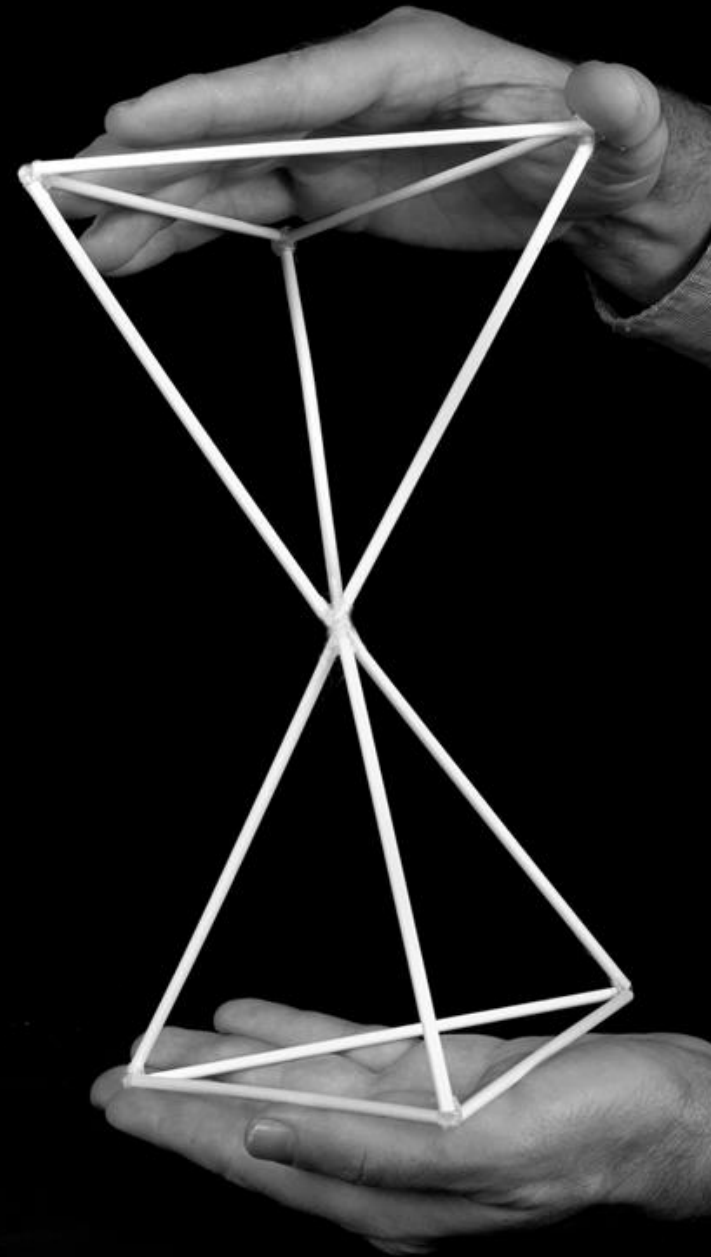


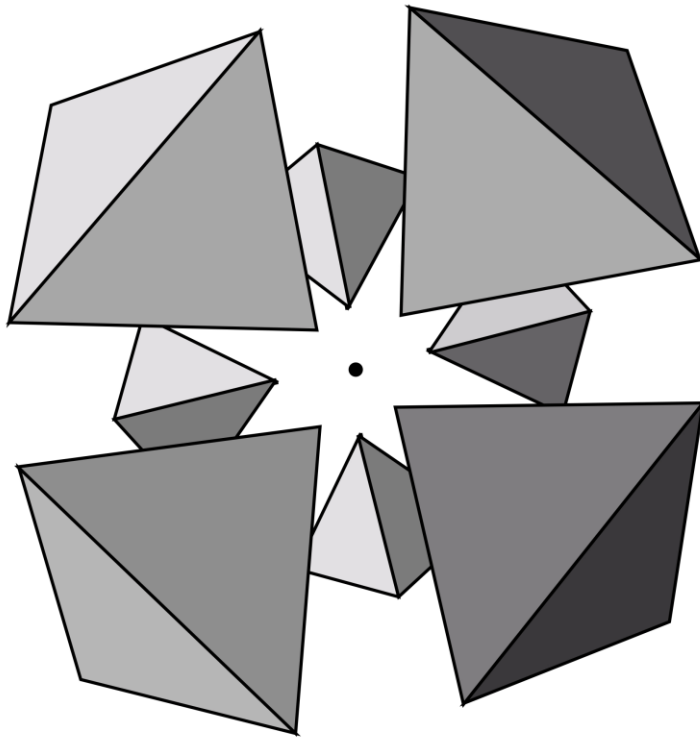
right edge
becomes
the left edge



"This locus of vanishment is the nearest
to what we mean by a point.
The point is the macro-micro switchabout
between convergence and divergence."

(Fuller, *Synergetics 1*, 1012.33)





“What we speak of as a point
is always eight tetrahedra
converged to no size at all”

Buckminster Fuller
(Synergetics 1, 1012.33)

This is not a point.
It is, to Fuller, an
“energy event.”

What Fuller calls
tetra-pumping
connects to many
bioenergetic
systems (like your
body)

The vector equilibrium derives from a the 4-way “pumping” of a tetrahedron

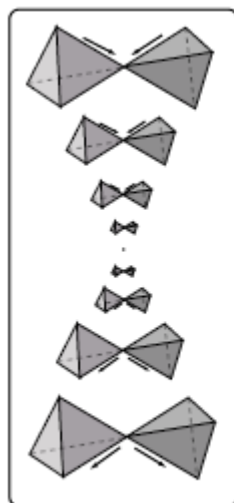
Bucky saw the vector equilibrium as an expression of energy emanating from a tetrahedron, Nature’s simplest 3-D shape.

In a chapter entitled “Inside-Outing of a Tetrahedron,” Bucky writes,

“The tetrahedron is the only polyhedron,
the only structural system
that can be turned inside out and vice versa
by one energy event.”

Bucky demonstrates 4 tnereffid (different) ways to get a feeling for this “inside-outing” of a tetrahedon by demonstrating four different “pumping models.”

From Egan, *Elizabethan America*

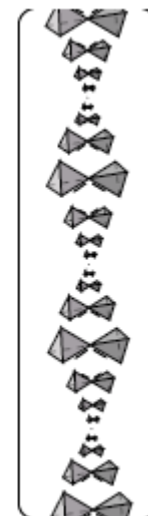


Bucky's "pumping" or
"convergence and divergence"

But I think the most insightful way Bucky demonstrates the energy event is with one tetrahedron shrinking to a point, then enlarging out the other side into an “opposite” tetrahedron.

You can get a good feel for the “energy event,” the “pumping” action of what he calls “convergence and divergence.”

Envision this pumping action as rapid continuous, and going in both directions. It’s like an accordion that shrinks to a point, and then expands again, over and over again, every instant, eternally.



“This 7 axis tetra [...] containing the 5 axis 'flame letter' at the heart of the 'ANU' map of the nesting of spirulae (animations below) - is the steering wheel into the braiding of DNA. This creates the gene's most powerful slipknot toroidal ignited (ensouled) and GRAVITY making form. As we see from the ANU animations below- the spirals within spirals map - of this symmetry nesting archetype - nature carries from the inside of the quark - to the making of the human heart - the heart of the sun - right into the making of heart in DNA itself..

**Dan Winter,
<http://www.goldenmean.info/makingwaves/>**

From Egan, *Elizabethan America*

Bucky's Jitterbug

Another example of this interrelationship is what Bucky calls the "Jitterbug" Transformation. To demonstrate, he made a model of the edges of vector equilibrium by joining dowels with flexible rubber. (A preassembled toy that demonstrates this principle called "Vector Flexor" can be purchased at the Buckminster Fuller website.)

Place one triangular face of a Vector Flexor downwards on a flat tabletop. With the palm of your hand, push down on the opposing top triangular face. The whole assembly contracts symmetrically. First it morphs into an icosahedron, then into an octahedron. Let's take it a step at a time.

Bucky's "Jitterbug" transformation



from
vector
equilibrium...



...to
icosahedron...



...to
octahedron



icosahedron...

During the first transformation,
the triangular faces hold their shape (of course).

But the square faces collapse
into diamond shapes (rhombuses).

If an additional edge length (lollipop stick)
is put across the narrow width of the diamond shape,
it becomes 2 equilateral triangles.

If this is done to each of the 6 diamonds
(made from the original 6 square faces),
12 equilateral triangles have been created.

These 12, plus the original 8 triangular faces
of the vector equilibrium, make a total of 20,
the number of triangular faces of an icosahedron.



octahedron

Let's not add them, but instead keep pushing downwards.
The diamond faces get skinnier and skinnier,
until they finally vanish.

Now the whole assembly has morphed
into an octahedron (with its 8 triangular faces.)

There's are even more steps that can be considered as part of this dance.

If you release the downward pressure and twist,
the whole assembly can be flattened
into a triangular grid comprised of 4 smaller triangles.
Fold the 3 outer triangles up so their tips meet and presto!
You've got a tetrahedron.



...flattened into
4 triangles...



...folded up so that
the tips meet...



...forming a
tetrahedron

A square face collapse
into diamond shape



Add an edge length,
and the diamond becomes
2 equilateral triangles

From Egan, *Elizabethan America*



The tetrahedron
folds down
into a triangle.

But there's more!
Fold the sides of the tetrahedron down flat,
and suddenly you have a triangle.
Actually, it's a thick stack
of the original 8 triangular faces.
The 6 original square faces
have all disappeared.

The dance is done.

Let go,
and the model springs back outwards
and becomes a vector equilibrium again.
The square faces even reappear.



...back to a
vector
equilibrium...

This "jitterbugging" shows
that the cuboctahedron
is related to the icosahedron,
octahedron, and tetrahedron
(all of which have triangular faces).

Now, are we ready to cast a “Pentagram” ?

Remember, this is actually five tetrahedra, a pentatope or 5-cell, a self-dual geometric structure in 4 Cartesian dimensions. It's 3-D (Cartesian) tetras still have all the properties Bucky assigns to tetrahedral.

You can find many on-line versions of the form that Vincent Bridges modified and we modified slightly again. For instance:

<http://www.kheper.net/topics/Hermeticism/LBR.htm>

You can find banishing and invoking forms. Banish, then invoke.

Also, you'll find much other information on this in our files section:

<https://www.facebook.com/groups/382253755496471/files/>

As well as some of the other notes on the Pentagram that Vincent shared with his students.

Start with a Caballistic Cross, or QC.

We used to say, “just do whatever you need to do to light up your aura.” But it turns out there are very good reasons to do a cross. Remember these theorems from the *Monas Hieroglyphica*?

Theorem VII

The elements that are removed from their natural seats and whose homogeneous parts are scattered, will teach experimenters that the elements naturally return to their places by means of straight lines. Thus it will not be absurd [to say] that the secret of the FOUR^[23] ELEMENTS (into which all elementary things can in the end be dissolved) is affirmed by means of 4 straight lines that expand from a single and indivisible point into 4 opposite directions. Here you will carefully note what the Geometers teach: a LINE is produced from the FLOWING OF A POINT. And using this same principle, we point out that this is also the case in our mechanical magic, because the lines indicating our elements are produced by the continuous fall of DROPS (which are like physical points) [moving] as though they are FLOWING.^[24]

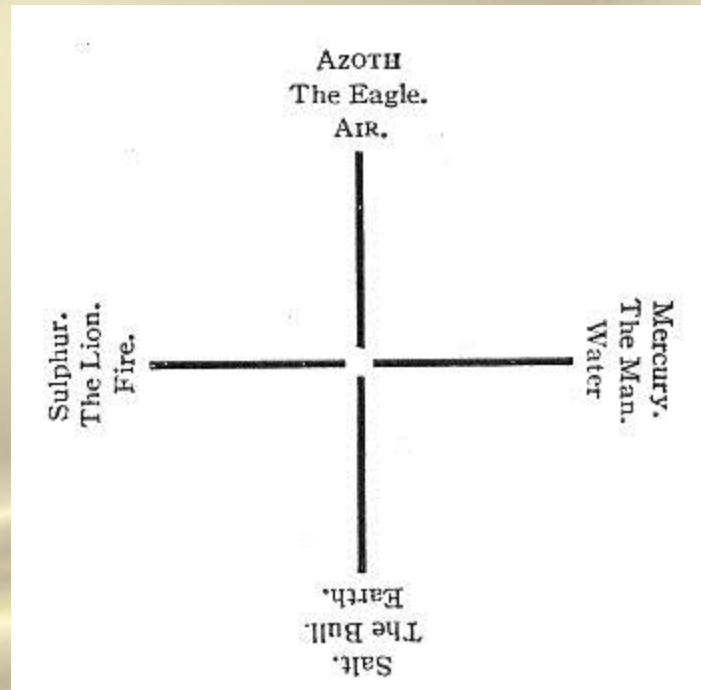
<http://www.jwmt.org/v2n13/partial.html>

VII

At first this Theorem seems like a reprise of what has come before. The four lines and the language of “flowing” might remind us of the four rivers of Eden in their esoteric or cabballistic context. But very subtly, Dee is returning to the idea of the pentagram: by displacing the central point from the cross, we now have five. This central point, recall, was the point of origin from which the line and plane was formed, and in effect governs the four elements as Dee has equated them to the lines. Because all four elements flow out of the original creative light, and because the displaced central point gives us the fifth point, we can infer a pentagram with the crowning point of Spirit, which then governs the four elements.

<http://www.jwmt.org/v2n13/sign.html>

You can find many explanations of the Qabalistic Cross on-line. Just remember, your Body is the cross. For no good reason except to avoid copyright infringement, I'm going to grab this old drawing of Albert Pike's. (Wow, looks like it has a displaced center!) Ignore the attributions if you can. ☺ Now, make that your body.)



Let's run through the words together.

ATEH (*Thou art*)
MALKUTH (*the Kingdom*)
VE-GEBURAH (*and the Power*)
VE-GEDULAH (*and the Glory*)
LE-OLAM (*forever*)
AMEN (*and so it is!*)

Now.. What do you do with your hands?

Remember, you are connecting circuits and “lighting up” your body, which in turn is going to connect to the space you are making. Remember too, that what you do with your hands, as the vehicle for your works, is very important. (More on that in a few minutes.)

Imagine brilliant white light above you, and slowly reach up... Vibrate “**Ateh**” (*Thou art*) as you bring it down into the crown of your head.

Then as that shaft goes through your body, continue bringing your hand down, and reach far into the center of the earth. Vibrate “**Malkuth**” (*The Kingdom*) as you bring it up into your body.

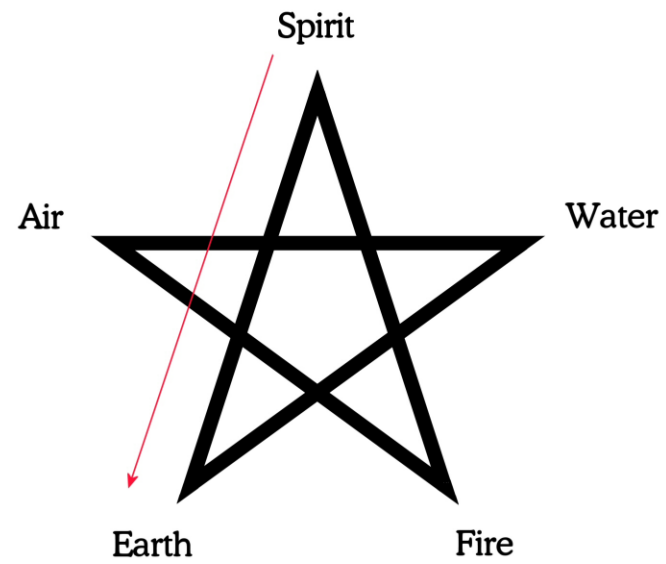
Reach far out to the “right” (or south, if you’re facing East.) Pull in the energy of that direction as you vibrate **Ve-Geburah** (*and The Power*) as you pull it into your body, entering in across your right shoulder.

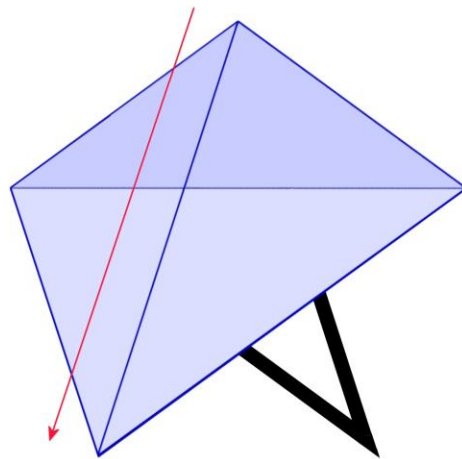
Reach far out to the “left” (or north, if you’re facing East.) Pull in the energy of that direction as you vibrate **Ve-Gedulah** (*and The Glory*) as you pull it into your body, entering in across your left shoulder.

Extend your arms outward, then bring them together in front of your heart. As your hands are making this motion, vibrate **Le-Olam** (*forever or unto all the ages*) and imagine clearly this cross of light as you merge with it. Then vibrate **Amen** (*It is so, or, So mote it Be!*).

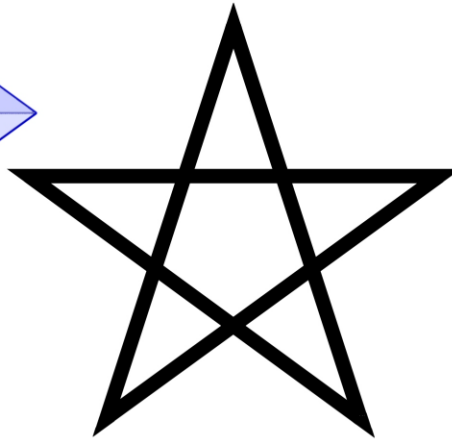
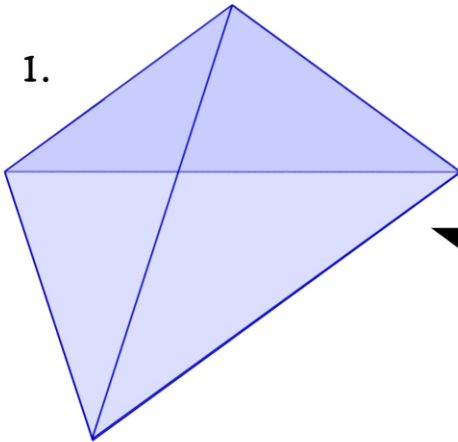
What you see below shows the order and direction assuming this is in *your* body:



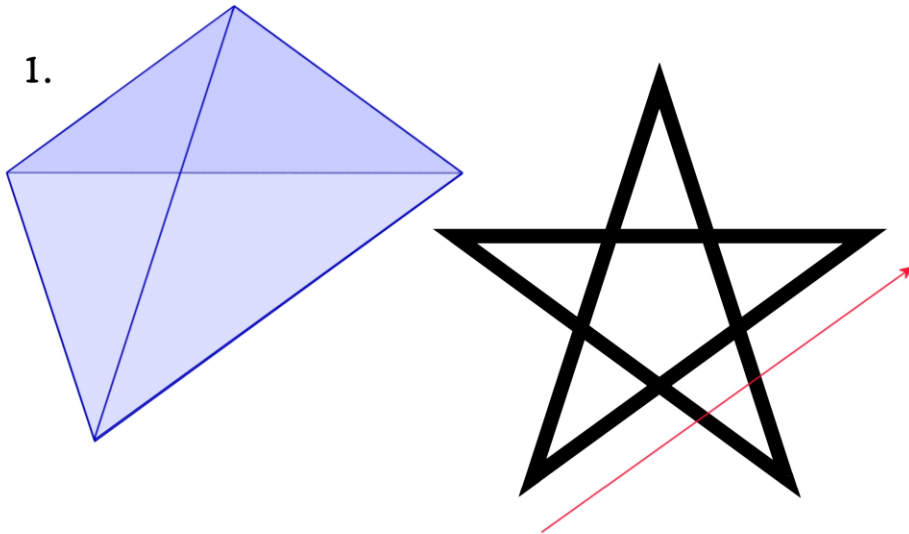




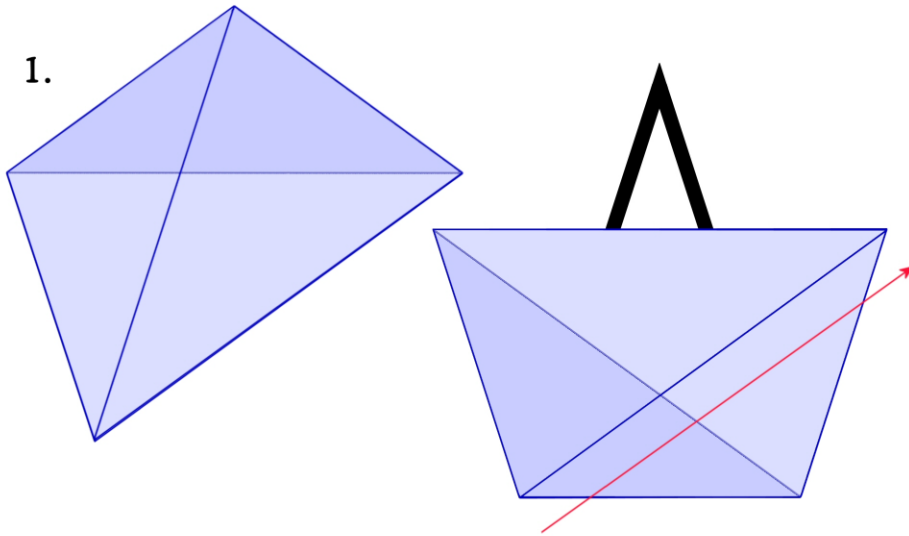
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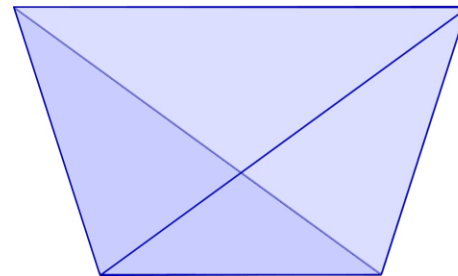
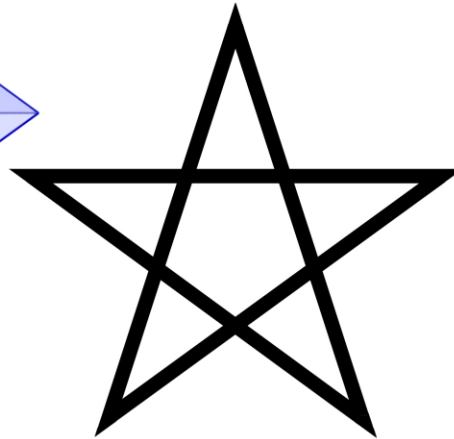
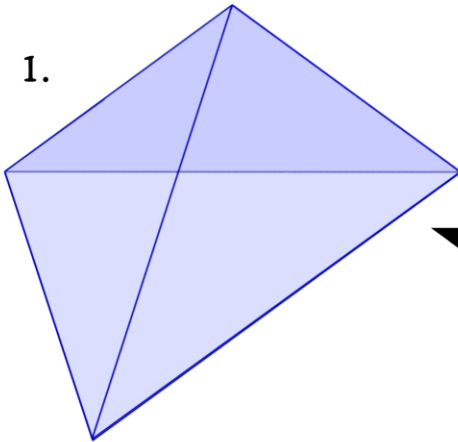
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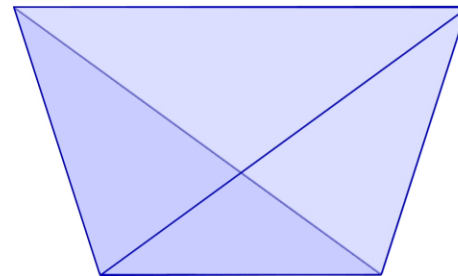
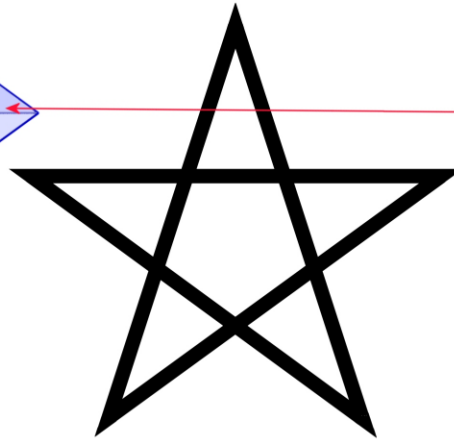
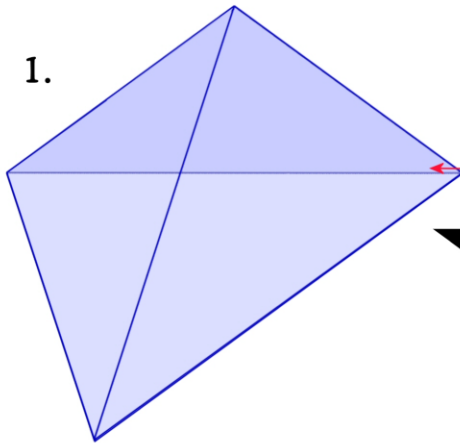


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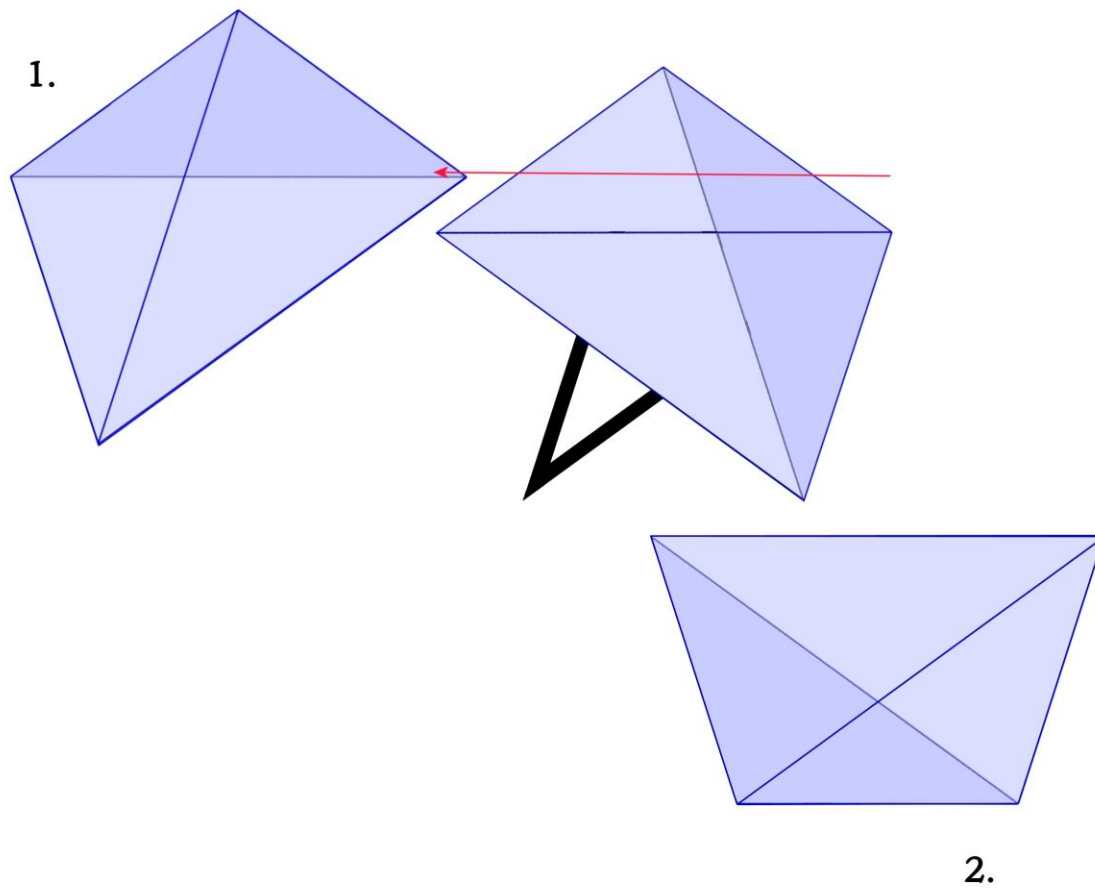


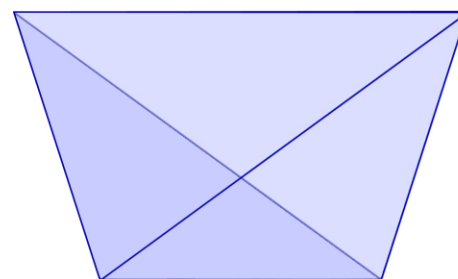
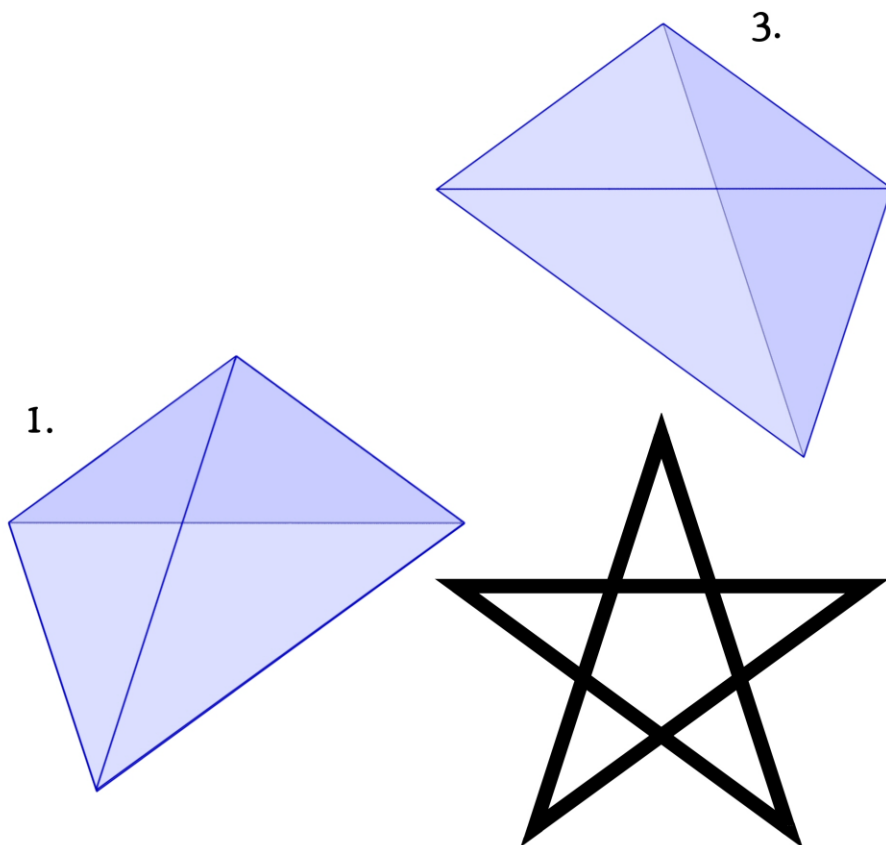
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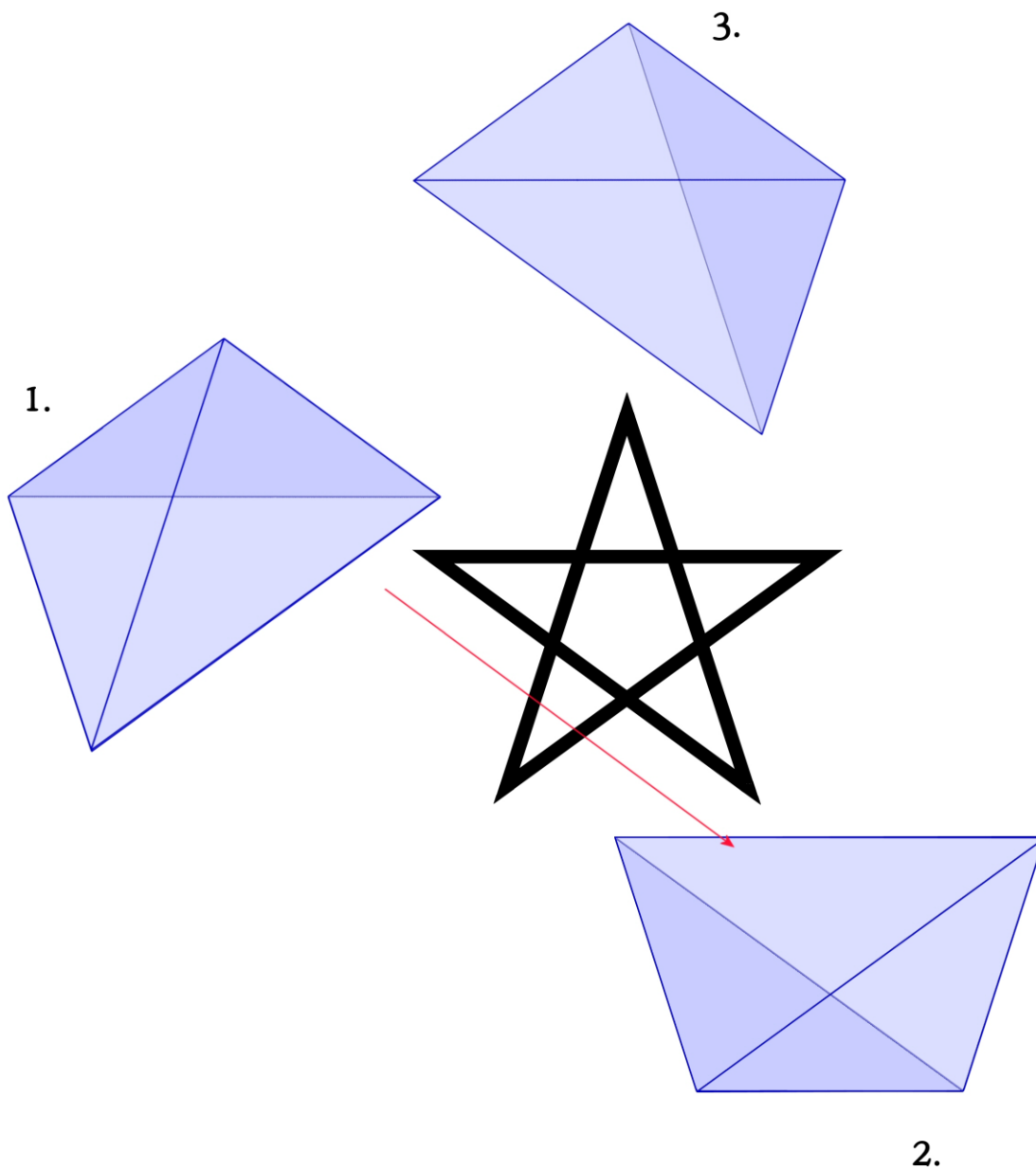
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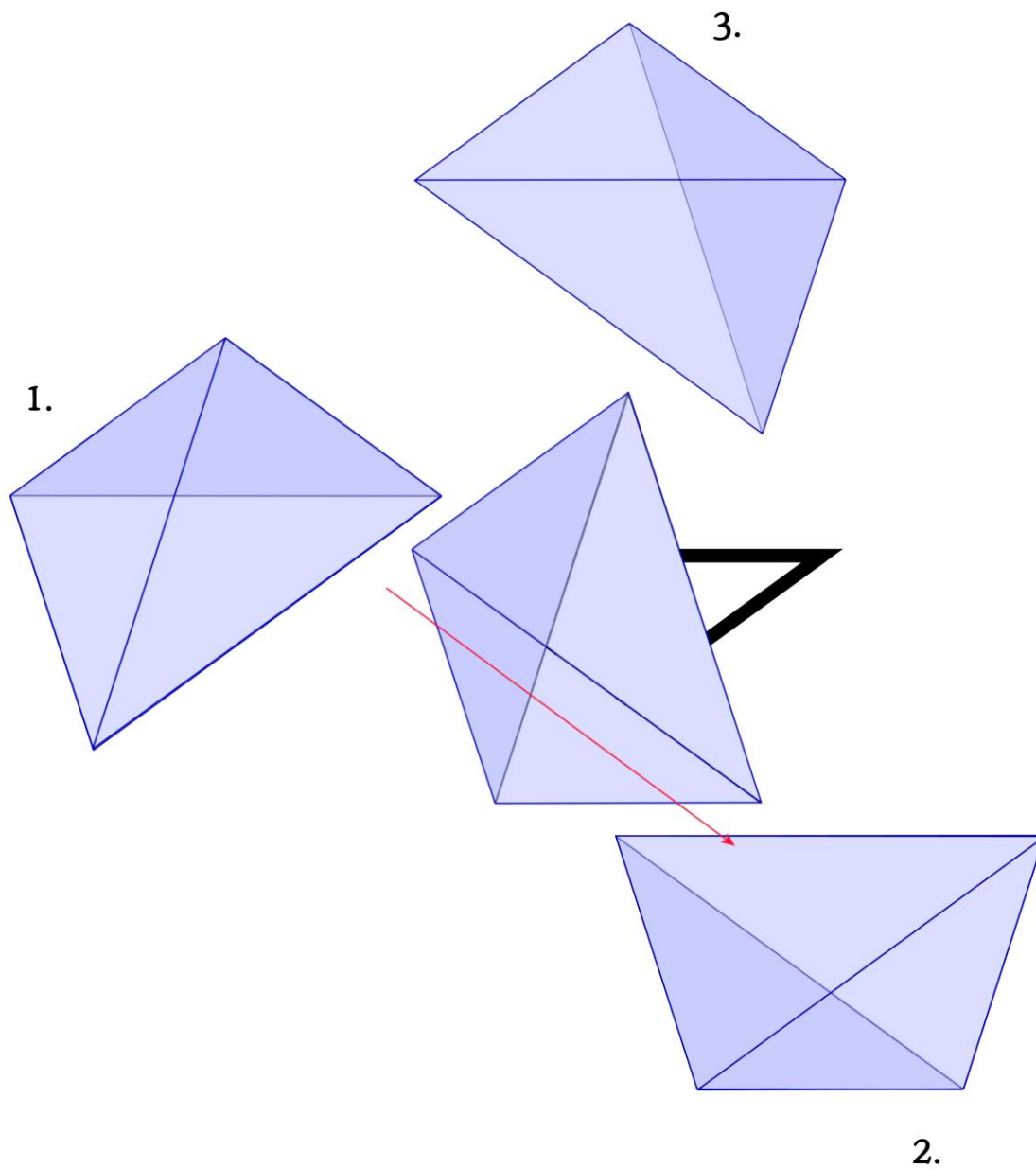


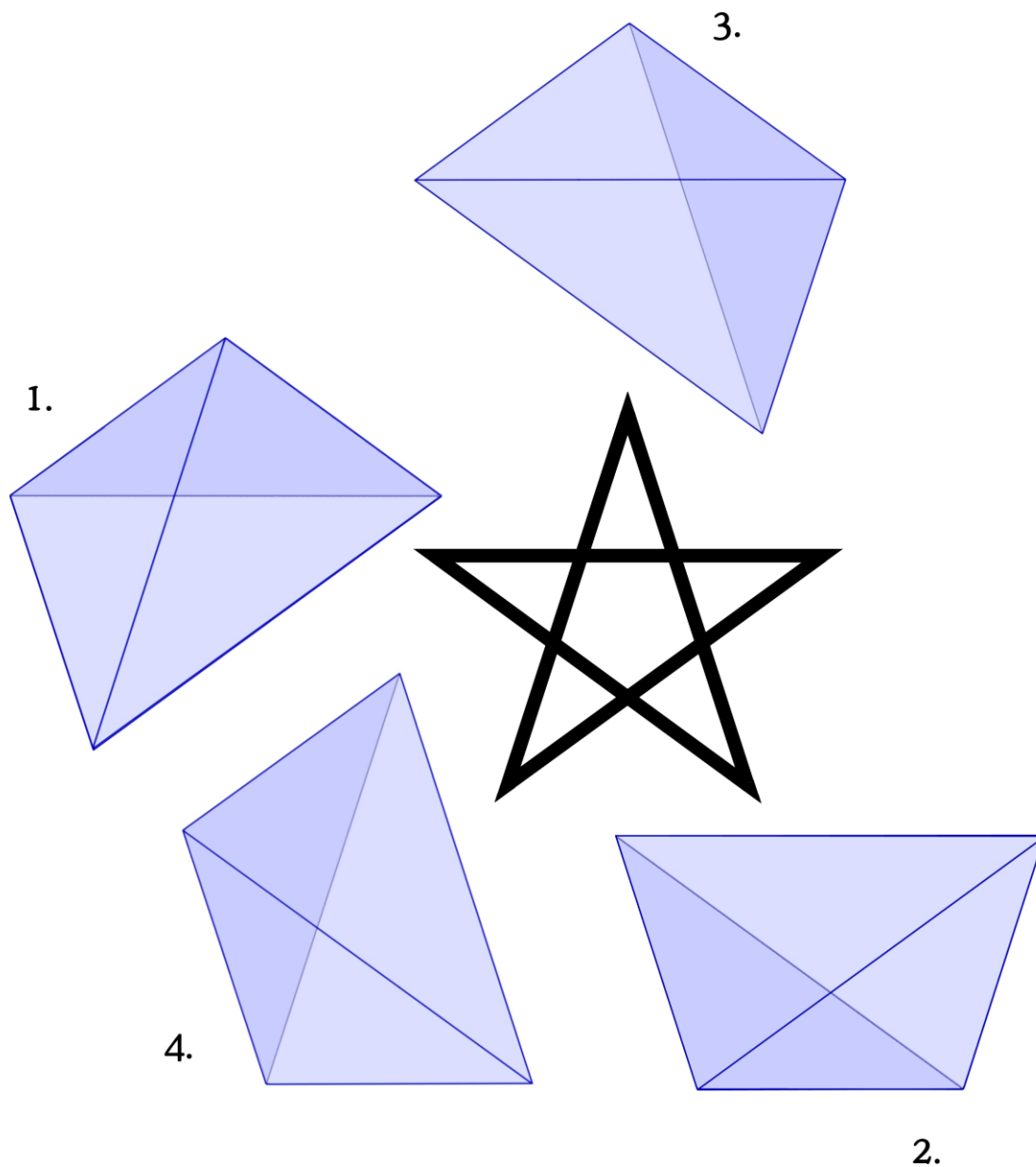
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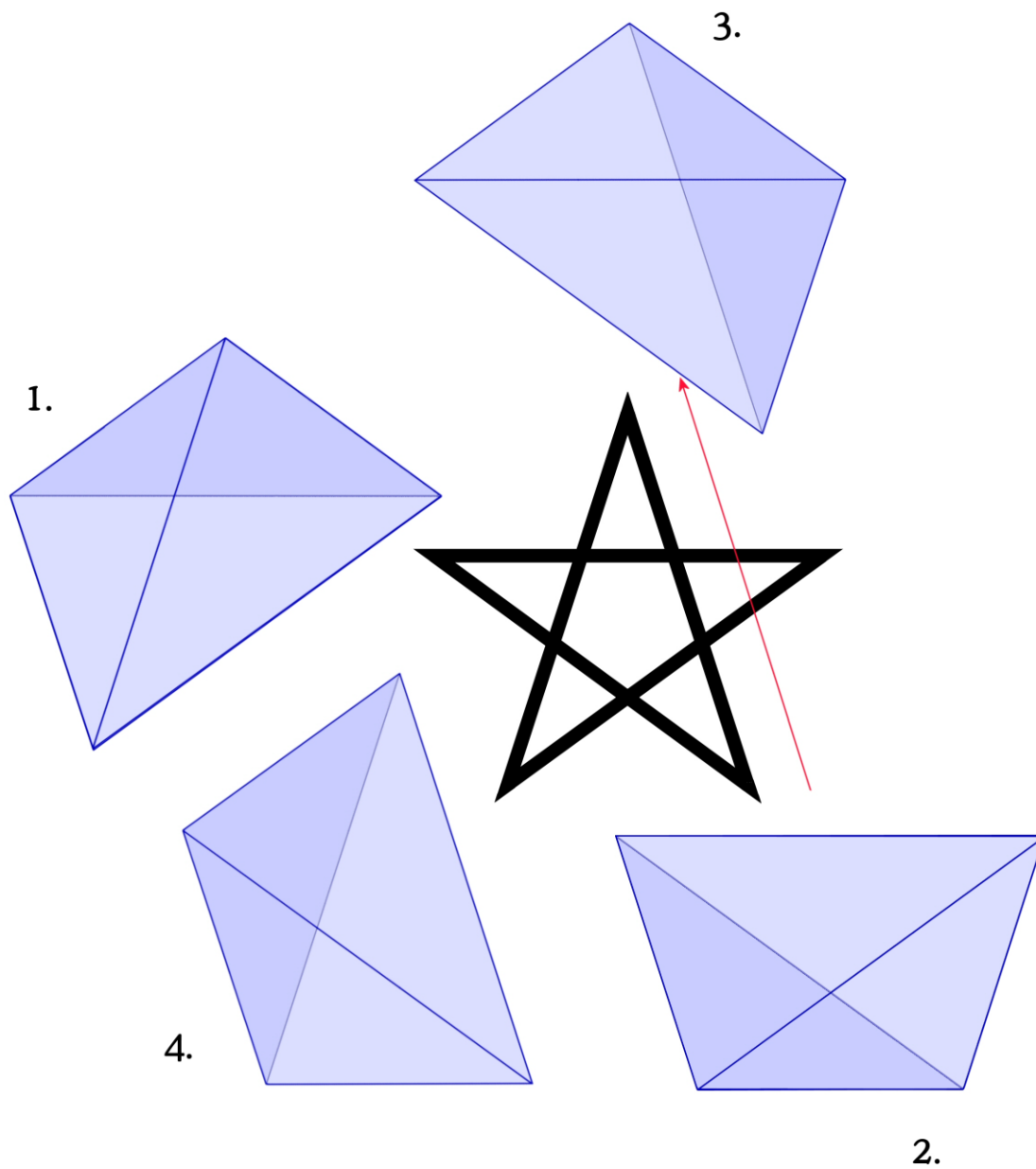


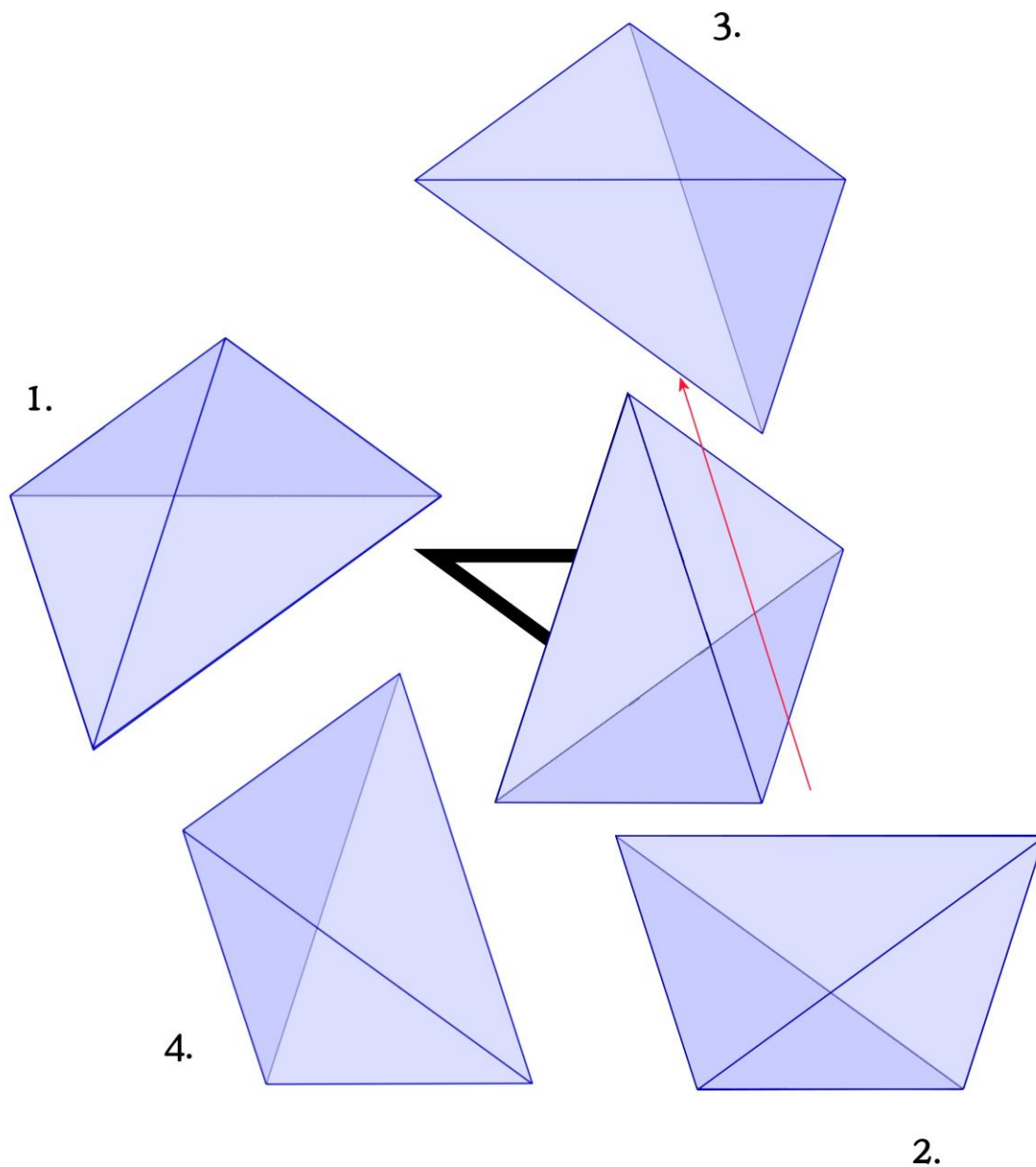


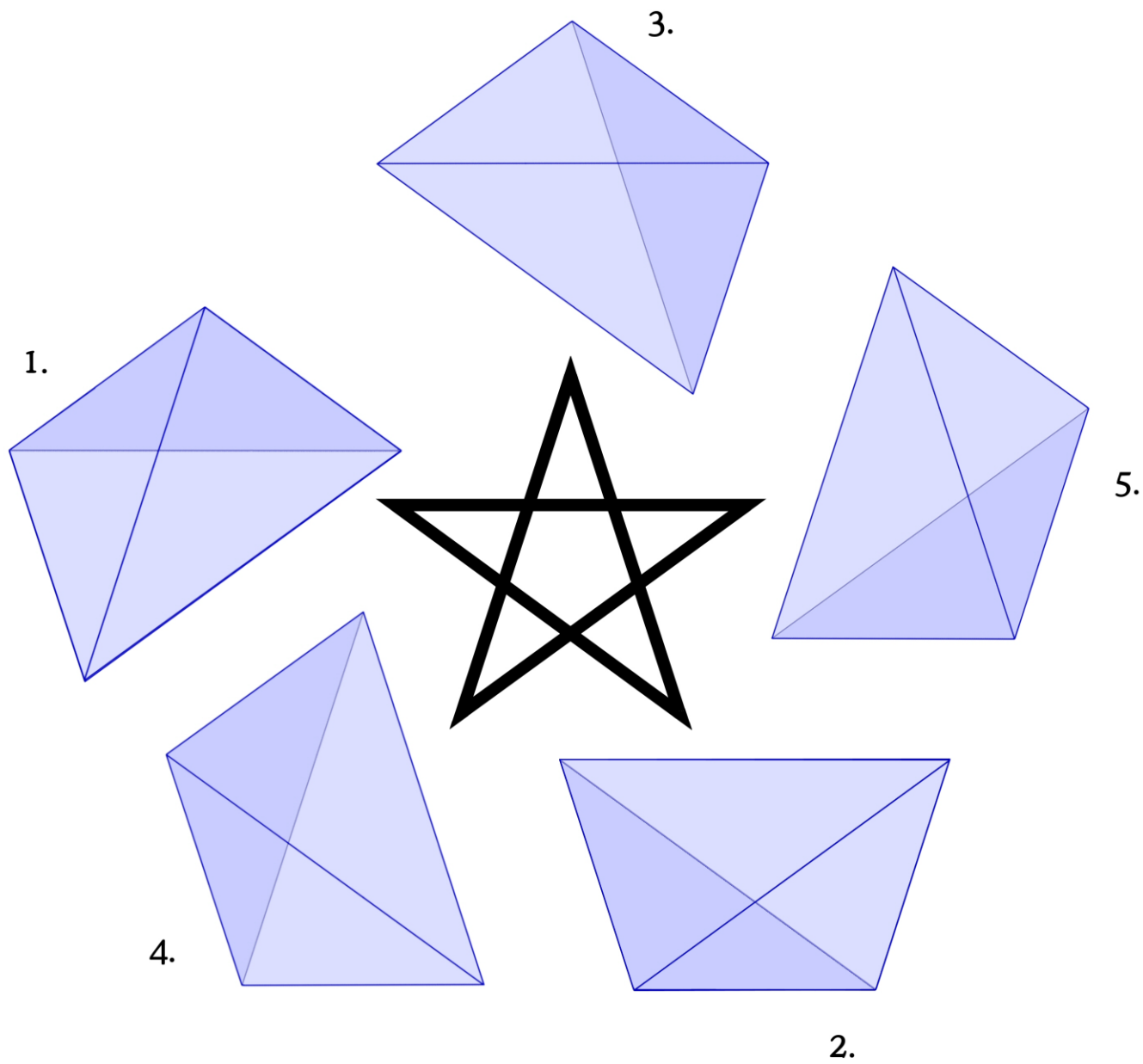


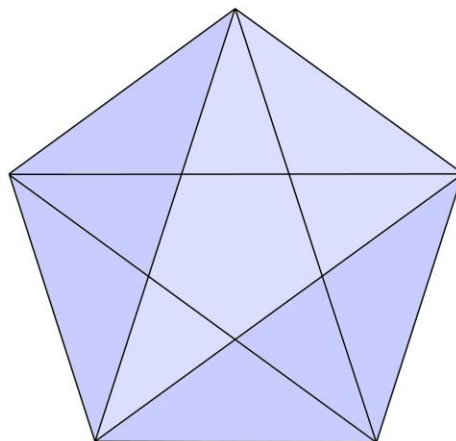












Congratulations! You've visualized a Pent (–agram –agon –atope)! Now, you're going to cast one in each cardinal direction, starting in the east.

Here's where we either spend hours, days, or years talking and debating about the nature of sacred alphabets, or not.

To paraphrase Vincent, we'll assume you're on the bus. So all we are going to do now is link this to sacred geometry and leave the rest to you.

You may well know particular ways that some have connected the shadow of Hebrew letters to a light shown into a “flame” in a tetrahedron, much as we shown a light into a pentatope earlier in this presentation.

For instance, here’s how Stan Tenen represented that back in 1986:

[Graphic not available. But I think you can imagine this on your own pretty well.]

<http://www.redicecreations.com/specialreports/2005/11nov/hebrewletters.html>

<http://www.meru.org/menuimages/meetingtent.jpg>

For more elaboration about this, see above links or

Tenen, Stan, w Charles Stein (Ed.) **The Alphabet That Changed the World:** How Genesis Preserves a Science of Consciousness in Geometry and Gesture (North Atlantic Books, 2011)

A few more things, about Hands and Hebrew. Without even getting approaching the *Bahir* or *Sefer Yetzirah*, either of which could take a lifetime of study, we might easily find some other views on Hebrew and Hands... because the letter *Yod*, the tenth letter of the Hebrew (and most other Semitic) alphabets, originated from a pictograph of a hand!

“The Hebrew letter Yod means ‘hand,’ and it refers to the hand of the divine, extended to assist us. Yod is the primary letter whose shape forms the basis for all other Hebrew letters.”

Regardie, Israel. *A Garden of Pomegranates: An Outline of the Quabalah*. Rider, 1932.

Reprinted as:

Regardie, Israel, Chic and Tabitha Cicero. . *A Garden of Pomegranates: Skrying on the Tree of Life*. Llewellyn Worldwide, 1999.

You’ve also probably seen this Hermetic maxim a few times by now:

“Now the *22 sounds and letters* of the *Hebrew Alphabet* are the *foundations of all things*. Three Mothers, Seven Doubles, and Twelve Simples.”

Regardie, Israel, Cris Monnastre, and Carl Llewellyn Weschcke. *The Golden Dawn: A Complete Course in Practical Ceremonial Magic: the Original Account of the Teachings, Rites, and Ceremonies of the Hermetic Order of the Golden Dawn (Stella Matutina)*. Llewellyn Worldwide, 1970.

This continues. It’s no secret anymore, though it the Golden Dawn Zelator ritual was at one time a secret.

We've done a QC. We know how to visualize a Pentagram. We're going to charge it with four Hebrew godnames, sending the energy out through our hands. We're going to send those Pentagrams out to the edge of the Cube that is our Temple space, one in each of the four directions. The order follows.

(Where is the top and bottom of the Cube? That doesn't come until the end.)

Those "walls" may feel a little shaky, so when we finish, we're going to stabilize them with four Archangelic names. After that, we'll connect above and below with the Fifth point, the displaced center of the Cross that has turned into a Pentagram.

The four names we're using are written on the Pentagrams which follow, but here they are in English letters:

Yod He Vav He

Adonai

Eh-hei-eh

A-ga-lah

(Time check!)









East - Face East and focus. Draw invoking Pentagram of Earth. Focus through center and vibrate "Yod He Vav He," and as you do shoot the energy through your fingers and push the pentagram to the wall of the room/face of the cube in front of you.

South - Face South and focus. Draw invoking Pentagram of Earth. Focus through center and vibrate "Adonai." As you do shoot the energy through your fingers and push the pentagram to the wall of the room/face of the cube in front of you.

West - Face West and focus. Draw invoking Pentagram of Earth. Focus through center and vibrate "Eh-hei-eh." As you do shoot the energy through your fingers and push the pentagram to the wall of the room/face of the cube in front of you.

North - Face North and focus. Draw invoking Pentagram of Earth. Focus through center and vibrate "A-gl-ah." As you do shoot the energy through your fingers and push the pentagram to the wall of the room/face of the cube in front of you.

Comments: Where you are casting these pentagrams is the same place where you will later have your Quadrangles of the Great Table of Earth.

Next, you will be evoking (if you can, invoking if you can't) four Archangels, one in each direction, and concluding with a fifth.

These will be (in E-S-W-N order, which is clockwise in your cube):

Raphael
Michael
Gabriel
Auriel

By the way, here we find another piece of evidence that this protocol, or something like it, was used by Dee.

Before, we've seen how the attributions of the Pentagram seem to match those of each Quadrangle of the Ophanic Great Table of Earth. But what about these archangels?

John Dee. his Note.

6

Angelus, sine In-
tellectu, non
est. Angelus, pro-
phetia

Etyologia
Gratias Dei
Affectus
Motus

ANNAEL

4. Angelus, pro-
phetia, et
in ista Quarta
manu.

Michael

Gabriel

Raphael

Uriel

Etyologia

Fortitudo Dei

Prædilectio
sive prophetia
sive Fortitudo
prædilectio

Medicina Dei

Lex Dei

428 et 429

Anna, et Annas, observatis, et confidenti parvula est.
harum rerum, non absurde innuere videtur,
Orantem et confidentem Deum.

Raphael “*Rā-fā-ēl*” רַפָּאֵל

Michael “*Mi-kha-ēl*” מִיכָאֵל

Gabriel “*Ga-vri'-el*” גַּבְרִיאֵל

Uriel / Auriel “*Ūrî'ēl*” אֲוִרְיָאֵל

About us flames the Pentagram, and in the column
shines the six-rayed star.

Shekinah (-El) שְׁכִינָה

Sakinah (-Al) سَكِينَة



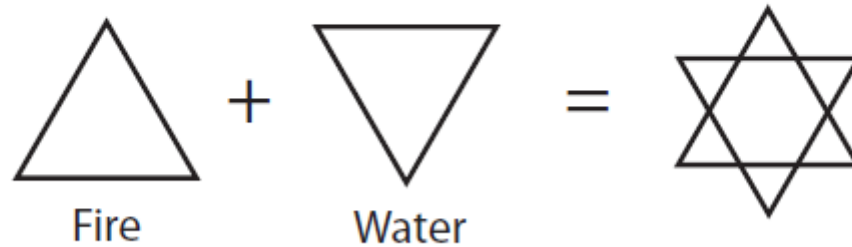
(If we have time,
Alan will talk a little
about visualizing
Archangels, and what
sort of visualizations
people use who not
from a Judeo-
Christian tradition.)

By Bartolomé Esteban Murillo - http://www.allposters.com/-sp/Archangel-Raphael-with-Bishop-Domonte-Posters_i1732063_.htm. Transferred from en.wikipedia to Commons. 2007-11-26 (original upload date) Original uploader was Commment at en.wikipedia, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=3689916>



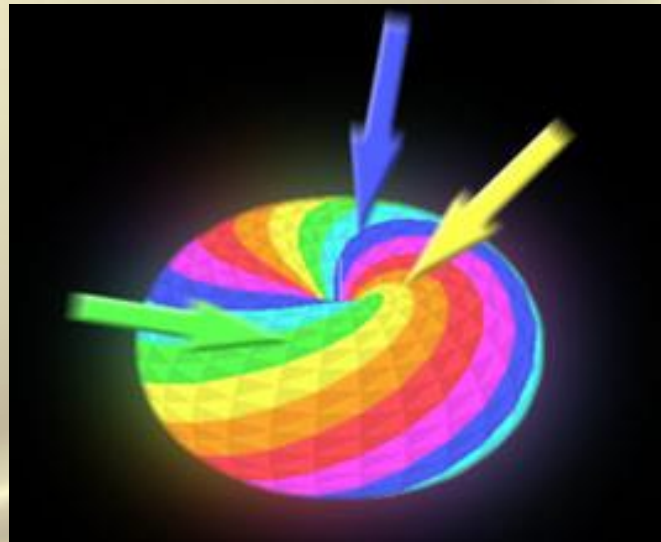
Michael the Archangel. A 13th-century Byzantine icon from the Monastery of St. Catherine, Sinai.

The "opposites," Fire and Water, unite in a six-pointed star



The "opposites," Air and Earth, unite in a six-pointed star

**(Thanks again to Jim Egan for this graphic
from *Elizabethan America*!)**



So, where are we now? We're going to have to fast-forward here a bit.

After this, you'll do another QC, then another exercise called the Middle Pillar. We replace the better-known Golden Dawn series of energy circulations with a Fifth Way technique called the Caduceus Breath. (Please see the files section!) Then, you should have everything spinning!

It won't stay spinning, so you need to add the next group of Pentagrams. These ones, you will notice have Enochian names. We'll get to those next week. Some of you have seen this already, here:

<http://www.jwmt.org/v2n20/alaerian.html>

As always, when practicing ritual magick, to reach the fullest potential of the energetic work you must understand what you are *actually* creating in multi-dimensional space. Once it is clear that the practitioner is creating geometric energetic structures in multiple dimensions of space – the most important of which, for our purposes, is the fourth dimension – then the formula I have adapted from the methodology of Bridges' Fifth Way Mystery School begins to make sense.

Briefly, the overall structure created in energetic forms is a dodecahedron. It is important to understand that what you are actually doing when you cast a pentagram magickally is creating the pattern through the rotation of a fourth-dimensional shape called a pentatope through five axes; this action creates, in two dimensions, both a pentagram and the pentagon which surrounds it. The LIRP creates the first four pentagons of the dodeca with its four pentagrams. The Middle Pillar draws down high vibrational light and the Caduceus Breath sends that light out into the space defined by the shape created by the LIRP and induces rotation. The LIRH, if used, creates a fixed connection between the higher dimensional structure and the physical realm. Then the Watchtower (or SIRP, if preferred) adds eight more pentagrams/pentagons, for a total of twelve which, in a manner similar to the behavior of carbon atoms under specific circumstances, self-organize into a dodecahedron.

After this, you're ready to charge the "furniture" in your Temple.

If you're joining us next week, please take a look at that Watchtower online. See if you can notice where some of Enochian names come from, and look up some of the others.

The ones in the Black Cross should be easy to find.... And you should see another "Pentagram" (remembering that we're using words to mean slightly different things, much as Bucky's "dimension" wasn't a Cartesian dimension.)

r	Z	i	l	a	f	A	y	t	l	p	a	e	T	a	O	A	d	v	p	t	D	n	i	m
a	r	d	Z	a	i	d	p	a	L	a	m		o	a	l	c	o	o	r	o	m	e	b	b
c	z	o	n	s	a	r	o	Y	a	u	b	x	T	a	g	c	o	n	z	i	n	l	G	m
T	o	i	T	t	x	o	P	a	c	o	C	a	n	h	o	d	D	i	a	l	a	a	o	c
S	i	g	a	s	o	n	r	b	z	n	h	r	f	a	t	A	x	i	v	V	s	P	s	N
f	m	o	n	d	a	T	d	i	a	r	i	p	S	a	a	i	z	a	a	r	V	r	o	i
o	r	o	i	b	A	h	a	o	s	P	i		m	p	h	a	r	s	l	g	a	i	c	h
c	N	a	b	a	V	i	x	g	a	z	d	h	M	a	m	g	l	o	i	n	L	i	r	x
Q	i	i	i	t	T	p	a	l	O	a	i		o	l	a	a	D	a	g	a	T	a	p	a
A	b	a	m	o	o	o	a	C	u	c	a	C	p	a	L	c	o	i	d	x	P	a	c	n
N	a	o	c	O	T	t	n	p	r	a	T	o	n	d	a	z	N	z	i	V	a	a	s	a
o	c	a	n	m	a	g	o	t	r	o	i	m	i	i	d	P	o	n	s	d	A	s	p	i
S	h	i	a	l	r	a	p	m	z	o	x	a	x	r	i	n	h	t	a	r	n	d	i	L
m o t i b												a T n a n												
b	O	a	Z	a	R	o	p	h	a	R	a	a	d	o	n	p	a	T	d	a	n	V	a	a
u	N	n	a	x	o	P	S	o	n	d	n		o	l	o	a	G	e	o	o	b	a	v	a
a	i	g	r	a	n	o	a	m	a	g	g	m	O	P	a	m	n	o	O	G	m	d	n	m
o	r	p	m	n	i	n	g	b	e	a	l	o	a	b	l	s	T	e	d	e	c	a	o	p
r	s	O	n	i	z	i	r	l	e	m	u	C	s	c	m	i	a	o	n	A	m	l	o	x
i	z	i	n	r	C	z	i	a	M	h	l	h	V	a	r	s	G	d	L	b	r	i	a	p
M	O	r	d	i	a	l	h	C	t	G	a		o	i	P	t	e	a	a	p	D	o	c	e
R	O	c	a	m	c	h	i	a	s	o	m	p	p	s	v	a	c	n	r	Z	i	r	Z	a
A	r	b	i	z	m	i	i	l	p	i	z		S	i	o	d	a	o	i	n	r	z	f	m
O	p	a	n	a	B	a	m	S	m	a	L	r	d	a	l	t	T	d	n	a	d	i	r	e
d	O	l	o	F	i	n	i	a	n	b	a	a	d	i	x	o	m	o	n	s	i	o	s	p
r	x	p	a	o	c	s	i	z	i	x	p	x	O	o	D	p	z	i	A	p	a	n	l	i
a	x	t	i	r	V	a	s	t	r	i	m	e	r	g	o	a	n	n	P	A	C	r	a	r

