One Godz

Toward a Phylogeny of Art, Language, and Religion

Methods and Strategies
in Archeo Art History
Summary of Appendixes
These are merely a few examples of how art language and religion can be used to imagine and measure social change on human evolutionary scales and how relationships to other hard measures such as climate and material archeology can reveal larger insights. In Assyria and elsewhere we witness zodiacs in synagogues affirming our observations that religions do not simply pop out of the ether, they inevitably evolve from previous states of thought. In practice, I play with these smaller flat paradigms to look for relationships. If something looks promising it can be expanded or appended to another. Here I present some underlying relationships that have helped shape my conclusions.
It can be Hesiod or Homer or Confucius or the Woman and Turtle who fell to Earth: Any human theory will have some that agree and some that will disagree and in the cloud of history it will rain Cats and Dogs.

From the deluge that follows humans develop filtration systems for art language and religion. These filters organize the world into an understandable relatable narrative that binds Us and creates Them. Within this model Culture is viewed as a series of conversations between Civilization and Individuals.

Civilization is the set of filters we agree upon for our laws and modus operandi.

Here we work with three primary filters

- Religion is the messaging We agree on, it is Our expression of the ideal world and the problems of this world. It reflects how We interface with the Universe.

- Language is the media We use to either convert or obscure the message. Language reflects how We think of and interact with each other.

- Art is Our interpretation of the message giving depth and context not available thru structured Language. Art is the filter of metaphysical truth. (Art is where the lower part of the brain gets to direct the body without a lot of interference from the upper brain).

- The three filters are actually metaphors of each other thru which we create Ritual. Pre and proscriptive behaviours physically bind us to that set of beliefs and shapes us from the top half of Fig 5.27 above.

- Thru Ritual we merge the three metaphors so we can actually engage with the message in the physical world.

- In the Ritual Process we create a muscle memory or reflexive association with an emotional memory. For those without the training to gain deeper meaning from the art or language, ritual is their only level of interaction with religion. It is powerful stuff when an ecstatic moment lacks or does nor require the vocabulary to express it.
Climate exerts influence over culture with external forces that shape us thru changing environments. This is called the “Hard Cultural” end, where we observe the physical manifestations of culture including war and peace. Bio-Culture, our shared DNA exerts influence thru internal forces, sometimes in response to climate. Our genes affect the way we interact with ritual and we incorporate it into our landscapes and civilizations.

Example: lactose tolerance shapes the landscape and culture with preference for milk producing animals and crops that feed them with animus toward animals that prey on them. This creates an elaborate feedback loop. In a healthy system all adaptations are done below the midline in the “Hard Cultural” system where genetics and our mechanical skills act in concert with social knowledge for survival. The type of civilization we build reflects the equilibrium of the Hard and Soft Systems.

In a clean and orderly system Civilization, naturally evolves from the navel or Ki in Japanese, of the framework. We would typically expect to see healthy trails with quanta of Art Language Religion and Ritual scattered about the landscape and thru time in a productive environment where both systems are healthy. Civilization as its highest achievements creates more art, language, and religion which is then continually recycled to filter out metaphors for aspects that no longer fit our understanding and worldview.

However, humans, being what we are, love to tinker under the mistaken notion that we can produce a better more efficient system than Nature. This should not be confused with a Techno society, where the overriding belief is that technology can fix the problems that technology caused in the first place. So in a dysfunctional system the filters are artificially imposed by social pre or proscription. The contents of those filters always contain unnatural ingredients that cause irritation and inflammation. In extreme cases, conflict ensues and the entire system could collapse. This is referred to as GIGO, an archaic programmer’s euphemism for Garbage In Garbage Out. GIGO filtration means the belief system has been filtered unnaturally to reflect what we (or someone) wants rather than what we have come to naturally know, expect, and understand.

Accepting the GIGO Model, it is possible to draw broad conclusions about 'soft culture' from hard facts that arise out of material culture. It is an exciting method because it allows us to see how ideas interplay between different cultures and elements of the same culture; which ideas are adopted fully and internalized? Which are blended into the existing structure? And which are rejected outright? Over time and space patterns emerge which we refer to as Symbolic Sets.

**Understanding Symbolic Sets**
Joseph Campbell offers two possible explanations for the worldwide similarities of myth (paraphrased):

1) **Myth follows ritual** - Societies that adopt farming, adopt the myth.

2) **Jungian** - The brain is the inward looking organ of human consciousness. To be social animals, we must all look pretty much alike in there.¹

Societies can be imagined as sets of symbols which we use to identify ourselves as a group.² The advantage of symbol sets is that they allow us to view a culture as evolving over time rather than viewing cultures as sequentially independent entities. Symbol sets allow us to account for fluid time and motion on both the larger scale of symbol sets and the granular level of individual symbols.

Cultural identity can be established through the symbolic sets of Art, Language, Religion(s) and Ritual by applying a little “folk psychology” or Theory of Mind. Symbol sets are like a uniform we put on everyday before we leave the house. Some we wear because we want to and some because we have to. Either way they identify us to others and they give us a place in the universe.

If we observe these sets over temporal and spatial parameters we can make significant inferences about how previous societies used Symbol Sets. We can, by observing differences and similarities in sets of symbols, make some specific inferences about how and what they thought of themselves and Others. From these conclusions we can create narratives to connect the past to the further past as well as the present.

- Collections of icons form symbolic sets.
- Symbols can evolve individually or as sets, rarely on whim.
- Symbols can be added to a set or replace another one in the set, but the structure of the set remains the same in a stable society.
- The pattern of evolution of a particular cultural activity over time can be referred to as the strand.

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¹ Campbell - The Power of Myth, The First Storytellers.
² (Campbell - Historical Atlas Part I, 1988)
• Strands may be combined to create threads.
• Strands can be added to increase the level of fine tuning available, replaced to change the point of view, or removed to take a step or two back.

When civilizations fray or merge they typically replace pieces of their language, change their artistic style, or reinvent their religion but more than likely the original structures of their soft institutions will remain unchanged, if for no other reason, it is a lot of work to completely replace them and historically it rarely, if ever, succeeds. Symbol sets become burned into the culture through ritual, through artistic styles which are passed on generationally, and folklore. Typically, symbol sets are inextricably intertwined within our material world, physical world, spiritual world, and language to create a self-reinforcing worldview which satisfies our needs. Soft culture is malleable and is able to adapt to changing needs. However, peacefully replacing an entire strand at a single point in time is unimaginable.

As such, the
• Individual symbols and symbolic sets are as traceable as DNA. Using symbolic sets, for example, we know group X split from group Y;
• But we know by looking at which symbols have been added, deleted, modified, or replaced, which aspects of the culture have been affected.
• Every change represents a conscious choice so understand the choice, understand the change.
• Iconic change only rarely occurs by random drift or error.

Sometimes referred to as ‘inclusion’, ‘syncretism’ and ‘displacement” (Insoll (2004) (Mulk and Bayliss-Smith 2018) and viewed as developmental stages.
• If the old symbol set persists they were absorbed.
• If the old one disappears, they were replaced.
• If one or both modify they are evolving or merging.
• If nothing changes at all it was just war between friends.

Today, of course, symbol sets change with every news cycle and the oldest symbolic sets we can currently identify go back a mere 2 500 years. For those living today, trying to consider culture before that time is almost unimaginable. Yet, symbol sets as we have shown typically evolved over geologic timescales for most of human existence. About 200 years ago, trends toward large scale social learning put technology into overdrive greatly accelerating the pace.
Historically when we see symbol sets go thru drastic change in any of the strands it usually indicates dramatic changes in social thought processes, generally caused by an irregular environmental change. Strands change because they are frayed and become weak, Societies build ‘pearls’ in an attempt to isolate the problem. When symbol sets change drastically in all threads of a strand it is a reasonably sure indicator of upheaval.

Nonverbal communications leave permanent trails that can tell us where these people came from and where they went. By identifying rock art symbols associated with particular gods we can make determinations about where, when, and how certain gods appeared, who brought them to the party and why. We are accustomed to learning from similarities in symbol sets but there is as much to be learned from the differences.

**Exclusionary Sets - Still Fighting the First Trojan War**

Exclusionary sets are used to identify Us from Them. In the regions that I study these are the two most important sets.

<table>
<thead>
<tr>
<th>Aurignacian Lascaux Chauvet</th>
<th>Fig. 001 - CGM vs SPC Differential Figure Sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horse</td>
<td></td>
</tr>
<tr>
<td>Lion</td>
<td></td>
</tr>
<tr>
<td>Ram</td>
<td></td>
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<tr>
<td>Stag</td>
<td></td>
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<tr>
<td>Classical Greek</td>
<td></td>
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<tr>
<td>Horse</td>
<td></td>
</tr>
<tr>
<td>Lion</td>
<td></td>
</tr>
<tr>
<td>Ram</td>
<td></td>
</tr>
<tr>
<td>Deer</td>
<td></td>
</tr>
<tr>
<td>Everything Else</td>
<td></td>
</tr>
<tr>
<td>Indus River Gobekli Tepe</td>
<td></td>
</tr>
<tr>
<td>Canid (Dog Wolf)</td>
<td></td>
</tr>
<tr>
<td>Bovine (Pig Boar)</td>
<td></td>
</tr>
<tr>
<td>Avis (Eagle Hawk)</td>
<td></td>
</tr>
<tr>
<td>Reptile (Snake Lizard Turtle)</td>
<td></td>
</tr>
</tbody>
</table>

Traditionally, we think of western Culture as a blended Graeco-Roman Culture. In fact, Graeco-Roman can be viewed as the end result of the Trojan Wars where the Trojans lost Troy but won Europe. When Rome collapsed, the deeper underlying culture with all the accompanying symbols resurfaced to the dominant roles.

The symbol set observed at Chauvet Lascaux is based on the relationship between Horse Bull or female male duality. Lion Ram and Stag represent three of perhaps a dozen or more major deities of the Classical Greek set, known to be worshipped at the time. Each represented a contemporary cultural group. Otherwise their individual appearances on the list appear almost as random as the exclusive characters of IRC set. Briefly:

- Lion I take to represent the warrior class,
- Ram the pastoral group and messengers,
- Stag, to say babysitter would be diminuating but the social role no longer exists. Big sister or big brother perhaps?

The differential concerns artistic rules of use; ie, license with positive or negative aspects of a deity. So for instance, horses appear
in IRC imagery but only representing negative female aspects. A mother goddess may be portrayed in canid form but Pandora 
would be portrayed as horse. Likewise, within CGM, these four Indus symbols only have negative associations, Cereberus for 
example both in myth and in Chauvet. I note that all four Indus deities are non-kosher while three of the four AGM are.. Food, of 
course, is as important for its social symbolism as it is for nutrition.

Canids are the Narrative Equivalent to Horses in their respective cultures, they represent the primary female line of deities, but the 
equivalence ends there. There is no theologic equivalence between the other animistic representations. Their places are discussed 
in The Index.

As positive and negative symbols, these animistics have remained remarkably well attached to place. The same symbolic 
associations carryover in graphic representations, folklore, astrology, history, architecture, linguistics and all forms of culture over 
millennia. Even today, national boundaries quite often reflect artistic boundaries established in prehistory. Aesop, Grimm, and 
Anderson’s fables could all be placed in bins where either:

● The animals in Column A are the heroes and those in column B are the fools or
● The animals in Column B are the heroes and those in column A are the losers

This is the entire Philosophy of Man in a nutshell:

● Sometimes you are the Nag and
● Sometimes you are the Bitch.

If you are the Nag the story is of canid origin; if however, you are the Bitch then the story is Horse origin. I hope that is clear.

These are the primary deities that identify different sets Had you been paying attention in second grade you would have recognized 
that these fabled fablists are fablizing the exploits of their respective teams. They are not equivalent in any sense nor are they 
necessarily the most important deities. Their importance to us is based strictly on their exclusionary properties in the Indexes, 
mythologies, and their respective societies.

The ethnic origin of a prehistoric artist is evident by the deference or indifference shown to any of these particular gods in their art.

The CGM and SPC sets are just two of many sets. The importance of the CGM set is its modern day ubiquity and it’s historical 
placement at the crossroads of three significant cultures at a significant place and moment during the Upper Paleo (UP) in modern 
day France. We are fortunate that Homer and Hesiod gave us some peculiar little idioms that managed to pass on until we could 
identify the narrative. Because with these, and others, we are able to visually confirm many identifications including:

● Hecate - She of the Low Slung Belt
● Melian Nymphs - Ground Shakers
● Demeter - She of the Incredibly Long Luscious Rich Full Body Hair with Curls that just don’t stop.
• Persephone - She of the Slender Ankles, She of Yellow Hair

There are several symbols that are common to both sets, bear and bull for instance, are major deities typically treated with reverence everywhere. There are many major and minor ones including scorpion, various deer elk ox etc. that share reverence and generally substitutions for those that are not. Eagle, for example, is treated with reverence by SPC Culture and like yesterday's news to CGM. Additionally, marine and aquatic populations often have independent symbol sets in addition which typically mirror their terrestrial cousins, but with aquatic life.

• Individual symbols can be shared between sets in three ways, complementary, benign, or inversely.
• Complementary indicates family or friend.
• Benign indicates a good neighbor.
• Inverse indicates an ethnic slur. It is evident in the art as you will see.

All subsequent symbolic sets are either a spin on the Cat Culture or the Dog Culture and all of history can be viewed much like a soccer game between these two opposing teams. People running all over the field for hours but over the long arc of history, goals are scored only rarely. The image sets remain stable because they become burned into the civilization thru the Art Language and Religion which over time become the visual basis of the national aesthetic. Anecdotally so far, the earliest culture burned into a locale seems to become the identity of that locale over the long arc. Today we see cultural persistence manifest in this pattern

However, along the sidelines in the border regions, where the soccer match is played out generationally between these two cultures, the population has become firmly established in spots rather than regions. Nations are more heterogeneous with contrasting populations living across the street for centuries and never mixing. Consequently, Eastern Europe has witnessed continual cold and hot wars since the most ancient times. Yamnaya, Celts, Etruscans, and Scythes, etc. are all IRC descendent cultures. In this model World War II and the Cold War are the latest chapters in a war that was already generational when Homer wrote about Ulysses and Agamemnon.
The power struggle centering, of course, on the trade routes thru the Bosporus to the Black Sea and the Greek colonies there. More than an economic power struggle this was two people that do not like each other very much if at all.

**Summary of Exclusions**
The relationships evidenced by the portrayal of certain deities indicates the cultural relationship between men and women in that community. In probably 80% of the world, the map has not changed much since the Upper Paleo. In parts of the world where women had parity 40 000 years ago, they typically still do (+/- it’s a spectrum) and vice versa. In the final part of One Godz I will be exploring the relationship of Nature and Nurture on body politics. It will be the first global 40 000 year survey of its kind.

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**Index of Deities and Demons - Appendix 01**

**Character Identification Scorecard**

This is the methodology used by the editor to compile the Auriginal Index of Deities and Demons. It is based on the principle of Historical Threads. The principle is to simply narrow down all the possibilities arriving at the smallest likely set with the highest possible probability. They are organized by category: Ethnologic, Historic / Textual, Linguistic, Knowledgebase, Religious / Ritual. Obviously, the more data points that can be connected the stronger the web.
<table>
<thead>
<tr>
<th></th>
<th>01</th>
<th>02</th>
<th>03</th>
<th>04</th>
<th>05</th>
<th>06</th>
<th>07</th>
<th>08</th>
<th>09</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Relate a Mallery point</td>
<td>Relate a Hebrew point</td>
<td>Relate a Homeric point</td>
<td>Relate a Hesiodic point</td>
<td>Relate a Narrative reference</td>
<td>Relate a Historical reference</td>
<td>Relate a Definition / Entomology basis</td>
<td>Relate a second usage with Phylogenetic continuity (any language)</td>
<td>Relate a second usage with Contextual continuity (any language)</td>
<td>Scientific (astronomic or other) Proof of Concept</td>
<td>Relate a second usage with Technical basis (any language)</td>
<td>Ritual Application</td>
<td>Common sense</td>
</tr>
</tbody>
</table>

**Index of Deities and Demons - Appendix 02**

**GeoChronological Language Distributions**

Although this study generally moves west to east, civilization did not evolve in a linear pattern. It evolved in fits and starts with lots of Dark Ages in between. Climate is, always has been, and always will be **THE** driving force in migration and therefore, the evolution of ritual, religion, and symbol sets.

When we talk about the relationship between climate and culture it is helpful to talk in scales of [Heinrich and Dansgaard-Oeschger Events](https://www.nature.com/articles/41477-01). Ancient human activity correlates to HDOs. Geology, migrations, artistic styles, linguistics, genetics, folklore, CLC occupation periods, and most relevantly, **we**, all correlate to HDOs. Using these reference points allows us to more fluidly fine tune
our perceptions of social change to within a few thousand years. Such a timescale is comfortable for discussions involving Art
Language and Religion. HDOs allow us to uniformly associate climate across oceans and continents creating broader relationships
and perspective.

**Fig 2: Aurignacian Trail Parietal Linguistic System Distributions**

<table>
<thead>
<tr>
<th>Loc</th>
<th>Chauvet</th>
<th>Sulawesi</th>
<th>Britain</th>
<th>NAmerica</th>
<th>SAmerica</th>
<th>Australia</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lang</td>
<td>HE</td>
<td>YrBP</td>
<td>Hg</td>
<td>HE</td>
<td>YrBP</td>
<td>Hg</td>
</tr>
<tr>
<td>Geometrics</td>
<td>H4</td>
<td>36 000</td>
<td>H4</td>
<td>39 000</td>
<td>Y</td>
<td>5 000</td>
</tr>
<tr>
<td>Gestures</td>
<td>H4</td>
<td>36 000</td>
<td>H4</td>
<td>37 000</td>
<td>N³</td>
<td>Y</td>
</tr>
<tr>
<td>Gospels</td>
<td>H4</td>
<td>39 000</td>
<td>H4</td>
<td>37 000?</td>
<td>G1</td>
<td>5 000</td>
</tr>
<tr>
<td>Ogham</td>
<td>H1</td>
<td>17 500</td>
<td>N</td>
<td></td>
<td>G2</td>
<td>2 500</td>
</tr>
</tbody>
</table>

*Heinrich Event = HE  Years = YrBP  Haplogroup = Hg*

An HDO begins with a rapid warming period during which large glaciers break off from the polar regions. The glaciers move with
the currents in the direction of the equator melting as they go and leaving a trail of boulders, rocks, and gravel (known as glacial till)
on the ocean bottom.

As they move south, glaciers disrupt the natural clockwise movement of the Gulf Stream in the depths of the ocean resulting in
colder drier temps in Africa and ultimately glaciers in EurAsia. Consequences of climate change ripple thru culture in many
unexpected ways.

For purposes of this discussion we note that HDO Events cause rapid and significant European chill, aridity, and southward
movement of moisture flows. Periods of HDO retreat cause return of aridity to North Africa and expansion of Eurasian populations
into subarctic regions. Typically we see periods of conflict and large scale cultural change during warming periods when people are
above ground and mobile. HDOs reflect rapid climate changes that upset the status quo. A natural back and forth flow of flora,
fauna, and humans from Africa to Europe and back to Africa again is evident for hundreds of thousands of years.

Eventually, I hope to expand this paradigm to include the table from Appendix 03 below.

**Fig. 142 - Chrono Alignment of Climatic and Cultural Events: Heinrich w Linguistic, Cultural, Migratory landmarks**

<table>
<thead>
<tr>
<th>EVENT</th>
<th>AGE in KYR BP</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>G/H #</td>
<td>Notes</td>
</tr>
</tbody>
</table>

3 This does not mean they do not exist. I have not seen any.
How the AlephBet Got Its Shape - Appendix 01

Comparative Religious Systems and the Philosophy of Man

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Any religion, of course can be experienced on many ascending levels. Any theories and tenets must make sense across all levels even if they have different meanings.

Table 1 - Comparative parameters of select religions

<table>
<thead>
<tr>
<th>Hunter Gather</th>
<th>Agrarian</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Aurig Greek</td>
</tr>
<tr>
<td>1 Shared Myth</td>
<td>Y</td>
</tr>
<tr>
<td>2 Monotheistic / Polytheistic</td>
<td>P</td>
</tr>
<tr>
<td>3 Rule Shame / Guilt</td>
<td>S</td>
</tr>
<tr>
<td>4 Free Will / Destiny</td>
<td>D</td>
</tr>
<tr>
<td>5 Man Base / Divine</td>
<td>B</td>
</tr>
<tr>
<td>6 Woman Base / Divine</td>
<td>D</td>
</tr>
<tr>
<td>7 Man Good / Evil</td>
<td>G</td>
</tr>
<tr>
<td>8 Woman Good / Evil</td>
<td>G</td>
</tr>
<tr>
<td>9 Fault Tolerant - Redemption</td>
<td>Y</td>
</tr>
<tr>
<td>10 Transmigration of Soul</td>
<td>Y</td>
</tr>
</tbody>
</table>

These are ten parameters that can be inferred from Art and Literature to create “A Philosophy of Man” profile for a given set of populations. They indicate Man’s relationship to God, Society, Others, and Morality as answers to some of the most common questions for Religion. There are no absolute measurements of a developmental stage and any society or religion can embody
several levels simultaneously. The examples above are intended as random generic case comparisons and breaking each down by subclasses provides finer tuning.

Changes in artistic representation or temperament over time likely reflect changes in Table 1 above. History shows us that religions are directly affected by changing economic and political pressures. Consequently, religious narrative changes to accommodate changing values. To paraphrase Campbell, “Accept the gold, accept the myth.”

**Interpretive Guidelines**

- **Shared Myth** indicates that the religions being compared are based on the same mythic tradition and structure even if on different developmental stages.
- **Mono or polytheistic** can be interpreted differently based on the level of religious understanding. It is best to compare on a range from highest and lowest levels.
- **Rule by Shame or Guilt** reflects whether the enclosing society was governed by codified law or shame. Reflects secular or clerical rule, central or council authority, size of community.
- It is not easy to reconcile Destiny vs Free Will but there are times when societies believe more strongly one way or the other. Those moments are detectable.
- **Base or Divine** means descended from god or not. It reflects Man’s relationship to God and male female relationships.
- **Good or Evil** describes our relationships to Others including male and female.
- **Fault Tolerance** refers to contrition and redemption whether final grace is always an option.
- **Transmigration of the Soul** is nothing short of hope itself. Most all cultures believe in at least a heaven and hell, but do they believe the soul comes around again? Do the living worship the dead or fear them?
- **Subjective Consistency is more important than not being wrong**. It’s like showing your work so if later someone thinks you are wrong they can back it out and rethread. Take the guess.

I believed that I created this scale randomly and there are any number of other laws codes and norms one could use to compose this strand. One might expect over time that different beliefs would intersect at different times and combine in different ways the way DNA recombines to create a new individual. That would be incorrect. Instead these threads are defining and any one of them can be viewed as indicative of a particular and encompassing set of values. With very little gray area in between, this is the religious Rubicon in the period ~40 000 to ~10 000 BP along what is roughly, the Aurignacian Trail (Portugal to the Americas the long way).

**Index of Deities and Demons - Appendix 03**

**The Road to Exceptionalism** is paved with the dust of golden dreams
Nimrod on parity with Lion.  Unknown demigod Horse  Above the gods

**STEP:**
1. In the Hittite relief *(left)* a display of power parity. King is equal to god.

2. In the Assyrian(?) frame *(center)* King is God.

3. In the sketch *(far right)* each king and queen and prince paying homage is shown atop their representative god, eagle for the Sky God, Ouranus or whoever, and horse for either Ri or Demeter. The king *(left)* atop supplicant humans is highest ranked. He is above the gods who had to climb steps to reach him.

I refer to Step 3 as the Human Divination Event. This was the point of no return. Without knowing exactly where it happened for the first time, it was the immutable moment in history when the Human Race jumped the shark on the Road to Extinction.

This is an important symbolism to key into because a single symbol can tell so much.

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Civilizations move along a sliding range of variables. Imagine that we can move the X markers anywhere vertically, horizontally, diagonally, circularly, or civilizations could even have more than one marker at a time. Civilizations do not move cleanly from one pigeonhole to the next. Instead they spread out like goopy swill creeping into everything until it finally covers everything and the old civilizations disappear.

![Chart](chart.png)

The chart (fig 1206) explores how religions respond to pressures from group size and economics.

NB - The acceleration of social change
CREDITS:


- [WWW.ancienthebrew.org](http://WWW.ancienthebrew.org) - images for Hebrew Pictographic and some translations

- [Chabad.org](http://www.chabad.org/library/article_cdo/aid/137072/jewish/Pronunciation.htm) - nikkud chart


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