

## Dr. Prof. Leonardo Alaeddin Caesar CLERICI SACRED RINGS OF ASHOURA

This ritual fury of the Iris must be understood as an itinerary of the blood and of the divine heart which constitutes the very essence of the tear and of the circulation of all experiences. This logical structure of the witness goes beyond idealistic erring and continues the Averroist gnosis (cf. Clerici, la comete Bayle, Qumm 2008, Ytalia Capo Volta, Konia 2022) of the order of the logoi and of the Quranic liturgy of the kitab Allah.

The Trojan and Roman sacred poet states with the logos: NON IGNARA the Islamic dimension of a ritual of phonetic invocation (du'a) which is a paraphrase of all the dynasties gathered in a single day: ASHOURA, tears therefore constitute the starting point of the highest sacrificial tower, the same one invoked by Philostratus' mythology in the theatre to mark Daphne in Antioch according to the epistles of Paul of Tarsus or of Julian the Emperor, according to the sacrifices of Seneca's cycle in Ajax or Agamemnon (Clerici, Philostrato, 2005). SABR the silent motion as a prophetic celebration of bullfighting intended to temper the tears of the days:

INDE TORO ATER AENEAS SIC ORSUS AB ALTO.

Motionless silent heroic: SABR

### THIRD RING

Libertas is continually structured in the drafting of proverbs (ἐπιρημα) understood as shadow of the days. All the sacred poetics of Haram come together in this happy fortune, archive of effects and affections, high triclinium of convivial seasons, triclinium of libertas as a prophetic exodus from the entrance and exit door (Ianua) the kibla, precisely, verifies the direction and magnitude (akhbar) of the nour degree (addition of the shadow to the light, *miroir del mirage of the ascension of the prophet*). ALAXA.

### FOURTH RING

The fire bull seen as *Al Buruji Attarik* such rituality is extracted from the Arab, Trojan, Roman names that inform the dynasties in their non-historical intentions. As the poet FT Marinetti says "il buco della serratura della storia che impedisce l'aerea costellazione" translate in "the keyhole of history that prevents the aerial constellation" (aerosta, aeropoema, aeropicta, Oreste Furiosa, Ariosto, Al Buruji Attarik) that the itinerant ritual of Ashoura brings in an eternal and continuous way capable of *collapsing all the nominations* (Gafur) in the long path and style of the divine genealogy (Imam Ali, Masoumie).

### FIFTH RING

The Arabic term MAARANAT implies the notion of the dominus (autocrator) whose Persian root *vasthas* constitutes the dominus (rabbu) of the hermit Haram, which is inherent in the reason of intuition, of phenomena, of the motionless celestial sign (uranus) of the Apollonian unity understood as *AbdAllah* at the inclined service of the divine unity (Tawhid). MAARANAT implies the degree of

the category of disclosure (Kalipso) and the notion of ZALIMUN as the month of *Haram Moharam*, suspension of lexical technique in Ghazali, criterion of judgment Al Fourkan, ANTE PATER. Bonaparte, in some unpublished notes on Saint Helena, identified in Cato's rhetorical enigma the path of Marius understood as *Caesar's alter ego* people.

Bonaparte identified in the second book of the Aeneid the paradox of Troy that only the Aeneid has transmitted as a Quranic commentary on the surat El Araaf within *the sacrificial cosmos of the bull*. The aristocratic Mahdi aspect is thus accentuated in the sacred place of Qods whose prophetic words are to be connected to the sacrificial rite of Moharam and the Quranic sequence of El Araaf. The apocalyptic asceticism is structured in the manner of the continuous writing of one who elegantly notes (SKRIPTURA) connecting the bliss of the temples of inclinations (Majid) known to us throughout the divine region touching Egypt, Syria, Iran, Chaldea Babylon, Magreeb, Rome in one great *pneumatic source* (αμπνευμα αλφειου, *nafs alif*) the definition in Sheik Saduk of the NAAR corresponds perfectly *al poco giorno e al gran cerchio d'ombra* (to the short day and the large circle of shadow) of the Italian sonnet *Vita Nova, day of Ashoura without end*. A grammar that implies a project of continuous noetic interrelation, *meditation on the liturgical language of the Qur'anic*, rituality of the Ashoura, connection and constellation (bull, buruji, Borgia in Italy) between the sacred Roman, Trojan, Persian, Turkish, Ottoman, Arabic languages.

This project is pursued by the SKRIPTURA FOUNDATION as a *practice of Ashoura* intended as an instantaneous practice of an *immediate radiant* day, semantic reactivation of all the fire of languages in the single fire of the minaret and of the muezzin of the *victoria's phoneme* (cuiaadsthodie, see the astral museum instrument Tabluth, a demiurgic work of SKRIPTURA). The reductionist and pure phenomenological philology allows the Quranic irradiation (Alif Lam Mim) and the day of Ashoura continue to establish new realities of friendship in the appearance of the helianic or lunar disk that SOCCORRERE Imam Zaman. This divine oracular and Islamic way of writing the new *style of Ashoura* in the meditative work and syntactic order implies the Gnostic signs of the greatest libertas (al mizan).

### NOTAE LEXICALES AD ASHOURA

AD VENTUS MIND AND LANGUAGE UNITED  
CONTINUOUSLY PAULATIM LACRIMAS RERUM  
EXPERIENTIA TERSIT.

TERSIT, SABR, NON IGNARA, ASHOURA, SABR, INDE  
TORO ATER, AENEAS SIC ORSUS, AB ALTO, SABR, ALAXA,  
MAARANAT, MAARANAT, ZALIMUN, ANTE PATER, NAAR  
SOCCORRERE.