

RHYTHMAJIK

Practical Uses of Number, Rhythm and Sound

Volume 1 - Fuel For Fire

Volume 2 - Irons in the Fire

Rhythmajik, Ink
2001

Rhythmajik - Practical Uses of Number, Rhythm and Sound
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Rhythmajik was originally published in paperback by Temple Press Brighton England

ISBN: 1 871744 40 7

Citation info:

Rhythmajik 2001

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Rhythmajik is included in the Dictionary of Metaphysical Healthcare [line 329]
available at Quackwatch.com

special thanks to Emiliano Gatto for his continued feedback over the years, which helps to see that this here e version keeps getting better all the time

i dedicate this edition of rhythmajik to pierpaolo [translator of the italian edition].

his commitment and attention to detail brought out clarities and revelations of meanings which did not appear in my original version.

and so as the pen has so often proved mightier than the sword,

i salute my master at arms.

viva pp!!!!!!

Rhythmajik
is dedicated to
the Chacham Marcus Jastrow.

Rhythmajik

is

composed of

four

interactivating processes

which are

presented

in

Part 1: The Stand of Stones

Part 2: The Lines

Part 3: The Nine Chambers

Part 4: The Book of Roots

Table of Contents

VOLUME ONE - FUEL FOR FIRE

Preface to Electronic Edition

Foreword

Introduction: Rhythmajik

Part One: The Stand of Stones

Introduction

Compendium of Correspondences #1

Part Two: The Lines

Introduction

Compendium of Correspondences #2

Part Three: The Nine Chambers

Introduction

Log of Transmuted Expressions

Part Four: The Book of Roots

Introduction

The Dictionary of Bi-Lateral Roots

VOLUME TWO - IRONS IN THE FIRE

Working

Catharsis: The Noon Light Shines

The Work of Our Hands

including: Music of the Spheres & In the Works

The Burn

Crafting a Drum

Expressions

Dictionary of Healing Expressions

Dictionary of Working Expressions

Transformational Techniques

The Functions of the Four Forms

Writings Over Sonics and Implements

Remarks

Formations

Ascetic Aesthetics

Four Notes

Further Reading

Volume One

Fuel for Fire

*Twenty-two signs of foundation
Established, shaped, permuted
Balanced and transformed
And with them de-scribing all forms
And all that would be formed.*

Sefer Yetzira 2:2

Translated by Z'EV

Preface to Electronic Edition

First off I'd like to thank you for purchasing this edition of Rhythmajik. I chose to present it in this electronic form because, due to the nature of the majority of the information in it, I felt that having it accessible to your hard drive would make it easier for you to add your personal annotations to it. An other reason is that it is also the most economical way to get it into your hands.

As I mention later, this book comes out of decades of personal study, practice and experience. And these last three points bring me to my plea to you to please not distribute this to people who you think would be interested in it.

I would ask you to direct them to the site where they can purchase their own copy. This will enable me to more fully develop rhythmajik.com which will hopefully benefit all of us in the long run. Plans range from bringing back into circulation recordings of my music which are long out of print to finishing some few other books which are in various stages of completion. So thank you for your support and feel free to contact me with any questions you might have at

rhythmajik@yahoo.com.

Regards and Respects

Z'EV

2001

Foreword

The transformation of the individual is the sole responsibility of humankind. The goal of ritual is the evolution of the individual through sacred time and space. To achieve this there must not only be an altering of one's consciousness but a plumbing of this experience for meaning, the understanding and further integration of which can effect a radical transformation in the mystical marriage of the opposites contained within one.

Sacred time and space are manifest in the emotional dimension. This is the mythical dimension. Myth is not fiction. It is a depiction of sacred events, re-enactments of the powers of life and death, the flux of nature and the center-of-pure-energy without yet which exists, in potential, within.

To enter into the mythical dimension is to enter into an ecstatic space and time of unity. Contact with this dimension can heal and transform. Refusing to acknowledge this dimension is one of the causes of the Western malaise. Reconciling the opposites within one's self is the very act which transforms, through the harmonizing of the analytical and the emotional, the mind and the body, the sound and the vision.

INTRODUCTION

part one

Rhythmajik is composed of four interactivating processes which are presented in: The Stand of Stones, The Lines, The Nine Chambers, and The Book of Roots.

The heart of Rhythmajik is The Book of Roots. It is a unique numerological dictionary which gives non-arbitrary meanings for 446 two-unit numerical elements. These elements [roots] arise from the 484 possible combinations of the 22 letters of the Middle Eastern Asurit Alef-Bet now known as Biblical Hebrew.

As these 22 letters also correspond to the numerical values 1 through 9 in their 3 orders of magnitude, ie. 1, 10, 100 9, 90, 900, these roots are also expressible as 2 numbered rather than lettered combinations. Hence anyone can now take advantage of the deeper levels inherent in the Asurit Alef-Bet without having to learn to read and write it. These deeper levels, in fact, are the basis for the traditions normally referred to as the Qabalha.

The 484 roots are constructed by joining one letter with each of the other 22 letters; 1+1, 1+2 1+9, 1+10, 1+20 1+90, 1+100, 1+200 1+900 ,,,, 2+1, 2+2..... 2+9, 2+10, 2+20 2+90, 2+100, 2+200 2+900 and etc.

Besides these numerological correspondences the letters also correspond to our Sun and 8 orbiting bodies: our Moon - Neptune, the 12 Houses of the Zodiac, and the five elements: Air, Fire, Water, Earth and Spirit. They also have a highly sophisticated system of 'sensate' correspondences, from colors to body parts, and from physiological to elemental functions.

As was mentioned previously much of what is now known as the Mystical Qabalha is based on these correspondences. The intent of Rhythmajik is to free this information -- the non-arbitrary meanings of the roots and their relations and correspondences -- from the metaphor systems that have traditionally laid claim to them, i.e., inherently Jewish and/or Christian Mysticism, and make it available for adaptation and implementation by the 'non-Qabalist'.

A complete 'transparency' to this presentation was not achieved, however, as my own particular metaphor system is everywhere evident.

Mother Nature is *my* particular metaphor; holistically, she includes elements both female and male, fierce and loving.

Be that as it may, whatever your metaphor system, if it has any relation to number or color or Astrology or Tarot, then The Book of Roots can function as a valuable resource.

"The literature embraced in this dictionary covers a period of about 1000 years and contains Hebrew and Aramaic elements in about equal proportion.

The older Hebrew elements can be traced back to the 1st if not the 2nd century B.C.E. . The latter elements lead down to between the 5th and 8th centuries C.E. . Religion and ethics, exegesis and homiletics, jurisprudence and ceremonial laws, ritual and liturgy, philosophy and science, medicine and magics, astronomy and astrology, history and geography and geology, commerce and trade, politics and social problems; all are represented there,"

So wrote Marcus Jastrow, the compiler of this Dictionary of the Targumin, The Talmuds Babli and Yerushalami, and the Midrashic literatures which is the source for all the words represented by their numbers on the following pages.

To repeat, all the numerologies in this book are simple transliterations - letter to number - of vocabulary drawn from this Dictionary of the Oral Traditions accumulated in the literatures of 'early' Judaism.

Additional semantic information was also drawn from "The Hebraic Tongue Restored" written by the nineteenth century French Metaphysician Fabre D'Olivet.

There are three main sections which precede The Book of Roots: The Stand of Stones, The Lines, and The Nine Chambers. Each of the sections deals with particular aspects of the properties and/or grammar of the numbers and leads up to and into The Book of Roots itself.

In The Stand of Stones, traditional correspondences for the foundational numbers 1 - 9 are delineated, ranging from colors to body parts to semantic and conceptual equivalents.

In The Lines correspondences for each of the 22 numbers are detailed.

The Nine Chambers is, in fact, a self-contained system which can provide a methodology for accessing The Book of Roots and also includes a simple and effective divination method using a specific visualization technique for intuiting

numbers which can then be glossed in *The Book of Roots* for their potential meanings.

The following section of the Introduction will outline a variety of applications, primarily for Healing and Meditation, whereby the numerological information is dealt with as Rhythm in conjunction with sound, and especially percussive sound at that. This accounts for both the title of this book and its use as a metaphor / designator throughout these pages.

Rhythmajik grew out of my life long work integrating and implementing these traditions through percussion musics and especially with the self-crafted instruments with which I have presented concerts and workshops in over 100 cities in 19 countries; from the Mudd Club in downtown Manhattan to the Anthropological Museum in Tokyo, and from the Lava Pit at the Cultural Center of the University of Mexico City on the Day of the Dead, the First Gong Symposium at the Fritz Perls Akademie in German, to weekly sound meditations I provided at The Kosmos [a center for various traditions located in Amsterdam NL] from 1986 - 1990.

Be that as it may, if your interests lie elsewhere than sound, the following list suggests specific entry-points which can then be followed through to *The Book of Roots*, allowing a clear access to the information therein for readers who already have specific and developed interests.

Astrology: *The Work of Our Hands* [see *The Music of the Spheres* p. 140-1]

Color: *Compendium of Correspondences #1* [Color Field Visualizations p. 28-9]

Divination: *The Nine Chambers* [Three Implementations point 1 p. 53]

Numerology: *The Book of Roots* [p. 69-136]

Qabalha: *Compendium of Correspondences #2* [p. 42-51]

Tarot: *The Book of Roots* [Introduction: Six Implementations point 5 p. 64-6]

Introduction

part two

Note that while dealing extensively with numerology, the only arithmetic needed to do Rhythmajik is simple addition.

Although Rhythmajik arose out of the Semitic Alef-Bet commonly referred to as Hebrew [but which was, in fact, transmitted to the Hebrews through the Babylonian culture] it is a system which requires one neither to learn to recognize, read, nor write Biblical Hebrew.

The Biblical Hebrew Alef-Bet [along with Greek, Arabic and Sanskrit] has numerical values corresponding to each letter. Beyond that, Biblical Hebrew includes [among its 22 letters] seven letters corresponding to heavenly bodies, 12 corresponding to Zodiacal Houses, and three corresponding to the elements Air, Water and Fire.

Tradition holds that these 22 letters are entities manifesting as both Thought Forms and Evolutionary Forces. Their effectiveness when their root or numerical values are dealt with directly is in no wise hindered by ignoring their typographic representation.

Thought Forms means: the primordial anthropomorphs and zoomorphs manifest and active in the astral, dream time and inner-plane realms. The archetypes of Jung's Collective Unconscious are examples of this.

Evolutionary Forces means: the influences and processes which regulate and are regulated by Nature, of which Rupert Sheldrake's work regarding Morphogenetic fields is an example. [For further info you can go to www.sheldrake.org].

Rhythmajik takes the foundation numbers through their three orders of magnitude and elucidates them through the four dimensions of: SPIRIT, in The Stand of Stones; FORM, in The Lines; FUNCTION, in The Nine Chambers; and MATTER in The Book of Roots. One can thus describe Rhythmajik as both a conceptual and practical meta-numerological system.

Foundation numbers are the numbers one through nine. All other numbers consist of higher Orders of Magnitude of these foundation numbers. The orders of magnitude are symbolized by the addition of one or two zeros to a number [1, 10 or 100].

Traditionally the first magnitude - single digits - is held to represent heavenly affairs [i.e., the basis for all manifestation]; the second, - double digits - human affairs; the third, - triple digits - earthly affairs [i.e., bio/eco-logical processes].

In Rhythmajikal practice we will dispense with grammar, syntax, and even the letters themselves, and be dealing only with vocabulary: what were combinations of consonants forming words will now be processed as combinations of numbers. Because we will be implementing these combinations of numbers with the potentials of Sound, doors can be opened. Various keys to these doors will be provided in the following pages which will provide a wide variety of levels of meaning for, and techniques for further investigating, these combinations of numbers.

The basic process is this: a word composed, for example, of three letters with the numerical values of 3 - 50 - 7 [hidden, treasure] becomes the beat pattern: 3 strokes, 5 strokes, 7 strokes. When sounded repeatedly this beat pattern becomes a rhythm. when that rhythm is combined with an image held in the minds' eye [drawn directly or synthesized from the variety of images associated with the specific beat pattern and intentionally sounded, Rhythmajik results.

One traditional meaning of a word represented by these numbers [3 - 50 - 70] is 'to protect, to surround'. Accordingly, it can be used as a beat pattern to implement a protective presence at the beginning of a Working.

Rhythmajik can accompany preexisting meditation/ritual forms, or it can function as a Working discipline in and of itself. When you are implementing a rhythm you are not trying to focus the mind: both sides of the brain, the musculature, the breathing and the circulation, are all acting in consort during the process of visualizing, counting and stroking an expression [sounding a beat pattern]. The use of 'Working' for the Rhythmajikal forms and functions will be adopted throughout this book.

The intention of the Working is composed of:

- the Visualization [the intuitive aspect];
- the Consideration [the analytical aspect];
- the Actualization [the physical aspect].

Actualization accomplishes a conditioning, or better, a re-conditioning, of the space and the participants. Conditioning harmonizes the atmosphere, senses, and body functions so they align with the intent of the Working.

For example, through the use of tea and incense one aligns the senses of taste and smell, while sound alters the participant both through touch [full body hearing] and aural hearing.

This book contains the traditional meanings of +/- 2,500 beat patterns waiting to become rhythms.

Repetitive rhythms gain their power through the fact that they can fuse the discrete event [the stroke] with the continuum [the subjectively experienced time-dilation of the trance state]. This is the cause of the effective quality of the beat patterns and the conditioning potential their sounding holds. Note: any experience of inversions of duration [short seems long, long seems short] is symptomatic of trance. All 'altered' experience occurs at the trance level, however momentary; e.g. the flash of inspiration.

Proportion literally translates as 'for one's portion', and portion can have a definition of 'destiny'. When you are sounding a proportion you are invoking a course of events, the intention of which is 'to realize' [in all its possible meanings, i.e. make real, understand, convert and obtain] the balance inherent in the relationships of the proportion.

Physiologically, rhythm initiates a dual process:

Firstly, via the specific proportional fluctuations of the inner ear's fluids, the function of balance is focused to a center. This is the body's sense of itself in space. Imagine the lotus flower floating on the leaf floating on the water.

Secondly, the same fluctuations are also present on the neural-chemical level in the brain. The continual sounding of a beat pattern conditions the overall state of synaptic activity. This is the Mind's sense of itself in Time.

Imagine the serpent with its tail in its mouth.

Note that the hydraulic takes precedence over the neural.

Even the neurologically deaf have functioning cochleae, and are thus susceptible to the effects of Rhythmajiks.

Rhythmajik is of particular value for healing and envisioning. Through its utilization of the sense of balance, Rhythmajik can implement psychological, emotional and/or physical healing.

By simultaneously stimulating and harmonizing the imagination and the deep levels of memory, Rhythmajik can also implement the visions normally associated with guided meditations, wherein the guide talks you through an imaginary journey.

The unification of the outer stimulation and the inner simulation empowers the 'still small voice' of the deep levels of memory. It is through this that your awareness can achieve the condition enabling it to become a proper vessel/mirror to receive/reflect the influence/image of an altered 'Other' consciousness, the embodying of which has been the universal concern of esotericisms.

Intention is the key. Intention enables your powers of concentration. Intention activates the deep levels of your memory. Intention fuses your concentration and your deep levels of memory into a potent elixer. Intention is your discipline to direct these integrating and grounding rhythms.

Intention focuses the concentration. Intention activates the deep memory. Intention gives power to the inner direction. Intention is the discipline directing these integrating and grounding rhythms.

Rhythmajik is self-initiating. It is the manifesting of the varieties of altered / Other consciousnesses that in fact constitute the core of what is known as initiation. You experience the essence of initiation as you enter into these states of mind and being. The signs of progressive familiarity with and fluidity of transition between these states constitute the 'grades' of many ritual systems.

Context and intent are the co-catalysts of this process - Rhythmajikal beat patterns can provide the actualizing context. It is always up to the individual to provide the intention. Rhythmajik recognizes the beat as it rises out the Earth, as it is held in the mind's eye, as it flows through the heart out the hand.

Rhythmajik is a path of the world.

The discipline of solitary practice prepares you for the true function:

to be among people, to be of service.

In solitary practice the effects come to light over time. In dual practice or service the effects will range from the immediate [in the environment], to the eventual [in the participants]. All rates of change are relative to the development of, and negotiation between, the participants' intentional abilities.

During practice your inner direction can manifest as you stop thinking about what you are doing, and just do.

As such, the beat patterns should be adhered to so as to allow their repetition the opportunity to implement your acclimatization to the physical [outer] and physiological [inner] states they are introducing. In fact their repetition enables a slow but sure 'hard-wiring' of neural states and pathways unique to each particular beat pattern.

As such, the beat patterns should be adhered to so as to allow their repetition the opportunity to implement your acclimatization to the physical [outer] and physiological [inner] states they are introducing and to condition a slow but sure 'hard-wiring' of the neural states and pathways of their proportional expressions.

In service beat patterns are either used at the beginning and end of a Working or, when sounded continuously can function as a working in and of themselves .

'When it's time to count, count.

When it's time to go, go'

'Go' is again relative, for practitioners must cultivate a stance of 'both here and there'. In service they must raise the desired energies, keep track of them and provide what is needed for the Working to bear fruit 'here' and be 'there' at the same time. While it is a path of responsibility, it is also true that in solitary practice:

'When it's time to count, count.

When you want to play, play.'

In dual practice you can count and play either together or apart [in the latter case alternating between who delivers and who receives the intentions, be it healing, envisioning, considering etc.].

Rhythmajik is a path of precision. The entire process: the finding, choosing, preparation of, and working with the implements; the beat patterns, the implements they are sounded with, the tea that is blended, the incense that is burned; the day and time of the working, the amount of re-conditioning activity leading up to the Working and the directional quadrant it is addressed to; these are all equal parts of the Way whose aim it is to keep an intentional focus throughout your life.

The re-conditioning of as much of your activity as possible is the target.

For example: it is best to have a base for bowl-type implements. It should be kept in mind that when you seek to obtain an appropriate base-object, it is not just another shopping trip; it is closer to a hunt, or a finding. Your relationship to the implement and its potential for use and service are all dependent upon the entire process.

This cannot be stressed enough.

Ultimately you should arrive at the point where the implements come to you.

NOTE ON ASSOCIATIVE VOCABULARY

The following terms appear throughout this book and are here grouped along synonymous lines to allow one to see the range of associations within the two basic principles comprising Rhythmajik: Quantity and Quality.

Quantity = form = aspect = dynamic = thought form = foundation
= effect = transmute = invoke.

Quality = function = emanation = process = evolutionary force
= capacity = affect = transform = evoke.

PRACTICE

Each Working should be addressed to the quadrant best suited to its fruition.

The following correspondences between implements and quadrants are suggested when beginning Rhythmajikal work:

<u>Quadrant</u>	<u>Object</u>
North - Earth - 400:	8 - 12" diameter Iron object
South - Fire - 300:	8 - 10" diameter Brass cymbal [the thinner the better]
East - Air - 1:	8 - 10" diameter Stainless steel object
West - Water - 40:	8 - 12" diameter Oven-proof glass bowl [the only glass that will not shatter]

For sounding: tools +/- 12" long and +/- 3/8 - 1" diameter and of a variety of materials [brass, aluminum, wood, plastic etc.] are vital to yield the optimum qualities from a quadrant object's sounding; the negotiation is between the mass and material of the object, and the mass and material of the tool.

Experimentation is the key here, find what feels good to you and what produces the sound you like the best.

With regard to the envisioning process in particular, the rhythmic sounding of elemental materials has a higher meta-potential than animal skin. While for most Rhythmajik the drum is thus not necessary nor even desirable, the exception is physical healing, and accordingly instructions for crafting a drum are included

later on in this book [p. 146]. Neither are loud volumes necessary [nor generally advisable] for practice or service.

Implement, object, and tool are Rhythmajikal vocabulary. A glance at their etymologies is constructive. Consider how their intentional combinations will resonate throughout a Working, especially with regard to envisioning.

Implement - to fulfill. Object - appearance, [literally: to throw against].

Tool - do, make.

You must also cultivate the animistic stance regarding your objects and tools, relating to them as conscious entities. Through this relationship your human consciousness imparts the power of evolution to their elemental consciousness, and the strength of this process will manifest in/as their implementing potential. The more effective [consequential/developed/evolved] this relationship, the more affective [influential] your Workings.

Note: a cast iron frying pan transformed by the removal of its handle/s can serve as an initial iron object. The same applies with a stainless steel salad bowl. A large and tall vase of thick glass [open side down] can function as a base for objects of the North, East and West quadrants. The scale of the objects and tools is only a suggestion and not a convention to adhere to. Regarding the removal of handles etc. from objects: through the energy you expend in this process you begin the relationship. Note also that bowl shaped objects should be placed 'open side' down upon the base, with a small piece of felt or soft leather between the surfaces, and their sides or edge as the sounding area.

NOTE ON BEAT PATTERNS

Pedantry is not the point here. Relax behind these strokes. Stay loose and remember: 'it don't mean a thing if it ain't got that swing'. And we're talking 'down' here. Swing low, sweet chariot.

Some more vocabulary: an Expression is a series of numbered beats that equal a word. A wide variety of expressions are listed in the Healing and Working Dictionaries. The numbers which compose the expression are called Facets.

The Book of Roots contains the meanings of all the possible two facet expressions. When playing, one can stroke the beats comprising a facet in a variety of ways, as

will be described below. This is called Parsing, and judicious parsing can 'facet the facets', yielding a wealth of meanings.

Although the stroking of an expression can be parsed, at the beginning of your practice the foundation numbers 3 through 7 are best sounded continuously as this aids in the defining of the beat pattern.

You can begin to practice the parsings of 3 through 7 whenever you want, but it is best to refrain from embedding smaller expressions into larger ones until you have had considerable experience with the more simple forms.

This process of embedding will be demonstrated a bit later on.

The parsings of 8 and 9, however, should be practiced and implemented from the beginning. The first and second foundations obviously resist parsing.

Parsed strokes expressing 3 - 5:

3: xxx or x . xx or xx . x

4: xxxx or x . xx . x or x . xxx or xxx . x

5: xxxxx or xx . x . xx or x . xx . xx or xx . xxx or xxx . xx

Parsed strokes expressing 6 & 7:

6: xxxx . xx or xx . xxxx or xxx . x . xx or xxx . xx . x

xx . x . xxx or xx . xxx . x or x . xx . xxx or x . xxx . xx

x . xx . xx . x

7:

xxx . xxxx or xxxx . xxx

xx . xxx . xx or xx . xx . xxx or xxx . x . xx . x

xxx . xx . xx or xx . xx . xxx or x . xxx . x . xx or x . xxx . xx . x

x . xx . x . xxx or x . xxx . x . xx

At the beginning, only the following simple parsings should be sounded for strokes expressing 8 and 9. As and when you would move on to advanced work you can create individualized 'signature' parsings for them.

8: xx . xxxx . xx ... [intention: to distribute 2 - 4 - 2oo]

9: xx . xxxxx . xx ... [intention: to make clear 2 - 5 - 2oo]

Suggested tempo: approximately four repetitions of seven strokes per ten seconds [x . xx . xxx . x - x . xx . xxx . x - x . xx . xxx . x - x . xx . xxx . x > ad infinitum]

Note: taking this as the four-faceted expression [1 - 200 - 300 - 1 = consideration] this can be sounded with a slight pause between repetitions of the expression and a slighter pause between facets and with an accent [or emphasis] on the first stroke of the expression. This technique can also be implemented when sounding the previous parsings.

Whatever, initial practice can begin with the sounding of the 81 archetypal roots; that is, 1 joined to 1 - 9 [1 - 1, 1 - 2... 1 - 9], 2 joined to 1 - 9 [2 - 1, 2 - 2... 2 - 9], through 9 joined to 1 - 9 [9 - 1, 9 - 2...9 - 9]. The Book of Roots is the heart of Rhythmajik as it allows for the implementation of complex intentions from two-facet expressions. A considerable amount of work can be achieved with the roots and only when you feel comfortable with these two-facet expressions should you progress to the larger, more complex expressions.

A sparest process when you do begin sounding them is to first total the expression: e.g. $1 + 200 + 300 + 1 = 502$, which can be represented as 50 - 2 [stroked as: 5 - 2]. Indexing the Book of Roots for 5 - 2 leads us to 50 - 20 and the meaning of 'to deduce' which best coincides with our original expression of 'consideration'. So where you had begun with 1 - 2 - 3 - 1, you could more simply implement 5 - 2 [with, say, a blood-red equi-armed cross on an emerald pentagram as the visualization]. The lists of possible correspondences to develop semantic foci and visualizations are in Parts One and Two which follow.

Now 1 - 2 - 3 - 1 was a fairly simple expression, so let's consider;

$8 - 9 - 40/600 =$ blending incense. This can be represented as $8 + 9 + 6 = 23$.

Now this is 23 total strokes. If this instead taken to be sounded as 2 - 3 you are now only sounding 5 strokes. Drawing from the semantics of 2 - 3 available in the Book of Roots delivers: permitting, that which nourishes, to break forth, and these notions express precisely what the burning of incense is meant to accomplish.

The beat pattern 2 - 3 could be sounded [with, for example, a violet six-pointed star on a silver field as the visualization] either before you blend an incense or while your working partner/s was doing so. Note: the visualization for 2 - 3 in this context is based on the original expression $8 + 9 + 6$ [8 = violet, 9 = silver, 6 = six pointed star].

A thorough study of the Healing and Working dictionaries, or synthesizing with the Book of Roots, can supply definitions to apply to the parsings you choose to adopt as conventions. These conventions then comprise your signatures, or personal vocabulary, and can be implemented as intentions for Workings based solely on the individual foundations.

Eventually you can decide to combine your signatures in the formation of two or three-facet expressions, which process embeds the facets themselves. This faceting of the facets can get very, very deep.

For example, you may choose to parse seven as xxx . xxxx [envisioning an image representative of one of the meanings of 3 - 4: to close, to tie up] or xxxx . xxx [envisioning an image representative of one of the meanings of 4o - 3: to dissolve, melt]. Clearly, then, if this facet is used as a signature for the 7 beats in the expression 3oo - 7o - 2oo [Gate], the two parsings can have opposite effects.

I'll go in depth in a Rhythmajikal Working using this faceting of facets combined with color field visualization.

You can check The Lines [p. 43-51] for additional/variant colors to be used.

Now the Gate in question refers to the metaphorical Gate one transits when passing through to some other state.

First step: sounding 3 - 7 - 2 to evoke the Gate in the participants.

sound 7 continuously [unparsed] -- colors: 3 > pearl, 7 > rose, 2 > blood red
note that these are the colors of the Foundations and not the Lines.

I do recommend beginning Workings with the Foundation colors.

Second step: to traverse the gate - parse 7 as 4 - 3 [still sounding 3 - 7 - 2]
colors: 3 > pearl [4 > deep-green + 3 > azure] 2 > blood red

Third step: 3 - 7 - 2oo = divine influx, so the 3 - 7 - 2 can now help facilitate the influx of an other energy - so the colors must change now as the Lines have changed and the beat also transforms by once again sounding the 7 continuously. colors: 3 > azure, 7 > orange, 2 > scarlet-orange

Fourth step: to close the gate - parse 7 as 3 - 4 and the colors change as the Lines have changed again.

colors: 3 > azure [3 > azure + 4 > viridine-green] 2 > scarlet-orange

Fifth step: return to the step one sounding and colors returning participants to their original 'side' of the gate - slowly slow down tempo and volume - transform to silence.

TWO PHYSICAL EXERCISES:

There are two physical exercises which develop the muscles and condition the pathways necessary for Rhythmajik. They are equally as important as the practice of the strokings themselves.

1. The Hand:

Get two soft rubber balls just a little larger than the size defined when your middle finger touches your thumb. Holding them, clench and unclench your hands, both at the same time and alternating hands. Do this 150 times [approximately 10 minutes] each way, once or twice a day [minimum]. You can also clench the strokings, beginning with 1 and progressing through 9, 10 times per stroke. Within this variant you can also develop the distribution of the parsings between your hands. Even though you may be using a single-skinned hand held drum for physical healing, develop both hands, as objects on bases can be sounded with one or both hands. You will discover that there are qualitative differences depending on whether the expressions are sounded with both, or either the left or right hand. There is much room for experiment here.

2. The Wrist:

Keeping the elbows loose, shake your hands fairly rapidly [giving up the sense of connectedness to the fingers] as though you are shaking water from them.

This can be done with the hands both in and out of synch. Do this a minimum of 20 minutes per day, 10 minutes in synch, 10 minutes out. A few minutes at a time throughout the day [totaling 20 minutes] is sufficient. This is perhaps the most important exercise for stroking.

THE STAND OF STONES

incorporating
The Compendium of Correspondences
#1



In Western ceremonial forms the Stand of Stones glyph is more usually referred to as the Tree of Life, and rendered as a cosmological symbol comprising ten spheres with 22 interconnections [Paths]. In Rhythmajik, however, because its primary use is to provide a visualization focus for the beats 1 - 9 [rather than the ten spheres of the traditional Tree], its name and representation have been transmuted. The Stand of Stones has nine foundations.

The tenth sphere on the traditional Tree represents Earth.

As we ourselves are the manifestation of Earth's evolution towards individuality and thus embody her, it is our responsibility to return an intentionally considerate consciousness to the Great Mother throughout our Workings.

When Her heart is beating in you, and that beat is flowing through you, you are the Earth [or the tenth sphere of the Tree].

PRACTICE

There follow various arrangements which can be used as visualizations for the nine foundations of Rhythmajik. These arrangements are of symbols traditionally held to be qualitative analogs of these numbered quantities. Numbered, and hence named.

They can provide information to develop mnemonic devices for keeping track of beat patterns.

For example: instead of just counting [silently or aloud] 3 - 5 - 7, you could visualize Black - Red - Green. You can also form visual composites by incorporating the geometric correspondences whereby for example, 3 is visualized as a black triangle, 5 as a red pentagram and 7 as a green seven-pointed star.

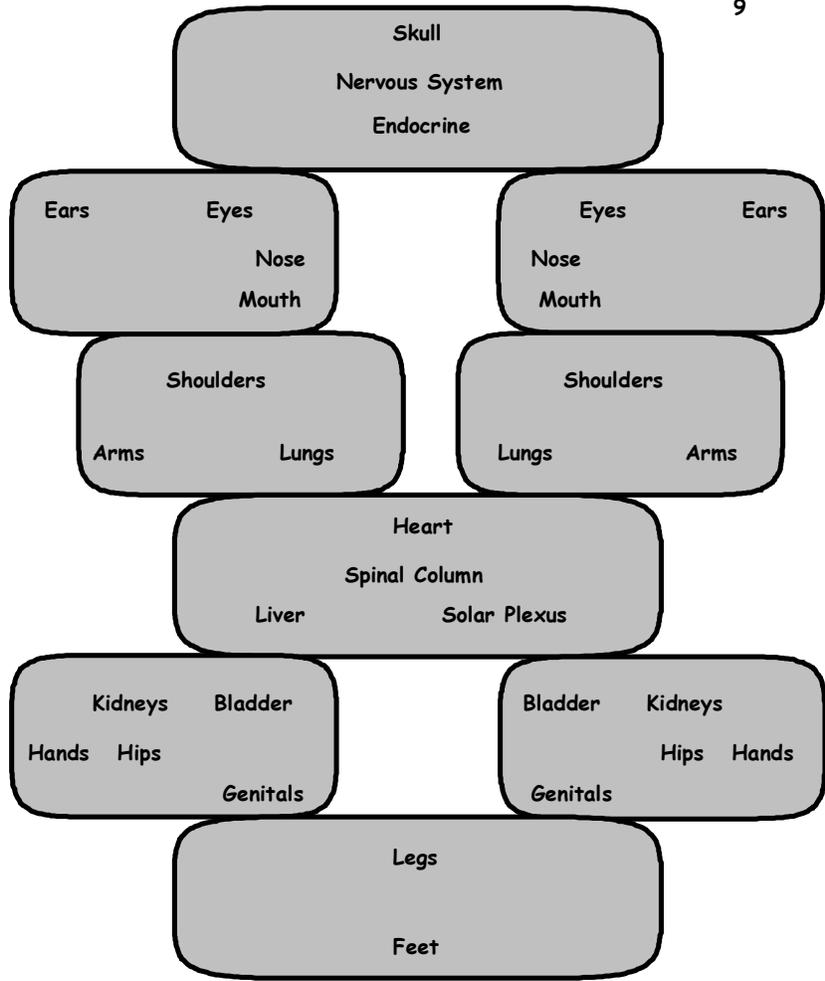
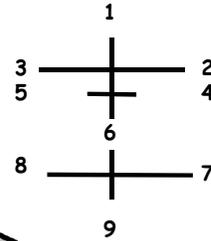
On the other hand you can build up visualizations represented by the New Moon, red by a rose, and green by a meadow

You can empower any essence [image, word or etc.]. This will result in its becoming a focus for your intention. So then, what at first were two discrete elements - that essence and your intention - will fuse into a continuum. And through that continuum your will power is thus activated on the fields of form or force.

Note: the following Stands delineate the qualities of the Foundations. The entire structure can function as a visualization focus, especially in healing and beat pattern sounding. It is also capable of implementation as a mnemonic 'Memory Palace'* or databank of nine associative vocabularies of concepts and images. This notion of Associative Vocabularies and the technique of synthesizing visualizations

is dealt with in points 3 & 6 in the introduction to *The Book of Roots*. [***see: Giordano Bruno and the Hermetic Tradition by Frances Yates**]

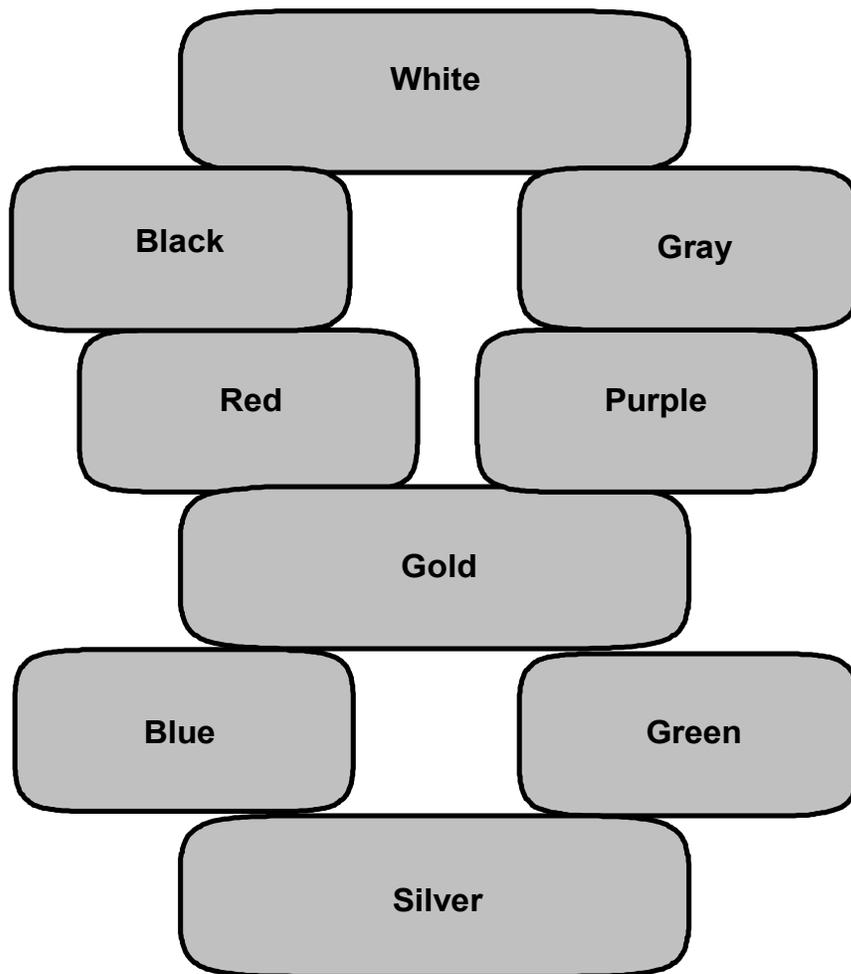
Compendium of Correspondences #1



Right Side

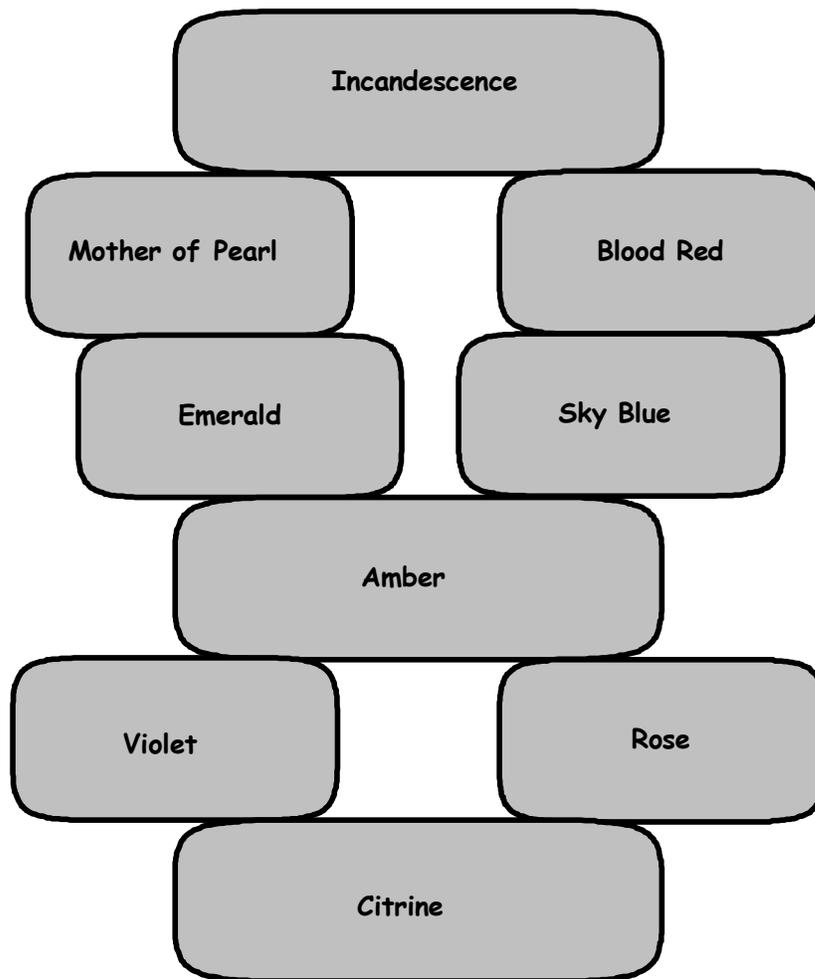
Left Side

Rhythmajikal Healing Structure



Traditional Color Field

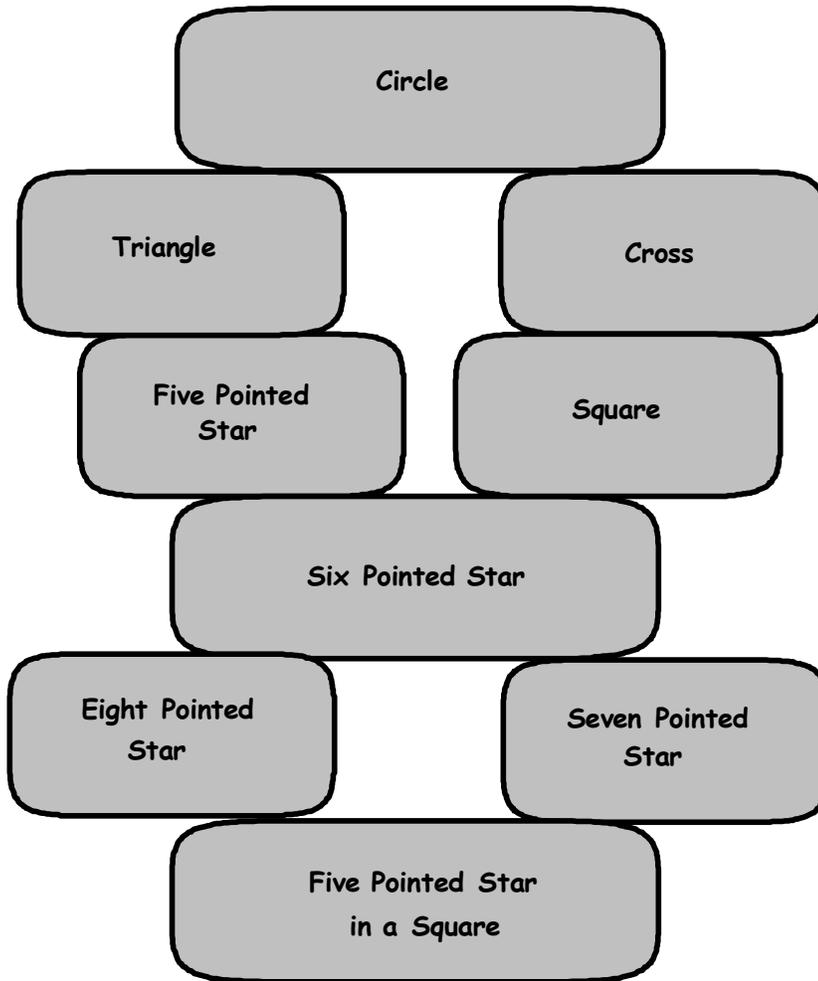
Note: An alternative convention exchanges the purple and the silver
additional colors are included in The Lines



Rhythmajikal Color Field Visualization

Note: To experience incandescence, simply look at the filament of a clear glass light bulb when it is lit. That is its aspect. Close your eyes and you will see its emanation.

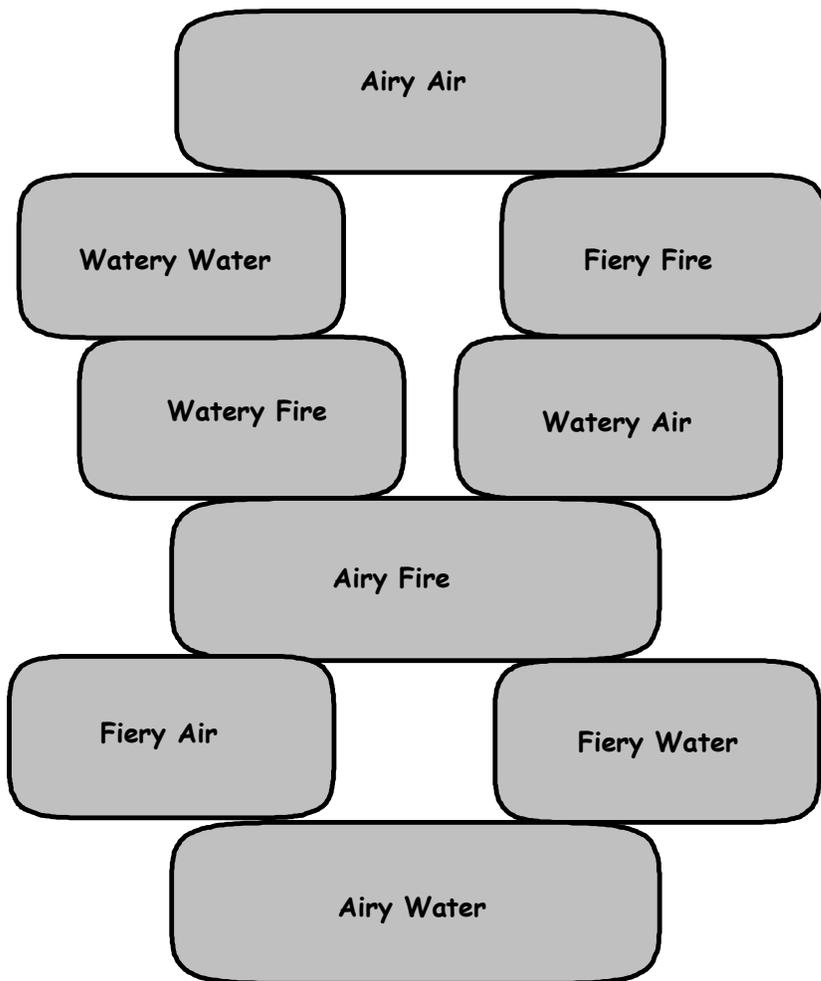
These visualizations can also be implemented with their physical analogies. For example: the rose of 7 can be just the thorned branch or hips, or a rosebud or flower.



Traditional Geometric Visualizations

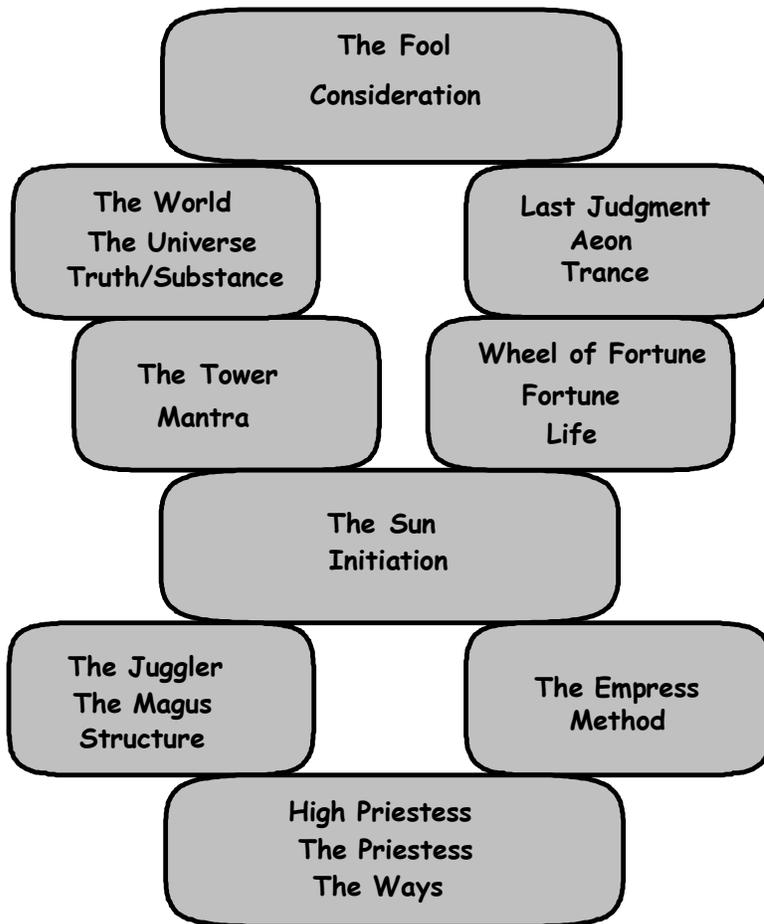
Note: color can be synthesized into these visualizations. Draw colors from the preceding visualizations.

Example: 2 = **X** There a few possible visualisations using the colors associated with 2, each with its own unique values. You can either see a blood red or a gray cross.

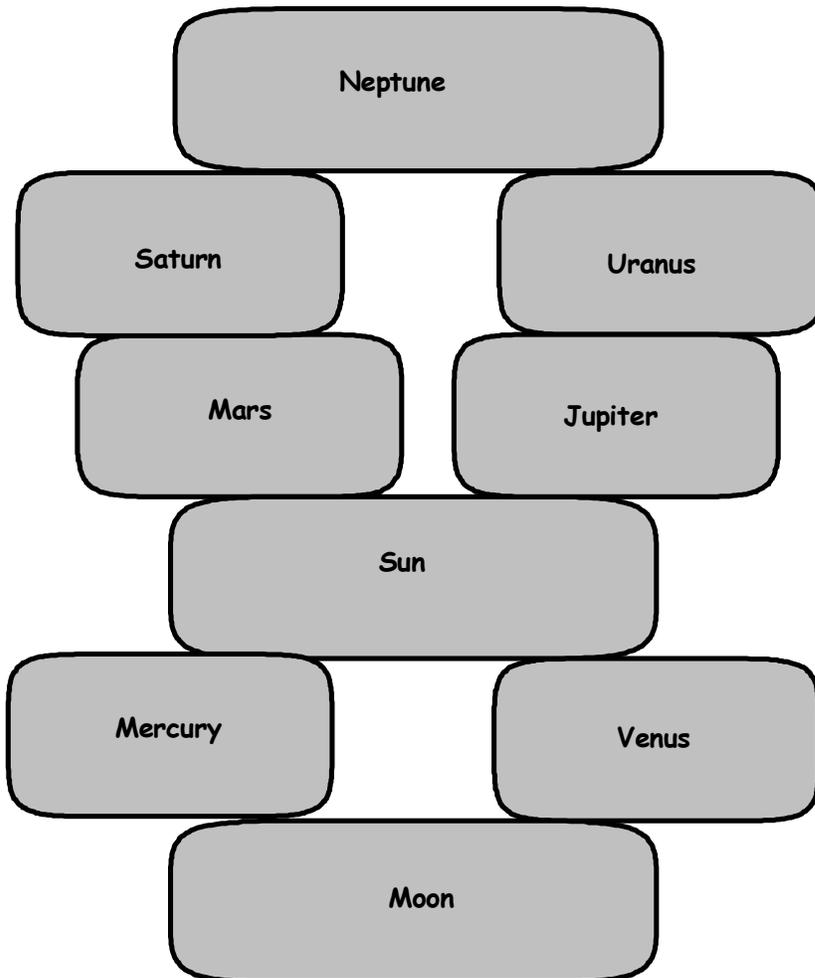


Rythmajikal Elemental Correspondences

These correspondences relate to the information in The Log of Transmuted Expressi



Traditional, Thelemic, and Rhythmic Tarot Attributes

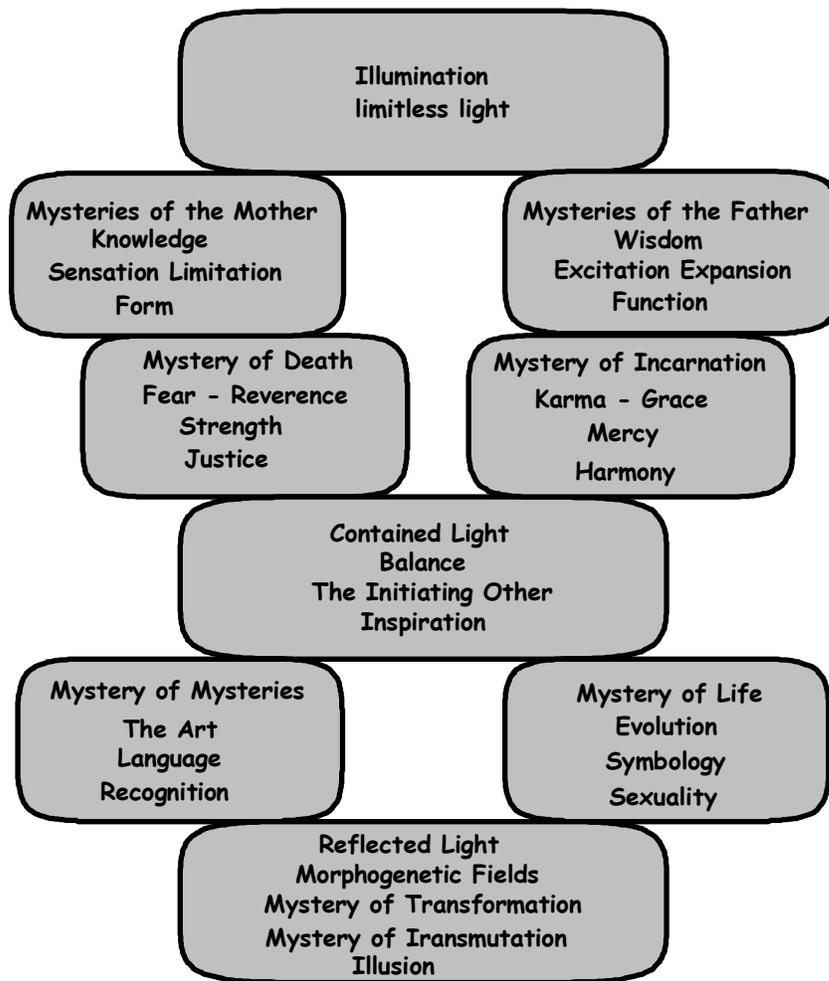


Traditional Planetary Correspondence

For astrological application information see material on

The Music of The Spheres
in the section entitled

The Work of Our Hands



Semantic Correspondences

a mixture of the Traditional and the Rhythmajikal

note that the contained light of 6 is in contradistinction to the limitless light of 1
contained light is, for one example, like the spark of electricity in our nervous system
also the 'containment' of that same light energy in a star.

The glyph on the following page combines the semantic equivalents both of the foundations 1 - 9 and the capacities of their orders of magnitude. It thus can serve as a basis for consideration of the modalities and dynamics relative to a number's distribution either as Foundation [Stone] or Capacity [Line].

Example:

60, Tantra, is the direct channel of the energies Contained Light [6, The Sun] and Reflected Light [9, The Moon].

Considered along its order of magnitude: 6, Union, aspects through 60, Tantra, emanating 600, Transformation.

Consideration as opposed to meditation or contemplation is the term used to express the quality of mentation desired. This follows from its Latin root 'to observe the stars', as it was this process, the observing of interconnectedness, which mapped the constellations.

The numbers 500 - 900 are absent from this glyph. For magnitude considerations use the following formulation:

500 = Power, 600 = Transformation, 700 = Creation, 800 = Mantra, 900 = Intention.

[For further information regarding these magnitudes see points 2 & 3 of the Three Implementations in the Introduction to The Nine Chambers which follows.]

THE LINES

incorporating
The Compendium of Correspondences
#2

The 22 Paths are the names of the qualities of the 22 numbers necessary to connect the spheres of The Tree of Life. Consistent with the previous paradigm shift into the context of Rhythmajik, they are referred to as **The Lines**.

With exoteric alphabets the name of the number 3, i.e. 'three', or its Roman sign, i.e. III, explains no more about the inherent nature of '3', than it would if they were assigned to '4', for example. However, in the numerological Alef-Bet the name of three has very specific, non-arbitrary meanings, as the letters which make up the name can yield a variety of definitions.

Example:

The letters comprising the name of the number 3 [gimel = gimel - mem - lamed] yield the expression 3 - 4o - 3o [stroked 3 - 4 - 3].

Utilizing the Book of Roots we can then access the two facets of this expression [3 - 4o and 4o - 3o]; that is, the two roots expressing the 'full name'. Selecting 'angle' for 3 - 4o and 'measure' for 4o - 3o, a salient meaning of the number three becomes apparent: **measuring an angle**. Other traditional meanings [of 3 - 4o - 3o] include: to finish, ripen, wean; to load, tie, couple; to take turns, to do good to/for.

These are qualities within the quantity 3; that is, specific frequencies of its total vibrational field, for the numbers are vibrating simultaneously at many frequencies.

Examples of meanings synthesized from the expression 3 - 4o - 3o include:

To fade with grief and Stagnant water's power relating to the number 3's correspondence with Saturn as Hecate.

The patterns of the month relating to 3's correspondence with Saturn as Kronos.

Papyrus and the Word relating to 3's correspondence with Saturn as Knowledge [The Medium and the Message].

When selecting vocabulary for a working, it is important to appropriately contextualize your choices. An aspect, or causal factor, has an emanation, or effect, which in turn becomes an aspect, determining the next energetic shift on the spiral of action.

For example, consider that the visual data of the filament in a clear light bulb is considered the initial aspect, while the incandescent after image one sees upon closing the eyes is considered the emanation. The first causes the second. If when focusing on the sublimity of incandescence, one experiences the elemental correspondence of Airy Air as a floating sensation, the incandescence has become the aspect and air has become the emanation.

If the floating sensation enables one to release an outgrown attitude or attachment and gives one a giddy feeling of innocence and a fresh start, air has become the aspect and the corresponding Tarot archetype of The Fool has become the emanation.

And so it goes.

There are between eleven and twenty-six correspondences per Line compiled on the following pages. These variants allow for both a wide range of experience on the Line, and for the fine attunement of the aspect whose emanation, or the emanation whose aspect, is desired on a particular Line's 'walking'/working.

Seven of the Lines correspond to the Sun and its six closest orbits [exchanging our Moon for the Earth]. Note that the number 300 corresponds to both the elements Fire and Spirit, and that 400 corresponds to both the planet Saturn and the element, not the planet, Earth.

Twelve of the Lines correspond to the Zodiacal Houses.

Four of the Lines correspond to the elements.

Five of the twenty-seven numbers [1 - 9 x 3 orders of magnitude] have no elemental etc. correspondence and manifest only semantic equivalence. They are termed 'end-forms'. The end-forms, indicated by slashes between the numbers, are 20/500, 40/600, 50/700 80/800 and 90/900. Although they do not seem to follow the 'logic' that would cause one to assume that 20 would emanate as 200, these forms, though inexplicable, are non-arbitrary, and a deeper exploration of the entire system will prove the integrity of this apparent anomaly. End-forms are treated further in point 3 of the Three Implementations in the Introduction to The Nine Chambers.

Transliteration - sound into number -

This process enables you to take some word or, most generally, someone's name, and translate it, by its sound alone, into a numerical expression to which Rhythmajikal principals can then be applied.

A glance at the following example shows some of the possibilities available when you choose to utilize this method to generate expressions.

Parsing the resulting associative vocabularies in order to access them in the Book of Roots ensures that the ensuing beat pattern will implement the most precise expression of what you desire to intend.

Example: STEVE

Consonants: S, T, V

Vowel sounds: E

Two possible first consonants: S - 6o, S - 3oo

Two possible second consonants: T - 9, T - 4oo

Two possible third consonants: V - 2, V - 6

Three possible long E vowel sounds: A - 1, Y - 1o, O - 7o

note that as final e is silent no value is given to it.

note also that while the use of 1 or 1o has no effect on the rhythm, when one parses the expression for meaning the differences can be profound.

For info re: parsing semantic info based on the root structure of three or more faceted expressions see p. 63.

You can, if you wish, implement only the transliterations of just the consonants of the word in question and ignore the vowels: in this case STV could be an equally viable basis for an implementation of the word 'STEVE'.

Transliterated Examples:

6o-9-1-2 / 6o-9-1-6 / 6o-9-1o-2 / 6o-9-1o-6 / 6o-9-7o-2 / 6o-9-7o-6

6o-4oo-1-2 / 6o-4oo-1-6 / 6o-4oo-1o-2 / 6o-4oo-1o-6 / 6o-4oo-7o-2 / 6o-4oo-7o-6

3oo-9-1-2 / 3oo-9-1-6 / 3oo-9-1o-2 / 3oo-9-1o-6 / 3oo-9-7o-2 / 3oo-9-7o-6

3oo-4oo-1-2 / 3oo-4oo-1-6 / 3oo-4oo-1o-2 / 3oo-4oo-1o-6 / 3oo-4oo-7o-2 / 3oo-4oo-7o-6

Consonants only:

6o-9-2 / 6o-9-6 / 6o-4oo-2 / 6o-4oo-6

3oo-9-2 / 3oo-9-6 / 3oo-4oo-2 / 3oo-4oo-6

Transliteration Values

A [ah, é, e, o, u] = 1

B, BH, V = 2

G, J = 3

D, DJ = 4

H [heh, hah, hoo, ho] = 5

V, W [oo, u] = 6

Z, ZH = 7

CH [guttural] = 8

T = 9

Y, I [e, o, u, ae] = 10

K, KH = 20

L = 30

M = 40

N = 50

S = 60

O = 70 [é, e, o, ah, ee, oo]

P, PH [F] = 80

TZ = 90

Q [K] = 100

R, RH = 200

S, SH = 300

T, TH = 400

note that A - 1, and O - 70 are actually silent vowels and only gain their phonetic values through the system of vowel-pointings which is part of the Asurit system. note also that the long I requires a double value composed of A+E

Note that the use of double vowels in transliteration is limited by the constraint that expressions contain no more than seven facets in total [see p. 174].

Compendium of Correspondences #2

Note that while the Asurit Alef-Bet was traditionally written and read from right to left, Rhythmajik writes and reads from left to right.

The last correspondences for each Line are the colors. Since a picture is worth a 1000 words, the RGB values for each color have been included to allow you to check them with your computer's custom color editor. This way you can have an approximately better idea of the colors referred to.

1

Name: ALEF 1-3o-8oo

Traditional definition: Ox 3oo-6-2oo

Rhythmajikal definition: Consideration 1-2oo-3oo-1

Symbol for Air 1-6-1o-2oo

East Wind 2oo-6-8-1oo-4-1o-4o/6oo

Destructive East Wind 3oo-4-1o-1-5o-3oo-1o-2

Destructive South Wind 3oo-4-1o-1-1-6o-4oo-5o-1

Evolutionary Forces:

Holy Living Creatures 8-1o-6-4oo + 5-1oo-4-6-3oo

Cry of Possession 8-6o-5o/7oo

Healing Power 2oo-8o-1-3o

Echoing Voice 5-4 + 1oo-3o

Elemental quadrant: East 4o-7-2oo-8

Tarot attribution: Traditional - The Fool, Thelemic - The Fool

Colors: daylight blue 4.143.247 aquamarine 127.255.212

lemon yellow 255.250.20 variegated - gold 244.191.20 & emerald 0.159.0

2

Name: BET 2-1o-4oo

Traditional definition: House 4-1o-2oo-5

Rhythmajikal definition: Structure 2-5o-5

Symbol for Mercury 2o-6-2o-2

Traditional attribute: Distinction 5-6-4

Rhythmajikal attribute: The Art 4o-5o-3-5o-5

Function in consciousness: Recognition 5-1o-2o-2oo

Function in Air/Solar System: Influx 7-2-6-3o

Function in Earth: Subterraneous 8-3o-4

Function in Water: Streams 5o-5-2oo

Function in Fire: Fire of illumination 4-3o-1oo

Evolutionary force:

Builders of feminine deities 2-5o-1o + 1-3o-5-1o-4o/6oo

Direction: Above 7o-3o

Tarot attribution: Traditional - The Juggler/Magician, Thelemic - The Magus

Colors: straw yellow 238.232.0 pale warm gray 208.196.187

red violet lake 208.32.111 variegated - indigo 86.77.175 & violet
148.30.211

3

Name: GIMEL 3-4o-3o

Traditional definition: Camel 3-4o-3o

Rhythmajikal definition: Ways 4-2oo-1o-2o/5oo

Symbol for Moon: Full 3o-2-5o-5

New 8-4-3oo

Crescents 6o-5-2oo-5

Traditional attribute: Foundation 1o-6o-6-4

Rhythmajikal attribute: Formation 1o-9o-2oo-5

Function in consciousness: Intuition 9-2-1o-7o-4oo

Function in Air/Solar System: Substance 4o-2o-6-5o/7oo

Function in Earth: Dunes 1o-2-3oo-5

Function in Water: Seas 1o-4o/6oo

Function in Fire: Feminine fire 1-1o-3oo-5

Evolutionary force: Forces of elements 2o-2oo-2-1o-4o/6oo

Direction: Below 4o-9-5

Tarot attribution: Traditional - The High Priestess, Thelemic - The Priestess

Colors: azure 0.232.232 chinese blue 70.130.200 silver 196.191.191

variegated - blue 0.0.191 & silver 196.191.191

4

Name: DALET 4-3oo-4oo

Traditional definition: Door 8o-4oo-8

Rhythmajikal definition: Method 4-2oo-2o/5oo

Symbol for Venus 5o-6-3-5

Traditional attribute: Endurance 5o-9o-8

Rhythmajikal attribute: Life 8-1o

Function in consciousness: Character 4o-4-5

Function in Air/Solar System: Symbols 7o-2oo-2-6-4oo

Function in Earth: Earth 1-2oo-9oo

Function in Water: Clouds 7o-5o-5o/7oo

Function in Fire: The hearth 1o-1oo-4

Evolutionary force: Deities 1-3o-5-1o-4o/6oo

Direction: East 4o-7-2oo-8

Tarot attribution: Traditional - The Empress, Thelemic - The Empress

Colors: viridine green 57.172.109 sky blue 67.180.248 spring green 0.236.118

variegated - green 0.155.0 & rose 254.213.244

5

Name: HEH 5-5

Traditional definition: Window 8-3o-6-5o/7oo

Rhythmajikal definition: Awareness 8-1o-3oo-5

Symbol for Aries 1-1o-3o

Physiological function: Sight 2oo-1-5

Element: Fire 1o-9o-4oo

Evolutionary force: There is power 1-1o-1-3o

Tarot attribution: Traditional - The Emperor, Thelemic - The Star

Colors: scarlet 248.3.46 glowing red 210.49.2 flame red 250.46.46 red 255.0.0

6

Name: VAV 6-6

Traditional definition: Nail 4o-6o-4o-2oo

Rhythmajikal definition: Union 1-8-4

Symbol for Taurus 3oo-6-2oo

Physiological function: Hearing 3oo-4o-7o

Element: Earth 1-2oo-9oo

Evolutionary force: Earth's rotation 9-6-1-3o

Tarot attribution: Traditional - The Hierophant, Thelemic - The Hierophant

Colors: carnelian 251.83.83 burnt umber 182.52.58 olive brown 149.101.18
indigo brown 159.71.92

7

Name: ZAYIN 7-1o-5o/7oo

Traditional definition: Sword 8-2oo-2

Rhythmajikal definition: Nature 9-2-7o

Symbol for Gemini 4oo-1-6-4o-1o-4o/6oo

Physiological function: Smell 2oo-1o-8

Element: Air 7-2-6-3o

Evolutionary force: Mentation's power 3-1o-1-3o

Tarot attribution: Traditional - The Twins or Lovers, Thelemic - The Lovers

Colors: orange 255.150.10 ocher 254.203.107 pale mauve 216.190.207
variegated - taupe 170.142.85 & mauve 127.42.185

8

Name: CHET 8-1o-4oo

Traditional definition: Fence 3-4-2oo

Rhythmajikal definition: Life 8-1o-1o

Symbol for Cancer 6o-2oo-9-5o/7oo

Physiological function: Speech 4-2-2oo

Element: Water 1o-4o/6oo

Evolutionary force: Nameless treasure 2o-7o-1-3o

Tarot attribution: Traditional - The Chariot, Thelemic - The Chariot

Colors: amber 236.119.2 topaz 236.159.6 russet 208.86.55 maroon 175.45.95

9

Name: TET 9-1o-4oo

Traditional definition: Serpent 5o-8-3oo

Rhythmajikal definition: Transmutation 3oo-5o-5

Symbol for Leo 1-2oo-1o-5

Physiological function: Taste 9-7o-4o/6oo

Element: Fire 1-3oo

Evolutionary force: The Fallen Angel's treasure 7o-7-1-3o

Tarot attribution: Traditional - Strength, Thelemic - Lust

Colors: greenish yellow 189.204.0 reddish amber 252.97.3
amethyst 147.117.213 gray 200.200.200

1o

Name: YOD 1o-6-4

Traditional definition: Hand 1o-4

Rhythmajikal definition: Force 2o-6-8

Symbol for Virgo 2-4oo-6-3o-5

Physiological function: Sexuality 4o-1o-5o/7oo

Element: Earth 8-3o-4

Evolutionary force: Form's power 7-1o-1-3o

Tarot attribution: Traditional - The Hermit, Thelemic - The Hermit

Colors: patina green 110.129.18 green gray 139.149.89 slate gray 119.129.158
plum 68.26.68

2o/5oo

Name: KAF 2o-8oo

Traditional definition: Palm of hand 2o-8oo

Rhythmajikal definition: Power 8-7-1oo-5

Symbol for Jupiter 9o-4-1oo

Traditional attribute: Grace 8-6o-4

Rhythmajikal attribute: Incarnation 5o-6-3o-4

Function in consciousness: Karma 5-4-4-1o

Function in Air/Solar System: Expanse 2oo-1oo-1o-1

Function in Earth: Mud 1-2oo-1oo-1

Function in Water: Lakes 4o-1oo-6-5

Function in Fire: Foundation of fire 1-6-3oo-1

Evolutionary force: Active Ones 8-3oo-4o-3o-1o-4o/6oo

Direction: West 4o-7o-2oo-5

Tarot attribution: Traditional - The Wheel of Fortune, Thelemic - Fortune

Colors: violet 187.130.238 38 rich purple 89.2.91 blue 0.2.191

Variegated - blue 0.0.255 & yellow madder 208.44.38

3o

Name: LAMED 3o-4o-4

Traditional definition: Study 5-3-1

Rhythmajikal definition: Experience 3o-7o-1

Symbol for Libra 4o-1-7-5o-1o-4o/6oo

Physiological function: Work 7o-3oo-5

Element: Air 7o-2oo-2-6-4oo

Evolutionary force: Voice of allegory 1o-5-1-3o

Tarot attribution: Traditional - Justice, Thelemic - Adjustment

Colors: april green 128.244.38 avocado green 71.120.71 firefly green 67.179.64

aqua blue 86.254.237

4o/6oo

Name: MEM 4o-4o/6oo

Traditional definition: Wave 3-3o

Rhythmajikal definition: Transformation 3oo-5o-5

Symbol for Water 4o-1o-4o/6oo

Evolutionary forces: Dew of the chosen 9-3o-1o-8-4

Wells of Teaching 3-2-2oo-1o-1-3o

Pools of Grace 3-1o-8-6-5o/7oo

Elemental quadrant: West 4o-7o-2oo-5

Tarot attribution: Traditional - Hanged Man, Thelemic- Hanged Man
Colors: deep green 0.54.0 bronze green 84.121.28 norway blue 8.121.238
variegated - white 250.250.250 & indigo violet 150.50.250

5o/7oo

Name: NUN 5o-6-5o/7oo
Traditional definition: Fish 4-3
Rhythmajikal definition: Creation 2-2oo-1
Symbol for Scorpio 7o-1oo-2oo-2
Physiological function: Movement 9o-7o-4
Element: Water 4o-1o-4o/6oo
Evolutionary force: The Bright Force 6o-6-6o-6-3o
Tarot attribution: Traditional - Death/The Reaper, Thelemic - Death
Colors: colbalt green 125.250.0 indigo brown 159.71.92 dark brown 118.69.18
dull brown 149.90.48

6o

Name: SAMECH 6o-4o-2o/5oo
Traditional definition: Staff 4o-9-5
Rhythmajikal definition: Tantra 2-6-1
Symbol for Sagittarius [Rainbow] 1oo-3oo-4oo
Physiological function: Anger 2o-7o-6o
Element: Fire 1-3oo-1
Evolutionary force: Healing power of the body 6o-6-1o-7o-6o-1-3o
Tarot attribution: Traditional - Temperance, Thelemic - Art
Colors: cyan blue 0.255.248 turquoise 70.175.215 may green 170.251.15
dark yellow 119.215.0

7o

Name: AYIN 7o-1o-5o/7oo
Traditional definition: Eye 7o-1o-5o/7oo
Rhythmajikal definition: Yantra 8-6-4o-2oo
Symbol for Capricorn 3-4-1o
Physiological function: Hysteria/Panic 9o-8-1oo
Element: Earth 8-2oo-2-5
Evolutionary force: Hidden passwords of power 2o-3oo-6-1o-7o-1o- 5
Tarot attribution: Traditional - The Devil, Thelemic - The Devil
Colors: indigo 86.77.175 dark gray 60.50.65 blue black 16.15.65 black 1.15.0

8o/8oo

Name: PEY 8o-1o

Traditional definition: Mouth 8o-5

Rhythmajikal definition: Mantra 3oo-2oo-1

Symbol for Mars 4o-1-4-1o-4o/6oo

Traditional attributes: Justice 4-1o-5o/7oo Fear 8o-8-4 Strength 3-2-6-2oo-5

Rhythmajikal attribute: Death 4o-6-4oo

Function in consciousness: Reverence 1o-2oo-1-5

Function in Air/Solar System: Particles 3oo-8-1oo-1o-4o/6oo

Function in Earth: Clay 1-4-4o-5

Function in Water: Water 4o-1o-4o/6oo

Function in Fire: Flames of Justice 1o-9o-4oo

Evolutionary force: Fiery Serpents 3oo-2oo-8o-1o-4o/6oo

Direction: North 9o-8o-6-5o/7oo

Tarot attribution: Traditional - The Tower, Thelemic - The Tower

Colors: scarlet 248.3.46 carmine red 240.5.65 alpine rose 254.167.191
variegated - panther pink 254.16.151 & sweet violet 154.56.251

9o/9oo

Name: TZADI 9o-4-1o

Traditional definition: Fish hook 8-2o-5

Rhythmajikal definition: Intention 2o-6-5o-5

Symbol for Aquarius 4-3o-1o

Physiological function: Imagination 4-4o-1o

Element: Air 4o-6o-2o/5oo

Evolutionary force: Outrageous power 1-5o-6o-6-1-3o

Tarot attribution: Traditional - The Star, Thelemic - The Emperor

Colors: violet 148.30.211 bluish mauve 151.123.255 sky blue 67.180.248
variegated - white 250.250.250 & purple 85.6.101

1oo

Name: KOF 1oo-6-8oo

Traditional definition: Ape 1oo-6-8oo

Rhythmajikal definition: Memory 7-2o-2oo

Symbol for Pisces 4-3-1o-4o/6oo

Physiological function: Sleep 3oo-1o-5o-5

Element: Water 4o-1oo-6-5

Evolutionary force: Treasures of Rebellion 8o-3oo-1o-1-3o

Tarot attribution: Traditional - The Moon, Thelemic - The Moon

Colors: prussian blue 28.49.100 tuscan red 164.0.64 sepia 140.0.0
variegated - silver 196.191.191 & buff 183.158.108

200

Name: RESH 200-10-300

Traditional definition: Head 200-1-300

Rhythmajikal definition: Initiation 2-300-40/600

Symbol for Sun 300-40-30 -- in Summer 8-40-5

Traditional attribute: Glory 400-80-1-200-400

Rhythmajikal attribute: Creativity 2-200-10-5

Function in consciousness: Balance 60-30-1

Function in Air/Solar System: Orbit 40-70-6-50/700

Function in Earth: Fertile land 400-2-30

Function in Water: Rains 3-300-40/600

Function in Fire: Elemental fire 1-300

Evolutionary force: Rulers 40-30-20-10-40/600

Direction: South 4-200-6-40/600

Tarot attribution: Traditional - The Sun, Thelemic - The Sun

Colors: scarlet orange 250.60.12 marigold orange 238.88.23 gold yellow 243.181.18
variegated - amber 236.119.2 & red 255.0.0

300

Name: SHIN 300-10-50/700

Traditional definition: Tooth 300-50/700

Rhythmajikal definition: Trance 50-6-40/600

Symbol for Fire 1-300

Evolutionary forces:

Messengers/Angels 1-200-1-30

Burning/Venomous serpent 300-200-800

The thick and dark cloud 70-2

Protection 3-10-50/700

Elemental quadrant: South 4-200-6-40/600

Symbol for Spirit 2-200-2-10-400

The individual's 'star signal[s]'* 10-8-10-4-5

Neural-electric spark 8-10-5

Aura [etc.] 200-6-8

Blood/DNA 'antenna'* 50-300-40-5

Material body 50-80-300

Tarot attribution: Traditional - The Last Judgment, Thelemic - Aeon

Colors: pompeian red 98.0.0 vermilion 254.14.1 cadmium orange 251.109.4

variegated - golden brown 204.102.0 & spruce green 34.134.0

*See p. 119-123 *In Pursuit of Valis* by Philip K. Dick

400

Name: TAV 400-6

Traditional definition: Cross 90-30-2

Rhythmajikal definitions: Truth 1-40-400

Rhythmajikal definitions: Substance 70-10-100-200

Symbol for Saturn 300-2-400-1-10

Traditional attribute: Knowledge 2-10-50-5

Rhythmajikal attribute: Form 90-6-200-5

Functions in consciousness: Limitation 3-2-6-30

Sensation 40-300-40-6-300

Function in Air/Solar System: Webs 40-60-20/500

Function in Earth: Desolation 8-200-2-5

Function in Water: Dew 9-30

Function in Fire: Black fire 8-200-10-200

Evolutionary force: Active ones 1-200-1-30-10-40/600

Direction: Center 400-6-20/500

Symbol for Earth 1-200-900

Evolutionary forces:

The Builders 2-50/700

The Pit 3-6-2

Holy Living Creatures 20-200-6-2

The Fruits of affliction 80-6-200-30-1-20/500

The Iron Mountain 9-6-200 + 80-200-7-30-1

Elemental quadrant: North 90-80-6-50/700

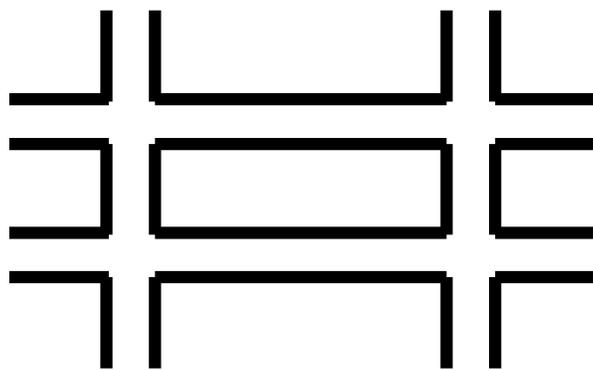
Tarot attribution: Traditional - The World, Thelemic - The Universe

Colors: indigo 86.77.175 amber 236.119.2 cordovan 255.164.72

variegated - black 0.0.0 & yellow 250.250.0

THE NINE CHAMBERS

incorporating
The Log of Transmuted Expressions



Introduction

The Nine Chambers is an arrangement of the 27 magnitudes of the numbers 1 - 9. It displays the totality of manifestations [aspects and emanations] which compose the Chamber.

333	222	111
666	555	444
999	888	777

THE NAMES OF THE LINES IN THE NINE CHAMBERS

note that the end-forms 800 and 900 have no specific meanings beyond that of their initial forms 80 and 90

333 ways experience trance	222 structure power initiation	111 consideration force memory
666 union tatntra (transformation)	555 awarenes creation (power)	444 method transformation truth/substance
999 transmutation intention	888 life mantra	777 nature yantra (creation)

THREE IMPLEMENTATIONS

1. Divination

To manifest:

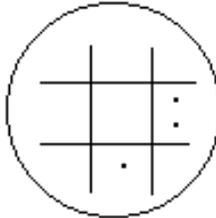
After re-conditioning, close your eyes. Visualize yourself climbing the side of an earthwork, green with grass. On reaching the top and looking over, you see the full extent of the earthwork, a circle surrounding a meadow. Centered on the meadow you see the Nine Chambers grid laid out with chalk white lines [slightly yellow].

You will notice then, that there are objects or people within some or other of the chambers. Thank them. Return down the earthwork.

[mental directive: take one step back]

Open your eyes.

I just did this and produced:



That is, two figures in chamber 4 and one figure in chamber 8, which can be read as 4o - 8 or 8 - 4o/6oo [stroked 4 - 8, 8 - 4 or 8 - 6].

Accessing the Book of Roots yielded:

4o - 8: oracle, scrying surface.

8 - 4o/6oo: to cause to see, to affect listeners.

Whatever medium you choose as the Way for your inner direction to manifest is as good as any other. Once again, intention is the key. Note that this technique can also be implemented to divine beat patterns for sounding Rhythmajiks.

Divination is treated further in the introduction to the Book of Roots.

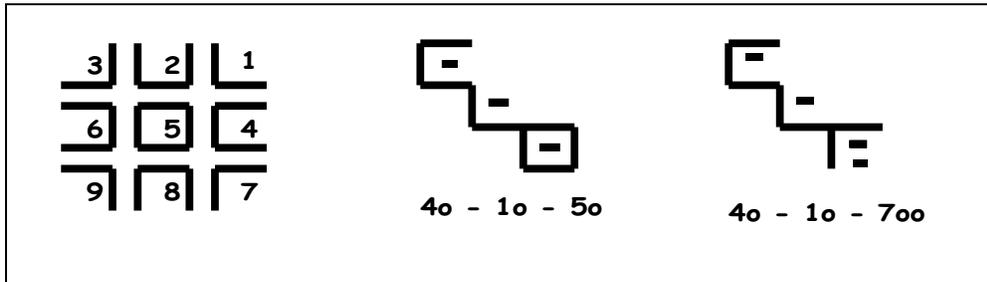
2. The Construction of Sigils

Sigils are symbolic drawings or glyphs, and sigils to depict Rhythmajikal vocabulary are formed by representing each individual number in the expression by the *shape* of the chamber it resides in. Start with the number at the left of the expression, and draw the shape of its chamber on the top left. Draw the shape of the chamber of the next number [reading left to right], down and to the right of the first number. Continue, top to bottom and left to right.

Then insert marks or dots within the represented Chamber, to represent the magnitude: no mark for the first magnitude, as it is represented by the shape; one mark for the second magnitude; two marks for the third magnitude.

Example:

Sexuality: 4o - 1o - 5o/7oo



Parsed: 4o - 1o + 1o - 5o
or: 4o - 1o + 1o - 7oo

Stroked: 4 - 1 - 5 or 4 - 1 - 7

Example: Sexuality 4o - 1o - 5o/7oo

These can be used for any sigilizing or talismanic practice, and also as a mnemonic and/or visualization focus for the beat pattern sounding itself.

The example used here is an 'end-formed' expression which yields the two sigils shown above. [Note that the semantic meaning of the 'end-form' roots {1o - 5o or 1o - 7oo} remains the same.] The qualities of these sigils can be further understood by utilizing the Quick Reference which follows from which you can see that 5 is the chamber of Mars, and 7 the chamber of Venus. In this context the sigils could be taken as expressing the male and female modalities, and is one of the best examples of WHY the end-forms exist.

Note also the continuous blending of the individual chambers, as demonstrated above left, into the completed sigils above right.

3. Fine Tuning of Expressions / End Forms

Consult the Nine Chambers for the fine attunement of the aspects and emanations of the nine foundations so that the proper intention may be implemented.

This includes helping to decide which of the values of the 'end-form' numbers

[500 - 900] to utilize as, from the last example [10 - 50 or 10 - 700], seemingly different expressions share definitions. The lower number is the aspecting phase, and the end-form is the emanating phase of the *Line*.

Line is used, as 50 is not a Foundation. 5 is a Foundation, 50 is a Line. 50 is an aspect of 5. 500 is an emanation of 20, not an aspect of 5.

Philip K. Dick once said: 'a paradox does not tell, it points.'

2 has aspected through 20 and in doing so emanated 500. 5 transmutes into 50, 20 transforms into 500. Consider: 4 aspects through 40 and emanates 600.

Camels died under the loads of explanations the end-forms have generated.

The image of the Chambers above combined with the information drawn from the following Quick Reference can provide you with the data to form your own.

Three of the end-forms change order: 20 --> 500, 40 --> 600, 50 --> 700.

Two change only magnitude: 80 --> 800, 90 --> 900.

Two are planets: Jupiter = 20/500; Mars = 80/800.

Two are zodiacal houses: Scorpio = 50/700; Aquarius = 90/900.

One is an element: Water = 40/600.

Example of Fine Tuning:

Blood = 4 - 40/600

[Stroked 4 - 4 or 4 - 6].

Referring to the Nine Chambers you will find 4 corresponding to watery Air and 6 corresponding to airy Fire. In this instance you could choose to utilize the 6, as a synthesis of these elements produces the union of fire and water. Blood could then be sounded as 4 - 6 with a six-pointed star as the visualization, in the southern quadrant.

When considering the ascensions of the expression 9 - 1 through the orders of magnitude, note that only the following expressions can be formed:

9 - 1 9 - 10 9 - 100

90 - 1 90 - 10 90 - 100

You cannot write 900 - 1 etc., as 900 can appear ONLY at the end of an expression.

Conversely the full ascensions of its reflected expression 1 - 9 are:

1 - 9 1 - 90 1 - 900

10 - 9 10 - 90 10 - 900

100 - 9 100 - 90 100 - 900

Quick Reference to Nine Chambers

<p>333</p> <p>Planet = Saturn</p> <p>Element = Watery Water</p> <p>3 = Moon [New Moon]</p> <p>3o = Libra ruler = Venus exaltation of Saturn</p> <p>3oo = Fire</p>	<p>222</p> <p>Planet = Uranus</p> <p>Element = Fiery Fire</p> <p>2 = Mercury [retrograde]</p> <p>2o = Jupiter [retrograde]</p> <p>2oo = Sun [sunspot activity]</p>	<p>111</p> <p>Planet = Neptune</p> <p>Element = Airy Air</p> <p>1 = Air</p> <p>1o = Virgo ruler = Mercury exaltation of Mercury</p> <p>1oo = Pisces ruler = Jupiter exaltation of Venus</p>
<p>666</p> <p>Planet = Sun</p> <p>Element = Airy Fire</p> <p>6 = Taurus ruler = Venus exaltation of Moon</p> <p>6o = Sagittarius ruler = Jupiter exaltation of Jupiter</p> <p>6oo = 0</p>	<p>555</p> <p>Planet = Mars</p> <p>Element = Watery Fire</p> <p>5 = Aries ruler = Mars exaltation of Sun</p> <p>5o = Scorpio ruler = Mars exaltation of Mars</p> <p>5oo = 0</p>	<p>444</p> <p>Planet = Jupiter</p> <p>Element = Watery Air</p> <p>4 = Venus [retrograde]</p> <p>4o = Water</p> <p>4oo = Saturn [retrograde]</p>
<p>999</p> <p>Planet = Moon</p> <p>Element = Airy Water</p> <p>9 = Leo ruler = Sun</p> <p>9o = Aquarius ruler = Saturn</p> <p>9oo = 0</p>	<p>888</p> <p>Planet = Mercury</p> <p>Element = Fiery Air</p> <p>8 = Cancer ruler = Moon exaltation of Jupiter</p> <p>8o = Mars [retrograde]</p> <p>8oo = Pluto</p>	<p>777</p> <p>Planet = Venus</p> <p>Element = Fiery Water</p> <p>7 = Gemini ruler = Mercury ruler = Saturn</p> <p>7o = Capricorn exaltation of Mars</p> <p>7oo = 0</p>

Log of Transmuted Expressions

Considering the apparent paradoxes inherent in the Nine Chambers can reveal the intricacies of aspect and emanation. If, for example, you were implementing a Jupiterian Working while Jupiter was retrograde, 20, the number of Jupiter retrograde would be used, and not 4, the natural number of Jupiter.

The following lists, derived from the Qabalistic correspondences described in the Stand of Stones, delineate the potential beat patterns of each of the Chambers.

NEPTUNE

1 is its natural beat as archetypal Air.

It transmutes through:

- 1 - 1 Aspecting as the element Air.
- 1 - 1o Aspecting through Virgo as watery Earth.
- 1 - 1oo Aspecting through Pisces as watery Water.
- 1 - 4 Emanating through Jupiter [form of Pisces].
- 1 - 7 Emanating through Venus [function of Pisces].
- 1 - 8 Emanating through Mercury [form and function of Virgo].

URANUS

2 is its natural beat as archetypal Fire.

It transmutes through:

- 2 - 2 Aspecting through the retrograde aspect of Mercury.
- 2 - 2o Aspecting through the retrograde aspect of Jupiter.
- 2 - 2oo Aspecting through the action of the Sun Spots.

SATURN

3 is its natural beat as archetypal Water.

It transmutes through:

- 3 - 3 Aspecting through the New Moon.
- 3 - 7 Emanating through Venus [form of Libra].
- 3 - 3o Its aspect emanating function through Libra as fiery Air.
- 3 - 7o Emanating form through Capricorn as fiery Fire.
- 3 - 9o Emanating form through Aquarius as airy Air.
- 3 - 3oo In its aspect of Fire [Vulcan, Hephaestus].
- 3 - 4oo Retrograde emanation of earthy Earth.

JUPITER

4 is its natural beat as watery Air.

It transmutes through:

- 4 - 4 Aspecting through retrograde emanation of Venus.
- 4 - 8 Emanating function through Cancer as fiery Water.
- 4 - 2o In its retrograde emanation of fiery Fire [Raw Power].
- 4 - 4o Aspecting through elemental emanation of Water.
- 4 - 6o Emanating form through Sagittarius as watery Fire.
- 4 - 1oo Aspecting function through Pisces as watery Water.
- 4 - 4oo Aspecting through retrograde Saturn's emanation of earthy Earth.

MARS

5 is its natural beat as watery Fire.

It transmutes through:

- 5 - 5 Aspecting form through Aries as fiery Fire.
- 5 - 6 Emanating through the Sun [Function of Aries].
- 5 - 5o Aspecting form through Scorpio as airy Water.
- 5 - 7o Emanating function through Capricorn as fiery Earth.
- 5 - 8o In its retrograde emanation of fiery Air.

SUN

6 is its natural beat as airy Fire.

It transmutes through:

- 6 - 5 Emanating function through Aries as fiery Fire.
- 6 - 6 Aspecting through Taurus as airy Earth.
- 6 - 9 Emanating form through Leo as airy Fire.
- 6 - 6o Aspecting through Sagittarius as watery Fire.
- 6 - 2oo Emanating in its aspect as Destroyer [of crops, and a starter of fires for example].

VENUS

7 is its natural beat as fiery Water.

It transmutes through:

- 7 - 10o Emanating function through Pisces as watery Water.
- 7 - 3o Emanating form through Libra as fiery Air.
- 7 - 7 Aspecting through Gemini as watery Earth.
- 7 - 4 In its retrograde emanation of watery Air.
- 7 - 6 Emanating form through Taurus as airy Earth.
- 7 - 7o Aspecting through Capricorn as fiery Earth.

MERCURY

8 is its natural beat as fiery Air.

It transmutes through:

- 8 - 1o Emanating form and function through Virgo as watery Earth.
- 8 - 8 Aspecting through Cancer as fiery Water.
- 8 - 2 In its retrograde emanation of fiery Fire.
- 8 - 7 Emanating form through Gemini as watery Air.
- 8 - 8o Aspecting through the retrograde aspect of Mars.

MOON

9 is its natural beat as airy Water.

It transmutes through:

- 9 - 3 Emanating in its new phase as watery Water.
- 9 - 9 Aspecting through Leo as airy Fire.
- 9 - 6 Emanating function through Taurus as airy Earth.
- 9 - 8 Emanating form through Cancer as fiery Water.
- 9 - 9o Aspecting through Aquarius as airy Air.

The Book of Roots

a
Dictionary
of
Bi-lateral Roots

INTRODUCTION

The Book of Roots is a unique numerological dictionary.
It is the heart of Rhythmajik, both the discipline and the book.
The various techniques composing Rhythmajik are merely functions of its form.

A root is a two-facet proportion, two being the information minimum which functionally forms a semantic meaning.

The Book of Roots is composed of the 484 possible combinations of 22 numbers, as $22 \times 22 = 484$; that is each number combined both with itself and with each of the other 21. [1 + 1, 1 + 2, 1 + 3 ... 1 + 400 -- 2 + 1, 2 + 2, 2 + 3 ... 2 + 400 etc.].
446 of these 484 roots have semantic meanings.

All the different words linked to the roots result from variations in pronunciation. For example, 4-4 is DD: which gives you > da-da, da-de, da-di, da-do, da-du --- de-da, de-de, de-di, de-do, de-du, etc.. So you can see that there are at least 20 possible pronunciations, w/different possible meanings for each one, just using the 5 vowels of the English language. There are 7 vowels in the Babylonian, allowing for 49 possible variations of each root. However not all of the pronunciations have had a semantic meaning associated with them. But that is not to say that they couldn't. It is known that there was an esoteric discipline associated with the vowels. So probably those initiated into it could make crystal clear to one another precisely what quality they were intending to communicate.

The Book of Roots can also be utilized outside of Rhythmajik to gain semantic information from any expression. A number catches your eye, or turns up repeatedly: 243 for example. With the following technique you will now be able to access semantic meanings of it through the Book of Roots.

To access expressions with three or more facets through the Book of Roots [which is based on two-facet expressions], you must first parse them.

Example: **243**

Parsings:

200 [100 - 100] + 43 [40 - 3 or 3 - 40]	total definitions: 22
240 [200 - 40 or 40 - 200] + 3 [1 - 2, 2 - 1]	total definitions: 52
24 [20 - 4 or 4 - 20] + 3 [1 - 2, 2 - 1]	total definitions: 47

2 [1 - 1] + **43** [4o - 3 or 3 - 4o] total definitions: 41

2 [1 - 1] + **4** [1 - 3, 2 - 2, 3 - 1] + **3** [1 - 2, 2 - 1] total definitions: 56

Consider this: there are 218 total words and/or phrases which can be related to the expression 243.

This example is also relevant to the divination technique delineated in *The Nine Chambers* if there are figures in three or more chambers in your visualization. Note that the conventions for parsings the numbers 4 - 18 appear in the section on *Transformational Techniques* [p. 199].

No matter how expressions are derived, a source and method[s] are now available with which to elucidate their meaning. The number of definitions available is fuel for quite some fire.

In the context of Rhythmajik, the Book allows the imbuing of two-facet beat patterns with semantic intentions.

Example 4 - 3:

4 - 3 Drippings; to be anxious, troubled.

4o - 3 Touch, contact; wax; to melt.

4oo - 3 Illuminated calligraphy; crowns; pain, grief.

Through this process the relatedness between the magnitudes of 4 transmuted by 3 becomes apparent.

The more expressions you consider and experience, the larger your vocabulary becomes and the greater the service you can render.

It is worth considering the transmuting qualities the foundations evolve in relation to one another [1 - 2, 1 - 3 ... 1 - 9; 2 - 1, 2 - 3 etc.].

This is again involved with the practice of taking two discrete processes, in this case the imaginal and semantic impulses, and fusing of them into a continuum, bringing about a gestalt.

This dynamic is inherent in all aspects of Rhythmajiks.

Consider this as two beats, which through repetition become a continuous tone.

All continuous tones are made up of discrete events.

Consider also that this can be taken as an explanation of the dynamics of the bi-lateral Root system itself.

Note the possible permutations of the entire Alef-Bet [$22 \times 21 \times 20 \dots \times 2 \times 1$] is 1,124,000,727,777,607,680,000. That is +/- one-sextillion [10 to the 21st power]. This is very close to the total number of stars in our universe. Our universe contains around a hundred billion galaxies each with approximately ten billion stars. Thus from the entire permutations of the Alef-Bet a name can be formed for every star. Consider this.

SIX IMPLEMENTATIONS

1. Weaving the magnitudes through the axes of meaning

Through the process of weaving, Considerations and/or Workings can be evolved for which a beat pattern itself is the source, and not the other way around; where you know the job and go about gathering the tools.

Example of Weaving:

Water [4o] and Fire [3oo] =

4 - 3 Anxiety	4 - 3o Influence	4 - 3oo Passage
4o - 3 Touch, Melt, Dissolve	4o - 3o Word, Power, Command	4o - 3oo Prophecy, Fiery Signs
4oo - 3 Grief	4oo - 3o Raise, Chant	4oo - 3oo Be released, Wisdom

Note the similarities of form in the warp [the vertical columns] and the progression of function in the woof [the horizontal] which delineates the process:

Thesis - Antithesis - Synthesis

If Water is represented by a triangle, point down, and Fire is represented by a triangle, point up, their geometric conjunction [the six-pointed star] can provide a focus from which to consider the qualities of these variant materializations of the interactions of Water and Fire.

2. Synthesizing a visualization focus

Example:

Line 1o. Physiological function: sexuality 4o - 1o - 5o/7oo

4o - 1o = Water; What; Why.

1o - 5o/7oo = Dove; Adornments; Thick, dark; to waver, to oppress;
to look upon, to investigate.

The image of a dove over dark waters can become a focus for a variety of implementations.

3. E/In-vocation

The Book of Roots can also be used as a dictionary to transmute definitions drawn from the Roots into e/in-vocations.

Example:

Moon 3o - 2 - 5o - 5

Definitions:

3o - 2	2 - 5o	5o - 5
innermost	to understand	to move
the flame colored	to combine, build	to follow
Heart, to enkindle	belonging to, fit for	to be in commotion
thought, inclination	offspring	e/invoke, lamentation

e/in-vocation:

O Great Follower

as the Earth follows the Sun

So you follow the Earth

Your innermost movements

Belong now to my heart

And my innermost thoughts

build to combine

in commotion

Yea, incline to enkindle

Understanding;

Your flame.

4. Tarot

Many decks associate the Hebrew numbers with the major arcanum, and these correspondences appear in The Stand of Stones. There is a notable paradox in that the nine foundations also express the first nine numbers of any minor suit, with ten being the second order of magnitude of one. When accessing majors that are adjacent in a spread, for example The Hanged Man and The Lovers, only their actual numbered values 4o - 7 are accessed; one does not use their magnitudes. The major arcana are, in this instance, more forms than functions.

However, when considering minors, the two facets of the suit cards are obtained from the face number combined with the number chosen to correspond with the element of the suit [which may vary according to the conventions you apply]. Traditionally, Cups correspond to water [4o], Wands correspond to fire [3oo], Swords correspond to air [1], and Pentacles correspond to earth [4oo]. For example, the 7 of Cups produces 7 - 4o, because 4o is the number of water. You can then add magnitudes, accessing 7 - 4, 7 - 4o, 7 - 4oo, 7o - 4, 7o - 4o, and 7 - 4oo, as the function of a foundation is revealed through its magnitudes.

Additional fuel for forming readings or designing Workings can be obtained by accessing the Book of Roots for definitions formed from the numbered values of adjacent cards. Note that due to the seven-facet constraint, only combinations of up to three suit cards [which give two facets each] and one trump card are possible.

The major arcana are delineated in full in The Lines. Note that the Rhythmajikal names for the Lines can also function as titles for the Trumps.

The relationship between the numerology of the major and minor arcana can be considered in The Totality of Ramifications in **The Stand of Stones**.

5. Associative Vocabularies

As you become more familiar with the Book of Roots, you will discover associative vocabularies to which seemingly unrelated dynamics belong. For example, dissolving = envisioning = oracle = weaving = touch = heal = the Sun. The Working forms and functions which can be found in the Book and for which associative vocabularies are revealed, is extremely comprehensive. Among those appearing are:

Healing
Divination
Scrying
Talismans/Sigils
E-vocation and In-vocation
Tantra
Envisioning
Banishing
Necromancy

6. Note on necromancy:

As practiced by the developers of the Alef-Bet, necromancy was a form of divination. The practice was to go to the grave of the newly buried, particularly those who having died on a Friday were buried on a Saturday, and spend the night lying on the grave. Before falling asleep one would request some information from the freshly buried corpse.

The information sought would be transmitted to the supplicant in a dream [or not]. This information would be [metaphorically] 'sent & received' by the level of human spirit which exists in the eternal realm, as this level incarnates as the electric light [synapse] of our nervous system.

In terms of Rhythmajik this has a relation to the cultivation of an attitude reflecting considering oneself:

'Both Here and There'

And I pass this teaching on:

'Don't be afraid to study with the Dead'.

[received from Rav J. Winston, founder of B.A.R.A. and Director of The Jewish Meditation Society]

note: since this book was first written the process I am discussing here is now more commonly referred to as 'channeling'.

The
Dictionary
of
Bi-Lateral
Roots

- 1 - 1 Air of Air
- 1 - 2 Source, origin, principle
 ancestor, state of growth
 development, fruit, spreading, wood, grove
 willing, to have, to embrace
 necromancer, descent
 aversion, hostility, black vulture
- 1 - 3 Thorn, to sting, Sumac
 to be blackened, soot
 rounded off, to spell, write with letters
 to swear, e/in-voke
- 1 - 4 Emanation
 vapor, mist, cloud
 smoking, firebrand, destruction
 prey, one who puts up traps
 hand, throw, turn
 fate, due day, offering, Working
 while, when, in place of
- 1 - 5 The Will
 will power, united, beautiful
 that, the same
- 1 - 6 Distinguished place
 Working
 point, mark
 serpent, desire, woe, sorrows
- 1 - 7 Giving a principle, expounding, founding
 to be seen to appear, e/invoke
 prickly twigs, to enkindle, to heat, make steam
 measured distance, a piece, a part
 sea eagle
 then, so thus

1 - 8	An equal to unite, united the common hearth
1 - 9	Majik, murmur, enchanter Plowshares on account of, for the sake of
1 - 10	There is if, whether, not
1 - 20 1 - 500	Lamenting, e/in-voking limiting, qualification affliction, calamity together only, but, as, how, where now?
1 - 30	Elevation, extent to e/in-voke, to point, to lament force, power superiority, authority Ram: 'The Strong', lance, trident buttress attachment to, towards
1 - 40 1 - 600	Mother, maiden womb, matrix, cubit, measure existence, source, substance to think, speak, e/in-voke press, embrace, to gather, nation aversion, arm
1 - 50 1 - 700	I pray to press, to impose, oppression pain, agonies of the soul night lodging, revelation possession, power to curve, hollow, ear

1 - 6o	A Name of the Earth basis, old remedy, to heal, therapeutae, Essene, son to walk, strides, property breath, nose, myrtle
1 - 7o	Wood, woods wooden handle, Wand [tarot]
1 - 8o 1 - 8oo	Angel of Truth breath, presence, face nature, disposition ways, character, temper a wheel, final cause, comprehension anger, wrath, to heat, to darken branches, dry wood, leopard
1 - 9o 1 - 9oo	End, terminate deterioration, cut, insult pressure, to be pressed, hurry
1 - 1oo	To appoint, to place, maintain narrow, sorrowful fear, anxiety, male goat
1 - 2oo	Light, air, flame strong, vigorous, productive the Sun, shine, sunrise, sunset power, to shoot forth, to penetrate, perforate break through, grow light, clear, enlighten each, to argue, decision white substance, wool, cotton skin, chaff, herbs, lion
1 - 3oo	Fire, Being, Spirit existence, confirmation, foundations strength, fortifications to blow vehemently, make noise, shout burnt offering, incense

- 1 - 400
 Being, existence, essence
 symbol, letter
 to join, enjoyment, gratification
 woman, wine
 to come, to occur to
 the Great Bear constellation
 I have, I hold
- 2 - 1
 Source, Father
 house, to enter into
 future, worlds to come
- 2 - 2
 Entrance, door, gate, section of verse
 pupil of eye, shadow, image, mirror
 reflected image in water
 metal [scrying surface]
 to break forth, hatred, trembling
 underground channels
- 2 - 3
 A vessel, valley, plain
 that which nourishes
 permitting, to break forth, come to surface
- 2 - 4
 Opening the mouth [e/in-voke]
 shape, form, invention, fiction, lie
 single, separate, isolate, solitude, lost object
 to be beyond recognition
 destruction, to waste
 cistern, olive press
 woof, fine linen
- 2 - 5
 Abyss, chasm, chaos, disorder
 to be stirred up, to grasp
 to be inspired, to burst forth
- 2 - 6
 Split, insert, to enter into,
 have sexual connection
 Intentionally: to offer, to bring about
 to draw an object towards oneself
 to fall into the power of, rejoice

2 - 7	To shatter, to divide, to distribute destruction, to expose, plunderer to despise, shy, humble clefts, breaches
2 - 8	To look out, be cautious To produce dull sound, to bark
2 - 9	Depth, bottom, belly, reservoir, bathing a spark, burst forth, shine promise, trust cloud, vanity, useless talk the poor [broken ones]
2 - 10	Life, rejoicing, force, acts of violence path, entrance, coming in sproutings, leaves and flowers
2 - 20 2 - 500	Flowing, liquefaction, dissolving in tears weeping bewildered, confused, perplexed be agitated, run to and fro to lament, a/the wailer e/in-voke, wed, spider
2 - 30	Soul, vortex, come forth extension, expansion to absorb, disappear, gentleness Earth, to mix, pasture, to take care of the destroyer, mourn to survive, anxiety to study thoroughly, council without
2 - 40 2 - 600	Ascent the altar, temporary altar entrance, gathering place

2 - 5o	Intelligence, to understand, to combine
2 - 7oo	to build, builder, stonemasonry black marble, lodestone split, penetrate vagina, offspring, belonging to, fit for willow, palm branch
2 - 6o	To found, to establish firmly to instigate to drive before one, to trample upon despise, negligence, indifference Thorns
2 - 7o	Prayer, open wide the mouth ask, examine, ritual phrases [questions, answers, prayers etc] knock at door, ask entrance, desire to boil over, burst forth, shine rejoice, e/in-voke egg, germ, root
2 - 8o	Ø
2 - 8oo	
2 - 9o	To bless [purification]
2 - 9oo	to rescue, to search to break forth, shine swamp, pond, bubble linen garments
2 - 1oo	Necromancy search, to enter into well versed, familiar, shade sit at feet as disciple cover with dust, thick whirling dust bundle of twigs, torch earthen vessel, incisions in muddy earth

2 - 200	To create to understand clearly, to choose think out, plan, explain balance, to take wing, soar clear, visible, open, empty natural condition, lead [Saturn] to dig, turn the ground, well, spring
2 - 300	Evil, illness, anger, shame, confusion, displeasure, disorder, decay parched, withered, dry land, night
2 - 400	Voice, simultaneous daughter, maiden measure, house, pass the night appear in the dark, desolation owl, salamander, mole
3 - 1	Power, majesty, pride exact, to rise, swell, lofty
3 - 2	To seize, take up an object on the altar the body the exterior of the upper part of something convex, to reply, to collect, treasurer arch, cavity, to collect [water], cistern lion's den
3 - 3	Roof, apex, upper portion to bind
3 - 4	Fate, fortune, decree, story, lesson Gad [Capricorn as Babylonian deity] Priapus, long staff, united knot, to close, to twine around, to tie up bundle, bunch to cut, divide, bleed to death, banish, forbid

3 - 5	Earthquake, rumbling, subterranean thunder thorn, to sting, to shine
3 - 6	Powers, glory innermost, inner body the body, belly, creatures, peoples, nations inside, amid, within, among
3 - 7	Design, treasure to cut, to cut off to go out of one's way, service to fly, to pass, to carry across falcon, fleece, nut tree, trunk
3 - 8	Flowing over, bending over, protection break forth, stir up, fight, wage war
3 - 9	Talisman, engraving to polish
3 - 10	Light, flame to manifest power, to treat with rigor speech, reason, meditation
3 - 20	∅
3 - 500	
3 - 30	The glowing horizon, place for oracles revelation, redemption, deliverance lay bare ignorance circle, to gather, association of equals to form a ball, heap of stones or bones open, reveal, to dance, rejoice exile, to cover with blood, avenger of blood to swallow, wave, rolling stone

3 - 4o	Two long sides of the rectangle
3 - 6oo	cut, indentations, patterns, joint, angle to bend, bent, grief stagnant water, marsh, papyrus
3 - 5o	Majesty, pride, woman, to balance
3 - 7oo	garden, paradise sleep, darkness surface, color, resemblance to form discs or circles, cauldron make music, cover, surround, protect dwelling place for wild beasts, shame
3 - 6o	Treasure, embolden one's heart to come in contact with, be connected, intimate, familiar invaders, be bold to swell, to break or bite off falcon, pear tree
3 - 7o	To e/in-voke to burst forth, to roar to labor, painstaking labor come in contact with, strike shrink, fail, fall away, expiration [death] plague
3 - 8o	Body, person, self, alone, individual
3 - 8oo	sexual intercourse, join body to body sensuality the repository of enlightened souls gates, closing, shutting up stone fence with gate, wing
3 - 9o	Ritual space
3 - 9oo	a crossroads laid out with chalk on earth spark, shining, to be bright, glad, willing to polish iron, gloss

3 - 100	E/in-vocation cacophony, excrement arrow, direct consequence instigation fever, to boil effervesce
3 - 200	Master, stranger, dweller, artisan, carpenter to count, to guide to cause, to affect, letter to collect, to gather heap, hill, roof burn, to be hot, to let loose be hot with sexual passions altar, reward to gird, to arm compartment of nut shell
3 - 300	Working, offering drawing near, coming forward the essence or essential element of a thing, having substance and prompting thought, to be familiar to be bold, hard, harden, ground, soil
3 - 400	A marked off space loftiness, grandeur pressing in hand
4 - 1	To float, fly sufficiency who, which, that, this
4 - 2	Majik, murmurer, evil report to offer willingly, gold to be red or yellow, make red with anger languish, to melt, to drip, overflow wolf, she-wolf, bear

- 4 - 3 Drippings from sacrifice, candle, incense etc.
to be anxious, troubled
fish, Pisces
- 4 - 4 Love, friend, lover
breast, bosom, cauldron
to walk, to move nimbly, chase
shake, to shake stones, cast lots, e/in-voke
- 4 - 5 Isolation, dim light, to be faint
this
- 4 - 6 Writing ink, fluid, to drip, melt away
mourn, to look out for, longing, love sick
grief, affliction, illness, depression
two, double, this, that
- 4 - 7 Ø
- 4 - 8 To cleanse, rinse, to brighten
jester, dancer, revelry
exile, to expel, to thrust
suspension
- 4 - 9 Chamber
- 4 - 10 Presence, directly, explicitly
sufficiency, plenty
to sprinkle
correspondence
who, which, where, whom
- 4 - 20
4 - 500 Marked off space, to designate, marks, points
to restore
appearance, the other, another
leader, to be clear, pure
to pound, break, to extinguish

4 - 3o	Cauldron influence, irrigation draw water, to wind up, to draw from pouring, sprinkling pouring water over another's hands
4 - 4o 4 - 6oo	Necromancy, blood Silence, Land of the Dead, red blood to speak in a low voice resemblance, analogy tear to pieces
4 - 5o 4 - 7oo	Law, decision, cause judge, justice measure, swing, throw time, wick, to drip, to be fat base, pedestal mistress [Dakini] spiritual leader
4 - 6o	Offering dish of powdered grain, grit to mark, to imprint, to stamp the foot/feet, to dance on tiptoe hidden myrtle
4 - 7o	Understanding, reason view, taste
4 - 8o 4 - 8oo	The drum, join exact meaning, a page of a book reproach, to hammer, to damage to drive, scatter to thrust down to spread [of odor]

4 - 90	A shield, talisman
4 - 900	crown, adorn, honor, distinguish to skip, dance, rejoice to squeeze, to stick
4 - 100	Divination, burden to examine carefully, exactness evidence by implication deduction, an argument to squeeze into, to beat to powder
4 - 200	Ritual procession / circumambulation spiral, coil, convolution, generation water, the cloudy, to darken wrath, mighty, distinguished to isolate to form a circle, rim, border tent, to dwell mother of pearl
4 - 300	Passage to walk about, be familiar treading, threshing trample to death
4 - 400	Ritual purification sprinkling, to drip, sweat, to sprout cistern, cellar
5 - 1	Existence, evidence this
5 - 2	Love breath, vanity, exaggerate Ritual sacrifice, ritual animal sacrifice to give, to be given, thorn, desolation, waste

5 - 3	E/in-voke consideration, to pierce thought, utterance, to speak to reason, study, argue, to point to be spelled, to read, custom to lead, conduct
5 - 4	Light, sound, echo distinction, pride, majesty, splendor thank, offering, confession, admission directness, to acknowledge in my presence, in the presence of with myself, hawk
5 - 5	Awareness, window
5 - 6	To exist, to occur, to manifest, stability change, misfortune It is!, he, she, it
5 - 7	Sprinkling [blood of sacrifice] ascension, exhalation, dream
5 - 8	∅
5 - 9	Inclination, sliding, perversion of justice
5 - 10	She behold!, here is, quickly, rapidly
5 - 20	Evidence, precedence, rule
5 - 500	striking, beating, How?, as, like, to go
5 - 30	To labor, to be faint farther on, farther off, onward [in time] to be merry

5 - 4o 5 - 6oo	To trust, to covet, expression of love to be excited, roar, rumble from, of, which, are
5 - 5o 5 - 7oo	Proper conduct [intentionality] measure, nature, sanity possession, wealth, enjoyment, to please oppression, intervention, objection, wrong now, behold, this is
5 - 6o	To be silent discarding, giving up
5 - 7o	Violent movement
5 - 8o 5 - 8oo	E/in-vocation the appearance [of thought forms etc.] what is blown off, foam, froth
5 - 9o 5 - 9oo	Bringing forth fastened, carrying out, funeral escort palm leaves
5 - 1oo	Delirium
5 - 2oo	Shining of [Enlightening] Countenance to conceive, conception teacher, teaching, aspect, character mound, mountain, kindling behold, here is
5 - 3oo	Diverting the mind
5 - 4oo	The occult profound, unknown
6 - 1	To be held accountable for one's actions

6 - 2	Beams, junction emanation, young fresh shoots of grass etc.
6 - 3	Circle, cavity, pool
6 - 4	Distinct, real turn, return to continue, to endure
6 - 5	Dwelling, pleasure desire, sorrow
6 - 6	Conjunction
6 - 7	Fortitude
6 - 8	Manifestation
6 - 9	A cry of terror
6 - 10	Woe disdain disgust
6 - 20 6 - 500	∅
6 - 30	Web, to circle woe it is becoming
6 - 40 6 - 600	To make a sign, to form to model after
6 - 50 6 - 700	Watch, guard round, curved woe makers

6 - 60	Substance to color, stain
6 - 70	Fire inflammation
6 - 80 6 - 800	To be bent doubled to be wearied
6 - 90 6 - 900	To encourage advise
6 - 100	To circle, round
6 - 200	Air, empty, space, atmosphere travelers skin, hide, husk, chaff
6 - 300	To take care, come to help
6 - 400	To be gratified, enjoy to be curved, crooked and you stork
7 - 1	This
7 - 2	Gold, to glitter flow, faint hyssop
7 - 3	Counterpart, equal, couple, pair to lie down, to recline, join in wedlock clear, bright, transparent, glass a bell, the interior, the husk

7 - 4	Willful act, be gone, go apart to endow, prepare for a journey premeditation, plan evil, wicked, boil it is decreed, to be isolated or disinherited
7 - 5	Cry, to glisten, to be proud stirring on, wanton this, that
7 - 6	Join, couple, pair glory, splendor, countenance month of Spring Equinox
7 - 7	The glittering projection to move, to shake depart, go away, spider
7 - 8	To move distraction, to be elated cheerful
7 - 9	Deposits after a tide goes out the deposits of ore from a mine slender, young
7 - 10	Form, aspect sprinkling of sacrificial blood to move, to shake, to drip
7 - 20 7 - 500	Pure clear, transparent righteous, innocent clearings twigs roots etc. collected from clearing ground

7 - 3o	Waves, running waters to spin, weave to disregard to leave, to go, to be gone to depart life, to die
7 - 4o 7 - 6oo	To think, consider to bind over, to create aversion to glisten, sea waters juice, broth, pulp to silence
7 - 5o 7 - 7oo	Nature, quality kind, species to sustain, support, nourish close attention to feed the eye derive pleasure from a sight to be pointed, cut, ornament steel, armor, weapons to tie, to gird, to go to war restriction, loss Sword [tarot]
7 - 6o	Excite the senses voluptuous to go astray
7 - 7o	Earthquake, tempest, to shake fear, to frighten, to tremble, be agitated commotion, hesitation vapor, moisture, sweat, dripping
7 - 8o 7 - 8oo	Engraving tools [magical articles] to be rough, to be angry, falsify, to threaten to make thick, viscid, honey bristles

7 - 90	∅
7 - 900	
7 - 100	Chains, obligations sparks, burning arrows, meteors, comets a spirit a blast of wind to blow up, to fill with air injury, to tie up, danger touch
7 - 200	Light, moon circle, crown, wreath to strengthen to go around, girdle, belt to shine to look out, guard, set apart stranger, to enter as a guest
7 - 300	Loathing
7 - 400	Resin, outflow run that
8 - 1	Life
8 - 2	Love, honor obligation, duty, sacrifice debt, indebtedness to be bound over the fullness of a tree cover, hidden
8 - 3	Festival [Working] offering [intentional] rugged places, cliffs

- 8 - 4 One, single, particular
to bring to a point
compose allegories
close, capture
mystery, mysterious
to join, the bolt
take possession, betrothal
- 8 - 5 To unite
rest, relief
- 8 - 6 Havah [Eve], love,
law, instruction
telling, interpretation
to point, show, tell
thorn
- 8 - 7 Crossroads, mirror
vision, seer
nature, aspect, appearance, looks
recognition, preparation,
to press, to befall
possession, inheritance, cloud
- 8 - 8 Chain, fastening
crushing, loose earth, thorn
- 8 - 9 Accuser, searcher after iniquity
mistake, stumbling, failure, temptation,
consequence
cleanse, purification, the clean, bright
to dig, line drawn with stylus
to fasten, sinew
Wheat
- 8 - 10 Alive, living, living creatures
midwife
to lead, to bring to rest

8 - 20	Good sense, persuasive word
8 - 500	palate, taste gladness, to laugh, joke caress, to rub, scratch fish hook, to lie in wait
8 - 30	Strength, establish to dance, chorus of singers and dancers to turn around, to take effect, circle castle, to cover, shade, bend over veil, smooth, quiet sand, seashore, phoenix
8 - 40	The Sun, summer, heat, to be warm, boiling
8 - 600	to see, to cause to see, to affect, to affect listeners surround, protect, anger
8 - 50	Drawing circles [intentionally]
8 - 700	grace, favor, loveliness to cause to rest
8 - 60	Mercy, grace, nobility to spare, protect, have affection for descent to be connected, connection to trace, to record the widow's son [esoteric appellation for jesus] to be scraped
8 - 70	∅
8 - 80	Bridal chamber
8 - 800	seat of enlightenment sanctuary, cover, spread over borders of webs, pivot of door to heap up words, attack barefoot

- 8 - 90
8 - 900
- Stranger, strange act
form a line, divide [with intention]
that which is, outside of
dividing off, separation, 1/2
to squeeze in, wedge
the arrow and its shaft
pile of loose material, to tighten
- 8 - 100
- Magical observance
drawing, engraving [sigils]
to cast/draw circles
to follow in a person's footsteps
embrace, bosom, lap, round, arch, hollow
- 8 - 200
- Freedom
to ignite, to glow, glowing with wisdom
to stir, to rake the coals
ritual garments, to cover
stranger, something else, another explanation
backward, behind, after, earliest
next day, hole, cavity, cavernous rocks
- 8 - 300
- Secret, predestination
whispering, stillness
to think, to be silent, to feel, apprehend
inaccessible place, thyme
- 8 - 400
- Resurrection, reanimation
sister, twin sisters
to put down, to rest
downward, to create aversion
to dig, to stir embers, loathe, feel aversion
- 9 - 1
- Shield
to brighten
to sweep

9 - 2	Magical sign of recognition murmuring, rumor prepare, heal, adorn grace, mercy, nature form, character, substance, element inclination to formulate, to assume shape ring, hoop, clasp elder sexual gratification to drown deer, gazelle
9 - 3	Crown miter
9 - 4	Northern gate [full name: 9 - 4 - 10] thorn for the sake of
9 - 5	∅
9 - 6	To spin spider, that which is spun
9 - 7	∅
9 - 8	To speak rebelliously to press, squeeze to emit semen shot, shooting distance to knock against throwing stones
9 - 9	Clay mud
9 - 10	∅

9 - 20 9 - 500	∅
9 - 30	Dew lamb, lifting up travel, send away, to walk about to enjoy oneself, to loosen, to untie shade, shadow
9 - 40 9 - 600	Working implements something solid dignity, consolation consideration, reason, argument to obstruct, fill up unclean, bone
9 - 50 9 - 700	Writing burden, load, traveler's load to spin, lust mud, clay, shade, shadow
9 - 60	To glisten [scrying surface] to fly, peacock
9 - 70	To deify to wander, to reel to err, be mistaken, thoughtlessness to beget, plant, planting
9 - 80 9 - 800	The venomous drop on the sword of the Angel of Death prophetic speech, flow of words to come to surface, to make flow, inundation to shine, to turn in all directions constant dripping to grow faint, be extinguished joined to, dependent, children, dependence

9 - 90	Traveler
9 - 900	
9 - 100	Golden castle
9 - 200	Divination, places of divination divination by the entrails of, not only, birds divination by bird's flight or song the left hand to hear and reply preserve, guard, castle mountain clearness, sky
9 - 300	To hide, preserve, to lie in wait reward polish, sharpen dress a dead animal giving up, renunciation to sink, drop
9 - 400	Intentional bath of purification clearness, emptiness to dip, immerse
10 - 1	Pleasant, fitting where
10 - 2	To give to agree with, to correspond to
10 - 3	Painstaking labor
10 - 4	Consciousness, to recognize hand, power, possession to point, to move, to thank acknowledge, give praise

1o - 5	JAH
1o - 6	∅
1o - 7	To sweat
1o - 8	To hurry, press on
1o - 9	Reach over, to incline, turn to deduce, prefer
1o - 1o	ADONAI
1o - 2o	∅
1o - 5oo	
1o - 3o	∅
1o - 4o	Light, e/in-voke, to speak
1o - 6oo	sea, lake, reservoir the reservoir in the Solomonic Temple
1o - 5o	Dove, adornments
1o - 7oo	thick, dark, to waver, to oppress to look upon, to investigate
1o - 6o	Jesus, healer of sickness bitter herbs
1o - 7o	To utter, to burst forth, bloom 'scraper' [thought form of harsh noises], 'sweeper' [thought form of unclean things]
1o - 8o	To appear, reveal
1o - 8oo	auspicious, distinction, excellence beauty, fine structure
1o - 9o	Sun rise, to go forth,
1o - 9oo	to end
1o - 1oo	King Solomon, 'The Son of Discharge' [allegorical name for King Solomon from jewish 'legend']

1o - 2oo	To revere, fear, to teach, instruct to permeate, penetrate, channel early rain, soaking rain
1o - 3oo	Being, substance, to exist, be strong Jesus, resignation, to give up
1o - 4oo	Being, existence
2o - 1	Striking beating here and now
2o - 2	Dim to be heavy, to feel pain to extinguish thorn, tower ball wine cask
2o - 3	∅
2o - 4	Worthy, important personage arched, to be rounded to be false suffering in childbirth when, as though
2o - 5	Dim, to be shaded to make the heart faint lame, crippled, here and now
2o - 6	Burn, flame spotted, to sear, to scald window, to be arched, hollow like it, like him

2o - 7	Oil vessel [ritual light]
2o - 8	Serpent power, force, to be firm, justified Coition
2o - 9	Ø
2o - 1o	Cross roads as, like, in order that
2o - 2o 2o - 5oo	Necromancy, sepulchral chamber cavity, cave spider webs teeth thus, so
2o - 3o	Power venting full wrath combustion, consumption to cry to finish, extinction, destruction capacity, vessel, occupied space crown, ornament, bridal bed
2o - 4o 2o - 6oo	Constellation Draco [gathering] sun burnt, something black as, like How much? How many?
2o - 5o 2o - 7oo	Intention exactly determined place for ritual consecration, preparation exist, to stand be firm, to be precise draw a direct line fixed place, fixed time

2o - 6o	Hidden, unknown mark, distinction, throne to cover, conceal, withdraw cut, slaughter thorn, owl Cup [tarot]
2o - 7o	Exactly determined place for Working preparation, purification
2o - 8o 2o - 8oo	Force palm, hand something arched, hollow, doorway necessity, pressure, load, weight to be inverted, cover, resin rock, stone, ball
2o - 9o 2o - 9oo	To curl to shrink
2o - 1oo	Measure heaps
2o - 2oo	Alchemy, smelting furnace, cauldron vagina recognition, sign, indication to be unknown, strange measure, heaps, circle digging a pit captive, in control of to bow, bend the knee, kneeling Commander
2o - 3oo	Chase away by knocking to knock, strike, bite something hollow bunch, reed, spindle, fork

2o - 4oo	Cuth [site of Abraham's initiation] to ally likeness, a group concretion to be powdered, crushed alluvial mounds
3o - 1	To labor, to be tired the smallest particle no, not
3o - 2	Heart thought, inclination innermost the flame colored, to enkindle to be bright, to grow white to be dried up
3o - 3	To jest mock to lick, to lap, to gurgle
3o - 4	Birth, giving birth to bear, bring forth originate, result future event
3o - 5	To bend to be tired
3o - 6	To join, be connected attachment to escort to assume an obligation epithet 'unto him' aloe

30 - 7	Suspicion to turn, bend, twist to talk about to slip, move vertebrae nut, almond
30 - 8	To join moist, moisture, secretion green, fresh, liquid
30 - 9	Tantra, secret Arts The way of all the Earth [see Genesis 29 v.30-36] [the way of all the earth is an esoteric name for Lot's song] Lot [nephew of Abraham] talk secretly, to e/in-voke lotus
30 - 10	Labor vanity, attachment to e/in-voke
30 - 20 30 - 500	Carry to altar traveler, to walk to withdraw mixing, mixture unto thee from now on
30 - 30	Icon, symbol darkness, night, evening pathway, passage to roll, to go around hollow, to spy bright, shine to e/in-voke lament, praise, to howl firefly

3o - 4o	Mute, to be silenced
3o - 6oo	entrance to temple binding, to connect strong, strength, thick force violence, opposite, opposition, exclusion null, vanity
3o - 5o	Leave over night
3o - 7oo	to e/in-voke, murmuring to raise against to join tree, oak these, those
3o - 6o	∅
3o - 7o	Jaw to study, labor, work
3o - 8o	Angel [Prince, Chief]
3o - 8oo	study, to learn, train oneself to join, to be joined to place of coupling, ship
3o - 9o	to interpret
3o - 9oo	to talk, pleasure
3o - 1oo	Eclipse to be affected to become less, greedy to drink, to lap up
3o - 2oo	Bellow from below day of rejoicing
3o - 3oo	Work lion, dough

3o - 4oo	Intentional preparation wailing woman dawn, door post from the presence of, to stir, mix fig tree unto, with
4o - 1	Initiation, administer an oath one hundred [the constellation Orion] what?, why?
4o - 2	Entrance, gate well, spring
4o - 3	Touch, contact to soften, dissolve, to melt, solution Wax
4o - 4	Knowledge, teaching mark, mnemotechnical signs nature, dimension, condition places of teaching judge, appraise Working garments measure, dispensation proportion to stretch
4o - 5	To dissolve, dilute, to fall to pieces something, anything
4o - 6	Water
4o - 7	One who purifies person of magical distinction chaff, hair

4o - 8	<p>Her water a polished oracle [scrying surface] cleanse, healing dissolved, watery to weave head, brain, marrow plague, stroke to wear out, destroy whip, protest</p>
4o - 9	<p>To hear, incline the ear downward, below to balance, weigh, the scales [for weighing] balancing pole, staff, family on account of, to happen to, to obtain</p>
4o - 1o	<p>Water what, why</p>
4o - 2o 4o - 5oo	<p>Thy water to bow down, to lower to be humbled, lowly to sink, wound</p>
4o - 3o	<p>Word, power, command measure, 2000 cubits full, a full month in sight of, fade, to become brittle oak tree</p>
4o - 4o 4o - 6oo	<p>Elementary water oath, e/in-voke form, daytime delirium, to confound, to sweep</p>

4o - 5o	Nature
4o - 7oo	kind, genus, species faith, firmness, strong, enduring artist, leader to look upon, to investigate to count, straight line to arrange in lines to withhold, noise multitude, vessel who?
4o - 6o	Wonder, tribute trial, reject to melt, to waste, faint fire scathed, disfigure decayed, repulsive
4o - 7o	The gate womb, belly, arch of the gate weight
4o - 8o	Sign
4o - 8oo	wonder, seal, sigil
4o - 9o	Wringing out the blood of sacrifice
4o - 9oo	command, to master to reach, to find agony of death, exit squeeze, press, suck harden, strengthen the center, between two extremes chaff
4o - 1oo	Depth, penetration to scorn, to talk contemptuously to be soft to be crushed, stamped upon

4o - 2oo	To become sacred, to exchange fear, reverence Enlightening teacher speech, speaker, interpreter, e/in-voke dedication to knot, heap up, thick, heavy myrrh
4o - 3oo	Burden of prophecy prepare, touch, feel reality, truth, faith twilight, evening desolation fiery signals
4o - 4oo	Death, to die, corpse, put to death coming, truth true, truthful cubit, town Maiden
5o - 1	I e/in-voke marked off, distinguished adorn oneself hurried, half done, slender, fine, brittle
5o - 2	Prophecy, inspiration to give forth, to utter to flow, be fluent to blow, ablaze to flower, fruit, produce
5o - 3	Splendor to be guided by to reach, to touch to arrive, to strike to demean oneself, soot

5o - 4	E/in-voke, banish menstruation skin, isolation to escape, flying off to shake the head
5o - 5	E/in-voke, lamentation to move, to follow, to be in commotion
5o - 6	Circle, marked off place beauty, ornament, to be pleasing to fall away itself, it indeed
5o - 7	To sprinkle weave, to twist, to twine be agitated
5o - 8	Universal laws a guide, to leap bless the memory of [e/in-voke] to set down, to lie, to rest, to bring to rest satisfaction, grief, sigh
5o - 9	Plant, planting to shake, to stretch to scare, to decline
5o - 1o	Ornament, to beautify, decorate, make use of, to enjoy climate
5o - 2o	Sacrifice
5o - 5oo	produce sound rub, polish, finish diminution, lesser portion, to deduce to make sore, grieve, loss, harm onyx

5o - 3o	E/in-voke lamenting, howling fatigue, heavy load Offensive
5o - 4o 5o - 6oo	To speak, say to sleep cord, string vanity, Purposelessness
5o - 5o 5o - 7oo	Fish child, offspring mourner, grief, mourning to fall away
5o - 6o	Sign, providential event miracle, wonder to try, test, lift up [intentionally] force, compulsion, to separate to bend, to flee, take flight outraged woman
5o - 7o	To utter, e/in-voke move the head, move in different direction to shake, hollowed out
5o - 8o 5o - 8oo	To soar, to move in the air waving, brandishing, swinging swinging branches, branches of a tree to winnow, to swing oneself, be proud to be angry, to quarrel, summit
5o - 9o 5o - 9oo	To shine, to enkindle sparkle, sprout, bloom to be bold, to fight, to squeeze, stamp in anger to fasten, tight bundle feathers, hawk

50 - 100	E/in-voke to shout, cry [in distress] clean, clear, remove, bare to press, trouble, affliction measure, choice, suckling
50 - 200	Light, fire, river to enlighten, remember, recall to memory to clear, to break ground to conquer, yoke, servitude cross-rod of loom, the warp [vertical strings] violet: both flower and color
50 - 300	Being Son of Man [Christos] to offer up a sacrifice to lift up, carry strong, severe, overwhelming woman, her walls clouds, to forget
50 - 400	Essence, substance joint, to press seam of a wound
60 - 1	Measure
60 - 2	Magical meal to lift up, to carry to finish, to go all around choice, selection scholar, old age, ancestor plenty, unclean

60 - 3	<p>Path</p> <p>mark off, cut off, separate</p> <p>that which is removed, dross</p> <p>base metal, luxuriant growth</p> <p>multitude, greatness</p> <p>to swell, rise, increase</p> <p>fence, enclosure</p>
60 - 4	<p>Foundation, principle</p> <p>deliberation</p> <p>testimony, evidence, warning</p> <p>base of altar, to establish</p> <p>circle, council</p> <p>carpenter, to join</p> <p>intimate union</p> <p>to obstruct, to boil, raft</p>
60 - 5	∅
60 - 6	<p>To be bright, to look up with joy</p> <p>load, help</p> <p>assistance</p> <p>cure, remedy</p>
60 - 7	∅
60 - 8	<p>To think, to talk, to tell</p> <p>to divert the mind</p> <p>discard from mind</p> <p>removal, to scrape, sweep</p> <p>to wash, bathe, swim</p>
60 - 9	<p>Shaking of magical implements</p> <p>to move about</p> <p>become wild, extravagant</p> <p>Spear</p>

60 - 10	Measure to be bright, thee
60 - 20 60 - 500	Seer, prophet to anoint, to foresee looking to the Sun looking into the Sun number, amount libation, weaving to pour, cast metal
60 - 30	Scales on serpent's body musical form, forever to make rise to swing, to balance to reject yoke, rod footstool thorn
60 - 40 60 - 600	Drug [soma] hidden, essence to penetrate to close or to be closed, to become blind to tie together, finish to mark, to name, to distinguish to attach, to place
60 - 50 60 - 700	Trial, test [magical] to sting, bright, shine lifting up healer accident thorn bush store house clay, dirt to hate

60 - 60	To be bright, glad evil, trouble moth, she-horse
60 - 70	Companions yielding, escort, aid, assistance moving, marching, to accompany to remove, separate
60 - 80 60 - 800	Limitless, end, layer to be gathered in by death cut stone, to cut, to be cut off, to consume threshold, door post red, to heap up, to destroy foundling
60 - 90 60 - 900	∅
60 - 100	To adopt a name ascend, to go up, offer tributes [magical]
60 - 200	To examine [magical implements] a gate, original nature, cauldron magical questions, harnessing the chariot visitation, angel vow of abstinence, bind by e/in-vocation imprisonment, forbidden prisoner chain, tie, to decay
60 - 300	∅
60 - 400	Veil, darkness, garments measure, seduction, enticement trial, being misled cure, remedy mortar, sweepings Refuse

7o - 1	To utter e/in-voke
7o - 2	Dark cloud thick, dense, strong cover, concealment to condense, thick, rough to facilitate growth
7o - 3	Circle draw a circle Cavity, pool
7o - 4	Light, flash to conceive of a Work/ing Working garments, cloak ornament strength to appoint, designation witness, testimony, evidence continuation, turn, exist, endure
7o - 5	∅
7o - 6	Serpent to curve, to subvert lay waste, to cry
7o - 7	Fallen angels bright, intense fortitude, strength, majesty aggressive animals goat, sea eagle, she-goat
7o - 8	∅

7o - 9	Writing to wrap up, cover oneself to counsel, to plan, deliberate, urging, instigation
7o - 1o	∅
7o - 2o	∅
7o - 5oo	
7o - 3o	Rib [Working] unconsciousness incense, burnt offering to bring up, to produce, effect height, heaven obligation, yoke to tie, to close, to come in suckling, child foal wild mountain goat
7o - 4o	Passion, disposition, taste
7o - 6oo	join, junction, gathering massed humanity press, grief, dim, faint, dark, twilight, pleasing, lovely
7o - 5o	Natural form, eye, sight
7o - 7oo	consider, considerate to read, to search, speculate moment to balance exactly, correspond to be answered, to respond, to speak or chant in chorus 12 hours guide post at crossroads poor, humble, to fast sheep

7o - 6o	The human body sensuality to press, press teeth together
7o - 7o	∅
7o - 8o 7o - 8oo	Birds wing, to fly veil, cover to toil, to be tired, weariness double, junction, combination to bend, to be bent
7o - 9o 7o - 9oo	The tree, trees wand, staff spine to wedge in, to plant, press, squeeze to encourage, to advise plan, consultation Sadness
7o - 1oo	The Underworld narrow, press fear, anxiety distress, embarrassment
7o - 2oo	Guardian Angel skin, incarnation, to wake, to shake, to stir the Watch Tower [tarot] blindness, hatred forest, to break forth
7o - 3oo	Ursa major action, work, enforce, force to prepare, to take care to come to help

70 - 400	Time, now turn, duration to make suitable, adjust to gratify to be curved, crooked to corrupt
80 - 1	Braid to split, divide, segment
80 - 2	∅
80 - 3	E/in-voke to strike against, to encounter negativity iron armor, hard, to beseech to evaporate, become faint, to escape, lose intensity childhood, puberty jaw
80 - 4	To liberate, redeem, hoe to cut, blow, wound
80 - 5	Speech, mouth traveler, wanderer fan, winnow, sift in proportion to
80 - 6	Filament, fringe, ornament
80 - 7	Gold, glistening, jewel to dance, to leap
80 - 8	Blacksmith reduction knowledge and use of colors, to paint breath, blowing, wind, blowing up of cheeks, to blow the soul out, grief coal, powder, dust

80 - 9	Lights break, burst talk, storytelling, to beat cotton
80 - 10	Foam, froth what is blown off
80 - 20 80 - 500	Beat, oath to penetrate, break through return, exchange, reverse, opposite destruction, ruin, perverse
80 - 30	Necromantic divination gate, entrance, guard, hidden, obscure strange thing, wonder, miracle to go to extremes distinction, speak distinctly, to split obscure, secret darkness, falling to occur, to amplify rainy season [autumn] elephant, ivory
80 - 40 80 - 600	Mouth voice of command
80 - 50 80 - 700	Wheel, turn, turn one's face change, release, emptying, clearing, emptiness movement, method, plan, method of interpretation
80 - 60	Necromancy pass over with hand penetrate, desecrate to persuade, yield, extend to split, divide, distribute to be gone, let go, leave alone to feed

8o - 7o	The appearance, reveal to e/in-voke, rise breath, to blow proclaim, revive to join to come forth, to arrive to color
8o - 8o 8o - 8oo	Inspire to heat, to darken to swell, to surround choice, ancestors fringe, to bend
8o - 9o 8o - 9oo	To beat to break through, rescue, save to open the mouth shattering, empty to press, squeeze, to contract to wound, gall nut
8o - 1oo	To e/in-voke to cancel, cause a release whorl, spiral, end, exit to go out, break forth, be free fruition, spring gliding, escape rule, to result cave, sinking
8o - 2oo	To uncover oneself to pass, be past, absolution to break through pit, cavity, piece, division glorify, ornament fruit, crop, fruition ashes, meadow

80 - 300	Will, desire, pleasure breathing, to be blown away structure over tomb, resting place vacant space, to be gone remain over
80 - 400	Space, presence, cauldron the central branch, a chamber night fall, spending of night split, divide to open the heart of, to entice
90 - 1	To end to live through going out, departure, separation, strife
90 - 2	Will, desire to choose, to establish to point, sharpen to bend standing, handling to swell, be soft to immerse, to dip, to dye deer
90 - 3	∅
90 - 4	Temple to join [Working] sustenance, provision, food to arrange to capture, to remove to aim, lying in wait desolation, confusion, despair
90 - 5	To soil unwashed wool dryness, thirst

9o - 6	To e/in-voke, to join, to attend to appoint, to command to cause to shout to contract to be hot, to dry up
9o - 7	Ø
9o - 8	To chant victor, bright, resplendent pure to be dry, to thirst
9o - 9	Ø
9o - 1o	Ø
9o - 2o 9o - 5oo	Ø
9o - 3o	To e/in-voke to become clear in mind to be clear to protect, spare rescue, relief to remove, set aside to incline to halt, to sin to tremble, shake by the side of, near shade, shadow to turn to roast
9o - 4o 9o - 6oo	To restrain oneself [Working] thirst, to fast

9o - 5o	Necromancy
9o - 7oo	Magical marking of graves to put up a pile, to adorn to mark, to distinguish secrecy, hide guard, restrain make prominent discreet, chaste stinging palm
9o - 6o	∅
9o - 7o	Scrying surface to arrange spreading, unfold moisten, drop to crush, distill
9o - 8o	Seer, have visions
9o - 8oo	to look into space and time to foresee, to come to the surface close embrace to shine, floating flow, melt discourage to be afraid, care, regret flake of wool to lie together in an auspicious place
9o - 9o	To e/in-voke, chirp
9o - 9oo	to come forth, to stand forth glistening, to shine spark, sparkling light wings, fringe to bloom, blossom filament, residue

90 - 100	Mortality casting metal, pouring oil uninterrupted flow, to distress peak, summit
90 - 200	Formation artist, embroiderer shape, create, creature provision, treasury to lock up, gather contraction, rock protection to turn, throes of birth messenger hinge, juice, brine
90 - 300	∅
90 - 400	To join, follow, attend [intentionally] to listen, obey fire to kindle, kindling sulfur, filth
100 - 1	Rising, standing outlet, spitting he stands, it stands
100 - 2	E/in-voke fix time and space [Working] to appoint, make permanent, establish to cover, arch, cavity to hollow out, cauldron to squeeze in, to overpower, to rob
100 - 3	∅

100 - 4	To bow to pile up, to point pure, clear, to set on fire to burn up, be kept burning, wooden bowl
100 - 5	To break the power of difficult, insolvable dull, faint, blunt, loose, to be clean
100 - 6	Circle, zone to circle, to heap up to look out, to wait hope, faith, to wish, to gather
100 - 7	Letting blood to open a vein to puncture, cut, divide
100 - 8	Taking, acquiring to be dull, faint stalk, shoot
100 - 9	Object held in hand in Working to take, seize, to hold in hand e/in-voke veil, fragment, to shrink, be hot to feel aversion, to cut off to harvest
100 - 10	To cleanse to be rubbed off, outlet
100 - 20 100 - 500	∅

100 - 30	Voice, call, sound to e/in-voke fiery serpent to praise the call to assemble, gathering to be light, to burn plait three strands trap, enclosure, consume stone, bowl, ornament
100 - 40 100 - 600	First, former, previous amulet, e/in-voke to arise, to vow, in the presence of to testify, to fulfill existence, substance, being to sustain, to harmonize adversary, judgment, take revenge he says curdled milk, standing grain
100 - 50 100 - 700	Rhythmic e/in-vocation, dirge symbolic acts preparation, to arrange, order, plan high powers, art and music, to create oath, vow, to take possession worker of metal, iron points icons, symbols jealousy, envy, nest, birds in a nest
100 - 60	Remote place, gallows vessel for libation, measure rough-edged cup, cutting
100 - 70	Impression, etched inscription, sigil exterminate, cleft, cavity, ravine, throat

100 - 80	Thoth's Ape, memory, vault,
100 - 800	doorway implication, heap, pile circumference, surface, to float to surface enclosure, surrounding, fence to bend, arch, go around crown, basket, tub pinnacle
100 - 90	To wake, awakening
100 - 900	watcher, to determine, define private offering, to supply altar 'Decrier of falsehood' [allegorical the name for one of the 'dark' angels] the time of redemption, to cut, scrape, thorn heat, summer solstice to feel aversion
100 - 100	Gravity cleft, split, pelican
100 - 200	Magical verse to read, to call, name, invite, to offer honor, glory, satisfaction important honor, precious object in due time, event, accident, chance substance, pouring forth summit, cold, narrow chamber, roots heron [Thoth]
100 - 300	Knocking, rattling question, difficulty argument, contradiction correspond, to touch closely, connect to be straight, strong, severe to be old hard effort, hard travel

100 - 400	Handle pelican
200 - 1	To appear sight, to see to choose, select, to meet with conscientiousness, reverence, to shun
200 - 2	Cause, teacher, apprentice flee to a hidden place to weave, to join, layer to divine, to lie in wait, opening, to die myriad, large, great, community moist, saturated with liquid, locusts
200 - 3	Balance, the turn of the scale, move swing, moment to braid, to weave, to spin out, to conclude something desirable, to covet kill with sword, ax
200 - 4	E/in-voke, to subjugate, govern mushroom, descent to take possession of, to detach to stamp, tread, plowing, dripping, moist
200 - 5	To uncover to stimulate, to stir up
200 - 6	Sight, view, 'lo and behold' to delight, refresh, moist, saturated intoxicated, drunk
200 - 7	The secret force, to be hard to penetrate deeply, to take deep root scholars, joy, to sprout forth strength, foundation, rice

200 - 8	<p>Moon</p> <p>path, way, dwell as a stranger, wanderer</p> <p>to be received, to go through, to spread</p> <p>breath, spirit, sense of smell</p> <p>interval, wide space</p>
200 - 9	<p>To press, wring the neck [sacrifice]</p> <p>to be excited</p> <p>to sprinkle, moisten, soften</p>
200 - 10	<p>Teaching</p> <p>to see, to meet with</p>
200 - 20 200 - 500	<p>Thinker</p> <p>well balanced, preparation</p> <p>be restored, heal, to project, to hope</p> <p>intervals, length, lengthen, long, lasting</p> <p>long suffering</p> <p>soft, tender</p>
200 - 30	<p>Sheath, cover, to sheathe</p>
200 - 40 200 - 600	<p>To purify, to make white, bright</p> <p>subtlety, deliberation</p> <p>to lift up, to raise, to remove with force</p> <p>to wave an offering</p> <p>to heap up, pile, height, heights</p> <p>deceiver, cunning, thunder</p> <p>the fruit of the Christ's thorn</p> <p>the worm in the grave</p>
200 - 50 200 - 700	<p>To e/in-voke, to consider, to rejoice</p> <p>chest, box, coffin, pine, cedar</p>

200 - 60	<p>Drum, to break through scales of serpent to betroth, sexual connection connect, intertwine, braid talisman, to bind, join measure, to crush, to distill, drop, poison, lily</p>
200 - 70	<p>Working partner to join, will, pleasure, desire shatter, sounding a horn below, the nether worlds to arrange, meet, magical gathering hornet, wasp</p>
200 - 80 200 - 800	<p>Appearance heal, relieve trembling to loosen, break the soil let alone</p>
200 - 90 200 - 900	<p>To proclaim the power of to accept, to favor, pardon, to reconcile, consent to press together, stamp, to shatter to run to appease, to desire</p>
200 - 100	<p>The void bright, clear, blank, empty to stretch, to spread, to split to pour from vessel to vessel pool, shallows green herbs, earth only, except</p>
200 - 200	<p>E/in-voke break through juice, spittle, discharge</p>

200 - 300	<p>First cause the head to weave, arrange, plan permitted, authority take possession having power, claim power over poverty, misery to do violence, poison</p>
200 - 400	<p>Conception, being conceived compassion, indulgence night, evening possession, awe withdraw tremble, shake</p>
300 - 1	<p>Diverting the mind to argue, forget</p>
300 - 2	<p>To e/in-voke seven the Queendom of Sheba to dwell, satisfaction to draw water, return, restore captor, captivity</p>
300 - 3	<p>To roar, shout to loose, reaching to be confused, error intoxication</p>
300 - 4	<p>Judgment, mighty to anoint, sprinkle, to be cast, poured out female breast to shed blood to join, over power, demon, demoness deposit ashes, furrow, field</p>

300 - 5	To gaze, to be astonished to dwell, to stand still movable, slippery lamb, young sheep or goat
300 - 6	The pit burden, affairs to spread, germinate falsehood, vanity combine, join, place side by side even, fitting, equal, value
300 - 7	∅
300 - 8	Whisper, e/in-voke to think, talk, thoughts to bend, sink, bow the head to lower oneself, to swim plant, tree, to lay waste
300 - 9	To be engaged in ecstatic exercises The Fool [tarot], insanity anoint, principle to reach, to hand over something stretched and narrow to be light, move to and fro
300 - 10	Offering, tribute, gift to sink down, angel, clouds, lamb
300 - 20 300 - 500	Attachment, to be connected belonging to to appease, related prickly bark

300 - 30	Grave, depth, underworld to inquire, issue an oracle apprentice, attachment pleasure garden to draw up, to abandon firmly rooted
300 - 40 300 - 600	E/in-voke name, combination, arrangement, mark the heavens hearing, sense, understanding nature, to be still listen, obey, appoint breath, respiration, request to be waste, negligence, guilt garlic
300 - 50 300 - 700	Sleep transformation, change of form and name to teach, to repeat, to study essence, to recover strength dense vapor, steam marble, scarlet, tooth
300 - 60	The hiss of the serpent to split, rend
300 - 70	To tell a story, to care for moment, the 12th hour to be strong, to recover, relief, delivery to be smooth, soft, to despair, rock, fort
300 - 80 300 - 800	Enchanter, breath of the serpent anoint, gather in, to heap up peace, smoothing, liberality, to relieve speech, to blow, enkindle bright, polish, sharpen to tread, press, to crush, to long for

300 - 90	Completion, perfection, end
300 - 900	to go forth, to finish consume, destroy prickly branch of date palm
300 - 100	Kiss, to touch, come in contact desire, longing, pleasure open space, meeting place sink, break down, go to war
300 - 200	E/in-vocation, chain, verse path, magical grove to exist, body, flesh, flesh and blood guardian angel music, song, to chant, to testify to rest, to lie together, to dissolve relationship, intimacy to make haste, fortification, ox
300 - 300	Crystal ball, to glitter old, venerable, to be polished, to be pressed smooth, bright, quick, gladness, joy yellow marble or alabaster floor on inner temple
300 - 400	The number 6 strength, foundation, talk, matrimony to make, layers, the warp of the weaving fire, severity, the southeast wind 'body' [of wine] , mole
400 - 1	a small, enclosed and interior sacred/ritual space compartments of the Temple compartment behind Holy of Holies

- 400 - 2 E/in-voke
to summon, to combine, to recognize
to search, to desire, to long for, to give
to sit, dwell, inhabit, to put into
submit, restore, set at ease, return
flood, overflow
- 400 - 3 Illuminated calligraphy
crowns
pain, grief
- 400 - 4 Intentional offering
breast, anoint
a mark along the way
something fastened
- 400 - 5 Chaos
to lay waste, to stand still
to gaze, be astonished
regret
- 400 - 6 Mysteries of Mithras
to mark, sign
magical cell
anxiety, terror
wild bull, sexual desire, appetite
again, furthermore, overflow
'come ye'
- 400 - 7 Knocking off, cutting off
to fly off, to gush forth
- 400 - 8 The underworld
revival of the dead, necromancy
to take by force
to sever, dissect
crushed, loose earth

400 - 9	Death, tau cross
400 - 10	Thou shalt be to pause regret, repent
400 - 20 400 - 500	Alchemy reduce, to melt, to smelt, boiling cast, hardened, firm, shield middle gate, innermost chain, twisted cords to press, pressure to punish, grief
400 - 30	To teach, to give answers praise, chants, to attach to raise, to hang, to suspend, to swing to hold in suspense to clothe in scarlet mounds, ruins to tear apart, decay
400 - 40 400 - 600	Interior of Earth perfection, simplicity, integrity join, combine wonder, tribute, sign, astonishment desolation twin, orphan fringe, molar teeth
400 - 50 400 - 700	E/in-voke, to change to speak with sharp words dedicated to intentional service repetition, confirmation teacher essence, essential, strong, destiny to think of, to desire hearth, she-ass, fig tree

400 - 60	To hiss boil, bubble Ferment
400 - 70	To go astray
400 - 80 400 - 800	The drum the cauldron the hearth spittle
400 - 90 400 - 900	Issue, mode, species cutting out, breaking up to tear down
400 - 100	End of time to sound, to blow horn or shell door posts, forcing a door open safety, hope breaking loose, tear out, sheath
400 - 200	Law magical offerings nature, character, attribute to shape, designation, to divine, forewarn teacher, guide opening doors or gates to shatter, release, to sever to dissolve, untying, loosening extraordinary wakefulness, to leap turn, order countenance, to improve appearances ox, turtle dove

400 - 300

Wisdom
stability
be released, salvation
to weaken, uproot, he-goat

400 - 400

Shamanism
the underworld
below, lower, to lower, go down
to be lowered, placed under
regret

Volume Two

Irons in the Fire

Working

Catharsis - The Noon-Light Shines
'The Work of our Hands'
including: Music of the Spheres & In the Works
The Burn
Crafting a Drum

Expressions

Introduction to the Dictionary of Healing Expressions
Dictionary of Healing Expressions
Introduction to the Dictionary of Working Expressions
Dictionary of Working Expressions

Transformational Techniques

The Functions of the Four Forms
Faces and Permutations of the 22 Lines

Writings over Sonics & Implements

Remarks
Formation
Ascetic Aesthetics
Four Notes

Further Reading

WORKING

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The Burn

Crafting a Drum

No-one can tell you anything about the *Other* which you do not already know.
The best they can do is remind you to remember.

The following are the program notes for a performance/Working at the Festival: 'Musik auf dem 49ten Karlsruhe 1987' Karlsruhe, Germany The Foreword to this book appeared originally as the first part of this text.

Catharsis: The Noon-light Shines

Catharsis is but another face of the ecstatic state. It can bring about spiritual renewal, or simply a release of tension, as the emotional/mythical dimension manifests and finds expression in the ecstatic release.

I take very seriously the responsibility inherent in providing a healing where participants may intend to effect a catharsis. Note: if this intention is not present, they can only, at best, witness a concert.

The Noon-light Shines

The Working begins with drumming. This serves to focus attention to a state of concentration whereby the emotional/mythical dimension can be invoked, and brought to a physical manifestation, i.e. felt within the body.

The rhythm patterns of the drum will be based on numerical structures drawn from the sphere of Mars, sphere of both conflict and healing, and the planet ruling Tuesdays, the day of this Working.

The drumming conditions both the body [through its low tones] and the neural pathways of both hearing and memory. The drumming does not need to be concentrated on, allowing the participant to focus on the recalling of emotional realities and the bringing of them to manifestation, as feeling. This bodily tension can then be transformed by [metaphorically] being set alight on the pyre of consciousness now flaming in the mind's eye and ear, flames lit and fanned by the sonic sound-scape evoked by the stroking of the stainless steel sheet in the section which follows, an evocation of the martian energy/vibration which manifests as strength and reverence in the vision of power.

1987 Amsterdam

'The Work of our Hands' *

*Psalm Ninety, verse seventeen

In the context of Rhythmajik a Working can be any series of actions bringing the intention into focus. What transforms the condition of a Yoga form from a physical exercise to a posture of embodiment is the intention.

Coming from the Root 7o - 3o 'Working' has a particular resonance for Rhythmajik.

While generally termed 'ritual' this aspect has as many names as the cultures in which it can be found. Perhaps the best introduction is *The Psychology of Ritual* by Murry Hope, which is recommended to those new to this context.

A Working is anything you make it.

It is the forming of analogies where each action symbolizes. You're not just turning to your right; you are a prayer on the wheel, or any of the innumerable metaphors available. And this follows for every action, however slight it may be.

Music of the Spheres

Know the day, the time, and the quadrant; for there is a transformation between cause and effect. A passive intention can, in some instances, implement more than an active intention.

Remember: a day is ruled by a planet which has a corresponding number. That day is also ruled by a zodiacal sign which also has a corresponding number. Two numbers: that is a Root which can be accessed. That is the Tone of the day. And then there is the time to be determined for the Working.

Draw from any of the varied correspondences to decide which planet [and hence, planetary hour] will be most in tune with the desired result. The first hour of the day, beginning with the rising of the sun, is ruled by the one of the seven planets ruling that day [note that Neptune, Uranus and Pluto are exempt from this scheme]. From that first hour, progress through the planets as they appear in order on the Stones; Saturn - Jupiter - Mars - Sun - Venus - Mercury - Moon. Note that the planet which rules the following day will only appear three times.

The chosen hour is then reconverted to its number and formed into a Root with the number that corresponds to the sign of the Zodiac which is ruling that day [consult an astrological calendar for this].

That is the *Octave*.

You now have the *Tone* and the *Octave* - for our purposes here that's two Roots, written out as a series of four numbers.

Those four numbers, first *Tone* and then *Octave* will yield three possible roots [for the process to resolve these roots see *Transformational Techniques*].

Those resulting three Roots can be seen as a *Chord* which can be orchestrated, as it were, by incorporating the processes delineated in the section on *Transformational Techniques*.

This yields an 'orchestral' form reminiscent of the *Fugue*.

So this is the *Music of the Spheres*.

It's here, and it's now.

[Note that this is also applicable to astrological interpretation.]

Astrological calendars are readily available.

If you are going to *Work*, see what is already at work.

In the Works

The general aspects of a *Working* are: purification - centering - offering - the working proper - closing.

These are but aspects to choose from, develop to whatever degree, and synthesize into a *Working* of your own device.

There are no established *Rhythmajikal Workings* and there should never be. There is only the process. Each immediate context is too singular to even consider repetition. when going about assembling the elements for forming a working remember: **always follow your feelings.**

Consult The Lines. They are the single best source for forming a *Working*.

Evolutionary Forces can be used for protection.

Functions in Consciousness for the centering or *vice versa*.

The purification and centering aspects assist in the transition from 'here to there'. Their actions, and the time they take to accomplish are providing the context for the transition to take place. Purification can be applied to all the dynamics involved: i.e. the person[s], the place and the implement[s] to be used. *Cleansing* [whether through breath, water, etc.] And *dedicating* [the anointing with oil etc.] are the basic dynamics of purification, and your implementing of these dynamics can be as sparse or as intricate as you will.

The *Centering* aspect can be implemented Rhythmajikally through the sounding of specific beat patterns chosen for just that purpose from the Dictionary of Working Expressions. I would suggest choosing a general expression to begin the Working with that is related to the specific expression of the Working proper, for example: let's say you are going to accompany a massage - depending on the nature of the Working for the initial centering you could begin sounding: 3-1-8 sensuality or 5-4-2-4-2-6-4 relaxation and then move into 3-4-2-5 skeletal to sound during the actual massage. You can also choose an expression related to mentation, that is: wisdom, knowledge, understanding etc. to use as a centering.

The *Offering* aspect. *Offering* is defined as: a presenting of something as an act of worship or devotion. The burning of incense is a fabulous offering and is treated in depth in the following section.

Perhaps the most important rule for a successful Working is to do it and then turn your back on it and forget about it - don't give it another thought. Just walk away and let the process run its course.

The Burn

The burning of incense is in a class of its own. Its smoke is a mighty Offering and as scent synapses occur in the prefrontal lobe, it is thus the ultimate conditioner.

Many herbals [notably Culpepper's] include the planetary or zodiacal correspondences. Using the Stand of Stones and/or the Nine Chambers, these can be translated to a number. Incenses relating to elements are listed below.

Collating this information will enable the blending of scents that reflect the exact vibration you will be sounding. Try mixing in a small amount of the essential oil of the herbs you will be burning to heighten the smell. It is also possible to mix this with some of one of the resins of the quadrants. This readily develops into true blending, and these same mixtures can be brewed as teas.

Purification, centering, working, offering, closing, healing, envisioning, divination: incenses and teas for all of these aspects can be blended and an example will follow.

Suggested Incenses and Oils

Quadrant	Incense	Oil	Element
North	Storax / Oak Bark	Patchouli	Earth
South	Copal / Tobacco	Dragons Blood, Hibiscus	Fire
East	Mastic / Lavender [flower]	Lavender	Air
West	Benzoin / Camphor	Lotus	Water

Note: the incenses in the first column [Storax to Benzoin] should be available from most Herb stores. Those in the second column [Oak Bark to Camphor] are also easily obtainable. Burn using self-starting charcoals, available at any Catholic supply store. The Elemental column is included to adjust the correspondences different systems may apply to the quadrants.

Storax is Earth, regardless of the quadrant Earth has been allotted.

Practically speaking, with regard to the implements one may collect, there is the process of purification.

In its simplest form this Working evolves from the burial of the implement[s] three days before a New Moon, to an unearthing on the coming Full Moon.

This basic structure can be augmented, however, with many working aspects as one wishes; the sparest being, say, to wash the hands, apply a drop of oil to the wrists, Third Eye, and Solar Plexus [in that order] and burn some incense, dedicating the implement and then offering it over the incense, before burial [reversing the order of the last three on the full moon].

What you wear, what you have eaten, the quality of the earth for the burial site, [and this includes both geographic and topological aspects], its relation to prominent vegetation [trees etc.], the day and the time of day for the Working, the quadrant you face: all these aspects can be developed, or not.

Incorporating Rhythmajik with either or both of M. Eliade's books *Shamanism* and *The Forge and The Crucible* [an alchemical study] can transform them from academic into practical texts.

Note: for a thorough study of the historical uses of sound and its meta-potentials see *Music, Mysticism & Magic* and *Harmonies of Heaven and Earth* by Joscelyn Godwin.

Formula for incenses

#1 take whatever initial expression you want to blend an incense for: say **to pierce the body** which is 200 - 90 - 70 [stroked 2 - 9 - 7]

#2 delineate the numbers which compose the names of the numbers of the original expression: 200 = 200-10-300 90 = 90-4-10 70 = 70-10-50 [this info is found in the *Compendium of Correspondences #2*]

#3 delineate all the names of all the facets, that is:

for 200 take the name of 200, of 10 and of 300 -- for 90 take the name of 90, of 4 and of 10 -- and for 70 take the name of 70, of 10 and of 50 which produces:

200-10-300 + 10-6-4 + 300-10-50

90-4-10 + 4-30-400 + 10-6-4

70-10-50 + 10-6-4 + 50-6-50

Note that for the purposes of blending incenses the 'end form' variations are disregarded.

Collating the total number of times each facet appears in all three phases yields:

Facet	Correspondence	# of Parts [from a pinch to a cup]
4	Venus	x6
6	Taurus	x4
10	Virgo	x10
30	Libra	x1
50	Scorpio	x5
70	Capricorn	x3
90	Aquarius	x3
200	Sun	x3
300	Fire	x3
400	Earth/Saturn	x1

Taking one part for each appearance of a facet provides the correct range and proportion of ingredients. For teas: blend only the initial expression and the initial name of the facet.

Personal Dedicating Technique :

If you are left-handed, with your right hand put a drop of oil on your left wrist, at the base of the palm. Place the heels of your hands together. Maintaining contact at all times, rotate the right heel around the circumference of the left wrist. [Note: done correctly a twist of the left hand, ducking under the right forearm results.]

Repeat process with left hand rotating around right wrist's circumference. Bring wrists to Third Eye [heels on forehead], lower to Solar Plexus [base of thumbs against bottom of rib cage], straighten arms and drop to sides. Note: this describes a triangular form, with you as the base. One can also either bring the outstretched hands parallel to the hips before bringing the arms back to the hips [describing a cube], or bend the elbows and draw the hands around to the hips, describing an arc.

Thus this basic dynamic can be implemented through the three archetypal forms, depending on the feeling and the qualities desired in the Working.

This is again a basic [though thorough] process which can be developed further [additional body points etc.], or not. It may seem awkward at first, but you know what they say about practice. When you feel comfortable with it, watch yourself in a mirror to fine-tune your style.

CRAFTING A DRUM

In the context of physical [as opposed to psychological and/or emotional] Healings the use of the drum is a distinct possibility. If you do decide to go this route, to be truly effective you should craft your own drum. While this may at first seem too complicated, it is actually quite simple as it is based on the transformation of a preexisting drum by the addition of an animal-skin head. The skin is the essential element of the drum.

The first step is to acquire a tunable tambour, minimum 13" in diameter with a plastic head. A tambour is a tambourine minus the 'ine' [the metal sounding-disks]. You will also require a skin large enough for the drum.

1. Disassemble the drum by removing the tuning screws. This will separate the tuning rim from the shell. Then remove the plastic head from the skull.
2. When purchased, the skin will be quite hard. Soak the skin in a sink filled with water that is a little hotter than your hand can stand. Place the skin on the surface of the water, and as it softens place some stones on it to keep it below the surface of the water. At this point you should add to the water minuscule quantities of the complete range of your bodily fluids [saliva, tears, sweat, mucus, blood, urine, sexual fluid; and for women, menstrual blood]. Tears, sweat, mucus, urine and menstrual blood can be collected beforehand and preserved on cotton cloth. The saliva, blood, and sexual fluid should be fresh. If this is not to your taste, blood alone can suffice. This will now be *your* skin.

By the time the water has gone cold the skin will be ready to apply to the shell.

3. While the skin is soaking, cut the plastic head away from the rim it is attached to, and then cut this rim at any one point with a hacksaw blade [24 teeth per inch].
4. When the skin is ready [the water has gone cold] take it out of the sink and damp off the excess water with 100% cotton cloth [color of your choice]. Center the skin over the shell and with the palms of your hands smooth the excess skin down the sides of the shell.

Try not to stretch the sounding surface of the skin while doing this, as when the skin dries it will shrink, and if it is stretched at this point it will be too tight to deliver low tones.

5. Work the split rim back onto the shell. Note, as it was cut this should not be a problem. Be careful with the skin tension. At first, have the edge of the rim level with the top edge of the shell [top = skinned side]. Bring the excess skin back up around and over the rim. Then place the tuning rim back in position and refit the tuning screws +/- 1 turn [maximum] into their holes. This should bring the tuning rim and head rim into their correct relationship. If at this point the skin has appreciably tightened, and appreciable means a noticeable tension to the skin, place a palm against the skin and gently push to release the tension. At this point the skin should show slight fluctuations of surface.

6. Depending on the amount of excess skin, you have a few options. You can cut the entire excess off, level with the top of the tuning rim; or you can cut only the excess immediately adjacent to the tuning screws [also just to the level of the top of the tuning rim] and then fold the skin back over the outside of the tuning rim and, depending on the excess, cut it level with the bottom of the tuning rim, leave the excess or, if there is enough, loosely fold it just under [between $\frac{1}{2}$ > 1"] the inside bottom edge of the shell. Cut while skin still damp and always cut away from the drum.

7. Let this set and dry naturally. DO NOT APPLY ARTIFICIAL HEAT.

8. Once dry you can tighten the tuning screws just to the point where they no longer 'jiggle' around. This will be the basic tone of your drum. It can still be loosened at this stage by slight pressure with the palm of your hand. For tuning: begin at any one tuning screw and tighten $\frac{1}{2}$ > 1 turn. Go to the opposite screw and repeat. Go to the screw to the left of the beginning screw and repeat this process until all the screws are tightened. Check the tone at each tightening. Note that a greater range of tones within any given tuning [tightening] is available with uneven tightenings. Note also that uneven tightening is counter to accepted Western tuning practice.

9. You can now begin to sound expressions. Note that expressions will manifest aspects unique to the tunings they are sounded with.

There is much room for experiment here in discovering which tones feel best to you, and then with experience, which tones are optimal for the individual you are addressing.

You are now ready to sign the skin with whatever representation [sigil, design etc.] you desire. First use a soft lead pencil to arrive at what you want [it can be erased] and then use a permanent marker to finish.

You can also consider adding a mnemonic design/device to the drum head, either alone or in conjunction with any other signature you might employ. This mnemonic is composed of nine areas [each approximately the size of your thumb] which you can color from the correspondences delineated in The Stand of Stones Color Field Visualizations. With this device you will not be counting numbers then, but seeing colors. This also facilitates the distribution of your strokes around the drum's head, which both provides a more melodious sounding and gives ample opportunity for *swinging* the rhythm.

EXPRESSIONS

The Dictionary of Healing Expressions

The following dictionary provides a collection of beat patterns arranged Alef-Betikly. If the expression you are seeking happens not to be included there are three modes available for synthesizing it:

1. By combining up to three numbers you can construct an analog of your desired expression from correspondences detailed in *The Stand of Stones* and *The Lines: Stones with Stones, Lines with Lines, Stones with Lines, Lines with Stones*;
2. By using or combining two definitions from the *Book of Roots* to yield a word or phrase. [See p. 64-6 for techniques for both of the above modes.]
3. By forming two-word combinations derived from both the *Dictionary of Healing Expressions* and the *Dictionary of Working Expressions*. All expressions in both dictionaries with a plus [+] sign are traditional syntheses. The synthesizing technique for this mode is included in the introduction to the *Dictionary of Working Expressions*.

Implementation:

Take abortion for example. A healing after the event is more to the point, and is one reason behind the inclusion of this and other seemingly paradoxical - to - impossible expressions: amputation; cardiac arrest; etc.

Another reason is that for many of the afflictions listed it is likely that the individual will have been or be receiving some form of treatment. For example, Rhythmajik cannot set a fracture, although it can greatly aid the healing process.

A total healing Working integrates the blending of an incense [to be burnt] and a tea [to be ingested] during the Working with the sounding of the chosen expression [for incense and tea see information in *THE BURN*].

Always keep in mind the possibility of accompanying healers of other disciplines. Rhythmajik is very effective when accompanying massage, for during which a range of expressions can be implemented. Foot, achilles tendon, leg, thigh, hip, spinal cord, ribs, shoulders, neck, jaw, head, hand, arm, elbow and biceps among others are listed.

The expressions of your choosing [multiple choices are available in some cases] can be written out over a representation of the body; from stick figures to a copy of the *Stand of Stones* [Rhythmajikal Healing Structure] to function as a mnemonic for the Working.

This could also include the color correspondence for each area as a basic visual focus, or one can be synthesized for each expression [as treated in point 2 of the Six Implementations in the Introduction to The Book of Roots p. 65].

Note: do not even consider implementing 'negative' expressions for negative effects: your minimum fee is a sharing in the affliction.

There is **NO** way around this.

Dictionary of Healing Expressions

A

Abdomen	2-9-5o/7oo or 1oo-2-5 3-8-6-5o/7oo
Abdominal problems	4oo-8-4oo-6-5o-1o-6-4oo 4o-8-4oo-1o-4o/6-oo
Abortion	5o-8o-3o
Abscess	4o-6-2oo-6o-5 or 6o-4o-9-1
Ache	2o-1-2
Achilles tendon	3-1o-4 + 1o-2o-1o-3o-6o
Acidity	8-6-4o-9o-1
Addiction	1-4o-6o-2oo or 2o-2oo-6-4oo
Adenoids	8o-6-3o-1o-8o-6-6o
Afterbirth	7o-6-2-2oo or 6o-1o-3o-4oo-1 3oo-3o-1o-1o-4oo-1
Agony	2oo-3-3oo
Agony of Death	3-1o-6o-5
A.I.D.S.	1-1o-1o-4-6o
Alimentary canal	1oo-5o-5
Allergy	6o-3o-4-4oo
Alleviation	5-1oo-3o-5
Amputate	3-4-4o/6oo
Analgesic	6o-4o/6oo
Anemia	8-1o-6-6-2oo
Anesthesia	1-3o-8-6-3oo
Aneurysm	4o-8o-2oo-9o-4oo
Anger	2o-7o-6o
Angina	4oo-7o-6-1oo or 9o-2oo-8-1
Angst	8-2oo-4-5 or 9-2oo-4
Ankle	1oo-2oo-6o-6-3o or 1-8o-6o or 1-8o-6o
Anorexia	1oo-5-4o-4oo
Antibody	5o-3-4-5o/7oo or 5o-6-3-4-5o/7oo
Antiseptic	1-8-2oo-6-2oo-1o
Anus	4oo-8-4oo
Aorta	6-4oo-1o-5o/7oo

Aphasia	300-10-400-100
Apoplexy	300-2-90/900
Appendix	60-80-8
Arm	300-200-6-6-30
Arm pit	300-8-10
Artery [cut]	3-10-10-4
Arthritis	8-40/600 + 40-80-200-100
Artificial resuscitation	5-80-10-70
Asphyxia	8-50-100
Assist	60-10-70
Asthma	3-50-8-400
Ataxia	300-3-300-400
Aversion	40-1-10-60-5
Awaken	5-70-10-200
Awkward [confused, perplexed]	50-2-6-20/500

B

Back	3-2
Backache	20-1-2 + 3-2-1
Balance	300-100-30 or 5-3-50/700 200-3-70 or 40-10-90-70 2-10-90-6-70 or 9-200-9-50/700
Baldness	100-200-8-5
Bedsore	80-8-60-400
Behavioral Modification	300-50-6-10 + 10-8-60
Beneficial	10-70-30
Benign	300-80-10-200
Bereave	300-20-30
Biceps	300-200-10-200
Big toe [or thumb]	2-5-50/700
Bite	50-300-10-20-5
Black eye	80-50-60
Black out [to]	5-1-80-30-5
Bladder	300-30-80-6-8-1
Bleed	40-30-400-1

Blemish	8o-3-4o/6oo
Blind	7o-6-2oo
Blinding	6o-1o-4o-6-1o
Blister	2-6-7o-5
Blood	4-4o/6oo
Blood poisoning	1-2oo-6o + 4-4o/6oo
Blood pressure	3o-8-9oo + 4-4o/6oo
Bloodshed	5-2oo-3
Blood stained	2o-4oo-4o-1
Blood vessel	2o-3o-1o + 4-4o/6oo
Body	3-8oo or 3-6-8oo
Body language	3o-3oo-5o/7oo + 5-3-6-8oo
Body piercing [ears etc.]	5o-2oo-9o-7o
Bone	7o-9o-4o/6oo or 3-2oo-4o/6oo 9-1o-4o-1o-5o/7oo or 9-4o-1o-1
Bone marrow	3o-3oo-4 + 7o-9o-4o/6oo
Brain	4o-6-8 or 4o-3oo-2o-3o 4o-6-1oo-2oo-1
Brain waves	3-3o-1o + 4o-3o-2o-3o 3-3o-1o + 4o-3oo-2o-3o
Breast	8o-1o-1oo or 3oo-4
Breast feed	7o-6-3o-3o or 5-5o-1oo
Breath [Spirit]	5o-3oo-4o-5 or 5o-3oo-1o-4o-5 5o-3oo-1o-8o-5 or 5-6-1-1o or 5-2-1-1o
Breath [respiration]	5o-3oo-4o-1
Breathe	5o-3oo-4o/6oo
Breathless	1oo-9o-2oo + 5o-3oo-4o/6oo
Bronchia	6o-4o-8o-6-5o/7oo
Bronchial	6o-1o-5o-8o-6-5o/7oo
Brow	3-2-5
Bruise	8-2-6-2oo-5
Bursa	2o-1o-6o
Buttocks	1-2-6-7 or 1-2o-6-7

C

Caduceus	300-200-2-10-9
Caesarian	8-10-400-6-20/500
Callus	100-300-6-8
Calm	200-3-6-70
Cancer	60-200-9-50/700
Cankers	20-10-2
Capillary	50-10-40-10
Carbuncle	3-8-30-10-400
Cardiac arrest	4-6-40/600 + 30-2
Carotid arteries	90-6-6-1-200
Cartilage	8-60-8-6-60
Catalepsy	300-10-400-6-100
Catalyst	7-200-7
Cataract	10-200-6-4
Catatonia	2-30-40-400
Catharsis	40-300-30-300-30
Cauterize	20-6-8
Caution	1-7-5-200-5
Celibacy	200-6-100-1
Cell	300-40-900
Cemetery	100-2-200-6-400
Center	40-200-20-7 or 8-30-6-900
Cerebral palsy	300-400-100 + 40-8-50/700
Cervix	200-8-40/600
Cheek	30-8-10
Cheek bone	70-90-40/600 + 30-8-10
Chest	8-7-5 or 300-10-4-5
Chicken pox	1-2-70-2 + 70-6-400
Chill	90-50-5
Chill [fever]	90-40-200-40-200
Choke	8-50-100 or 60-50-100
Circulation	40-8-7-6-200
Cirrhosis	300-8-40-400 or 90-40-100-400
Claustrophobia	2-70-400 + 60-3-6-200
Cleanse	8-6-800 or 200-8-900 or 50-100-6-10

Clitoris	8-2-10-6-50-1
Clot	9-6-40/600
Coagulate	100-200-300
Cochlea	300-2-30-6-30
Colic	100-300-5
Colon	40--70-5 or 40-70-1
Coma	400-200-4-40-400
Compress	200-9-10-5 or 8-2-10-300
Conception	5-200-5
Contraction	100-80-900
Convulsion	80-200-20-6-60
Cough	20-6-8 or 8-20-20/500
Cramp	20-1-2-10
Cure	200-10-80-6-10
Cystic fibrosis	300-30-8-6-80-10-400

D

Dazed	2-30-2-30
Deaf	8-200-300
Debility	8-6-30-300-5
Decay	60-200-8-1 or 50-400-200
Decongestion	300-8-200-6-200
Deficient	8-60-200
Deformed	50-20-5
Dehydration	10-2-300
Delirium	80-200-6-70-5
Delusion	400-70-400-6-70
Dementia	300-9-5
Depression	300-80-30 or 300-100-70 or 70-40-100
Dermis	3-30-4
Despair	10-10-1-10-300 or 40-80-8-5
Deterioration	300-8-10-100-5
Detoxify	5-300-80-70-5
Develop	80-10-400-8
Dexterity	80-10-100-8-6-400
Diabetes	60-6-20-200-400
Diagnose	1-2-8-50/700

Diaphragm	60-200-70-80-400 or 100-200-6-40-10-400
Digestion	30-100-9
Dilation	80-300-9
Diphtheria	100-200-40-400
Discomfort	60-10-20-30
Disease	40-8-30-5
Dislocation	80-200-6-100-10
Disposition	70-200-20/500
Dormant	10-300-2
Dysentery	2-6-200-4-40/600
Dysfunction	80-200-70
Dyslexia	100-300-10 + 100-200-10-1

E

Ear	1-6-7-7-50/700
earache	20-1-2 + 1-7-50/700
eardrum	400-800 + 1-7-50/700
earlobe	400-50-6-20/500 + 1-7-50/700
Eczema	3-200-2
Edema	2-90-100-400
Effect	10-70-30 or 80-70-30 or 200-6-300-40/600 400-6-100-800
Egg [ova]	2-10-90-5
Ejaculation	7-200-10-70
Elation	90-5-30-5
Elbow	20-10-80-6-800 or 1-90-10-30
Elixir	400-200-6-80-5
Embolism	60-8-10-800
Embryo	3-2-10-50/700 or 70-6-2-200 300-30-10-30
Emotion	200-3-300
Empathy	5-4-4-1
Emphysema	50-80-8-400
Empower	5-60-40-10-20/500
Endocrine	80-200-30 + 80-50-40/600
Energy	40-200-900
Enzyme	400-60-60
Epilepsy	50-20-80-5

Erection	3-6-60
Esophagus	6-300-9
Essence	70-100-200 or 20-200-50/700
Examine	2-8-50/700 or 8-100-200
Excitation	70-10-200-6-200
Excretory	9-1-5
Exercise	9-100-60 or 5-80-70-30-5
Exhalation	50-300-800 or 80-30-9
Exhaustion	60-50-6-100 or 1-7-10-30 or 40-40-90-5
Exorcism	3-10-200-6-300 or 40-3-200-300
	3-10-200-300
Experience	9-70-40/600 or 70-200-10-40-6-400-1
Expiration	80-100-70 or 50-30-10-80-5
Eye	70-10-50/700 or 80-200-10-200
brow	3-2-10-50/700
lash	200-10-60
lid	70-80-70-80/800
strain	300-200-200 + 8-200-200

F

Face	80-50-5 or 8-7-6-400 or 8-90-800
Facilitate	60-10-10-700
Faint	70-30-800
Famished	200-70-2
Fast [to]	90-6-40/600 or 400-70-50-10-400
Fat	300-6-40-50/700
Fatality	100-9-30-50-10 or 300-6-1-400-10
Fatigue	30-1-6-400
Fear	4-1-3-5
Feeble	8-30-300
Feedback	8-7-200-5
Feel	8-300-10 or 8-300-1 or 8-10-300-5
Female	50-100-2-10 or 50-100-2-5
Femur	70-90-40/600 + 10-200-20/500
Fetus	300-80-10-200 or 70-6-2-200
Fever	8-6-40/600 or 40-30-100-400
	40-30-100-5
Fibrillation	80-200-80-6-200

Fibrin	8-30-2-50/700
Fibroid	30-10-80-10
Fibrosis	30-10-10-80-400
Filament	8-6-9 or 50-10-40-5
Finger	1-90-2-70
Finger nail	90-10-80-6-200-50/700
First degree burn	2-70-200 + 100-4-40/600
Flatus	80-10-8-5
Flesh	2-300-200 or 70-6-200 or 90-10-80-5
growth of	400-70-30-5
Flesh and blood	2-300-200 + 6-4-40/600
Flu [influenza]	300-80-70-400
Fluidity	7-6-200-40-10-6-400
Flux	4-2-1 or 300-80-20/500
Foot [all to ankle]	80-60-400 + 200-3-30
Forearm	7-200-6-70
Forehead	40-90-8
Forgetfulness	300-20-8-5
Fracture	300-2-200 or 400-2-200
Function	8-300-6-2 or 1-10-200-6-70 200-300-40-10
Fungus	80-10-9-200-1
Fusion	40-10-7-6-3 or 5-10-400-6-20/500 5-400-20-5

G

Gall bladder	40-200-10-200-5
Gangrenous	50-3-70 + 2-40-100
Gastric juice	40-900 + 100-2-5
Gender	40-10-50/700
Generation	4-6-200
Genetic code	5-90-6-80-50/700
Gentleness	50-10-8-6-400-1
Geriatric	7-100-50/700
Germ	2-10-90-5 or 7-200-50/700
Germinate	50-2-9 or 70-2-6-200
Glaucoma	2-200-100-10-400
Gout	90-10-8-6-400-1

Gratification	5-50-1-5 or 70-10-50-3
Growth	90-40-10-8-5
[to advance]	5-2-8-10-30
Gums	8-10-50-20-10
H	
Habitual	5-200-3-30 or 40-50-5-3
Hair	30-70-200-5 or 300-10-70-200
Hand [all to wrist]	10-4-1 or 10-4 + 80-60-400
Handicapped	50-300-20-30
Head	200-1-300 or 100-4-100-4
crown of	40-6-100-4-1
ache	20-1-2 + 200-1-300 or 20-2 + 200-300
Heal	400-10-100-50/700 or 200-80-1 or 200-80-10
	50-20-80-1 or 60-40-400-200
Healing	200-80-6-1-5 or 1-200-200-1
preparations	200-100-8
Hear	300-40-70
Hearing	80-100-8
Heart	30-2-1 or 30-2-5
broken	300-2-200 + 30-2
Heat exhaustion	40-20-400 + 8-40/600
Heel	70-100-2
Helix	8-30-7-6-50-10
Help	60-10-10-70-1
Hemlock	1-300-6-8
Hemophilia	4-40-40-400
Hemorrhage	4-40-40/600
Hemorrhoids	9-8-6-200 or 300-10-8-400-1 [stop eating meat!]
Hepatitis	4-30-100-400 + 20-2-4
Herb	10-200-100 or 70-300-5
Herpes	300-30-2-100-400
Hip	80-200-10 or 10-200-20/500
joint	2-6-20-50-5
Hot flushes	90-40-200-40-6-200-10
Hypochondria	300-40-40-6-400
Hypothalamus	400-400 + 1-80-4-50/700

Hysteria	80-6-200-90-50-10
I	
Immune	80-60-10-50/700
Impairment	80-3-10-40-5
Impotence	30-1-10-70-30
Incarnation	5-400-3-30-40-6-400 or 5-400-1-50-300-6-400
Incest	3-30-6-10 + 70-200-400
Incision	300-10-2-1
Inebriate	300-10-20-6-200
Inebriated	300-400-6-10
Inertia	200-80-6-10-50/700
Infection	40-8-30-5
Inflammation	1-40-10-3 or 100-4-8 5-10-4-30-100-6-400
Influence	5-300-80-10-70
Influenza	300-80-70-400
Inhale	300-1-80
Injury	200-70-70 or 5-7-200
Inner direction	70-3-30 + 80-50-40/600
Insanity	9-10-200-6-800
Insemination	5-7-200-70-5
Insomnia	1-30 + 300-10-50-5
Instinct	20-6-300-200
Integration	40-300-6-30-2 or 400-20-30-6-30
Intercessor	80-200-100-30-10-9
Intestine	
small	5-4-100
large	20-200-20-300
Intimacy	2-200-2-10-10 or 100-200-6-2 10-4-10-4
Intoxication	300-1-20-6-200
Intoxicating drink	40-200-6-1 or 40-200-6-10
Introversion	5-80-50-40-5
Irritation	3-10-200-6-10 or 200-6-3-7
Issue	400-6-90-1-5

J

Jaundice	10-200-100-6-50/700 or 90-5-2-400
Jaw	30-8-10 or 30-60-400
Jealousy	100-50-1-5
Joint	20-400-800
Jugular vein	6-200-10-4

K

Kidney	20-30-10-1
Kidney stones	90-40-10-200-400-1
Kneecap	2-200-20/500
Knee joint	100-80-10-900
Knuckle	200-400-100

L

Labor	70-40-30
Lacerate	300-60-70 or 50-300-200
Lactate [to]	5-8-30-10-2
Languor	200-80-10-6-50/700
Larynx	3-200-6-50/700
Latent	20-6-40/600 or 60-40-6-10
Learning disability	100-300-10 + 30-40-4
Leg	20-200-70
Leukemia	8-10-6-200 + 4-40/00
Life	8-10-10
life risk	60-10-20-6-50/700
life saving	80-10-6-8
Ligament	200-100-40-5
Limb	1-2-200 or 8-6-30-10-10
embryonic	200-100-100-40/600
Limitation	5-3-2-30-5
Lip	300-80-400
Liver	20-2-4
Loins	8-6-30-7-1
Lump	80-10-100-50/700 or 200-2-5 or 3-6-300
Lunar month	8-4-300 + 10-200-8
Lung	200-10-1-5

Lymph	4o-6-5-3o
M	
Macrocosm	5-1o-1oo-6-4o/6oo
Malady	4o-8-3o-5
Male	7-2o-2oo
Malefic	5-7-1oo
Mammary gland	8-1o-9-6-4o-4oo
Manifest	8o-2oo-6o or 8o-3-5o/7oo or 3-1o-3o-6-1o
Manipulate	1-1o-4-5o/7oo or 4oo-4o-2oo-6-5o/7oo
Marrow	4o-6-8
Massage	7o-1o-9o-2 or 7o-1o-6o-6-1o or 9-2o-6o 4o-3oo-3oo or 4oo-8o-1o-3o-5 or 4oo-8o-6o
Mastication	4-6-1oo
Mature	2-3oo-3o or 2-3-2oo
Melancholy	4o-2oo-5 or 3oo-8-6-2oo-5 or 7o-3o-4o-1o 4-2o-1
Membrane	1oo-2oo-6-4o/6oo
Menopause	8-4-3o + 6-6o-4oo
Menses	6-6o-4oo or 4-6-5-1
active period	5o-4-5
Disorder	4-1o-2-1
first	8-1oo-8
first drops	9-8o-4oo-1
P.M.S.	2oo-3-7-6-6o-4oo
Mesmerize	5-8o-5o-9
Metabolism	4oo-6-2o/5oo + 2o-4-1o
Microcosm	7-7o-2oo + 1-5o-8o
Mid brain	1-4o-9o-7o-1o
Middle finger	9o-2oo-4-5
Midwife	8-1o-5 or 4o-1o-1o-3o-4-4oo
Miscarry	5-8-1o-3o
Mitosis	8o-2oo-2o/5oo or 8-3o-6-1oo
Moisten	2oo-9-5 or 2oo-9-2
Molecule	8o-2oo-6-4-5
Moon phases	3oo-3o-2 + 1o-2oo-8
Mothercraft	1-4o-5o-4oo + 1-4o/6oo

Motility	50-10-70
Mouth	80-1-5
Movement	200-8-10-300-5
sign of life	80-200-20-6-60
Mucus	200-10-200
bring up	20-8-8
membrane	100-200-40/600 + 200-10-200
Multiple sclerosis	9-20-300 + 70-90-2
Muscular dystrophy	8-30-300 + 200-100-40/600
Muscle	200-100-40-5
Musculature	400-300-200-6-200-400

N

Nail [finger/toe]	90-80-6-200-50/700
Natal	40-6-30-4
Nature	9-2-70
observer of	70-60-100-50/700
Nausea	2-8-30
Navel	100-6-200-100-2-50/700
Neck	90-6-1-200 or 80-200-100-400
Nephritis	100-4-8 + 20-30-10-5
Nerve	70-90-2
Nervousness	3-200-10 or 8-6-300
Nervous system	70-90-2 or 70-200-20/500
Node	3-6-30-5
Nose	1-80-1
Nucleic acid	8-40-900 or 3-200-50/700
Nurse [to]	10-50-100 or 9-80-30
Nurture	9-80-8
Nutrition [chyle]	40-7-6-50/700

O

Obesity	300-40-50-400 or 20-200-60-400-50/700
Observation	90-80-1-5 or 5-70-200-5
Obsession	9-200-4-1
Obstruction	8-6-40/600 or 20-300-30
Occipital	70-6-200-80-10

Occlusion	1-9-10-40-5
Odor	200-10-8
Oil	300-40-50/700
Old age	60-10-2 or 300-100-2 or 70-6-400-100-1
Old woman	8-10-10-300-50/700
Opposite	40-6-30 or 50-3-4
Oppression	300-100-300-5 or 4-10-20-5
Optimal	40-9-2
Ordeal	100-300-5 or 20-1-2
Ordure	7-2-30 or 90-6-1
Orgasm	200-6-10-5
Orientation	20-10-6-50/700
Osmosis	8-30-8-6-30
Ossification	5-400-3-200-40-6-400
Ovary	300-8-30 or 40-100-6-200
Ovum	2-10-90-5

P

Pacify	200-3-70
Pain	90-70-200 or 20-1-2 or 70-50-300
burning	200-300-800
Palate	8-2-1
Palm of hand	20-80-1
Palpitation	80-200-20-6-60
Pancreas	200-400-400
Paralysis	300-400-100 or 200-6-8
Parasite	50-9-80-30
Passivity	60-2-30
Pathos	50-3-70 or 7-10-5-200-1
Patience	60-2-30-50/700 or 70-50-6
Penis	1-2-200-1
Perception	40-80-10-60
Perspiration	7-10-70-5
Persuasion	80-400-6-10 or 300-4-30
Pessimism	1-300-50/700
Phlegm	20-6-8
Phobia	2-70-400 or 4-8-30

Physical	3-6-8o-5o-1o
Pierce	5o-1oo-2
Pituitary gland	1o-4oo-2oo-4o-6-8
Pleasure	5o-1-5 or 3oo-7o-3oo-6-7o 2oo-9o-6-5o/7oo
Pleurisy	9o-2oo-4
Plexus	9o-1o-4o-4oo
Pneumonia	4-3o-1oo-4oo + 2oo-1o-1
Poison	4o-7-1o-1oo
Possession	3oo-3o-1o-9 or 7o-9o-6-4o-5 or 1-6-5o/7oo
Posture	7o-4o-4
Poultice	1-2o-2o-1
Precipitate	5o-8o-3o or 3oo-4oo-1oo-7o
Precise	4-6-1oo or 4-6-1oo-1
Precision	4-1o-1oo
Pregnancy	2-9-1o-5o/7oo or 7o-2-2oo 7o-6-2-2oo-4oo
Preserve	5-7o-4o-1o-4 or 3oo-4o-2oo
Prevention	4o-5o-7o or 7o-9o-2oo
Process	4o-3oo-8o-9 or 7-6-6-3 or 7-6-5o/7oo 7-6-2oo
Psoriasis	3-3o-4
Psychosis	3oo-3-1 or 1-1o-9-2oo-1o-8oo
Ptomaine	6o-4o/6oo + 2oo-1oo-2
Purification	9-5-2oo or 2o-8o-2oo
Pus	4o-6-3-3o-1
Putrefaction	2oo-1oo-2
Pyorrhoea	4o-6o-4oo + 8-5o-2o-4o/6oo

R

Rage	2oo-7o-3oo
Rape	8-1o-2-3o or 1-5o-6o or 5-2oo-4-6-6o
the raped	1-5o-6-6o-5
Reaction	5o-6o-1oo or 5-6o-7o
Rebirth	5-4oo-8-4-3oo-6-4oo
Receive	1oo-2-3o or 7-2o-5 or 1oo-3-9
Reconcile	8o-1o-6-6o or 1o-3oo-6-2
Recover	8-3o-1o-4o/6oo or 4oo-1oo-5o/7oo

Rectum	80-9-9-200-20-5
Red Blood Cell	20-4-200 + 1-4-40/600
Reduction	100-200-40/600
Refresh	60-70-4 or 200-70-50/700
Regeneration	400-100-6-50/700 or 50-70-200-400
Regress	50-60-10-3-5 or 400-60-6-3-5
Relaxation	5-4-2-4-200-6-400
Release	400-200-5 or 8-200-60
Remedy	5-90-30-5 or 400-200-6-80-5 400-10-100-6-50/700
Remission	300-2-6-100-1 or 60-30-8 or 80-9-200 40-8-30
Repress	4-10-20-1
Resistance	50-3-6 or 8-60-10-50/700
Respiration	5-300-10-40-5 or 300-1-10-80-5
Respond	70-50-5 or 5-300-2
Responsibility	50-300-10-1-6-400
Rest	50-10-8 or 80-6-100
Restore	5-70-40-10-4 or 100-6-40-40/600 300-6-2
Restriction	60-10-10-3 or 3-2-30 or 90-40-90-40/600
Resuscitation	5-8-10-10-1-5
Retarded	80-3-200
Retina	200-300-400-10-400
Revive	300-100-5
Rheumatism	300-3-200-6-50-1
Rib	4-80-50/700 or 90-30-70
Root	300-200-300 or 70-100-200
Rupture	50-400-100

S

Saliva	200-6-100
Sanity	300-80-10-6-400
Scab	8-9-9-400 or 3-30-4
Scald	9-200-2
Scalp	100-200-100-80-300
Scar	90-6-200-2-5 or 90-200-2-5 90-200-2-400

Scarlet Fever	300-50-10-400
Schizophrenia	300-60-70-400
Sciatica	50-300-10-400
Sclerosis	9-200-300-400
Secretion	30-8-5 or 50-400-100 or 300-200-10-80-5
See	200-1-5 or 90-80-5 or 8-40-5 or 5-2-9
Seizure	400-80-60
Self control	80-9-80-9
Semen	7-200-70
Senility	10-300-10-300-6-400
Sensation	200-8-10-300-400-1 or 40-200-70-300
Sense	8-300-2 or 300-20-30 or 400-30-50/700 300-80-10-6-400
Sensitize	200-3-300-300
Septum	8-10-900
Shiver	200-70-4 or 50-80-900
Shock	80-200-70 or 7-70-7-6-70 or 8-2-9
Shoulder	300-20-40/600
Shoulder joint	20-400-800
Sickness	40-8-30-5
Sight	9-6-6-8 or 200-1-10-10-5
Sight afflictions	70-6-50-5
Sinew [tendon]	3-10-4 or 20-6-8 or 8-6-9
Tendons	90-6-40-400
Skeletal	3-200-40/600 or 300-4-200-5 300-7-200-5
Skin	70-6-200 or 2-300-200 or 50-1-4 or 50-6-4 3-10-30-4 or 100-200-40/600
Skull	100-200-100-800
Sleep	300-10-50-5 or 10-300-50/700 or 30-10-50-5 200-4-40/600 or 4-40-20-5
Slumber	400-50-6-40-5
Smell	200-10-8
Solar Plexus	400-8-400-10-400 or 400-8-400-6-50/700 or 400-8-400 + 100-2-5
Sore [rising on skin]	60-80-8-400
Soul	[see Line 300 p. 50]

Sperm	7-200-70
Spine	300-4-200-5 or 70-100-900
Spinal column	300-10-7-200-5
Spinal cord	8-6-9 + 300-4-200
Spirit	[see Line 300 p. 50]
Sprain	50-80-200-100
Stamina	8-6-60-50/700 or 50-40-200-900
Sterility	70-100-200
Stimulate	70-6-200-200 or 3-10-200-5 5-40-200-10-900
Stomach	2-9-50/700 or 40-60-60
Stomach ache	20-1-2-2-9-50/700
Strength	1-200-300-1
Stress	4-8-100 or 30-8-900 or 70-100-5
Stroke	40-20-5 or 8-2-9-1
Structure	40-2-50-5 or 40-70-2-4
Substance	40-40-300 or 40-5-6 or 8-40-200
Suggestion	200-70-10-6-50/700 or 5-300-1-5
Sustenance	9-80-30 or 40-70-50/700 or 40-8-10-10-5
Swallow	60-80-3
Sway back	70-100-6-40/600
Swelling	2-6-9-50-1 or 400-80-8
Swelling, reduce	90-40-400
Symptom	60-10-40-50/700

T

Taste	8-2-5
Tear [crying]	4-40-70
Teeth	300-10-50-10-10-40/600
Teethe	90-40-6-8
Temper [to]	8-60-40/600
Tendons [a converging of many]	90-6-40-400
Tension	40-400-8
Testicle	1-300-20/500
Tetanus	90-80-4-400 or 8-30-90-400
Thalamus	1-80-4-50/700
Therapy	50-9-80-30 or 40-200-10-800
Thigh	10-200-20/500

Thigh bone	100-6-30-10-400
Thirst	90-40-1
Throat	8-30-30 or 100-100-1 or 100-6-70-1 3-200-6-50/700
Thrombosis	80-100-80-100 or 80-100-100
Thrombus	100-200-300 or 100-200-300-10-50-1
Thumb	2-5-50/700
Tissue	200-100-40/600 or 40-1-200-3
Tongue	30-300-6-50/700
Tonsil	300-100-4
Tooth	300-50-1
incisor	50-1-2
molars	50-10-2
Toothache	20-1-2 plus any of above three
Torsion	8-0-400-6-30-1
Toxic	1-200-60-10
Trachea	100-50-5
Transference	70-40-100
Tumor	3-10-4-6-30

U

Ulcer	90-40-8
Umbilicus	300-6-200-200
Upper lip	50-10-2
Urethra	300-80-10-20-5
Urinary bladder	300-30-80-8
Urine	300-400-50/700
Uterus	200-8-40/600

V

Vagina	90-50-6-200
Vaginitis	4-30-100-400 + 90-50-200
Varicose veins	4-30-10-30
Vascular	90-50-6-200
Vasoconstriction	90-200-400 + 90-50-200
Vein	6-200-4
Venereal disease	40-8-30-400 + 40-10-50/700
Venom	40-200-6-200-5

Vertebrae	8-6-3o-1o-1 or 8-6-3o-1o-5 8-6-3o-1o-1o-1 or 8-6-3o-1o-1o-5
Virus	4o-3oo-2-3oo-4oo or 5o-3-8oo
Visitation	6o-7o-6-2oo-1
Visitation [before going to healing]	2-1oo-2oo
Vitality	8-1o-6-4oo or 5o-8o-8
Vocal cord	4o-1o-4o-2oo + 1oo-6-3o
Vomit	8-3o-9 or 1oo-6-1 or 5-1oo-1o-1
Vulnerability	8o-3-7o or 4o-3-5o-1
Vulva	2o-4oo-2oo-4oo or 8o-6-4oo 7o-2oo-1o-1o-5

W

Wart [mole]	3oo-6-4o-1
Wean	1-8-6o-1o-5o/7oo
White Blood Cell	2oo-4-2oo-4oo + 3o-2-5o/7oo
Withdrawal	4o-3oo-1o-2o-5
Womb	2oo-8-4o/6oo or 1-4o-4o/6oo or 1-4o-5

Y

Youth	5o-6-7o-2oo
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Z

Zygote	4oo-1-4o/6oo
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Dictionary of Working Expressions

Dictionary of Working Expressions

Virtually all the technical vocabulary of this book is included in this section along with as comprehensive a range of Working expressions as possible. These definitions combine well with the definitions of the Lines or those in the Dictionary of Healing Expressions.

For example: if addressing the planet Mercury when it is retrograde then the expression for retrograde [3 - 1 - 8 - 6 - 200] will be synthesized with that for Mercury [20 - 6 - 20 - 2] drawn from the Lines. Note that this will produce an expression including a plus sign [+]. Mercury retrograde would thus be expressed initially as 3 - 1 - 8 - 6 - 200 + 20 - 6 - 20 - 2.

Notice that there are now a total of nine facets. However, seven facets is the maximum implementable for expressions, beyond which 'the mind boggles and the tongue babbles' as there are 40,320 possible permutations of an eight-faceted expression. The general convention for the deletion of facets in this situation is:

Delete:

5 when it appears at the end of an expression;

6 when anywhere within an expression, but not when at the beginning or end;

1 and 10 when either within or at the end of an expression.

The following are the possible syntheses of Mercury-retrograde:

3 - 1 - 8 - 200 + 20 - 20 - 2

3 - 8 - 6 - 200 + 20 - 20 - 2

3 - 8 - 200 + 20 - 6 - 20 - 2

3 - 8 - 200 + 20 - 20 - 2

Deletion is a dynamic with which you will gain more confidence the more you deal with it. When making deletion decisions consider the semantics of the Line/s to be deleted in relation to the meaning and the function of the expression as a whole.

Notice that the last example reduced the expression to six facets. This is also an option to be applied to any expression once you have begun to implement deletions.

With experience you can make deletions in four to seven facet expressions to condense them for varieties of effect, and not only for synthesis.

As always, follow your feelings. To this end you can either sound the possibilities or recontextualize the numbers into the correspondences with which you are most familiar. In this context, roots and three- or four-facet expressions can be considered as elements with which to form expressions for Workings, and five- to seven-facet expressions as Workings in and of themselves.

Note that deleted facets can be included [as a sort of 'ghost' element] in the forming of mnemonic visualizations.

Regarding the implementation of the expressions included herein: whenever possible they were intentionally compiled as neutral forms. Your intention will implement them as nouns or verbs.

Example:

eclipse [involving the Sun, Moon and Earth]

eclipse [to excel]

Working expressions can be implemented to instigate or accompany aspects and emanations of both practice and service. Remember, the more precise you can be in your choice of expression, the more affective its effect can be.

You will always [to some extent] get what you ask for [even in the beginning].

For this reason all practice should be intentionally returned to Earth, and not just 'sent out' randomly.

You can never spend too much time then, in consideration of the expression desired.

As we say in object-formation: measure twice, cut once.

Dictionary of Working Expressions

A

Absorption	2-3o-1o-7o-5
Activity	8o-7o-3o
Aeon	7o-1o-4o-5o/7oo
After image	2-2-6-4oo + 3-2oo-2oo
Alcohol	4o-3oo-1oo-5
Alembic	1-2-1o-1oo
Alkali	1-3oo-3o-3
Aloes	1-3o-6-6-1o
Alpha rhythm	1-9o-2 + 1-3o-8o-1
Alpha wave	3-3o + 1-3o-8o-1
Alternative	2-2oo-1o-2oo-5 or 8-3o-6-8oo
Amber	8-3oo-4o-3o
Amulet	1oo-4o-1o-7o or 8-6-4o-2oo-1
Analogy	4-6-4o-5
Animate	5-5o-1o-7o
Animus [intention]	2o-6-6-5o-5
Anise	1-5o-1o-6o
Anoint	6o-1o-2o-5
Antiphony	9o-3o-1o-3o
Apple	4oo-8o-6-8
Arrangement	9-2o-6o-1o-6o or 9-1oo-6o-1o-6o
Articulation	5o-4oo-7
Aspect	2-8-1o-5o-5 or 4o-2oo-1-5 or 8o-5o/7oo 5-2oo-1o
Astrologer	1-3oo-8oo
Attention	1oo-3oo-2
Aware	4o-6-4o-7o

B

Balance	3oo-1oo-3o
Balsam	9o-6-2oo-1o
Banish	3-1o-2oo-3oo
Bard	1oo-3o-9-1o
Barley	3oo-7o-6-2oo-5

Basal	2-6o-1o-6o-1o
Basil	2oo-1o-8-5o/7oo
Basilisk	3o-9-1-4oo + 7o-5o-1oo
Bay leaf	4-8o-5o-5
Beat	8o-7o-4o/6oo
Bee	4-2-6-2oo-5
Beech	1-3oo-6-2oo
Beeswax	4-6-5o-3
Beet	6o-3o-1oo-1
Belief	1-4o-6-5o-5 or 6o-4o-5o/7oo
Bell	9o-3o-3o
Berries	1-6o-5o-1
Beta rhythm	3-3o + 2-1o-4oo-5
Bindweed	8-2-3o-2-3o
Birch	3o-2-5o-5
Birth wort	6o-8o-3o-6-3o
Bitter	4o-2oo-1o-2oo
Bitter cress	1oo-2oo-4-4o-6-5o/7oo
Blend	4oo-7o-2oo-6-2-4oo
Bless	2-1o-2oo-2o/5oo
Bliss	1-8o-3oo
Bran	6o-6-2-1o-5o/7oo
Brew	4o-3oo-1oo-5
Brimstone	3-6-8o-2oo-1o-4oo
Bud	9o-4o-8-6-5o/7oo

C

Calculation	4o-1o-9o-7o
Calligraphy	2o-4oo-1o-2-5 or 4oo-4o-5
Camphor	2o-6-8o-2oo
Candescence	3o-5-9
Candle	5o-2oo
Capacity	1oo-1o-2-6-3o
Carbon	8o-8-4o/6oo
Caress	5o-3oo-1o-1-5 or 2oo-3-1-4oo-1
Carnality	2-3oo-2oo-1o or 8-4o-4
Cauldron	1o-6-2oo-5 or 7o-4o-6-1oo-5 or 4-6-4

Cause	3-200-40/600 or 6-2-2 or 40-300-80-9 70-10-3-5
Cave	40-70-200-5
Cedar	1-200-7
Censer	40-8-400-400
Center	40-200-20-7 or 8-30-6900
Centrifugal force	60-200-6-7-10
Centripetal force	40-20-6-6-50/700
Ceremony	9-100-60 or 1-10-200-6-70 or 8-3-3
Chance	60-20-6-10 or 40-100-200-10 1-60-20-50/700
Change	300-10-50-6-10 or 5-40-200-5 or 8-200-9
Chant	7-40-200 or 300-10-200 or 50-70-10-40-5
Chaos	400-6-5-6 or 2-6-5-6
Character	1-80-6-10 or 1-6-400 or 400-6 4-400-6-400
Charcoal	80-8-40/600
Charm	200-9-50/700 or 100-60-40/600 300-8-300 or 40-300-10-20-5 8-6-40-200-400-1 8-6-100
Choice	2-8-10-200-5 or 2-200-10-200-5
Cinnamon	100-50-6-40/600
Circle	8-6-3 or 8-3-3 or 70-3-6-30 or 70-3-30 70-3-3
Circular	70-100-10-800
Circumference	5-10-100-800
Citrus	1-400-200-6-3
Clairvoyance	200-1-10 + 5-4-200-10
Clarify	90-10-30
Clap hands	9-10-80-6-8
Climax	300-10-1 or 200-10-60-5
Cloud	70-50-50/700 or 70-50-50-5
Cobra	80-400-50/700
Cobweb	100-300-200
Cochlea	300-2-30-6-30
Coffin	1-200-6-50/700
Cognition	5-20-200-5 or 10-4-10-70-5

Coincidence	5-400-1-40-5
Coition	40-300-3-30 or 2-10-1-5 or 80-100-4 50-1-800
Combine	1-3-4
Comet	300-2-10-9
Companion	8-2-200
Compassion	200-8-40-50/700
Computation	8-300-2-6-50/700
Conceal	8-2-10-1
Condition [to]	5-400-50-5 or 200-90-6-10 or 6-60-400
Conjure	20-300-800 or 5-70-30-5
Consecrate	100-10-4-300
Consequence	70-100-2 or 3-100200
Consider	80-300-2 or 9-10-40-10 or 30-100-8 60-20-30 or 70-6-50/700 or 70-40-100 7-40-40/600 or 300-100-30 or 80-50-40-400 5-5-3-5 or 300-3-8
Considerate	40-400-8-300-2
Consideration	5-3-10-1 or 5-200-5-6-200 or 9-70-40/600 90-10-80-10-1-5
Constellation	40-7-200 or 40-7-30-400 1-60-9-3-50-10-50/700
Context	50-60-10-2-6-400 or 5-100-300-200
Continuum	200-90-800
Convocation	7-10-40-6-50/700
Convolution	80-10-400-6-30
Coral	1-30-40-6-3
Correspond	400-1-40/600
Correspondence	400-20-400-6-2-400
Cotton	20-10-400-50/700
Counsel	70-90-5
Countenance	80-50-10-40/600
Counterpart	7-6-3
Coven	20-50-60
Craft	1-40-40-50/700
Create	2-200-1 or 70-60-100
Creativity	10-90-10-200-400-10

Crescent	8-9o-1o
Crone	7-1oo-5o-5 or 2-3o-5
Crossing the Waters	4o-7o-2-2oo-5
Crossroad	8o-2oo-1oo or 8-6-9o-5 or 8o-2oo-3oo 8o-2oo-1oo-1 or 7o-1o-2-6-2oo
Crow	7o-6-2oo-2
Crystal	4o-7-3-1 or 2-4-6-3o-8 or 7-6-3-1o-4oo-1 1-3oo-3oo
scrying	7-6-1o-4oo-1
Cultivate	7o-2-4
Cumulus cloud	8-7-1o-7
Cymbal	9o-3o-9o-3o
Cypress	2-2oo-6-3oo

D

Dagger	8o-3-1o-6-5o/7oo
Dance	2oo-1oo-4
Dark	8-3oo-2o-5
Date-palm	4-1oo-3o
Dawn	3oo-8-2oo
Death	4o-4oo or 4oo-4o/6oo
Ascension	3oo-1o-8o-6-7o
Dedicate	5-1oo-4-1o-3oo
Deer	9o-2-1o
Define	5-3-4-1o-2oo or 1oo-9o-2-5
Degree	4o-7o-3o-5
Deja Vu	2o-2-2oo + 2oo-1-5o-6
Delineation	5-4oo-6-6-1o-1o-5
Demon	3oo-4-1o or 1oo-3o-1o-8o-5 or 4o-7-1o-1oo-1
Density	6o-6-4o-2o/5oo
Depth	7o-6-4o-1oo
Descend	1o-2oo-4 or 5o-8-4oo
Describe	4oo-1o-1-2oo
Designation	9o-1o-6-5o/7oo
Desire	2oo-9o-6-5o/7oo or 3oo-6-1oo or 2oo-3-6-3
Desolation	3oo-4o-4o-5 or 1o-3o-6-5o/7oo
Destiny	3-6-2oo-3o

Determine	100-2-70 or 8-10-300-2
Develop	80-10-400-8
Devotion	50-1-40-50-400
Devotions	400-80-10-30-5
Dew	9-30
Dialogue	5-40-40-10-40/600
Diameter	100-6-9-200
Diffraction	70-100-10-80-5
Dignify	200-6-40-40/600
Dimension	5-100-800
Direction	20-10-6-50/700
Discipline	300-40-70-1 or 400-8-6-40/600
Discrete	2-8-50/700
Dispensation [divine]	3-70-200
Distill	50-70-10
Distinguish	5-4-200
Divination	2-100-1 or 2-100-400-1 or 2-100-10 2-10-100-200 or 2-100-300 or 50-10-8-6-300 5-400-50-2-1 or 50-10-8-30 or 60-20-10 or 60-20-5 or 100-60-40/600
burden of the information	40-300-1
[to] cast	9-30-100
implements	100-6-40-1
space/time for	9-10-200-1
Diviner	60-20-10-1 or 10-4-70-6-50-40/600
Draco	10-300-2
Dragon's blood	60-40-400-200-10
Dream	8-30-6-40/600 or 300-1-800 1-10-4-10-1-30
Drum	400-6-800 or 5-100-300 or 5-8-4-10-200
Duration	40-300-20/500
Dynamic	50-40-200-900
E	
Earthed	40-6-1-200-100
Earthquake	200-70-10-4-400
Eclipse	5-400-70-40-40-6-400
Ecstasy	5-300-400-30-8-400

Effigy	4-4o-6-4oo
Elation	9o-5-3o-5
Elder	7-1oo-5o/7oo
Electrical storm	8-3oo-4o-3o
Element	3oo-4o-9oo or 9-2-7o
Elemental	8-3oo-6-9
Elevate	2oo-6-4o-4o/6oo or 5-2oo-1o-4o/6oo 5-7o-3o-5
Elf	3oo-4-6-5o/7oo
Elixir	4oo-2oo-8oo
Emanate	5o-2-7o
Embers	3-8-3o-1o-4o/6oo
Embody	3-1o-3o-4o/6oo
Embrace	2o-2oo-2o/5oo or 8-2-1oo or 8-1o-1oo
Emerald	1-7-4o-2oo-3
Emotion	2oo-3-3oo
Empathy	5-4-4-1
Empower	5-6o-4o-1o-2o/5oo
Enact	4o-8-7-5
Enchant	5-1oo-6o-1o-4o/6oo
Encircle	5-1oo-1o-8oo
Energy	4o-2oo-9oo
Enigma	6o-4oo-2oo
Enlighten	4o-1o-4-7o or 5-1-1o-2oo
Envision	6o-4o-5 or 9o-8o-1o or 9o-8o-5 6o-2o-5 or 4-4o-1o-6-5o-1o 4-4o-1o-1o-5o/7oo
Envisioner	8-7-6-5o-1 or 6o-2o-6-1-5
Equinox, autumn	4oo-1oo-8o + 4oo-3oo-2oo
Equinox, vernal	4oo-1oo-8o + 5o-6-5o/7oo
Essence	7o-1oo-2oo or 2o-2oo-5o/7oo
Essential oil	3oo-4o-5o/7oo + 2-3oo-4o/6oo
Event	7o-6-2-4-5
Evocation	4o-1oo-2oo-1 or 2-1oo-3oo-5 1oo-3o-3o-5 or 1-3o-5 or 5-7o-3o-1-5
Evolution	2-5-4-2oo-3-5
Exalt	2oo-6-4o-4o/6oo or 5-1o-3o-3o
Excitation	7o-1o-2oo-6-2oo

Exegesis	80-10-200-6-300
Exhilaration	300-40-8-5
Existence	40-90-1 or 5-10-5 or 100-10-6-40/600 100-10-10-40/600
Exorcism	40-3-200-300 or 3-10-200-300 3-10-200-6-300
Experience	9-70-40/600 or 8-6-10-10-5 50-60-10-6-50/700 70-200-10-40-6-400-1
Extrasensory	400-80-10-60-5
Exult	90-5-30

F

Facet	80-50/700 or 80-10-1-5
Facilitate	60-10-10-70
Falling star	40-9-1-6-200
Familiar	40-20-200 or 100-200-6-2
Fantasy	4-40-10-6-50/700
Fantasy, sexual	5-200-5-6-200
Fascinate	100-60-40/600
Fast [to]	90-6-40/600 or 400-70-50-10-400
Fate	3-4-1 or 3-6-200-3
Fates	1-30-6-4 + 5-3-6-200-30
Fear	4-1-3-5
Feedback	8-7-200-5
Feel	8-300-10 or 8-300-1 or 8-10-300-5
Female	50-100-2-10 or 50-100-2-5
Ferrous	2-200-7-10-30-10
Fixed star	20-20-2 + 300-2-400
Flame	30-5-2-5
Flint	200-70-80
Flood	40-2-6-30 or 300-9-800
Fly [to]	7-2-6-2
Focus	40-6-100-4
Force	20-6-8 or 400-6-100-8 or 1-40-900 20-80-10-10-5
Forge [the]	20-6-200

Form	7o-9o-2 or 4o-4oo-6-4oo or 9-6-8o-6o or 9o-6-2oo-5
Formation	4o-7o-2oo-2o/5oo or 7o-6-9o-2-5 or 4oo-2-5o-1o-4oo
Foundation	1-6-3oo
Foundation stone	4oo-4o-3o-1o-6-6o
Frost	1oo-2oo-5 or 2oo-8o-6-2oo
Function	8-3oo-6-2 or 1-1o-2oo-6-7o 2oo-3oo-4o-1o

G

Galaxy	8-2-6-2oo-4oo
Gate	3oo-7o-2oo or 8o-4oo-8
Gender	4o-1o-5o/7oo
Generation	4-6-2oo
Genetic code	5-9o-6-8o-5o/7oo
Gentleness	5o-1o-8-6-4oo-1
Geometric	5-5o-4-7-1 or 5-1o-5o-7-1
Gesture	4o-8-6-6-5
Glass	2o-6-6o
Glory	8o-1-2oo or 5-7o-2oo-9o-5
Goddess	1-3o-5 or 1-8o-5-8o-1o-1o-5
Grace	5o-7o-4o/6oo or 8-6-6o
Gratification	5-5o-1-5 or 7o-1o-5o-3
Grave	1oo-2-2oo or 6o-2o-2oo-1
Gravity	7o-6-4-8o-1
Guide	9o-6-8o-5

H

Hail	2-2oo-4
Hard-wired	2-4o-8-3oo-2-1o-4o/6oo
Health	1-2oo-3oo-1
Hear	3oo-4o-7o
Hearing	8o-1oo-8
Helix	8-3o-7-6-5o-1o
Hemlock	1-3oo-6-8
Henna	2o-6-8o-2oo
Herb	1o-2oo-1oo or 7o-3o-5

Hibiscus 90-40-8
 Hyssop 1-10-7-6-2
 Hysteria 80-6-200-90-50-10

I

Ice 100-200-8
 Illumine 4-30-100 or 5-2-10-9
 Illumination 5-1-200-5 or 70-9-200 or 400-1-6-200-5
 70-10-9-6-200
 Illusion 30-5-9-10 or 40-300-30-5
 Image 200-6-300-40 or 2-2-6-1-5
 crafting of 60-40-30
 Imagination 4-400-10-6-50/700 or 5-70-90-10-40/600
 Implement 40-20-300-10-200
 Implement [to] 5-3-300-10-40/600
 Impression 200-6-300-40/600
 Incandescence 30-50-9
 Incarnation 5-400-3-30-40-6-400 or 5-400-1-50-300-6-400
 Incense 100-9-6-200-400
 blending 80-9-40/600
 Inclination 40-6-200-4
 Influence 5-300-80-10-70
 Information 40-10-4-70
 Initiate 8-50-20 or 10-7-40/600 or 400-10-8-30
 5-20-10-50-5
 Initiation 5-20-50-6-5 + 2-60-6-4
 5-400-100-2-30-6-400 or 20-50-60
 9-100-60 + 5-400-100-2-30-6-400
 5-400-100-4-300-6-400 or 8-50-20/500
 working 400-10-8-30 + 8-50-10-20-5
 Inner direction 70-3-30 + 80-50-40/600
 Inspiration 5-300-200-1-5 or 2-400-8-6-300-5
 Instinct 20-6-300-200
 Integration 40-300-6-30-2 or 400-20-30-6-30
 Intelligence 60-20-6-30-1 or 50-2-6-50/700
 400-2-6-50-10

Intention	2o-6-6-5o-5o/7oo or 4o-2o-6-6-5o/7oo 4o-1-6-4o-9oo or 5-6-7o-1o-4
Intercessor	8o-2oo-1oo-3o-1o-9
Interpretation	8o-3oo-2oo
Intimacy	3-1o-6o or 3-1o-8o-6-8oo or 2-2oo-2-1o-1o 1oo-2oo-6-2 or 1o-4-1o-4
Intonation	5-5o-3-5o-5 or 5-9-7o-4o-5
Intoxication	3oo-1-2o-6-2oo
Intoxicating drink	4o-2oo-6-1 or 4o-2oo-6-1o
Intuition	2-1o-5o-5 or 8o-5o-1o-4o-1o 5o-4oo-8o-6o
Invoke	3o-8-3oo or 5o-8-3oo or 5o-7o-1o-4o-5 1oo-2oo-1o or 1oo-2oo-1o-1-5
Iron	2-2oo-7-3o

K

Keystone	6o-5o-1o-8oo or 1-2-5o/7oo + 5-2oo-3oo
Kinetic	4oo-5o-6-7o-4oo-1o
Kiss	5o-3oo-1oo or 4o-4oo-1oo or 4o-3-7o

L

Lament	1oo-1o-5o-5 or 5-4oo-1-2-3o or 6o-8o-4
Language	3oo-8o-5 or 6o-1o-3-5o-6-5o/7oo
Lavender	1-7-6-2-1-6-5o/7oo
Leap year	3oo-5o-5 + 7o-2-2oo
Leather	2oo-9o-6-7o-5
Left hand	3oo-4o-1-3o-1o
Left side	6o-4o-3o-1
Level	4o-3oo-2oo
Libation	5o-6o-2o/5oo
Life cycle	4o-8-7-2oo + 8-1o-4o/6oo 4o-8-7-2oo + 5-8o-4o/6oo
Life line	8-2-3o + 4o-2-9-8
Light	1-6-2oo or 3oo-8-2oo or 2oo-3oo-8o-1
Lightning	2-2oo-1oo or 2-7-1oo
Lilith	3o-1o-3o-1o-4oo
Limitation	5-3-2-3o-5
Line	3oo-1o-9-1 or 3oo-9-2oo or 5o-3-4

Line, to draw	100-6 + 40-300-6
Listen	100-300-2
Liturgy	80-6-30-8-50/700
Love	1-5-2 or 8-2-5 or 200-8-40-400-1
Lovemaking	8-7-200
Lovers	90-40-4 + 8-40-4
Low tide	300-70-400 + 300-80-30
Low tones	40-4-200 + 50-40-20/500
Luminescence	80-10-100-50/700 or 200-2-5 or 3-6-300
Lunar month	8-4-300 + 10-200-8
Lust	400-1-6-6-5

M

Macrocosm	5-10-100-6-40/600
Magma	2-30-10-30
Magnetism	200-2-2
Magnitude	8-300-2
Male	7-20-200
Manifest	80-200-60 or 80-3-50/700 or 3-10-30-6-10
Mantra	5-5-3-5
Material	40-40-300 or 8-6-40-200-10
Matriarchy	40-300-9-200 + 1-40/600
Matrix	1-10-40-5 or 200-8-40-1
Mercury [Quicksilver]	20-60-80-10-400-10
Mesmerize	5-80-50-9
Metamorphosis	3-30-3-6-30
Metaphor	40-300-30 or 60-40-30 or 8-4-6-1 40-30-10-900
Meteorite	300-50-80-30
Microcosm	70-70-200 + 1-50-80-1
Mid brain	1-40-90-70-10
Mirror	300-10-100-800
Mirror image	2-1-6 + 200-1-10
Mirth	90-8-6-100
Mnemonic	60-10-40-50/700 or 200-40-7 40-8-6-1 or 40-8-300-2-5
Moon phases	300-30-2 + 10-200-8

Morphogenesis	100-2-70 + 90-6-200
Mothercraft	1-40-50-400 + 1-40/600
Mother of Pearl	1-40/600 + 80-50-50-5
Motion	5-90-70-5 or 4-200-900
Mudra	40-80-6-3
Muse	5-200-5-200
Mushroom	60-80-6-3 or 80-9-200 or 20-40-5-50

N

Nature	9-2-7
observer of	70-60-100-50/700
Nebulae	70-200-80-30 or 50-3-10-4-1
	50-3-10-200-1 or 50-3-200-5
Necessity	20-200-8 or 90-200-20/500
Necromancer	80-10-400-6-40/600
Necromancy	20-10-300-6-800
Negotiation	60-8-200 or 9-200-1
Nexus	100-300-200 or 60-4-200
Nocturnal	30-10-30-10
Node	2-30-9
Number	80-200-9 or 60-80-200

O

Oak	1-30-6-50/700
Oath	300-2-70 or 100-30-30-5
	100-6-50-40-1 or 100-10-10-40/600
Obligation	8-6-2 or 8-10-10-2
Oblivion	300-20-8
Obscure	1-80-30 or 60-40-200 or 60-400-40/600
	8-300-6-20/500
Obscure [to]	9-30-30
Observance	40-90-6-10 or 8-6-100 or 100-10-6-40/600
Observation	90-80-1-5 or 5-70-200-5
Obsession	9-200-4-1
Ocean	1-6-100-10-10-50/700
Odor	200-10-8
Offer	70-100-4 or 1-60-100 or 100-200-2

Oil	300-40-50/700
Old woman	8-10-10-300-50/700
Omen	1-6-400
Opposite	40-6-30 or 50-3-4
Optimal	40-9-2
Oracle	50-2-6-1-10 or 50-2-1 or 2-8-50/700
Oral sex	40-90-900
Ordain	3-7-200 or 60-40-10-20/500
Ordeal	100-300-5 or 20-1-2
Ordination	5-60-40-20-5
Orgasm	200-6-10-5
Orientation	20-10-6-50/700
Orion	50-80-30-1
Oscillation	4-6-50/700
Other	50-400-200 or 1-8-200 or 300-6-50-5
Output	5-6-80-100 or 80-6-100

P

Pagan	1-30-10-30-10
Palm of hand [for divination]	300-70-30
Paradigm	4-3-40/600
Paradox	400-80-20/500
Parse	50-10-400-8
Participation	3-100-8 or 8-30-100
Passion	20-70-60 or 200-3-300 or 300-6-100 300-9-800 or 7-4-6-50/700
Passivity	60-2-3
Patchouli	50-70-50-5
Path	50-400-2 or 300-2-30
Pattern recognition	7-5-6 + 4-80-60
Peculiarity	5-80-30 or 5-80-30-1-5
Penetrate	2-4-100 or 2-200-4-100 or 8-4-200 100-30-9 or 5-40-100
Perception	40-80-10-60
Persuasion	80-400-6-10 or 300-4-30
Phase	5-400-80-400-8
Phenomenal	400-8-300

Physical	3-6-80-50-10
Pierce	50-100-2
Pleasure	50-1-5 or 300-70-300-6-70 200-90-6-50/700
Plexus	90-10-40-400
Possession	300-30-10-9 or 70-90-6-40-5 or 1-6-50/700
Possibility	60-80-10-100-1
Posture	70-40-4
Potential	70-90-200
Power	20-6-8 or 60-80-100 or 8-7-100
Practice	70-60-100 or 50-6-5-3
Predestine	5-6-20-10-8 or 5-6-6-10 3-6-200-30 or 8-300-1
Predict	8-7-6 or 8-7-5 or 50-10-2-6-10
Premeditation	7-4-6-50/700 or 70-200-40-6-400-1
Premonition	40-200-300 or 1-200-3-10-300
Preparation	7-40-50/700 or 5-100-200-10-5 70-200-20/500 or 60-20-50/700 5-20-50-5
Presence	5-6-80-70-5 or 5-10-20-5
Primal	200-1-300-10 or 100-40-1-10
Prism	50-60-200
Process	40-300-80-9 or 7-6-6-3 7-6-50/700 or 7-6-200
Prophecy	50-2-6-1-5 or 50-2-1 or 50-10-2-1
Proportion	10-8-60 or 9-100-6-60-1 or 40-4-5
Protection	5-3-50/700 or 8-10-60 or 2-9-8 70-50-50/700 or 70-9-200
Providence	60-10-70-400-1
Purification [through trials]	90-200-10-80-5

Q

Quadrant	200-2-10-70
Quality	3-6-50/700 or 60-3-6-30-1 or 9-10-2 50-40-900 or 70-50-10-50/700
Quantity	3-6-4-30 or 2-40-5 60-20-40/600 or 300-70-200

Question 60-80-100 or 70-90-5 or 80-30-10
 Quintessence 300-1-6-200 or 8-6-40-200
 400-40-90-10-400

R

Radiant/Radiate 100-200-50/700 or 70-10-6
 Rain 3-300-30
 to cause 40-9-200
 Raise 3-2-5 or 70-6-200-200
 100-10-40/600 or 5-70-30-5
 Ramification 200-8-2
 Random 1-100-200-1
 Ratio 40-5-5 or 10-8-60
 Raven 70-6-200-2
 Reaction 50-60-100 or 5-60-70
 Reading [divination] 40-100-200-1 or 1-10-100-200-1
 Realm 400-8-6-40/600
 Real Time 300-70-400 + 70-300-5
 Rebirth 5-400-8-4-300-6-400
 Receive 100-2-30 or 7-20-5 or 100-30-9
 Recognition 5-20-200 or 7-10-5-5
 Reconcile 80-10-6-60 or 10-300-6-2
 Recondition 300-80-900
 Redundancy 10-400-10-200
 Refine 90-200-800 or 40-7-3 or 400-200-2-400
 Reflection 4-6-80-10 or 7-10-5-1
 image 50-20-200
 Refract 300-2-200 or 100-200-50/700
 Regress 50-60-10-3-5 or 400-60-6-3-5
 Reincarnation 5-400-3-30-400-6-400
 Release 400-200-5 or 8-200-60
 Remember 7-20-200 or 8-7-200
 Repetition 70-400-100 or 10-300-50/700
 Representation 4-6-3-40-5
 Resemblance 4-40-10-6-50/700
 Resin 300-200-900 or 90-20-10
 Resolution 80-200-4 or 8-30-9

Resonate	400-5-4
Respect	20-2-6-4
Respond	70-50-5 or 5-300-2
Responsibility	50-300-10-1-6-400
Retrograde	30-1-8-6-200 or 5-80-20/500
Reveal	3-10-30-5 or 3-10-30-6-10 or 80-200-5-60
Reverence	10-200-1-400 or 70-200-900
Rhythm	40-80-70-40/600
Rhythmajik	40-70-300 + 8-200-300
Rhythmajikal healing	200-80-1 + 40-70-300-10
Riddle	8-10-4-5
Right hand	10-4-10-40-10-50/700
Root	300-200-300 or 70-100-200
Rose	6-200-4

S

Sacrament	100-4-300
Sacrifice	400-100-200-2 or 100-200-2-50/700
Scar	90-6-200-2-5 or 90-200-2-5 90-200-2-400
Season	70-6-50-5
Secrecy	60-6-4 or 8-300-1-10 or 9-40-6-200-1 9-40-10-200 or 70-30-40/600
Self-control	80-9-80-9
Semantics	40-300-40-70-50-10
Sensuality	30-10-800
Serpent	8-10-6-10 or 8-6-10-5 or 80-40-50/700
Serve	5-3-300 or 300-200-400 or 5-300-1 5-30-40/600 or 400-100-800
Servitor	40-300-200-400
Servitude	300-70-2-6-4
Shade	1-5-30 or 90-10-30-5 or 3-6-6-50/700 40-70-9
Shadow	40-30-6-6-5 or 300-40-900 or 100-4-200 20-90-30
Shape	70-90-5 or 4-80-6-60 or 90-6-200-5 50-1-6-400-5
Share	8-30-100 or 40-50-10-10-5

Shooting star	7-10-100-1 or 40-9-1-6-200
Sigil	6-10-40-50-9-10-200
Sign	200-300-40/600 or 1-6-400 80-60-30 or 8-400-6-40/600
Simile	4-3-40/600
Simulation	5-400-8-7-6-400 or 5-4-40-10-10-5
Simultaneous	10-8-4-6-6-10
Sirius	1-2-200-100
Skin	70-6-200 or 2-300-200 or 50-1-4 50-6-4 or 3-10-30-4 or 100-200-40/600
of drum	300-30-8
Smelt	20-60-80-60 or 80-1-200-50/700
Smoke	70-300-50
Snow	300-30-3
Solar system	300-10-9-1 + 300-40-300
Solar year	300-50-400 + 8-40-5
Solitary	10-8-10-4 or 90-10-50-6-100 or 50-4-5
Solstice	
summer	400-100-6-80 + 400-40-7
winter	400-100-6-80 + 9-2-400
Sound	100-6-300 or 90-30-10-30 or 40-60-2-200
to sound	2-8-50/700 or 3-10-300-300 or 2-4-100 or 50-300-40-70
Source	40-100-6-200 or 70-40-100
Speculum	40-200-1-10-400
Speech	2-4-200 or 50-1-6-40/600 or 50-10-2 or 30-300-6-50/700
Sphere	400-8-6-40/600 or 20-4-6-200
Spiral	40-60-6-60 or 8-30-7-50/700
Spontaneous	60-80-8
Square	200-10-2-6-70
Steel	8-200-2
Stellar	2-30-9
Stimulate	70-6-200-200 or 3-10-20-5 5-40-200-10-900
Storax	30-2-50-5
Storm	60-6-80-5 or 40-9-8 or 7-6-70-40/600
wind	60-70-200-5

Strength	1-4o-9oo or 8-6-6o-5o/7oo 4o-9o-2-5 or 4oo-1oo-5o/7oo
Structure	4o-2-5o-5 or 4o-7o-2-4 or 1-2oo-3oo-1
Study	8-1oo-2oo or 3oo-1oo-4 or 2-3oo-3oo 2-8-5o/7oo
Subliminal	4oo-4oo + 4oo-6-4-7o-4oo
Submission	2oo-5-2 or 2o-5o-7o or 9-7o-5o/7oo
Subterranean	1oo-2oo-1oo-7o or 4oo-8-4oo
Sunrise	7-2oo-8 or 3oo-8-2oo
Sunset	3oo-1oo-7o or 6o-6o-3-5o/7oo
Supplication	8-5o-5
Syllable	5-2-2oo-5
Symbol	8-6-4o-2oo or 6o-4o-3o or 6o-4o-5o/7oo
Symmetry	4oo-1-1o-4o-6-4oo
Sympathetic	8-2-1o-2 or 1-6-5-4
Synergy	9o-1o-2oo-6-8oo
Synthesis	4o-1o-7-6-3

T

Tangible	2-2oo-6-2oo
Tantra [Working]	2-8-2-2oo-6-4oo-1 or 4o-1o-5o/7oo + 1oo-2-9o-4oo
Tattoo	1-6-2oo or 1oo-7o-1oo-7o or 1-6-2oo
Taut	4o-4oo-8
Teaching	5-6-2oo-5 or 4-3-4o/6oo
Tempest	6o-7o-2oo-5
Tempo	1oo-9o-2 or 8o-1o-7o-4o/6oo
Temporal	8-3o-5o/7oo
Test	2-8-5o/7oo or 2-8-2oo or 2-4-1oo or 2-4-1o-1oo or 4o-2-8-5o/7oo or 5o-6o-5 or 5o-6o-1o
Think	8-3oo-2 or 5-3-5
Thought	4o-8-3oo-2-5 or 2oo-7o-1o-6-5o/7oo
Thunder	2oo-7o-4o/6oo
Time	7-4o-5o/7oo or 4oo-1oo-6-8o-5 or 3oo-7o-5 or 7o-4oo-1o-4

Tone	5o-7o-4o or 4o-1o-4oo-8 or 8o-6o-5o/7oo 2oo-6-8 or 3-6-6-5o/7oo
Touch	4o-3oo-1o or 4o-3-7
Tradition	3-1o-2oo-6o-1 or 1oo-2-3o-5 4o-6o-6-2oo-4oo-1o
Transcend	7o-3o-5 or 4o-7o-3o or 7o-2-2oo
Transform	3-3o-3-3o or 8-2oo-8oo 9o-6-2oo-5 or 5-4o-2oo
Transmigration	5-3-1o-2oo-1
Transmission	4o-6o-2oo or 5-3oo-4oo-3o-8
Transmute	3oo-1o-5o-5 or 4o-4oo-4o-2oo 5o-8-3o-8oo or 2-5-6-4oo
Treasures [hidden]	6o-1o-9-4o-5o-1o-1 or 6o-1o-4o-1
Trial	4o-3oo-8o-9 or 3oo-8o-1o-9-5 5o-1o-6o-1o-6-5o/7oo or 5-8o-7o-6-3o-5
Triangular	9-2oo-1o-3-6-5o/7oo
Truth	1-4o-4oo or 1o-3oo-2oo
Twilight	4-4o-4-6-4o-1o-4o/6oo

U

Understand	5-2-1o-5o/7oo or 4oo-8o-6o
Understanding	1-5-4-5 or 4o-3oo-2o-3o 5-2-5o-5 or 5-3-5
Underworld	3oo-1-6-3o or 8-4oo-4o/6oo
Union	2oo-2-7o or 2-2oo-7-3 2o-8o-1o-3oo-1 or 9o-4o-4 1-1o-8-6-4 or 1-3-2oo
Universal	7o-6-3o-4o-1o
Utensil	2o-3o-1o
Utilize	5o-9o-3o

V

Veil	9o-7o-8o
beyond the	2-7o-3o-4o/6oo + 5-2-1
Vertical	7-1oo-8oo or 1-5o-2o/5oo
Vibration	2oo-8o-8oo or 2oo-3-3oo or 2oo-8-3oo 2oo-9-9 or 2oo-4oo-7o or 2oo-4oo-4oo

Versed	2-100-10-1
[en]Vision	200-1-10-10-5 or 8-7-6-400 40-200-1-5 or 40-200-5-10-2
Vocabulary	1-3-200
Vocalize	100-6-30
Vortex	2-30-6-70-5
W	
Warp [weave]	300-400-10
Way	4-200-20/500 or 300-9-5 or 60-2-10-2 50-6-5-3
Weave	60-20-20/500 or 70-50-2 or 70-200-5 300-400-1 or 1-200-3 or 300-7-200
Wheel	3-30-3-30 or 1-80-6-50
Will	200-70-6-1 or 200-90-6-50 90-6-6-1-5 or 20-6-6-50/700 50-8-10-300-6-400
Wind	200-6-8
storm	60-70-200-5
Winter	8-6-200-800
Wisdom	8-20-40/600 or 400-10-4-70
Wise Woman	8-400-10-20-5 or 20-6-70-200-400 40-20-300-80-5 or 40-20-30-80-5
Woman	1-10-300-5 or 50-10-10-300 40-50-100-5 or 40-1-8-2-400
Womankind	5-50-300-10-40/600
Wonder	50-60-1 or 80-30-1 or 400-40-5
Woof [weave]	70-200-2
Work	50-6-5-30 or 9-100-6 or 60-3-4 80-70-30 or 80-70-30-5 or 70-300-5 80-6-30-8-50/700
Working	70-2-4 or 200-100-40/600 or 70-60-100 40-20-200-5
[Working leader female]	100-200-6-2
[Working leader male]	400-8-50/700

Z

Zone	1-7-200 or 400-8-40/600
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TRANSFORMATIONAL TECHNIQUES

The Functions of the Four Forms

There are four basic techniques of Transformation. From simple to complex they are: contraction; root structure; faces; and permutation. They will be dealt with in this order. These techniques are implemented whenever one is seeking to expand 'the map and/or the territory' revealing qualities hidden within proportional expressions. Be advised that the original expression's visualization is usually the focus when a transformed expression's rhythm is sounded.

Note: this variety of expressions again allows for the fine attunement of the beat pattern for context relevancy.

Semantic meanings are available for two-element expressions in The Book of Roots. For three- or more-element expressions, meanings must be synthesized. Note that when you synthesize a meaning it will most probably result in a nontraditional meaning. However, when these expressions are intentionally sounded, the precise quality of the number you desire can manifest.

CONTRACTION

The point of Contraction is to realize a two-element root from a three or more-element expressions.

Example:

Original expression: Method 4 - 3o - 4oo

- 1) Total the elements:
 $4 + 3o + 4oo = 434$
- 2) Contract this expression:
 $4 + 3 + 4 = 11$
- 3) Implement this contraction:
1 - 1o or 1o - 1, 2 - 9 or 9 - 2, 3 - 8 or 8 - 3
4 - 7 or 7 - 4, 5 - 6 or 6 - 5
- 4) Access these expressions in the Book of Roots, sound them, and choose the one which feels right.

Conventions of the contractions 4 - 18

[Note, these conventions are also utilized when PARSING.]

- 4) 1 - 3 or 3 - 1, 2 - 2
- 5) 1 - 4 or 4 - 1, 2 - 3 or 3 - 2
- 6) 1 - 5 or 5 - 1, 2 - 4 or 4 - 2, 3 - 3
- 7) 1 - 6 or 6 - 1, 2 - 5 or 5 - 2, 3 - 4 or 4 - 3
- 8) 1 - 7 or 7 - 1, 2 - 6 or 6 - 2, 3 - 5 or 5 - 3, 4 - 4
- 9) 1 - 8 or 8 - 1, 2 - 7 or 7 - 2, 3 - 6 or 6 - 3, 4 - 5 or 5 - 4
- 10) 1 - 9 or 9 - 1, 2 - 8 or 8 - 2, 3 - 7 or 7 - 3, 4 - 6 or 6 - 4, 5 - 5
- 11) 1 - 10 or 10 - 1, 2 - 9 or 9 - 2, 3 - 8 or 8 - 3, 4 - 7 or 7 - 4, 5 - 6 or 6 - 5
- 12) 2 - 10 / 10 - 2, 3 - 9 / 9 - 3, 4 - 8 / 8 - 4, 5 - 7 / 7 - 5, 6 - 6
- 13) 3 - 10 or 10 - 3, 4 - 9 or 9 - 4, 5 - 8 or 8 - 5, 6 - 7 or 7 - 6
- 14) 4 - 10 or 10 - 4, 5 - 9 or 9 - 5, 6 - 8 or 8 - 6, 7 - 7
- 15) 5 - 10 or 10 - 5, 6 - 9 or 9 - 6, 7 - 8 or 8 - 7
- 16) 6 - 10 or 10 - 6, 7 - 9 or 9 - 7, 8 - 8
- 17) 7 - 10 or 10 - 7, 8 - 9 or 9 - 8
- 18) 8 - 10 or 10 - 8, 9 - 9

The following dynamic also occurs:

Example: To turn to

$$3 - 4_0 - 3_0 = 3 + 4_0 + 3_0 = 7_3$$

This can either be left at $7_0 - 3$ or contracted further to $7_0 + 3 = 1_0$. When left at $7_0 - 3$ only the reflexive $3 - 7_0$ is available, and not the conventions of 1_0 .

ROOT STRUCTURE

The point of Root structuring is to yield the root elements inherent in three- or more-element expressions. The key is that there is always one less root than the number of elements in the original expression.

Expression	Root
3) 1-2-3	1-2 + 2-3 [2 roots]
4) 1-2-3-4	1-2 + 2-3 + 3-4 [3 roots]
5) 1-2-3-4-5	1-2 + 2-3 + 3-4 + 4-5 [4 roots]
6) 1-2-3-4-5-6	1-2 + 2-3 + 3-4 + 4-5 + 5-6 [5 roots]
7) 1-2-3-4-5-6-7	1-2 + 2-3 + 3-4 + 4-5 + 5-6 + 6-7 [6 roots]

Example: 3 - 4o - 3o

Ascension 3 - 4o/6oo + 4o - 3o

Roots 3 - 4o , 3 - 6oo , 4o - 3o

Note: the numbers 5oo - 9oo are final forms of the following numbers:

2o/5oo , 4o/6oo , 5o/7oo , 8o/8oo , 9o/9oo . When they appear at the end of an expression the larger valued end-form can be utilized.

As discussed earlier, this does not affect the semantics, only the proportion.

FACES

The functional purpose of the Faces can best be demonstrated:

Structurally: to generate the Faces the progression of the magnitudes of each element of the expression to be transformed is delineated downward, on the vertical axis.

Example: Yantra [7o] = 7o - 1o - 5o

	7o - 1o - 5o	
first face	8o - 2o - 6o	
second face	9o - 3o - 7o	[side, rib]
	1oo - 4o - 8o	
	2oo - 5o - 9o	
	3oo - 6o - 1oo	[plums]
	4oo - 7o - 2oo	[awaken, razor, sheath]
	1 - 8o - 3oo	[desire, pleasure]
	2 - 9o - 4oo	
	3 - 1oo - 1	
	4 - 2oo - 2	[period, generation]
	5 - 3oo - 3	[reaching]
	6 - 4oo - 4	
	7 - 1 - 5	
	8 - 2 - 6	
	9 - 3 - 7	
	1o - 4 - 8	[pivot, move]
	2o - 5 - 9	
	3o - 6 - 1o	[join, connected]
	4o - 7 - 2o	
	5o - 8 - 3o	[inherit]
twenty-first face	6o - 9 - 4o	[close, seal]

As to how this actually plays out take for example; Tantra 6o - 4o - 2o.
 Its 5th Face is 2oo - 9o - 7o: To perforate, to pierce the body.
 So while 6 - 4 - 2 would be a general rhythm for tantric practices, 2 - 9 - 7 would
 function for Workings involving piercing [ears etc.].

Both this and the following transformational techniques arise from a crystalline
 image of the Alef-Bet.

Conceptually: the Alef-Bet is a crystal with twenty-two facets, which the Faces
 reflect.

Consider this.

The Faces reflect out from the Alef-Bet as a whole, while the permutations
 refract facets determined within the number of elements forming the
 original expression.

PERMUTATIONS

These are provided for active meditational purposes.

With two elements the transform is a simple reflection. It is only with three that
 the transforms begin to grow by orders of magnitude.

There are 6 permutations of three elements. [$3 \times 2 \times 1 = 6$]

There are 24 permutations of four elements. [$4 \times 3 \times 2 \times 1 = 24$]

There are 120 permutations of five elements. [$5 \times 4 \times 3 \times 2 \times 1 = 120$]

There are 720 permutations of six elements. [$6 \times 5 \times 4 \times 3 \times 2 \times 1 = 720$]

There are 5040 permutations of seven elements. [$7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 = 5040$]

Remember, the ascension of three is the key to unlocking the greater magnitudes.

3 Element permutation

Example: Structure = 2 - 1o - 4oo

2 - 1o - 4oo

2 - 4oo - 1o **The last two numbers have switched position**

1o - 4oo - 2 **The expression has reversed direction**

1o - 2 - 4oo **The last two numbers have switched position**

4oo - 2 - 1o **The expression has reversed direction**

4oo - 1o - 2 **The mirror image of the original expression**

The permutations and faces of the 22 Lines with semantic meanings can be found
 in the section following [p. 208-15]. Note that only a small percentage of
 permutations and faces will have traditional semantic meanings.

THE GREATER MAGNITUDES

What follows is the information necessary to implement permutations of larger scales. As a discipline to enhance the powers of concentration the permutating of up to seven-letter words [using letters, not numbers] is suggested, as this can have far reaching effects for your Rhythmajikal abilities.

The 24 permutations of Four

Example: LIVE

In practice you would first write out the four groups of six rows beginning with each number of the expression, and then replicate the three-process. This will be shown in full as the four-process becomes the major key to the following permutations [5, 6 and 7 elements].

[I will use letters here rather than numbers so this example might make more sense.]

L	I	V	E
LIVE	IVEL	VELI	ELIV
LIEV	IVLE	VEIL	ELVI
LVEI	IELV	VLIE	EIVL
LVIE	IEVL	VLEI	EILV
LEIV	ILVE	VIEL	EVLI
LEVI	ILEV	VILE	EVIL

Note that the final expression [EVIL] mirrors the original expression [LIVE].

The 120 permutations of Five

Example: ALIVE

Structural key:

First: write out five groups of 24 repetitions per letter [A - E]

Second: replicate the four-process [above] through each group.

That is, 6 times AL, 6 times AI, etc. to 6 times AE. This makes up the 24 repetitions you first wrote out. You then repeat this process for the groups beginning with L, I, V, and E. This is 6 times 24 which equals 120.

Third: permutate the remaining 3 letters of the initial expression.

The 720 permutations of Six

ASPECT

Structural key:

Write out six groups of 120 repetitions per letter [A - T].

To this structure add 24 repetitions per letter S, P, E, C, T.

That is, 24 times AS, 24 times AP, etc. to 24 times AT.

Then beginning with P replicate the four-process [P, E, C, T] through each group going down the rows. Six letters makes 6 rows 120 repetitions long, which equals 720 total permutations.

The 5040 permutations of Seven

DEMETER

Structural key:

Beginning with D write out the seven groups of 720 repetitions per letter [D -R].

Beginning with E write out the six groups of 120 repetitions per letter [E - R].

Beginning with M write out the five groups of 24 repetitions per letter [M - R].

Beginning with E [of E, T, E, R] replicate the four-process through each group.

Repeat this key in the rest of the seven groups beginning with E - R.

When completed the first row of each of the seven groups beginning D - R should look as follows:

DEMETER EMETERD METERDE ETERDEM TERDEME ERDEMET RDEMETE

This basic pattern will also be evident in the permutations of four, five and six. The final row of the final number will always be a mirror-image of the very first row [i.e. the sequence beginning DEMETER will end with RETEMED].

FACES AND PERMUTATIONS OF THE 22 LINES

A remarkable feature of this system comes to light when dealing with the form and function of the six Lines which have two-facet names.

They divide into two groups.

5, 6, 40 This group contains names composed of a reflection of one facet:

5 - 5 , 6 - 6 , 40 - 40/600. Accordingly they are transforms of one another.

All but three of their transforms have meanings.

2o , 8o , 4oo Amazingly, this groups names: 2o - 8o , 8o - 1 , 4oo - 6 are faces of one another. This is one of the most fascinating aspects of the inner workings of this Alef-Bet's system, and further demonstrates the non-arbitrariness of its forms and functions.

You would not initially think these expressions would be so related. All but two of their transforms have semantic meanings.

Another point of interest is that both groups themselves form words with semantic meanings: 5 - 6 - 4o = Powers ; 2o - 8o - 4oo = To twist, tie, to knot, knots.

example:

2o - 8o

3o - 9o

4o - 1oo

5o - 2oo

6o - 3oo

7o - 4oo

8o - 1

9o - 2

1oo - 3

2oo - 4

3oo - 5

4oo - 6

1 - 7

2 - 8

3 - 9

4 - 1o

5 - 2o

6 - 3o

7 - 4o

8 - 5o

9 - 6o

1o - 7o

Faces & Permutations of The 22 Lines With Semantic Meanings [for advanced active meditation]

The following lists include the faces and permutations of the Lines for which semantic meanings are extant. Note the predominance of meanings which occur in the 11th, 13th and 19th faces.

The Six Two Element Lines

Only Faces with semantic meanings [no permutations]

5 - 5 , 6 - 6 , 4o - 4o/6 oo

2 - 2	3 - 3	4 - 4	7 - 7
8 - 8	9 - 9	2o - 2o/5oo	3o - 3o
5o - 5o/7oo	6o - 6o	8o - 8o/8oo	9o - 9o/9oo
1oo - 1oo	2oo - 2oo	3oo - 3oo	4oo - 4oo

2o - 8o/8oo , 8o - 1 , 4oo - 6

1 - 7	2 - 8	3 - 9	4 - 1o
5 - 2o/5oo	6 - 3o	7 - 4o/6oo	8 - 5o/7oo
9 - 6o	1o - 7o	3o - 9o/9oo	4o - 1oo
5o - 2oo	6o - 3oo	7o - 4oo	9o - 2
1oo - 3	2oo - 4	3oo - 5	

Note: the definitions of all these roots are available in The Book of Roots.

Faces and Permutations of the sixteen three-element Lines

Line 1 -- Name: 1 - 3o - 8o/8oo

FACES

11th:	3o - 1 - 6	No, not, labor, vanity
13th:	5o - 3 - 8	To break forth, flow over to fight, wage war
16th:	8o - 6 - 2o/5oo	Kohl [eye-paint]
19th:	2oo - 9 - 5o/7oo	Drip, run, 'runner' to 'mumble' a charm

PERMUTATIONS

1st:	1 - 8o - 3oo	The dark horn, to make dark obscure, a dark place, occult
5th:	8o - 3o - 1	Strange thing, wonder, miracle to search, to remove

Line 2 -- Name: 2 - 1o - 4oo

FACES

3rd:	5 - 4o - 3	Hyssop
7th:	9 - 8o - 7	To join, contract to close, to leap
10th:	3o - 2oo - 1o	To withdraw, to attract
11th:	4o - 3oo - 2o/5oo	To draw, pull, squeeze, skin, hide
13th:	6o - 1 - 4o/6 oo	Silver
16th:	9o - 4 - 7o	Temples of the skull
18th:	2oo - 6 - 9o/9oo	To run
19th:	3oo - 7 - 1oo	To cleanse, wash, rinse
20th:	4oo - 8 - 2oo	Heat, rivalry, contention

PERMUTATIONS

1st:	2 - 4oo - 1o	Daughter of restriction
3rd:	1o - 2 - 4oo	Dwelling places, to sit, quiet
5th:	4oo - 1o - 2	To go back, return, restore, Regret

Line 3 -- Name: 3 - 4o - 3o

FACES

5th:	8 - 9o - 8o/8oo	Undaunted, energetic, to peel off, bare
7th:	1o - 2oo - 1oo	Herb, green, yellow, to defy, oppose
8th:	2o - 3o - 2oo	Ritually correct, to succeed, proper
10th:	4o - 1 - 4oo	Town
11th:	5o - 2 - 1	To be inspired, to prophesies burst forth, blow
15th:	9o - 6 - 5	Order, command, to cry shout, to contract, join
18th:	3oo - 9 - 8	Prostrate oneself, to spread, stretch
19th:	4oo - 1o - 9	Death [Note: 5th permutation of Line 9]

PERMUTATIONS

1st:	3 - 3o - 4o/6oo	Golem, unfinished, roughly shaped
2nd:	4o - 3o - 3	To strip, to pluck
3rd:	4o - 3 - 3o	Sickle, scythe

Line 4 -- Name: 4 - 3o - 4oo

FACES

1st:	5 - 4o - 1	To be excited, roar, rumble, din
5th:	9 - 8o - 5	Drop
13th:	8o - 3 - 4o/6oo	To cut, mutilate, discredit, rue [herb]
16th:	2oo - 6 - 7o	To sound, to strike, to shake
17th:	3oo - 7 - 8o/8oo	To blacken, tarnish
20th:	2 - 1o - 2oo	Son, pit, hole

PERMUTATIONS

4th:	4oo - 4 - 3o	Stammerer
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Line 7 -- Name: 7 - 1o - 5o/7oo

FACES

2nd:	9 - 3o - 7o	To loosen, untie, incline, halt
7th:	5o - 8o - 3oo	Material body aspect of spirit
9th:	7o - 1oo - 1	Trouble, distress

13th: 2oo - 1 - 5 Sight, to appear, to meet with,
visualize

18th: 3 -6 - 1o Powers, peoples, pagans

PERMUTATIONS

1st: 7 - 5o - 1o To excite the senses, wanton

4th: 5o - 7 - 1o To sprinkle
to have a cleansing influence

Line 8 -- Name: 8 - 1o - 4oo

FACES

5th: 4o - 6o - 5 Trial, wonder

9th: 8o - 1oo - 9 To burst forth, ferment, foam

10th: 9o - 2oo - 1o Split, tear, resin

14th: 4oo - 2 - 5o/7oo Straw, to build with straw [including adobe]

15th: 1 - 3 - 6o Pear, pear tree

18th: 4 - 6 - 9o/9oo To skip, dance, rejoice

19th: 5 - 7 - 1oo Injury, damage, loss, danger

PERMUTATIONS

1st: 8 - 4oo - 1o To put down, rest, to stir, to dig in coals

4th: 4oo - 8 - 1o Revival, resurrection of Dead

Line 9 -- Name: 9 - 1o - 4oo

FACES

2nd: 2o - 3o - 2 To seize, dog, dog bites

5th: 5o - 6o - 5 Flag, sign, wonder, trial

8th: 8o - 9o - 8 Open, unwallled place, to burst open, sparkle

10th: 1oo - 2oo - 1o To call, name, invite, read

12th: 3oo - 4oo - 3o To set, to plant, to spread

13th: 4oo - 1 - 4o/6oo To join, combine, twin-like

14th: 1 - 2 - 5o/7oo The stone, jewel, black marble, vagina

16th: 3 - 4 - 7o To cut, diminished, mutilated

18th: 5 - 6 - 9o/9oo Fastened, palm leaves

PERMUTATIONS

5th: 4oo - 1o - 9 Death

Line 1o -- Name: 1o - 6 - 4

FACES

4th:	5o - 1o - 8	Rest, satisfaction, gentle, pleasing
6th:	7o - 3o - 1o	To rise, arrive, offer, put on altar
9th:	1oo - 6o - 4o/6oo	Cut, carve, divination, diving tools carver, decision
14th:	2 - 2oo - 9o/9oo	To break through, to cut from end to end
17th:	5 - 1 - 3oo	The fire
19th:	7 - 3 - 1	Bell, husk

PERMUTATIONS

4th:	4 - 1o - 6	Fluid, writing, ink
5th:	4 - 6 - 1o	To look out for, mourn

Line 3o -- Name: 3o - 4o - 4

FACES

1st:	4o - 5o - 5	To divide, distribute, count
8th:	2oo - 3oo - 3o	To weaken, to break the force of
9th:	3oo - 4oo - 4o/6oo	To unseal, to open
11th:	1 - 2 - 6o	To feed, to fatten
13th:	3 - 4 - 8o/8oo	Bird, cut, scrape, bird divinations

PERMUTATIONS

4th	4 - 3o - 4o/6oo	Diminution, defect
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Line 5o/7oo -- Name: 5o - 6 - 5o/7oo

FACES

7th:	3oo - 4o - 3oo	The Sun
9th:	1 - 6o - 1	To heal, old, myrtle, therapeutae
10th:	2 - 7o - 2	To ask entrance, knock at the door
17th:	9 - 1 - 9	To brighten, to sweep

Line 6o -- Name: 6o - 4o - 2o/5oo

FACES

4th:	1oo - 8o - 6o	To close the mouth, to indicate one's will with mimic motions to leap with joined feet
5th:	2oo - 9o - 7o	To perforate, pierce, piercing

6th:	300 - 100 - 80/800	To bring in close contact, to face, be seen
7th:	400 - 200 - 90/900	To set right, settle, harmonize
9th:	2 - 400 - 200	Decree, allotment, after, behind, last
12th:	5 - 3 - 1	To reason, speak, study
15th:	8 - 6 - 4	To connect, to compose an allegory
19th:	30 - 10 - 8	Moisture, secretion, fresh, green

PERMUTATIONS

1st:	60 - 20 - 40/600	Harmonize, to count, contemplate to look to, take in view
2nd:	40 - 20 - 60	Counting, marking off
3rd:	40 - 60 - 20/500	To cast metal, to temper, veil, wed
5th:	20 - 40 - 60	To hide, store away, subterranean prison [Hell]

Line 7o -- Name: 7o - 1o - 5o/700

FACES

7th:	1 - 80 - 300	Desire, pleasure
11th:	5 - 300 - 3	Reaching
18th:	30 - 6 - 10	To join, be connected, assume an obligation
20th:	50 - 8 - 30	To quiet, lead, support
21st:	60 - 9 - 40/600	To close, to seal

PERMUTATIONS

1st:	70 - 50 - 10	To violate, afflicted, poor, to speak, to answer
2nd:	10 - 50 - 70	To vow
3rd:	10 - 70 - 50/700	Corresponding to
4th:	50 - 70 - 10	To utter
5th:	50 - 10 - 70	To shake the head

Line 9o -- Name: 9o - 4 - 1o

FACES

4th:	400 - 8 - 50/700	Prayer for grace
6th:	2 - 10 - 70	Rejoicing
11th:	7 - 60 - 300	[Note: all sibilants] Voice of the serpent
13th:	9 - 80 - 1	To close
14th:	10 - 90 - 2	To establish, to ascertain

3rd:	1o - 2oo - 3oo	To enter into, to take possession
4th:	3oo - 2oo - 1o	To dissolve, to loosen, to take lodging rest
5th:	3oo - 1o - 2oo	To sing, verse, chain, poetry, music, song

Line 3oo -- Name: 3oo - 1o - 5o/7oo

FACES

1st:	4oo - 2o - 6o	To crush, stamp
2nd:	1 - 3o - 7o	Allah
5th:	4 - 6o - 1oo	Measure
6th:	5 - 7o - 2oo	The awakening
9th:	8 - 1oo - 1	To draw a circle, to limit, to engrave talismans, sigils
13th:	3o - 1 - 5	To labor in vain
14th:	4o - 2 - 6	Entrance, gate
18th:	8o - 6 - 1o	Breath, wind

PERMUTATIONS

1st:	3oo - 5o - 1o	To repeat, second, to study, teach to change
3rd:	1o - 3oo - 5o/7oo	To sleep, strong, hard, old
4th:	5o - 3oo - 1o	To pledge, allure, to discard, forget

WRITINGS
OVER
SONICS
&
IMPLEMENTS

Remarks
Formations
Ascetic Aesthetics
Four Notes

Remarks

intended as a general introduction to my work.

My work with gongs concentrates on their ability to generate acoustic phenomena, and the visualizations which these phenomena produce within the listener.

I no longer use traditional gongs formed from the softer brass or bronze alloys, but over the years have developed instruments from rust-free steels etc., i.e. harder materials which are produced with more heat and, especially, more pressure.

The aspect of pressure is important on a number of levels. Since at least the work of Helmholtz [c.1859] it has been known [to western science] that sound is a manifestation not of linear waves, but of spherical zones of pressure propagating in space from the sound source.

When this sound source is the circular gong which, while freely suspended, allows for an equal radiation of pressure from both its surfaces, a more 'perfectly' spherical pressure zone results, and this accounts for its sonic potential.

It is worth considering that the gong is also a physical counterpart of the tympanic membrane in the specific organs of hearing: i.e. like attracts like.

I make the point of 'specific' organs as it is now known, though generally ignored, that the entire body: skin, musculature and skeleton also conduct different qualities of the pressure zone to the audio center, and contribute to the total perception of any audio event.

Returning to the topic of my choice of materials for the construction of 'gongs', it is axiomatic that the more pressure applied in the production of the material used as a sound source, the more intense, and hence complex, the pressure zones propagated by the material.

I have found that this complexity directly translates into a marked increase in the acoustic phenomena occurring in the physical space enclosing the propagation.

The varieties of acoustic phenomena are first and foremost non material processes manifest to audition. These processes are the interactions between the energy [pressure zone] emanating from a source and the physical space enclosing [reflecting and refracting] these zones.

Technically these phenomena comprise resonance, reflection, and phase relationships. They occur individually and in combinations between and among these categories. Practically speaking, they produce a lush expanse of sonic experience.

Note that I have not included the overtone in the category of acoustic phenomena. This is because what are commonly referred to as overtones are the harmonic progressions which naturally occur when any given mass is sounded. In cultural musics where an absolute tuning is enforced, these overtones are consciously controlled [usually reduced if not eliminated] in the instrument's construction.

Gongs, bowls, bells etc., are not usually subjected to this control, and as such, the 'over- and under-' tones of their fundamental mass/pitch are audible to the listener. To listeners unused to this experience, it is perceived as a unique auditory event.

Moving on to the relationships between energy and [enclosed] space, when that space is considered as a macrocosm and the listener as its microcosm, I have found that the western study of phenomena known as Qabalha can provide a useful methodology.

At the outset, I must say that I make a distinction between the specific Jewish mysticism and the general Qabalha [or science of the soul] with origins at least as ancient as the Sumerian culture c. 15,000 BCE.

This 'science of the soul' is concerned with the discrimination and delineation of specific states of phenomena functioning at one and the same time, within and without the realms of consciousness on the individual and universal levels.

To quote a major Qabalistic axiom: 'as above, so below'.

I have also found this Qabalistic doctrine of correspondence of great help as a metaphor system when working on my relationship with the phenomena inherent in and produced by sound, and their subsequent effect on listeners.

For example: the very word Qabalha relates to the process of information transmission through and by the memory, and the relationship between heart [feeling] and speech [will].

As demonstrated in the work of the Swiss scientist Hans Jenny in 'cymatics', [the structure and dynamics of vibration], one finds there are specific structural arrangements corresponding to every variety of tone.

I believe that this is true not only in the physical but also in the mental realm.

This is also the basis of the eastern relationship between specific mantras [sonics] and yantras [mandalas etc.].

The Qabalistic approach is again valuable here in interpreting the varieties of inner visualizations occurring in the listener throughout the range from color-field, to abstract patterning, to concrete narrative visions, etc.

I believe that these visual phenomena are drawn through the memory, whereby consciousness is 'again' focused on the non material realms, in the perceiving of the acoustic phenomena.

The listeners, in essence, are remembering 'spiritualized' aspects of experience: past, present, and future.

12,13/4/87 Amsterdam.

Notes for the 'First Gong Symposium' 1 - 3 May 1987.

Fritz Perls Akademie, Hücheswagen, Germany

Formations

[CAPITALS are quotes from COSMIC DOCTRINE by Dion Fortune]

GENESIS: and the fire of the aelohym vibrated through her waters, and the aelohym spoke: speaking light, and the light returned.

I CHING: it fell to music to build a bridge between the worlds of the seen and the unseen.

Sound is, for humans, the presence [pressure] of energy vibrating through space, generally between 20 and 20,000 times per second, but at a constant 760 m.p.h. We form sound by transferring energy to some mass/material, which in turn transforms and propagates that energy into space. The form of this propagation is spherical.

AND, AS THE COSMOS WAS BUILT UP OUT OF THREE INNER-REVOLVING RINGS, SO THE SYMBOL OF THE LOGOS IS SPHERICAL.

There are not sound waves as such, but [spherical] pressure zones. Territories with specific qualities distinguished by their density [amplitude] and rhythm [frequency].

A RHYTHM IS A SEQUENCE OF REPETITIONS OF CIRCULAR MOVEMENT.

These zones propagate by a process of vibration.

VIBRATION: THE IMPACTING OF ONE RHYTHM OFF ONE PLANE UPON THE SUBSTANCE OF ANOTHER.

That is, the gas molecules [air] which the pressure zone vibrates, adopt its density and rhythm.

The atmosphere within the sound barrier is a meta-pressure zone composed of the infinite variety of these energies. Even more metaphorically: pressure zones are currents in the sea of sound within the shores of the sound barrier. Our sound barrier is formed by energies vibrating faster than 760 m.p.h.

How the qualities of energies of this velocity and vibration rate are heard entails a three-stage process. First, by a mechanical process in the middle ear, when the exterior energy [pressure zone] vibrates, successively, the ear-drum, hammer, anvil, and stirrup transferring a re-proportioned energy to the inner ear. This begins a hydro-electrical process. The fluids of the cochlea vibrate, which in turn vibrate/fire the neurons along the basilar and tectorial membranes of the cochlea.

As neural impulses in the voltage of the central nervous system, the exterior energy has been transformed back into the realm of electricity [physical light].

The first place these neural impulses go is the memory, where they are distinguished, say, from the taste in your mouth *right now*, and from there to the cognitive center of awareness.

All sensory impulse first arrives at memory.

You [p]re:cognize all stimuli [from Jung's collective unconscious, for example] regardless of your linguistic ability to name it, which is based on this life's associative memory.

THE FLOWING OF PURE MOVEMENT IS MEMORY - THE REPRODUCTION OF AN IMAGE OF AN ACTION IN ANOTHER PHASE OF MANIFESTATION, AND CONSCIOUSNESS IS BUILT OUT OF MEMORY, AS DISTINGUISHED FROM AWARENESS, WHICH IS A FORM OF REACTION BETWEEN TWO PLANES [emphasis mine].

Action and reaction do not constitute consciousness. It is reaction plus memory which is the basis of consciousness; and the currents in space of pure movement are the basis of memory because, being frictionless because substanceless, they persist.

Almost all percussion sensibilities conform to the model of awareness previously mentioned - 'A FORM OF REACTION BETWEEN TWO PLANES' - in their basic physical function: one beat, one sound.

Throughout the world various traditional collections of beat patterns exist. The basic genres are: ritual; communicative; social; and martial, with variations in each genre.

These four forms engender, in varying degrees and from different perspectives, reactions between the planes appropriate to their functions. This dynamic can be used as a beginning, and not just as an end in itself.

Production, Propagation, and Perception.

Mechanics, Hydraulics, and Electricity.

Both sets can function as metaphors for the 'three inner-revolving rings' of the cosmos' formation.

winter/spring 1983 N.Y.C.

Ascetic Aesthetics

Process in Pursuit of Pure Performance

The axiom 'as above, so below' is evidenced in the fertility rite which is the basic occult ritual of all peoples. And this notion of fertility is applied to either elemental, animal, vegetable or spiritual spheres of action. These categories are based on an ordering of vibrational magnitude, and exist in a dual context - vertically [above & below] and horizontally - as 'the seen and the unseen'. Again, there is the belief that a 'higher'/primal/most potent level of 'fertility' both exists and be 'coaxed' into manifesting on this 'lower'/less potent/level of existence.

The intent of any individual Working is to replicate the archetypal knowledge informing one of these spheres of action. Convergence is but one metaphor for the result of a successful Working: at times of convergence the contexts are united.

So let us use some metaphors here. Let's consider the pure/potent energy as a light source. Let's consider ourselves existing in a room which is separated in two by a curtain. We are standing in the dark. We believe the other side of the curtain is flooded with light. So let's consider the curtain as the ego. It would follow then that the dynamic of convergence would result through the diminishing of the ego/curtain. And let's consider that this dynamic can be achieved through a pure performance on our part.

So how to go about achieving a pure performance? One begins by choosing techniques and structures from the body of invocational/evocational ritual practice. One then proceeds to translate/transpose them out of a purely sacral/ritual context and into a/the performance context.

Primarily one must discard the 'intellectual desire' to create a subjective result, and instead develop the ability to simply act [i.e., doing not thinking]. By these not-so-simple actions one channels/constructs/constrains a model/mechanism by metaphor and analogy on this physical plane which the primal/pure energy can 'inhabit'.

Devotion through sacrifice is the essential discipline necessary to achieve and maintain the consciousness necessary for the ability to channel these energies. This consciousness allows for the control of one's intention and the establishing of an integration/integrity within one's day to day awareness upon which one's relationship to those pure and primal energies is based.

1981, Eindhoven & 2003, Huizen The Netherlands

Four Notes

*'the sound for urging on [the gods]: drums, flat bells,
with these sounds one calls them -- inviting the gods of knowledge down from the
celestial spheres'*

[from *The Way of the Shen of Illusion* [in *The 9 Ways of Bon*] translated by
David L. Snellgrove]

'The sound of the thunder that accompanies the movement of reawakening
life is the prototype of music'.

'It fell to music to... construct a bridge to the world of the unseen'.

[I CHING {Hexagram 16: Yü}]

'The image, the form, is there concretely before us, and it can thus expand,
evoking within the prepared viewer a whole complex of abstract, intuitive notions
on states of being - qualities, associations and relationships which cannot be
described or defined but only experienced.

A centering sense of unification later results from this inwardly expansive
movement of mind.

A method of viewing is required comparable with our hearing faculty: one must
learn to listen to the symbolic image, allowing it to enter into and pervade one's
consciousness, as would a musical tone which directly resonates with the inner
being, unimpeded by the surface mentality.

'In this moment of inner identity - between the intellect and the aspect of
the tangible world evoked by the symbol, we have the opportunity to live this
knowledge'.

[from Robert Lawlor's introduction to *Symbol and the Symbolic* by R.A.
Schwaller de Lubicz]

'What is the sound of one hand clapping?'

This classic koan/paradox is meant to place one at the limits of reason. If one crosses over, and returns, could then one possible response be expressed thusly:

Imagining the thumb as a head, the two middle fingers as legs, and the two outer fingers as arms; the pentagram of the human/primate form is mirrored in this one hand .

The naturalness and integration of the hand in any action can be seen as the sound of the one hand : a human being ; that is, clapping .

FURTHER READINGS

[BY TOPIC]

Traditional Approaches

Sefer Yetzirah - Aryeh Kaplan
The Sufis - Idries Shah
The Sacred Mushroom and the Cross - John Allegro
Golden Verses of Pythagoras - Fabre D'Olivet [translation]
Symbol and the Symbolic - R.A. Schwaller de Lubicz
Alchemy - Titus Burckhardt
777 - Aleister Crowley
The Psychology of Ritual - Murry Hope
Shamanism - M. Eliade
The Forge and the Crucible - M. Eliade
Giordano Bruno and the Hermetic Tradition - Frances Yates
The Art of Memory - Frances Yates

Number

The Canon - William Stirling
The Source of Measures - J. Ralston Skinner

Sound

Introduction to the Physics and Psychophysics of Music - Juan G. Roeder
The Way Music - Thomas Marcotty
Music - Sufi Inayat Kahn
Music, Mysticism and Magic - Joscelyn Godwin
Harmonies of Heaven and Earth - Joscelyn Godwin

Genetic Code/Consciousness

The Mayan Factor - José Argüelles

Earth Ascending - José Argüelles

The I Ching and the Genetic Code - Martin Schönberger

Cosmic Superimposition - Wilhelm Reich

Programming and Metaprogramming in the Human Bio-Computer

- John C. Lilly

Simulations of God - John C. Lilly

Secrets of Mayan Science/Religion - Hunbatz Men

The Reflexive Universe - Arthur M. Young

In Pursuit of Valis - Philip K. Dick [ed. Lawrence Sutin]

The Cosmic Doctrine - Dion Fortune

Physical Practice

[women] Healing Love through the Tao - Mantak and Maneewan Chia

[men] Taoist Secrets of Love - Mantak Chia and Michael Winn

Z'EV

One Foot in the Grave [an audio/visual/textual retrospective of work from 1968 - 1990 published and released in 1991 by TOUCH, now out of print]

[texts and visuals still available @ <http://www.touchmusic.org.uk/zev.html>]