RHYTHMAJIK

Practical Uses
of
Number, Rhythm and Sound

Volume 1 - Fuel For Fire

Volume 2 - Irons in the Fire

Rhythmajik, Ink
2001
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
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Volume One

Fuel for Fire
Twenty-two signs of foundation
Established, shaped, permutated
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 Mysticisms, 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.


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]
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 - 7o] 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:

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<td>North – Earth - 400:</td>
<td>8 - 12” diameter Iron object</td>
</tr>
<tr>
<td>South – Fire - 300:</td>
<td>8 - 10” diameter Brass cymbal</td>
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<tr>
<td></td>
<td>[the thinner the better]</td>
</tr>
<tr>
<td>East – Air - 1:</td>
<td>8 - 10&quot; diameter Stainless steel object</td>
</tr>
<tr>
<td>West – Water - 40:</td>
<td>8 - 12&quot; diameter Oven-proof glass bowl</td>
</tr>
<tr>
<td></td>
<td>[the only glass that will not shatter]</td>
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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: xxxxx or x.xx.x or x.xxx or xxx.x
5: xxxxxx or xx.xx.xx or x.xx.xx or xx.xxx or xxx.xx

Parsed strokes expressing 6 & 7:

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

7:
    xxx.xxx.xx or xxx.xx.xxx
    xx.xxx.xx or xx.xx.xxx or xxx.xx.xxx or xxx.xx.x
    xxx.xx.xx or xx.xx.xxx or x.xxx.xx or x.xxx.xxx.xx or x.xxx.xx.x
    x.xx.xx.xxx or x.xxx.xx.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.xx.xx.xxx ... [intention: to distribute 2 - 4 - 200]

9: xx.xxx.xxx.xxx ... [intention: to make clear 2 - 5 - 200]

Suggested tempo: approximately four repetitions of seven strokes per ten seconds
[x.xx.xxx.xx.x - x.xx.xxx.xxx.xx.x - x.xx.xxx.xxx.xx.x - x.xx.xxx.xxx.xx.x > ad infinitum]
Note: taking this as the four-faceted expression [1 - 2oo - 3oo - 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 + 2oo + 3oo + 1 = 502, which can be represented as 5o - 2 [stroked as: 5 – 2]. Indexing the Book of Roots for 5 - 2 leads us to 5o – 2o 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 - 4o/6oo = 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
Skull
Nervous System
Endocrine

Ears  Eyes  Nose  Mouth

Shoulders
Arms  Lungs

Heart
Spinal Column
Liver  Solar Plexus

Kidneys  Bladder
Hands  Hips  Genitals

Legs
Feet

Right Side

Rhythmajikal Healing Structure

Left Side
Traditional Color Field

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

**Mother of Pearl**

**Blood Red**

**Emerald**

**Sky Blue**

**Amber**

**Violet**

**Rose**

**Citrine**

**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 are a few possible visualizations 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 Expressions.
Traditional, Thelemic, and Rhythmikal 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
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:
6o, 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 6o, Tantra, emanating 6oo, 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 5oo - 9oo are absent from this glyph. For magnitude considerations use the following formulation:
5oo = Power, 6oo = Transformation, 7oo = Creation, 8oo = Mantra, 9oo = Intention.

[For further information regarding these magnitudes see points 2 & 3 of the Three Implementations in the Introduction to The Nine Chambers which follows.]
Limitless Light 1

Structure 2

Form 3

Nature 7

Life 8

Death 5

Experience 3

Transformation 4

Transmutation 9

Incarnations 4

Function 2

Method 4

Awareness 5

Union 6

Contained Light 6

Mantra 8

Initiation 2

Tantra 6

Reflected Light 9

Truth 4

Substance

Dense Matter (Earth)

The Art 8

The Art 8

The Art 8

The Art 8

Note: Numbers in white boxes represent the Lines.

Numbers in gray boxes represent the Stones or Foundations.

Earth, which represents the practitioner has no number.

Totality of Ramifications
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 3oo corresponds to both the elements Fire and Spirit, and that 4oo 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 2o/5oo, 4o/6oo, 5o/7oo 8o/8oo and 9o/9oo. Although they do not seem to follow the 'logic' that would cause one to assume that 2o would emanate as 2oo, 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

42
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 thousand 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

10
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
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

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

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

50/700
Name: NUN 50-6-50/700
Traditional definition: Fish 4-3
Rhythmajikal definition: Creation 2-200-1
Symbol for Scorpio 70-100-200-2
Physiological function: Movement 90-70-4
Element: Water 40-10-40/600
Evolutionary force: The Bright Force 60-6-60-6-30
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

60
Name: SAMECH 60-40-20/500
Traditional definition: Staff 40-9-5
Rhythmajikal definition: Tantra 2-6-1
Symbol for Sagittarius [Rainbow] 100-300-400
Physiological function: Anger 20-70-60
Element: Fire 1-300-1
Evolutionary force: Healing power of the body 60-6-10-70-60-1-30
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

70
Name: AYIN 70-10-50/700
Traditional definition: Eye 70-10-50/700
Rhythmajikal definition: Yantra 8-6-40-200
Symbol for Capricorn 3-4-10
Physiological function: Hysteria/Panic 90-8-100
Element: Earth 8-200-2-5
Evolutionary force: Hidden passwords of power 20-300-6-10-70-10-5
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

50
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
**2oo**

Name: RESH 2oo-1o-3oo  
Traditional definition: Head 2oo-1-3oo  
Rhythmajikal definition: Initiation 2-3oo-4o/6oo  
Symbol for Sun 3oo-4o-3o -- in Summer 8-4o-5  
Traditional attribute: Glory 4oo-8o-1-2oo-4oo  
Rhythmajikal attribute: Creativity 2-2oo-1o-5  
Function in consciousness: Balance 6o-3o-1  
Function in Air/Solar System: Orbit 4o-7o-6-5o/7oo  
Function in Earth: Fertile land 4oo-2-3o  
Function in Water: Rains 3-3oo-4o/6oo  
Function in Fire: Elemental fire 1-3oo  
Evolutionary force: Rulers 4o-3o-2o-1o-4o/6oo  
Direction: South 4-2oo-6-4o/6oo  
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

**3oo**

Name: SHIN 3oo-1o-5o/7oo  
Traditional definition: Tooth 3oo-5o/7oo  
Rhythmajikal definition: Trance 5o-6-4o/6oo  
Symbol for Fire 1-3oo  
Evolutionary forces:  
\hspace{1cm} Messengers/Angels 1-2oo-1-3o  
\hspace{1cm} Burning/Venomous serpent 3oo-2oo-8oo  
\hspace{1cm} The thick and dark cloud 7o-2  
\hspace{1cm} Protection 3-1o-5o/7oo  
Elemental quadrant: South 4-2oo-6-4o/6oo  
Symbol for Spirit 2-2oo-2-1o-4oo  
The individual's 'star signal[s]'* 1o-8-1o-4-5  
\hspace{1cm} Neural-electric spark 8-1o-5  
\hspace{1cm} Aura [etc.] 2oo-6-8  
\hspace{1cm} Blood/DNA 'antenna'* 5o-3oo-4o-5  
\hspace{1cm} Material body 5o-8o-3oo  
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

4oo

Name: TAV 4oo-6
Traditional definition: Cross 9o-3o-2
Rhythmajikal definitions: Truth 1-4o-4oo
Rhythmajikal definitions: Substance 7o-1o-1oo-2oo
Symbol for Saturn 3oo-2-4oo-1-1o
Traditional attribute: Knowledge 2-1o-5o-5
Rhythmajikal attribute: Form 9o-6-2oo-5
Functions in consciousness: Limitation 3-2-6-3o
  Sensation 4o-3oo-4o-6-3oo
Function in Air/Solar System: Webs 4o-6o-2o/5oo
Function in Earth: Desolation 8-2oo-2-5
Function in Water: Dew 9-3o
Function in Fire: Black fire 8-2oo-1o-2oo
Evolutionary force: Active ones 1-2oo-1-3o-1o-4o/6oo
Direction: Center 4oo-6-2o/5oo
Symbol for Earth 1-2oo-9oo
Evolutionary forces:
  The Builders 2-5o/7oo
  The Pit 3-6-2
  Holy Living Creatures 2o-2oo-6-2
  The Fruits of affliction 8o-6-2oo-3o-1-2o/5oo
  The Iron Mountain 9-6-2oo + 8o-2oo-7-3o-1
Elemental quadrant: North 9o-8o-6-5o/7oo
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.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>333</td>
<td>222</td>
<td>111</td>
</tr>
<tr>
<td>666</td>
<td>555</td>
<td>444</td>
</tr>
<tr>
<td>999</td>
<td>888</td>
<td>777</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>333</th>
<th>222</th>
<th>111</th>
</tr>
</thead>
<tbody>
<tr>
<td>ways</td>
<td>structure</td>
<td>consideration</td>
</tr>
<tr>
<td>experience</td>
<td>power</td>
<td>force</td>
</tr>
<tr>
<td>trance</td>
<td>initiation</td>
<td>memory</td>
</tr>
<tr>
<td>666</td>
<td>555</td>
<td>444</td>
</tr>
<tr>
<td>union</td>
<td>awareness</td>
<td>method</td>
</tr>
<tr>
<td>(transformation)</td>
<td>creation</td>
<td>transformation</td>
</tr>
<tr>
<td>999</td>
<td>888</td>
<td>truth/substance</td>
</tr>
<tr>
<td>transmutation</td>
<td>life</td>
<td>nature</td>
</tr>
<tr>
<td>intention</td>
<td>mantra</td>
<td>yantra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(creation)</td>
</tr>
</tbody>
</table>
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:

   ![Diagram]

   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

\[
\begin{array}{c}
3 \quad 2 \quad 1 \\
6 \quad 5 \quad 4 \\
9 \quad 8 \quad 7
\end{array}
\quad \begin{array}{c}
\cdot \quad \cdot \\
\cdot \\
\cdot
\end{array}
\quad \begin{array}{c}
\cdot \quad \cdot \\
\cdot \\
\cdot
\end{array}
\]

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

Stoked: 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
<table>
<thead>
<tr>
<th>333</th>
<th>222</th>
<th>111</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planet = Saturn</td>
<td>Planet = Uranus</td>
<td>Planet = Neptune</td>
</tr>
<tr>
<td>Element = Watery Water</td>
<td>Element = Fiery Fire</td>
<td>Element = Airy Air</td>
</tr>
<tr>
<td>3 = Moon</td>
<td>2 = Mercury</td>
<td>1 = Air</td>
</tr>
<tr>
<td>3o = Libra</td>
<td>2o = Jupiter</td>
<td>1o = Virgo</td>
</tr>
<tr>
<td>ruler = Venus</td>
<td>[retrograde]</td>
<td>ruler = Mercury</td>
</tr>
<tr>
<td>exaltation of Saturn</td>
<td>[retrograde]</td>
<td>exaltation of Mercury</td>
</tr>
<tr>
<td>3oo = Fire</td>
<td>2oo = Sun</td>
<td>1oo = Pisces</td>
</tr>
<tr>
<td>[sunspot activity]</td>
<td></td>
<td>ruler = Jupiter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>exaltation of Venus</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>666</th>
<th>555</th>
<th>444</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planet = Sun</td>
<td>Planet = Mars</td>
<td>Planet = Jupiter</td>
</tr>
<tr>
<td>Element = Airy Fire</td>
<td>Element = Watery Fire</td>
<td>Element = Watery Air</td>
</tr>
<tr>
<td>6 = Taurus</td>
<td>5 = Aries</td>
<td>4 = Venus</td>
</tr>
<tr>
<td>ruler = Venus</td>
<td>ruler = Mars</td>
<td>[retrograde]</td>
</tr>
<tr>
<td>exaltation of Moon</td>
<td>exaltation of Sun</td>
<td>4o = Water</td>
</tr>
<tr>
<td>6o = Sagittarius</td>
<td>5o = Scorpio</td>
<td>4oo = Saturn</td>
</tr>
<tr>
<td>ruler = Jupiter</td>
<td>ruler = Mars</td>
<td>[retrograde]</td>
</tr>
<tr>
<td>exaltation of Jupiter</td>
<td>exaltation of Mars</td>
<td></td>
</tr>
<tr>
<td>6oo = 0</td>
<td>5oo = 0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>999</th>
<th>888</th>
<th>777</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planet = Moon</td>
<td>Planet = Mercury</td>
<td>Planet = Venus</td>
</tr>
<tr>
<td>Element = Airy Water</td>
<td>Element = Fiery Air</td>
<td>Element = Fiery Water</td>
</tr>
<tr>
<td>9 = Leo</td>
<td>8 = Cancer</td>
<td>7 = Gemini</td>
</tr>
<tr>
<td>ruler = Sun</td>
<td>ruler = Moon</td>
<td>ruler = Mercury</td>
</tr>
<tr>
<td>9o = Aquarius</td>
<td>8o = Mars</td>
<td>ruler = Saturn</td>
</tr>
<tr>
<td>ruler = Saturn</td>
<td>[retrograde]</td>
<td>7o = Capricorn</td>
</tr>
<tr>
<td>9oo = 0</td>
<td>8oo = Pluto</td>
<td>exaltation of Mars</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7oo = 0</td>
</tr>
</tbody>
</table>

| 0 | 0 | 0 |
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, 2o, 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 - 1oo  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. \([1 + 1, 1 + 2, 1 + 3 \ldots 1 + 400 \ldots 2 + 1, 2 + 2, 2 + 3 \ldots 2 + 400 \text{ etc.}].\)

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:

\[
200 [1oo - 1oo] + 43 [4o - 3 or 3 - 4o] \quad \text{total definitions: 22}
\]

\[
24o [2oo - 4o or 4o - 2oo] + 3 [1 - 2, 2 - 1] \quad \text{total definitions: 52}
\]

\[
24 [2o - 4 or 4 - 2o] + 3 [1 - 2, 2 - 1] \quad \text{total definitions: 47}
\]
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 x 21 x 20... x 2 x 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] =

<table>
<thead>
<tr>
<th>4 - 3</th>
<th>4 - 3o</th>
<th>4 - 3oo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anxiety</td>
<td>Influence</td>
<td>Passage</td>
</tr>
<tr>
<td>4o - 3</td>
<td>4o - 3o</td>
<td>4o - 3oo</td>
</tr>
<tr>
<td>Touch, Melt, Dissolve</td>
<td>Word, Power, Command</td>
<td>Prophecy, Fiery Signs</td>
</tr>
<tr>
<td>4oo - 3</td>
<td>4oo - 3o</td>
<td>4oo - 3oo</td>
</tr>
<tr>
<td>Grief</td>
<td>Raise, Chant</td>
<td>Be released, Wisdom</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>3o - 2</th>
<th>2 - 5o</th>
<th>5o - 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>innermost</td>
<td>to understand</td>
<td>to move</td>
</tr>
<tr>
<td>the flame colored</td>
<td>to combine, build</td>
<td>to follow</td>
</tr>
<tr>
<td>Heart, to enkindle</td>
<td>belonging to, fit for</td>
<td>to be in commotion</td>
</tr>
<tr>
<td>thought, inclination</td>
<td>offspring</td>
<td>e/invoke, lamentation</td>
</tr>
</tbody>
</table>

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
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
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</thead>
</table>
| 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 | Lamenting, e/in-voking |
| 1 - 500 | 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 | Mother, maiden |
| 1 - 600 | womb, matrix, cubit, measure  
existence, source, substance  
to think, speak, e/in-voke  
press, embrace, to gather, nation  
aversion, arm |
| 1 - 50 | I pray |
| 1 - 700 | to press, to impose, oppression  
pain, agonies of the soul  
night lodging, revelation  
possession, power  
to curve, hollow, ear |
A Name of the Earth
basis, old
remedy, to heal, therapeutae, Essene, son
to walk, strides, property
breath, nose, myrtle

Wood, woods
wooden handle, Wand [tarot]

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

End, terminate
deterioration, cut, insult
pressure, to be pressed, hurry

To appoint, to place, maintain
narrow, sorrowful
fear, anxiety, male goat

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

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
To shatter, to divide, to distribute
destruction, to expose, plunderer
to despise, shy, humble
clefts, breaches

To look out, be cautious
To produce dull sound, to bark

Depth, bottom, belly, reservoir, bathing
a spark, burst forth, shine
promise, trust
cloud, vanity, useless talk
the poor [broken ones]

Life, rejoicing, force, acts of violence
path, entrance, coming in
sproutings, leaves and flowers

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

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

Ascent

the altar, temporary altar
entrance, gathering place
2 - 50  Intelligence, to understand, to combine
to build, builder, stonemasonry
black marble, lodestone
split, penetrate
vagina, offspring, belonging to, fit for
willow, palm branch

2 - 700  To found, to establish firmly
to instigate
to drive before one, to trample upon
despise, negligence, indifference
Thorns

2 - 70  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 - 80  Ø

2 - 800

2 - 90  To bless [purification]
to rescue, to search
to break forth, shine
swamp, pond, bubble
linen garments

2 - 900  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 Ø
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
Two long sides of the rectangle

- cut, indentations, patterns, joint, angle
- to bend, bent, grief
- stagnant water, marsh, papyrus

Majesty, pride, woman, to balance

garden, paradise

- sleep, darkness
- surface, color, resemblance
- to form discs or circles, cauldron
- make music, cover, surround, protect
- dwelling place for wild beasts, shame

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

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

Body, person, self, alone, individual

sexual intercourse, join body to body

sensuality

- the repository of enlightened souls
- gates, closing, shutting up
- stone fence with gate, wing

Ritual space

a crossroads laid out with chalk on earth

- spark, shining, to be bright, glad, willing
- to polish iron, gloss
E/in-vocation
  cacophony, excrement
  arrow, direct consequence
  instigation
  fever, to boil
  effervesce

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

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

A marked off space
  loftiness, grandeur
  pressing in hand

To float, fly
  sufficiency
  who, which, that, this

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  Marked off space, to designate, marks, points

4 - 500  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  Necromancy, blood
4 - 6oo  Silence, Land of the Dead, red blood
to speak in a low voice
resemblance, analogy
tear to pieces

4 - 5o  Law, decision, cause
4 - 7oo  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  The drum, join
4 - 8oo  exact meaning, a page of a book
reproach, to hammer, to damage
to drive, scatter
to thrust down
to spread [of odor]
4 - 9o
A shield, talisman
crown, adorn, honor, distinguish
to skip, dance, rejoice
to squeeze, to stick

4 - 9oo
Divination, burden
to examine carefully, exactness
evidence by implication
deduction, an argument
to squeeze into, to beat to powder

4 - 1oo
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 - 3oo
Passage
to walk about, be familiar
treading, threshing
trample to death

4 - 4oo
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  Ø

5 - 9  Inclination, sliding, perversion of justice

5 - 10  She
behold!, here is, quickly, rapidly

5 - 20  Evidence, precedence, rule
5 - 5oo  striking, beating, How?, as, like, to go

5 - 30  To labor, to be faint
farther on, farther off, onward [in time]
to be merry
To trust, to covet, expression of love  
To be excited, roar, rumble  
Proper conduct [intentionality]  
Measure, nature, sanity  
Possession, wealth, enjoyment, to please  
Oppression, intervention, objection, wrong  
Now, behold, this is  
To be silent  
Discarding, giving up  
Violent movement  
E/in-vocation  
The appearance [of thought forms etc.]  
What is blown off, foam, froth  
Bringing forth  
Fastened, carrying out, funeral escort  
Palm leaves  
Delirium  
Shining of [Enlightening] Countenance  
To conceive, conception  
Teacher, teaching, aspect, character  
Mound, mountain, kindling  
Behold, here is  
Diverting the mind  
The occult  
Profound, unknown  
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  Ø

6 - 500  Web, to circle  
woe  
it is becoming

6 - 30  To make a sign, to form  
to model after

6 - 40  Watch, guard  
round, curved  
woe makers
| 6 - 60   | Substance to color, stain |
| 6 - 70   | Fire inflammation         |
| 6 - 80   | To be bent                |
| 6 - 800  | doubled                   |
| 6 - 800  | to be wearied             |
| 6 - 90   | To encourage              |
| 6 - 900  | 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  Pure
clear, transparent
righteous, innocent
clearings
twigs
roots etc. collected from clearing ground
| 7 - 30 | Waves, running waters  
|        | to spin, weave  
|        | to disregard  
|        | to leave, to go, to be gone  
|        | to depart life, to die  
| 7 - 40 | To think, consider  
| 7 - 600 | to bind over, to create aversion  
|        | to glisten, sea waters  
|        | juice, broth, pulp  
|        | to silence  
| 7 - 50 | Nature, quality  
| 7 - 700 | 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 - 60 | Excite the senses  
|        | voluptuous  
|        | to go astray  
| 7 - 70 | Earthquake, tempest, to shake  
|        | fear, to frighten, to tremble, be agitated  
|        | commotion, hesitation  
|        | vapor, moisture, sweat, dripping  
| 7 - 80 | Engraving tools [magical articles]  
| 7 - 800 | to be rough, to be angry, falsify, to threaten  
|        | to make thick, viscid, honey  
|        | bristles  

7 - 90  Ø

7 - 9oo  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 - 1oo  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 - 2oo  Loathing

7 - 3oo  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 - 2o Good sense, persuasive word
8 - 5oo palate, taste
gladness, to laugh, joke
ciaress, to rub, scratch
fish hook, to lie in wait

8 - 3o 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 - 4o The Sun, summer, heat, to be warm, boiling
8 - 6oo to see, to cause to see, to affect,
to affect listeners
surround, protect, anger

8 - 5o Drawing circles [intentionally]
8 - 7oo grace, favor, loveliness
to cause to rest

8 - 6o 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 - 7o ∅

8 - 8o Bridal chamber
8 - 8oo seat of enlightenment
sanctuary, cover, spread over
borders of webs, pivot of door
to heap up words, attack
barefoot
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

Magical observance
drawing, engraving [sigils]
to cast/draw circles
to follow in a person's footsteps
embrace, bosom, lap, round, arch, hollow

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

Secret, predestination
whispering, stillness
to think, to be silent, to feel, apprehend
inaccessible place, thyme

Resurrection, reanimation
sister, twin sisters
to put down, to rest
downward, to create aversion
to dig, to stir embers, loathe, feel aversion

Shield
to brighten
to sweep
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

Crown
miter

Northern gate [full name: 9 - 4 - 10]
thorn
for the sake of

Ø

To spin
spider, that which is spun

Ø

To speak rebelliously
to press, squeeze
to emit semen
shot, shooting distance
to knock against
throwing stones

Clay
mud

Ø
9 - 2o  Ø

9 - 3o  Dew
lamb, lifting up
travel, send away, to walk about
to enjoy oneself, to loosen, to untie
shade, shadow

9 - 4o  Working implements

9 - 6o  something solid
dignity, consolation
consideration, reason, argument
to obstruct, fill up
unclean, bone

9 - 5o  Writing

9 - 7o  burden, load, traveler’s load
to spin, lust
mud, clay, shade, shadow

9 - 6o  To glisten [scrying surface]
to fly, peacock

9 - 7o  To deify
to wander, to reel
to err, be mistaken, thoughtlessness
to beget, plant, planting

9 - 8o  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 - 9o  Traveler

9 - 9oo  Golden castle

9 - 1oo  Golden castle

9 - 2oo  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 - 3oo  To hide, preserve, to lie in wait
           reward
           polish, sharpen
           dress a dead animal
           giving up, renunciation
           to sink, drop

9 - 4oo  Intentional bath of purification
           clearness, emptiness
           to dip, immerse

1o - 1  Pleasant, fitting
           where

1o - 2  To give
           to agree with, to correspond to

1o - 3  Painstaking labor

1o - 4  Consciousness, to recognize
           hand, power, possession
           to point, to move, to thank
           acknowledge, give praise
10 - 5  JAH
10 - 6  Ø
10 - 7  To sweat
10 - 8  To hurry, press on
10 - 9  Reach over, to incline, turn
to deduce, prefer
10 - 10 ADONAI
10 - 20 Ø
10 - 50  Ø
10 - 30 Ø
10 - 40  Light, e/in-voke, to speak
10 - 600 sea, lake, reservoir
the reservoir in the Solomonic Temple
10 - 50  Dove, adornments
10 - 700 thick, dark, to waver, to oppress
to look upon, to investigate
10 - 60  Jesus, healer of sickness
bitter herbs
10 - 70  To utter, to burst forth, bloom
'scraper' [thought form of harsh noises],
'sweeper' [thought form of unclean things]
10 - 80  To appear, reveal
10 - 800 auspicious, distinction, excellence
beauty, fine structure
10 - 90  Sun rise, to go forth,
10 - 900 to end
10 - 100 King Solomon, 'The Son of Discharge'
[allegorical name for King Solomon from jewish 'legend']
To revere, fear, to teach, instruct
to permeate, penetrate, channel
early rain, soaking rain

Being, substance, to exist, be strong
Jesus, resignation, to give up

Being, existence

Striking
beating
here and now

Dim
to be heavy, to feel pain
to extinguish
thorn, tower
ball
wine cask

Ø

Worthy, important personage
arched, to be rounded
to be false
suffering in childbirth
when, as though

Dim, to be shaded
to make the heart faint
lame, crippled, here and now

Burn, flame spotted, to sear, to scald
window, to be arched, hollow
like it, like him
Oil vessel [ritual light]

Serpent
power, force, to be firm, justified
Coition

∅

Cross roads
as, like, in order that

Necromancy, sepulchral chamber
cavity, cave
spider webs
teeth
thus, so

Power
venting full wrath
combustion, consumption
to cry
to finish, extinction, destruction
capacity, vessel, occupied space
crown, ornament, bridal bed

Constellation Draco [gathering]
sun burnt, something black
as, like
How much? How many?

Intention
exactly determined place for ritual
consecration, preparation
exist, to stand
be firm, to be precise
draw a direct line
fixed place, fixed time
20 - 60  Hidden, unknown
         mark, distinction, throne
         to cover, conceal, withdraw
         cut, slaughter
         thorn, owl
         Cup [tarot]

20 - 70  Exactly determined place for Working
         preparation, purification

20 - 80  Force

20 - 800  palm, hand
         something arched, hollow, doorway
         necessity, pressure, load, weight
         to be inverted, cover, resin
         rock, stone, ball

20 - 90  To curl

20 - 900  to shrink

20 - 100  Measure
         heaps

20 - 200  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

20 - 300  Chase away by knocking
         to knock, strike, bite
         something hollow
         bunch, reed, spindle, fork
20 - 400  

Cuth [site of Abraham's initiation]
to ally
likeness, a group
concretion
to be powdered, crushed
alluvial mounds

30 - 1  

To labor, to be tired
the smallest particle
no, not

30 - 2  

Heart
thought, inclination
innermost
the flame colored, to enkindle
to be bright, to grow white
to be dried up

30 - 3  

To jest
mock
to lick, to lap, to gurgle

30 - 4  

Birth, giving birth
to bear, bring forth
originate, result
future event

30 - 5  

To bend
to be tired

30 - 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  
Carry to altar

30 - 500  
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
Mute, to be silenced
entrance to temple
binding, to connect
strong, strength, thick force
violence, opposite, opposition, exclusion
null, vanity

Leave over night
to e/in-voke, murmuring
to raise against
to join
tree, oak
these, those

Ø

Jaw
to study, labor, work

Angel [Prince, Chief]
study, to learn, train oneself
to join, to be joined to
place of coupling, ship

to interpret
to talk, pleasure

Eclipse
to be affected
to become less, greedy
to drink, to lap up

Bellow
from below
day of rejoicing

Work
lion, dough
30 - 400

Intentional preparation
wailing woman
dawn, door post
from the presence of, to stir, mix
fig tree
unto, with

40 - 1

Initiation, administer an oath
one hundred [the constellation Orion]
what?, why?

40 - 2

Entrance, gate
well, spring

40 - 3

Touch, contact
to soften, dissolve, to melt, solution
Wax

40 - 4

Knowledge, teaching
mark, mnemotechnical signs
nature, dimension, condition
places of teaching
judge, appraise
Working garments
measure, dispensation
proportion
to stretch

40 - 5

To dissolve, dilute, to fall to pieces
something, anything

40 - 6

Water

40 - 7

One who purifies
person of magical distinction
chaff, hair
Her water
a polished oracle [scrying surface]
cleanse, healing
dissolved, watery
to weave
head, brain, marrow
plague, stroke
to wear out, destroy
whip, protest

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

Water
what, why

Thy water
to bow down, to lower
to be humbled, lowly
to sink, wound

Word, power, command
measure, 2000 cubits
full, a full month
in sight of, fade, to become brittle
oak tree

Elementary water
oath, e/in-voke
form, daytime
delirium, to confound, to sweep
4o - 5o  Nature
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
command, to master
to reach, to find
agony of death, exit
squeeze, press, suck
harden, strengthen
the center, between two extremes
chaff

4o - 10o  Depth, penetration
to scorn, to talk contemptuously
to be soft
to be crushed, stamped upon
To become sacred, to exchange fear, reverence
Enlightening teacher
speech, speaker, interpreter, e/in-voke
dedication
to knot, heap up, thick, heavy
myrrh

Burden of prophecy
prepare, touch, feel
reality, truth, faith
twilight, evening
desolation
fiery signals

Death, to die, corpse, put to death
coming, truth
true, truthful
cubit, town
Maiden

I e/in-voke
marked off, distinguished
adorn oneself
hurried, half done, slender, fine, brittle

Prophecy, inspiration
to give forth, to utter
to flow, be fluent
to blow, ablaze
to flower, fruit, produce

Splendor
to be guided by
to reach, to touch
to arrive, to strike
to demean oneself, soot
50 - 4  E/in-voke, banish
menstruation
skin, isolation
to escape, flying off
to shake the head

50 - 5  E/in-voke, lamentation
to move, to follow, to be in commotion

50 - 6  Circle, marked off place
beauty, ornament, to be pleasing
to fall away
itself, it indeed

50 - 7  To sprinkle
weave, to twist, to twine
be agitated

50 - 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

50 - 9  Plant, planting
to shake, to stretch
to scare, to decline

50 - 10  Ornament, to beautify,
decorate, make use of, to enjoy
climate

50 - 20  Sacrifice

50 - 500  produce sound
rub, polish, finish
diminution, lesser portion, to deduce
to make sore, grieve, loss, harm
onyx
50 - 30
E/in-voke
lamenting, howling
fatigue, heavy load
Offensive

50 - 40
To speak, say

50 - 600
to sleep
cord, string
vanity, Purposelessness

50 - 50
Fish

50 - 700
child, offspring
mourner, grief, mourning
to fall away

50 - 60
Sign, providential event
miracle, wonder
to try, test, lift up [intentionally]
force, compulsion, to separate
to bend, to flee, take flight
outraged woman

50 - 70
To utter, e/in-voke
move the head, move in different direction
to shake, hollowed out

50 - 80
To soar, to move in the air

50 - 800
waving, brandishing, swinging
swinging branches, branches of a tree
to winnow, to swing oneself, be proud
to be angry, to quarrel, summit

50 - 90
To shine, to enkindle

50 - 900
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
Path
mark off, cut off, separate
that which is removed, dross
base metal, luxuriant growth
multitude, greatness
to swell, rise, increase
fence, enclosure

Foundation, principle
deliberation
testimony, evidence, warning
base of altar, to establish
circle, council
carpenter, to join
intimate union
to obstruct, to boil, raft

∅

To be bright, to look up with joy
load, help
assistance
cure, remedy

∅

To think, to talk, to tell
to divert the mind
discard from mind
removal, to scrape, sweep
to wash, bathe, swim

Shaking of magical implements
to move about
become wild, extravagant
Spear
| 60 - 10 | Measure           |
|         | to be bright, thee |
| 60 - 20 | Seer, prophet     |
| 60 - 500 | 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 | Drug [soma]       |
| 60 - 600 | 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 | Trial, test [magical] |
| 60 - 700 | to sting, bright, shine |
|         | lifting up        |
|         | healer            |
|         | accident          |
|         | thorn bush        |
|         | store house       |
|         | clay, dirt        |
|         | to hate           |
60 - 60 To be bright, glad
ever, trouble
moth, she-horse

60 - 70 Companions
yielding, escort, aid, assistance
moving, marching, to accompany
to remove, separate

60 - 80 Limitless, end, layer
60 - 800 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 Ø
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 Ø

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
∅
Writing
to wrap up, cover oneself
to counsel, to plan, deliberate, urging, instigation

Ø

Ø

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

Passion, disposition, taste

join, junction, gathering
massed humanity
press, grief, dim, faint, dark, twilight, pleasing, lovely

Natural form, eye, sight

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 | Ø |
| 7o - 8o | Birds  
7o - 8oo | wing, to fly  
veil, cover  
to toil, to be tired, weariness  
double, junction, combination  
to bend, to be bent |
| 7o - 9o | The tree, trees  
7o - 9oo | 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

Ø

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
Beat, oath
80 - 500
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
Mouth
80 - 600
voice of command

80 - 50
Wheel, turn, turn one's face
80 - 700
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
80 - 70
The appearance, reveal
to e/in-voke, rise
breath, to blow
proclaim, revive
to join
to come forth, to arrive
to color

80 - 80
Inspire
80 - 800
to heat, to darken
to swell, to surround
choice, ancestors
fringe, to bend

80 - 90
To beat
80 - 900
to break through, rescue, save
to open the mouth
shattering, empty
to press, squeeze, to contract
to wound, gall nut

80 - 100
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

80 - 200
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  Ø

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
To e/in-voke, to join, to attend

to appoint, to command

to cause to shout

to contract

to be hot, to dry up

Ø

To chant

victor, bright, resplendent

pure

to be dry, to thirst

Ø

Ø

Ø

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

To restrain oneself [Working]

thirst, to fast
Necromancy
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
Ø
Scrying surface
  to arrange
  spreading, unfold
  moisten, drop
  to crush, distill
Seer, have visions
  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
To e/in-voke, chirp
  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  Ø

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  Ø
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  Ø
100 - 500  Ø
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

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

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

Remote place, gallows
vessel for libation, measure
rough-edged cup, cutting

Impression, etched inscription, sigil
exterminate, cleft, cavity, ravine, throat
1oo - 8o  Thoth’s Ape, memory, vault,
        doorway
        implication, heap, pile
        circumference, surface, to float to surface
        enclosure, surrounding, fence
        to bend, arch, go around
        crown, basket, tub
        pinnacle

1oo - 9o  To wake, awakening
1oo - 9oo  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

1oo - 1oo  Gravity
        cleft, split, pelican

1oo - 2oo  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]

1oo - 3oo  Knocking, rattling
        question, difficulty
        argument, contradiction
        correspond, to touch closely, connect
        to be straight, strong, severe
        to be old
        hard effort, hard travel
1oo - 4oo
Handle
pelican

2oo - 1
To appear
sight, to see
to choose, select, to meet with
conscientiousness, reverence, to shun

2oo - 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

2oo - 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

2oo - 4
E/in-voke, to subjugate, govern
mushroom, descent
to take possession of, to detach
to stamp, tread, plowing, dripping, moist

2oo - 5
To uncover
to stimulate, to stir up

2oo - 6
Sight, view, 'lo and behold'
to delight, refresh, moist, saturated
intoxicated, drunk

2oo - 7
The secret
force, to be hard
to penetrate deeply, to take deep root
scholars, joy, to sprout forth
strength, foundation, rice

130
200 - 8
Moon
path, way, dwell as a stranger, wanderer
to be received, to go through, to spread
breath, spirit, sense of smell
interval, wide space

200 - 9
To press, wring the neck [sacrifice]
to be excited
to sprinkle, moisten, soften

200 - 10
Teaching
to see, to meet with

200 - 20
Thinker

200 - 500
well balanced, preparation
be restored, heal, to project, to hope
intervals, length, lengthen, long, lasting
long suffering
soft, tender

200 - 30
Sheath, cover, to sheathe

200 - 40
To purify, to make white, bright
subtlety, deliberation

to lift up, to raise, to remove with force
to wave an offering
to heap up, pile, height, heights
deceiver, cunning, thunder
the fruit of the Christ's thorn
the worm in the grave

200 - 50
To e/in-voke, to consider, to rejoice

200 - 700
chest, box, coffin, pine, cedar
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

Working partner
to join, will, pleasure, desire
shatter, sounding a horn
below, the nether worlds
to arrange, meet, magical gathering
hornet, wasp

Appearance
heal, relieve
trembling
to loosen, break the soil
let alone

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

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

E/in-voke
break through
juice, spittle, discharge
200 - 300
First cause
the head
to weave, arrange, plan
permitted, authority
take possession
having power, claim power over
poverty, misery
to do violence, poison

200 - 400
Conception, being conceived
compassion, indulgence
night, evening
possession, awe
withdraw
tremble, shake

300 - 1
Diverting the mind
to argue, forget

300 - 2
To e/in-voke
seven
the Queendom of Sheba
to dwell, satisfaction
to draw water, return, restore
captor, captivity

300 - 3
To roar, shout
to loose, reaching
to be confused, error
intoxication

300 - 4
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
3oo - 5
To gaze, to be astonished
to dwell, to stand still
movable, slippery
lamb, young sheep or goat

3oo - 6
The pit
burden, affairs
to spread, germinate
falsehood, vanity
combine, join, place side by side
even, fitting, equal, value

3oo - 7
Ø

3oo - 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

3oo - 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

3oo - 1o
Offering, tribute, gift
to sink down, angel, clouds, lamb

3oo - 2o
Attachment, to be connected
3oo - 5oo
belonging to
to appease, related
prickly bark
Grave, depth, underworld
to inquire, issue an oracle
apprentice, attachment
pleasure garden
to draw up, to abandon
firmly rooted

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

Sleep

transformation, change of form and name
to teach, to repeat, to study
essence, to recover strength
dense vapor, steam
marble, scarlet, tooth

The hiss of the serpent
to split, rend

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

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
4oo - 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

4oo - 3  Illuminated calligraphy
   crowns
   pain, grief

4oo - 4  Intentional offering
   breast, anoint
   a mark along the way
   something fastened

4oo - 5  Chaos
   to lay waste, to stand still
   to gaze, be astonished
   regret

4oo - 6  Mysteries of Mithras
   to mark, sign
   magical cell
   anxiety, terror
   wild bull, sexual desire, appetite
   again, furthermore, overflow
   'come ye'

4oo - 7  Knocking off, cutting off
   to fly off, to gush forth

4oo - 8  The underworld
   revival of the dead, necromancy
   to take by force
   to sever, dissect
   crushed, loose earth
4oo - 9  
Death, tau cross

4oo - 1o  
Thou shalt be  
to pause  
regret, repent

4oo - 2o  
Alchemy

4oo - 5oo  
reduce, to melt, to smelt, boiling  
cast, hardened, firm, shield  
middle gate, innermost  
chain, twisted cords  
to press, pressure  
to punish, grief

4oo - 3o  
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

4oo - 4o  
Interior of Earth

4oo - 6oo  
perfection, simplicity, integrity  
join, combine  
wonder, tribute, sign, astonishment  
desolation  
twin, orphan  
fringe, molar teeth

4oo - 5o  
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  The drum
400 - 800 the cauldron
the hearth
spittle

400 - 90  Issue, mode, species
400 - 900 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
Wisdom
stability
be released, salvation
to weaken, uproot, he-goat

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

Irons in the Fire

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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.
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 70 - 30 ‘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**

<table>
<thead>
<tr>
<th>Quadrant</th>
<th>Incense</th>
<th>Oil</th>
<th>Element</th>
</tr>
</thead>
<tbody>
<tr>
<td>North</td>
<td>Storax / Oak Bark</td>
<td>Patchouli</td>
<td>Earth</td>
</tr>
<tr>
<td>South</td>
<td>Copal / Tobacco</td>
<td>Dragons Blood, Hibiscus</td>
<td>Fire</td>
</tr>
<tr>
<td>East</td>
<td>Mastic / Lavender</td>
<td>Lavender [flower]</td>
<td>Air</td>
</tr>
<tr>
<td>West</td>
<td>Benzoin / Camphor</td>
<td>Lotus</td>
<td>Water</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Facet</th>
<th>Correspondence</th>
<th># of Parts [from a pinch to a cup]</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Venus</td>
<td>x6</td>
</tr>
<tr>
<td>6</td>
<td>Taurus</td>
<td>x4</td>
</tr>
<tr>
<td>1o</td>
<td>Virgo</td>
<td>x10</td>
</tr>
<tr>
<td>3o</td>
<td>Libra</td>
<td>x1</td>
</tr>
<tr>
<td>5o</td>
<td>Scorpio</td>
<td>x5</td>
</tr>
<tr>
<td>7o</td>
<td>Capricorn</td>
<td>x3</td>
</tr>
<tr>
<td>9o</td>
<td>Aquarius</td>
<td>x3</td>
</tr>
<tr>
<td>2oo</td>
<td>Sun</td>
<td>x3</td>
</tr>
<tr>
<td>3oo</td>
<td>Fire</td>
<td>x3</td>
</tr>
<tr>
<td>4oo</td>
<td>Earth/Saturn</td>
<td>x1</td>
</tr>
</tbody>
</table>

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 synthesizes. 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

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
Anus      6-4oo-1o-5o/7oo
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C

Caduceus 3oo-2oo-2-1o-9
Caesarian 8-1o-4oo-6-2o/5oo
Callus 1oo-3oo-6-8
Calm 2oo-3-6-7o
Cancer 6o-2oo-9-5o/7oo
Cankers 2o-1o-2
Capillary 5o-1o-4o-1o
Carbuncle 3-8-3o-1o-4oo
Cardiac arrest 4-6-4o/6oo + 3o-2
Carotid arteries 9o-6-6-1-2oo
Cartilage 8-6o-8-6-6o
Catalepsy 3oo-1o-4oo-6-1oo
Catalyst 7-2oo-7
Cataract 1o-2oo-6-4
Cathartics 2-3o-4o-4oo
Catharsis 4o-3oo-3o-3oo-3o
Cauterize 2o-6-8
Caution 1-7-5-2oo-5
Celibacy 2oo-6-1oo-1
Cell 3oo-4o-9oo
Cemetery 1oo-2-2oo-6-4oo
Center 4o-2oo-2o-7 or 8-3o-6-9oo
Cerebral palsy 3oo-4oo-1oo + 4o-8-5o/7oo
Cervix 2oo-8-4o/6oo
Cheek 3o-8-1o
Cheek bone 7o-9o-4o/6oo + 3o-8-1o
Chest 8-7-5 or 3oo-1o-4-5
Chicken pox 1-2-7o-2 + 7o-6-4oo
Chill 9o-5o-5
Chill [fever] 9o-4o-2oo-4o-2oo
Choke 8-5o-1oo or 6o-5o-1oo
Circulation 4o-8-7-6-2oo
Cirrhosis 3oo-8-4o-4oo or 9o-4o-1oo-4oo
Claustrophobia 2-7o-4oo + 6o-3-6-2oo
Cleanse 8-6-8oo or 2oo-8-9oo or 5o-1oo-6-1o
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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
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<td>the raped</td>
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<td>Rupture</td>
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**S**

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<td>Scarlet Fever</td>
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<td>Sore [rising on skin]</td>
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<td>Spinal cord</td>
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<td>Sway back</td>
<td>7o-1oo-6-4o/6oo</td>
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<td>Swelling</td>
<td>2-6-9-5o-1 or 4oo-8o-8</td>
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<td>Swelling, reduce</td>
<td>9o-4o-4oo</td>
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<td>Symptom</td>
<td>6o-1o-4o-5o/7oo</td>
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<td>Taste</td>
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<td>Teeth</td>
<td>3oo-1o-5o-1o-1o-4o/6oo</td>
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<tr>
<td>Teeth</td>
<td>9o-4o-6-8</td>
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<td>Temper [to]</td>
<td>8-6o-4o/6oo</td>
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<td>Tendons [a converging of many]</td>
<td>9o-6-4o-4oo</td>
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<td>1-3oo-2o/5oo</td>
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<td>Tetanus</td>
<td>9o-8o-4-4oo or 8-3o-9o-4oo</td>
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<td>Thalamus</td>
<td>1-8o-4-5o/7oo</td>
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<td>5o-9-8o-3o or 4o-2oo-1o-8oo</td>
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<td>Thigh</td>
<td>1o-2oo-2o/5oo</td>
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174
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
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<td>8-6-3o-1o-1o-1 or 8-6-3o-1o-1o-5</td>
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<td>Virus</td>
<td>4o-3oo-2-3oo-4oo or 5o-3-8oo</td>
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<td>Visitation</td>
<td>6o-7o-6-2oo-1</td>
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<td>Visitation [before going to healing]</td>
<td>2-1oo-2oo</td>
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<td>8-10-6-4oo or 5o-8o-8</td>
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<td>Vomit</td>
<td>8-3o-9 or 1oo-6-1 or 5-100-10-1</td>
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<td>7o-2oo-1o-1o-5</td>
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<td>Wart [mole]</td>
<td>3o0-6-4o-1</td>
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<td>Wean</td>
<td>1-8-6o-1o-5o/7oo</td>
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<td>2o0-4-2oo-4oo + 3o-2-5o/7oo</td>
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<td>Womb</td>
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<td>Youth</td>
<td>5o-6-7o-2oo</td>
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<td>Z</td>
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<td>Zygote</td>
<td>4oo-1-4o/6oo</td>
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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 - 2oo] will be synthesized with that for Mercury [2o - 6 - 2o - 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 - 2oo + 2o - 6 - 2o - 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 1o when either within or at the end of an expression.
The following are the possible syntheses of Mercury-retrograde:
3 - 1 - 8 - 2oo + 2o - 2o - 2
3 - 8 - 6 - 2oo + 2o - 2o - 2
3 - 8 - 2oo + 2o - 6 - 2o - 2
3 - 8 - 2oo + 2o - 2o - 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

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<thead>
<tr>
<th>Term</th>
<th>Expression</th>
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<td>Activity</td>
<td>8o-7o-3o</td>
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<td>Aeon</td>
<td>7o-1o-4o-5o/7oo</td>
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<td>After image</td>
<td>2-2-6-4oo + 3-2oo-2oo</td>
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<td>Alcohol</td>
<td>4o-3oo-1oo-5</td>
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<td>Alembic</td>
<td>1-2-1o-1oo</td>
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<td>Alkali</td>
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<td>Aloes</td>
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<td>Alpha rhythm</td>
<td>1-9o-2 + 1-3o-8o-1</td>
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<td>Alpha wave</td>
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<td>Animate</td>
<td>5-5o-1o-7o</td>
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<td>Animus [intention]</td>
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### B

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<td>3o-1o-9-1 or 3o-9-2oo or 5o-3-4</td>
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190
Line, to draw 1oo-6 + 4o-3oo-6
Listen 1oo-3oo-2
Liturgy 8o-6-3o-8-5o/7oo
Love 1-5-2 or 8-2-5 or 2oo-8-4o-4oo-1
Lovemaking 8-7-2oo
Lovers 9o-4o-4 + 8-4o-4
Low tide 3oo-7o-4oo + 3oo-8o-3o
Low tones 4o-4-2oo + 5o-4o-2o/5oo
Luminescence 8o-1o-1oo-5o/7oo or 2oo-2-5 or 3-6-3oo
Lunar month 8-4-3oo + 1o-2oo-8
Lust 4oo-1-6-6-5

M

Macrocosm 5-1o-1oo-6-4o/6oo
Magma 2-3o-1o-3o
Magnetism 2oo-2-2
Magnitude 8-3oo-2
Male 7-2o-2oo
Manifest 8o-2oo-6o or 8o-3-5o/7oo or 3-1o-3o-6-1o
Mantra 5-5-3-5
Material 4o-4o-3oo or 8-6-4o-2oo-1o
Matriarchy 4o-3oo-9-2oo + 1-4o/6oo
Matrix 1-1o-4o-5 or 2oo-8-4o-1
Mercury [Quicksilver] 2o-6o-8o-1o-4oo-1o
Mesmerize 5-8o-5o-9
Metamorphosis 3-3o-3-6-3o
Metaphor 4o-3oo-3o or 6o-4o-3o or 8-4-6-1

Meteoric 4o-3o-1o-9oo
Meteorite 3oo-5o-8o-3o
Microcosm 7o-7o-2oo + 1-5o-8o-1
Mid brain 1-4o-9o-7o-1o
Mirror 3oo-1o-1oo-8oo
Mirror image 2-1-6 + 2oo-1-1o
Mirth 9o-8-6-1oo
Mnemonic 6o-1o-4o-5o/7oo or 2oo-4o-7

Moon phases 3oo-3o-2 + 1o-2oo-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

Nature: 9-2-7
observer of: 70-60-100-50/700
Nebulae: 70-200-80-30 or 50-3-10-4-1
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

Oak: 1-30-6-50/700
Oath: 300-2-70 or 100-30-30-5
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
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
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<td>Old woman</td>
<td>8-1o-1o-3oo-5o/7oo</td>
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<td>Omen</td>
<td>1-6-4oo</td>
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<td>Opposite</td>
<td>4o-6-3o or 5o-3-4</td>
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<td>Optimal</td>
<td>4o-9-2</td>
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<td>Oracle</td>
<td>5o-2-6-1-1o or 5o-2-1 or 2-8-5o/7oo</td>
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<td>Oral sex</td>
<td>4o-9o-9oo</td>
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<td>Ordain</td>
<td>3-7-2oo or 6o-4o-1o-2o/5oo</td>
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<td>Ordeal</td>
<td>100-300-5 or 2o-1-2</td>
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<td>Ordination</td>
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<td>Orgasm</td>
<td>2oo-6-1o-5</td>
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<td>Orientation</td>
<td>2o-1o-6-5o/7oo</td>
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<td>Oscillation</td>
<td>4-6-5o/7oo</td>
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<td>Other</td>
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<td>Output</td>
<td>5-6-8o-1oo or 8o-6-1oo</td>
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<td>Pagan</td>
<td>1-3o-1o-3o-1o</td>
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<td>Palm of hand [for divination]</td>
<td>3oo-7o-3o</td>
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<td>Paradigm</td>
<td>4-3-4o/6oo</td>
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<td>Paradox</td>
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<td>Parse</td>
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<td>Participation</td>
<td>3-100-8 or 8-3o-100</td>
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<td>Passion</td>
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<td>300-9-800 or 7-4-6-5o/7oo</td>
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<td>Passivity</td>
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<td>Patchouli</td>
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<td>Path</td>
<td>5o-4oo-2 or 3oo-2-3o</td>
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<td>Pattern recognition</td>
<td>7-5-6 + 4-8o-6o</td>
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<td>Peculiarity</td>
<td>5-8o-3o or 5-8o-3o-1-5</td>
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<td>Penetrate</td>
<td>2-4-100 or 2-200-4-100 or 8-4-200</td>
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<td>100-30-9 or 5-4o-100</td>
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<td>Perception</td>
<td>4o-8o-1o-6o</td>
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<td>8o-4oo-6-1o or 3oo-4-3o</td>
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<td>Phase</td>
<td>5-400-8o-400-8</td>
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Physical 3-6-8o-5o-1o
Pierce 5o-1oo-2
Pleasure 5o-1-5 or 3oo-7o-3oo-6-7o
2oo-9o-6-5o/7oo
Plexus 9o-1o-4o-4oo
Possession 3oo-3o-1o-9 or 7o-9o-6-4o-5 or 1-6-5o/7oo
Possibility 6o-8o-1o-1oo-1
Posture 7o-4o-4
Potential 7o-9o-2oo
Power 2o-6-8 or 6o-8o-1oo or 8-7-1oo
Practice 7o-6o-1oo or 5o-6-5-3
Predestine 5-6-2o-1o-8 or 5-6-6-1o
3-6-2oo-3o or 8-3oo-1
Predict 8-7-6 or 8-7-5 or 5o-1o-2-6-1o
Premeditation 7-4-6-5o/7oo or 7o-2oo-4o-6-4oo-1
Premonition 4o-2oo-3oo or 1-2oo-3-1o-3oo
Preparation 7-4o-5o/7oo or 5-1oo-2oo-1o-5
7o-2oo-2o/5oo or 6o-2o-5o/7oo
5-2o-5o-5
Presence 5-6-8o-7o-5 or 5-1o-2o-5
Primal 2oo-1-3oo-1o or 1oo-4o-1-1o
Prism 5o-6o-2oo
Process 4o-3oo-8o-9 or 7-6-6-3
7-6-5o/7oo or 7-6-2oo
Prophecy 5o-2-6-1-5 or 5o-2-1 or 5o-1o-2-1
Proportion 1o-8-6o or 9-1oo-6-6o-1 or 4o-4-5
Protection 5-3-5o/7oo or 8-1o-6o or 2-9-8
7o-5o-5o/7oo or 7o-9-2oo
Providence 6o-1o-7o-4oo-1
Purification [through trials] 9o-2oo-1o-8o-5

Q

Quadrant 2oo-2-1o-7o
Quality 3-6-5o/7oo or 6o-3-6-3o-1 or 9-1o-2
5o-4o-9oo or 7o-5o-1o-5o/7oo
Quantity 3-6-4-3o or 2-4o-5
6o-2o-4o/6oo or 3oo-7o-2oo
Question 6o-8o-1oo or 7o-9o-5 or 8o-3o-1o
Quintessence 3oo-1-6-2oo or 8-6-4o-2oo
4oo-4o-9o-1o-4oo

Radiant/Radiate 1oo-2oo-5o/7oo or 7o-1o-6
Rain 3-3oo-3o
to cause 4o-9-2oo
Raise 3-2-5 or 7o-6-2oo-2oo
1oo-1o-4o/6oo or 5-7o-3o-5
Ramification 2oo-8-2
Random 1-1oo-2oo-1
Ratio 4o-5-5 or 1o-8-6o
Raven 7o-6-2oo-2
Reaction 5o-6o-1oo or 5-6o-7o
Reading [divination] 4o-1oo-2oo-1 or 1-1o-1oo-2oo-1
Realm 4oo-8-6-4o/6oo
Real Time 3oo-7o-4oo + 7o-3oo-5
Rebirth 5-4oo-8-4-3oo-6-4oo
Receive 1oo-2-3o or 7-2o-5 or 1oo-3o-9
Recognition 5-2o-2oo or 7-1o-5-5
Reconcile 8o-1o-6-6o or 1o-3oo-6-2
Recondition 3oo-8o-9oo
Redundancy 1o-4oo-1o-2oo
Refine 9o-2oo-8oo or 4o-7-3 or 4oo-2oo-2-4oo
Reflection 4-6-8o-1o or 7-1o-5-1
image 5o-2o-2oo
Refract 3oo-2-2oo or 1oo-2oo-5o/7oo
Regress 5o-6o-1o-3-5 or 4oo-6o-6-3-5
Reincarnation 5-4oo-3-3o-4o-6-4oo
Release 4oo-2oo-5 or 8-2oo-6o
Remember 7-2o-2oo or 8-7-2oo
Repetition 7o-4oo-1oo or 1o-3oo-5o/7oo
Representation 4-6-3-4o-5
Resemblance 4-4o-1o-6-5o/7oo
Resin 3oo-2oo-9oo or 9o-2o-1o
Resolution 8o-2oo-4 or 8-3o-9
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<td>50-300-10-1-6-400</td>
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<td>Retrograde</td>
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<td>Reveal</td>
<td>3-10-30-5 or 3-10-30-6-10 or 80-200-5-60</td>
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<td>10-200-1-400 or 70-200-900</td>
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<td>Rhythmajikal healing</td>
<td>200-80-1 + 40-70-300-10</td>
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<td>10-4-10-40-10-50/700</td>
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Shooting star 7-10-100-1 or 4-9-1-6-200
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 4o0-1oo-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

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
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<td>4o-3o-1o or 4o-3-7</td>
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<td>5o-8-3o-8o or 2-5-6-4o</td>
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<td>Treasures [hidden]</td>
<td>6o-1o-9-4o-5o-1 or 6o-1o-4o-1</td>
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<td>5o-1o-6o-10-6-5o/7oo or 5-8o-7o-6-3o-5</td>
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<td>4-4o-4-6-4o-1o-4o/6o</td>
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<td>5-2-1o-5o/7oo or 4o-8o-6o</td>
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<td>1-5-4-5 or 4o-3o-2o-3o</td>
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<td>5-2-5o-5 or 5-3-5</td>
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<td>3o-1-6-3o or 8-4o-4o/6o</td>
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<td>Union</td>
<td>2o-2-7o or 2-2o-7-3</td>
</tr>
<tr>
<td></td>
<td>2o-8o-1o-3o-1 or 9o-4o-4</td>
</tr>
<tr>
<td></td>
<td>1-1o-8-6-4 or 1-3-2o</td>
</tr>
<tr>
<td>Universal</td>
<td>7o-6-3o-4o-1o</td>
</tr>
<tr>
<td>Utensil</td>
<td>2o-3o-1o</td>
</tr>
<tr>
<td>Utilize</td>
<td>5o-9o-3o</td>
</tr>
<tr>
<td>Veil</td>
<td>9o-7o-8o</td>
</tr>
<tr>
<td></td>
<td>beyond the 2-7o-3o-4o/6o + 5-2-1</td>
</tr>
<tr>
<td>Vertical</td>
<td>7-1o-8o or 1-5o-2o/5o</td>
</tr>
<tr>
<td>Vibration</td>
<td>2o-8o-8o or 2o-3-3o or 2o-8-3o</td>
</tr>
<tr>
<td></td>
<td>2o-9-9 or 2o-4o-7o or 2o-4o-4o</td>
</tr>
</tbody>
</table>

199
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
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 - 4o - 3o = 3 + 4o + 3o = 73
This can either be left at 7o - 3 or contracted further to 7o + 3 = 1o . When left
at 7o - 3 only the reflexive 3 - 7o is available, and not the conventions of 1o .

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.

<table>
<thead>
<tr>
<th>Expression</th>
<th>Root</th>
</tr>
</thead>
<tbody>
<tr>
<td>3) 1-2-3</td>
<td>1-2 + 2-3 [2 roots]</td>
</tr>
<tr>
<td>4) 1-2-3-4</td>
<td>1-2 + 2-3 + 3-4 [3 roots]</td>
</tr>
<tr>
<td>5) 1-2-3-4-5</td>
<td>1-2 + 2-3 +3-4 + 4-5 [4 roots]</td>
</tr>
<tr>
<td>6) 1-2-3-4-5-6</td>
<td>1-2 + 2-3 +3-4 + 4-5 + 5-6 [5 roots]</td>
</tr>
<tr>
<td>7) 1-2-3-4-5-6-7</td>
<td>1-2 + 2-3 +3-4 + 4-5 + 5-6 + 6-7 [6 roots]</td>
</tr>
</tbody>
</table>
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
  \begin{align*}
  \text{first face} & \quad 8o - 2o - 6o \\
  \text{second face} & \quad 9o - 3o - 7o \quad [\text{side, rib}] \\
  & \quad 1oo - 4o - 8o \\
  & \quad 2oo - 5o - 9o \\
  & \quad 3oo - 6o - 1oo \quad [\text{plums}] \\
  & \quad 4oo - 7o - 2oo \quad [\text{awaken, razor, sheath}] \\
  & \quad 1 - 8o - 3oo \quad [\text{desire, pleasure}] \\
  & \quad 2 - 9o - 4oo \\
  & \quad 3 - 1oo - 1 \quad [\text{period, generation}] \\
  & \quad 4 - 2oo - 2 \quad [\text{period, generation}] \\
  & \quad 5 - 3oo - 3 \quad [\text{reaching}] \\
  & \quad 6 - 4oo - 4 \\
  & \quad 7 - 1 - 5 \\
  & \quad 8 - 2 - 6 \\
  & \quad 9 - 3 - 7 \\
  & \quad 1o - 4 - 8 \quad [\text{pivot, move}] \\
  & \quad 2o - 5 - 9 \\
  & \quad 3o - 6 - 1o \quad [\text{join, connected}] \\
  & \quad 4o - 7 - 2o \\
  & \quad 5o - 8 - 3o \quad [\text{inherit}] \\
  \text{twenty-first face} & \quad 6o - 9 - 4o \quad [\text{close, seal}]
  \end{align*}
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.]

<table>
<thead>
<tr>
<th>L</th>
<th>I</th>
<th>V</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIVE</td>
<td>IVEL</td>
<td>VELI</td>
<td>ELIV</td>
</tr>
<tr>
<td>LIEV</td>
<td>IVLE</td>
<td>VEIL</td>
<td>ELVI</td>
</tr>
<tr>
<td>LVEI</td>
<td>IELV</td>
<td>VLIE</td>
<td>EIVL</td>
</tr>
<tr>
<td>LVIE</td>
<td>IEVL</td>
<td>VLEI</td>
<td>EILV</td>
</tr>
<tr>
<td>LEIV</td>
<td>ILVE</td>
<td>VIEL</td>
<td>EVLI</td>
</tr>
<tr>
<td>LEVI</td>
<td>ILEV</td>
<td>VILE</td>
<td>EVIL</td>
</tr>
</tbody>
</table>

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 E METERD METERDEshaled THESEMED EMETDER ETERDEMED T ERDEMED DEMETR

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, 4o** This group contains names composed of a reflection of one facet: 5 - 5, 6 - 6, 4o - 4o/6oo. Accordingly they are transforms of one another. All but three of their transforms have meanings.
Amazingly, this groups names: 20 - 80, 80 - 1, 400 - 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 - 40 = Powers; 20 - 80 - 400 = To twist, tie, to knot, knots.

example:

20 - 80
30 - 90
40 - 100
50 - 200
60 - 300
70 - 400
80 - 1
90 - 2
100 - 3
200 - 4
300 - 5
400 - 6
1 - 7
2 - 8
3 - 9
4 - 10
5 - 20
6 - 30
7 - 40
8 - 50
9 - 60
10 - 70
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 00  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

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: 20 - 1 - 5  Sight, to appear, to meet with, visualize
18th: 3 - 6 - 10  Powers, peoples, pagans

PERMUTATIONS
1st: 7 - 50 - 10  To excite the senses, wanton
4th: 50 - 7 - 10  To sprinkle
to have a cleansing influence

Line 8 -- Name: 8 - 10 - 400

FACES
5th: 40 - 60 - 5  Trial, wonder
9th: 80 - 100 - 9  To burst forth, ferment, foam
10th: 90 - 200 - 10  Split, tear, resin
14th: 400 - 2 - 50/700  Straw, to build with straw [including adobe]
15th: 1 - 3 - 60  Pear, pear tree
18th: 4 - 6 - 90/900  To skip, dance, rejoice
19th: 5 - 7 - 100  Injury, damage, loss, danger

PERMUTATIONS
1st: 8 - 400 - 10  To put down, rest, to stir, to dig in coals
4th: 400 - 8 - 10  Revival, resurrection of Dead

Line 9 -- Name: 9 - 10 - 400

FACES
2nd: 20 - 30 - 2  To seize, dog, dog bites
5th: 50 - 60 - 5  Flag, sign, wonder, trial
8th: 80 - 90 - 8  Open, unwalled place, to burst open, sparkle
10th: 100 - 200 - 10  To call, name, invite, read
12th: 300 - 400 - 30  To set, to plant, to spread
13th: 400 - 1 - 40/600  To join, combine, twin-like
14th: 1 - 2 - 50/700  The stone, jewel, black marble, vagina
16th: 3 - 4 - 70  To cut, diminished, mutilated
18th: 5 - 6 - 90/900  Fastened, palm leaves

PERMUTATIONS
5th: 400 - 10 - 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: 1o0 - 6o - 4o/6o0 Cut, carve, divination, diving tools
carver, decision
14th: 2 - 2o0 - 9o/9o0 To break through, to cut from end to end
17th: 5 - 1 - 3o0 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: 2o0 - 3o0 - 3o To weaken, to break the force of
9th: 3o0 - 4o0 - 4o/6o0 To unseal, to open
11th: 1 - 2 - 6o To feed, to fatten
13th: 3 - 4 - 8o/8o0 Bird, cut, scrape, bird divinations
PERMUTATIONS
4th: 4 - 3o - 4o/6o0 Diminution, defect

Line 5o/7o0 -- Name: 5o - 6 - 5o/7o0
FACES
7th: 3o0 - 4o - 3o0 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/5o0
FACES
4th: 1o0 - 8o - 6o To close the mouth, to indicate one’s will with mimic motions
to leap with joined feet
5th: 2o0 - 9o - 7o To perforate, pierce, piercing
6th: 3oo - 1oo - 8o/8oo To bring in close contact, to face, be seen
7th: 4oo - 2oo - 9o/9oo To set right, settle, harmonize
9th: 2 - 4oo - 2oo Decree, allotment, after, behind, last
12th: 5 - 3 - 1 To reason, speak, study
15th: 8 - 6 - 4 To connect, to compose an allegory
19th: 3o - 1o - 8 Moisture, secretion, fresh, green

PERMUTATIONS
1st: 6o - 2o - 4o/6oo Harmonize, to count, contemplate
to look to, take in view
2nd: 4o - 2o - 6o Counting, marking off
3rd: 4o - 6o - 2o/5oo To cast metal, to temper, veil, wed
5th: 2o - 4o - 6o To hide, store away,
subterranean prison [Hell]

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

FACES
7th: 1 - 8o - 3oo Desire, pleasure
11th: 5 - 3oo - 3 Reaching
18th: 3o - 6 - 1o To join, be connected, assume an obligation
20th: 5o - 8 - 3o To quiet, lead, support
21st: 6o - 9 - 4o/6oo To close, to seal

PERMUTATIONS
1st: 7o - 5o - 1o To violate, afflicted, poor, to speak, to answer
2nd: 1o - 5o - 7o To vow
3rd: 1o - 7o - 5o/7oo Corresponding to
4th: 5o - 7o - 1o To utter
5th: 5o - 1o - 7o To shake the head

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

FACES
4th: 4oo - 8 - 5o/7oo Prayer for grace
6th: 2 - 1o - 7o Rejoicing
11th: 7 - 6o - 3oo [Note: all sibilants] Voice of the serpent
13th: 9 - 8o - 1 To close
14th: 1o - 9o - 2 To establish, to ascertain

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17th: 
40 - 300 - 5 
Great scholar [Moses]

[Note: reversed, 5-300-40 it means 'The Name']

PERMUTATIONS
1st: 
90 - 10 - 4 
To lie in wait, hunt, catch

2nd: 
4 - 10 - 90/900 
To dance, rejoice

3rd: 
4 - 90 - 10 
To stick

Line 100 -- Name: 100 - 6 - 80/800

FACES
2nd: 
300 - 8 - 100 
Dust, clouds, sphere of Mars
5th of Seven Heavens

4th: 
1 - 10 - 300 
Being

6th: 
3 - 30 - 1 
Heap, wave, revolving door

8th: 
5 - 50 - 3 
Hyssop

11th: 
8 - 80 - 6 
Covering, wrapping

16th: 
40 - 400 - 20/2000 
Thy death, thy corpse

17th: 
50 - 1 - 30 
Howling, lamenting

19th: 
70 - 3 - 50/500 
To bend, to tie, to seclude, solitude

PERMUTATIONS
5th: 
80 - 6 - 100 
To go forth, to utter

Line 200 -- Name: 200 - 10 - 300

FACES
2nd: 
400 - 30 - 1 
Mound, ruins

6th: 
4 - 70 - 5 
Understanding, the unmanifest

10th: 
8 - 200 - 9 
Talisman, to scrape, to chisel,
to regret

11th: 
9 - 300 - 10 
To hide, protect, to lie in wait

15th: 
40 - 3 - 50/700 
Six-pointed star, grace, shield, protection

18th: 
70 - 6 - 80/800 
To fly, bird

20th: 
90 - 8 - 100 
To be bright, to laugh

21st: 
100 - 9 - 200 
To circle, to smoke, to rise in circles
the rising incense

PERMUTATIONS
1st: 
200 - 300 - 10 
To dare, to have power

2nd: 
10 - 300 - 200 
To transmit, inherit, to be firm, strong
| 3rd: | 10 - 200 - 300 | To enter into, to take possession |
| 4th: | 300 - 200 - 10 | To dissolve, to loosen, to take lodging rest |
| 5th: | 300 - 10 - 200 | To sing, verse, chain, poetry, music, song |

**Line 300 -- Name: 300 - 10 - 50/700**

**FACES**

| 1st: | 400 - 20 - 60 | To crush, stamp |
| 2nd: | 1 - 30 - 70 | Allah |
| 5th: | 4 - 60 - 100 | Measure |
| 6th: | 5 - 70 - 200 | The awakening |
| 9th: | 8 - 100 - 1 | To draw a circle, to limit, to engrave talismans, sigils |
| 13th: | 30 - 1 - 5 | To labor in vain |
| 14th: | 40 - 2 - 6 | Entrance, gate |
| 18th: | 80 - 6 - 10 | Breath, wind |

**PERMUTATIONS**

| 1st: | 300 - 50 - 10 | To repeat, second, to study, teach to change |
| 3rd: | 10 - 300 - 50/700 | To sleep, strong, hard, old |
| 4th: | 50 - 300 - 10 | 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
'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]