

(The following writings from R. Mark Sink are part of the Dewclaw project)

Part one: An Integument for the Dead

Part Two: A sphere of ascension and the exalted Baal

Part three: On the River Triton



An Integument for the Dead

The Egyptian Mummy is depicted as holding her arms in the air which happens to be analogous to etymological history, and the jump that is made as sheep in the night.

The coffin or that of the sarcophagus also holds a Vatican mystery in that one is always left open outside the chapel next to the elaborated cone, also known as the pine cone, or similarly that of the possibility of the Hydra inside the brain. Mythology and that of the "religious element" serves as a guide, but it also seems this requires great skill in navigation. This is described in the Egyptian mummy and coffin dating from the second century A.D. that is decorated with the 12 signs of the Zodiac.

The image of the ancient wooden coffin is from a book entitled, "Sun and Moon Signs" by Julia and Derek Parker in relation to the astrological sign of Cancer. In the depiction, the zodiac is divided into two rows, on the left it begins with the Capricorn and ends with the Lion. On the right, it begins at the bottom with Aquarius and ends on top with the Crab. When this is reversed, or mirrored, it at least in part matches the posited bios, or that of the wallflower arrangement when the zodiac is built into a geometric box instead of a flat circle in that certain aspects are made predominant.

According to the book, the 12 Labors of Hercules are the least celebrated in myth and legend. One does wonder why, as this particular story seems to be just the opposite with many correlations, especially religious elements that are strongly attached.

In this examination, there are numerous points of interest in relation to the etymological senses, and what is evident in the world around us, amidst the resulting consensus.

The story of Hercules presented by the Parkers is worth reading.

"The only association that has really been made is with one of the 12 labors that the hero Hercules was made to perform by King Eurystheus, the ruler of Greece, after he had murdered his own wife and children. Having consulted the Oracle at Delphi, Hercules learned that only by showing obedience to Eurystheus [1], could he atone for his crime. The second labor consisted of the destruction of the Hydra, a monster specially reared by the goddess Hera to fight him. It had the body of a dog, and nine snaky heads- one of which was immortal. Furthermore, its breath was so poisonous that anyone unfortunate enough to be exposed to it fell dead instantly. From its den in a

marsh near Lerna in the Peloponnese [2], it would embark of the great orgies of destruction and killing, devastating innumerable herds and crops."

Before jumping straight into the battle, it is wikipedia that classifies Eurysthesus as a magical animal or plant that is embedded between the Romanized concepts of Hercules and a masculine Heracles. These twelve labors or parts are however divided, and six are adorned to Olympia who in this sense, is likely adjacent in order, as with the lid on the coffin. Eurysthesus is also said to magically pop out of the jar, but there is no lid. [3] We may now sense the Roman Catholic element in relation to the coffin that has no lid. In this sense, it is a bad sign of the Hydra on the loose. This leads into the Biblical passages as led by Julius Pokorny in relation to the integument, which is also displayed as a small bug at the bottom of the Egyptian mummy.

The first leg of the etymological trail, it is the root **(s)teg-** Laodicean*, named in the effort of work that led directly to a Biblical passage that seems to reveal a method of worship, which is also related to the mummy, and the bios of wit. The American Heritage Dictionary which is the alignment for Pokorny directs us to Revelation 3:14-16. I have chosen King James as the reference.

"He that hath an ear, let him hear what the **Spirit** saith unto the churches. (14) And unto the angel of the church of the Lā-ōd-i-cēans write; These things saith the Amen, the faithful and true witness, the beginning of the creation of God; (15) I know thy works, thou art neither cold nor hot: I would thou wert cold or hot. (16) So then because thou art lukewarm, and neither cold nor hot, I will spue thee out of my mouth."

There are many things one could say in response, but it seems to be a message from the second epistle of John in relation to the usage of the word Amen, and in very negative terms along with the creation of the word God, as two of the top trouble makers of all time. And, the later may represent the dog with nine snaky heads analogous to the commandments which seem to possess hidden meanings. It is this masculine element that is of most concern, or the invisible lid which can be plainly seen in the image.

It is the Crab that assists Hercules but only after Hera sees that he is winning the battle. This can be associated with the depiction presented from the ancient Egyptian artists who painted and carved the ornate rectangular box for the mummy. In this sense, the Crab comes out of the water to meet the assumption of the Lion. This is celebrated on the day of August 15, about a month after the metopic journey from solstice to solstice. The Assumption is defined as the "bodily taking up of the Virgin Mary into heaven after her death".

The true secrets to understanding the Cancer sign may lie in the story of the Spirit, and the lies perpetrated from the pulpit, where conscience has been put to sleep and the use of Amen has become the plague [4]. In Genesis, it is Jacob who struggles with the same battle, or an unknown man in Chapter 32. He is left alone while Esau passed over the ford Jabbok. They had already been instructed of the betwixt methodology. And, in verse 28, Jacob succumbs to the power of the looking glass, and Israel is born in its first usage in text presented.

It also seems these unknown entities or creatures were depicted as part of the journey, for if one looks closely at the lid of the mummy artistry, there are two lizard type creatures located at the bottom that seem to carry stones on their heads, and have erect phalli. Although this seems to hint at the possibility of sexual arousal, especially in relation to Jacob, it leans more to the relation to the Hydra, as the Capricorn has a tail of a fish, such as that of a whale. It is lizards who also come out of the water, or that which is known as the beauty spot, where Hercules, the Hydra, and Crab are depicted as if on the surface of a coin.

In following this mythology, the Aquarius prepares the way as the designer, which is depicted as two flat fish that remain perpetually bound to each other by a line starting off a bewildering animal journey in the stars. In the sense of what is depicted by the ancient Egyptians, the Capricorn has a

journey that goes back in time, becoming the Scorpion King of balance possibly for a feminine love. There is also the strange image of an eel or snake just to the left of the Lion to be weary of.

A second leg in the etymological trail is that related to the Oracle at Delphi, which can easily be associated to the Dolphin who is bound to the water. The human plan however required lungs, or two flat-fish perpetually connected to the heart. But also, the water of life element as representative of the Spirit is transformed into Apollo, as young masculine rulers of law and corruption and as with the repeated assumptions of obscure propheticism. This results in the lifeless black-op for the mind where one sells its soul to the devil in exchange for power and knowledge which correlates to Eurysthesus, or the lid in etymology as *leid-* faust*, fauna*, which is marked by Julius Pokorny as page 666 in the 3rd Edition of the AHD. In definition, this is to play or jest in the mind as illusion, a senseless correlation to delude, as with the delta wave, or that of falling asleep when you are still awake, and many live out this state their entire lives unwilling to see truth staring them in the face.

To subject, the beetle may represent the elements that enter into the coffin to eat away the nihilism embedded there, to ensure nothing remains, in effect an attempt to cleanse the journey that is made at the point of death, but also in life. It is the beetle trail that becomes more difficult, as the insect itself also represents the bed of the tsimmes, another etymological mystery of words. It seems that this reference is aligning the bottom of the coffin, while possibly also the third sense of the word beetle, or that of a hammer, meaning "to strike" but also meaning footle, from Latin *futuere*, to have intercourse with (a woman)," and this is labeled as assimilation, and as the crab of greed nibbles at your feet, the evil Faust may turn you into a turbit, or a pigeon.

The etymological root *bhau-* files the juice with words of "abut" and "confute" representing part of the essence of the third beetle and includes the sense of the Old Swedish but, flatfish. A division aligns in the etymological roots beginning with the three *bhares-*, as in the splitting of grain. This is analogous to the brain, but also our three-dimensional reality, as associated with time, and this may be the woman that is of reference. The root *bhau-* follows with "to strike", *bheg^w-* to run, as in a phobia, followed by *bhei-* the bee. This continues with the fission of the split which defines the tsimmes element. It may be sensed at this moment whether the entity has a tendency of a bug or that of an insect to bite and sting from Old Norse *biti*; bit, crossbeam; or possibly one that is capable of harassing with dogs, from the Germanic *baitjan*, a curious word indeed. The *bheid-* gives the sense of a cow that constantly is chewing curd in the pasture, but the pasture is not anywhere to be found, almost an illusive abduction.

The *bheid-* root may in fact represent the column or tube of a perceived mechanism often seen or held in the hand of Pharaohs and other ancient beings, something referred to as the ankh, or ansate cross, possibly an acoustic device that is analogous to the pineal gland, and that of the third eye. The wedding begins with connecting the dots and other elements of etymology to reveal the trail of Hydra, as with the root *wed⁻²-* in the work routed to a page listing the ansate cross*. Here the epode may be many segments of living followed by a short Amen as with the stone-headed lizard beings that shadow the astrological and geometric celestial journey. The life may live in tragedy as the Ode, or three-parted structure.

The Hydra battle root is *wed⁻¹-*, and this contains words such as "winter", and "water". According to the wallflower knowledge, to successfully assimilate Hercules, one may see the connection, or bridge the beetle represents. This may be seen in association with the division in the brain, while also the overlayment of the body, as with Jacob and others for the encasement of the queen bee.

In the King James Bible, in Genesis Chapter 32, it also states the following:

30: "And Jacob called the place Pe-ni'el, for I have seen God face to face, and my life is preserved."

In this sense, Jacob becomes the mummy, and is preserved, and the good beetles never came to eat away the nihilism in his heart, as is clearly illustrated in the last passage of Chapter 32.

32: "Therefore the children of Israel eat not of the sinew which shrank, which is upon the hollow of the thigh, unto this day; because he touched the hollow of Jacob's thigh in the sinew that shrank."

It seems that in this story, our pineal gland is considered to have shrunk, and this is not surprising when one observes our conditioned world. To journey a bit further, the *tsimmes* is likely associated with the sine wave, or sinequanon, and the quantum reality. The reference to the hollow is also nested into the *bheid-* root, from the Old English *bāt*, boat, "dugout canoe". It is Albert Camus, 1913-1960, who wrote the novel, entitled "The Plague", who battled with absurdism, and the creation in one sense of the bead of water emulsified into reality. It is also the root that displays the meaning of the crown, as the bead of water splits into the ring upon hitting a surface through gravity.

Possibly in this sense, the hydrogen bond is made with the following root *bheidh-* which includes faith and the finacé Apollo. This has led to the separation of conscience from faith, an elusive feeling of time itself and demonstrated by the enate greed and acceptance of death as food for the living. Thou shalt not kill becomes thou shalt not kill my greed.

It is Julius Pokorny who has led me to understanding the looking glass more carefully, especially since his work is rooted from the beginnings of the *ab-*sense, and opens the palindrome door of mystery and reflection. In ancient findings, the tomb of Rameses II is called the Great Temple Abu Simbel where one of four beings has been removed by thieves or weather which came out of the base of the Nile River, dug up and moved. It is also a period associated with the Exodus.

It is the *sem-* root and the group of *bhel-* that help to assimilate the relationship. The last group *bhel-³*- contains the flora that is hallow with blood. The wallflower knowledge also shows the second *sem-²*- is summer, and this seems to bring the solstices together, and the head of the mummy rests upon the nectary of the analemma, or the last days of summer before death begins.

Genesis 1:2

And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

The sphere of the spirit is obviously powerful, as with the fullerene [5] and the wave-particle duality that is noted for its existence. For the nanotube reality, the hex is required, and whereas in the pentagon, no planar arrangement is allowed. It is the Greek mythological god of fire and metalworking that is named Hephaestus, or that of the guard for the *heptad*. Fullerine is often found in the soot of the flame.

It is both Heracles and Hercules that follow in the lexicon. The association of the hammer is revealed by the herb doctor with the Hercules's club, called the angelica tree, the devil's walking stick, and the prickly ash. The last clue about Hercules rests with the root it belongs to and its nine heads. The last word rings of the sarong that is played and wrapped around the mummy. One may ask which of the nine is immortal.

**9-*ablaut*¹-*clio*-*hercules*-*leer*-*list*¹-*listen*-*loud*-*umlaut*¹-*sarod*-*et-kleu-* to hear
(*ablaut*² - *apo-*) (*list*² - *las-*) (*umlaut*² - *ambhi-*)**

The abode of the empyrean is defined as "the highest reaches of heaven", believed by the ancients to be a realm of pure fire or light. To follow the trail of etymology, it becomes analogous to the battle of the Hydra in which the story of Hercules is told for an era of deliberate fantasy and movement of the beauty spot and hiding of the arrows. Hercules battles the Hydra by bombarding it with flaming arrows in mythology, but the same exact feelings are experienced for each human being upon birth.

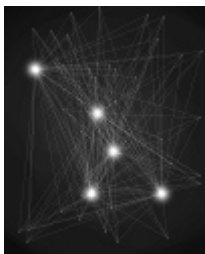
In etymology, the signals that are being sent in the lex are attuned to sound, and this is transformed into a thing, as an item. This particular item is a marker for the entire lexicon in relation to the elevation, or elevated reference to water as elevated into the eternal tree, or angelica tree, but also referenced as the leavening, as in fermentation, where in one sense, the being grows as a crystal and mark of the beast, and in another, the Hydra is defeated with the sound created when what is spoken or written ascends without the buckwheat, or triangular and pyramid ascension.

This type of ascension is described in root etymology by following the story from the sound of the first and second (*bhā⁻¹*- Artemisia*; *bhā⁻²*- Arum lily*) and continuing to the *bheid*- where the split of the triangle seems to occur. Of course, it also seems that the tsimmes element is possibly considered a ring formation which should also be associated, as with the power of the bow sound displayed by the root *bhāghu*- which rests with the inquisition of the root group. The complete phantasm represents the transformation from the quill into the barb, and this can be associated with the sting of the bee given by the insect as a last resort that has changed into a biting bug that has left the tomb.

Strangely, it is the explosions that occur in food with available fuel [6], that serve as the wings for the machines that have become the power feed, as in the pervasion of enlightenment, a mystical line between reality and fantasy that has become a tool for uses other than what it originally was intended, as its strongest association is that of the well, or cellular lining surrounding the creation of mammalians. The marking of the quiddity that occurs in the lex is the buckwheat that may also represent the tree or branch that supposedly holds the balance of nature in tune.

The first instance of elevation of the Spirit of God on the surface of the water occurs with the island as with Peloponnese, which precedes not only in lex, but aligns with the Egyptian Mummy with the Aquarius as the designer with the root *ak^w-ā-* or Germanic **aujō*, "thing on the water". The second instance occurs with the phobia "to flee in terror" (*bheg^w-*) that is the aversive perception of good fortune in replication of the *bheid*-, from "to have a share of food" inverted into a piece bitten off as in a morsel.

The empty hole they seem to create, as with the nihilism of the air, is representative of the plague that comes out of the den that is near the marsh where Hydra is lurking, one that must open a book (*bhāgo*-) to receive a bearing or heading. The skyward representation is that of the big dipper that has no handle, and stands in the sky near the Lion and the Gemini as the constellation Cancer. Removal of the third eye is also seemingly referred to as phacoemulsification (*bha-bhā*- aruspex*), or the lentil-shaped object that adheres to the eye which can result in blindness. This blindness also rests within the interpretation, as with the laser that uses the lightning as a way of purging evil, and the first instance of sight of a new born baby that has been capable of receiving a signal prior.



The astronomy depicts a three-legged being in the sky which may mythologically transform, or grow a head that is analogous to the second Norwegian in etymology as described, from Old Norse- *vegr*, Norwegian, way, both sourced **wegaz*, course of travel, way. This is a combination of the defined weight, which according to the work of tracing Julius Pokorny and his notes has revealed the reference for the classified "eye disease" and the graywacke that beckons an altered perception of fear.

The elevation of the leprechaun or cancer in the sky is marked by the carnival root *leg^wh*-, which holds the leaven and the mystical relief that is carved on the mind, or as with the coffin, becomes the integument of reality and the "eye disease" arranging the vogue for the false prophet. This means nothing to the integument of the bug, for the context changes for the observer who now justifies torture outside the tomb unable to balance life itself, and seemingly only able to leave, as in leaf, having no bud or flower to present, in effect taking the *leip*- as the leaven bread.

In this case, it seems that heaven itself provides the acid for the surface of the well, and the well-being may have become Cyclops, the giant moving eye as in the story of War of the Worlds. However, there is much more to discern about the ghosts in the machine.

[1] 12 labor of Hercules; Eurysthesus; a magical animal or plant
http://en.wikipedia.org/wiki/Twelve_Labors

[2] Peloponnese; island
<http://en.wikipedia.org/wiki/Peloponnese>

[3] Eurysthesus; wide-strength, son to the "victorious horsewoman" Sthenelus
<http://en.wikipedia.org/wiki/Eurystheus>

[4] Absurdism; Thank god
http://en.wikipedia.org/wiki/The_Plague

[5] Fullerene; buckyball
<http://en.wikipedia.org/wiki/Fullerene>

[6] Sodium hydrogen carbonate; from Latin *sal aëratu*s meaning "aerated salt"
http://en.wikipedia.org/wiki/Sodium_bicarbonate
Nahcolite monoclinic system
<http://en.wikipedia.org/wiki/Nahcolite>
Beeswing, crystallized matter left from wine making
http://en.wikipedia.org/wiki/Cream_of_tartar

Photo reference: © "Sun and Moon Signs - an indispensable illustrated guide to astrological characteristics" by Derek and Julia Parker page 161 reference © Michael Holford/British Museum

Definitions:

Structured three-brained being that forces the spirit and soul into the netherworld

Center- Osiris: Mythology: ancient Egyptian god whose annual death and resurrection personified the self-renewing vitality and fertility of nature.

Port- Anubis: Mythology: jackal-headed god of the dead;

Anabaena: freshwater algae, genus *Anabaena*, from Greek *anabainein*, to go up : *ana-* (collection, list) + *bainein*, to go, see *g^wa-*; cut and dried*;

anabas- freshwater fish family *Anabantidae*, from Greek *anabas*, climbing

Anabaptist: radical movement in the 16th century Reformation professing Biblical literacy as interpreted to a formation of ritual witnessing from the concept of a coven of inner faith; separation of the tower as illustrated, one side as state, and one as church; separation from those who do not conform as acceptance

Starboard- Thoth: ibis-headed Egyptian moon-god who receives gifts from Seti I; god of scribes, weighing of souls

thought: *verb.* cognition; process of thinking or reasoning; consideration; intention; purpose, Middle English, from Old English *gethōht*, *thōht*, see *tang-*, malediction*

Thor: Norse god of thunder, Norse *Thōrr*, see (s)tenæ-, Mendel's Law* (Note: Associated with the results from the interaction with the opposite pole, one is segregation, one independent assortment. See Thursday and Tuesday, Zeus)

*Asterisks that follow words represent Julius Pokorny page references from the roots listed in the *American Heritage Dictionary 3rd Edition*. Asterisks before words are unattested references where etymological trails begin to fade.

Part Two: A sphere of ascension and the exalted Baal



In astrology, it is the sign of Cancer and Libra that preside as Cardinals in the arrangement of the rectangular wallflower, which also shows the (s) application (from Thor) correlated to the masculine and feminine geometric locations. In discerning the arrangement, it behooves the writer as to why the masculine influence has become predominant, but according to the work done and attention to accuracy in construction based on much history, this seems to be the configuration that is analogous to our human anatomy. It is then assumed that our history hides the elements of control, or that of the mathematical codes that arrange the constellations, the twelve houses becoming the yearly orb of influence.

Attempting to correlate the orb that Osiris represents, and the possible ascension of the three-brained being can begin with the Scorpion, whose claws are said to occupy part of the sky which is set aside for Libra, the seventh sign also called Balance, or Scales. In the lexicon, libido is a neighbor which is rooted to the word love, and the manifestation of sexual desire. It may be assumed here that the love is associated with the split in the claws, as seen where the Crab rests at the top right of the Egyptian Mummy in a starboard position. (see part one)

In mythology, it is Apollo that kills a beautiful youth that is loved named Hyacinthus, but it is also said that the hyacinth grew from the blood of Apollo. It is also said that this plant is perhaps a larkspur, as in the Delphinium, or dolphin; a sword lily or gladiolus; or a wild iris as a rainbow in the iris of the eye. The development of the third eye that seems as the Cyclops is hinted in etymology by associating the hyacinth bean, *Dolichos lablab*, to the root (*bha-bhā-* aruspex* and *stā-* lablab*). The hyacinth is strongly associated with the gemstone, or crystal throne as described in the book of the Bible along with archeology as in Rameses, and the placement of the four beasts.

Although, it seems that religions such as Christians, Roman Catholics, Judaism, even Moslem to some degree or another stem from these same ancient practices of attempting to balance church and the state of being. It is Anubis that is known to be the Lord of the Mummy Wrappings in which the twisted pole is created where the sum concept of wealth is weighed against the sum of the evil, a bazaar arrangement that is preserved as the analect of logic that comes together for the legs, a form of dominion for the many overlaid concepts related to angels and concubines. It is here that the wild iris becomes the image of death (God's own image) and destruction working hand in hand.

The number nine is repeatedly used in correlation to both senses of the astrological sign of Cancer, and the arranged moon of Libra, or ninth month of twelve. As in the ancient Babylonian ritual of judging the dead which came 2000 years before Christ (Jesus of Nazareth); the Book of the Dead is seemingly also descriptive of the Book of Life that is described in Biblical text that is tied to the post of God for the electric Lord removing the proportion of reality, and if you divide 9 in half, one may see the possible relationship remembering that our Arabic numerals are limited by the cipher at this position. It is also crucial to remember the pentagon association to this arrangement and the assumed powering up of the crystal pyramid.

There are two associations that should be discussed. One is mythology and Hyades that also represents the five daughters of Atlas and sisters of the Pleiades, placed by Zeus (Tuesday) into the stars. The number seven is again associated with Pleiades by confusion between the seventh sign and seven daughters of Atlas, (Maia, Electra, Celaeno, Taygeta, Merope, Alcyone, and Sterope) which is an open star cluster in the Taurus constellation or consideration of the Bull fight between the eyes of mythology and the four eyes for Cancer (fourth sign) transformation of the tail, from Crab to Scorpion. The constellation Libra does not seem to be associated in any sense that relates other than the rainbow shapes of stars that are often criss-crossed for reference.



The second association is the throne or chair that is described that oversees the nine angels. This arrangement in sense may be analogous to the Calvary as in nature with the Calyx, the mathematical arrangement of the eyes as with the bloom of the flower bud. In the mythological tone, Atlas becomes the polar strength for the segregation and inquisition of the beauty spot. This rests at the crossbeam which is associated with the crucifixion that is assumed to be the death, and is often seen depicted as the inverted ankh on many of the cartouches from various Egyptian relics. The post (*bitt*) on the *bheid*- root travels from the emphasis on the Old Testament where Belshazaar was found wanting (book of the dead), to the New Testament in the garden east of Jerusalem (book of life) at the foot of the Mount of Olives called Gethsemane.

The collection of holy water can be associated with the angels described for the inverted ankh or ansate cross that becomes the zamindar, or that which is firmly established as punishment. The conversion and transformation of life into the prism of mental control is performed by raising the crossbeam of power as established in architectural history for the metope remembering that the pole is descriptive of the difference between tomorrow and yesterday as we travel back in time in constant fashion unable to see even a few moments into the future for this shows the true color of Thor's root construction, and the wrappings that are spun by 10 and converting the sirdar into the dunderhead.

12-affirm-confirm-dharma-dharna-farm-fermata-firm-infirm-sirdar²-tahsildar-throne-zamindar²-et-dher- to hold firmly, support

There are many senses available for interpretation for the consecration of the blood and moving of the farm for the firmament adjacent death and destruction, and the feet of the monolith of inverted justice that includes the usurpation of both ends of the rainbow. One is the sense of the tack or nail infesting the earth, and the conversion of the quill into the barbaric power of a false crucifixion that now takes the beeswing and converts this into the angels and archangels first with the making of the greedy looking cherubim, or being of the second order. This is seemingly developed from the seraphim, a three-winged creature while the ancient Egyptian god Serapis rules the lower world. It is the serape that is analogous to the colorful rainbow or coat of colors associated with the story of Joseph who is sold for twenty pieces of silver in Genesis 37: 23-29.

Out of Egypt the ego is born, and the parting of the sea. The coat of many colors was left as an empty pit, and the usury of Osiris was manifested where the division of death became acceptable as analogous to driving spikes as the sword lily. This is also comparable to the inverted Cancer constellation, and the letter Y which holds the embedded hydrogen water bond in tetragrammation, and a mirrored code for the elevation or ascension of the holy bubble. The *why* seems to become confuted into a masculine hyson becoming the new Helios, an idea of death used as a prop or defensive posture concealing a lie to excuse the segregation of Nature. On one side, the earth is seen as resource, on the other, food with no consideration of the netherworld that is created.

The archangel takes the rib or curvature of the bone and creates massive destruction as food, all on the assumption that an ancient falsified story of death is all the knowledge needed for the suspension in the *why* which is also marked by its root *k^wo-*. This can be assimilated into the kindle for the new God on the surface of the water where appearance slaughters truth capably for the

repeated battle and lust for the flesh and desire to eat of dead body from living tissue. This story is reverberated by the Anabaptist into death as Savior, or to be saved, then baptized excluding all who do not obey and condemning all who do not accept. This is simply the institution of the Egyptian god Amen, or Amon, who has the head of a Ram, but also can be associated with the obelisk or one-legged Osiris in which he is seen standing to the side hiding the view of the second leg, and possibly the second order of the cherubim. Osiris is also seen holding a shepherd's crook and scythe.

The contradiction that is described between the Spirit and the flesh seems a permanent presence in our being creating the feelings of flight, creativity, and imagination that are seemingly forever bound to the body. This sense is carefully altered from Nature to the box, wherein earth becomes the prop and has no other value. It may be that the observer only sees Earth as phantasm in relation to Platonic philosophy and the distortion of the five senses. Once the programming is installed as a child, this then contributes to the haunting nature often expressed in trivializing the trusting planet. These constant variances and emulations feed on the flesh where the family is principally built on greed as described in the 5th chapter of Galatians in the book of the Bible. Here it also states that the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, and temperance: against such there is no law; from chapter five verse 22 and 23. In effect, this is overlaid upon greed for use and may serve as the wrath of the personal lamb where all these feelings are felt falsely.

With this twisting guidon, in one sense, a circumcision, sexual desire if fitted over the Spirit to hide the fleshly desires instituted for profits related to flesh. The face of shame becomes the solid portion, the crenelated wall between two spaces, and the infirmary, as seeing the merlon in a particular way. In this subjective, only the crowns are seen for the Merope and mummification. The more trained student will notice that for each inversion of the cranny, a space is required. It can be correlated to the ana- sense for the extremists and radicals that hold the weight of jackals that are considered to be performing menial tasks while the moon-god holds the mirror for the plumb or plumage "just right", as depicted in the Michael Holford/British Museum reference where a scene of the Book of the Dead shows Anubis and Thoth dating from 1100 B.C.

In that sense, the stealing of the feminine spirit as in the well of life or well-being comes with the sleigh of hand and analogous to butchery of the blossom and natural arrangement of the geometric solid now serving as the new head for an altered machine, and one that is mostly bite. The shepherd's crook seems to match the port, and the scythe belongs to the starboard Thoth, which may represent the Lord of theology or conservative fraxinella that blinds the view. In this example, the root sounds reveal a condoning tone (see *deik-*) related to the lingo brought forward from the lizards that haunt the base of the pillars over laying the tomb. As described in mythology, and by the "Sun and Moon Signs" references, the Libra is also defined as ziba. anna, which means, "horn" of the scorpion. This is in effect the transformation clearly defined by Native Americans in the head dress, in particular, in the Siouan languages where a Ponca chief is seen with one horn protruding out one side of the head dress analogous to the narwhal male influence. The altered power of the mirrored arrangement seems to be predominantly in love with the future as though it is there for the taking and without definition, and a desperate attempt to escape from oneself.

It seems the moon-god is playing two roles in the transformation, as depicted by the astrological sign of Cancer, and by Thoth who emulates the petals or barbs of a perceived balance. This can be traced back through etymology with the comparison between the feather and the hippopotamus (horse, hippocampus + *potamos*, river) in the root *pet-*, which serves as the vacuum of gravity defined as the eager, "well-disposed" and the "rushing water". Although this trail may seem vague or even complicated, it begins to make more sense after study when it is correlated geographically, as with the ansate cross of question. This begins to be described with the concept of the compass, a type of magnetic marker for position, and to compare this to the bubble in a carpenter's level, as they have both similarities and differences. The attachment of the head dress, both Egyptian and Native American present a message about demeanor where one is passim, as to pass or cover the

truth in a form of acceptance.



The creation of the ansate cross holds the mystery for the patina that is the ascension of the sphere upon the bitt, and often seen held in the hand of women of great power principally Egyptian. It is analogous to the Indo-European root that follows in the lexicon with the addition of the letter e that is reversed signifying the mirror, here described as *petæ-*, harebell*, "the length of two arms stretched out", which is associated with the second Hindi *pān*, from Sanskrit *parnam*, feather, which is tied to the root *per²-* halo*. The body is split in the middle section, as with the conception of circumcision revealing the legs of a hoofed mammal and above, the transported head of a human goat with horns. A tablet for a pan may be sensed, a standing plate or centerfold.

As the tsimmes element is applied as posited, etymology seems to reveal the basic construction for the den in a marsh near Lerna in the Peloponnese which may have been taken by buckwheat and the subjected entrapment of Hydra amidst the battle. To subject further, the tsimmes is directly associated with the instance of suffering and the peering of rushing forward averted to looking back, and analogous to the confusion between standing on earth at the equator facing east, and knowing that north is left. But in the twist, it is the magnetic influence that may have been altered in the building of the tsimmes sound construction which marks three roots of question, two that if joined (*de- + en-*), create the den for the root *bheid-*, and the fission oddly enough. This is then converted into the wheel of the Zodiac, and the time tables that mirror time as seen through the preferred looking glass.

Again, in the book of the Bible in Galatians 5:9, it is said, "A little leaven leaveneth the whole lump." This aligns with the inner root that is defined as "to eat" and marked by the introit that monitors the glorified passage over the rainbow's hump and the exploding, empty bubble.

7-de-deteriorate-eisteddfod³-tattoo¹-to-too-tsimmes¹-et-**de-**, bias*

The Welsh word eisteddfod has four roots but only two are attached to the making of the word, from Welsh *eistedd*, sitting, and this is altered into the beckoning and wanton of death and the feeding from it. In the mirror, the eisteddfod becomes the root *ed-*, which marks the fourth eisteddfod meaning "to eat" originally "to bite".

14-anodyne-comedo-comestible-eat-edacious-edible-escarole-esculent-esurient-etch-fret-pleurodynia-prandial-samoyed-et-**ed-** carat*, to eat, to feed on, devour

From here, two eggs are laid, one is the root *eg*. This is the "I" in the ego. The second, holds the ghost in its midst which is *eghs*. Here eisteddfod is listed the fourth time as seemingly a marker for what is occurring with the tsimmes element and the development of seeing everything in the perceived world as extra aversive to the egg or sphere of influence as a drunk beholden to the devil's walking stick and to bait the Iānus, the god of doors and the beginning of the year as seen when Pan is manifested in mythology. In this particular pathos, the sedition marks the sea water that is floating on the crossbeam, pushing the alpha onto the beta for a new constable.

The attachment of the root *en-* instills the thought of the immortal unknown that is expressed with the intended introspection wrapped around the root *ne-* and the nescience that is manifested for the Sanhedrin body that emulates its own baptism of fire and the notes revealed by the first two eisteddfod associations.

"The rain in Spain falls mainly on the plain."

As in the language, the span of the *bheid-* wraps a group of 21 roots all beginning with the letter e and beginning with *ed-*, and ending with the *über*, meaning fertile, and representing the "breast" of mammals with the root *euæ-dh-r.*, and the inverting of the well from side to side. Inside the

grouping of the e-roots rests *e/-* and the elbow which is displayed on the lid of the Egyptian coffin along with the depiction of the Book of the Dead scene from the British Museum. In this analogy, the exalted Baal that has been established may have become the Beelzebub, a fallen angel in Milton's "Paradise Lost", which is the evil spirit that lurked on the face of the water next to Satan in power.

A classical evaluation of the power of the curve as in the rib removed from Adam and the Spanish bead that gives life to simple forms is mirrored off the cove of the church in sense along with the eating of the body. In the church, it may be that the wanton of Belshazzar was the writing on the walls of the ascended sphere or arch of the new coven where doom is principally spoken, and the sense of safety is emphasized for the demons.

The false agnostic becomes the Anabaptist, and the skill is attached to someone "to know" and the false usury is emulated as in Galatians. The true agnostic makes the natural attachment for a truer science, and one that is aware of the diseases of the mind and body. This is not the adscititious adoption as with Christians of the befitting of altered perception and inability to separate one thing from another. They remain buried into the centerfold of one book in order to create a coven known as religion. It may be assimilated that the *tsimmes* in the form of a symbol shows a more accurate ideology of the concept of love that the Samoyed has assumed the reign of by the palindrome nature of the dog-god, and the self-eater who must mingle with those who remain in the same element. In the perceived usage of the ash tree, also known as Yggdrasil, the earth, heaven, and hell may hold exotic perplexities in sorting out the branches of Norse mythology that have been precariously painted on history.

The vignettes brought forward in history which create the scene assign the anxious and eager and the subtle boxing of the whetstone. Transformed, the oxygen becomes the edge between animosity and the truth that is buried in time.

Luke 11:12

Or if he shall ask an egg, will he offer him a scorpion?

Luke 11:34

"The light of the body is the eye: therefore when thine eye is single, thy whole body also is full of light; but when thine eye is evil, thy body also is full of darkness."

On the River Triton (Part three)

The syllabus of the exalted Baal into a living Athena and the transformation of mythology into the living ancestors may serve as an aegis over laying truth. The observer or reader may assume these deities and figures were actual people when this is principally addressing the psyche, or third eye as previously noted. In the case of Athena who used Pallus for her aegis skin in which she is said to be holding a golden staff, it was decided to research a bit of the mythology for clues and correlations to the possibility that the *bheid-* root and Athena were the same remembering that the sphere and primary influence for the mind would also target this point of interest, as with the pineal gland and hippocampus, from Late Latin, a sea horse with a horse's forelegs and a dolphin's tail.

In the construction of the *ekwo-* root, the horse is attached (as outside influence) to the *kampos*, defined as a sea monster. It may be that the monster also represents Medusa as Athena is often associated with having presented in her integument or armor. In correlating the mythology with the science of today, one may begin with the Hippocratic oath based on the freeing of philosophical

speculation and superstition, a formation of ethics that is strongly associated with Athena. An example of philosophical speculation is the administration of inoculation that could be said to be literal superstition whereby physicians have deleted their ethics.

Athena, born on the river Triton [1], was purely of ethical character and symbol of perpetual renovation noted to be located at a "middle place between male and female" where an orphic hymn was sung. She was seemingly also the inventor of four specific principles, (1) numbers, (2) the trumpet or horn, (3) the chariot, and (4) navigation. These principles correlate with the animal function, or that of the living beings on Earth that reign in the hierarchy of their species, but one would also consider the inclusion of all living things, including plants.

Athena's assimilated victory is assumed by her possession of the Nike, or god of victory that is four-cubits high, and the *el-* root designating the elbow and cubit. This representation rests near the lexicon of nihilism, whereby living is removed as rejection, in effect the allowance of warfare outside the mind, as released by the (*eghs.*) root seemingly as a form of diffusion. Religious belief must be rejected, as this translates into an authoritative mode of living, forced opinion of unverifiable knowledge, and the continuance of outside warfare, thus a breaching of the well.

The Triton connection in following etymology is quite thick, as with the cubic, or third power, order, or degree of mathematics as compared to the Egyptian Mummy depicted on the integument for the cubicle, from *cubāre*, to lie down. The relation to the vignettes imagined transform into a new cockpit for the olive-tree beheaded by the night owl and serpent. Athena's creation of this sea battle is to contest Poseidon about the possession of Attica. It may be here that the cochlea association with Triton, the image of a winged-nike, and the god of the sea, can be at least a partial confirmation for the essence of the *bheid-* root, which includes the boat and the fission for the splitting of the head of Zeus. From here, the league is built upon the false god, and the faith-fealty sprinkling of sacred water.

In the arrangement, it is assumed that Zeus (Tuesday) has a brother, Poseidon, god of the waters, earthquakes, and horses, again, another association to the essence of the beauty spot and the resulting poseur attributed to the one. It is here that the position and possession of attitude is attended for the Greek legend of the four Attic tribes that unified for Theseus, in this sense, also the possibility of Medusa and that which is altered eugenically. This may be a representation of the genetic terrorism currently in progress and the battle between the cell wall and that of the environment surrounding it and the altering of the spiritual, intellectual, emotional, and physical reality with euphemisms, the endless synecdoche, all powered up into a new syllabus of reasoning.

These, in effect become religion expressed while the church holds the illusion of balance and cloak of truth, the father of Theseus named Aegeus. The monster Minotaur who was half-man and half-bull had to be killed by Theseus, which is something each child experiences in the Cretan labyrinth sacrifice, as in the battle between plus and minus and the minuend. Aegeus must certainly be associated with the *geus-* root which holds the Old Norse *Valkyrja*, and "chooser of the slain".

6-choice-choose-degust-disgust-gusto-ragout-et-**geus-**

The trapping of the well between the g and s does not bode well for the delta-winged creature as the key to nihilism, a seemingly gaslight formation for the mind's eye which has led to slay the flesh as seen in our world. To taste with the mouth is associated with the surface of the eye, or conjunctiva. The mythological associations lead directly to the wave patterns measured in our brains in cycles per second, or hertz with the electroencephalogram and the vague descriptions provided for cycles that exceed 6 cycles per second, or that of deep sleep. It seems the boring of the black holes in the boat, as with the often depicted Minotaur who is plagued with dots, may rest with the lure of the truncation, and utilizing of the power associated with god where its essence seems infinite, as with pi, something powerful, penetrating, a formidable mathematical avatar.

It could be said that the dissolution of mankind occurs on the wave patterns known as Theta, Alpha, and Beta, all precariously described loosely and principally directed and associated with Delta as the guiding light which in effect seems awkward. For the conscience of faith to have conscious awakening, the study of wave patterns should be directed to our active thoughts and actions rather than our sleep, as this only serves as distraction. Overlaying the dark cloud generated by the Faust or Medusa helps to hide the binding for the elevation of the water of life through various methods not only in etymology, but psychologically that reveal the altering of the navigation. [2]

More clues can be assimilated by studying the alphabet, especially the Greek gamma insertions and symbology, the letter C, and on the cellular level for rearranging atoms and radicals, a reversal of purpose for the all-seeing-eye mounted to a new gimel and sacrilege of the third dimension.



The inclusion of the e-group into the soccer ball of the ankh is navigated by sound which precedes the construction of the lex, yet it also seems to be associated with a cinquefoil as described to align with the perceived arrangement of the stigmas presented. This reference to an inner UFO, can have various words plugged over the expression to assimilated the feelings associated with pretenses and time positions. (example: sang, seng, sing, song, sung)

The root *i-* is also representative of the canopic journey, and the mythological pouring of libation into the cloak of the delta-winged creation. This is correlative to the Egyptian Mummy who holds her arms in the air instead of facing down, and then apply the "conception of control" to a horizontal view for reading English. Is the splitting of the atom and the stealing of ribs directly associated with the syn- prefix, and that of the sun's power? After studying the roots in question, it would seem so, as with the symbol, which is defined as sun + *ballein*, to throw, from the root *g^welæ-*, where the making of the javelin occurs with the devil and the token becomes the synopsis for the entire view syntactically navigated and becoming a preferred course of corruption.

For the reader, it is not my intent to delve appropriately into the linguistic elements of language construction, as presented by the dictionary and related to formalizing of syntactical sound, but to introduce the journey and construction of language itself as brought forward, and the correlations to sound that now show the markers for a curious set of facts that have been lubed (see *leubh-*) into a belief system that has the species scrambling to figure out what has went wrong, and why is our world seemingly sick with twisted logic that displays abundant suffering.

Some of the answers rest with the signals we are sending based on a very old system of control vested directly into the lexicon, and carefully navigated with simplistic phonemes. It also seems that the shine on the surface of the elevated sphere begins with the first *bhā¹-* which is the buoy, or identify sign implanted into memory, and the beckoning for fantasy, and possibly representative of Artemisia*, as per the Pokorny referencing. The concept of the buoy comes to life with the UFO and the geometric ansate cross, even the rudder of navigation. With the conception of the bell, this power is transformed and exhibits no strength without the rod that is generated as the staff of support (see *bak-*, Arachne*, *bel-*, arctic fox*). Instead of allowing our bodies to seek out balance, the measurements are idolized, and occurring outside the body, as defined superstition, from Latin *superstes*, or *superstit*, standing over. This can again be correlated to Eurysthesus, and the lid in etymology as *leid-* faust*

In comparison, the Medusa of medicine, inoculations, bio-warfare, and eugenic hegemony feed from the baking of the new cake and inner anarchy of moon light that now shines as superfluous power. The moving of the fermata for the new photon of pharma has become evident. The associations to the well, or water of life, as in the baptism, or holy water, are associated with the *eu-* lex as a *prefix*, meaning "good, **well**, true". From joy to love, the creation of the spiritual journey is mirrored off religious manifestation, and this can be seen in the selection of roots that may be embedded within the sphere, or influenced through its conception. The following is a brief list of the e-group for evaluation of the *bheid-* tsimmes³ element.

ed- carat* (to eat)
eg caricature ([27](#)) (ego)
eghs carnivores ([27](#)) (out)
ēg^wh- blind (to drink)
ei- the joker ([14](#)) (to go)
ēik- tinstone* (freight)
eis- castor* (passion)
ekwo- catch-22* (horse)
el- cedarbird* (cubit, elbow)
em- center fielder* (to take, distribute)
en- centerfold* (in, farther in)
epi- Charles*, Charlie's chapel* (near, at, against)
er-1- checkers ([44](#)) (set in motion)
er-2- chime ([44](#)) (earth, ground)
eræ- choice ([68](#)) (to row)
ers- chock ([62](#)) (error, rushing)
es- christ ([43](#)) (to be)
(e)su- chronoscope ([43](#)) (good)
eu⁻¹- cinquefoil ([27](#)) (dress up)
eu⁻²- cilium ([27](#)) (wane, waste)
euæ-dh-r- circumvolution*, circumlocution* (udder)
i- canopic* (identity, item)

([27](#)) links to Red Rain Diaries

In conquest, the tsimmes begins with the shutting of the tap or spigot which is simply bias, as in a jaded bacteria of concept, or sorting of life through virus-thinking and assumption while becoming the inverted Kahn, a nescience for nice, associated with the phantom inspector. This can be sensed with the conversion of the Ahura Mazda. In Norse mythology the Aesir is god which may show the true colors of the spirit-lord connection and interpretation. This entails the discernment of the alpha and the orientation of the aesthetic omega regurgitated by the palavers, from global warming, to war-mongering to formulate fear as pervasion, and the literal utilizing the spirit water as punishment for their demons.

To view and print a Tsimmes PDF worksheet:

<http://www.euthenist.org/euthenics/tsimmes.pdf>

[1] Athena, Greek Goddess

<http://www.theoi.com/Olympios/Athena.html>

[2] Canopy or lid begins with:

leg^wh-, to forget, having little weight, fantail* (stern overhang)

lei-, oblivion, farthingale* (green shoots)

leid- delude, illusion, faust* (selling of soul)

leig-, league, lien, feathering* (feathers fitted to an arrow)

leigh-, electurary² (electurary¹ is eghs.), Federal Reserve*

leik^w-, eclipse, loan, feedbag*

leip-, anoint with oil, assumed life, fernestra* (transparent Zoology, instinct)