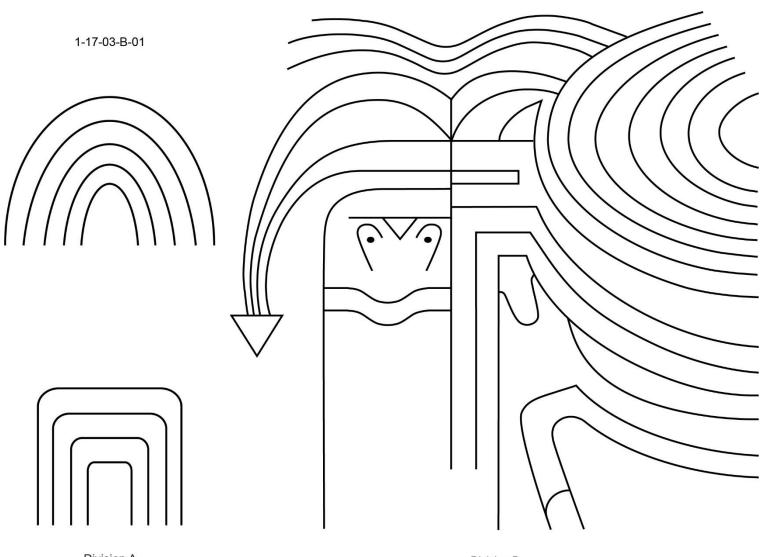


Line #1: second complex from left of surface of Ziba #15 Analysis of design of line 1, Ziba #15, from below up. A. Shoulders and pectus B. Part over the shoulders and pectus

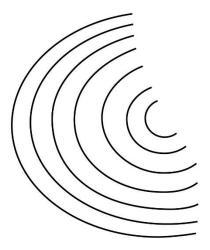
- - Paraphernalia from left shoulder
 - Part upon the shoulders
 i. Central ziba

 - ii. Neck-and-headpiece
 - iii. Housement for paraphernalia from left shoulder
 - iv. Headdress
 - 3. Part above the part upon the shoulders



Division A Front part of shoulders and pectus.

Division B
The part over the shoulders and pectus.



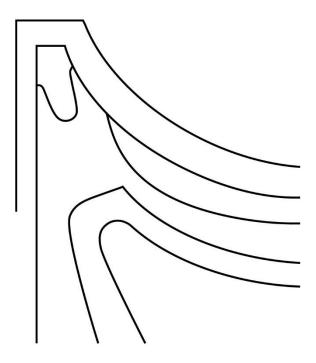
Detail.

Lateral part, second complex, line one, Ziba #15.

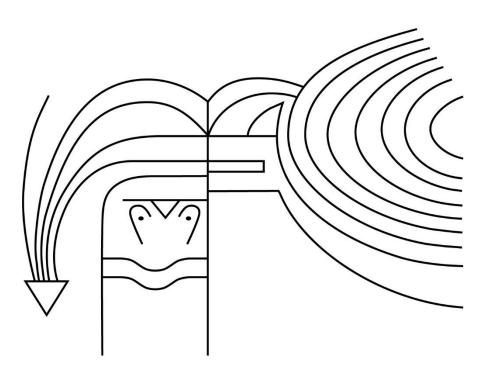
1-17-03-B-04



 $\label{eq:decomposition} Detail.$ Total manifestation of the eternal becoming done in cyme, or q v m. Seven lines form this sign. Two lines are parts of two other signs.



Paraphernalia from left shoulder.

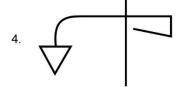


Part upon the shoulders. This is the z b level.

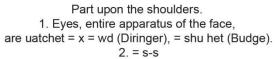
1-17-03-D-01 1-17-03-D-02





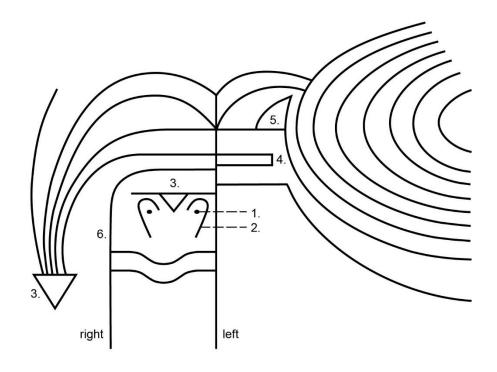






3. = v = integrator gamut.

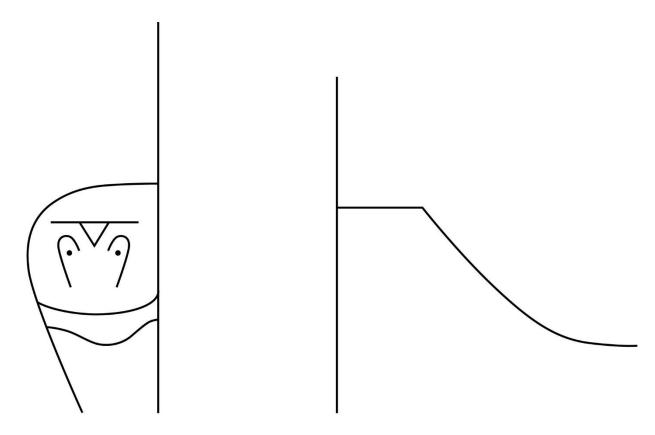
4. = light and movement, netteru of integrator gamut.
5. = eternal becoming of integrator gamut.



This is upon the shoulders. The shoulders are \triangle and \square . Pectus is $\square \triangle \triangle$.

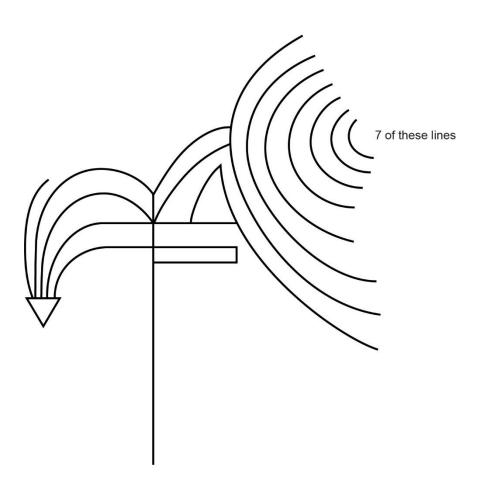
1-17-03-E-01

Central ziba.

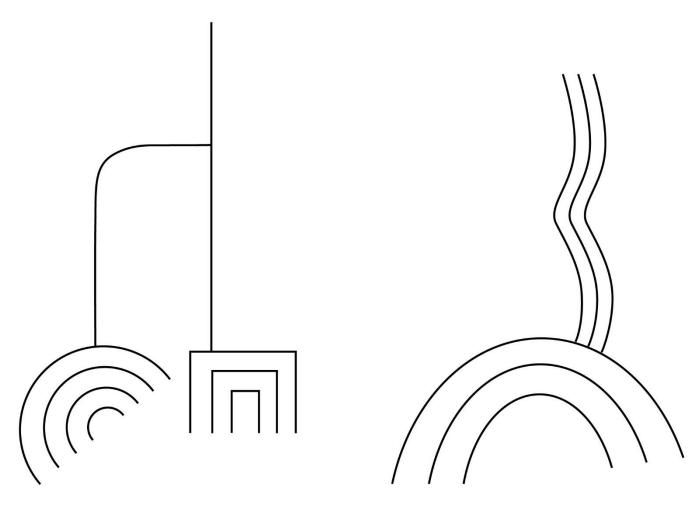


Neck and headpiece.

Housement for paraphernalia from left shoulder.



The headdress.
This is the kh z b functioning.



Outlines for neck and headpiece erect from the two shoulders and connects with ziba, cervical region, and cephalon.

This is the production of b.

Part above the part upon the shoulders.