

- 4, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000.

Making English graphic as I do here is not a trivial thing. It is not merely a different way of writing with no consequences, no entailments. It is a sea change, a step up into a new dimension with new possibilities and new requirements. The medium is indeed the message; or, perhaps more clearly, it is a message. Ideograms, because they represent graphically, require more specificity + confrontation with concepts. What is this thing? Draw it for me! Show me a picture! You are forced to be clearer! The logical entailments are many. You must specify a thing or a person, as in ids for follow  $\vec{X}X, \vec{X}X, \vec{X}X, \vec{X}X$  (or a dog!) It becomes obvious that ideas come often in pairs of opposites, like binary stars in the heavens, which beg to be represented with graphically opposite ids, like lose/gain, help/hinder, pain/pleasure, good/bad, etc. I have established graphic opposition as a great principle for producing clearer ids, thus clarifying language. It also becomes obvious that words for similar ideas should have similar parts (components), so that ideas fall into families, further clarifying language in a big way. Examples: danger, safety, caution, courage, security, risk, etc., using cliff as a metaphor for danger.