

## ARCHONS



In the Gnostic tradition, the evil enslavers are called Archons. The Archons have great power, but use it in the service of egotism. Archons are Devils. Their domain is the basement, the physical plant (“earth”). Their church is “Satanic.” Another name for Satan is Beelzebub. Gurdjieff’s first series of writings is titled *Beelzebub’s Tales to His Grandson*. The Work begins in the body, the physical plant.

The Earth itself is a vast prison cell ruled over by this hierarchy of evil *Archons*, the planetary gods. Collectively, these higher “archical” powers prevent man’s return to the one transcendent God. Liberation from their tyrannical rule (*heimarmene*) requires great knowledge (*gnosis*). The names of the five Archons, borrowed from the Babylonian pantheon of gods, are Ialdabaoth, Iao, Sabaoth, Adonai, and Elohim.<sup>1</sup> Each one rules over its allotted domain.

The Gnostic theme of “demiurgic conceit” begins with Ialdabaoth, the “father of Archons” whose dominion extends throughout the firmament. It was the evil Ialdabaoth, according to the writings of Irenaeus (c. 180 CE), who boasted that “I am the father, and God, and there is none else, there is none above me.” According to Orphite teachings this Ialdabaoth, the creator god, begets from the *turbid* waters a son, Iao, the first Archon. Iao (alternatively, Ioa, or Iwa) generates a son Sabaoth, the second Archon who in his turn generates another son, the third Archon Adonai. The next in line is the fourth Archon, the Elohim. It was the biblical Elohim (plural, gods) who had said “Let us make *man* in our image and after our likeness.”

In Gnostic thought, the sole object of the Archons was to keep man entrapped in the cosmic prison. The *Apocryphon of John* (55: 18) states that the Archons made a robot-like Adam and placed him in the garden, telling him the place was a “delight.” The words were merely intended to deceive the poor creature, so that it was content to remain a Worker, ignorant of its inherent godlike perfection. As told through the prophet Isaiah (58:16): “I will make heavy the ears of their hearts that they may not understand and may not see.” In other words, they will not understand that they live in a shadow world, a world of unreality, seeing only images and taking them to be the real. As the Gnostics believed, liberation from the tyrannical rule (*heimarmene*) required great knowledge (*gnosis*). And this “great knowledge” concerned knowing the *names* of the Archons.

Thus a piece of the strange cosmic puzzle fell into place when I suddenly woke up to the fact that “naming the Archons” meant knowing the harmonic frequencies, and more specifically the pitches (note names): the octave Cs—C1 (Ialdabaoth), C2 (Iao), C4 (Sabaoth), C8 (Adonai), and C16 (Elohim).

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<sup>1</sup> There was a sixth Archon, El Shaddai, rarely named, and an unnamed higher Archon, making seven in all.

## DEWHITT THEORY OF THE ARCHONS

Since the idea, to my knowledge, has never before been put forth, at least not for several thousand years, I have decided (modestly of course) to name it “The DeWhitt Theory of the Archons.”

In the beginning Ialdabaoth, the Absolute Do(ugh), existing on his residence, the primal Holy See

### IALDABAOTH, PERFECT PRIME, DO

1C
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vibrates himself; and from this erection, from the aroused energy, comes the starry worlds (Sidereal, Si).

### IALDABAOTH, PERFECT OCTAVE, SI

1C	2C
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Out of the milky turbid waters (the Milky Way, La) is born the first-begotten son, Iao, the first Archon (the arc-angle of 90 degrees).

### IAO, THE FIRST ARCHON, LA

1C	2C
3	4C

The 2 x 2 chart composed of the four perfect harmonics—perfect prime, perfect octave, perfect fifth, perfect fourth—evinces the first perfect world order, the “core.” Already, turning the corner, this verticality brought by the arc (or ark) hints of inherent “power”—the power of 2, *squared*. The “lights” outnumber the “dark” by three to one.

Iao, in turn, generates a son Sabaoth, the second Archon, the “grandson.” Surely no pupil of Gurdjieff who is familiar with “Beelzebub’s Tales to his Grandson” can overlook the implications of this 4 x 4 square. In terms of the ray of creation, Sabaoth (Sol, the Sun”) is ruler of the solar system.

### SABAOOTH, THE SECOND ARCHON, SOL

1C	2C	3G	4C
5	6	7	8C
9	10	11	12G
13	14	15	16C

The Greek Sabaoth, rendered from the Hebrew tzebhaoth, means “hosts, armies,” from tzaba “he waged war.” In the Old Testament, *Yahweh Sabaoth* translates as “the Lord of Hosts,” or “the Lord of Powers.” Yahweh (YHWH) is the Tetragrammaton, and is the name of God used most frequently in the Hebrew bible. The word “powers,” mathematically speaking, refers to a number multiplied by itself. This increase in powers is self-evident, occurring in the *right hand vertical* column:  $2^2, 2^3, 2^4$  (or 4, 8, 16,

the powers of light, of seeing, of Cs). Look! See how the *power to see* concerns the “mirror images” which allow “reflections” of the origins at C1, C2, and C4.

If “C” stands for “consciousness,” then each succeeding chart, its outer reflexive right-hand column, exhibits more “consciousness” than its predecessor. However, if the whole chart is taken into account, the percentage of “consciousness” becomes less and less, while that of “unconsciousness” greatly increases. The brightly-lighted “edge” contains 7 boxes, while the rest of the chart, the dark non-highlighted part, contains 6 boxes. Perhaps this is what is meant by the famous phrase: “At sixes and sevens.” While there is rampant speculation, not only about the origin, but even the reason for the existence of this strange phrase, there is general agreement that what it means is “a state of disarray, of total confusion, of being at loggerheads.” Known and in use in Chaucer’s day, the phrase is familiar today as the one used by Shakespeare in Richard II: “Time will not permit. All is uneven; everything is left at six and seven.” Long before this, in the Old Testament we read: “He shall deliver thee in six troubles; yea, in seven shall no evil touch thee.” (Job 5:19). There is no question that the biblical writer favored the seven over the six.

Yahwah Sabaoth, the second Archon in his turn generates another son, the third Archon Adonai. The word Adonai, the plural of Adon, is translated as “Lord, Lord,” and means the Masters. Etymological derivation shows it to be a Ugaritic word used as a title, the appellative meaning “Father,” or “Mister.”

ADONAI, THE THIRD ARCHON, FA

1C	2 C	3G	4 C	5E	6G	7Bb	8C
9	10	11	12	13	14	15	16C
17	18	19	20	21	22	23	24G
25	26	27	28	29	30	31	32C
33	34	35	36	37	38	39	40E
41	42	43	44	45	46	47	48G
49	50	51	52	53	54	55	56Bb
57	58	59	60	61	62	63	64C

Again, the right-hand column sheds its light upon the world, this time producing four Cs at  $2^3$ ,  $2^4$ ,  $2^5$ ,  $2^6$  (or C8, C16, C32, C64). These “masterminds” may represent the seven orbiters (arbiters?) of the ancient world, the masters of our fate (*Fatum*, the syllable Fa). In the olden conceptions, the Earth was controlled by the “planetary” orbits of the Moon, Mercury, Venus, Sun, Mars, Jupiter, and Saturn, in that order.

While the “outer firmament” (highlighted) now contains seven Cs, the 49 dark “inner” boxes (which contain no Cs) outnumber the arc of light by “seven times seven,” or 7, squared. The powers of darkness are greatly increased. The teams of “light” and “dark” “square off.” To bet on which side wins is a crap shoot, but in terms of sheer numbers, the odds favor the unconscious.

The 8 x 8 chart reminded me of the ancient diagram known as the *I Ching*. In ancient China, it was believed that those able to read the coded chart possessed the magical powers of divination. In modern times, the mathematical equivalencies of the I Ching were realized by the polymath Leibniz who was credited with having invented the binary code. Today those who study the ancient I Ching scientifically see how combinations of trigrams correspond with DNA bases that generate amino acids in living *cells*. The 64 boxes, which link to the divinations encoded in the I Ching hexagrams, and to our DNA, directly correspond to musical triads and seventh chords! The revelatory information is elaborated on my website.

The next inflation brings us to the 16 x 16 square. Here we find the fourth Archon, C16, the biblical Elohim, the gods who said “Let us make man in our image and after our likeness.” The square must be the planet Earth, the world that human beings call “home” (the Microcosmos, the syllable Mi).

**ELOHIM, THE FOURTH ARCHON, MI**

<b>1C</b>	<b>2C</b>	<b>3G</b>	<b>4C</b>	<b>5E</b>	<b>6G</b>	<b>7Bb</b>	<b>8C</b>	<b>9D</b>	<b>10E</b>	<b>11F#</b>	<b>12G</b>	<b>13A</b>	<b>14Bb</b>	<b>15B</b>	<b>16C</b>
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	<b>32C</b>
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	<b>48G</b>
49	50	51	52	53	54	55	56	57	58	59	60	60	62	63	<b>64C</b>
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	<b>80E</b>
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	<b>96G</b>
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	<b>112Bb</b>
113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	<b>128C</b>
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	<b>144D</b>
145	146	147	148	149	150	151	152	152	154	155	156	157	158	159	<b>160E</b>
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	<b>176F#</b>
177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	<b>192G</b>
193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	<b>208A</b>
209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	<b>224Bb</b>
225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	<b>240B</b>
241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	<b>256C</b>

The Elohim find representation as the sixteen elemental gods across the top row of the chart.

1C	2C	3G	4C	5E	6G	7Bb	8C	9D	10E	11F#	12G	13A	14Bb	15B	16C
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To be made “in the image and likeness” of the Elohim would surely mean that man is the creature that is able to “vibrate” the frequencies found in the vertical column on the right-hand side of the 16 x 16 chart. Man is the creation made in the “mirror image” of the Elohim.

16C
32C
48G
64C
80E
96G
112Bb
128C
144D
160E
176F#
192G
208A
224Bb
240B
256C

The end of the line, the final value apparently attainable by humans, is 256, or 2 to the 8th power:

$$((2^2)^2)^2$$

The biblical Elohim are obviously more than merely “symbolic.” Rather, as the chart of harmonics show, they mathematically define the locations along the human spine, the specific frequencies which, set vibrating, “play upon” man’s physical instrument, or *organism*. They enumerate the five centers of the *sensorium*, beginning from the *threshold* of sound, C16.

Listen! Do you hear what I hear? If you listen very, very carefully you may hear the whirr of the wheels spinning.

#### THE “PITCH PIPE” FROM C16

16		C	subcontrabass C	nose, smelling
32	2/1	C		tongue, tasting
48	3/2	G		
64	4/3	C		eyes, seeing
80	5/4	E		
96	6/5	G		
112	7/6	Bb		
128	8/7	C		skin, touching
144	9/8	D		
160	10/9	E		
176	11/10	F#		
192	12/11	G		
208	13/12	A		
224	14/13	Bb		
240	15/14	B		
256	16/15	C	middle C	ears, hearing

Eureka! Here is the ancient “pitch pipe!”<sup>2</sup> At the moment after I understood this, there arose a feeling of being offended at myself that such a simple and clear thought had not entered my head before. These *spinning* vibrations, each 16 cycles higher than the one before, are the virtual *cause* of the sounds. Spinning around in the mid-parts, the “middle C,” they “pipe” the sounds through that long thin strand of Tunnel called the *spinal cord*. Spine and spin are in intimate relationship. String theorists, glimpsing these “fairies,” are beginning to suspect that their strange activities may help to explain the “physics of the impossible.”

Neurobiologists are seeing that our nervous system in the spinal column creates our “reality.” By means of focus of attention, it perceives the world in terms of patterns of sight, sound, touch, taste, and smell. The five senses become a kind of microscope with which to explore. However, it is only from a very narrow band of the entire spectrum of “what is” that physical reality is determined. I have not learned to use the full potential of the nervous system to explore ever-wider realms. I am trapped inside the tunnel, a virtual prisoner of the tyrannical senses. The passageway is not subject to permutations; its structure is inviolable, immutable; escape is practically out of the question. Here, blindly following the Piper, I live and move till the end of time, till the end of my time . . .

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<sup>2</sup> The Threshold Foundation is the name of an organization, established in 1978, whose purpose is “working for a change of consciousness in our culture.” See *Asking for the Earth*, by James George, the fourth chapter titled “The Threshold Experiment.”

## PIPE OF PAN



The piper, in Greek mythology, was named Pan. He was the son of Hermes (from whose name we get our word “hermetic,” meaning “hidden”). Pan, like Beelzebub, was known as the horned, goat-footed god (or devil). This god of the mountain (or mountainside) was a Watcher: he watched over the sheep and goats. Pan liked jokes and riddles, but became very irritable if wakened from his afternoon nap (note that the word “nap,” reversed, is “pan”).

In fact, Pan could be a frightening god when he blew on his pipe (aptly named the panpipes, an instrument akin to the whistle), and his very name is the basis for our word “panic,” meaning “a state of sudden fright causing one to take flight.” When Pan whistled, depending upon his whim, he could also put people to sleep, hypnotize them so that they would be behind him like docile sheep. Like his Roman counterpart, Faunus (also a capricious creature, half-man and half-goat, said to be the grandson of Saturn, the ringed planet), Pan enjoyed plaguing man’s sleep with nightmarish dreams. His appearance on battlefields caused him to be affiliated with Mars, god of war; and his victories in battle were attributed to his *prophetic* abilities.

He was especially noted for his sexual prowess and virility. (The name Pan, in fact, may be linked to the Hebrew word “pin,” which means “penis”). Pan was a lustful old goat (in fact, the colloquial term “goat” implies one that is lustful and lecherous). Another of his attributes was his astonishing ability to *disguise* himself, which enabled him to seduce beautiful women. Aside from horns, Pan traditionally wore the *goatee* (which came to mean the beard on a man’s face, trimmed to resemble the pointed beard of the goat).<sup>4</sup>

The worship of Pan began in the mountainous district of Arcadia, in the central Peloponnese where there were many sheep and goats.<sup>5</sup> It spread to Athens after the victory over the Persians in 480 BC, when Pan, single handedly, had caused the Persian army to flee in panic. (It was right down his alley, of course; he dearly loved to instill fear and terror into the hearts of men).

Oh, Pan was devilish, all right, a grinning, cloven-hoofed magician who could manipulate the automatic properties of men’s minds, and who found it amusing to take advantage of the weakness and stupidity and naiveté of people.

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<sup>3</sup> Wikipedia “Pan”

<sup>4</sup> Gurdjieff, in the chapter “Religion,” p. 712, had connected the beard on a man’s face with the tail. “The beard is the same as our tail is for us,” Beelzebub explains to his grandson Hasein. The beard is the active part that gives “masculinity.”

<sup>5</sup> In this regard, recall the opening scene in the movie, *Meetings with Remarkable Men*, depicting a rural mountainous area with many sheep and goats.

There are rather unmistakable counterparts with the Gurdjieffian mythos. One example is the statement “I Gurdjieff. I not die!” Consider, then, the story from Plutarch about Thamus, a ship’s captain who, while sailing in the Aegean Sea, hears a loud voice from the sky proclaiming “Great Pan is Dead.” Plutarch’s reporting came during the time when the early Church fathers were trying to set the new standards; they were issuing proclamations hailing that paganism was dead. Yet, amidst the strident declarations of the papacy, one could hear the worshippers of the Old Religion chanting “I Pan, I not die!”

There is the similar idea in the story of Till Eulenspiegel and his merry pranks. Till, a character of renown in the 1300’s, is depicted as a disreputable prankster and trickster whose goal is to cause chaos. He pokes fun at the clergy, chases women, thieves and deceives until, when finally caught, finds himself staring into the face of the executioner. One might say that Till has reached the end of time. In the Richard Strauss tone poem of the same name (Till Eulenspiegel’s Merry Pranks, op. 28), the returning “Till” theme in the final measures of the work suggests that the “hero,” after all, cannot die. Till will return again and again. It is this same endlessly recurring Till who, like Bill Murray in the film *Groundhog Day*, has become a sage.

Gurdjieff mentions Till Eulenspiegel, calling him “a terrestrial sage, who has become such, thanks to the crass stupidity of people.”<sup>6</sup> Till is the one who utters the now-famous quote: “If you don’t grease the wheels the cart won’t go.”

In colloquial jargon, “owlish” means stupid, idiotic. Gurdjieff (who was famous for his “Toasts of the Idiots”) considered an *idiot* to be one who could not think for himself and had *no thought of his own*. Such people, he said, were mindless machines. Unfortunately, that definition included everyone. “All the people you see, all the people you know, all the people you may get to know, are machines, actual machines working solely under the power of external influences, as you yourself said. Machines they are born and machines they die.”<sup>7</sup>

How curious that the word *eulenspiegel* means “owl’s mirror,” and pertains to the old German saw: “One sees one’s own faults no more clearly than an owl sees itself through a looking glass.” I see what I look at only through an image, an idea. So I do not really see. I am not in direct contact with what I see. I react to the image of what I see.

What, exactly, is it that I do not really see? Some would say it is the “Reptilians,” or “Greys,” those ancient scaly aliens whose merry (or not so merry) pranks are behind human affairs. The Greys don’t want their identity revealed—at least not quite yet . . . They prefer to reveal themselves a only a few bits at a time.

In computer jargon, the number 256 represents 8 “bits,” or 1 “byte.” A “bit” or “byte” is defined as “the measure of the ability to contain information.” Bits and bytes are symbols that rely on mathematical rules.

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<sup>6</sup> Beelzebub’s Tales, p. 43

<sup>7</sup> Views from the Real World, p. 19



Consider the idea set out by Claude Shannon in his 1948 paper titled “A Mathematical Theory of Communication.” Shannon (who was actually a sound engineer for Bell Labs, and was the first to use the word “bit” to define a unit of information) discovered that answering a yes/no question required one bit of information. And even if the question was complex, the answer to it could still be found by using bits. For example, distinguishing from among 1000 possibilities required only ten bits of information. Shannon showed how to determine the number of bits involved in any given situation: the number of bits is equal to the logarithm of the number of choices.

The interesting thing is that *human speech* uses words as a means of communication, and words, no matter in what language, are nothing more than bits and bytes!

Now consider that bits are also things put into the mouth of the horse to control its movements. The word “bite” can also mean “to tear off with the teeth,” and relates to food, to eating and chewing. Even I was startled, however, to realize that the word actually derives from the Latin, *morsus* (meaning “bite”); and “remorse” (*remorsus*) means “to bite again and again.” Was Gurdjieff playing a word game when he used the word “remorse” in connection with *conscience* (*with science*), and when he linked it to musical vibrations produced in the perceptive organ of hearing?<sup>8</sup>

The threshold of hearing perception, for humans, is approximately 16 cycles per second (cps). We might call it 16C for short. The images between C16 and C256 are simulations. These bits and pieces in the vertical structure, acting as holographic film, can reproduce the same “information” as that which is embedded in the “whole.” What we term “reality” is the result of the *interactions* between the two orders, the horizontal rows and vertical files, causing apparent movement from which arises the perceivable data informing the *senses*.

The aim of Gnosticism—the aim of all true teachings, including the one called the Work) is first to make *known* the mechanism operated by the Archons that keeps man enslaved in the machine world; and then to instill the higher knowledge of the transcendent God who is *alien* to the mundane world of the Archons. It is this knowledge alone (gnosis) that brings liberation. The Valentinian formula states it thus: “What liberates is the knowledge of who we were, what we became where we were, where into we have been *thrown*; whereto we speed, wherefrom we are redeemed; what birth is, and what rebirth.”<sup>9</sup>

The modern philosopher, Martin Heidegger, refers to this *thrown* condition as *Dasein*. Our state of “thrownness” is a fact of existence in the material world.<sup>10</sup> What becomes possible for us at a certain point is *Choice* (Sarte). Without choice, this thrown state would be a dismal and terrifying situation to

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<sup>8</sup> See Beelzebub’s Tales, p, 489

<sup>9</sup> Exc. Theod. 78.2)

<sup>10</sup> The word “thrown” occurs, for example, in Ezekiel (chapter 29), after the Lord says” Son of Man, set thy face against Pharaoh king of Egypt.” This evil king, like Ialdaboath, has the conceit to believe he owns the flowing rivers and makes them for himself. This unfortunate king will be “thrown into the wilderness” by the Lord. The link with rivers is intriguing, given that it relates to dragon currents and the river of Time.

realize. Awakening means realizing one's helplessness, and then taking remedial action to change the situation. At least that's the theory.

They made it sound so easy! In my estimation, Sartre and the other modern philosophers had missed the boat. The truth is that the jailer watches, making sure there is practically no escape. The cell is locked tight, and the key is out of sight. Escape? Absurd! Think about it. Who can escape from the vast cosmic Prison of the Archons? Who really has a choice in the matter? The harmonic laws are absolute and inviolate. Even the apostles of Christ were thrown for a loop by the question of *the limitation of life in time*, and were overheard whispering among themselves: "Who then can be saved?" "Who then can attain eternal life?" Who can escape from the merciless Tyrant?

Needless to say I had a great deal more respect for the ancients who, unlike the "pie-in-the-sky" moderns, realized full-well the terror of the situation. Nothing *can change the facts of existence*. Everything living is *thrown* under the *wheels* of the cosmic mechanism. The wheels are greased; everything living is *entrained*; everything serves under the inexorable Law.

In the Hebraic teachings, the enslavers were personified as the Egyptian pharaohs whose evil intention was to keep the Hebrew slaves working in the mud (or is it merde?) pits. One with an active imagination can easily visualize these mud pits (mud being a compound of earth and water) as the horizontal numbers (dirt, earth) which, when mixed with the flowing "watery" harmonics, form just such an elemental substance. "Mud" spelled backwards is "dum," which was exactly how the Egyptian gods (or Archons) preferred their slaves to remain! Here in the inhospitable "land of Egypt," the Hebrew slaves were forced to "make bricks without straw," which surely meant thinking mechanically without understanding the real causal factors, the *letter names*. Thus made illiterate, there was no longer any problem with runaway slaves. Everything easily fell under the jurisdiction of the harsh taskmasters, the pharaohs and their evil magicians, who alone knew how to conjure the "spells."