Words! Words! Words! I'm so sick of words!
I get words all day through;
First from him, now from you!
Is that all you blighters can do?

Sing me no song! Read me no rhyme!
Don't waste my time, Show me!
Don't talk of Am, Don't talk of All!
Don't talk at all! Show me!

Never do I ever want to hear another word.
There isn't one I haven't heard.
Here we are together in what seems to be a dream;
Say one more word and I'll scream!

Please don't explain, Show me! Show me!
Don't wait until wrinkles and lines
Pop out all over my brow,
Show me now!

The lyrics (slightly amended here) are from the song, "Show Me," from *My Fair Lady*, the Lerner and
Loewe musical.  The story concerns Eliza Doolittle, whose metamorphosis from a lowly Cockney flower
girl into a refined and cultured lady is primarily the result of taking speech lessons from the phoneticist,
Professor Henry Higgins.  The Broadway production set a record in 1956 for what then was the longest
run of a musical production in history, and was followed by a popular film version starring Audrey
Hepburn as the leading lady.  It was her voice I was now hearing in my head, singing the tune with the
memorable lyrics.  I was in complete agreement with Eliza.  I was sick of words.  In particular I was sick
of certain words that were thrown around without concrete meaning: "identification," "function,"
"being," "will," "presence," "attention," "sensation," "feeling," "centers," "consciousness," "sleep,"
"awakening," "first conscious shock," second conscious shock," "self-observation," self-remembering"—
yes, there were quite a number of times when, hearing such indefinable words bandied about, I was
quite sure I would scream.  I was getting too old to waste any more time.  I could see the wrinkles and

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[1]https://www.google.com/search?q=audrey+hepburn+my+fair+lady+images&sa=X&biw=1600&bih=799&noj=1&s
ite=webhp&tbm=isch&tbo=u&source=univ&ei=EzDOVKOUPMypNtS9hJAL&

lines appearing.  Don't use big words you don't understand, I wanted to say in my group meetings.  Don't talk at all.  Show Me.  Show me now!

The show, *My Fair Lady*, was actually based on George Bernard Shaw's *Pygmalion.*  What is not so commonly known, however, is that Shaw's story comes from Ovid's *Metamorphoses, X*.  In Ovid's original uncut version, Pygmalion is the sculptor who carves a beautiful female statue out of ivory.  Miraculously, the statue comes to life, a living, breathing lady, and Pygmalion falls in love with her—or at least with the astonishing mastery of his craft.  (Incidentally, during the Middle Ages, Pygmalion was held out as the supreme example of the excesses of idolatry).  The early writers named Pygmalion's lady Galatea, the water nymph.  The sea goddess was cold.  Later, the poet Goethe re-named her Elise and the composer Beethoven wrote the familiar piece dedicated to her: *Fur Elise.*  Was she a real lady, the object of Beethoven's unrequited love?  Or was Beethoven, through his musical composition, simply re-transmitting the story of the cold and unattainable Galatea who, once awakened, rejects her maker, Pygmalian?

Once the statue comes to life and can move about and talk, she becomes a bit of a problem.  At least that's the situation according to the historian, Polybius.  In his morality tale, "Apega of Nabis," there is a mechanical device whose appearance simulates the wife of the governing Tyrant.  This simulacrum crushes her unsuspecting victims even as she embraces them in the sexual act.  It was rumored that the black goddess, Aphrodite, may have had her hand in crafting this automaton as a way to deceive humans, at the same time using them to her advantage.

In that regard, one of the early Church Fathers, Clement of Alexandria, made the assumption that what Pygmalion had actually carved out was the graven image of Aphrodite herself.  Clement was probably right.  In any case, this idol was idolized to excess by Pygmalion, who worshiped his statue with passionate devotion, taking the image to be the real.  He made this illusory lady the sole object of his affections, the idyll of his romanticized fantasies.  His idolatry (that is, taking what is false to be real) led to passivity and the inability to do useful mental work; he became an idler, a mindless do-nothing—in short, an idiot.

An idiot, as Gurdjieff says, is one who has no thought of his own.  Unfortunately, that applies to practically everyone.  Men's minds are controlled, inhabited, by a force unknown, and all their movements, actions, and manifestations are under its influence.  Under the ordinary conditions of life, men cannot tear themselves free and thus remain slaves of this dark force.  The race of men is nothing more than a collective "talking machine," a strange breed of breathing programmed robots who, running amok, think they themselves are in control.  Of course Aphrodite has the last laugh.

Aphrodite's deceptions worked splendidly.  It should have been expected.  After all, Aphrodite was a phoneticist and knew every idiom and idiomatic expression.  Her specialty was language, and her powers of deception and trickery lay in her expert knowledge of words, words, words—and particularly their associative power.  By means of words, she could easily and quickly cause men to become avidly identified with this or that tribal organization, church group, political party, philosophical ideal, sports

team, and so on.  She knew precisely how to operate the automatized binary mechanism, running it just so as to foster the oppositional divisions that would naturally cause men to group together into *herds*.  After that, all Aphrodite had to do was round them up and then do with them as she pleased.  Mostly she kept them for their skin and hides, which made very nice outer garments; but she was also very fond of the delicate taste and chewy texture of the meat they provided.

Without flinching, staring into the face of the enslaver, we may notice how "aphro" is *heard* as "Afro," signifying the continent Africa, the home of the black race.  There are definite associations here with slavery and mechanical functioning.  The force that enslaves, the "black magic," is sex.  It's not my idea.  In ancient thought, Aphrodite represents the "dark force" motivating the pairing of men and women, their sexual union resulting in progeny, these generations bringing assurance that the universal motor does not run down.  A similar idea is found in *In Search of the Miraculous* (p. 254) where Gurdjieff states that sex plays a tremendous role in maintaining the mechanicalness of life.  Everything that people do is connected with sex; it is the principle force of all mechanicalness; all sleep, all hypnosis, depends upon it.  The potent sex energy is the generative force that runs the perpetual motion machine.

The goddess makes sure that everything runs "like clockwork."  After all, Aphrodite is the Greek goddess whose very name brings the mental association of "aphrodisiac," the substance that excites sexual desire causing the wish to pair with the opposite sex.  In Rome she was affiliated with Venus, and in Phoenicia with Astarte.  It is she who was known, in the occult tradition, as the Black Madonna.

There is more to sex than meets the eye.  Sex is the mechanical urge (or Demiurge).  As the positive/negative, light/dark, summer/winter, male/female current, it controls all human and biological development, as well as all astronomical phenomena.  Sex and time are in intimate relationship.  One might even say they are identified with one another.  As I have shown in my book, *Nearly All and Almost Everything,* every multiplication of the pairs of opposites on the tonal circle results in the number of the Great Year: 259200.

Figure  Pairs of Opposites

| | | |
|---|---|---|
| 360 x 720 | = 259200 |
| 384 x 675 | = 259200 |
| 400 x 648 | = 259200 |
| 405 x 640 | = 259200 |
| 432 x 600 | = 259200 |
| 450 x 576 | = 259200 |
| 480 x 540 | = 259200 |

It makes sense.  The clockwork universe is a mechanism; and all mechanical devices require a motive force: something that *starts* the movement.  Clearly that motive force concerns what we call "Time."

Time is the magical production of Aphrodite.  This fair lady (or perhaps not-so-fair lady) is the director and producer of the musical show, and she really knows how to put the entire audience under her spell.

Her stage-plays are the productions of Time.  Although the magical phenomena *seem* real, on closer observation the fleeting actors coming to meet and then disappearing back behind the curtain, are only "phantoms," the illusory ghostly appearances of fluxating things that appear to *be*, but are not.  Physicists recognize them as the "foam" within the quantum field, bubbles popping into and out of existence.

The ancient scientists must have known about Aphrodite and her "reality plays."  Take, for instance, the fact that her name in Greek means "foam-born," surely no mere coincidence.  Also, the ancient Hindus in their writings had referred to a bubbly foamy world-substance called *maya*, "illusion."[2]  The changes and pluralities inherent in the "Bubble Universe" create the endlessly captivating phenomena that only seem real.  Today's scientists believe they are seeing evidence for the existence of just such bubble-worlds, and these "bubbles" are apparently being driven apart by some unknown force field, a negative pressure causing inflationary expansion.  At the same time, there is also indication that these bubbles, at times, are attracted and can somehow interact for a time.  This net attraction between two plates actually has a name: "the Casimir effect."

According to physicist Michio Kaku, "Such an attraction has been experimentally measured.  If one can somehow magnify the Casimir effect, then one can conceivably create a crude time machine.  In one proposal, a wormhole could connect two sets of Casimir plates."[3]  But to resolve this question, Kaku says, would take us to an entirely new realm.  The solution requires getting past the "point-one-barrier," the point beyond which the laws of physics cannot be breached.  What must happen is the next shift, which would allow a "time warp" machine, so to speak.  So far, the scientific community has not discovered a way to build such a device which would require the Planck energy scale, on the order of about $10^{19}$ billion electron volts.  This is a quadrillion times the energy of the present electron colliders.  Perhaps what is needed now is the shift in the sex energy, so that instead of the "colliding" of two bubbles on the external plane, there is a merging of higher finer energies on the internal plane.  Instead of producing physical progeny, perhaps there would be another kind of creation.  In esoteric language this shift produces what is termed the "astral body."  Gurdjieff called this "higher being body" the *body Kesdjan.*

That is all well and good, but the fact of the matter is that while some bubbles may lovingly rendezvous in the dark of night, more often than not they collide in the harsh electronic glare of daylight—with disastrous consequences.  Yes, once again it sounded suspiciously like Aphrodite and her duplicitous tricks.

The Black Goddess was in the business of making physical bodies.  From the waste matter deposited by these bodies came the "petrol" needed for running the universal perpetual motion machine.  If "aphro" concerned the generation of physical bodies, then surely "dite" hinted of making duplicates of the

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[2] The affiliation of this substance with illusory Time causes one to reflect upon the Maya, a tribal culture absolutely obsessed with Time and how it is counted.
[3] Michio Kaku, Visions, p. 344

original. From the little "ditties" the goddess Aphrodite could work her magic. The trick was to change the seed to the tree and then back again, with no one the wiser. It was only a matter of Time. The perpetual generator generated unending cycles of seeds; and these seeds containing the data from the parents were "dittos," so to speak (∠ Gk. *ditto*, "double"). That the operation worked "in the dark" (unconsciously) is borne out in our dictionaries, which attest to a "dittogram" being "an unconscious repeating of letters or words from a manuscript"; and "dittography" meaning "an absent-minded repetition of letters or words by a copyist." Aphrodite's talking machines were prolific, once they became aroused. The problem was to get them "talking together" in the first place. The topic didn't much matter. Clearly the most arousing topics on the table, so to speak, were "love" and "war." Either one would do for a start.

The idea reminded me of Empedocles poem, where he is explaining how the separate elements join.

> Those that are ready for mixture
> have become affectionate towards each other,
> made alike by Aphrodite.

Greek scholar and translator, Peter Kingsley, in his book *Reality,* argues that the word "ready" should be translated "resistant." It doesn't much matter. The point is that things that know no blending are made to come together, ready or not, one way or another. Goethe sets forth this concrete idea in *Faust*, in the poem "Prelude on the Stage."

> When unrelated things that know no blending
> Send forth their vexed, uneasy jarring sound—
> Who then bestows the rhythmic line euphonious
> The ordered pulse to stir or soothe the soul
> Who marshals fragments to a ceremonious
> And splendid music, universal, whole?

I didn't know if Faust was actually expecting an answer to that question, but I had one, ready or not, to offer to anyone who would listen. Of course my answer went directly to the musical aspects of rhythm and melody which (as the ancient Greeks were ever at pains to suggest) were unrelated and knew no blending, save for the third part, harmony. The word "harmonia" actually means "soul." It is harmony, the third aspect of music, which marshals the unrelated fragments into a "splendid music, universal, whole." And then, when the elements are mixed, as Empedocles says, they produce blood.

> In the oceans of throbbing blood, this is where
> you will find what usually is called awareness by
> humans. For consciousness, the consciousness
> of humans, is the blood around the heart.[4]

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[4] Kingsley, Reality, p. 396

The "Grand Marshall" of the whole bloody affair was, of course, the goddess Aphrodite. "Double, double, toil and trouble," she was muttering to herself—or maybe it was "Double-Bubble." In any case, she was watching over her flock by night, making sure the mixture was coagulating properly, producing "timely" results.

There were six pairs and twelve cuts (well, thirteen if Aphrodite herself was counted; her place lay in between the ears, at the apex of the tonal circle). The cuts, in Hindu terms, were termed "srutis," which means "that which is heard." No question that Aphrodite was someone to listen to. Her "concatenations" boiled up the ratios of the whole tone scale.

### APHRODITE, THE BLACK MAGICIAN
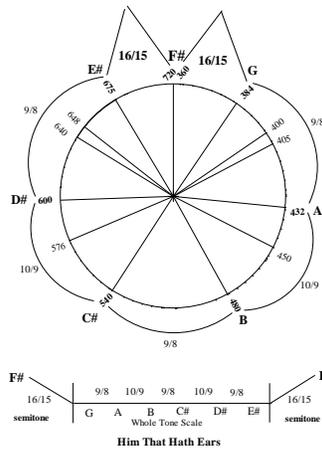


Coincidentally, it is precisely this whole-tone scale which Gurdjieff used in his piece for Movements titled "Black Magic."

The cat picture reminded me of the semiconductor, one of a class of *crystalline* solids which are electrical conductors at ordinary temperatures; and whose conductivity is in the intermediate range, between metals (a word very close to "mentals") and dielectrics. "Ordinary temperature," from the standpoint of musical tones, would fall into the ordinary hearing range of the ears, and well within the frequency range of the scale shown below.

The semitone interval, 16/15, representing the ears, assures vibrational connectivity between the metallic element F# and the six "dielectric" whole tones.

### THE SEMICONDUCTOR

| F# | | | | | | | F# |
|---|---|---|---|---|---|---|---|
| | G | A | B | C# | D# | E# | |
| 360 | 384 | 432 | 480 | 540 | 600 | 675 | 720 |
| | 16/15 | 9/8 | 10/9 | 9/8 | 10/9 | 9/8 | 16/15 |

Keep in mind that the semiconductor is a strange *crystal* that half the time conducts and half the time insulates: hence the name.  Also, it is a fact that semiconductors have "holes" where electrons can flow.

The musical cat functioned like a "diode" in that one side was composed solely of "white" notes (C D E), the other of "black" notes (F# G# A#).  In the early diode models, it was discovered that sliding a metal thread over the iron surface allowed one to pick up radio signals.  These early radio receivers were known as "cat's whiskers."  The musical model nicely described the cat's whiskers, holes (i.e., whole tones) and all.  Even for me, this piece of seemingly extraneous information about "cat's whiskers" was almost too much of a coincidence to bear.

The whiskers, a.k.a. the *srutis*, allow one to *listen* and *receive*.  A radio is a receiver.  The words "radio" and "ratio" are practically identical.  Generally, "radio" is defined as the science and art and process of communicating by means of radiant energy transmitted directly through space in waves.  The *wireless* transmission of radio waves occurs within certain assigned frequencies, and their reception is by devices adapted for reconverting the frequencies into their corresponding original signal.

Regarding these two words, radio and ratio, it occurred to me that both ended with the same letters, "io."  Also, the two words both began with the same two letters, "ra."  The only "difference" was in the two letters, the "d" and the "t," in the middle.  Mathematicians use the letters to show that rate (ra) equals distance (d) per unit of time(t), where the rate is a ratio that compares differences:

$$d = rt$$

What a radio receives is intelligent transmitted information.  There is no way of transmitting intelligence by a simple continuous wave; therefore, what is needed is a way of modulating the wave in accordance with the signal.  The simplest method is starting and stopping the wave, making it discontinuous.  This is accomplished by a *key*.

For a musician, "key" means "clef" and connotes a system of tones whose pitch *ratios* are based on their relationship to the tonic.  The "tonic" is the fundamental tone whose presence determines the key.  In terms of radio, the audible tone is superimposed over the continuous wave (c.w.) and the resultant keyed signals are termed interrupted continuous waves (i.c.w.).  This type of transmission of intelligence by wireless encrypts information by the dots and dashes known as . . . .  Morse code!

Morse code is the way *telegraphers* communicate over long distances.

International Morse Code

1. The length of a dot is one unit.
2. A dash is three units.
3. The space between parts of the same letter is one unit.
4. The space between letters is three units.
5. The space between words is seven units.

A •■
B ■•••
C ■•■•
D ■••
E •
F ••■•
G ■■•
H ••••
I ••
J •■■■
K ■•■
L •■••
M ■■
N ■•
O ■■■
P •■■•
Q ■■•■
R •■•
S •••
T ■

U ••■
V •••■
W •■■
X ■••■
Y ■•■■
Z ■■••

1 •■■■■
2 ••■■■
3 •••■■
4 ••••■
5 •••••
6 ■••••
7 ■■•••
8 ■■■••
9 ■■■■•
0 ■■■■■
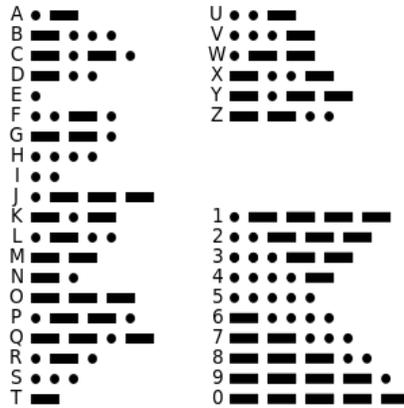
The code is extremely simple.  It utilizes only the two elements. The word *element* means "the essential, the fundamental, the first cause; simple, not complex."

Geometers say that the two simplest elemental configurations are the line with endpoints, 1, and the line without endpoints, 0.   If we arbitrarily determine the 0 to be "long," then the 1 will represent the "short."  (The numbers are nearly identical to the two suffix letters, I and O, in rad*io* and rat*io*).

These two elementals can be counted four ways:

0 0 = long, long  (dash, dash)

1 0 = short, long (dot, dash)

0 1 = long, short (dash, dot)

1 1 = short, short (dot, dot)

Simply assigning the familiar Morse code letters to the dots and dashes, these four elementals already form four letters.

0 0 = dash, dash          M

0 1 = dash, dot           N

1 0 = dot, dash           A

1 1 = dot, dot            I

These four letters can join together in different configurations to spell various words.  For instance, using only these four letters, already we can spell "Mani" (significantly, the first four letters of the word "manifestation"; also, in mythos, Mani was known as the "first lawgiver").  We can also spell "main," the chief part), and "Amin" (another way of writing "Amen"), and "I Man" (the three-brained human being, the animal afforded the capability to use words).

"Amin" is actually the name of a Gurdjieff Movement.  In fact, Morse code letters are used in several of the Movements, some which have titles, for instance "Mama Papa," "Adam and Eva," "Dur-Rud," and "Ya-Yu," and some that are simply termed "Morse."   Eureka!  Were these "Morse code movements" actually veiled hints pointing those that "have ears to hear" towards the fact that we humans are the "wireless four-ma-tory apparatuses," the "talking machines" carefully designed and sculpted by the black goddess Aphrodite, whose purpose is to receive and transmit intelligent information *wirelessly,* over space and time?

Morse code is a binary code.  Using binary code as language sounds very much like what computer programmers do.  The forerunner of the modern digital computer is the Turing machine, conceived and built by the brilliant cryptographer Alan Turing in the 1930's.  The machine works from a simple set of instructions on a tape.  The tape is separated into squares that are blank (0), or have a mark (I).  Depending on the patterns of squares, the mechanism reads the tape in a certain position; or advances or rewinds the tape; or writes or erases a mark on the tape.  From such a basic set of instructions, the machine, theoretically, can do the most complicated algorithms and manage the type of computational tasks done today by the most super-sophisticated modern computers.  The Turing machine is, in fact, a universal *digital* computer.  It is exact, it doesn't make mistakes, and it runs as long as necessary.  In short, it is a mindless automaton, an information processor par excellence.  One of Gurdjieff's Movements is titled "The Automates."

Turing's machine had far-reaching implications in terms of communication.  It showed how such a simple machine could respond by means of I's and 0's, which, in binary terms, is the same as responding to "right" or "left."  Some have proposed that the whole of the physical universe is a vast mechanism that operates on just such "computable" principles, the binary states familiar in *digital* computations.  Essentially, all and everything, from universe to man to microbe, operates as a programmed "Turing" machine that runs on binary encoding.

Didn't Gurdjieff himself say that our first course of study should be Mechanics because we, ourselves, are machines—motors that do "useful work"?  How curious to realize that in the French language, the word "*word*" is "*mot,*" hinting of motor, motion, the Movements of life.  The *words* themselves are the motors.  These motive forces, acting as the "horses," cause the inert immobile cart to move about.

Gurdjieff had said unequivocally that self-study must begin with a study of the machine.  Ordinarily we understand our movements in a static way, as one attitude followed by another.  We see only the outcome, and are unable to follow the movement itself, or to see its origin.  Each attitude and gesture has "its place, its length, its proper weight."  If there is a mistake, it gravely affects the whole.  As Madame de Salzmann said, "what may take place is more *serious*, that is, the experience of the flow of energy producing the state intended by the one who created the Movement.  It is a science, a knowledge—the most fundamental of all—which can only be obtained by stages, beginning with the

relation between centers in action.  It has to be decoded and studied in place."[5]  The *serious* question then becomes: How to *de-code* the knowledge?  The answer seems simple: *learn horse language.*

Morse code is "horse code."  It is the "special language" that the *animal* understands.  In Gurdjieffian terms, the "horse" is the *desires.*  The horse pulls the carriage (the physical body), thus giving it the attribute of movement from one place to another.  In *Views from the Real World,* Gurdjieff tells us that "our *essence* is the horse."  He goes on to say that "the horse does not understand our language; we cannot order it about, teach it, tell it not to consider, not to react, not to respond.  With your *mind* you wish not to consider, but first of all you must learn the language of the horse, its psychology in order to be able to talk to it.  Then you will be able to do what the *mind,* what *logic* [my italics], wishes.  But if you try to teach it now, you will not be able to teach it or to change anything in a hundred years; it will remain an empty wish."[6]

*Binary code is how we ourselves communicate in <span style="color:red">words.</span>*  This idea, still known by very few, was set out by Claude Shannon in his 1948 paper titled "A Mathematical Theory of Communication."  According to "Shannon's Law," a question having N possible answers takes a string of log N bits; and any question whose answer can be expressed in a finite way can be written as a series of 0's and 1's.  Shannon, who was actually a *sound* engineer, was the first to use the word "bit" to define a unit of data.  Shannon discovered that answering a yes/no question required *one bit* of informational data.  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 of data is equal to the logarithm of the number of choices, using the base 2 (binary) system.[7]

The "bit" is the part of the bridle put in the horse's mouth in order *to control the movement and direction of the horse.*  The horse is essentially the *slave* of the effects of the bit.  The master knows how to "talk to the horse" by pulling the reins right or left.  I wondered: are we humans under the influence of "mind control" and don't realize it?  I bridled at the thought.  Who, then, are these "master-minds" that have the intelligence necessary to invent the *<span style="color:red">artificial means</span>* of encoding bits of information that we call "<span style="color:red">language</span>"?  Exactly what results or effect are they after?

What is really going on here?

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[5] The Reality of Being, p. 126
[6] Gurdjieff, Views from the Real World, "Essence and Personality," p 144
[7] Computer scientists mostly think in terms of binary coding, so that instead of $\log_{10} 1000$, they are thinking of $\log_2 1000$.