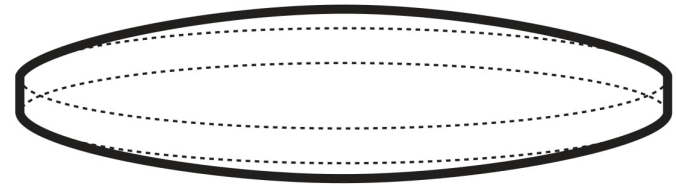


There is a spot on the horizon, if you stand in the right place at just the right angle. You'll know it when you see it. Remember it. You must be able to reproduce it at will, wherever you happen to be, or nothing will come of it. It takes practice, rigorous training and discipline over months and years. A steady regimen of unfortunate occurrences will help, you'll know them when they happen. This is the DISTANCE OF THE WORK, and it is as far only as that from hand to pen if known fully. You will know it when you manage it. Concern yourself with the work, and the work will come. The work will show you how to do it. Do no work at all until you know how to do it, and the work will come on its own. You will know it when you do it, because you have already known it, and continue. Work backwards from the work, let it be known only to yourself, close your eyes if you have to. Breathing comes as naturally, and then no more. There is plenty of time, if you know the virtue of waiting. The patience is optional. Large outlines are one way. Do not take this as a recommendation, it is only true. Large outlines and small details will get you there, if you follow them where they go. You will know when you have arrived because you were already there, and remain. You cannot leave because there is work to do, so remain, and continue. The horizon moves occasionally but the spot remains, do not lose it. It's there where you left it, because you never left and nothing has moved. The work is movement, and remain, and continue.

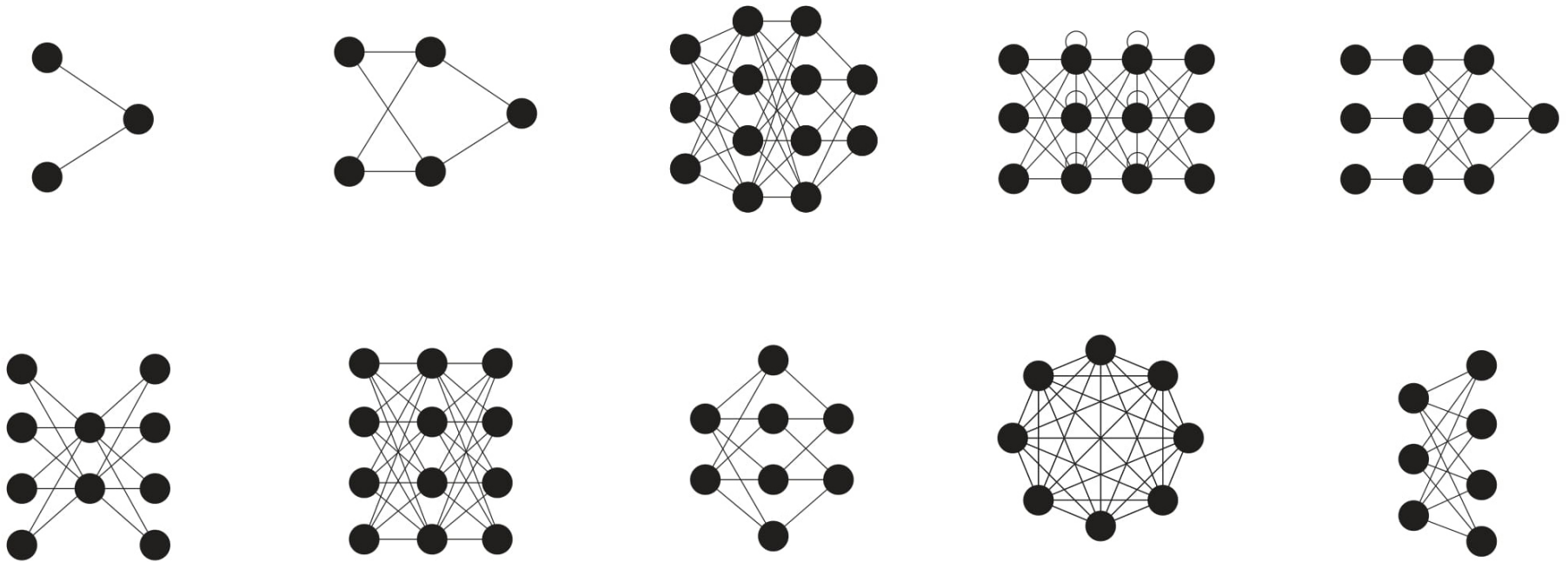
It is not enough to refrain from telling. You must not know in the first place. This is the SECRET OF THE WORK. It is not a secret to be kept, it keeps itself, and continues. It is only revealed to the initiated and the foolish, they see perhaps who they are or could be in truth or in delusion. They cannot remain because they are made of movement. They are happening, they continue, they are a happening. You must remain on the horizon. You must be a spot to anchor their secret, it is not told to you, nor the path it walks because you must remain, and continue, and the secret is movement, and continues. It moves toward them, the initiated and the foolish, and they carry it or it carries them to places where you cannot go. I have heard it is a heaven or a hell, but I cannot know because there is work to be done and I am far away, and remain. And continue.

JARED SINCLAIR, JUNE 2020

# ANTI GORGIAS



# TWO



Now think of the following use of language: I send someone shopping. I give him a slip marked "five red apples"; then he looks up the word "red" in a table and finds a colour sample opposite it; then he says the series of cardinal numbers—I assume he knows them by heart—up to the word "five" and for each number he takes an apple of the same color as the sample out of the drawer. It is in this and similar ways that one operates with words. "But how does he know where and how he is to look up the word 'red' and what he is to do with the word 'five'?" Well I assume that he acts as I have described. Explanations come to an end somewhere. But what is the meaning of the word "five"? No such thing was in question here, only how the word "five" is used.

Let us now look at an expansion of language. Besides the four words "block", "pillar", etc., let it contain a series of words used as the shopkeeper used the numerals (it may be a series of letters of the alphabet); further, let there be two words, which may as well be "there" and "this" (because this roughly indicates their purpose), that are used in connexion with a pointing gesture; and finally a number of colour samples. A gives an order like: "d—slab—there". At the same time he shews the assistant a colour sample, and when he says "there" he points to a place on the building site. From the stock of slabs B takes one for each letter of the alphabet up to "d", of the same colour as the sample, and brings them to the place indicated by A.—On other occasions A gives the order "this—there—". At "this" he points to a building-stone. And so on.

Now what do the words of this language signify?—What is supposed to shew what they signify, if not the kind of use they have? And we have already described

that. So we are asking for the expression "This word signifies this" to be made a part of the description. In other words the description ought to take the form: "The word. . . signifies. . .".

Of course, one may for short describe the use of the word "slab" by saying that this word signifies this object. This will be done when, for example, it is merely a matter of removing the mistaken idea that the word "slab" refers to the shape of building-stone that we in fact call a "block"—but apart from this point it is already known what sort of 'referring' this is—that is, how these words are used. Equally one may say that the signs "a", "b", etc. signify numbers; when for example this removes the mistaken idea that "a", "b", "c", play the part actually played in language by "block", "slab", "pillar". And one may also say that "c" means this number and not that one; when for example this serves to explain that the letters are to be used in the order a, b, c, d, etc. and not in the order a, b, d, c.

But assimilating the descriptions of the uses of words in this way cannot make the uses themselves any more like one another. For, as we see, they are absolutely unlike.

Think of the tools in a tool-box: there is a hammer, pliers, a saw, a screw-driver, a rule, a glue-pot, glue, nails and screws.—The functions of words are as diverse as the functions of these objects. (And in both cases there are similarities.)

Of course, what confuses us is the uniform appearance of words when we hear them spoken or meet them in script and print. For their application is not presented to us so clearly. Especially when we are doing philosophy!