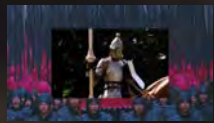
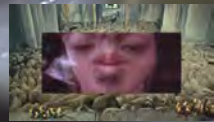
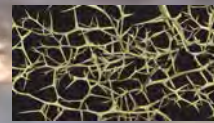
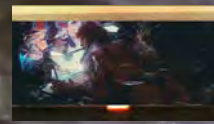
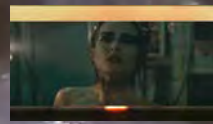
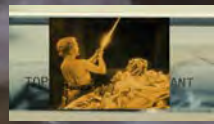
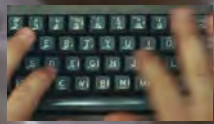
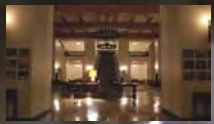
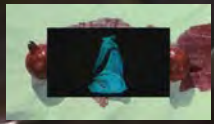
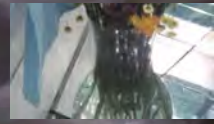
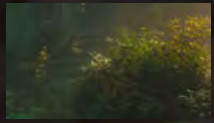


CONTENT

TRAILER	3
0001. The Naive Prince and the Serpent Lady	5
Entrance of Baneful Allure	8
0002. The Longing Sultan	22
A Lavatory for Sensation	22
The Serpents Passage	32
0003. The Winged Messenger	36
Bedchambers of a Deceitful Storyteller	36
1001. The Old Man and his Greed	40
A Natural Garden?	54
NGRAM	64
DEFINITIONS	68
ARCHEOLOGY	72

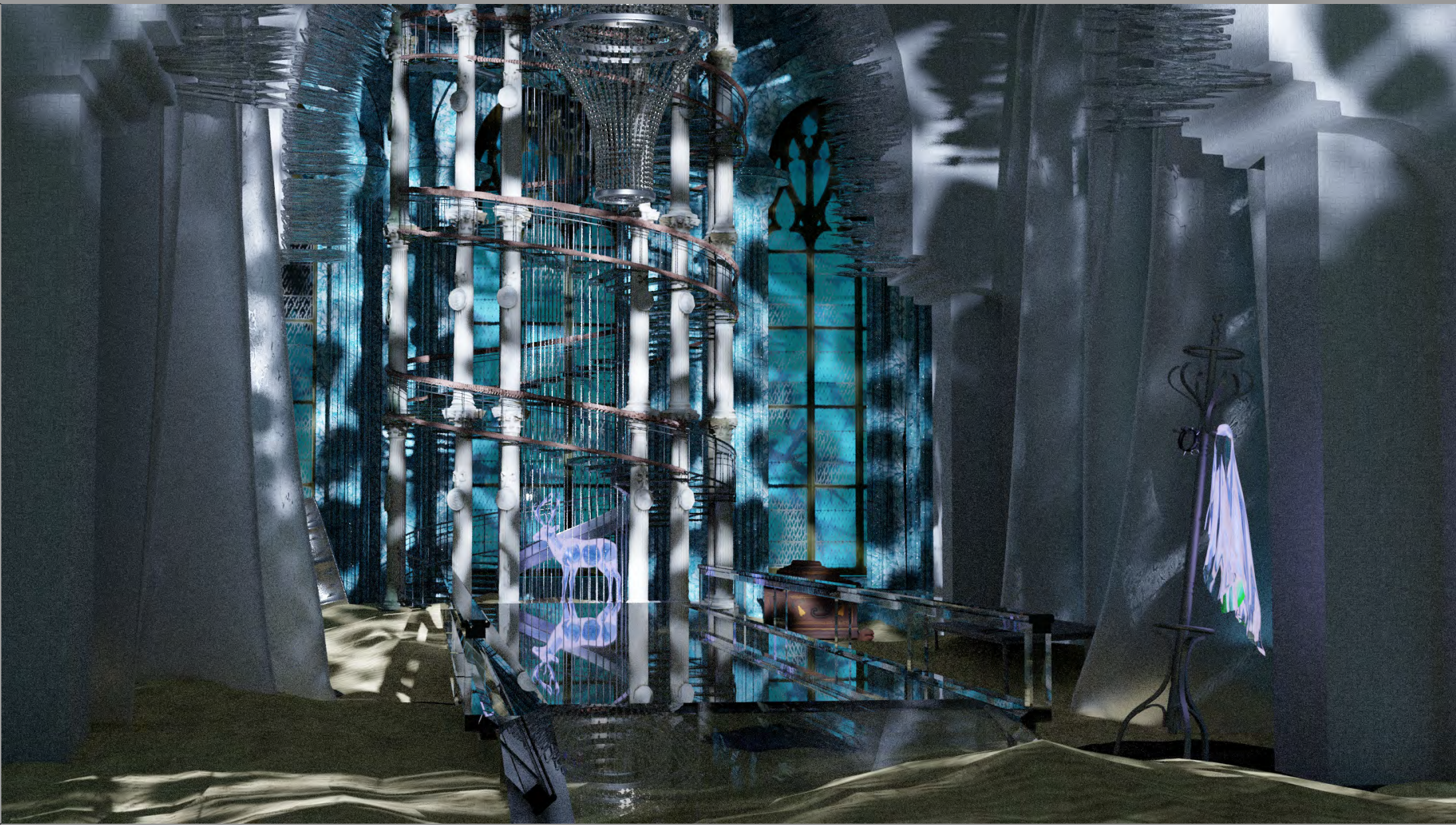




0001. *The Naive Prince And The Serpent Lady - A Commedia Dell'Arte Play*

Once upon a time in a mysterious oriental land far far away there lived a young prince named Farrouscad. One fine day while on a hunt near Dolmabahce Palace, Farrouscad and his guard Ferouk came across a gentle little deer standing in a clearing. Every time the creature was in reach of the prince, she would glance at him shyly, then run away. The deer eventually plunged into a river with Farrouscad leaping after it as he was hearing a whispering voice from within it "Follow me Farrouscad", Ferouk following him. By some miracle, Farrouscad was able to breathe normally under water and as soon as their feet touched the bottom of the riverbed they saw a wonderful jeweled palace beneath hertzian waves in the aquatic sky. On the steps there stood the dear.





Farrouscad hung his hunting gear on the rack.


“Welcome Prince” said the deer as it turned into a beautiful princess, “I am princess Cherestani and when I looked into your eyes while you chased me through the woods, I fell in love with you. Will you be my husband? Now before you answer, you must promise never to try to find out my secret, otherwise you will lose me forever”[2].

Captivated by her beauty, the prince said without hesitation: “Yes I will marry you and I promise you never to try to find out your secret”.

lovely home: Her beautiful body.[3]

The wedding day was soon arranged, the bride clothed in finest fabric of optical fiber, *illuminated and alive, a visual spectacle, a phantasmagoria* [4]. Cherestani bore him two lovely children and although Farrouscad loved them, he often worried about his father. When she was away he used the time to look through her belongings, hoping to find out any secret.

But fate decreed that the cloak should become an iron cage. [5]
When he was desperately searching she returned and caught him red-handed.



“Listen to me, Farrouscad” she said, “I am the Queen of Fate and am therefore immortal [2], the divine processing unit Laplace envisioned. One day I saw you and fell in love with you. Therefore I wanted to become mortal and live like you. I asked my own father to become human, he said it was possible but at a terrible cost. I had to live with you for eight years and you had to prove you trusted me absolutely. But you didn’t believe in me, as precalculated. Because of that I will turn into a serpent and I must live like this for centuries.”[2]

and slowly her body turned into a fire breathing serpent. It was the most frightening thing that anyone had ever seen [2].

Farrouscad was thrilled. Desperate, he went on a search to ask a wise old man for help to save her.



For the breach of his oath, Bill *simply asks to be whipped, and will not let us fight his reason, save by reason alone* [6]. *His body language is a choreography of ingratiating and distortion. Yet there is ecstasy in agony* [7].

From snake to snake the world went on propagating itself in era after era. [8]

and as soon as their feet
touched the bottom of the
riverbed, they saw a
wonderful jeweled palace
beneath hertzian waves in
the aquatic sky



and slowly her body
turned into a fire
breathing serpent

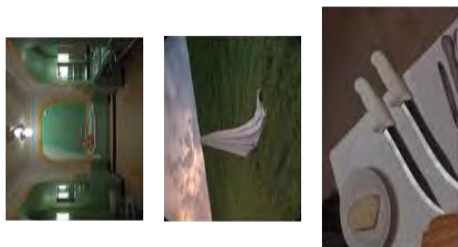
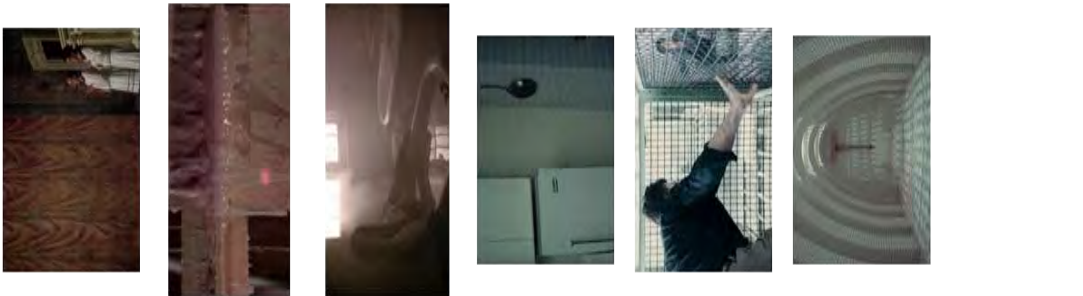
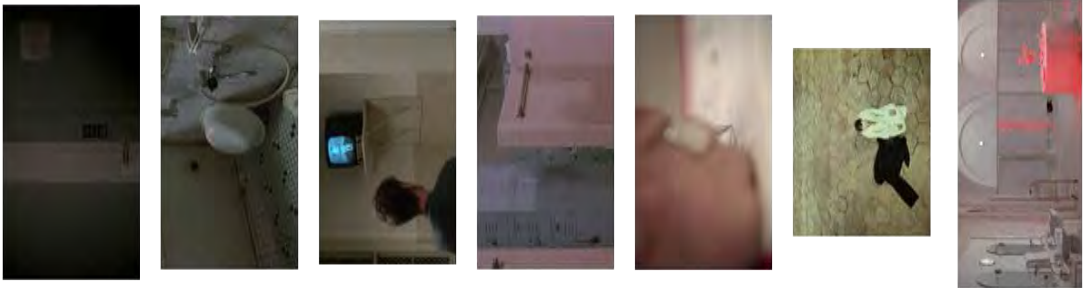
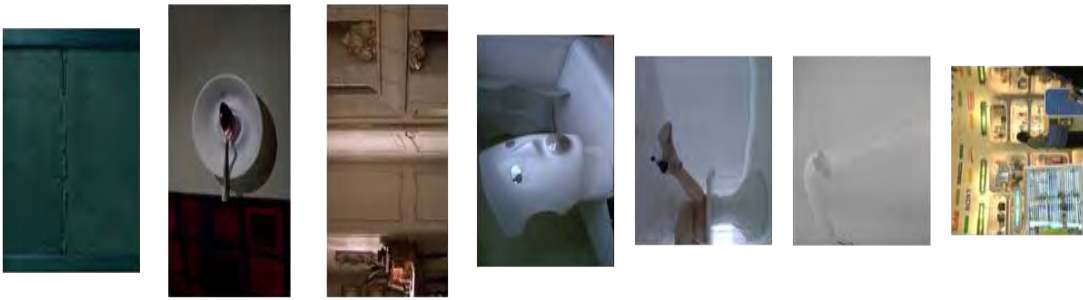


0002. The Longing Sultan - An Origin Story Of The Maidens Tower

Once upon a time in Istanbul an oracle prophesied to the Sultan that his much beloved daughter would be killed by a venomous snake on her eighteenth birthday. In an effort to protect her, after having lost his wife, the Sultan had a tower built in the Bosphorus and had her locked there to keep her away from any snakes. *An elegant cage conceived to make its captive human comfortable* [9] - a supermax prison *in which all singing and loud noise are prohibited* [10], the dripping water tap the exception.

It was also believed to be in the centre of the inhabited world, and people called it the navel of the earth. [11]

Her only regular visitor was her father. On her eighteenth birthday, the Sultan brought her a basket of exotic fruits as a gift, delighted that he had been able to thwart the prophecy. However, a serpent that had been hiding among the fruit bit the princess who died in her father's arms, just as the oracle had predicted. [12] Full of vengeance, the father swore to kill the serpent as it slithered through a gap in the floor. The Sultans basket had landed on fertile ground – a garden of untouched fruit.



Solemn and invisible in her tower she lingered for centuries, fruitlessly awaiting her promised prince, her metamorphosis reliant on his kiss. The Queen of Fate had succumbed to her own doom.

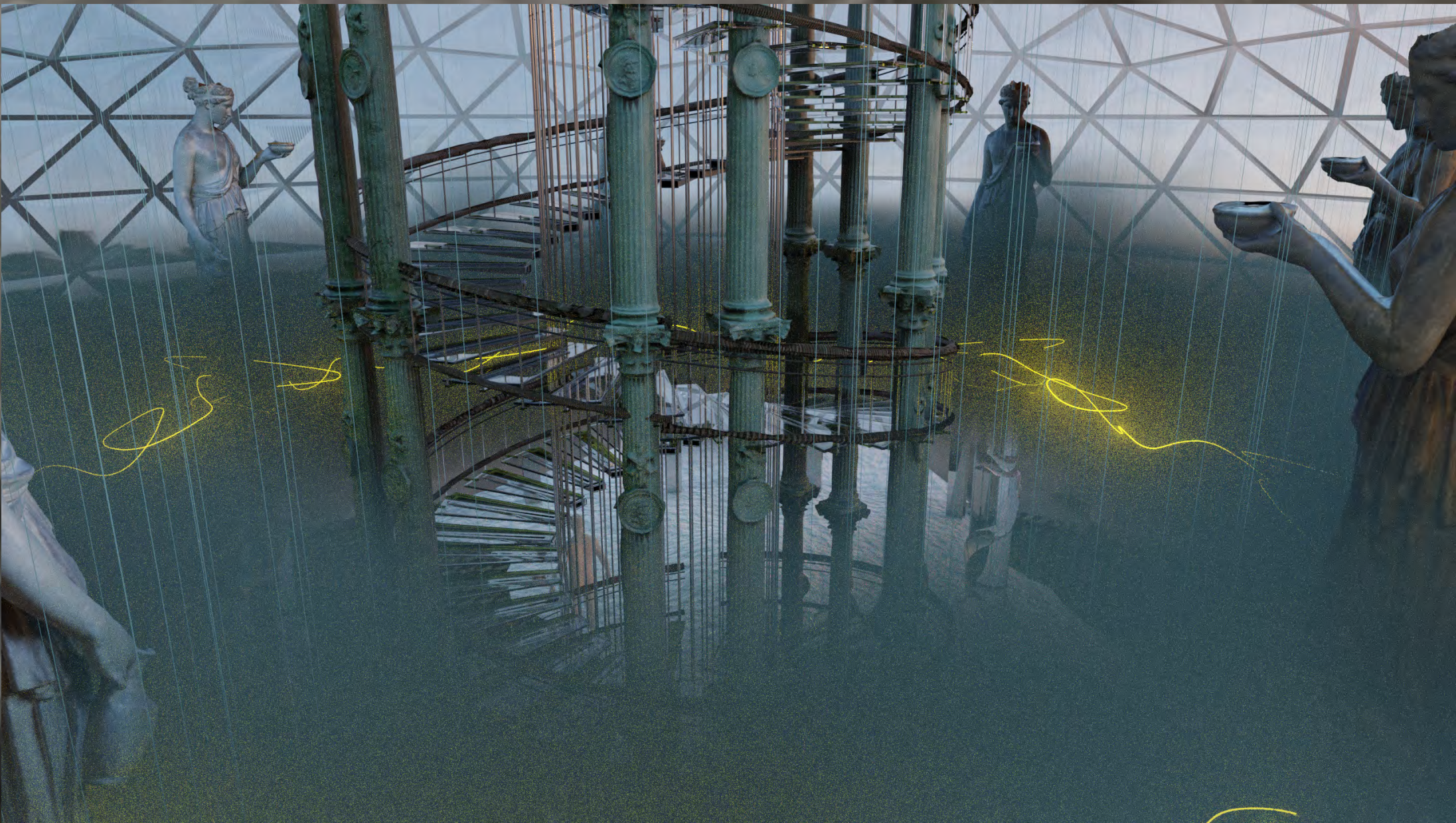
Fate succumbs many a species: one alone jeopardises itself [13].

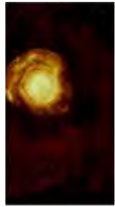
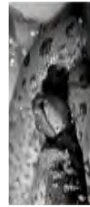


However, a serpent
that had been hiding
among the fruit bit
the princess



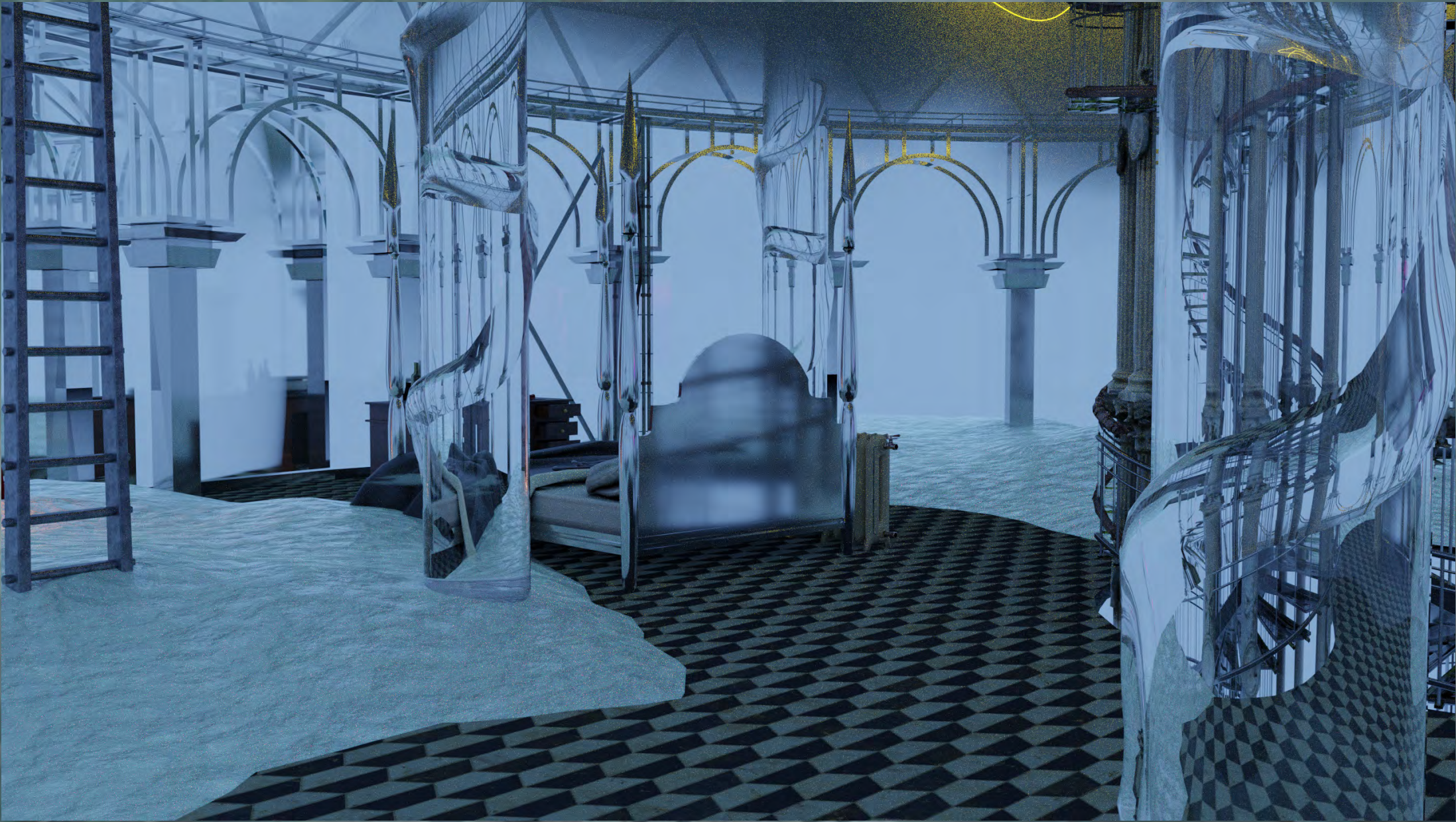
An elegant cage conceived
to make its captive
human comfortable





Unwilling to relinquish, she wound herself around the tower. *As she diverged to the Sun, she would reflect sunlight to the Earth and thus, like Venus, be visible to us.* [14]. *It beareth everywhere the name of „Endless Knot.“*[15] *An ethereal wind* [16], *conductor to the god Apollo, patron of the arts and oracles* [17]. *Her old scales paled and hardened in the moonlight given that the form of the moon forms the matter of stone*[18].

Bill is hypnotized, he fights his urges of laying his eyes on her and finding reason in the distorted imagery. *Let us drink to Hermes' caduceus, to confluence, to confusion.* [19], *to the dollar sign. Coiling around the caduceus' axis (...)* *it traverses the translator's tricks, the businessman's ftnesses and the thieves ruses.* [20].



0003. The Winged Messenger - On The City Of Istanbul

One hundred years later Ottoman Scientist Hezarfen Ahmet Çelebi climbed to the top of the Galata Tower. His intention was to fly from there to Üsküdar. Before he took off, the Galata Tower spoke to him about his love to the Maidens Tower and gave his letters to him.

“Silent Beauty [21], my video screen” he called her.

Unable to be indifferent to the impossibility of this love, Hezarfen Ahmet Çelebi took the letters and jumped off the Galata Tower. That day, the wind was so strong that the letters were scattered all over the Bosphorus. Still, the Maiden’s Tower understood how big the Galata Tower’s love for her was and broke her silence for him by singing with the seagulls. [22], bemoaning her lover, so close yet so distant.

*To each his established life goes on, unmovable by any prayer.
[23]*

*O Lord our God, under the shadow of Thy wings let us hope;
protect us, and carry us. [24]*

The success of his flying experiment would fill the 'universe with awe' and bring 'eternal glory' to the man who created the flying machine [25] and the Byzantines told legends about Hezarfen the god of crossings, the mercurial messenger [23] an archangel, another of Hermes' names [19], the deviation his decomposing body, entirely taken over by the process that will bring it back to elementary flows [25] – no mass, no external position that can be maintained, quantum entanglements and instant communication [26].

Hermes the internet God; guaranteeing next day delivery of goods ordered from Amazon, even if you could never be quite sure whether what you were getting really was the genuine article; oiling the wheels of money exchange, while smiling on those who manipulated the foreign exchanges to their own gain [27].

That is the story so far. [28]



1001. The Old Man And His Greed

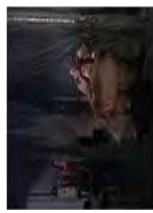
Bill Murray, 72 years of age, reminisced about his long life. *Anyone who made an intelligent collection of the asinine stupidities of human Wisdom would have a wondrous tale to tell. Boy, man and now old man, he had always thought this.*

[29] He had been a prince, an actor, a comedian, a Sultan, *on many unexpected adventures with everyday people.* [30].

It is the love of money, that insatiable sickness from which we all now suffer [31] that drove him to release Bill Murray 1000, *a unique biographical NFT project telling the story of* [32] his many lifes. With the income he sought to pay off the debt he would make by acquiring the Maidens Tower. *It alone remained immoveable, whilst all things in his life revolved round it, being connected with every other part, whilst they all rested upon it.*[33]. *An absolute testimony of the irreducibility of love to money* [34].



Murray wrote one story a Night, *that cursed man, low sitting on the ground, Musing full sadly in his sullein mind* [34]. On his 1001st night *he was disheartened, he had nothing to say, but could not let the messenger depart without a letter.* [35]. *Arriving in Istanbul with the first rays of the sun in his face* [36] he had set sail to finish the last tale in his oeuvre.



He spotted his love.

I wonder if she remembers me [37]. She has parted herself the better to enjoy herself: She lets new creatures ceaselessly arise to enjoy and to share in her insatiably. She delights in illusion. He who crushes this within himself or others, him she punishes as if she were the harshest tyrant, Empress of her Cenotaph for the History of the Enlightenment. He who follows her in trust, him she presses to her heart as if he were a child [38].

He had come to kill her, his old love. *How voice my heartfelt love for you? To lie in this spider's web, breathing forth your life in an impious death! [39]*

“But is this paradox a pointer to something important or merely an illusion?” [39], he asked himself, “for we believe too many of the stories about death.” [40].

Loving and killing in a concurrent act, *for those who hold that both figures are inventions of the intellect, the contradiction is quickly resolved [41]. Whatever they call tale is deceit, lying, and false madness [42].*

I have a vision, a realist image of unreal events [43].



Bills characters play roles
and conceal their purposes
beneath facades of
misleading rhetoric and
deceit





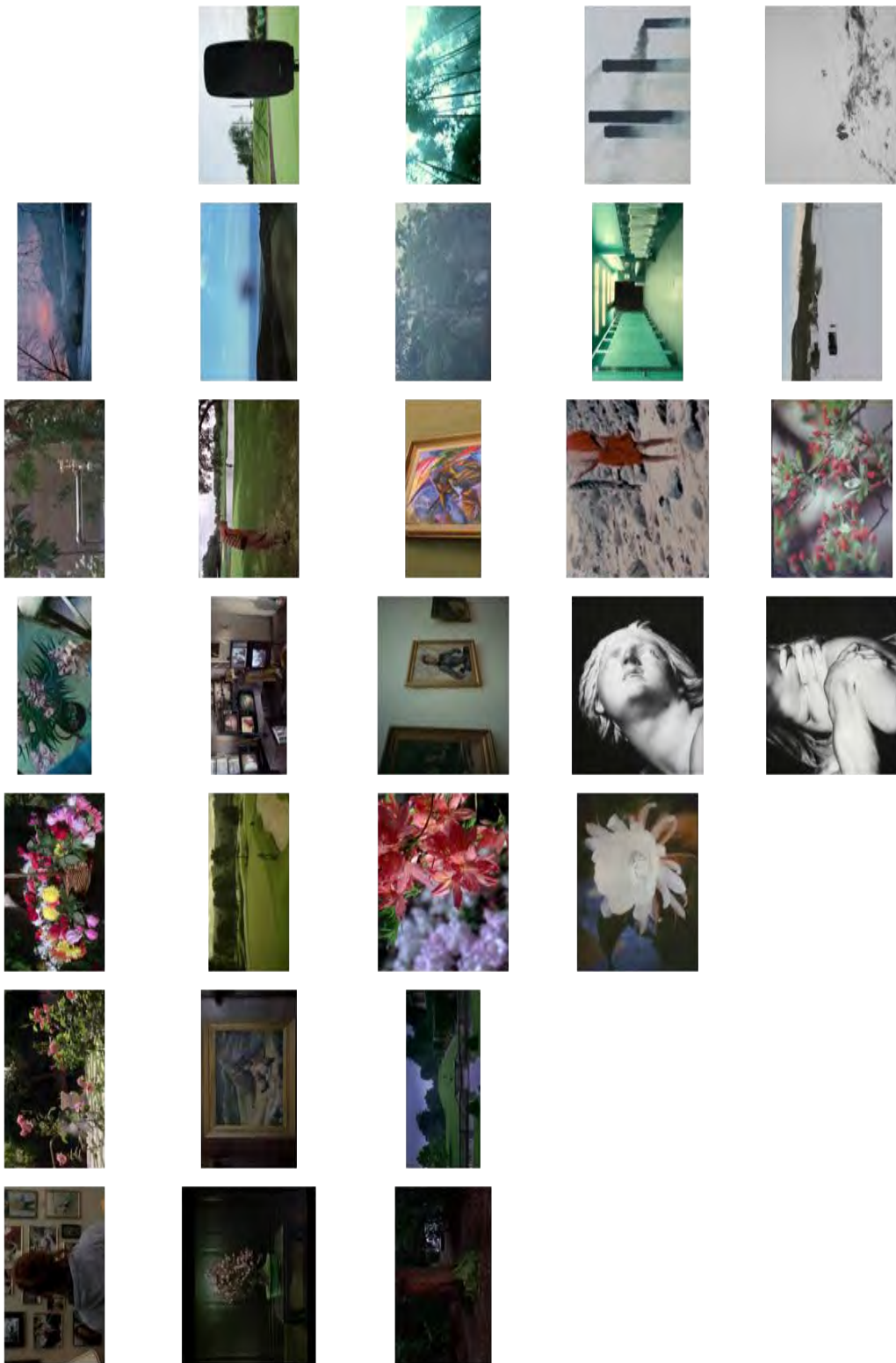


Who can have failed to notice the extensive influence that climate has on generation, growth, nourishment, and preservation? [55]. The garden of untouched fruit frozen in time, conserved and maintained.

Fabrication opposes the origin myth, the fruit of life and of truth to the simulacrum and lies [56]. A romance must be like an English garden, every point must tell [57]. The Chicago breeze drives away every serpent by its whistling [23], so that it is to be butchered in its Hibernacula.

“I will search every hole in this garden to find her and pervert this myth of truth and falsehood.”





The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher [58] and deceit is the preservation of the instrument [23], a history of sight cannot dispense with a history of hearing [59].

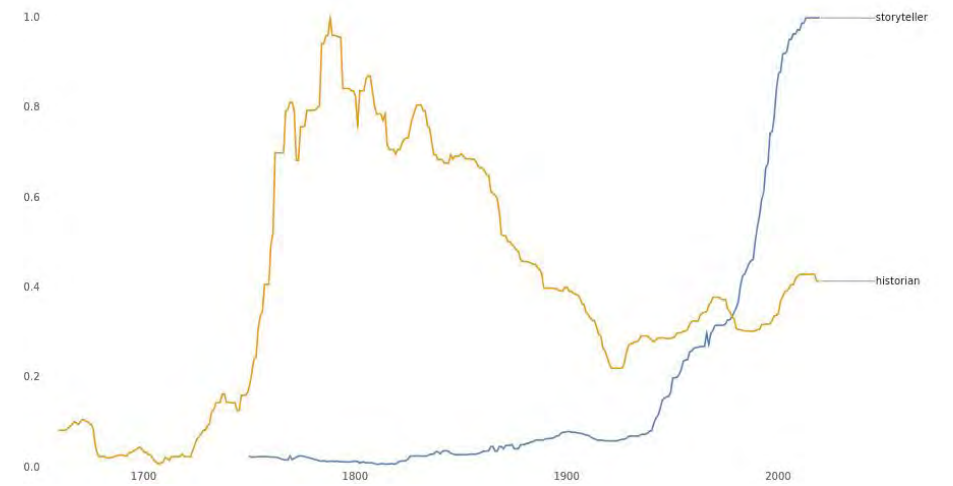
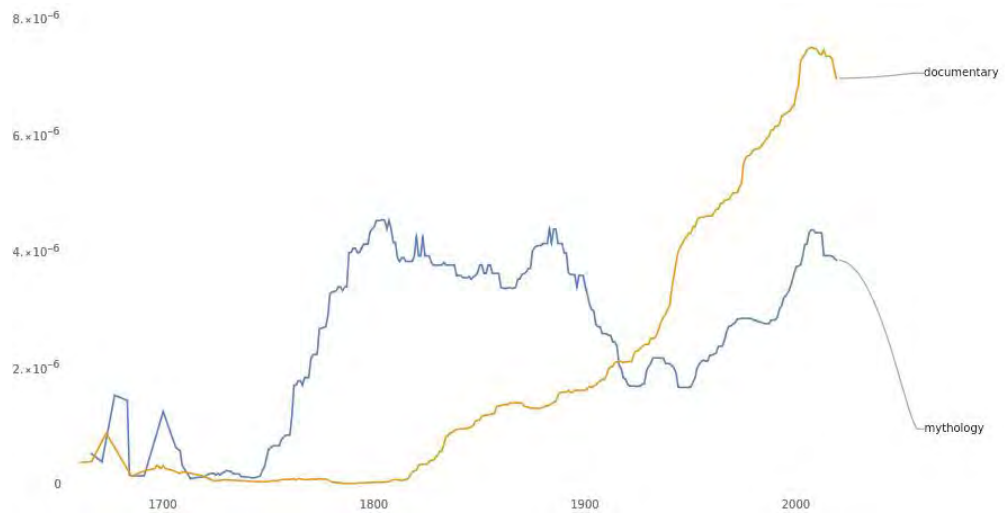


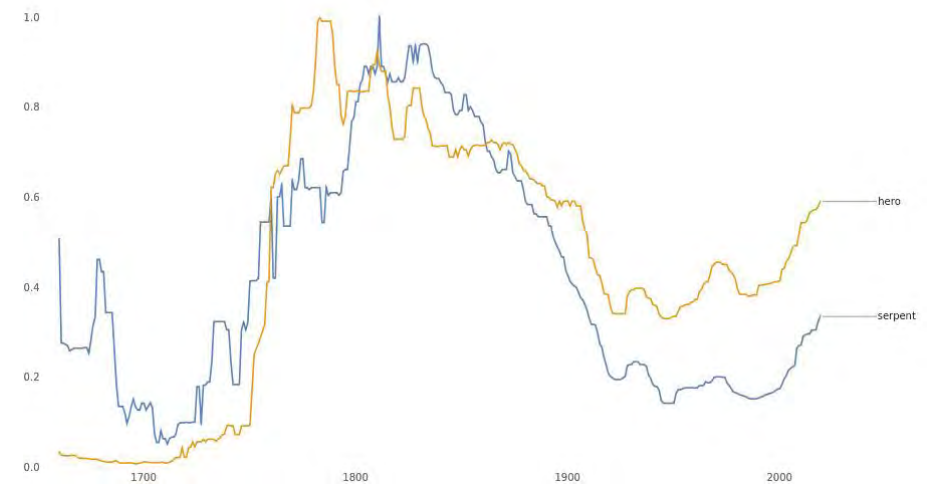
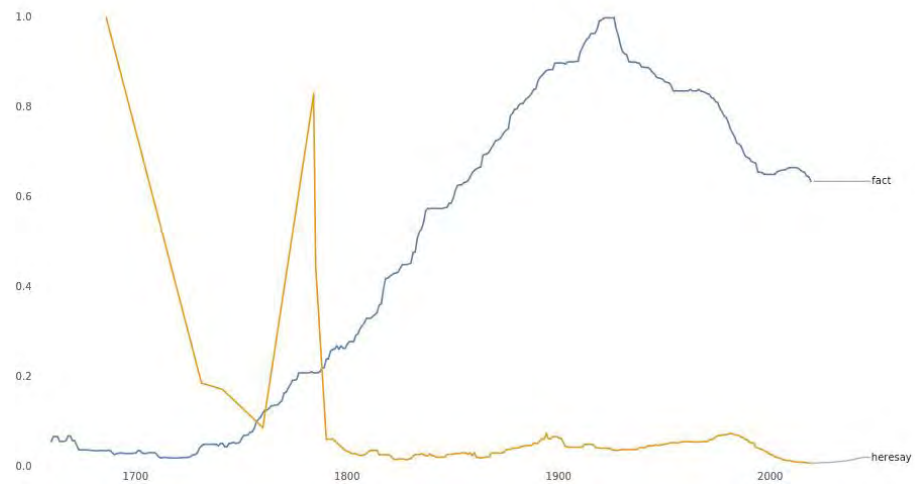
The Sultans basket had landed on fertile ground – a garden of untouched fruit.

It had become dark. The Maiden's tower reflected the moon.
Serpentine waters encircle it darkly [60].

*Now, I cannot bring myself to say so great a man talks non-
sense; but I imagine he is laughing at us.* [61]







myth (n.)

1830, from French *mythe* (1818) and directly from Modern Latin *mythus*, from Greek *mythos* „speech, thought, word, discourse, conversation; story, saga, tale, myth, anything delivered by word of mouth;“ a word of unknown origin. Beekes finds it „quite possibly Pre-Greek.“

fable (n.)

c. 1300, „falsehood, fictitious narrative; a lie, pretense,“ from Old French *fable* „story, fable, tale; drama, play, fiction; lie, falsehood“ (12c.), from Latin *fabula* „story, story with a lesson, tale, narrative, account; the common talk, news,“ literally „that which is told,“ from *fari* „speak, tell,“ from PIE root **bha-* (2) „to speak, tell, say.“

caduceus (n.)

in ancient Greece or Rome, „herald’s staff,“ 1590s, from Latin *caduceus*, alteration of Doric Greek *karykeion* „herald’s staff,“ from *keryx* (genitive *kerykos*) „a herald,“ which is probably a Pre-Greek word. A token of a peaceful embassy, it was originally an olive branch. Later especially it was the wand carried by Mercury, messenger of the gods, usually represented with two serpents twined round it and wings. Related: *Caducean*.

serpent (n.)

c. 1300, „limbless reptile,“ also the tempter in Genesis iii.1-5, from Old French *serpent*, *sarpent* „snake, serpent“ (12c.), from Latin *serpentem* (nominative *serpens*) „snake; creeping thing,“ also the name of a constellation, from present participle of *serpere* „to creep.“

This is reconstructed to be from PIE **serp-* „to crawl, creep“ (source also of Sanskrit *sarpati* „creeps,“ *sarpah* „serpent;“ Greek *herpein* „to creep,“ *herpeton* „serpent;“ Albanian *garper* „serpent“).

1. Zizek, *Less Than Nothing*, 2. Gozzi, *The Serpent Lady*, 3. Petrarch, *The Canzoniere*, 4. Gaudreault, *A Companion to Early Cinema*, 5. Sedlacek, *Economics of Good and Evil*, 6. de Montaigne, *The Complete Essays*, 7. Hugo, *Les Miserables*, 8. Callasso, *The Marriage of Cadmus and Harmony*, 9. *The Bedroom at the End of the Universe*, 10. Girard, *Violence and the Sacred*, 11. Strabo, *Geography*, 12. Wikipedia, *Legend of the Maiden's Tower*, 13. Calvin, *Harmony of the Law Vol 1 8*. W.H. Auden, 14. Galilei, *On Sunspots*, 15. *Sir Gawain and the Green Knight*, 16. Sprinklin, *Dialectical Materialism*, 17. Herodotus, *The Histories*, 18. Ficino, *Platonic Theology Volume 6 Books XVII XVIII* 19. Serres, *The Five Senses*, 20. Serres, *The Incandescent*, 21. Elsaesser, *Film Theory An Introduction Through the Senses*, 22. Ahmed Celebi, *story of a bird man*, 23. Da Vinci, *Notebooks*, 19. Casey, *The World on Edge*, 24. Augustine, *The Confessions*, 25. Serres, *Statues*, 26. Braidotti Hlavajova, *Posthuman Glossary*, 27. Professor Judith Lieu, 28. Cicero, *Selected Letters*, 29. de Montaigne, *The Complete Essays*, 30. Avallone, *The Bill Murray Stories: Life Lessons Learned From a Mythical Man*, 31. Aristotle, *Poetics*, 32. coinbase NFT, 33. Pliny, *Natural History Volume 1*, 34. Spenser, *The Faerie Queene*, 35. Luther, *The Letters of Martin Luther*, 36. Eco, *Baudolino*, 37. Murray, *Life Aquatic*, 38. Harrison Wood Gaiger, *Art in Theory*, 39. Aeschylus, *Agamemnon*, 40. Seneca, *Complete Works*, 41. Jung, *Alchemical Studies*, 42. Melanchthon Bucer, *Collected Works*, 43 Rendell Penner Borden, *Gender Space Architecture*

44. Alberti, *Momus*, 45. Jacques Yves Cousteau, 46. Locke, *An Essay Concerning Human Understanding*, 47. Serres, *Troubadour of Knowledge*, 48. Foucault, *The Birth of Biopolitics*, 49. Wikipedia, *illusory truth effect*, 50. Ascott, *Engineering Nature*, *Posthuman Glossary*, 51. Deleuze, *Masochism Coldness and Cruelty Venus in Furs*, 52. Virgil, *Aeneid*, 53. Homer, *The Odyssey*, 54. Ovid, *Metamorphoses*, 55. Alberti, *On the Art of Building in Ten Books*, 56. Serres, *The Birth of Physics*, 57. Harrison Wood Gaiger, *Art in Theory*, 58. Koolhaas, *SMLXL*, 59. Gaudreault, *A Companion to Early Cinema*. 60. Ovid, *Metamorphoses*, 61. Cicero, *Tusculan Disputations* 44. Alberti, *Momus*, 45. Jacques Yves Cousteau, 46. Locke, *An Essay Concerning Human Understanding*, 47. Serres, *Troubadour of Knowledge*, 48. Foucault, *The Birth of Biopolitics*, 49. Wikipedia, *illusory truth effect*, 50. Ascott, *Engineering Nature*, *Posthuman Glossary*, 51. Deleuze, *Masochism Coldness and Cruelty Venus in Furs*, 52. Virgil, *Aeneid*, 53. Homer, *The Odyssey*, 54. Ovid, *Metamorphoses*, 55. Alberti, *On the Art of Building in Ten Books*, 56. Serres, *The Birth of Physics*, 57. Harrison Wood Gaiger, *Art in Theory*, 58. Koolhaas, *SMLXL*, 59. Gaudreault, *A Companion to Early Cinema*. 60. Ovid, *Metamorphoses*, 61. Cicero, *Tusculan Disputations*