

CHAPTER TWELVE

THE LAUGHING GODS

When Hephaestus roared out his anguish and humiliation at being cuckolded, he demanded that "Father Zeus and all you other eternal and blessed gods come here to see for yourself this laughable, this unyielding truth." But not all the gods came to gaze upon the trapped "embedded" couple at his copper-floored house. There came Poseidon, Hermes, and Apollo, all three being important Olympian sky gods.

From Father Zeus came only silence. He deigned neither to appear nor to return the bride-price that Hephaestus had paid him. The "gifts of wooing" were unlike the gifts of Ares to Aphrodite; they were injuries received, not injuries given. Most of the gods had "taken their lumps" from the Father, from time to time.

To imagine Zeus upon the scene could only occur to the raving Hephaestus. He is not to be called upon for a laughable matter. Indeed, the presumptuousness of calling upon him is comic. The scene would become too heavy, the literary critic would say, if Zeus should appear. Besides, Zeus was in truth absent. In the tragic setting of the Trojan War, Zeus had been engaged, acting to preserve the balance of power so as to work out the preordained plot, arbitrating, mediating. Still he is remarkably aloof, even there, his thunderbolts remembered by gods and men alike, but held in a kind of nuclear-missiles reserve. His deeds were deeply etched upon human memory but physically he was receding into the far skies.

Why then, would Hermes, Apollo, and Poseidon make an appearance?

MERCURY

Hermes does not enter upon the action, As the planet Mercury, he may have been in a conjunction with one or more of the principles, in which event he may have vented some unusual expression. He may have presented an apparition at the time. For the scene may not have had the celestial clarity in the actuality that it achieved in the dancing circle. In a time of storm, of darkness and ashes, of lightning strokes, of different visual and acoustical perspectives - especially at the climax of the celestial disturbances - it is possible that a convocation of the gods was perceived.

Perhaps Mercury appeared as an optical illusion and also as a re-engagement of memory, as both crisis and the memory of crisis struck hammer blows upon the mind and, later on, made demands upon the unconscious to recreate the "pluperfect" along with the "perfect." Venus was there; Mercury *had* been there, too. The climax of tension produces in the mind both memories overlaid.

The fourth day of the month in Greece was sacred jointly to Aphrodite and Hermes, celebrating a game of dice between Moon and Hermes, the outcome of which added five days to the year, bringing it from 360 to 365 days. (The legend is probably of Egyptian origin.) In my book of *Chaos and Creation* (1981), Mercury was assigned a period of heavy worship between 2200 and 1500 B.C., that is, up to the Exodus, when Athena-Venus became the cynosure of Earthly eyes. M. Mandelkehr has more recently informed me of several additional authoritative sources who found Thoth active throughout the Old Kingdom of Egypt, and points out that his ibis symbol existed even before dynastic times [1].

One should not be astonished by the implication that the planet Mercury had inflicted its presence upon Earth. Other volumes of the Quantavolution Series have explored this possibility in detail. The natural history of Mercury is significantly marked by its appearance earlier as a most prominent god in the succession of gods. Its physical composition and size resemble the Moon's; the two bodies possess, too, with one of Zeus'

satellites, an odd angular momentum. Like the Moon, it has suffered heavy bombardment from space.

Called by different names in different cultures, he was represented often by various animals, especially by monkeys, in Egypt for instance, among the Gauls, and in India. Hanuman, the Indian monkey-god, once became as resplendent as the sun and moved whole mountains. The planet is suspected of having played a major role in the destruction of the Tower of Babel; there in Babylon it was called Nebo and emperors carried his name in theirs. A Jewish legend says that the survivors of the disaster and fire were turned into monkeys. The recollection may have arisen from a gibberish, the confounding of tongues, following upon mass electroshock; it may also have pertained to many physiognomic changes by mutations or congenital defects [2].

As a god, Hermes has more than a touch of the Moon's irresponsibility. He is fleet, perhaps because his solar orbit is shortest of the planets. He is the lucky god of gamblers, the messenger, the robber, the friendly night. He leads downwards into Styx and upwards into heaven (as a planet rises and sets). He guides the flocks. He is a helper, a healer; he is - writes Otto - Priapus, Tychon, and Perseus. He may have inspired Moses as scientist and electrician. He carries a snake-entwined rod, nowadays the symbol of healing medicine. He is younger than Apollo, older than Athena.

He can laugh. His responsibility here is as spectator, apparition, and "extra" brought in to reinforce the climax of the story with more bodies. But he not only laughs. He speaks several significant lines. Asked by his older brother "would you really be willing, despite being tightly netted, to couch yourself alongside golden Aphrodite?" Hermes replies that he would gladly be witnessed by the gods and goddesses and suffer twice as many fetters for the pleasure of Aphrodite's love.

Perhaps, then, he is reminiscing; perhaps once upon a time he, too, had enjoyed the devastating experience.

"Again the laughter arose among the immortal gods."

Unless Mercury was laughing at his own joke, Apollo must have been laughing alone. In two places, the poet has more gods laughing that appear to be present and in a laughing mood. It is possible that several dancers are emulating unidentified minor gods or the idea of collective divine laughter.

APOLLO

Apollo, himself, is always a character of ambiguity and mystery. We have an abundant mythology about Apollo, from several cultures, but he has never been placed among the heavenly bodies, except that, for lack of better, and because he is "shining", he is commonly identified with the Sun [3]. But most, if not all, of his Sun-identity comes later in the history of mythology, and much of this ascription is readily traceable to an effort to clear the skies of gods.

Apollo earlier commanded greater respect and fear than did the Sun. He was the god of prophecies, of music, the archer-god, the source and also healer of plagues. He showers rocks and poisonous airs as well as arrows upon humans who have incurred his enmity. He has an aloof, judicious temperament. He does not interfere in the Love Affair but plays the minimal role of lending his presence and posing a question to his younger brother. In the *Iliad*, at one point, he disdained a challenge to personal combat.

If Hermes is a subconscious memory of an apparition which itself is the subconscious memory of an earlier celestial appearance, Apollo may be the same. But he may be even more so, as I explain in *Chaos and Creation*. Unlike Hermes, who existed in the sky as the planet Mercury, Apollo most probably did not then exist in the sky at all. He may represent a lost planet, a destroyed planetary body of an earlier age. He may be the belt of asteroids between Mars and Jupiter, whose existence has from time to time been premised upon a previously existing body that disintegrated upon the approach of Jupiter or another intersecting mass [4].

Apollo's traits befit vanishing and disintegrated behavior. Plague, arrows and prophecies have in common a widespread incidence of discrete events upon individuals. In addition, Apollo acts from a distance. Murray, in one of his few

interpellations, explains his translation of an Apollonian epithet as "the archer god" by adding "or, possibly, 'the averter of ills.' The word means literally, 'he who works afar.'" [5] Apollo is a retired and disoccupied god, *Deus Otiosus*; he is a god who works as a ghost presence.

Apollo has been moved in myth closer to the events of which we speak, for he is the slayer of the monster serpent Python. Python, says Graves, is none other than Typhon [6], hence to us a form of Hephaestus. But Graves is probably mistaken, for the Python incident seems to have been an earlier analog, following the death of Saturn (Osiris). So we use it here to explain further how the presence of Apollo at the Love Affair climax was subconsciously prompted. The closeness of the names strengthened the suggestibility of Apollo's presence, and originally Typhon may have been named out of a wordplay with echo of the more ancient Python case.

There is yet another hint of Apollo's presence. If he does represent the asteroids, if he does pelt the earth with various small missiles and gases, then the disintegration of the cometary tail of Venus-Hephaestus, not to mention the material exchanges occurring among other bodies, would prompt the subconscious memories of Apollo and bring him into the climactic scene of the opera.

POSEIDON

Poseidon is present, "yet did not laugh." He is disturbed, impatient, persistent. He wants Hephaestus to set Ares free. He offers to guarantee Ares' just debts as an adulterer.

Hephaestus at first refuses: "Don't ask this of me, Poseidon, You're sure to be sorry if you give bond for a miserable rascal. And how would it be among the gods, if Ares should escape both his fetters and his debt and I should have to bind you instead?"

Poseidon is etymologically "master of the earth." He is the sea and the mover of Earth. Here now, he insists. "Even should he avoid his debt and flee, I shall pay for him."

Hephaestus cannot refuse. "It is not permitted me to say 'no', nor would it be proper."

Why? Is this mere politeness, to move the plot along? But a plot in literature is as determined by psychology as falling rock by gravity. Is it respect for a feared uncle, brother of Zeus? Hephaestus once sympathized with a rebellion against Zeus; he is clamorously angry at his parents now. No; the end is foreseen because that is the way it happened in nature. Hephaestus cannot command the planetary gods. They move ultimately in freedom according to their natures.

So the fetters were loosed and the freed pair sprang up and off. Poseidon has reason to feel relieved, although he is still in bondage to Hephaestus.

Poseidon is here a representation of Earth. He is the masculine of the Earth-Goddess. Before the Olympians came the Earth-gods. The Earth Gods were female, as Erinyes in Aeschylus' *Orestes*. In Sophocle's *Antigone*, the chorus chants of Gaia, "the eldest of the gods, the eternal and inexhaustible earth".

Poseidon, says Graves, is lord of the seas and the Earth-shaker, but is always greedy to possess himself of land, if by no other way, then by loosing floods upon it.

The "Love Affair" threatens turbulence for both land and seas. Poseidon is the only god to fit the role, and the plot might have had to be completely redesigned if the role were absent. Besides, the evidence of the ancient accounts and of the calendrists and geologists lend confidence in the designation of Poseidon and Earth.

Michael G. Reade, in a brilliant study of perplexing perturbations registered in the famous "Ramesside Star Tables" of Egypt, has fixed the critical year to which they refer as around -700, about the time of our Love Affair. It would be the time of the Trojan War, too, when Homer says, as Lattimore translates the line (p. 405), Poseidon "shuddered all illimitable Earth, the sheer heads of mountains." We quote Reade's conclusions.

"...the axis of the earth was forced out of its hitherto normal alignment with the stars at a season shortly after the

summer solstice... the displacing force was a sustained one rather than a shock... it was associated with an acceleration in the spin rate of the earth... the effects of the disturbance were in many respects only temporary... the axis of the earth did eventually drift back in the same attitude with respect to the fixed stars (subject to a minor discontinuity in the precession of the equinoxes)..." (IV S.I.S.R. 213 1979-80, 49.)

Any such disturbance in the motion of the Earth would have caused earthquakes, volcanism, tidal movements, and atmospheric turbulence.

Poseidon has reason to feel surly and "put upon." It is Earth that has suffered devastation in these sky-battles. This is no laughing matter. Earth has had to change its calendars. Its cities have been battered, its plains flooded, its skies filled with poisons and ashes, its magnetic field has been reversed [7]. Earth will chance future disaster at the hands of cometary Venus if Venus will only deliver it from Mars. Besides, the Moon is with Earth. If Hephaestus-Venus lays claim to Moon, that is one thing, a claim long experienced. If Mars now claims Moon, that is another thing, a serious conflict indeed. Already, the Moon may have been drawn away from Earth. It would be noticeably smaller.

Earth-Poseidon is put in the sky, as a sky-god. This should not cause surprise. he was born brother of Zeus and son of Chronos (Saturn), and assigned Earth, when Zeus received Heaven and Hades the underground. Earth was immemorially conceived as an entity, a unity, a being. Further, even the idea of Earth as a space-ship, like the other gods, had been developed in a number of pre-Homeric cultures. The sense of the instability, the changeability, the restlessness of Earth affected Homeric and pre-Homeric humanity much more profoundly than it affected mankind more recently.

To the Greeks, as expressed in Plato's writing, the Earth was an organism, alive, as the planets and stars were alive. In conceiving of this state of affairs, modern man might not simply imagine that it was alive simply because it was covered with live plants and animals but that it was full of gods (as Thales said), alive as a whole, breathing and moving as the Mother Earth Goddess. Poseidon, her counterpart, was masculine, but

so was the god-earth of Egypt, Geb. This conviction was a sensual impression, not a metaphor and was born out of thrashings, twistings and turnings, and from transformations for which people have today only the barest of sensitivity.

So the song has the Earth siding with the lesser of two evils to retain the Moon, to settle peace upon the Moon-path and thence to tranquillize its own way through the skies.

HELIOS

Helios is not present among the laughing gods and there is no reason why he must be. There are so many differences between the Sun and the sky gods that one must continually suspect mythological claims that assimilate their identities to him.

Helios is an everyday herald, a routine chariot-driver of the sunlight. Whatever importance late historical man may ascribe to his life-giving powers, he did not contribute significantly to the development of the human mind and soul in the Homeric age. A Homeric hymn begins "tireless Helios who is like the deathless gods," and ends, "now that I have begun with you, I will celebrate the race of mortal men, half-divine." [8]

Something of the passive incapacity of the Sun is revealed in another place in the *Odyssey*. Helios, when his cattle are stolen and eaten by the sailors of Odysseus, exclaims: "Father Zeus and you other happy and eternal gods, I call on you to punish the followers of Odysseus, son of Laertes. They have had the insolence to kill my cattle, the cattle that gave me such joy every day as I climbed the sky to put the stars to flight and as I dropped from heaven and sank once more to earth. If they do not repay me in full for my slaughtered cows, I will go down to Hades and shine among the dead."

"Sun," the Cloud-gatherer answered him, "Shine on for the immortals and for mortal men on the fruitful earth. As for the culprits, I will soon strike their ship with a blinding bolt out of the dark-wine sea and break it to bits." That is, the Sun must keep to his course. Only the great gods fly freely. Helios must use the gods for his needs. Graves reminds us that "Helios was not even an Olympian, but a mere Titan's son; and, although Zeus later borrowed certain solar characteristics from the Hittite

and Corinthian god Tesup and other oriental sungods, these were unimportant compared with his command of thunder and lightning."

Further, Graves tells us, "The Sun's subordination to the Moon, until Apollo usurped Helios's place and made an intellectual deity of him, is a remarkable feature of early Greek myth [9]. It appears that the herds of Helios are numbered by lunar multiples, that "cattle are lunar rather than solar animals in early European myth", and that "Helios's mother, the cow-eyed Euryphaessa, is the Moon-goddess herself." [10] "Thessalian witches used to threaten the Sun, in the Moon's name, with being engulfed by perpetual night." [11]

A DIVINE SENSE OF HUMOR

When the gods are no longer near enough to be recognized as dwellers in their celestial homes, the age of philosophy begins. They are assigned to a mundane abode or relegated to astrology and denigrated. A Mount Olympus is provided, together with such local vacation places, you might say, that they favor for rest, recreation, rehabilitation, and retreat. The gods must be kept nearby. It is well enough for astrologers to watch remote planets and to bank their fears and hope thereupon, but for most people, displacement of the gods upon more familiar grounds is preferable.

For humanity can suffer great fear, but it is an animal with a formidable physiology for converting fear into intelligence and power. Much of the complexity of theology is the rationalization of how the powerless, the misbehaving and the ashamed can nevertheless infiltrate their will into the almighty and the all-knowing, living a successful perennial paradox. By the time of Homer, men are beginning to strut, to smile grimly, to mutter innuendoes. *Hybris?*

This laughter of the gods has puzzled ages of scholars and schoolboys. However, the gods jest with each other. They do not laugh at pathetic, troubled, insubordinate, vicious or the occasionally happy human beings. Nor do humans indirectly laugh at the gods. The sight of the gods in good humor is still a sacred sight. One of the means that enable the plot of the Love Affair to come off so well is the absence of humans in the cast.

This precludes a dangerous conflict of interests; one need not fear the overstepping of bounds.

Which is not to say that the audience is not laughing at the gods. It is, but by the completely safe psychological technique of displacement and projection. The Greek sense of humor, itself derived from the way its theomachy is constructed, writes into the gods' behavior what they would laugh at in themselves and at the same time feels dissociated from that behavior by its imputation to sacred character. Therefore, the audience may have laughed as the dancers and singer spun out the humor; more likely they marveled, were fascinated, and thought of themselves as receiving moral instruction from the gods.

The humor itself - the laughing at the discomfiture of Ares and Aphrodite, at the insulted dignity of the insultable Hephaestus, and at the desirability of committing the same crime if one could (spoken in the very presence of the injured party) - this falls readily into the category of sadistic and savage humor. Except that we do not understand the genesis of humor very well yet.

Two major contributors to the theory of humor are Sigmund Freud and Arthur Koestler. Freud's *Jokes and Their Relation to the Unconscious* explains a joke as the subconscious prevention of a wish from completing its natural aim. For that aim is tabooed or aggressively hostile or tragic. Hence the mind switches onto a parallel track that unexpectedly carries it to a conclusion of minimal threat.

In *Act of Creation*, Koestler insists, besides, that both humor and creativity rest upon hidden associations. These associations are inharmonious. They are wrestled into contact with one another in a double frame of meanings that resolve into a synthesized single frame with a new more acceptable meaning.

Since the whole of the Love Affair proceeds on a double level of meanings, two sets of mental events that lead to humorous resolutions may occur, or six in all, because there are three mentions of laughter.

For the Love Affair, Hephaestus is first to confess the laughable. It is that he should be victimized for his born disabilities.

On the overt level, the threat is that he will prove false assurances of fidelity had been given him when he married Aphrodite. The expected and feared result is that he will prove these false assurances and gain an undeserved right. The situation is to be resolved humorously, laughably, as Hephaestus himself confesses in advance, because other people actually will see that he has been denied his rights despite his assurances.

Covertly, Hephaestus is threatening to possess the Moon himself, though rather impotently. The danger is nevertheless that the Moon will go beyond all bounds in losing its free and irrepressible spirit. However, all will gather to see that the assurances are denied of their validity.

There was probably also amusement, though not named as laughter, in calling upon *all* the gods to appear. Nothing would be less funny in the play or more tragic in reality than the coming of Zeus, the father of gods. Fortunately "everyone knows" that Zeus is not likely to intervene in such a ridiculous affair. Hence, humor. In fact, Zeus does not appear. Again, comic relief.

Next, the gods laugh as they see how "swiftness," speeding to its rendezvous, is unexpectedly and ignominiously trapped by "craft." Here the overt thrust of the action is that Ares is bound to steal a love. It is expected that he will succeed. But he is in fact trapped. Covertly, Mars is moving towards the ravaging of Moon and Earth. The fear is that he will succeed. The comic release follows when he is trapped and exposed to view by the public of gods.

Then the gods laugh because Hermes gives an unexpected and amoral answer to a question about himself. Apollo asks whether he would agree to such fetters if he might lie with Aphrodite and Hermes answers that he would accept thrice as many bonds for the pleasure it would give him. Here the thrust is towards repeating the adultery. The expectation is that he will falsely deny it. Instead he affirms it, but does so "harmlessly." The covert parallels are that Mercury too now (as once) is invited to ravage Moon and Earth. The result expected is that the disasters will continue; instead the memory is affirmed while the future possibility is dismissed.

There are here, in effect, four types of joke. But in all there are four overt thrusts leading to expected disappointments; four covert thrusts leading to subconsciously feared disasters; and eight triumphs of evasion leading to laughter.

So then a conclusion is manifest, in general, regarding laughter: that the formula of laughter is *ipso facto* satisfied when laughter occurs, but an audience will laugh only when a threshold of anxiety has been reached. Also, laughability (and its companion, the plotting of laughability by a jester) is moral one in which criteria of savagery, vulgarity, virtuosity, and sophistication enter. To know when to joke is to know when to harm; to know how to joke is to know how to dodge the larger harm - which is to say that high wit and laughter become a property of morals and genius.

Notes (Chapter 12: The Laughing Gods)

1. E.A.W. Budge: *Osiris, The Egyptian Religion of Resurrection*, (Univ. Books, 1961), pp. 81-3; J. Bonwick: *Egyptian Belief and Modern Thought*, (Falcon's Wing Press, 1956), pp. 101-2; R.T.R. Clark: *Myth & Symbol in Ancient Egypt*, (Thames & Hudson, 1959), pp. 124-6; D.B. Redford: "The Sun-Disc in Akneton's Program: Its Worship & Antecedents I", *Journal of the American Research Center in Egypt*, Vol. 13 (1976), p. 57; *Cambridge Ancient History*, Third Edition, Vol. 1, Part 2 Early History of the Middle East, p. 53.
2. Hugh Eggleton, "Mercury and the Tower of Babel," V Society for Interdisciplinary Studies Workshop 2 (1982-3) 10-1; and see the present author's *God's Fire, Chaos and Creation*, and *The Lately Tortured Earth*.
3. See discussion by R. A. Herring and others in 2 *Society Interdisc. Stud. Workshop* 4 (april, 1980) and subsequent issues.
4. Cf. Fritz Heide, *Meteorites*, 1957, trans. by E. Anders and E. Dufrense. (Chicago: Univ. of Chicago Press, 1946), p. 130, and *Solaria Binaria*.
5. *Op. Cit.*, p. 281.
6. *Op. cit.*, Apollo used a bow and arrows fabricated by Hephaestus, *ibid.*, 21.a. We must suppose this is an incidental mythical reversal of time. for Hephaestus, we reason, is active later than, unless he earlier participated in, the events of Apollo's life and death.
7. *Science News* (Penguin Publications, July 1949). Manley discusses the reversal of the Earth's magnetic field as evidenced in Attic and Etruscan pottery of the eight century. The reversals, cited in Velikovsky, *Earth in Upheaval* (1955) p. 283, seem to have been a temporary phenomenon resulting from "The Battle of the Space Sheaths;" See below pages 265ff.
8. "Homeric Hymns," no. XXXI, contained in the Loeb edition of *Hesiod*, p.459.
9. Graves, I. 156.

10. *Ibid.*, 156-7.

11. *Ibid.*, I, 13 citing Apuleius, *Metamorphoses* iii, 16.

CHAPTER THIRTEEN

HOW THE GODS FLY

My readers, who thus far have been kind enough to loose me on a long tether, have probably been conducting their own more restrained examination of the events being discussed. I suppose that I can rely upon their achieving a certain respect for the connections shown between gods, skies, Earth, and the audience of Demodocus. Reviewing their own information, they will have recalled that a great part of human activity, especially in earlier times, has gone into watching the skies, relating the movements and events there to human affairs and celebrating the connections by religious observances, astronomical observations, fairy tales, song, and dance. They would readily acknowledge the occasional episodes of conjunctions of planets, earthquakes, clouds of volcanic dust, lightning storms, and cometary apparitions; these they might think are adequate to explain the celestial imitations occurring in the Love Affair. More than this may be in their opinion unnecessary and probably untrue. Indeed, the reader may feel that every step that I take to tighten the correspondence between a sky episode and dramatic poem and dance becomes less believable until finally every step become false. "Let well enough alone !" would be their advice.

I grant that this liberal view may be correct, and that I should be thankful for it and that in pursuing my radical exercise I am constructing a model of the absurd. Nevertheless, I shall proceed, on and on, until if I fail to validate the relationship between the scenarios of drama and disaster, I shall have opened up new lines of thought about ancient history, dramaturgy, religion, human memory, and the psychology of the unconscious. Whereupon, since the cast of characters in the "Love Affair" is composed of celestial bodies, it needs to be explained how they can move about in the skies as they moved in the opera theater of ancient Phaeacia. The movements of the scenario should be translated into astrophysics.

One will encounter three major problems. The first, which has been dealt with in Part One and will be treated again later on, is to discover and justify the movements of the plot as being the movements to be traced in the sky. How strictly must one be able to follow the scenario in the sky in order to accept its general validity? Up to a point, it is excusable to perceive a physically impossible movement; myth and dream, in the interest of censoring content and creating an aesthetic experience, may have Hephaestus-Venus, for example, doubling back on the "celestial bedroom" too quickly for any conceivable physics to account for. On the other hand, suppose that Ares-Mars had flown off to Cyprus with Aphrodite there to be reunited with her. This would present an obstacle to credulity, although there are some twenty-eight movements, and "one swallow doesn't make a summer." The whole set of movements must be nevertheless both necessary and possible leaving only an occasional screening anomaly to be justified by causes outside of astrophysics and astronomy.

Secondly, there is the problem of apparent movements of celestial bodies. The Phaeacians, proud of their navigational skills, will nevertheless have set the story on a flat stage, a platform of the celestial map of the vault of heaven emplaced upon the platform Poseidon-Earth. They will have been perceiving apparent speeds, flattened orbits when the bodies were close-in, apparent sizes that would not make allowances for distances in space. How great a problem is presented by the semblances, as opposed to the reality, of vision of bodies in outer space, remains to be seen. Although the best of ancient astronomers struggled to actuate the apparent frame in their observations and calculations, still the Phaeacians may have carried an astronomical sense from extremely ancient times. That the Earth is round has been discovered and forgotten several times. The measured circle of the dance and the Coda Dance of the Purple Ball are suggestive of many early theories of the vault and dome of heaven.

The problem is that of translating apparent motion into acceptable and probable real motions. If one cannot offer an explanation of the movement of the scenario that is respectable, even if controversial, as a working hypothesis in astrophysics, then the credibility of the structure here established will slump. Accord-

ingly, after discussing the movements of the scenario, we shall consider in the section on "Electro-mechanics of the Gods" certain theories of astrophysics under development today, and use them to explain the events of the Love Affair.

Another indulgence is besought. Consider, for a moment, that there are five bodies plus considerable debris whose matter, motions, and positions are to be accounted for. Each body has orbital and rotational motions that provide its angular momentum; it has orbital distances from the sun and the other bodies, orbital speed, and mass. It has volume. It has rotational speed. It possesses an angle to the ecliptical plane, and an axis of rotation at an angle to that plane. It has a magnetic field. These still do not include "minor" eccentricities, such as the fact that the shape of the moon reveals three "remnant" asymmetries, or that the earth is swollen at its equator and flattened at its poles. More ominously, the other planets, notably Jupiter, are excluded from the scenario.

Consider, too, that each property of a body may have an effect, provided it changes, upon all these other properties of its own body and upon any one or all of the properties of the remaining four bodies. The number of possible combinations of changed motions - taken in the bare qualitative sense of change, not as a quantitative set of relations that would give us azimuth readings or particle counts - will be (pardoning the metaphor) astronomical.

From one moment of time to another, one state of affairs may transform into another. It is as if one had come upon a round billiard table with five balls already struck and in motion at each its own speed. Each is of different size, each is capable of a change in its volume; each is spinning at a different rate and angle to the board; each possesses a magnetic field of different size and intensity that is capable of change, plus a changeable electric charge; each is drawn invisibly and is electrically related to the center of the board (the Sun).

If commanded to describe the scene, one might pray to God to restore order immediately by sending the bodies into non-intersecting circle moving around the center of the board according to a single law of gravity and with unchangeable speeds. Failing this, one might invoke the most skillful

mathematicians and latest computers to tell us what is happening. But they would be distressed by the lack of data. "Give us some benchmarks," they would plead, "Give us parameters." At which point one would have to offer some fuzzy archaic snapshots with their double and triple exposures saying; "Here you are. We must do the best we can with them."

Thirdly, concerning how the gods may fly, is the problem of power to change all the motions involved in the scenario. Briefly, the gods fly by electrically assisted inertial power, gravitationally maintained. This, too, requires explanation, much more than what can be supplied here.

THE MOVEMENTS OF THE SCENARIO

The group's dance in the measured circle that precedes the song is intended to indicate the celestial and sacred nature of the story. It is not counted here as a spatial event. Nor is the Dance of the Purple Ball that follows the story. In general, the scenes are brilliantly lit, 'Phaeacia,' 'Hephaestus,' 'brazen,' 'copper,' 'golden,' 'sparks,' 'bronze,' and 'blazing' are among the metaphorical suggestions of light; brilliance is carried as the 28th movement or change.

The "Love Affair" proper gives the following spatial changes. They are listed in the order in which they occur.

1. Secret copulation of Ares and Aphrodite in the house and bed of Hephaestus.
2. Ares gives gifts to Aphrodite
3. Helios moves past their bed.
4. Helios passes and reports to Hephaestus
5. Hephaestus goes to his smithy.
6. Hephaestus places his anvil on the block and hammers out fetters in his smithy.
7. Hephaestus goes to his house and bed.
8. Hephaestus spreads the net from ceiling and bed posts.
9. Hephaestus moves towards Lemnos.
10. Ares is moving towards house and bed.
11. Aphrodite goes from Zeus presence to house.
12. Ares arrives at house after Aphrodite does, and speaks to her. He reaches out for her hands.
13. Ares and Aphrodite copulate in the bed.

14. Ares and Aphrodite are paralyzed.
15. Helios passes by their bed.
16. Helios approaches Hephaestus and reports to him.
17. Hephaestus moves to the doorway of the house and stops.
18. Hephaestus shouts terribly to the gods.
19. Poseidon arrives at doorway and pauses, disturbed.
20. Hermes arrives at doorway and pauses.
21. Apollo arrives at doorway and pauses.
22. Hermes and Apollo laugh, jest and draw conclusions.
23. Poseidon argues with Hephaestus and gives guarantees.
24. Hephaestus strikes off the fetters.
25. Ares flies to Thrace.
26. Aphrodite flies to Cyprus.
27. Aphrodite is bathed and anointed.
28. Overall and repeated brilliance.

Let us classify these movements, following their temporal sequence in the scenario and retaining their given numbers. When a movement is appropriate to more than one category, it is carried more than once. At this point we shall also change to astronomical names.

1. The first category of movement includes all passages of bodies through space. In astronomical terms, we are speaking of the relative motions of these bodies in the terrestrial sky. The left-hand numbers correspond to the list of spatial changes above.

- | | | |
|---|---|-------|
| 3 | Sun passes Mars and Moon | |
| 4 | Sun moves and passes Venus | FIRST |
| 5 | Venus moves to a false setting | DAY |
| 7 | Venus moves to Moon and Mars apparent orbital rendezvous location | |
| 9 | Venus moves to a second false setting | |

- | | | |
|-------|-----------------------------------|-------|
| 11 | Moon moves to rendezvous location | NIGHT |
| 10/12 | Mars moves to rendezvous location | |

- | | | |
|----|--------------------------|--|
| 15 | Sun passes Mars and Moon | |
|----|--------------------------|--|

- | | | |
|----|---|--------|
| 16 | Sun (approaches) passes Venus | |
| 17 | Venus moves to apparent rendezvous point slower than Mars | SECOND |
| 19 | Earth moves to rendezvous point | DAY |
| 20 | Mercury moves to rendezvous point | |
| 21 | Apollo moves to rendezvous point | |
| 25 | Mars moves from rendezvous point | |
| 26 | Moon moves from rendezvous point | |

From these movements comes confirmation that the action takes place in the sky. The Sun gives an orientation by pursuing its regular rounds. Although Demodocus does not say so, the elapsed time may be two days; the Sun makes two rounds; better say two days and their intervening night, but the climax (catastrophe) of the scene probably occurs after sunset of the second day. Moon appears generally to hold its course. Venus moves erratically and may not have set during the period. Mars appears to be moving on a near collision course parallel to the Moon-and-Earth solar orbit (the persistent lover) until sprung into a farther orbital track by Venus.

II. The second category of movement includes all decelerating and accelerating events, including pauses, that is, what would be referred to astronomically as *changes in orbital and rotational speed*.

- | | |
|-------|--|
| 1 | Erratic, jostling movements of Moon and Mars in close proximity |
| 6 | Venus apparently pauses for discharges remotely |
| 8 | Venus apparently pauses for discharges near at hand |
| 12 | Mars stops at Moon's house (apparent rendezvous point) |
| 13 | Erratic, jostling movements of Moon and Mars in close proximity |
| 14 | Longer pause and slowed movements of Mars and Moon as Venus approaches |
| 17 | Venus apparently pauses at apparent rendezvous point |
| 19 | Earth apparently pauses at apparent rendezvous point |
| 20 | Mercury apparently pauses at apparent rendezvous point |
| 21 | Apollo apparently pauses at apparent rendezvous point |
| 25/26 | Mars and Moon move at opposing adjacent angles for rendezvous point |

From this collection of movements, it may be inferred that marked changes in the orbital speed of Mars, Moon and Venus occur. The two sets of encounters tend to confirm the two-day calendar. Earth's rotation is slowed to give a strong impression of the whole action being frozen during the dramatic crisis, when Mars, Moon, Venus (and Earth) are all lined up (in perilous conjunction). Mercury and Apollo, with Earth, join the scene at this point, as archetypal memories from earlier crises being forced upon the scene of the present crisis. If it is objected that the convocation is simply a literary device invented to stress the literary catastrophe, one should recollect the theory that *experience* calls forth devices of literature.

III. The third category of movement involves motions, sounds, and colors that connote *exchanges of energy and/or mass*.

- 1 Erratic responsive jostling of Moon and Mars in close proximity
- 2 Material leaves Mars for Moon
- 4 Venus increases in size, darkening as Sun passes behind
- 6 Venus thunders and discharges streams of electrified clouds
- 8 Venus discharges streams of electrified clouds all over sky and affecting Earth
- 12 Noises from Mars/Moon as Mars approaches rendezvous. Electrical belts stretch out between the two as they near each other.
- 13 Erratic responsive jostling of Moon and Mars in close proximity
- 14 Venus' relative movement halts or slows jostling
- 16 Sun passes behind Venus, darkening it apparently
- 18 Giant cacophony apparently from Venus, which also explodes material against Mars
- 22 General noise
- 23 Quakes on Earth promised
- 24 Venus approach suddenly propels Mars and Earth-Moon to resume movement
- 27 Moon returns to serenity with new face
- 28 All major bodies (Venus, Mars, Moon) and their atmospheres achieve some incandescence during the experiences

The events of the third category include Mars disturbing Moon and Earth disturbing Mars with discharges of electricity and material. Earth slows Mars' rotation causing heating and jostling. Venus showers Moon with the sparks of Hephaestus' smithy. The intervention of Venus behind Mars and Moon causes heightened disturbances.

Terrible noises are heard - electrical, atmospheric and/or meteoric in origin. Incandescences of Mars, the Moon, and Venus (already incandescent for over 700 years) are noted, from which great heat is inferred caused by electrical discharges, crustal frictions from altered motions, vulcanism, and atmospheric turbulence, especially on Venus.

The appearance of the Moon is altered. Its rocks seem new, contain remanent magnetism, and are freshly glazed. For the Earth to magnetize the rocks of the Moon would require that the Earth approach its satellite to at least three and possibly two earth-radii distances, there to heat up and magnetize its surface [1]. This is unlikely to occur in any event because Moon might disintegrate at about that distance from the electro-gravitational force pulling at it. Since in the period of the Love Affair the Moon appears to have been drawn for a time away from Earth, and Mars came between the two bodies, it is likely that while Earth beat upon the one face of Mars, Mars beat upon the Earth face of Moon.

The perspective of the scenario is probably that of an observer in the southeast corner of Asia Minor. Then, as evening came and Earth rotated eastwards, and the bodies were accelerated, they would see Mars-Ares fly northwest to Thrace; Sun-Helios would fly west; and Moon-Aphrodite would spring southwest to Cyprus. Venus-Hephaestus is presumably left in charge of the moonpath from a great distance and follows the setting sun.

Phaeacia was discovered to be a Utopia, but positioned in Homer's mind in the west. Some have assigned it to Corfu. Patroni insists upon Malta. Pocock opts for Trapani. Etc. Notwithstanding this doubt, Phaeacia was recently founded, by Nausithous, the father of King Alcinous, who hosts Odysseus. He took his people on a long journey to the deliberately preferred isolation of Scheria because they had been persecuted by neighbouring giants (more likely, the meteorites of Mars).

But Phaeacia is now doomed. Two days after the recital of the Love Affair, as the boat that carried Odysseus home was returning to its harbor, it is turned to stone; a circle of mountains erupts and girdles the town, land-locking it forever.

We can surmise, therefore, that the Phaeacians had witnessed the Love Affair in Southeast Anatolia and had played the drama later on in the West, without realizing that the actions in the sky would have followed a different terrestrial mapping if witnessed from their new home.

ELECTRO-MECHANICS OF THE GODS

Isaac Newton cleared the skies so tidily, and his laws imparted such regularity and tranquillity to the solar system, that, amazed at his results, he imagined that only a God could create the heavenly order. There was born in those times a new *deus ex machina*, a mechanical god, from the laws of gravity, inertia, and angular momentum. But the real historical gods are created out of catastrophes, not from order. And the heavens are as prone to disorder as to order.

Attention is called to two additional facets of Newton's mind, one naturalistic, the other religious. He could not believe that gravitational attraction between two bodies could exist without a medium for transmitting the gravitational force. And, putting aside his *deus ex machina*, he went searching for his real God, the Old Testament God, who brought the Deluge down upon mankind, even seeming to agree with Whiston, his disciple, that a cometary force might have provoked the Deluge [2].

The latter is an irony that needs no elaboration here. But the former sets one to wondering. That all things are "falling" towards other things with measurable momenta is apparent; also that motion and matter are communicable, *intra se* and *inter se*, seems indubitable; further both seem to be inextinguishable. One must be wary, however, in using general laws of physics and astronomy when questioning the validity of observed events and historical-mythical accounts. The task of reconciling the two kinds of data is so difficult and frustrating, that many a good mind ends up in some dogmatic or empirical monomania.

All this is a prelude to saying that the Love Affair portrays cosmic events that require extraordinary explanations. Yet one can take heart from the direction in which the current revolution in astrophysics is moving.

Much of the new astrophysics is based on non-equilibrium - even explosive - phenomena, rather than the steady state thermal phenomena which have been the primary concerns of astrophysics in the past. It is the violence of the phenomena discovered in the astrophysics of the past fifteen years that has changed dramatically our current views of the universe [3].

That some physicists are moving closer to a determination that gravitation may be transmitted by waves, and that others are pushing ahead rapidly in electromagnetism and plasma studies likewise enhances the plausibility of the events of the Love Affair.

For the Love Affair appears to have the planets moving in an essentially electric environment, with gravitational movements largely subsumable under the law of the conservation of momentum (inertia), which in turn may remotely have originated as a product of electrical laws. The imagery of the story is conveyed in motions that appear arbitrary, reversible, and erratic - qualities more characteristic of electrical than of gravitational forces. The examination of Moon and Mars has already shown features, such as rilles, that electrical theory can explain.

Ralph Juergens, who has made a special effort to reconcile the much-neglected science of gaseous electrical discharges with the theory of cosmic catastrophism, has recently proposed an electrical concept of the solar system that appears to fit the scenario of the Love Affair [4]. He suggests that the Sun's corona and the surfaces of the planets carry a heavy electric charge of negative value. Interplanetary space, on the other hand, is a plasma, a gas of dissociated positive ions and electrons. This highly conducting medium isolates the electric field of the planetary body; it shields itself from it. The shield is called a space-charge sheath.

"In the space-charge sheath, positive and negative charges collect and arrange themselves in such a way that the electric field

of a body with alien potential is contained within a limited region surrounding the body." [5] The electrical composition of the sheath is a function of the need to segregate itself from the interplanetary plasma and thus the plasma from the charged planet.

The electrified body, however, has to continually receive a current of like charge from the outer environment in order to maintain its charge. This the planets do from solar and galactic sources, Juergens theorizes. Thereupon "when no orbital conflict exists, the system operates serenely under the direction of forces accounted for in conventional celestial mechanics."

However, he continues,

...Let us imagine what might occur should two electrically charged major bodies in this system find themselves on intersecting orbit... The stage would be set eventually for a rendezvous at one or another point of orbital contact. Since the space charge sheaths of the bodies would occupy greater volume than the bodies themselves, a collision between sheaths would actually be more likely to take place than a direct, bodily collision.

When the moment arrived for the inevitable encounter, sheaths would make contact. Unleashed electric fields would clash. Almost instantly, forces immeasurably greater than gravitation would be brought to bear on the charged bodies. Cosmic thunderbolts would flash between the bodies in an effort to equalize their electric potentials [6].

In the present case, Mars, according to Velikovsky's reconstruction of the events of 776 B.C. or thereabouts, was caused to shift its orbit by the planet Venus, that had previously caused periods of cataclysm on Earth. The orbit of Venus grew more round, while that of Mars enlarged. The new orbit carried Mars on a collision course with Earth. In due time, the encounter occurred.

The encounter witnessed in the Love Affair was one in a series that agitated the world in the period between -776 and -687. The first encounter between Venus and Mars may have taken place at a great distance, with a largely visual impression being created on Earth, an impression that the terrible and eccentric proto-planet Venus was following a new course and that Mars

too had changed its orbital movement to an eccentric one that brought it periodically - every fifteen years by Velikovsky's reckoning - racing on an elliptical orbit almost tangent to that of Earth. There were six such near-misses in the period between 776 and 687 B.C., until a final encounter among Venus, Mars, and Earth brought about the present planetary system by expelling Mars into a new orbit. That Earth may have had the last word may be the inference to be drawn from the coincidences between the rotational period of Mars (approximately 24 hours) and its inclination to the ecliptic (approximately 24°) and those of Earth. For these qualities, "swift Ares" may have exchanged orbital speed and an outside position on the racetrack around the Sun.

Let it be supposed now that the Earth and Moon compose a type of binary system bearing negative charges on their surfaces: the two bodies tend to revolve around each other; but the only sign of this is the perturbation of the Moon, because Earth is so massive relative to the Moon. The same electric sheath, however, (which may coincide with the magnetosphere of the Earth) keeps them in electric balance with the plasma. The sheath is elongated to embrace the Moon as the Moon, pulling the earth around it, ineffectually, because of the great inertial orbital momentum of the Earth, revolves around the Earth. When the sun shines upon Earth, the Earth's magnetosphere streams away from the sun-side to a perceived distance at least sixty times the distance from Earth to Moon.

The approach of Mars, on a generally parallel course to Earth, disturbs the Earth-Moon system. Repelled by both bodies from a direct encounter, it passes between the two. (One argues this midpassage because of the recent searing of the Earthward face of the Moon and the one-sided searing of Mars, also recent.) Its orbital momentum is also great and there is no question, under these conditions, of its becoming a part of the binary system.

Nevertheless, it introduces a new negatively charged body into the sheath and the sheath undergoes violent adjustment. All three bodies intrinsically repel one another, bringing about bodily vibrations of considerable amplitude (the "sex bout"). The electrical repulsions overcome the gravitational attractions. Earth pushes Mars; Mars pushes Moon, and pushes back at Earth; the Earth's orbit expands slightly. The two sheaths

temporarily strive for electric assimilation and equilibrium, although this is doomed from the start by the differential in inertial momentum (including factors of speed and angle). The space sheaths expand enormously into the plasma to acquire the electrical charges they need on their peripheries. They probably invade and excite the electrical sheaths of Venus.

As the sheaths move to assimilation, they invade the negative fields of the body surfaces and cause physical conversions of several types - chunks of matter are exchanged between the bodies (in a sense, "gravity falls apart" as opposite charges momentarily prevail); thunderbolts strike the surface of all three bodies, with immense violence.

Some of these are not typical thunderbolts. They are the weapon of the sky gods, at least of Jupiter, Athena and Hephaestus. Thyestes, a hero of the period, is portrayed by Seneca as asking Jupiter to still his anguish by bringing disaster upon Earth, "not with the hand that seeks out houses and undeserving homes, using your lesser bolts, but with that hand by which the threefold mass of mountains fell... These arms let loose and hurl your fires." [7] Juergens refers to them as of the species of plasmoid, explosive projectiles of electricity consisting of equal numbers of electrons and positive ions, rare examples of which have been duplicated in the laboratory by Winston Bostick. They carry immense electric and magnetic energy at the speed of solar flares [8].

A simple principle might explain which body will receive the greater damage. Since the electric charge of a sheath is proportional to the surface size of the spacebody, the destructive potential of the sheath in reference to a second sheath is proportionate to the surface size of the body contained by the second sheath. This would account for devastation of the side of the Moon facing Mars and Earth and of the side of Mars that locked its face upon Earth. Nor should we neglect the protective capacity of the Earth's atmosphere against all types of bombardment.

The Earth's rotation brought repetition of the incident the next day. Now, however, Venus is much closer than it was on the day before and Mars is greatly retarded. It is said that today Mars rotates at less than half its expected speed. Such may be

an effect of one or more of the encounters. Here Venus actually seems to catch up, watch, and then passes by. It is possible that at this point, Mars was driven back by Earth and Venus, and moved into its present outer orbit. That Mars is locked in on Earth in its rotational speed and axial tilt may indicate that its final pass by Earth came *after* Venus had sprung loose the "loving couple."

Also, when Venus "loosed" them, it perhaps added a push to the Moon that reduced its orbit, restoring the lunar month to very much what it had been before the series of incursions by Mars began, and to its present length of approximately 29 1/2 days. Thus the electromechanical scenario may be synchronized with the year -687, with calendar adjustments that began all over the world after -687, and with the physical description of the Moon following her devastating Love Affair. Concerning the last of these, we recall that Aphrodite emerged more beautiful than ever - bathed, anointed, and astonishingly clothed. That would mean with "new beauty marks" and an aura caused by heat and dust clouds.

In effect, both the destruction and the preservation of the bodies in the encounter are due to the electric environment which lets only a limited collision of spheres take place. At the same time, the electrical theory permits one to explain how planetary surfaces can be torn, exploded, and heated - including in all cases the dissolution of the chemical bonds of matter - without carrying the bodies implausibly close enough to call upon gravitational pull alone.

The primary effects of encounter are the penetration of the atmosphere and surface of the bodies by attracted oppositely charged ions. A secondary effect is the retarded movement (rotational and orbital speed), displacement (oscillations), and orbital shift of all bodies.

The gravitational force, which, if the bodies were nearing in a non-electric vacuum, would draw them together in inverse proportion to the square of their distance, is canceled out by the repellent negative charges on the surface of the bodies which operate with quite opposite effect and force. (They are repelled in proportion to charge and the square of the distance.) The

"Battle of the Gods" resolves into a battle of the space-charge sheaths.

The tertiary effects are heating of the bodies and their atmospheres, resulting both from electric particle bombardment and from atmospheric, hydrospheric, and lithospheric shearing friction. New levels of surface crust are developed on all of the bodies, new "scar tissue," new stratigraphy.

The effects upon the biosphere are grave. They have been described time and time again by the ancient observers, by early students of the Deluge such as Whiston, Newton, and Boulanger, by modern catastrophists such as Cuvier, Donnelly and Beaumont, by contemporaries such as Patton and by Kelly and Dachille [9], Lane [10], Schaeffer, and, in especially systematic form, by Velikovsky.

There emerge, in the perspective of the human race, disasters without number. The gaseous composition of the atmosphere changes (a noticeable thinning and occasional mass poisonings). Large-scale destruction of herds and crops, and of wild-life and forests occurs. Basins are emptied or filled with water. Tidal waves wipe out nearly all coastal settlements (where perhaps 80% of the Greek-speaking population was contained in 800 B.C.). Chasms are opened; volcanoes are created and activated. Surface soils are ripped off by winds traveling at hundreds of miles per hour. Communities are obliterated or disrupted by showers of ash and debris, winds, water, fire, and famine. The apocalyptic vision, historically founded, is renewed.

The stupefaction and manias of the survivors are understandable. Older, similar experiences are reinforced in the memories of the group. That every aspect of human feeling, thought, culture and creativity should be affected is to be expected. To the explanation of these psychological and cultural transformations, the next chapters turn. They continue, at the same time and to the degree possible, with the exegesis of the torrid Love Affair of Moon and Mars.

Notes (Chapter 13: How the Gods Fly)

1. R. Treash, *Pensée*, May 1972, p. 22.
2. Stecchini, *op. cit.*, pp. 89-105.
3. John A. Simpson, "Journey to Jupiter," *The Univ. of Chicago Magazine* (Nov.-Dec., 1973), 6-11.
4. "Reconciling Celestial mechanics and Velikovskian Catastrophism," II *Pensée* (Fall, 1972), 6-12. The concept is full developed by Early R. Milton and the present author in *Solaria Binaria*.
5. *Ibid.*, p.6.
6. *Ibid.*, p.7. Recently, what are believed to be electrical discharges have been observed between Jupiter and one of its satellites, Io, whose distance is many thousands of miles. The heavens have settle since 687 B.C., but the same natural phenomena may continue in a subdued form.
7. *Atreus and Thyestes* (Miller, trans., 1917), quoted in *W in C*, 217: and cf. p. 272.
8. Ralph Juergens, *Pensée*, Jan., 1974, pp. 2-4, citing Bostick, 16 *Scientific American* (oct. 1957), 87-94.
9. The scenario of geological effects is well-delineated in their book. *Target Earth, The Role of Large Meteors in Earth Science* (Carlsbad Calif.; Box 225, Target Earth press, 1953). See also this author's *The Lately Tortured Earth* (1983).
10. Frank W. Lane, *The Elements Rage* (Philadelphia: Chilton Books, 1965).

PART THREE

THERAPY FOR GROUP FEAR

CHAPTER FOURTEEN

THE USES OF LANGUAGE

The Love Affair is not a *double entendre* and was not viewed as such in its ancient production. It is not an opera with two levels of *conscious* meaning. If it were, it would have arrived in our hands in a different version. But the Love Affair does not permit a conscious second level. In order for the drama to have been born at all, it had to become the mask of a historical reality. It had to speak and sound and mean a love story, first and finally.

Nevertheless, upon being created, the story still had to develop in two contradictory directions. It had to retain its hidden meaning, and it had to shed more and more of its hidden meaning. It had to tell the truth and in the same breath deny it. This formidable task of the unconscious was doomed from the start, but yet it is perennially successful.

Such "success through failure" is achieved not only in the Love Affair but in all myth. It is granted to few minds to comprehend the mechanism. Even philosophers build defenses against its comprehension. Some are rigidly obsessed with the attachment of words to objects (nominalists), or with words to operations (operationalists). Others, their opposites, insist upon the correspondence of words to ideal images (idealists, Platonists); to them the contradiction is anathema. It is intolerable, unphilosophical, confusing, meaningless. To the anthropologist, psychoanalyst, and psychological linguist, however, it is the veriest grist for the mill.

METER AND METAPHOR

Homer's 28,000 lines were six-footed, the hexameter, which Paul Maas [1] renders schematically and typically as:

$$\begin{array}{ccccccc} \underline{1} & \underline{\cup\cup} & \underline{3} & \underline{\cup\cup} & \left[\underline{5} \mid \underline{\cup\cup} \right] & \underline{7} & \underline{\cup\cup} & \underline{9} & \underline{\quad} & \underline{11} & \underline{\quad} \\ & \cup\cup & & \cup\cup & & & \cup\cup & & \cup\cup & & \end{array}$$

Each of the six long, stress syllables is followed by two short ones except at the end of the line, where a stressed sound prevails. Besides the stress, there runs a pitch that rises on some of the short syllables. The fifth and sixth syllables present a more variable combination than the other feet; they often embrace a "caesura," a pause or rhythmic division of the melody of the line. "All methods of imposing an order upon discourse by means of rhythm... are on a lower level, from the point of view of metric, than the oldest type of Greek verse, the Homeric hexameter." [2] Unfortunately, little is known about the rhythmic feeling of these measures or how dynamic and tonal accents were introduced as well. Furthermore, "we have no means of reading, reciting, or hearing Greek poetry as it actually sounded," [3] and can only form a shadowy notion of it. And, to make matters worse, nearly everyone believes that it is practically impossible to render English acceptable into epic (dactylic) hexameter, a judgement with which we do not agree. The reader may address the question by means of the author's working carried in Chapter Two above or search out a now rare translation by H. B. Cotterill done in 1911.

The rewards of metric and phonetic analysis of the Love Affair may appear slender. One can listen time after time to tapes of it recorded by a trained actor without the rhythms registering more than the serious, singsong, long-drawn tread of the epic narrative. The sophistication of the rhythm finds itself in the length of the line and the large variety of subordinate rhythms that emerge from the counterpoint of whole-word against metric division, producing a harmonic unity and disunity at the same time. No doubt it was this last that induced Aristotle and others to affirm that the basis of poetry was the syllable; but the syllabic structure, taken alone, would collapse unless coordinated with the word structure, phonetic structure, and meaning structure. These all confirm the belief that Homer's

form is "advanced," technically, as Maas asserts, in consistency with the total state of his culture, regardless of the remanent social chaos of his times.

A little more is to be learned by investigating the technique of metaphor. One might expect that, if there is a second level of meaning to the passages of the Love Affair, it would crop up in the guise of metaphor. W. B. Stanford writes that Homer generally engages heavily in metaphor but that his metaphors are ordinary and uninspired; "with a very few exceptions, Homer seems always stilted and even deliberately archaistic [liturgical] in his use of metaphors." [4] In the Love Affair, we find only three "genuine" metaphors among the hundred lines: "fine as a Spider's web" refers to Hephaestus' net; Aphrodite "bridles not her passion" is an expression that may well have had the ordinary meaning of "restrain" and therefore not be metaphorical; and Poseidon speaks "winged words," a favorite hackneyed Homericism.

Hephaestus goes home "with a heavy heart," but one may regard this as literal, especially given Homeric physiological theory. And the lovers "shamed the bed" of Hephaestus, which illustrates a displaced object rather than a metaphor. Also there are epithets that refer to the gods - Poseidon, "the earth-enfolder," among others - but these we again see as literal adjectives and part of the divine names; the gods are described "as they are."

Moreover, only the single simile is to be found in the passage. Yet it would have been easy to conceal catastrophe in one of Homers' famous similes. He might have chanted, "and as the gods laughed, it was as when great thunderclaps and bursts of light came from the blue skies, shaking the trees and setting the rocks to trembling, alarming the shepherd to gather his flock into the shelter of the cave."

Instead, the Love Affair is completely matter-of-fact. Hence one may consider the opposite hypothesis: there must be reason for the passage to be barren of metaphor and simile. The reason is not slow to suggest itself. Since the parallelism between what is said in the lines and what is happening in the sky and on earth is so close, and, furthermore, so well-kept a secret, the need for metaphor and simile is negligible. Indeed, the whole

passage is a single great simile ! And similes upon similes don't go.

A second clue is intriguing. Stanford was cited to have praised Homer's similes and depreciated his metaphors. "Why," one asks, "would Homer be apt to this criticism?" A statement of Stanford deserves repetition:

The essence of effective metaphor is a clear and definite understanding of the two constituent ideas incorporated in the metaphorical term, together with an appreciation of the new concept integrated from those constituent ideas... In order to insure that a reader or hearer will thus fully appreciate his metaphors, a poet must be certain that his audience understands clearly and precisely the meanings of words as he uses them [5].

Then comes his thesis: "Because words lacked precise definition in Homer's time, Homer could not, even if he had wished, have used daring metaphors." [6]

Since Stanford is unaware of catastrophic theory and of this book's alternative short-term theory of the Dark Ages of Greece, he pursues his arguments in the typical manner. Homer was building a primitive language and savage customs into the dawn of Greek civilization. So again, Stanford's evidence support unwittingly the 'Crazed Survivors' theory.

Stanford quotes C. M. Bowra who holds that Homer's language is clearly not primitive but "in other ways he employs a speech which has not settled to fixed forms and uses... This inexactness of function is natural in speech which is still finding itself." Stanford agrees and adds, "This is the common experience of all readers of Homer. In his dialects, grammar, prosody, and syntax, everything points to the growth of conciliatory order out of chaos and not to deliberate variation of an existing uniformity." [7] Demetrius long ago had written, "Homer impresses his hearers greatly by the employment of words descriptive of inarticulate sounds, and by their novelty above all." Homer had to make the meaning of many words - "to combine," as Stanford puts it, "with his poetic gifts the work of a pioneer grammarian, semiologist, and rhetorician."

Another facet of the greatly and eternally confused "Homeric question," it appears, is resolved by our theory. Homer is too sophisticated to be a primitive minstrel, yet he is first and foremost of the Greek poets, and nobody feels that he stood upon the shoulders of great predecessors. Many contradictions, both technical and sociological, characterize his work, his subjects, his times. These are largely resolved if Homer is regarded to be part of his times, at one with his subjects and their fathers and grandfathers, and working in a new alphabet upon a polyglot, untutored Hellenic population surviving from a set of recent natural and social disasters.

HOMER: EDITOR AND PUBLISHER

Scholars have arrived at a fair concert of opinions about Homer. "The prevalent theory today" is that the *Odyssey* is not the full creation of one person [8]. Since it would be senseless for Homer to have put on a somewhat different vocabulary for each story, this evidence is weighty.

The *Odyssey's* language is more consistent than the *Iliad's*, hence it is considered to be the later work. Its concepts are more abstract, another sign of its being written later. However, both these facts would also jibe with the two-author theory.

Page makes the telling point that the *Iliad* and the *Odyssey* do not refer to each other. He repeated Monro's claim that the *Odyssey* "never repeats or refers to any incident related to the *Iliad*." [9] They neither boost nor knock each other. Yet they are consistent; there is no discrepancy between them. Some of the characters overlap, of course, and some of the statements correspond.

Further, both epics are written from the same perspective of time. Their parallelism with regards to the events described extends beyond coincidental probability, whether these events were 400 years or 30 years before Homer.

Both poems carry a style that is agreed to be oral. That is, they were intended for oral recitation, in parts and as wholes, extending over some days of recitation, if needs be. The major internal evidence of this rests in the great number of formulaic phrases that are employed time after time. "If the poet wishes to

begin his verse with the thought 'But when they arrived...', he has one way, and one only, of expressing this..." He has to deny himself all other ways [10]. In a sense unappreciated by modern writers, who search unendingly for an expanded, particularistic vocabulary and a way of avoiding cliches, the Greek epics were built upon collections of phrases, not words. The conclusion is that "the creation of the vast number of formulas, adaptable to almost all possible emergencies, must have been the work of many generations of poets... This is the memory technique of verse-making." But many formulas might be adapted to any long poem; ancient formulas would be the bricks that a mason could use quickly to erect a house; more closely similar is the practice of popular musical composers of folk, rock, fox trot and blues music in America who turn out great numbers of songs from a certain number of stock romantic lines and musical phrases.

A number of elements of both poems were explicitly Mycenaean. They are idiomatic, even identical, They are so tightly linked with the Mycenaean culture that they could not all have been carried orally over 500 or 400 devastated, savage years. But they could represent what was destroyed one or a couple of generations before and still obtruded in the culture of the Homeric people. Further, it is agreed that many elements of the poems were non-Mycenaean, meaning contemporary or Near Eastern or Western Mediterranean.

Here, our explanation is that the shocked society of Homer carried various cultures within itself, having no control over their incongruities. The oral technique would have been a continuation of centuries of recitation from memory that can prosper alongside any bureaucratic society, such as the Mycenaean, in which scribes could write, but the people could not.

C. M. Bowra believes of Homer "that since he himself was alive when the wonderful art of writing returned to the Greeks in the form of the Phoenician alphabet, he dictated his poems to someone who knew it and the written texts were guarded by professional bards who recited them to later generations." [11]

Page puts the *Odyssey* not later than -700. We would guess its composition at about -650, its transcription soon thereafter. He

mentions the possibility that the poet of the *Odyssey* may have been a contemporary of Archilochus, Callinus, and Alcman, two generations or more later [12]. He says there may in fact not have been any written version of the *Odyssey* before the sixth century [13]. The *Iliad* would have preceded this event by several generations. We suggest that just as the *Iliad* preceded the wanderings of Odysseus, the *Iliad* preceded the story of them. One then arrives at dates for the composition of the *Iliad* in several stages between -700 and -670.

The great literary historian, Aristarchus, places Homer some sixty years after the return of the Heraclids, whom we have assigned to the late Eighth Century. Arie Dirkwager, in an unpublished manuscript lent to this author, has reasonably calculated that Homer "lived somewhere between 715 and, let us say, 640;" he connects Homer with Archilochus, whose grandfather Odysseus is supposed to have encountered when he visited Hades, and with Lycurgus, the "Spartan lawgiver, who we think owes his fame to his work in social reconstruction following upon natural disaster."

Despite the ancient's insistence upon the single identity of Homer, Page considers finally "the relation between the two poems to be that of father and son: is it not much more probable that they are elder and younger brother, living in different places and developing in different ways? I suggest that this is so, and that it can be proved to be so."

Of course he does nothing of the kind, but the concept of a family shop is congenial. It reminds one of Robert Graves' effort, possibly heuristic only, to place the authorship of the *Odyssey* in the hands of a daughter of Odysseus, named Nausicaa! The opinion of the present study is that Homer was unique. This is maintained not so as to ride free on the wagon of the traditionalists but because of what has already been said in this section and in this book.

Homer was a trained Greek bard living in the seventh century in Asia Minor. The skies were settled and society was coming out of a century of shocks. Like Shakespeare, not only could he act but he could also invent poetry. His age was not like ours, an age of personalized authorship and copyrights. His inheritance of poetry was both his and non-his; it mattered little.

Homer was alert to the future. Thus he succeeded well in binding up the past. Moreover, he witnessed the new alphabetization of Greek [14]. Excitedly he seized upon its practice and went to work. Like an editor of today, he brought into the shop what he regarded as the most vendable story in Greek culture - "Achilles and The Siege of Troy." It was an epic that he himself could recite, checking now and then its lines with another bard, discovering frequent inconsistencies and correcting as many as he could, losing patience often perhaps with the scribes of the new alphabet who must have had to make hundred of linguistic decisions in collaboration with him.

The epic in writing was an instant success. In the beginning, he who writes things down is the author, with all due regard to the gods and muses. So Homer was the author. He was more the creative editor and publisher. Probably no sooner had the original version been produced than it was copied - under his supervision for he would not have let out his treasure.

If the *Iliad* was such a success, would there be a second epic of like proportions to transcribe? There would be. Homer, Editor and Publisher, would be sought after by other bards who lacked his editorial genius and workmanship in the new literary genre. Would he help them - at a price, of course? The work would be in his name, but his patronage would be valuable. So one may conjecture that after he had created the *Iliad* in written form, he sought out and selected a second epic coming from another part of the Greek world, singing of Odysseus, a character whom he favored beyond all others.

The signs of a common editorial hand in the two works exist; they have encouraged the belief in a unique "author" over the whole time. There is evidence of deliberate tampering with the two poems to make them consistent and related, but never duplicative. Thus Nestor's story of his early life in Pylos, found in the *Iliad*, is "remarkably Odyssean in style." [15] The *Odyssey*, coming from another bard or geographical area than the *Iliad*, would not be so familiar to Homer and a number of inconsistencies would escape his editorial scrutiny. Or perhaps he was anxious to complete its transcription and get it out on the market. The major inconsistencies of plot and dialogue are

found in the meshing of the Telemachus story into Odysseus' return, although Professor Page adds analyses of other contradictions and lapses [16].

Inconsistencies of general outlook, ethics, theology, and philosophy scarcely exist. Homer may have made his greatest contributions here. He would have been not only copy-editor, but also moralist, bent upon securing the larger Greek cultural community to its ultimate values in human relations and the human in relation to the divine. It is for reasons like these, and because the terrors of continuous disaster stretch their penumbra over the actors, that Mircea Eliade diverges from his contemplation of the remotest antiquities and calls the *Iliad* a kind of creation epic. It is a new age whose story Homer reorders and edits for publication, one that begins a century before he deals with it.

TRADUTTORE TRADITTORE

By the time the first Greek grammarians went to work, the language of Homer was quaint. The language changes. The references of words change. Associations are formed and join in the same word. Words expand their meanings and simultaneously contract them. Words are invented by new combinations of sounds, relating to the events referred to, and to familiar sounds of nature, and previously exciting words of like character.

Take the word "brazen." It connotes 'bronze.' It also means 'hot.' This is easy enough.

Examine the epithet "golden-bridled Ares." It means to Murray, "Ares of the golden rein." Both are "correct." Why, as the authoritative translator (Murray) would have it, does it mean the latter, when a translation bearing in mind the hidden construction could picture Ares as a darkly ruddy planet with electric flashes and belts playing across its face, bridling it like the head of a warhorse [17]? Alexander Pope, puzzled, finds it, "He glows, he burns," (with love, of course). Fitzgerald gives simply "golden Ares."

Graves discovered that Hephaestus can be rendered as "He who Shines by Day." Phaethon, of the same root, means "shining,

the shining one, radiant" and was the name of the mythical son of Helios who, paralyzed by fright, let the chariot of the Sun scorch the Earth and plunged to a fiery death, an occasion that quite probably corresponded to an earlier catastrophe, associated with the planet Venus. One should also note that Phaeacia is the Shining Land, land of Fire, the Phaeacians being "Phaecixikos." The words of "shining" and "fire" are dear to Homer. He uses them on hundreds of occasions in his epics, perhaps ninety percent of the time in symbolism of passion, heroism, and death [18]. He calls Hephaestus "the fire of the world."

The early Greek philosophers, reports Burnet, called the planet Saturn "Phaenon," the planet Jupiter "Phaethon," Mercury "Stilvon" (Brilliant), Venus "Phosphoros" (light-bearer), and Mars "Pyroeis" (Fiery one) [19]. Perhaps someday a scholar will go back to the symbol and root of the φ and find there only "fire, feu, fuoco, feu, phaeton, etc." with perhaps an astral significance in the birth of the language and perhaps even search out the origins of other root sounds in the same vein. We should know, however, that φ seems to have had phallic associations as a letter of the Greek alphabet [20]. And φουσιζ means creativity, talents, and the penis. At Lemnos, in probable reference to Hephaestus, there was found a medal with the inscription, "*kabeireia pythia phi,*" or "*the strong one, python, phi.*" [21]

Moreover, the (φ) of Hephaestus is close to the modern symbol of the planet Venus. But this is also close to the apparition of a comet,



with its tail; a planet could better be a circle or a star. Many ancients designated the planet Venus by the same symbol. And Aphrodite contains in her name the same letter, and, generally, is described by a number of words conveying brilliance and light.

The symbol



is a hieroglyph of Egypt but is also found around the globe, in ancient Mexico, for example. In Egypt it may also be rendered

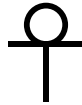


or



And as it was ascribed phallic meaning in Greece, so it was in Egypt. The statue of Horus at Coptos has a phallus in his hands which is said to have been taken from Typhon (the monster, the part of Venus-Hephaestus, that crashed into Earth).

Isis-Athena and Typhon-Hephaestus are recalled unconsciously in the symbol of the ankh,



both as comets and as dismembered comets. It then recalls terror and can join with the castration fear, so that the phallic symbol and the astronomical symbol unite in a syllable that is both pornographic and anxiety-causing. But, with typical ambivalence, the ankh comes down to us in a long procession led by the Christian church, where the ankh is the symbol of "life." Still, the Egyptian 'Ankh', the symbol of life, is a combination of male and female.

Moving to line 273, one finds a complicated sentence; Hephaestus fashions a device to capture the secret lovers *in flagrante delictu*. No translator feels the need to indicate that the original meaning of *akinon* is thunderbolt, not anvil (from which sparks fly). It also means a meteoritic stone. The mundane word derives from the astral; the significant aspect here is not the precedence, but the insistent astral atmosphere of the passages. Hephaestus, after all, might have woven a net of cord, or dug a collapsing pit; or "bummed a ride" on Helios' chariot: he is a versatile genius, not only a blacksmith. The device is of copper, again not of fibre, as fishing nets are.

A slightly different sentence emerges than the other translators, who are in rough consensus, give. Murray studiously emerges with "But straightaway one came to him with tidings, even Helios, who had marked them as they lay together in love. And

when Hephaestus heard the grievous tale, he went his way to his smithy, pondering evil in the deep of his heart, and set on the anvil block the great anvil and forged bonds which might not be broken or loosed, that the lovers might bide fast where they were."

And we read:

*Straightaway then went with the news, of course,
Helios, who'd spotted them loving,
Shocked and dismayed was Hephaestus to hear of the painful
story.
Deep down below the depths of his forge he proceeded; there,
placing a thunderbolt stone on the block of the anvil, he struck
and
struck off unbreakable fetters that no one could hope to dis-
solve, for
fixing the lovers in bondage, right where they loved, was his
fierce aim.*

Little can be done with the most common verb of the passage; Ercomai meaning simply "to go and come," and Homer uses almost no other word of movement. "Why not 'fly'?" one asks, for, in general, Homer is fond of metaphors of birds and flight. Or even "rushed." Alexander Pope translates the word into airy and flighty language, indeed gives the whole play a fully heavenly treatment. Still, although the language openly describes events in the skies, the word "go and come" is just that and one has to be resigned to the correct perception that these heavenly bodies did not fly; they came, moved, stood, departed. The personages were huge masses, not birds or "shooting stars."

To conclude, a slight tendency exists for the translators to reduce the instances when the words and phrases of the original might have suggested hidden parallels of an astral and catastrophic character. To this they are driven not only by their own preoccupation with the evident and conventional, but by lexicons that are a product of the establishment, in effect, a guarantee that when in doubt they will follow the consensus.

It is of little use to appeal to "The Original," dismissing all translations. A thoroughly versed classicist would be similarly

tempted to "read" or "explain" in classical Greek the meanings of the words in their singular romantic sense. One can imagine Homer himself, half composing, half reporting the story; even he must have contributed to its integrity as romance at the cost of greater ambiguity as history.

For basically all words describing events are a translation *ab initio* (See above, page 29). Even the most rigorous scientific language begins to wash out meanings through metaphors. Only in the subconscious minds of the earliest singers of the song and their audience would there exist openly sensible connections between the event and the signs, and between the denotating signs and the connotating signs. And soon only these latter were permitted to bubble up into awareness.

THE THROES OF ORIGINAL PLOT

Thrusting at these arguments from another point, a critic may offer the reasonable observation that the Love Affair is only an instance of the ever popular plot of the love triangle. Two people owe each other love. A third in fact captures the love of one of the pair. The third is out-raged at being excluded from the prior love. And, naturally, preceding this plot came many familiar personal histories from time immemorial.

At the risk of offering a theory of literary creativity that cannot be amply defended here, I would say that we are treating of time immemorial and even of the rise of language and literary forms. Long before the Love Affair could be composed, there had to be a language; that language, to be invented, had to be preceded by and based upon a ritualized culture fascinated by repetitions and order.

The "obvious plot" had not only to be experienced, but had also to be perceived as important in two regards: to be certified by higher authority (i.e. the behavior of the gods); and to be translated from common occurrence into Symbolic form. (More will be said of this later.)

The Oedipus story, from which the important psychiatric complex derived its name, had occurred innumerable times in the dawn of humanity. But it took a particular episode of Egyptian history, involving a God-Pharaoh, which I.

Velikovsky has brilliantly detected in *Oedipus and Akhnaton*, to sponsor the translation and elevate into literature, first spoken and then written, the general human experience and anxiety over the sexual love between mother and son.

Among the several facets of Homer's genius is that he carried wars, sex and feasting into the humanly experienced life of the gods so that divine behavior could be at least partly understood, though full of contradictions that themselves created, including a contemporary practical wisdom and a later "rational" philosophy. Too late after the events, in the third century, A.D., Quintillus wrote a sequel to the *Iliad*. It is insipid, uninspiring. It affords no sense of the presence and reality of the gods when compared with the *Wrath of Achilles* or the "Return of the Heroes" sung to Odysseus before he hears of the Love Affair. It is as if our primeval myth-maker knew the crude principle of stardom in Hollywood. "If they can't remember the story, they'll remember who starred in the movie."

Hence one speculates that the enduring plots and themes of the arts, including history, were invented with great effort and through a real-perceived event, sparking a combustible mixture of instruments and institutions - linguistic, behavioral, and technical.

HUMAN STRESS AND LANGUAGE

A child likes to repeat words, phrases, and sentences. One will chant the same line indefatigably. It may be newly invented or a thousand years old. It may or may not "make sense". A relief of anxiety occurs in the repetition. The speech of the old and dying often becomes repetitive, and an old person who has spoken an acquired language will often revert to the sole use of the language he first learned. When pinned down by enemy fire, a soldier will often chant words incoherently, or if he had instruction, say, in the Catholic Church, will repeat the "Hail, Mary" prayer times without end. Sad folk ballads and neurotic "rock-and-roll" songs are obsessively simple in word and beat and prolong themselves to the agony of anyone not afflicted who must endure them. The language of sudden grief and disaster is often "No! No! No!..." or "She can't be dead! She can't be dead..."

The sacred dream recital and liturgy, plus many institutional offshoots, are a repetition of events that once occurred. That the original event was a terrible event followed by great anxiety is evidenced in many ways, as in the punitiveness with which unbelievers are regarded, for the unbeliever is saying that "the tragedy that once happened to you is insignificant." In the realm of rhetoric and linguistic pragmatics, the sacred expression is using symbols as a way of regressing to stress, reenacting it, memorizing the events, and ultimately releasing tensions.

Insistence upon correctness in detail prolongs the generation of memory and at the same time insures that the gods realize how faithfully these humans have remembered their lesson. The repetitiveness, another aspect of obsession, and another means of insuring memorization, progressively fixates the ritual participant upon the root of his ailment. "She can't stop scratching her mosquito bite," "He wallows in his misery;" these are trivial obsessive actions. The original recital of the Love Affair would have taken hours; Homer cut it and shaped it to a new form of art, but note well that he lets one know that it is far from the original version; he did not steal, abridge it, and present it as original.

The sacred originates in a stressful and tragic condition. In the process of sublimation, the tragic stress gives way to liturgical language, promoting the development of language itself, in both "hieratic" (priestly) and popular ("demotic") forms. Tragedy is never lost. Its final triumph is to give birth to comedy.

THE RULES OF MYTHICAL LANGUAGE

The rules of scientific language are well-known. They should actually be called "ideals," since they cover far less of science than they "should," and necessarily so, because scientific language cannot generate its highest flights unless it resort to philosophic language. To the scientist, the rule is: "one event should receive one signification." Further: "the signification should be the same for anyone to whom it is communicated." Moreover, "the signification should be testable, by repetition of the event sequence in experiment, etc." Finally, "events should be described and combined in forms of signification that do not add external meanings;" that is, no extraneous feelings or meanings should slip in by design or surreptitiously to spoil the

purity of the generalization. All of this began with Aristotle's nominalism (words are distinct from, and refer to, objects) and has arrived at Whitehead's operationism (the meanings of words can only lie in the events they describe).

Aristotle had another side, also. He understood rhetoric and pragmatics. While developing a rational grammar of science, he was preparing a science of influencing. Given a particular audience, what symbols should be chosen and manipulated to produce a desired effect? Here words are signs of mental affections, not exclusively of the dualities of things. Once pursued, this line of thought has ever more fearful implications. Not until the latest stage of the modern scientific outlook has a body of scientific work been permitted to arise that would inquire into the reasons for reasoning, the meaning of meaning, the ideology behind every body of action, including the activities of science itself.

When science has come this far, it is capable of analyzing the language of myth scientifically. The first rule for the interpretation of myth is that symbols in their content will have a determined and possibly determinable meaning. The second is that "what the symbols mean" contains, besides other things, "the psychological effects produced by them." Thirdly, there is an "unconscious science of myth," as well as certain principles of the "conscious" science of myth that we have dug out and can apply with predictable effects. Just as the athlete, poet, orator, and composer may not know the scientific rules of their successful performances, so the myth-teller and myth-hearer will not usually understand what rules of linguistics and psychology he is applying.

The most important of these unconscious rules, all of them practiced and evident in the Love Affair, are perhaps the following:

1. Make a myth of any collectively experienced event that had tragic consequences in order to give symptomatic relief to the perpetual illness. (The myth of the Love Affair exemplifies this rule.)
2. Remain steadfastly true to the event. As the consensus that perceived the event then and there defined it, so relate it. (As a

result of this rule, many generations later, we can behave as cryptographic detectives in relation to the historical character of the myth. We are trying to *replay* this rule as it guided the producers of the Love Affair.)

3. Conceal the truth of the event insofar as it is disturbing. (We are seeking the truth of the Love Affair in many areas, not the least of which is in the language, where we observed a number of techniques of concealing the truth while telling it.)

4. Use methods of concealment that contribute symptomatic relief. (We find in the Love Affair a thoroughly satisfactory plot that amuses, a suggestive language, reiteration, ritual, collective reassurance.)

5. The therapy should last for the duration of the pain. (Over a span of forty memorial generations and eighty reproductive generations some portion of humanity has obtained symptomatic relief from the Love Affair. However, the myth has lost impact steadily from the settling of heaven, and from more philosophical methods of coping with the symptoms. The doctrines of the eternal constancy of the heavens, the practical timelessness of earthly change, and the gradual evolution of humans - sometimes referred to altogether as the ideology of uniformitarianism - have proven a more effective repressor and a partial therapy in the long run. They have made the Love Affair mainly a salacious tale, told in a thousand forms, whose insistent threats and memories linger only vaguely.

As for adults, so for babies.

So turkey-lurkey turned back, and walked with gander-lander, goose-loose, drake-lake, duck-luck, cock-lock, hen-len, and chicken-licken. And as they were going along, they met fox-lox. And fox-lox said "Where are you going, my pretty maids?" And they said, "Chicken-Licken went to the wood, and the sky fell upon her poor bald pate, and we are going to tell the king." And fox-lox said, "Come along with me, and I will show you the way." But fox-lox took them into the fox's hole, and he and his young ones soon ate up poor chicken-licken, hen-len, cock-lock, duck-luck, drake-lake, goose-loose, gander-lander, and turkey-lurkey, and they never saw the king to tell him that the sky had fallen!
[22]

The story is much longer, of course, because one after another of the little animals is added to the fearful procession following chicken-licken, and the list is repeated liturgically. The sky is beginning to fall; the people are frightened; they seek the religio-secular authority to ease their fears or perhaps to do something about it.

But they encounter the fox who, ancient myths relate, "nibbles continuously at the thong of the yoke which holds together heaven and earth" (Proclus) and "German folklore adds that when the fox succeeds, the world will come to its end." This same fox can also be a wolf, and a dog. It is a star. It is also called "Electra, mother of Dardanus, who left her station among the Pleiades, desperate because of Ilion's (Troy's) fall, and retired above the second star of the beam... others call this star 'fox.'" So write Santillana and von Dechend, from their sources, calling finally upon the great expert on ancient astronomy, F. X. Kugler who had said: "The star at the beam of the wagon is the fox star: Era, the powerful among the gods. In astrological usage, it represents above all the planet Mars/Nergal." [23]

The same story, whose origins disappear into the immemorial (*read* "memorial") past, has been altered over the last century of time. Today, people may read to their three-year olds in a new version [24] that the little animals encounter, not a fox, but a wise owl, and that the owl skeptically asks to be shown the fallen piece of sky: heaven cannot fall; it turns out that it was only an apple that had fallen. They found the apple and Chicken-Licken ate it and was happy.

Alas, they are back to the owl, which happens to have been a paramount symbol of "owl-eyed" Athena [25], and they are eating the forbidden apple in the Garden of Eden. Once more, "success through failure."

Notes (Chapter 14: The Uses of Language)

1. *Greek Metre* (trans. from German ed., 1927 and addenda, by H. Lloyd-Jones, Oxford: Clarendon Press, 1962), p. 59.
2. *Ibid.*, pp 1-2.
3. *Ibid*, pp. 3-4.
4. *Greek Metaphor* (1936, reprinted New York: Johnson reprint. Corp., 1972), p. 120.
5. *Ibid.*, p. 121.
6. *Ibid.*, p. 121.
7. *Ibid.*, p. 65.
8. D. page, *The Homeric Odyssey* pp. 52, 72 *et passim*. The *Iliad* and the *Odyssey* do not seem to have written by the same person either. The two epics have divergent vocabularies. *Ibid.*.pp.149-57.
9. *Ibid.*,p. 158.
10. Page, *Ibid.*, p. 139.
11. "Problems Concerned with Homer and the Epics," in Thomas, *op.cit.*.pp.16. 18. 42.
12. *Op. cit.*, pp. m147-8.
13. *Ibid.*, p. 97.
14. A. J. B. Wace writes in the Foreword to M. Ventris and J. Chadwick's *Documents in Mycenaean Greek* (Cambride, Eng.: Cambridge Univ. Press. 1959), XXViii. that Linear B probably carried over until driven out by the more efficient Phoenician alphabet. We Would agree that both alphabets were concurrently used, and, moreover, the success of the new alphabet was precipitated by the natural disasters and social destruction.

15. Page, *Ibid.*, p. 161, fin. 8.
16. Summarized, *Ibid.*, p. 159, 53 ff.
17. This construction is supported as conceivable in an electric encounter in the study by Franz Xavier Kugler of the Sibylline oracles, Stecchini, op. cit., p. 143. "The Battle of the stars began with the appearance in the eastern sky of a body as bright as the sun and similar in apparent diameter to the sun and the moon. The light of the sun was replaced by long streams of flame crossing each other."
18. Cedric H. Whitman, "Fire and Other Elements; "in Steiner and Fagles, op. cit., pp. 40 ff. Cf. also D. page, *The Homeric Odyssey*, 152-3.
19. J. Burnet, *Early Greek Philosophers* (London, 1920), 3rd ed., p. 23; Plato's *Epinomis* (Harvard edition, Oxford: Clarendon press, 1928, lines 986a-987d) first gives the planets their Greek Present names.
20. W. B. Stanford, *Greek Metaphor* (Oxford, Eng.: Blackwell, 1936), 67, 81, citing Franz Dornsieff, *Pindars Stil* (1921). Cf. *supra*, p. 175.
21. Isaac N. Vail citing Eckhel, p. 45, of *Mythic Mountain* (Santa Barbara, Calif.: Annular publications. 1972). see also above. p. 160.
22. This last part of the typically repetitious (liturgical) story for tiny children called "Chicken-Licken," is quoted from James O. Halliwell-Phillips, *Popular Rhymes and Nursery Tales* (London: J. R. Smith, 1849), p. 31. The story is found in Africa, India, all over Europe. Cf. my own note in *The Burning of Troy*.
23. G. de Santillana and H. van Dechend, *Hamlet's Mill: An Essay on Myth and the Frame of Time*.(Boston: Gambit, 1969), p. 385.
24. *Chicken Little* (Racine, Wisc.: Whitman Publ. co., 1958).
25. The owl is a marvelous tranfiguration of a blazing-eyed twin comet that may have been one source of the duality of

Athena-Hephaestus and the many twin serpent symbols of antiquity.

CHAPTER FIFTEEN

THE BIRTH AND DEATH OF MEMORY

In Pieria, Memoria, ruler of the hills of Eleuther, gave birth to the Muses out of union with Zeus, son of Chronos, and thus of the forgetting of ills and a rest from sorrow.

So writes Hesiod, a contemporary of Homer in his *Genealogy of the Gods*. The *Theogony* was composed after 730 B.C., that is, during or after the era of troubled skies; but it was a mythical work, "reporting" on events that had occurred hundreds and thousands of year before. "The ordered pantheon of Hesiod ended in supplanting the anarchic society of the Homeric Gods." [1]

A functional psychology rests in the quoted passage. "Remembering" was no mere scratching of experience upon a *tabula rasa* of the mind. Memoria or Mnemosyne or "Recollector," is the mother of history (Clio). She has as her progeny the means of controlling herself, for Zeus is the ordering paternal force. There are nine (some said three or five) muses governing the arts and sciences - dancing, music, and singing, but also history and astronomy. They will lend human memory its possibilities of selective attention, delusion, illusion, abatement, extension, a shadowing and heightening - all that is necessary to achieve that combination of remembering and forgetting which makes social life possible on a level that is higher than the level of non-remembering or total amnesia. Significantly, Memoria is the daughter of Uranus, who was the grandfather of Zeus; she is no mere sprite. Her Eleutherian Hills are the realm of freedom, so she governs freedom.

Without further ado, we may assert that the muses were created "by Zeus" to control the human memory so that humans should forget their catastrophes, and in so doing get surcease from sorrows. The word "muse" by itself has a meaning of happiness. And that the Muses will achieve this by transforming events through art and song, through myth. The memory of disasters is

doctored "by Zeus" ultimately to brainwash humanity and to present the new order of heaven as proper, lawful, and beautiful. Hesiod, reciting this profound truth, goes on to describe how the muses work, reminding us of a combined team for domestic propaganda and psychological warfare.

As a result, all the arts and sciences have been manipulated by the muses. What we know of the catastrophes must come from a "natural history" - geology, biology, physics and astronomy - and a politics, philosophy, and theology that have been censored by the Muses. Additionally, we must obtain our historical material from myth, song, dances, and drama that are similarly screened. It is well to insist upon this premise, whether we come to the problem from an acquaintanceship with the natural sciences or the social sciences. The gods and especially Zeus, who seems under various names to have developed the patterns of anthropological psychology among most cultures, have required this premise of us.

The science of remembering and forgetting - what shall it be called - mnemonology? Its scope ranges from the ridiculous to the sublime; from the "psychopathology of everyday life," as Freud put it, to the "collective amnesia" that Velikovsky asserts of ancient catastrophes and that German educators observe as they try to teach the history of Nazism. It must deal with the Love Affair of Ares and Aphrodite that masks a world disaster, and with nursery songs that mask the murder of kings.

We may quote what Katherine Elwes Thomas found when she explored *The Real Personages of Mother Goose*:

The lines of Little Bo-Peep and Little Boy Blue, which to childish minds have only quaint charm of meaning, which suggest but the gayest of blue skies and rapturous-hearted creatures disporting in daisy-pied meadows, hold in reality grim import. Across all this nursery lore there falls at times the black shadow of the headman's block and in their seeming lightness are portrayed the tragedies of kings and queens, the corruptions of opposing political parties, and stories of fanatical religious strife that have gone to make world history.

For instance, the child sings of "four and twenty blackbirds, baked in a pie." And "when the pie was opened the birds began

to sing," now, "wasn't that a tasty dish to put before the King?" The child is singing of actual history that was never heard or learned, of an incident in the grim struggle between the English Crown and the Church, during which, to appease the greed and hostility of the King, twenty-four deeds of church land were sealed into a pouch of dough and delivered to his castle. In old slang, the dough was handed over; in new slang, the "bread." The elapsed time from event to amnesiac song might have been less than a century.

The Oedipus myth, to take another instance, is capable of providing an accurate account of an episode in the history of Egypt. Its central figure was the Pharaoh Akhnaton. The story survived its original obliteration at the hands of the theocracy of Egyptian Thebes. It held intact as it was transferred across cultures, probably via Ugarit whose King Nikomedes may have founded Grecian Thebes, as Cadmus. By the time of Sophocles' tragedy, *Oedipus Rex*, seven mnemonic or fourteen reproductive generations had passed, that is, about four hundred years.[2].

Heavy trauma, it is here proposed, is at the source of many features of the higher intellectual operations and "advanced" social institutions of humankind.

An experience which we call traumatic is one which within a very short space of time subjects the mind to such a very high increase of stimulation that assimilation or elaboration of it can no longer be effected by normal means, so that lasting disturbances must result in the distribution of the available energy of the mind [3].

TRAUMATIC ORIGIN OF MEMORY

In a prescient passage Friedrich Nietzsche (*Genealogy of Morals*, 1887) stabs into the heart of the matter. He asks, "How can one create a memory for the human animal? How can one impress something upon this partly obtuse, partly flighty mind, attuned only to the passing moment, in such a way that it will stay there?" [4]

And he continues,

"One can well believe that the answers and methods for solving this primeval problem were not precisely gentle; perhaps indeed there was nothing more fearful and uncanny in the whole prehistory of man than his mnemotechnics. If something is to stay in the memory it must be burned in; only that which never ceases to hurt stays in the memory - this is a main clause of the oldest (unhappily also the most enduring) psychology on earth. One might even say that wherever on earth solemnity, seriousness, mystery, and gloomy coloring still distinguish the life of man and a people, something of the terror that formerly attended all promises, pledges, and vows on earth is still effective: the past, the longest, deepest and sternest past, breathes upon us and rises up in us whenever we become 'serious.' Man could never do without blood, torture and sacrifices when he felt the need to create a memory for himself; the most repulsive mutilations (castration, for example), the cruelest rites of all the religious cults (and all religions are at the deepest level systems of cruelties) - all this has its origin in the instinct that realized pain is the most powerful aid to mnemonics." [5]

Unfortunately, after this amazing passage, Nietzsche's genesis collapses. Although he immediately goes hunting for the acts that provoked such mnemotechnics, he shoots a little rabbit: the primitive forms of contract between buyers and sellers. In order to trade, men had to keep promises; in order to ensure obligations, the failure to repay had to be punished severely: thus the genealogy of morals.

One is reminded of Sigmund Freud's alternate route to fundamental error in *Totem and Taboo*: that in the oedipal conflict and the slaying of the father, man achieved a (bad) conscience and the need to justify and to punish. The Oedipus myth, as was said above, has much breadth and staying power, but a still greater and universal fear had to be imposed to support its recollection, and this was the fear of (devotion to) the god of Akhnaton. And it is difficult to conceive of anything more grand and durable than the catastrophes attendant upon encounters between Earth and other heavenly forces.

It is significant that Freud, perceiving an inadequacy of general sexual theory, moved *Beyond the Pleasure Principle* [6], searching out a deeper fear that he termed the death instinct and observed to be present especially in veterans suffering from "shell-shock," whose nightmares and hallucinations found them

continuously repeating what, after all, could hardly be called a pleasurable wish. Nor did such "symptoms vanish when their unconscious antecedents have been made conscious," as Freud remarks concerning obsessive fixations, following his earlier theory [7]. He and many others would have done well to stick with Nietzsche's brilliant premise and continue the search for historical psychological experiences of great stress befalling humankind when it had arrived at a complex state of organic potential.

The Love Affair involves both a disgraced contract and a disgraced sexuality. But these are cover-ups for a disaster too great to talk about. Indeed, by the time that the Love Affair occurred, only sexual imagery and violence were sufficiently eloquent to use as disguises, at least in literature; beyond that, one would have to resort for the patterning and recapitulation of such traumas to religious and political institutions - hierarchic, obsessed with the symbolism of violence, compulsively repetitive. The Love Affair, one must bear in mind, was only the latest in a series of catastrophes over thousands of years, from which human nature as we have known it was born and which shaped the physical world in which we live today.

Man's memory itself, the prototypical remembering, is a consequence of catastrophe more than of any other incidental or habitual interest of humanity. The Love Affair, in reflecting a catastrophe, reflects a late event in a series of catastrophes that *created* memory. It was perhaps the last of the qualitatively distinct mass events on the basis of which memory was institutionalized, routinized, and socialized. Humans now remember (and forget) according to rules in which social forces play a continuous role, but this role evolved from catastrophes.

THE RULES OF MEMORY

All memory occurs under conditions that guarantee its imperfection. Given its mode of creation, remembering must function compatibly. No datum will enter the mind photographically. Rather the inputs will be screened not only by the senses, which themselves, in large part, perceive because of their prior social conditioning, but by the willingness to admit only censored data.

This holds true, as many careful studies have shown, for the most noncontroversial and trivial kinds of experiences. Who says *remember* says *select*, who says *memory*, says *forgetting*. By the time of Homer, numerous natural disasters had befallen humanity; the perfect ease of the whole Phaeacian episode, including the Love Affair, attests to the approaching achievement of "perfect imperfection": nothing of the original truth need be omitted, so well under control are the conditions creating imperfections. We are on our way to the climax of artistic sublimation.

The concept of "perfect memory" is a useful fiction. One is compelled to say that it is a theocratic fiction. For the content of what is remembered is in the broadest sense religiously and politically determined. The ideal canons of registering and remembering, set by modern science, are evidence in themselves that "you cannot trust your memory" and "independent observers have to confirm the same facts." But also the establishment of scientists as a social system lays down the rules of what is to be watched for, what is to be ignored, and what is to be distorted. The Homerids were the practitioners and teachers of "accurate memory" as defined to protect society against its anxieties.

The intensity of remembering is directly proportional to the gravity of a trauma. By intensity is meant sharpness, detail, and durability in conscious and unconscious form. By gravity is meant how deeply and adversely one is affected in the major regions of his life: his physical being, his cherished ones, his group, his wealth, his control, his beliefs about good and the true. Machiavelli said to the rules: it is better to be feared by the people than to be loved, if you cannot be both. Fear and anxiety drove primeval humanity to invent and to organize. Fear mixed itself early with love, and produced the continuous ambivalence towards sexuality that is exhibited in the Love Affair.

The most intense memories are likely to occur without "willing" them. This is understandable once we consider that no one will willingly subject himself to the conditions that produce intense memories. But one will try to will a pleasant memory. How many times do people think: "I shall never forget this beautiful sunset... I shall always remember this kindness... I shall never forget this orgasm," only to lose their grasp of the

memory shortly thereafter. If a person remembers "a kind act" done to him long ago, it is in the context of a generally unkind and fearful environment of acts. The most that can be done to "will" the memory is to tie it consciously and unconsciously to disasters and especially institutionalize the disasters so that the group will continuously reenact them. All great historical religions are based upon these psychological operations.

The most intense memories are most likely to be unavailable to the conscious mind, and to be buried in dreams and myths. These latter act to suppress and control anxiety. The dream and myth language is likely to approach as close as possible to the ultimate universal, traumatic experiences, without becoming unbearable. It rides on the tracks of birth throes, the fearful side of sexual copulation, death scenes, violence and conflict, including all the conventional transformations of these materials into religious and social activities, routines and institutions. This "step-down" principle works on the descent into the depths of the unconscious; it works, that is, on the depth of burial, and it brings about the selection of the next less traumatic kind of material as the screen for the more traumatizing type.

The speed of remembering is proportionate to the intensity of the trauma. "The experience burned itself indelibly upon my mind," one says. A single experience is enough to cause remembering, if it is grave enough. If it is too grave, physical collapse occurs and no further memorization is possible. At the other extreme, in the absence of fear, interest or even recognition - as in most classrooms, an abundance of knowledge moves, as they say, "from the notes of the teacher to the notes of the student without passing through the minds of either." If our physical analysis is correct, the astral Love Affair occupied a few hours among many years of experiencing all sorts of things.

The phenotypes of the myth are functions of the archetypes of the cultural personality, which is merely to say that the kind of story told, together with its details, are characteristic of the culture. Some more ancient pre-Greek and proto-Greek cultures practicing group marriage would have had to find a different plot and details to screen the reiteration of the Moon and Mars encounter. It is characteristic of "Western man's" partially

Greek-born culture, and a proof of his cultural ancestry, that the adulterous love triangle, descended from the Greeks, is still a favorite artistic theme.

FORGETTING

Forgetting is subject to the same rules as remembering. We remember to forget. That is, amnesia is activated in the same way as memory. Glancing at the list of rules of remembering, one can substitute *forgetting* for *remembering* and get the following rules of forgetting.

Like remembering, forgetting is guaranteed to occur under all conditions, and to be imperfect, never complete. Nor is forgetting accurate: it is ragged, affected by many particular causes. If the popular metaphor speaks of the stream of memory, one can speak as well of the stream of forgetting. Forgetting occurs proportionate to the gravity of a trauma, and forgetting occurs without willing to forget.

The most intense forgetfulness is most likely to be available to the conscious mind; one must admit "we cannot recall what it is that we have forgotten," when the thing forgotten is a matter of grave threat to the mind.

Forgetting, too, speeds up with the intensity of the trauma.

For this reason one can believe that events that occurred perhaps only a generation before Homer, or even in his lifetime, might achieve a complete aesthetic screen at his hands. Of course, a multitude of local scenarios are possible; but let us imagine what may have happened in a typical disaster of the "Age of Mars" that is, in the eighth and seventh centuries [8].

An ordinary person is alerted and examines the sky with a foreboding of evil. A brilliant speck grows larger from day to day. He is told that it has done so before, with terrible consequences. The memory is already excited. Calendars are studied and worked over. Oracles are consulted. All group efforts are mobilized to control the menace: rituals of subservience and devotion; the stricter punishment of any suspected deviants in all areas of law and conduct; the destruction of enemies if they can

be promptly engaged; the sacrifice of more and more valuable properties and persons.

Relentlessly the menace approaches. The sky is full of lights, shapes and turbulence. The Earth begins to respond - to live, to move, to smoke, to blow up strong winds, to shriek, to take fire. Thunderbolts strike on all sides. Our hero watches, bemused. He is exceedingly frightened, as are his family and neighbors. There may be a pandemonium in which he faints or is struck dumb; he may scramble into a temple or house or cave; he will cover his head. The young will observe more than the old. "The disaster occurs in successive kinds of turbulence, in all the various destructive forms of earth, air, fire, and water, the primordial elements. Animals, both tame and wild, crowd in upon people, terrified, unaggressive, unhungry. Eardrums are blown in or sucked out by abrupt pressure changes. Some are struck blind, others gassed. Strange objects and lifeforms drop from the sky. The sky reels. The waters gyrate madly and rush to and fro."

The vista is one of unmitigated disaster. There is nowhere to go. The survivors regroup after each incident. They are partially paralyzed with fear and despair, partly striving for survival and control.

"What god is angry?" they wonder, if they don't already know. What other gods can they appeal to and how? What trait of a god should they address themselves to? The most important religious and political decisions of their lifetimes are made; the most sacred instruments and skills of the immemorial past are called upon in the crisis. Nothing, nobody, will ever persuade him to behave differently, or his children or, if they can help it, their descendants into the eternal future.

When the disasters subside, the survivors are crazed. They must regroup, recollect their thoughts, and do something about the memory. This is not a task for an astronomer sitting in the air-conditioned hall of a giant telescope in Arizona. Nor for a sober historian. It is a task for any surviving priest rulers: "We have been visited by the gods. The figures they strike in the sky are their various apparitions when destructive and punitive... Good gods and spirits fight evil ones. Our conduct displeases them: we must strengthen our observance of rituals: purify

ourselves; expiate our sins; sacrifice ever more precious possessions; kill more enemies; control the libertarian; guard the names by which we call a god; and remind ourselves forevermore of the events of these days while we watch for their eventual recurrence."

Again history is quickly subverted: indeed, it has never existed. Instead memorial activities are planned by the community that will register whatever intensity on the memorial-screen is sufficient to suppress the pain of the memory of the original experience plus all the preceding related and similar traumatic experiences.

It is well to be quite explicit: No sooner is a disaster experienced than it is remembered: no sooner remembered than it is forgotten. All the rules of remembering are rules of forgetting.

What? Is memory a forgetting while to forget is to remember? One seems to be approaching this paradox; if it is not indeed an absurdity. Yet, if we resolve this paradox we shall better understand the great mystery of myth, which bids us remember ferociously in order the more firmly and securely to forget.

The paradox disappears with one fact, well appreciated. The fact is that a memory can enter the mind, but can rarely leave it. Except by organic lesion, there is little forgetting. The biological system can scarcely throw off a memory; it can readily manipulate it.

What is called "forgetting" is the eternal bookkeeping system of memory. From conception to dissolution and death, the system will always show a net profit. But, like many a bookkeeping system in commerce, memorial bookkeeping has numerous ways of casting the balance so as to conceal the surplus. It is with the forgotten material that the mind works to create myth, art, and hypothesis. The concept of forgetting is needed to describe the handling of the transactions of memory that permit consciousness, instrumentally rational conduct, and normal behavior.

Where is the balance cast that *makes these two opposites indeed opposite?* In the functional machinery of the mind, where opposites are coined according to the needs of the moment.

Whatever stabilizes the organism's "normalcy" is chosen; and the organism remembers or forgets conveniently.

AMNESIAC PHILOSOPHERS

Whatever the finesse with which memory and forgetfulness may be explained, there must remain some incredulity in the modern mind. Scientists believe proudly that they can read any evidence unflinchingly. If the human mind that experienced catastrophe should not remember consciously, and discourse liberally and frankly upon it, what then of those tough intellectuals of ancient times who conducted inquiries afterwards? Why have they not handed down frank evidence of catastrophes? The disbelief of the theory of the Love Affair that was based upon archeological, geological and astronomical grounds may have changed to acceptance. But what of the silences of ancient history?

Though certain biases of languages and philosophy that formed after the catastrophes have already been noted - several additional suggestions may be offered as to why Hesiod, Homer, Thales, Pythagoras, Plato and other illustrious ancient Greeks do not frankly tell their curious descendants of the true deeds of Mars and the Moon.

In the first place, natural disasters and sudden change *did* occupy the minds of ancient thinkers (sticking still to the Greek-speaking area). Homer's *Iliad* is replete with accounts of god-enacted and god-caused disaster. In Aristophanes' comedy, "The Clouds," the gods reprove the Moon for having brought disasters to the calendar and their cult. Plato begs us to take him seriously when he relates the story of the destruction of Atlantis. (One may infer that there were a great many spoofers of old myth in Athens.) In *The Laws*, he asserts that mankind has been reduced to marginal survivors on numerous occasions owing to natural disasters. Conversely, he is angry at the "immorality" of Homer, which he takes at face value, and in the same dialogue he proclaims the god-given harmony and regularity of the heavenly spheres and would punish severely offenders who claim disasters have come or will come from the skies. Plato's self-contradictions in respect to catastrophism are serious. They reveal great doubts in his mind, and what in an ordinary person

would be called "typical neurotic aggressiveness to resolve the tensions provoked by his doubts."

In the *Epinomis*, Plato is again exhibiting his anxieties, in a form that has not been generally appreciated. As mentioned in an earlier place, he gave the present Greek names of the planets for the first time. He offers the lame excuse that the fiery terms used for the heavenly bodies were so similar because the Greeks did not know the planets and did not want unfairly to give names to some but not to others.

Perhaps the whole matter of naming was controversial, involving as it did ancient psychological associations, theological theories, and intercultural contacts with Egyptians, Syrians, and others.

In any event, attention should be called to Plato's statement that the heavenly bodies are gods without souls. He distinguishes these from the Olympian gods, whom he dislikes, precisely because of their reputation for immorality and uncontrollability. He is, in effect, trying to rid the mundane scene of these gods, by exiling them in the eternal immutable astral regions. He would then fix the calendar of festivals to their periods. This would seem to be a major unconscious philosophical step towards controlling the gods and paving the way for a lawful universe. Thus it happened that Plato usurped the Olympian gods.

Aristotle, over three hundred years after the Love Affair, was still conscientious, if serene, in his study of the skies: heaven and the planets are self-moved movers executing perfectly regular motions; they are substances immune to change and far more perfect than man. He is nevertheless impelled to write of planets:

Our forefathers in the most remote ages have handed down to us, their posterity, a tradition, in the form of a myth, that these substances are Gods and that the divine encloses the whole of nature. The rest of the tradition has been added later in mythical form with a view to the persuasion of the multitude and to its legal and utilitarian expedience; they say these Gods are in the form of men or like some of the other animals, and they say other things consequent on and similar to these which we have mentioned. But if we were

to separate the first point from these additions and take it alone - that they thought the first substances to be Gods, we must regard this as an inspired utterance, and reflect that, while probably each art and science has often been developed as far as possible and has again perished, these opinions have been preserved until the present, like relics of the ancient treasure. Only thus, then, is the opinion of our ancestors and our earliest predecessors clear to us [9].

Moreover, the ancients were habituated to a level of natural disaster that would astonish moderns. Earthquakes, erupting volcanoes, and "rushing stars" (meteorites and comets) were much more common in the era following the settling of heaven. Earthquakes were ordinary in Rome, for instance, even five centuries later. The Greeks did not develop a tradition of geological and astronomical reporting until the scientific period began, over a century after Homer sang (seventh century). Herodotus carries remarks about disaster in his *Histories* (fifth century); Thucydides, who could describe plagues in acceptable modern medical style, flourished 250 years after the Love Affair. He reported no astral phenomena of consequence during the Peloponnesian Wars.

Third, the number of survivors was small. Many storage and retrieval systems of memory were blasted or drowned out. If the many dutiful clerks of Pylos, Mycenae, Knossos, Troy, and other centers had continued their bureaucracies, the records might be ample.

Furthermore, astral encounters and an earthly turbulence would provoke dense or brilliant atmospheric conditions that would render stable observations rare. Encounters would often be obscured and only partly visible in the areas where there would be potentially competent observers. One would always expect disputation as to what occurred when the celestial armies clashed.

The printing press was unknown and only the bark of the papyrus, clay tablets, stone, and several types of leaf were the media for the inscription and transmission of messages non-orally. Although more durable than modern books and film, they lacked the widespread dissemination that can be achieved with the printed word. Records were always few and a great

burden was placed upon accurate memorization and repetition to the young, to an extent quite unappreciated today.

Oral accounts, like writing to be sure, have intrinsic mnemonic techniques, which, to the discredit of our scientific age, have not been adequately analyzed, and which lend, therefore, a greater semblance of error that actually exists in the accounts told. Personification of events, for example, is a technique of illiterate memorization, as well as a psychological process that is pervasive of mental operations in nearly all cultures.

There has been an almost total destruction of records, both from the time of the catastrophes and later. Only several thousands of the clay tablets from several locations carrying the language "Linear B" have been rescued from the ruins of Mycenaean culture. These tablets, by their paucity and scorched condition offer mute testimony that a well-administered civilization became a shambles of fire, destruction and death perhaps in a few hours, and a few events.

The classical period produced thousands of volumes by scientists on most subjects. Almost all of these have been lost owing to carelessness, barbarian depredations, and political and religious fanaticism [10]. Of 150 known Greek authors of tragic drama, we have full plays by only three of them and only thirty-three of the 297 creations of these three men remain. From this ancient treasure would have come a number of plays such as Seneca's *Thyestes*, which could only be a pale later replay of Sophocles' lost *Atreus*, both concerned with the devastating commotions of the globe in the period of the Love Affair.

Owing to the rules of memory and forgetting, one should not expect an elaborate literature of catastrophe to have existed in scientific form, but the writings of Pythagoras, Eudoxos, Alcmaion, Eratosthenes and many another author would have established ample foundations for a set of modern sciences that would admit of catastrophism in their theories.

When the great modern astronomer, Schiaparelli, reconstructed the planetary theory of Eudoxos (408-355), the colleague of Plato (427?-347) and Aristotle, he had this to say:

For Jupiter and Saturn, and to some extent for Mercury also, the system was capable of giving on the whole a satisfactory explanation of their motion in longitude, their stationary points, and their retrograde motions; for Venus it was unsatisfactory, and it failed altogether in the case of Mars. The limits of motion in latitude represented by the various *hippedes* were in tolerable agreement with observed facts, although the periods of the deviations and their places in the cycle were quite wrong." [11]

We would surmise that Eudoxos' problem arose from an absence of data concerning the classical and present celestial order. For the other planets, he may have had access to several centuries of observations from Egypt or Mesopotamia. For Venus, and even more for Mars, there may have been fewer ancient sources and less lengthy series of observations available to him. These planets, too, in their present motions, are more difficult to plot than the others. Perhaps the problem of theory was even more important than the problem of data; he might have had to disencumber himself of a theory of motions and cycles that was more adequate for an earlier sky than for a classical sky.

If this speculation about Eudoxos is tenable, one may dis sever in him the factors of amnesiac relief through abstraction, a lack of fundamental data from the past and puzzlement owing to incorrect theory. Eudoxos was striving to order the cleared skies; he would in any event have found ancient evidence of erratic skies a nuisance and impediment.

These several reasons why direct scientific observations of ancient catastrophes have rarely reached us complement the primary and most striking reason that has already been discussed: massive instantaneous amnesia in direct proportion to the pain and horror of disaster, followed by heavy ritualistic, aggressive, and expressive displacement of the fear and avoidance involved. Nichomachus of Gerasa and Lucian agreed; the divine Orpheus was the founder of astronomy and the inventor of the harp. "The harp, that had seven chords, discoursed the harmony of the errant spheres." [12]

The "errant spheres;" the disasters; the memory and the forgetting; the muses; the harp for the sublimation of memory; and the "holy dreamtime songs" like the Love Affair.

Notes (Chapter 15: The Birth and Death of Memory)

1. Mireaux, *op. cit.*, p. 429, who acutely perceives that Hesiod is a "futurist," not a "reactionary," and that his book on farming and farm life, *Works and Days*, was a treatise searching for justice and orderly existence.
2. Cf. I Velikovsky, *Oedipus and Akhnaton* (New York: Doubleday, 1960); Cyrus Gordon, "Oedipus and Akhnaton," II *Pensée*, no. 2(1972), p.30; also notes in the same issue. We are using Velikovsky's revised chronology; John Holbrook, Jr. interprets this in III *Pensee*, no. 2(1973). I use term "mnemonic generation" to denote a sixty-year "memorial generation" in which the oldest members of a group can convey information to young children.
3. Sigmund Freud, *General Introduction to Psychoanalysis* (1916-7: Eng. trans. 1929), New York: Washington Square press, 1935), p. 286.
4. p. 496 of the Kaufman edition.
5. *Ibid.*, p. 497. Cf. Carl J. Jung, "Approaching the Unconscious," in *Man and His Symbols* (New York: Dell, 1968), 1-94, for related material on fear, and on memory, pp. 34, 52-3.
6. 1920, published in English, 195-, rev. ed. 1961, New York: Liveright; *Psycho-Analysis and the War Neuroses*(1919), Stand. Ed.; XVII, 207;
7. *General Introduction, op. cit.*, p. 291, 287.
8. Frank W. Lane's book, *The Elements Rage* (Philadelphia: Chilton Books, 1965), Can be used as a kind of reference manual for all that happens when the forces of nature intensify into their disastrous forms.
9. *Metaphysics* (W. D. Ross trans.) Vol. II, L. 1074b.
10. Cf. H. Bellamy, *Moon, Myths and Man* (London: Faber and Faber, 1936), pp.44-7, for details of the destruction of ancient records.

11. Quoted in Ross, *op. cit.*, II, P. 390. Cf. Walter Burkert, *Lore and Science in Ancient Pythagoreanism*, trans. by E. L. Miner (Cambridge Harvard U. Press, 1972), part IV, regarding, *inter alia*, Eudoxus' influence on Plato.

12. Lucian (second century, A. D.), "Astrology," in *Works*, Vol. V, A. M. Harmon, trans. (Cambridge, Mass.: Harvard Univ, Press, 1936), p.355. Nichomachus (first century A. D.) was famous for his mathematical accuracy.

CHAPTER SIXTEEN

THE TRANSFIGURATION OF TRAUMA

One thunderstorm does not make a great god, nor does one volcano. Further, ordinary nature does not make a great god, neither its abundances nor its famines. The struggles of old bulls with young bulls over cows do not make a great god. A great god dwells in heaven, but can be everywhere. A people will recognize another people's great god as kindred but, too, the god is often hostile. Every great god emerges out of an apparently universal disaster in which the skies are involved, not excepting the great Mother - Earth Goddess, oldest of all, who cast off from her heaving body the oppressive Heaven, Uranus.

The gods of the Love Affair are great gods. And to the skeptic who deplores the deceit, adultery, an generally libertine and human deportment of these "stars," one might remark: "You cannot imagine how really badly these gods behaved; it was inutterably worse... Anyhow, no one is saying that these are *your* gods, and we had better not get onto *that* subject."

The gods of Demodocus opera theater behave as they do to cover up their real behavior which is infinitely more destructive, indiscriminate, and punitive. The next problem of this stage is to show how their more intolerable behavior works itself out as a bedroom farce. How was the traumatic disaster transformed?

DREAMWORK

The best available model for the interpretation of a myth is the dream. As was shown in an early chapter, the staging of the telling of myth creates a collective Holy Dreamtime. The audience is prepared to dream, to engage in dreamwork themselves, and to emerge with a sense of heightened reality. For reality is the unreality that enable people to compose their

anxieties. In *The Interpretation of Dreams*, his admitted masterwork [1], Sigmund Freud told how dream functions to keep one asleep, and one can only stay asleep so long as the unconscious problems that bother him most are censored and reworked into a form, which, while often disgusting and disturbing upon recollection, is nevertheless better than the unconscious reality.

To discover the latent wish whose fulfillment keeps one asleep is not always easy, as many a psychiatrist will attest. Homer tried his hand at it, in an astonishing scientific leap over two millennia:

It is dark. Odysseus has returned to his palace. He presents himself to Penelope, his wife, in the disguise of an old beggar who has some knowledge of her husband, the long-wandering king of Ithaca. He wins her confidence. Penelope speaks to him (in disguise as an old beggar):

Let me ask you to interpret a dream of mine which I shall now describe. I keep a flock of twenty geese in the place. They come in from the pond to pick up their grain and I delight in watching them. In my dream I saw a great eagle swoop down from the hills and break their neck with his crooked beak, killing them all, There they lay in a heap on the floor while he vanished in the open sky. I wept and cried aloud, though it was only a dream, and the Achaean ladies, gathering around me, found me sobbing my heart out because the eagle had slaughtered my geese. But the bird came back. He perched on a jutting timber of the roof, and breaking into human speech he checked my tears. "Take heart," he said, 'daughter of the noble Icarus. This is not a dream but a happy reality which you shall see fulfilled. The geese were your lovers, and I that played the eagle's part am now your husband, home again and ready to deal out grim punishment to every man among them.' At this point I awoke. I looked around me and there I saw the geese in the yard pecking their grain at the trough in their accustomed place.

"Lady," replied the subtle Odysseus, "nobody could force any other meaning on this dream; You have learnt from Odysseus himself how he will translate it into fact. Clearly the suitors are all of them doomed: There is not one who will get away alive."
[2]

The cunning and cautious Odysseus agrees quickly, in an uncharacteristic way. (Or can one believe that Homer was so extremely subtle as to make him here super-cunning?)

A psychiatrist does well to avoid counsel where his own private involvement is deep. Penelope's wish may not have been that her husband return and the suitors be slain, but quite the contrary, that her legendary patriarchal husband not return so that her beautiful geese could continue to play about her and eat from her board. This latent and ambivalent wish has been bothering her and making her sleep badly, we hear. Perhaps the best that the dream could contrive for her was to act out what she feared, followed by a hysterical awakening; and then came the half-asleep explanation, with which Odysseus emphatically agreed [3].

It is perhaps one of the signal achievements of humanity to have discovered and applied the principles of collective dreamwork. The sacred conscious dreamers of ancient Phaeacia do stay asleep and it is an amusing dream. They are awakened gently by the boys leaping into the air after a ball. Odysseus, one might think, should have been upset by the Love Affair dream. It would not stretch the imagination to put himself in Hephaestus' place, long absent, with his wife rumored to be consorting with various suitors, enjoying his bed as they were his board. Instead he was "glad at heart, following the Song of Demodocus." There was fundamentally more at stake in the dream than his Penelope and possessions.

The reduction of the gods to human terms in the Love Affair myth under examination is basically a way of coping with them. It is universal in religion, as annoying as it may be to rational philosophers. All religion is a dream; the actions here analyzed are a mere flicker played upon a universal human screen.

Within itself, however, the present myth has an external logic that most dreams do not possess. Freud speaks of the occasional reorganization that occurs in dreams so as to reassemble the transmuted pieces into an acceptable form that fools one with its facade of "really the way things happen." The myth has been worked upon consciously. It is not Kafka-esque or Ionescu-esque; it does not double back upon itself like the theater of the

absurd. Homer had gone far, but not *that* far. His myth is classical, "rational," "normal."

His handling of the material gives a clue as to how the Greek and Western mind will work from then on in transmuting its unconscious material into its fictional components: "realism," romanticism (in the vulgar sense), explicit motivation, clarity of plot. At least, this has been the leading thrust of western literature, especially of popular literature, until now.

Freud mentions also the reversal of cause and effect in dreams. One is uncertain, for example, exactly "how the gods flew." The astrophysical uncertainty leaves one uncertain whether such a reversal may have affected the myth. Since destruction was mutual among the parties, the myth-work could have enjoyed some leeway in deciding "who did what to whom" and thereby ease its task.

Other features of dreamwork that Freud analyzed have already been treated. He says that the dreamer is always present in his dream, although somewhat apart as a kind of third person, and our myth contains its dreamers as well, from Athena and Odysseus, down to the ordinary household retainer crowding at the periphery of the audience, the ordinary man beset by the disastrous conduct of the gods.

Freud says, too, that the dreamer commands symbolic language which he has never been aware of learning. And George English has neatly stated that "a dream is a tool for rubbing information against information." So, although the ordinary Phaeacian was not a master of the ceremonies, he was, as a community member, entitled to identify himself with the action; the symbolism of the myth may have meant as much to him or her as it did to Odysseus, or more.

Freud discovered that when the wakened dreamer recites the dream, he is prone to deny most vociferously those elements that are exercising the dreamwork censorship. Everything may be made clear except that which is most obvious - the purpose of the dream. What might have been going on in the unconscious mental operations of the Phaeacian dreamers was described in the pages on "The Love Affair as the Mask of Tragedy." But if Odysseus or any Phaeacian were to be

questioned about the myth, his most assured remark would be that it was comedy, not a tragedy; that disaster was not his concern, that the gods had everything under control and didn't mean what they were doing anyhow - in short, a total contradiction of the covert meaning of the myth.

Elsewhere in these pages, other Freudian injunctions as to the components of dreamwork were considered: the transmutation of catastrophic symbolism into the symbols of the smithy and the bedroom; the matching of plot with reality, and reality with wish; the uncovering of the levels of meaning.

Freud can help on at least one more perplexing point, because it bedeviled him too. One cannot help but wonder at the sanguine piling up of levels of different meaning upon single words, phrases and symbolic deeds; this author must seem like a table waiter setting upon his arm an alarmingly tall stack of plates. Freud talks in *The Interpretation of Dreams* of the genius of dreamwork.

It is, indeed, not easy to form any conception of the abundance of the unconscious trains of thought, all striving to find expression, which are active in our minds. Nor is it easy to credit the skill shown by the dream-work in always hitting upon forms of expression that can bear several meanings; My readers will always be inclined to accuse me of introducing an unnecessary amount of ingenuity into my interpretations; but actual experience would teach them better [4].

Even when the mind is carefully trained to perceive and understand by one sign only a single referent, it does so under duress. For such perception and cognition is not only inhuman; it is false to "reality." And when freed from the bonds of an everyday meaning, the mind exhibits an astonishing genius for combinations and patterns of "unreal reality." Hephaestus' lameness means all that we have said it means, and perhaps even more. The movements of the plot of the Love Affair are of the number and variety of the movements of great bodies in the sky, a double-tracked reality that scarcely strains the myth-making mind.

Given that Ninevah and Sparta were designed by their rulers to imitate various celestial archetypes, can one still be amazed that

the same archetypes will have been working within the unconscious mind to produce many other manifestations, concealed as well as overt?

Where Freud cannot help one, or rather, where one would not want his help, given his theories, is in the interpretation of the larger framework of sexualism and catastrophe. For here, as mentioned before, Freud, like every other authority except the rare predecessors of, and those of the circle of, Velikovsky has not known or been willing to acknowledge the priority of catastrophes over other drives and behaviors in the creation of human nature and institutions as found today. Freud may have postulated an instinct for "ego-survival," but he did not conceive how catastrophically the ego had been threatened.

SEXUALITY AND DISASTER

The Love Affair is especially appropriate for the analysis of the causal forces in human history because it seems on its face to show that sex is so important that even disasters are translated into sexual terms. This is true only in a quantitative sense; sexuality is a step down from catastrophe in the mental turmoil associated with it, and, as such, is a logical deflator of catastrophic anxiety. The Love Affair, paradoxically, reveals sexuality to be secondary in the definition of human nature.

At the beginning one must of course grant the obvious: the Love Affair is saturated with sexuality. It would be difficult to conceive, furthermore, of any area of behavior that would provide such a complete analogy to the latent action and at the same time one that would communicate so readily with the audience of ancient Greeks. We have already remarked on the Grecian fascination with the struggle between the sexes.

Sexuality is primeval, familiar, a continuous source of conflict. It is both marvelous and understandable, surrounded with mishap, steady, dangerous and humorous. It lends itself to moods, to sharing and exclusiveness, to love and hate. It is endlessly diverting and suggestive with respect to ordinary nature. In its reproductive aspects, it is profoundly meaningful to short-lived and disease-prone people. But, one should not forget, sexuality points "downward," to the animal kingdom, further to the plants. What has sex to do with the astral gods?

No. The philosophers are right in their way, Sex is tossed by man onto the laps of gods. It is an expiative and control mechanism. "You shall have all we have, and, (cunningly) you will be controlled by it, too."

One must not go too far afield. This ground should be left for a later ploughing. One is faced in the Love Affair with a sexuality thousands of years beyond its first ramifications into human nature. Here it is necessary only to throw up a barrier against interpreting the Love Affair as a love affair because sexuality is deemed to be the fountainhead of myth.

Sexuality can also be a cloak of disaster. It stands here with all of its traditional and well-developed imagery in place of the true story. There is reason for its use. Catastrophe can be buried well beneath sexual imagery; there are enough intimations of fright, noise, violence, love, hate, strangeness, explosiveness, conflict and damage in the "primal scene," the "birth trauma," the lust to mate, and the competition for mates to inspire the most profound analogies. Still, they are partial analogies, not "the whole real thing."

And when the direction of causation is reversed, there is additional reason to believe that the catastrophes of the gods are the teachers of sexual conduct, as they are the teachers of religion, of politics, of war, of the arts and crafts. Catastrophe reinforces sexuality, provides taboos, devises perversions, excites sexual orgies, and poisons relations between the sexes even while it exalts them. That the often repeated song of Demodocus must have taught the audience something about sex, marriage and justice is quite likely. The "calloused attitude" toward such affairs may have been Dorian Greek but where did the Dorians get it from?

The sexual psychoses, which Sigmund Freud and every doctor from the shaman to the Park Avenue psychiatrist have treated, are aggravated by the uncontrolled amnesia of disaster and by many of the transfigured forms of behavior that man invented to ameliorate the symptoms of disaster. Not having yet uncovered the source of the infernal angst that crouches ready to produce psychotic behavior, therapists, whether specialized in sexually oriented crises, or religiously inspired, or war-peace

directed, or of any other inclination - alienation, materialism, etc. - can go on in endless circles, curing when easing of symptoms will occur in any event, curing through authority, or passing along through symptomatic relief a psychosis from one object-fixation to another [5]. Withal one should not deny that a skillful cutting of the brain and drugging of the glands may someday excise the primeval angst; it may be that the stone-age men of many areas were up to treating a catastrophically-induced psychosis with their frequent resort to trephination of the skull.

IN ILLO TEMPORE

It is common for persons who have suffered a personal disaster to have a recurrent dream respecting it. The same dream or one like it may repeat itself for years, disappear for years, and recur. Similarly, every known human group has developed in its prehistoric period various myths that have to be retold and rituals that have to be repeated. All of them go back to the great times of destruction and creation, *illud tempus*, a phrase that Mircea Eliade finds useful as a pivotal point in his far ranging studies of comparative religion.

Writing of the activities of archaic man, which would include Homeric man, he declares that "their meaning, their value, are not connected with their crude physical datum but with their property of reproducing a primordial act, of repeating a mythical example. Nutrition is not a simple physiological operation; it renews a communion. Marriage and the collective orgy echo mythical prototypes; they are repeated because they were consecrated in the beginning (in those days *in illo tempore, ab origine*) by gods, ancestors, or heroes." [6]

"We must do as the gods did in the beginning." [7] Time must be regenerated periodically, in endless cycles; in accord with the temporal period, many things are renewed: fires are put out and rekindled, the dead return to visit, the original combats between gods and devils are reenacted, and orgies commemorating the destruction of all values are held to precede the new year. The year *in illo tempore* ended in a catastrophe of earth, air, fire, and/or water.

"In fact, among many primitive people, an essential element of any cure is the recitation of the cosmogonic myth." Also, it is recited on the occasions of birth, marriage, and death, indeed for practically every occasion when a person needs to build up morale [8].

Yet this same "archaic man" dreads history. He wishes only to recapitulate his beginnings, the sacred events, not the profane events that have happened since. He is not simply a conservative, a traditionalist; he is superconservative, obsessed with what happened *in illo tempore*. For there was a dreadful thing then, beyond all historical measure and until it is controlled, nothing else is controllable.

With all his acumen and learning, Eliade himself does not penetrate the iron curtain *illius temporis*. Something Big Happened! He writes one work entitled *Myth and Reality*, but the "reality" is not what happened; it is the interposed reality of a revisionist philosopher, not the reality of which the myths speak in deafening language and blinding imagery. And he entitles another of his works *The Myth of the Eternal Return*, but here, too, he confines himself to providing valuable illumination from all quarters of the globe on the obsessive need to make the great leap backwards to the traumatic events, not to the *actual* conditions that mankind returns to.

The terror *in illo tempore*, the fact that "for archaic men, reality is a function of the imitation of a celestial archetype," the association of the return with cures that practically scream out, "If we survived chaos and creation, we can survive anything!" the fixation upon cycles of disaster and revival and the incompetency of humanity over millennia to get onto a longitudinal temporal plane - all of these facts and many more constitute evidence that unspeakable disaster governs the so-called "archaic mind" and carries through to modernity.

Indeed, one must credit the doctrine of uniformitarianism, and all of its ramifications in the sciences and philosophy, as being the first successful counterattack of the human mind against the fetters that catastrophes imposed upon it. It was largely this modern doctrine in astronomy, geology, biology, and finally religion and politics that smoothed out the external cycles, made the proven details of history important, claimed millions

of year for human development, and set up the idea of progress - all of these being achievements that would have been difficult without denying the importance of what happened *in illo tempore*.

The myth of the Love Affair is not a basic document to establish the general theory of the first days because it is not a myth of creation. That it is in direct line with cosmogony may, however, be asserted. It is a tale told in a newly settled land under semi-cosmogonic conditions of dream, dance, rhythm, and verse. The gods struggle; the Moon is renewed.

It is a second-level myth in the last series of catastrophes. Its relationship with the events *in illo tempore* is apparent, but it is of the last days of that time. In the next century and a half, the first group of uniformitarians will have appeared, with the colossal nerve to say, with Plato, that "the ruler of the universe has ordered all things with a view to the excellence and preservation of the whole." [9]

THE KERNELS OF HISTORY

Millions of words of myth have been born of the human mind through the ages. Myth is still being created, not only among the so-called primitive peoples whose numbers are so rapidly diminishing everywhere, but also in the sophisticated editorial rooms of giant newspaper and television monopolies and in the halls of law and bureaucracy. The myth that "the President works with great energy and command of information" is comparable to the myth that "Hercules cleared the Augean Stables." (Amusingly, Hercules was accused of a conflict of interest for taking pay from two sources for his work.)

This is so if we take, as the superficial rendering of the word, that myth is a factual narrative whose aim is to some important degree to stabilize the ever-flowing stream of anxiety of the organism within itself and in regard to the outer environment. It is like a dam that commands the flow of water from the rains and streams above in the interest of the consumers of the water below. By using common symbols, the system operates on behalf of a community. As a result, a myth will perform little or no functions for a person who belongs to another community, to a different hydraulic control system. One should not be put off,

therefore, when a scoffer exclaims, "All these myths do nothing for me."

The greatest sources of trouble and fear are the greatest and most enduring sources of myth. The doings of the gods (nature), supplemented by the dynamics of sexuality and the competition for the other scarce values of power, respect, wealth, knowledge and health provide both the anxieties and the linguistic references used to compose myths. The combinations and permutations of expression that give rise to particular myths are infinite, especially when one adds the universal factors of *wish fulfillment*, already mentioned, and *functional design*, by which different types of myths are to be used as supplications, expiation, lessons to children, augury, dramatic entertainment, and so on. Myth is adapted, also to create the type of person a society's ideology needs.

That millions of words have been composed for such personal-social reasons over 10,000 years, say, is not at all surprising. and that most myth is untranslatable without knowledge of its culture, its language, the context in which one myth is employed, and its typical audience is also understandable. Which is to say that the problem of the historic message contained in a myth is to be solved only when these features of its expression are known.

Afterwards, the historic content of the myth can be approached directly. In this sense all myth contains history about a group; it could only come about as a result of experiences, whether one or many; and its detail contains empirical and linguistic references. Ares does not "bridle" in a horseless culture, nor does one smite a rock to get water in swampland. That Achilles is known by 36 epithets and Odin by fifty names, gives some idea of the variety of traits of a hero or god in a given culture.

But now to the most difficult problem; the portrayal of an actual event in a myth, as in the Love Affair. If one has arrived at the historic message contained in the Love Affair, what is to prevent him from putting all of Greek myth or any other body of myth through a historiographical sausage-grinder, emerging with thousands of little links of Greek history? It is conceivable. But much is trivia and repetitive. Or the history involved has

such vague parameters of time, space and references *when treated as history* as to be useless.

Also, a great, if unknown proportions of myth consists of references to cultures, sub-cultures, priesthoods, temples, occupations, and schools that are lost to history. Their local contexts are missing. Furthermore, many myths are hopelessly successful in their function of telling about something while at the same time concealing it (the opposite of scientific communication which aims at telling something and only that something in a special language designed to communicate it clearly and exactly).

Still, the impression of impenetrable jungle and inescapable labyrinth that the first sight of the body of myth makes upon one retreats remarkably upon application of the tools of the sciences and the virtues of patience and imagination to particular segments.

Then the questions occur: "Who cares?" and "What resources are we willing to devote the task?" For most people, and experts, too, the use of myth is largely that of symbolic poetry: the mind reacts to it, is startled, pleased, achieves a phantasmagoria or pandemonium akin to the effects of various drugs. Enough.

On the other hand, where there exists little of other types of knowledge of important historical problems, natural or social, resort to myth analysis is necessary and its techniques will be continuously improved. To the degree that such systematic work is accompanied by an equally alert and extensive archaeology, considerable advances in a number of sciences might ensure. As the expert on Babylonian and ancient science, Otto Neugebauer, once commented to the author in a few moments of smoking of the peace-pipe between exchanges on the work of Velikovsky, we could dig up the whole ancient world with a fraction of the funds of the space program, and thus find out what it has to say to us. The art treasures to be excavated would, of course, be also of value.

Notes (Chapter 16: The Transfiguration of Trauma)

1. (1900). Vols. IV and V of the *Standard Edition* (London: Hogarth press, 1953; New York: Basic Books; Avon Books, 1972).
2. Lines 531-590, Murray, op, cit.
3. An alternative reconstruction, more Jungian than Freudian, is that Penelope was suffering a crisis of Character, in which the eagle (her stronger, more dictatorial, dogmatic aspect) was moving bloodily to dispose of the geese (her inner weakness), and, in the course of the resolution, identifying with her absent husband. George English, who pointed out this interpretation to me, thought as well that the transition was a bloody bridge that often is crossed at the presumed age of Penelope age of, between 35 and 45.
4. Page 562, 332 fn., 560, 60, 534 ff.
5. Cf. Sebastian de Grazia, *Errors of Psychotherapy* (New York: Doubleday. 1952).
6. *Myth of the Eternal Return*, p.4.
7. *Ibid.*, p. 21.
8. *Ibid.*, pp. 66, 68, 73, 82-3.
9. Plato, *The Laws*, book X, p. 290, loc. cit.

CHAPTER SEVENTEEN

SETTLED SKY AND UNSETTLED MIND

Great myths are the stories of human tragedy on a grand scale. If mankind no longer exists in an age of myth, it is not because of a new intelligence or style but because of the lack of terrible stimulus. Even so, the ages of myth-making have left a legacy of serious problems. *One does* relive the ancient terrors; they have left deep tracks in minds and glands, regularly revived by a horde of customs and memorized. Furthermore, man is a myth-maker and he will always find sufficient personal and social crises to inspire individual and collective repressions of memory, though not on the original grand scale.

WHAT HOMER REMEMBERED

Earlier, we decided to place Homer's "publication" of the *Odyssey* around 630 B.C., two generations after the end of the Martian catastrophes. We mentioned in another place that amnesia can set in abruptly following a grave event and the sublimation of the troublesome subconscious memory could be accomplished quickly as well. We alluded to nursery rhymes based upon atrocious political acts for an example.

Still, the question gnaws at us: "Did Homer really not know of the disasters of the century before him?"

The catastrophist reaches, all too easily at times, for the "proof by non-existent proof," which comes close to begging the question. Thus, physical and biological destruction, if complete, makes memory non-existent, therefore impossible. Psychic destruction (total amnesia) also makes proof impossible in the sense that the remembering mind cannot remember any of the events one is called upon to remember. Total Psychic Destruction and/or Total Physical Destruction equals Zero Proof, hence zero recall of the catastrophic events.

We have advanced in these pages and elsewhere many conditions approaching the Zero Proof formula, but never has history been totally obstructed. Therefore Homer must have had some means of knowing the catastrophic events of two generations earlier, even in his childhood.

We now can suppose that he did remember terrific destruction and social turmoil, directly or through his elders. Why would these memories not enter into his work directly? Why would he not attach the Greek gods (except Helios, the Sun), to their sky-bodies?

In the first place, he would not dare to or wish to tie the gods explicitly to their bodies. The gods were much more than the bodies, much older than the events in which they acted, and hostile to presumptions (hubris) of humans about them. Homer and other dramatists might also have agreed to a convention not to portray the gods in this manner.

On the subconscious level, Homer may have written of the gods in such a way as to display their natural histories, even knowing of their history in some part and consciously, without realizing that he was writing the history of the gods. He could describe Ares as Ares, actually appreciating that he was doing so, protesting (as writers accused of libel or of autobiography sometimes do), "I am only writing fiction," and furthermore they will believe it and so will their hearers.

This is no more than happens with children, who, in their play, will often reenact disagreeable experiences with cruel attendants or playmates in a comic or brutal scenario with toys, and, when questioned, will sincerely deny that they were reenacting the real experiences. I need only mention similar and well known behavior among persons who are mentally ill. Nor need I discuss again the technology of dreams, whereby the dreamer translates the experience into a detailed representation, which he may promptly forget, or he is unable to retranslate into real terms, or which he may refuse in either event to accept as connected with his experience.

We conclude that, behaving typically, Homer could know both subconsciously and to a degree consciously of a horrendous history, could rewrite the history as poetry, could refuse to make

explicit connections that would be obviously revealing, and could deny that his story was historical. "How can you doubt me," we hear Demodocus and Homer crying, "am I not blind?" There is no end to the self-deception and deceptiveness of the schizoid human.

THE PROGRESS OF SCIENCE

Scientific theories are *metaphors* that, when pursued, place their users into a position of control and prediction. Scientific theories are also *consensuses* in as much as they cannot be communicated or believed, much less worked out and routinized, unless a number of competent persons accept them as a basis for conducting operations.

Modern science has made great efforts to put aside, first, the primitive metaphoric systems such as are found in the myth we are studying, second, the mystic metaphorism, though much more agreeable, of Pythagoreanism and Platonism, and, third, though with great reluctance, the empirical nominalism of Aristotle and of the Newtonian Laws.

Now it moves uncertainly on a stripped-down linguistic and mathematical basis, purely operational and denotative, so far as particular small areas are concerned. Ironically, the bigger the library and the greater the equipment of a university or research center, the more likely the scientists in it will be utterly specialized and isolated from each other's group. Their metaphors will communicate with the smallest number of persons.

Then it happens that many chasms are created which no one dare approach and the bridges over these chasms become and will remain forever the operational constructions of metaphor.

Pythagoras and his associates, who flourished early in the sixth century B.C., give us a crucial lesson in the transformation of "true myth" into "false science". We say that until the 7th century (687 B.C.), the planets moved erratically from time to time. This fact was known to "pre-scientific" Greeks. *Planos*, the root word, means leading astray, cheating, deceiving; a wandering, roaming, straying; (metaphorically a wandering of mind), a madness, in uncertain fits (of disease). (These all from

Liddell-Scott *Greek-English Lexicon*.) Wanderer meant as Odysseus wandered - without knowing what would happen next. (And, of course, Odysseus, complemented by his mentor, Athena, is the greatest deceiver, the trickiest of men, "the born trouble-maker.")

The eminent historian of science, George Sarton, says that Pythagoras aimed to prove that the planets were not "planets". He points out that "as their Greek names implied; *planaò* means to cause to wander, to mislead; *planètès* is a wandering, erratic, misleading body." [1] To Pythagoras, " the planets cannot be 'errant' bodies; they must have circular and uniform movements of their own.. If one could not but analyze those complicated motions they would be reduced to uniform circular ones . The whole of Greek astronomy grew out of that arbitrary conviction." [2]

We begin to perceive what happened. Even though Sarton sees the origins of Pythagorean astronomy in an *idée fixe* - that heavenly bodies must move regularly and circularly, he believes that his arbitrary idea had a true result- namely to "discover" that the planets *do* have such motions.

Hence, astronomers and public now agree that, as the contemporary popularizer Asimov puts it, "the Greek astronomers realized that there must be more than one canopy. For while the 'fixed' stars moved around the Earth in a body apparently without changing their relative positions; this was not true of the Sun, Moon, and five bright starlike objects (Mercury, Venus, Mars, Jupiter and Saturn)-in fact, each moved in a separate path. These seven bodies were called planets (from a Greek word meaning 'wanderer'..." [3].

So the word "planet" means "wanderer" but wanderer *on a path*, a contradiction in terms. Pythagoras asserted their paths to be regular. We know that they have been so, since then.

Two events have occurred. The first is that the planets, which were originally named correctly, have stopped acting so as to deserve their name.

Pythagoras denounced the meaning of the name and postulated their orderly movement. Modern astronomers accepted *his* meaning and introduced *their* order on top of *his* order.

Pythagoras indeed was far more anxious than they to reduce the planets to order. He was obsessively concerned with the development of all abstractions in accord with fixed formulas. Not content with abstraction, he founded a secret society to contain his truths and avert public examination. Propelled by "the Great Fear," he led the search for absolutes of order, a search that led Plato less than a century later to propose imprisonment in a "House of Better Judgement," and even death for those who would deny the immutability and harmony of the heavens.

Laplace is regarded as the founder of the science of probability. Writing two centuries ago, he disposed of the providential hand that Newton had postulated to set the solar system in orderly motion and maintain it. Order there was, declared Laplace, but it may be explained as originating in natural causes and as preserving itself by regular motions whose disruption was quite unlikely.

However, he declared, in passages rarely quoted, the probability of a comet striking the earth in the course of centuries is great and its result could be devastating if the comet were very large [4]. Besides, he warned that his own calculations, reinforcing Newton's conception of regularity in the movements of the orbs, did not take into account "various causes that can be ascertained by careful analysis, but which are impossible to frame within a calculation;" such would be comets, meteors, and even electric and magnetic forces. "The sky itself, despite the orderliness of its movements, is not unalterable." So spoke Laplace.

However, because the heavens have "settled down" in recent millennia, major displacements and encounters are increasingly unlikely. The celestial encounters of 2700 years ago may have been the last for some time to come.

In 1974, Robert W. Bass went beyond this self-critique of Laplace into a critique of Laplace's famous calculations of stability for the solar system [5]. Instead of confirming the

practical immutability of the planetary motions, Bass emerged in agreement with W.M. Smart's thesis that the theoretical term of assured reliability of the planetary orbits is in the hundreds or few thousands of years. The fabric of mathematical "proof" of the orderly skies has been torn to shreds.

A CLAIM OF SUCCESS

When the lines of the Love Affair were read, of a summer day on the island of Naxos in July of 1968, the hypothesis of this book sprang to life. Nowhere, whether in writing or in conversation, had I come upon a parallel between the song and external events. Nor, for that matter, had there ever been, to my knowledge, a predecessor to the story itself in ancient times. Overtime, the means of providing theory occurred in three forms, each depending upon a number of theories, techniques and facts.

One method would be to draw up all parallelisms (and lacks thereof) between the Love Affair and the celestial disasters that contemporary quantavolutionists, particularly Velikovsky, had described as occurring around the time of Homer. This has been done and a close parallelism discovered.

A second method would be to translate the myth by psychological and linguistic theories into a set of events that would most closely adhere to the characters, setting, dynamics (plot), and language of the myth. This has been done and the set of events that was most satisfying to the myth was the aforesaid catastrophic period of encounters among Mars, Earth, Venus and Moon.

The third method would be to search for the effects of the events, both upon human behavior and the cosmic bodies involved. The human avenue led into a stream of effects that has been accumulating from previous disasters; indications of collective behavior expected under the circumstances of the Greek disaster were also found. In the geologic and astrophysical areas, recent explorations of all three extra-terrestrial bodies, together with revised theories of cataclysmic changes on earth, tended to confirm the historicity of the Love Affair. As Isaac Newton would say, "To the same natural effects we must as far as possible assign the same causes." [6]

The probability of the theory as a whole being correct is enhanced by the concordance of the three results of the three methods. One should remain critical, however because in each area of method, theories are being developed and employed that are controversial, and also because in each methodological area, much less than an "ideal" amount of factual material is available.

Also this study attempted to do what Laplace avoided doing, to introduce many factors whose quantification for the purposes of a calculus of probabilities was impossible. Considering the confusion of theories and the onrush of incompatible facts in every related area of knowledge, it may appear to have done rather well.

From time to time, in the course of research, a question would return to haunt the author: suppose that an older version of the Love Affair were to be discovered.

If there were a predecessor to the Love Song of Demodocus, it would be Homer's work, a work well known to Homer, and/or a fable known to other contemporary cultures or preceding ones. Thus far, none has appeared. However, the effects of such a hypothetical discovery would be considerable. It would undercut my logical insistence that this particular plot is a screen for historical events of the early seventh century.

Almost certainly "love triangles" were observed and caused trouble for millennia before Homer. For that matter, walruses and apes snorted and grunted their way through similar affairs. Adultery found itself condemned under laws that were promulgated before Homeric times; Deuteronomy bans it, and also Genesis. Depending upon the culture, the emotions evoked by such triangles might be no less than the outrage of Hephaestus. The fearfulness of earlier catastrophes may have helped to build up the emotions. So the preconditions of the particular plot-the triangle and the emotional charge-were known and diffused.

In order to nullify the theory, however, the structure of the pre-existing plot would need to be closely parallel, and analogous gods would need to participate in it.

An Egyptian creation myth, much older than "the Love Affair," has a marriage between the Sun (Re) and the Heaven god (Nut, Roman Uranus) that is disturbed by copulation between Heaven and Earth (Geb). The Sun forbids Heaven giving birth to children during the year (360 days), but clever Thoth (Mercury) gambles with the Moon for Time, wins 1/72 part of the day, and hands over to Heaven five extra days (365) in which to give birth, whereupon Heaven bore Osiris (Saturn), Horus (Jupiter), Set, Isis, and Nephthys (the last three Venus-connected) on 5 successive days. Many events are incorporated here, but the major characters are from an earlier age and the plot is not analogous or homologous with the plot of "The Love Affair".

Respecting divine participation in Genesis, God does intervene against Abimelech to prevent his consummation of a relationship with Abraham's wife, Sarah, whom he has taken in god faith and with the consent of Abraham. It is plausible that other plots of adultery of a historical and fictional character, involving deities, should have existed.

There is no reason to believe that Homer had written (as Patroni insists) or knew of an original Opera Ballet of the Love Affair, parallel to the plot found in the *Odyssey*, and including the same gods as characters. The details of the story of the song are stuck off so firmly that a complete version resounds from behind the lines. Assuming that Homer or another had presented the Opera Ballet before, would this fact preclude a late dating of the underlying historical catastrophe? I think not, if it is in the same generation, and especially if it were the work of a younger Homer. Hence, the haunting question can be answered by a denial: this certain plot probably did not exist before the celestial events that it represents in disguise took place.

FROM SAVAGERY TO SUBLIMITY

If it is true that mankind suffers infinitely from the gods, it has become human because of them. They are in a sense, then, entitled to do with man what they will. As the old-fashioned property- owner used to say: "It's my property. I can dispose of it as I please."

Many will assert that man would have been better off without the gods. No. This is a materialistic, mechanical view of human origins and human nature, more in keeping with tight suppression of memory and uniformitarian ideology, than with the lessons of catastrophe. Man was created by catastrophes and made to some degree what he is by them. This is a point on which pragmatists, phenomenologists, and idealists may agree.

But - it is more doubtful that the species would have become human if it had not humanized the gods. It is almost impossible to conceive that humans would have become humanly intelligent if they had been physiologically capable of experiencing the disasters mechanically, "in cold blood". They could have forgotten the disasters more easily over the generations. They would not have developed the arts and sciences. That is, there are few, if any, grounds for believing that they could have become scientific before they had passed through a stage of being monstrously human.

If people are able now to become "rational" and view ancient catastrophes and natural history as truly natural, it is only because they did not have the capacity for viewing events as natural in the first place.

The first humanoid who pointed at an active natural force with a capacity to impress a whole people and said: "There is our god. He made us and is now sending us a message" - that humanoid became the first person.

After the dreamtime dance and song of the Love Affair ends, and the dance of the spheres completes the ceremony, a peaceful and generous mood pervades the audience. King Alcinous announces that all the nobles must give fine personal gifts to Ulysses. This they do: cloaks and tunics and bars of gold. Euryalus, who has slandered Ulysses, gave the best gift of all, a gleaming copper sword with a silver belt in an ivory sheath. All these are heaped before the visitor. A hot bath is prepared for him and preparations for dinner are made.

I allude to these lines to stress once more the effects of the dance. The sublimation of unconscious effect has been well-nigh perfect. The ancients who heard these passages would imagine the full and blissful original scene, the way in which a

sacred song and dance should ideally be conducted, the effects upon the participants and audience that should ideally occur.

This no one may deny. All that may be said by way of criticism is that such is the intent and result of great literature, of music, of dance, of plastic art, of liturgies, indeed of all constructive crowd behavior whose aim is social internalization. In the group, an anxiety is present whose specifications are hidden for fear of their depressive and disruptive effects. A spell must be cast; the symptoms will be displaced, discussed and alleviated; and everyone will feel better afterwards.

Objectively one can appraise the effect; it is good therapy; people are kinder to each other; possible alternative means of handling the anxieties are rendered unnecessary. Amidst the frequent crowd panic and madness of the *Iliad* and the *Odyssey*, of the *Bible*, of aggressive, ritualized, stupefied, and senseless self-sacrifice and others sacrifice, the Song of Demodocus in its context, for all that the gods misbehave, is superior therapy.

It is well that those ancient censors who called the story false and sacrilegious and would have ripped it out of the *Odyssey* did not have their way. This is said, not alone on behalf of many bored and salacious schoolboys, not even for the sake of Truth, but for the realization it can bring of how ancient cultures, no less than primitive and modern ones, strove for alternatives to the labyrinthine rites, collective murder and bloody offerings by which societies sought to extirpate the hidden anxieties of catastrophe.

The present age is fraught with anxiety; still it has not reached the levels of our ancestral disasters. Up to this moment, the settled skies have allowed scientists and poets in free countries to move ever more boldly in exploration of the world within and the world without. The most radical investigations of nature and human nature have been permitted. The most radical experiments in the expressive arts have been tolerated. It is no longer true that the human mind cannot face, at least intermittently and "for the record," the evidence of ancient catastrophes. On this account one may predict that, within a few years, much more proof than is presently available will be collected and advanced in favor of the general theory of

quantavolution and catastrophes and that the theoretical reconstruction will proceed apace.

When Odysseus is about to complete the slaughter of the suitor's relatives, Athena gives him pause: enough of bloodshed [7]. And when Eurycleia caught sight of the slain suitors in the palace hall, "she was about to cry out in exultation, beholding so great a deed. But Odysseus restrained her...'Rejoice in your heart, old woman, and restrain yourself and do not cry aloud. It is an unholy thing to glory over slain men. These men the destiny of the gods and their own merciless deeds have overcome.'" [8]

The Hero resigns. The Moon is in place. The Goddess Athena is in her heavenly sphere. And Mars in his. Mercy begins once more.

And 2500 years later, the philosopher, Immanuel Kant, writes: "Two things fill the mind with ever-increasing wonder and awe, the more often and the more intensely one's thoughts are drawn to them: the starry heavens above me and the moral law within me "[9].

Notes (Chapter 17: Settled Sky and Unsettled Mind)

1. *History of Science*, V. I, op. cit., p.13.
2. *Ibid.*
3. *An Intelligent Man's Guide to Science*, p.17.
4. Stecchini, p. 107.
5. "Did Worlds Collide," and "Proofs of the Stability of the Solar System," IV *Pensée* (1974), 8-20, and 21-6.
6. *Principia*, Bk. III, Chap. V.
7. Even if someone later than Homer wrote these last lines of the *Odyssey* (D. Page, op. cit.) and they lack poetic merit, their moral function is apparent.
8. Rieu trans., Is. 411-17.
9. Quoted by Stecchini, op. cit., p. 44.

APPENDIX

CHARACTERS OF THE BOOK

(Italic-faced ones have a direct part in the plot and action in THE LOVE AFFAIR)

GODS

Athena (also Athene, Pallas Athene): Greek Goddess of wisdom, war, and the arts and sciences, "officially" declared to be the same as the Roman goddess, Minerva; identifiable in her planetary aspect with the planet Venus. In other cultures, she carries many names, including Ishtar (Babylonia), Quetzalcohuatl (Mexico), Lucifer (Rome), Helel (Judea), Aten (? Egypt), Subari (India). Protector of Odysseus.

Hephaestus (Hephaistos): Husband of Aphrodite. Greek god of fire and of the crafts and sciences, comparable to many smith-gods, also a solar deity; called Vulcan by the Romans and probably is Tuchulcha of the Etruscans. Identifiable with Athena and planet Venus.

Ares: Lover of Aphrodite. Greek god of war, called Mars by the Romans, Nergal by the Babylonians. Identifiable with the planet Mars.

Aphrodite: Lover of Ares. Greek goddess of the Moon and of love. Also, Greeks called the Moon "Selene" and partially transferred Aphrodite from the Moon to planet Venus and called the planet Aphrodite; meanwhile, the later Romans transported the name of the Italian goddess, Venus, to the Goddess Aphrodite and named the planet Venus. The Roman "Selene" was "Luna".

Hermes: Messenger god and god of luck. Identified with the Planet Mercury.

Apollo: God of Far-Distances and music. Personifies detached Wisdom. May represent a destroyed planet, now the meteoroid belt. Was later identified with the Sun.

Zeus: Son of Kronos and called the Father of the Olympian Gods in Homer. Identifiable with the Planet Jupiter.

Poseidon: God of the Sea, of Earthquakes, and ultimately of the Earth. Brother of Zeus. Enemy of Odysseus.

Helios (Helius): God of the Sun.

HUMANS

Demodocus (Demodokos): Great singer and harpist of Phaeacia, who recites the story of The Love Affair, and may be a self-portrait of Homer.

Odysseus: Hero of Homer's *Odyssey*. Epic poem of wanderings after the Trojan War. Known in Western Europe also as Ulysses. Guest of King Alcinous. His name, in American vernacular, would be "the born trouble-maker."

Penelope: Wife of Odysseus.

Alcinous (Alkinous): King of Phaeacia.

Nausicaa: Daughter of Alcinous.

Halius: Son of Alcinous. Dancer.

Laodamas: Son of Alcinous . Dancer.

PLACE AND TIME

The ancient Mediterranean and the ancient skies above, possibly 687 B.C.

Phaeacia: Realm of King Alcinous, probably based on real places in the Western Mediterranean, but fictionalized by Homer.

Scheria: The larger land of which Phaeacia formed part.

Troy: Fabled site of the Trojan War, identified by most archaeologists and classicists on the site of the town of Hisarlik in Turkey, near the Dardanelles Straits.

Lemnos: Island in the upper Aegean Sea where the Sintians lived, favorites of Hephaestus.

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End of
The Disastrous Love Affair of Moon and Mars
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Home