
CIRCULATION WITHIN THE HOUSEHOLD AND INITIATION BEYOND THE CITY

In the last chapter we identified male and female tableaux based upon what has been identified as the primal Indo-European cultural pattern. The question arises, of course, whether these are real or merely made up as convenient projections. In order to explore the matter further and perhaps deeper, this chapter will consider the *Symposia* of Plato. This is a work on Eros, where various speeches are presented by various characters attempting to define Eros. The commentary by Daniel E. Anderson, *The Masks Of Dionysos*, will be used to set the tone of our interpretation, and *The Reign Of The Phallus* by Eva C. Keuls will be considered to provide the background for our elaboration which will attempt to connect what these interpreters have discovered with the two tableaux that have been defined. The symposium provides us with a unique philosophical document which directly addresses the riddles with which we have been dealing. However, it may take some explanation to show how that connection is actually to be justified.

The Reign Of The Phallus is a very interesting indictment of male dominance in classical Greece. Basically it says that all the hints that the Greeks were misogynists are true, and the evidence for this comes from vase paintings of the period. Many fascinating points are made in this regard with which we shall not be able to deal. However, a basic picture is systematically constructed by Ms. Keuls of the split in the female psyche produced by the domination of women by Greek men. This split may be summed up by a terrible image which Ms. Keuls indicated but does not dwell upon. Women who were married had one and only one function, which was to produce male offspring. They were kept prisoners in their own houses in special quarters. The men only had sexual relations with them in order to produce children. Otherwise, the men had little to do with their wives from whom they feared revolt under the oppressive tyranny of the institution of marriage. All pleasurable sexual interaction occurred in another part of the house where symposia were held and which slave prostitutes attended to provide any sort of gratification that the men desired. Thus women were either seen as the clothed wives whose only function was to provide male heirs, or unclothed slave prostitutes whose only function was sexual gratification based on overt power relations between the sexes. Now since the emphasis was on the production of male children, and female children were seen as a burden,

basically because of the dowry that must be produced to marry them off, ultimately the majority of the population was male. Female babies were often exposed (left to die) on the sole decision of the father. But these same female babies would often be collected by those who kept prostitutes. Thus, the female babies who left the house by the back door to be exposed may have entered the front door as prostitutes to be used and abused by the males who exposed them. This implicit circulation of women from one side of the house to the other, out the back-door and back in the front, is balanced by the movement of the male children out of the women's quarters into the male quarters where they are taught to disdain, fear and tyrannize the women from the inside and outside of the house. This is learned by the sexual education of the young men by the older men in both homo- and hetro-sexual dominant roles. This effectively breaks the ties to mothers and sisters, and establishes ties to the older dominant males based on initiation into power relations. The homo-sexual relations between the men, and the abandonment of the women within their household prisons, leads to the type of lesbian relations between women that appear in Sapho. This is a consequence not mentioned by Kuels. The male and female populations are separated radically in their lives, making the picture of two moities painted by Pierre Gordon¹ more plausible. But the two circulations of

children, males across the divide in the house and females ejected from the house as sisters and brought back in as prostitutes, were transitions which were the dual of each other and which established the hard barriers that existed within the house itself between the grown-up men and the two classes of women. This is a terrible picture which solidifies into the split in the female psyche between wife and prostitute which continues down to the present day with little modification. Because of this split, the possibility of the sensuous mother is denied except in terms of the taboo of incest acted out by Oedipus.

It is against this background that the Symposium of Plato takes place. It occurs in just this kind of split household. Thus, it is significant when we hear Eryximachus say “. . ., I propose in addition that we should send away the flute-girl who has just come in -- let her play to herself or, if she likes, to the women of the household -- and entertain ourselves today with conversation.” This phrase shows us that besides lifting the usual compulsion to drink, the men at this symposium are taking away the sexual object which would normally distract them from thinking. That sexual object may have been one of their own daughters who they had exposed and who fell into slavery. She is sent either off by herself or to play for the women, those not exposed and so still safely imprisoned

1. SEX AND RELIGION (NY: Social Science Pub. 1949)

within the house, their only function bearing male children. This one phrase alludes to the structure of the Greek household against which the conversations on Eros will take place. But it is that background with its implicit split in the female psyche which informs everything which is said in the male conversation that follows.

The speeches on Eros deal primarily with the love of men for boys to begin with. This split in the female psyche, and the estrangement between the male and the female through dominance, made man/boy sexual relations the idealized prototype of Eros. Phaedrus begins by describing these man/boy erotic relations as the norm for what occurred within the male dominated part of the house. The erotic relations with women as either wives or prostitutes are not even mentioned but form the background on which the these man/boy relations are formed. Also not mentioned is the taboo of incest which forbids the possibility of the sensuous mother who would be an anomalous woman who did not have a split psyche. However, Aristodemos in the next speech differentiates between the Common and the Heavenly Aphrodite. The Common Aphrodite was born from Zeus and Dione. The Heavenly Aphrodite was born from Uranus alone and partakes only of the male. The eros between man and boy is likewise differentiated between those which were only for the body and those which were of the soul.

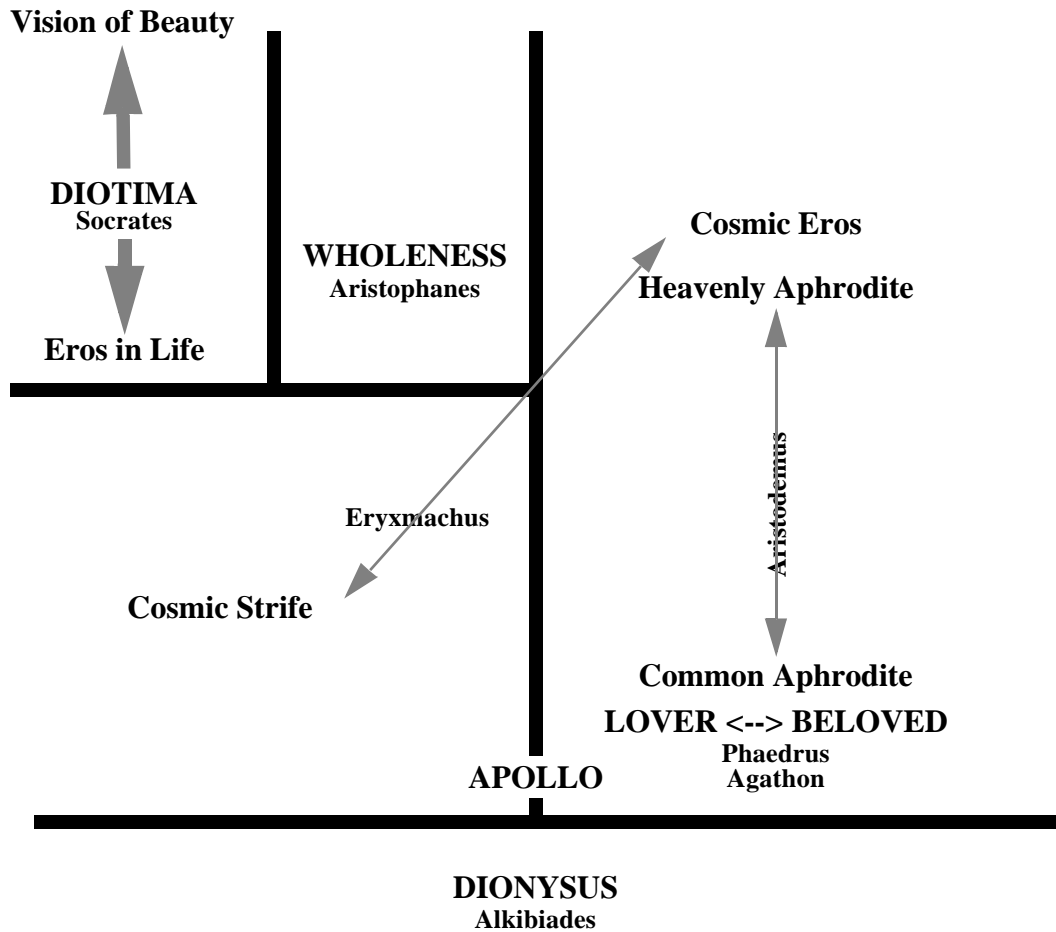
Thus, among men and boys one might partake of either higher or lower love. Still, women are not mentioned. But Aphrodite is split. We might see the Common Aphrodite as the patron of the lover and beloved in the position of the twins in the tableau. The Heavenly Aphrodite we would see in the position that Aphrodite has always held within the Tableau. Thus, the first two speeches differentiate between the position of the twins and the source of fecundity in the right hand portion of the tableau. The third speech of Eryximachus, on the interpretation of Anderson, relies upon the philosophy of Epidocles who raises Eros to a cosmic principle which is implicitly opposite Strife. In the speech, strife is again represented by the Common Aphrodite, but reading between the lines and interpreting along the lines of Epidocles, we can see that the principle of strife is added as opposite the principle of Eros, so the lower left position of Ares, or Indra, is defined negatively. As you can see, we are slowly building the tableau piece by piece. Next Aristophanes introduces the concept of Wholeness with the myth of the broken wholes which are either male-male, male-female, or female-female. The broken wholes long for each other and attempt to reunite. This is the position of Mitra the lord of contract within the tableau. We saw it as Hera, the goddesses of marriage in the female tableau and as Hermes, the messenger, in the male tableau. Finally, the speech of Socrates

introduces the last cell of the tableau where eros is defined as a diamon which is the child of poverty and contrivance and who is always in lack. Lack is defined as lack of the Good and Beautiful, and the position is seen as a continual orientation toward the Good or the vision of Beauty. What is of interest is that each position in the tableau is defined by the speech. Also, women are slowly being introduced with each step until at the highest Socrates says he was taught about eros by a woman, Diotima. Thus, through the dialogue, the men of the symposium are brought step by step to confront the erotic nature of women whose nature they have dominated and split. All this order is contrast to the entry of Alkibiades personifying Dionysus. He refuses to praise Eros, but only Socrates himself. In the process, he actually gives the most succinct definition of Eros, where he says he can't live with Socrates, nor without him either. This definition is exactly the same as Anne Carson brings to light in Eros: The Bittersweet. In this definition, the too close of being with is contrast with the too far away of being away from Socrates. Socrates himself is not moved by either wine or sexual advances. Thus, the beloved is indifferent, and the lover is lost in the contrary emotions of not being able to be with nor without the beloved. This whole situation is the very essence of a nihilistic paradoxical situation. The double bind of the lover is contrast with the indifference of the beloved. This

description of Socrates, as like the Satyrs of Dionysus, is interesting in light of what Eva Keuls has to say about them. Satyrs always molest the women but never have intercourse with them. Thus the Satyrs represent erotic arousal that is not satisfied. This, is exactly what the paradoxical nihilistic situation of Eros described by Alkibiades implies. This paradoxical Eros is the opposite of all the other definitions of Eros defined in the Tableau. It is Eros as Other. But that Otherness is the mirror of the tableau of theoretical definitions of Eros. The Eros of Otherness is like the knot, or mystery or trinity in the male tableau as opposed to the differentiation of the women in the female tableau. In this case, the order of the speeches that built up the picture of the tableau reminds us of Apollo, and this is contrast to the disorder of Dionysus who embodies the nihilistic double bind of eros. Eros not as idea but as experience. That is the Eros as the bittersweet.

FIGURE 180

Plato's Symposium and the primal structure.



The symposia takes place in the male quarters. It begins with the definition of man/boy love, and ends with a specific example of that love unconsummated between Alkibiades and Socrates. Between these two ends, the women are slowly introduced until Diotima represents the understanding of Eros by women which can be taught to men if they are willing to listen. In that message, there are two versions of Eros. There is the vision of Beauty to which the lover responds with lack, and there is the eros in the process of life which drives that process without

leaving the process. Both of these views are presented in what Diotima says about Eros as the highest idea. Anderson says it is never clear which is considered right. In fact, it is left as a question for the reader. But both of these alternatives are expressed by the image of the woman. This is only natural since the psyche of the woman is split. There is the eros in the process represented by the prostitutes, and there is the eros as the unreachable ideal which the woman, as prisoner wife, might be seen as embodying. The question of the two kinds of Eros posed by Diotima points back to the split in the female psyche which is the shadow that hands over the male psyche, no matter how much light is produced, to make that shadow disappear in the clearing of Being.

The split first is seen as the difference between lover and beloved which is a power relation between man and boy. Then the split appears as the difference between the Heavenly and Common Aphrodite. Then the split appears as the difference between cosmic Eros and Strife which harkens back to the difference between the dual gods of Zoroastrianism which so much influenced the backwaters of the Persian empire, like Greece. Then the split is seen as the bifurcation of the whole beings into two halves and the threat of further bifurcation mentioned by Aristophanes. Finally, the split appears as the difference between the vision of Beauty and Eros within

the process of life itself. Each image of difference brings us closer to the difference of the split driven into the female psyche that appeared as the split in the household and the circulation of the exposed female babies. That is a reinforced split which is contrast to the incest taboo and the forbidden possibility of the sensuous mother.

But let us delve a bit deeper. Keuls says that the woman within the household is allowed only two functions: Water-carrier and Weaver. These two functions are not seen by Keuls to have any deeper meaning. But we can see the split as a continuation of the bifurcation of woman within the prison of the inner household itself. And what we notice first is that one of these roles takes the woman out of the inner recesses of the house to the very frontier of the city. Carrying water, and those jars were heavy, opened up the protected wife to molestation by the Satyrs. We already know that the water in that well is the water of life from the well below the tree of life. It is spiritual water as well as physical water. The venture toward the periphery of the city by the women in search of water is the dual of the venture into the inner recesses of the house to procreate the male children. Thus, we can see that the procreation produces the fated creature, and the woman goes and gets the water from the well of life which is the allotment of Fate itself. These jars of water are mentioned by Homer who says one gets a mixture of

good and bad Fate from those jars from Zeus. But we know that it is the Norns who really control the Fate, and it is this Fate that Zeus himself cannot control. The Norns are also seen as weavers of Fate. Thus, the other job that the women have is to weave. It is interesting that what they weave is seen outside the house. They are covered with clothes as well as their men. The difference is that the men expose their private parts beneath their clothes. The women remain well concealed even within their rooms. But the writing of the men in letters on paper and stone is balanced by the writing of the patterns of weaving by the women who everyone sees throughout the city when the men wear the clothes they weave. Thus, the women are not completely unseen. Their handiwork is evident in the dress of the men. Where men speak and write, women gather the water of life and weave. These two sets of activity are dual opposites, and the positive aspects of the imprisonment of the women have not been fully considered. The extreme of imprisonment of the women within their homes may be seen as performing a function inasmuch as the women are narrowed to water carrying and weaving, and these two activities are seen as the embodiment of the distribution of Fate.

This specialization is, of course, no accident because each of these kinds of work are related directly to the

negative fourfold and its embodiment. Weaving embodies covering because it produces the covering and it can be seen to occur by night in as much as the weaving takes place in the dim light of the inner recesses of the house. Women are described as white skinned because of the lack of sunlight where they spend most of their time. Thus the weaving embodies the aspect of the negative fourfold related to Night and Covering. We can, therefore, expect that the gathering water from the well might embody the Abyss and Chaos. And sure enough, the Well itself is like the Abyss, a hole of unknown depth from which the water of life bubbles up. And the water itself does not hold any form, but is infinitely malleable and thus a chaotic substance. It is interesting to note that the product of the weaving is seen by everyone throughout the city in the absence of the women, whereas the water that the women carry is hidden as it is in the well and is only seen and used within the household. Thus, the products of the two feminine activities are opposites in the sense of where they are seen. The two activities allow the women to embody the aspects of the negative fourfold. In doing that, they gather and distribute the fates which is the inner necessity driving everything that occurs in the open air inhabited by the men where the positive fourfold holds sway. The women are engaged in a magical activity behind the scenes of gathering and weaving fate which is a positive

contribution to the life of the city, albeit one we cannot see direct evidence of because it occurs by a kind of sympathetic magic. But the split in the psyche of the women is not a random structure. It is a very specifically built-up cultural construct. The women are doing essential work to the life of the community, and are only allowed to do that work that is seen to embody directly the negative fourfold. It may be painful for them and grossly unjust, but it is not just prison with no reason. It is a means of addressing directly fate and a balancing of the negative and positive fourfolds.

We notice in Plato's Symposium that the difference between Apollo and Dionysus is represented in the speeches as the movement from the orderly praise of Eros to the disorderly praise of Socrates by Alkibiades. The production of Hephaestus is represented by the allusion to the Gorgon's mask of Gorgias, the teacher of Agathon. The anti-Production of Ares is seen in the threats of violence between Alkibiades and Socrates. The position of Hermes is seen in the fact that this is a third hand tale which is now retold by Apollodorus who heard it from someone else who was there long ago. And finally, the position of the trinity of Zeus, Hades, and Poseidon -- that is the mystery itself as represented by Eros which eludes definition in the face of so many definitions offered in the speeches. Eros is a mystery. But it is

especially a mystery in the type of society that seeks to split and dominate the female psyche in order to control fate by sympathetic magic. Eros is split by the many differences that are seen in tableau of the different kinds of intellectual definitions of Eros. Eros is split between these intellectual definitions and the bittersweetness that is experienced. Eros escapes definition on both counts because beyond these definitions, there is the split in the feminine psyche which underlies the position of male transcendence always undermining it. The Eros degenerates into the strata of the riddles explored in the last chapter as various levels of reification of the relations between the male and the female. These riddles also attempt to express and define Eros, but also fail ultimately because what we are ultimately seeing here is the paradoxicality of the flaw. But I think this analysis of the Symposium of Plato against the background of the circulation of girl children establishes that the male and female tableaux are real pictures of the Greek worldview in which we can see the operation of the fragmentation of Being which appears as the breaks in the tableau that define the various semiotic tokens that make up its positive face. The fragmentation of Being is the negative face of this hierarchy of meta-differences.

If we return to the myth of Demeter in this context, we note that Carl Kerényi, in his study Eleusis: Archetypal

Image Of Mother And Daughter, discovers something crucial about the myths surrounding the abduction of Demeter. This is that it is not Hades, but Dionysus that is the abductor and is seen as the King of the Underworld. He derives this from very subtle clues in the description of the Hymn to Demeter, but then goes on to show many pottery decorations that show Persephone and Dionysus together. As we saw before, Demeter represents the highest position in the feminine tableau where the mother is reduced to grief for her daughter given away by the husband/father. She enters Hades, which is the destination of the daughter, whether it be prostitution of the rejected baby girl or the household of the husband of the married adolescent. Keuls points out that the young brides were in extreme danger from early childbirth and likely as not died in childbirth, so that sending a girl to live with a husband was like sending her to her death and perhaps equivalent in some sense to the exposure of baby girls who may or may not be picked up to become slave prostitutes. Either way, the women took their chances in a brush with death. If they survived, then they watched their own daughters driven to the same fate. Kerenyi makes the point that the mother and daughter are one. The daughter becomes the mother of another, and the mother lives and dies vicariously in her daughter. As mother and daughter, it is one universal female fate that is being exposed to view in the image of Demeter sitting on

the laughterless stone beside the “Virgin well” under the olive tree. This is, of course, an image of the Well and the Tree. That fate confronts Dionysus who has a special relation to women which is the opposite of the special relation of Athena to men. Dionysus is the feminine part of the male psyche. He appears at the lowest level of the male tableau. But we know from Plato’s symposia that it is he who is alluded to as the embodiment of Eros in Alkibiades’ description of Socrates. Alkibiades comes to the party as the embodiment of Dionysus, but in the end describes Socrates as two Satyrs who are the male embodiments of Dionysus. The male tableau has two centers, like the female tableau. The female tableau has the center of the suppressed sensuous mother and the center of Demeter. The male tableau has the center of the trinity corresponding to the center of Demeter. Corresponding to the center of suppressed sensuous mother is Dionysus. He is the darkness in the otherwise bright light of the positive fourfold as it appears as the male tableau. But we know he takes hold of the mothers and takes them out of their houses, crazed into the wilderness. These are the Maenads who wander the hills and destroy the sacrifices by tearing them to pieces in the wilderness. They may kill their own children. They escape the confines of the inner recesses of their houses which serve as their prison. Dionysus takes the women out of the house to a different underworld, in the

wilderness where they destroy the sacrificial male, ultimately the representative of Dionysus himself, the one god who rises from the dead. He is the secret embodiment of the trinity. Hades is the overt abductor of Persephone, but the real abductor is Dionysus. Dionysus who is, with Apollo, one of the lowest in the male tableau represents the essence of the trinitarian paradox. The highest point in the female tableau interfaces with both the highest and the lowest points in the male paradox. Demeter/Persephone is raped by all three of the brothers. But the secret is that the abductor of Persephone was really Dionysus, the feminine image in the male conscious.

FIGURE 181

Women's work and the negative fourfold.

WEAVING**CARRY WATER****COVERING**

Women are kept covered and they produce covering

ABYSS

Women meet at the well which is a deep hole from which the water of life emerges

NIGHT

Women are white from staying in the dark in the house

CHAOS

Women carry water, something without a form of its own

We also note that where women go to the periphery of the city to get the waters of life, it is the men who go to the Acropolis to sacrifice to the gods. The women weave in their houses, while the men work in the field just outside the walls of the city. Demeter lays with Iason in the

thrice plowed field and is destroyed by Zeus. The furrowing of the field one way, and then the other, and then the first again is like the laying down of warp and woof in weaving. Thus, the agriculture of the men is like their writing. But here they plant seeds in the soil, whereas the women produce a pattern for all to see. Demeter gave men agriculture. So the connection between Iason and Demeter is like the connection between Persephone and Dionysus. Semele, the mother of Dionysus, was destroyed by lightening by Zeus as was Iason. Demeter is the grandchild of Aphrodite. By the mating of Dionysus and Persephone, the lineage of Aphrodite gets connected with the lineage of Demeter, the mother. Thus, the offspring should be the sensuous mother. But this offspring is never mentioned. However, it is clearly a possibility within the matrix of meanings. In the sensuous mother, the weaving and the furrowing of agriculture are united. Man's labor and women's labor would be unified. It is the opposite of the taboo of incest. Persephone eats a pomegranate seed, and that is what binds her to the underworld. The pomegranate is a fruit whose juice is red like the blood of the woman from menstruation. The pomegranate is a fruit whose cells are disordered. The pomegranate stands in for the child of Dionysus and Persephone, for the sensuous mother who is taboo and cannot be allowed to be born. It is opposite of the phallic ear of corn. The ear of corn is the

embodiment of the phallic in that it is like the phallus but has many seeds that sprung from one seed. The seeds of the corn are lined up in rows very neatly, opposite to the pomegranate. The corn is white or yellow instead of bright red. What holds Persephone in the underworld is the opposite to the fruit that represents the essence of farming that Demeter gives to man. These together represent the man who is fecund like a cornucopia, the man like Dionysus who dies to give birth, and the woman who is the sensuous mother. These are hidden possibilities within the tableaux. This possibility occurs when the feminine part of the male consciousness comes into contact with the highest part of the female tableau which interfaces with the unthinkable of death (which women face as babies and as young wives) and acts as a bridge between Aphrodite and Demeter. The female part of the male consciousness can make whole and complete the split female psyche. We might expect that the male part of the female might also play a special role for the male psyche. And indeed, Athena does that as the champion of heroes in war and in intellectual contests. The male part of the female consciousness is the part that the men, estranged from women, can relate to and have a positive relation with. It is the part that leads them on to heroism and cunning. But the male consciousness is not split like the female part in itself. But it is only sick in its dominance and transcendence

over women which is too light in contrast with the too dark female consciousness. The nihilistic relation between the sexes is not solved because there is collusion between the trinity of paradox and the male part of the female conscious, the daughter who models herself in the image of the father, and seeks approval from the father to save herself from the torment of the fate of women. The cunning and heroism of the male is the playing out of the paradox and mystery, or the trinity exacerbated by Athena. Athena draws out the male secret. We see this in her relation to Odysseus. We see this paradox also embodied in Achilles' withdrawal and then berserk behavior that makes him simultaneously like a beast (lion) and a god. In this hubris, he is struck down by Apollo but defines the limits of the human male in relation to heroism, as Odysseus defines it in relation to cunning.

The relation of the male part of the female consciousness to the male tableau, and the female part of male consciousness to the female tableau, makes clear that the nihilistic opposites of male and female relations hold within them a deep secret. That secret has to do with the interaction of the male and female psyches and how these embody the interaction of the positive and negative fourfolds. That secret has to do with the way fate is gathered and channeled by the feminine side of the

relation as it embodies the negative fourfold. That fate is worked out on the stage of the positive fourfold in the Clearing in Being. But the players are puppets dependent on the women who directly interface with the well of life and do the weaving and unweaving. In the case of the Iliad, it is Helen, and in the case of the Odyssey, it is Penelope. They are archetypal representatives of the two sides of the female psyche. The war of nations and the homeward journey across the world of one man stand opposite each other. In the Iliad, there are many men working together to a common act of anti-production that destroys the city. In the Odyssey, the crew is anonymous, and it is essentially the story of the adventures of one man helped by Athena and troubled by the various women who attempt to dominate him who are the embodiments of Aphrodite (Circe, Calypso). The Iliad and Odyssey are the great statement of the relation between the weaving and unweaving of women, and the enactment of the woven fate of men in battle and in the strange byways of the world.

The circulation of the female and male children in the household is mirrored in the circulation of the adolescent female and male children outside the city. There they are initiated, and the stable structures of the city are mirrored in the processes of initiation where the children pass through liminal states in the wilderness. Thus, the

structures of the household and the city have similar foundations in process. We will next explore these processes that take place in the haze outside the city where male and female meet and the lesson of dynamic clinging is learned as the Indo-Europeans attempt to preserve their nomadic roots as the basis of their cities.

In order to understand the circulation that occurs outside the city on which the structure of the city is built, we need to hypothesize and then look for clues to support the hypothesis. There are myriad hints that such initiations occurred, but nowhere is there any preserved evidence that will allow us to prove the case. But without a hypothesis, the mass of hints cannot be given any coherence. Thus, once we see that there is a circulation of male and female children that underlie the structure of the household, it is only a short distance to imagine that there is a similar circulation of adolescents which form the basis for the structures within the Indo-European cities. In our case, we will hypothesize that the initiation had four liminal states of increasing intensity. The very first state is that in which the male adolescents join what Plato called the “secret service” which basically meant a band of cattle rustlers operating in a war of all against all between the cities. The adolescent girls became bears or deer or cattle, and became part of the prey that the adolescent males would capture in group marriage.

The group marriage has a capture phase and a marriage phase. In the capture phase, there is a selection out of the fifty boys and fifty girls of two sacrificial victims. These victims have tantric sexual union outside marriage. The male represents Dionysus, and the girl is Iphigeneia or Persephone. The male is dismembered after the sexual rite. The girl gets pregnant and produces a golden child who becomes the magical twin within the city who, when he grows up, is Pharmacos and is chosen to be the male sacrifice. This is a strong lesson about what happens to those who have illicit sexual relations. The girl becomes a prostitute. In the second phase, the boys learn to ride horses, and they marry the remaining girls in a group marriage. The dismembered male is eaten by the group of males who are now riders of both women and horses. Most of the boys and girls return to the city at this point. But a few go on to learn to become priests and seers. As such, they can cure the madness of the women who have been taken over by Dionysus. The final stage is reserved for the hero, or king's son, who gets special instruction and is given magical instruments of power with which to govern. At each stage in the initiation, specific actors who fulfil specific roles within the city are produced. The tantric sexual rite and sacrifice of the male impresses the seriousness of the rites on the remaining adolescents. It imitates the capture and kill of women as wild animals. This is the initiation into sex which forms the basis of the

dominance of the male over the female. After this initial stage of sexual initiation observed as a spectator, except for the sacrificial victims, then there is the group marriage and the learning to ride wild horses. The women are seen as analogous to the wild horses. Thus, there is a dual riding, sexual and actual. The killing and eating the dismembered male produces group guilt which binds them into a community. The riders return to the city as warriors. The women go to the next stage where they are cured of their Dionysian frenzy by the seers. Then the remaining women return to the city. Finally, from among the seers, the new king is chosen, either by birthright or by special signs that indicate heroic nature. The hero must go on an adventure that recapitulates the stages of initiation, usually in reverse. Many times this involves saving the selected female from other initiations of other cities. The seers become the priests, and the hero, or king's son, becomes the new king. We would expect the experience that produces the seers to be some sort of drug (soma) experience. The experience that is reserved for the king's son, or the hero, is magical in some way. The best example of this is Odin's gaining possession of the runes. The best example of the seer is the cure of the Maenads.

We can see the remains of this initiation in Mithrism. Mithra is the hero who steals the cattle and takes it to the

cave and kills it. These represent the first two stages in the initiation. Mithra is seen as lying across or riding the bull that he is killing. This act is the killing of the dismembered male and riding the wild animal rolled into a single act. Mithra is usually shown with Helos in the side panels that relate the myth. We can imagine that meeting Helos, the all seeing, is related to becoming a seer. We may imagine that it is the cattle of Helos that Mithra has killed, like the story of Odysseus turned upside down. Our understanding of the mithraic mythology is imperfect, and so further comparison is not possible.

We further hypothesize that each phase of the initiation represents the ascent through the Indo-European body. Thus, the first phase represents the opening of the lowest well in Hel which contains sexual energy, and that is the most turbulent. The group marriage and the riding wild horses corresponds to the opening up of the second well which is the gate of Chi in the kidneys. Then becoming a seer opens up the well of the heart which is Mirmir. Finally, the hero or son of the king, is introduced to the realm of fire in the head which is the top of the world tree, i.e. the brain. The different castes fall out at different levels in the initiation. There are those who fall out at the level of sexual energy, those who fall out at the level of learning dynamic clinging and become warriors,

those who fall out at the level of seers and become priests, and finally, those who are fully initiated and have the potential to become kings. Knowing each level of the dreambody is the prerequisite to becoming king.

Thus, the initiation outside the city takes the initiates through the stages of the dreambody as projected by the community. The dismembered male represents the split dreambody that becomes the separate members of the city. The meta-level demarcations within the city are the transitions between the liminal states which are the parts of the dreambody. Moving across the boundary of the city, the adolescents experience pointing. This manifests itself in the selection of the victims of the sacrifice. Then they learn grasping as the women are taken in marriage (to have and hold), and the men hold on for dear life to their wild horses. Those who manage to stay mounted become warriors. In the dreambody, the sexual initiation represents the earth, and the riding horses represents water. Both of these elements are below the diaphragm in the dreambody. The next ordeal is the drug experience where those who have a vision are differentiated as seers. They become healers and heal the women of their frenzy, allowing them to return to the city via the mysteries of Eleusis. The demarcation of the diaphragm represents the bearing modality of relating to the world. Here the seers relate to the angelic energies and learn to look into

the mirror of their hearts. This realm is related to the element of air above the diaphragm. The diaphragm is the center of consciousness. Thus, the priest and king deal in the higher faculties, not just strength like the warriors. Finally, the king's son, or the hero, crosses the demarcation where encompassing is the modality of relating to the world. The king must be able to dominate and encompass the whole city. Here the king's son learns the secrets of Harut and Marut, the angels who taught men how to split man from woman. They are given initiation into the magical formulas, and rules by which the city is controlled and dominated. This final phase is the realm of fire within the dreambody. Fire consumes, and encompasses what it consumes, but is something we cannot encompass. Likewise, air is something which is impossible to bear, but which bears down on all of us at 14 pounds per square inch. Water is impossible to grasp, yet we die when we get in its grasp. Earth is something we cannot point at because it is everywhere as a foundation, but which allows us to be selected, and prevents our hiding and escaping because of our own material nature.

Of interest is the relation between the elements and the senses. Each element has fewer senses that can receive impressions of it. Thus, as one moves through the initiation and to higher levels of the dreambody, one is

moving to more and more etheric realms. In this way of looking at things, the scop or poet is the ultimate phase beyond even the last phase of the initiation. It is the scop or poet who contemplates emptiness in his song. He moves beyond the dreambody, and thus beyond the city.

TABLE 49

	HEAR	TOUCH	SIGHT	TASTE	SMELL
ETHER	X				
AIR	X	X			
FIRE	X	X	X		
WATER	X	X	X	X	
EARTH	X	X	X	X	X

It is only by the destruction of Prajnapati or Parusa that the various castes of the Indo-European city come into existence. The dreambody of Prusha becomes the stages of initiation through which the adolescents pass to take up their rightful places within the city. The static form of the city is the LI which remains of the CHI of the passage of initiation. Each phase of initiation causes some of the adolescents to drop out into their rightful place in the city. But each phase takes them to a higher level of understanding and more subtle relation to the world. But also it takes them into a greater level of clinging to the world. The clinging intensifies as the subtilty increases.

As an example of how we can see this initiation process

at work in myth, let us take the example of Perseus, which has already been analyzed. The hero traverses the stages of initiation in reverse. After having been initiated, he must reverse the process to prove himself. The reversed initiation process is his adventure. In the case of Perseus, he is given his magical tools, which represent the five functions of the Indo-European primal structure by his teachers and helpers among the gods. This occurs in the stage of Fire at the top of the dreambody. Then Perseus goes to see the Graece with their one eye and one tooth. They are the seers who tell him how to find the Medusa. This occurs in the second highest phase of the dreambody associated with Air. Then Perseus goes and kills Medusa. We know that that represents dynamic clinging and has the position of Thetis as the teacher of dynamic clinging. Perseus conquers the Medusa using his magic tools, which represent the different parts of the Indo-European primal structure working together. This episode occurs in the phase of the dreambody associated with water which is below the diaphragm and is the third highest phase. After releasing Pegasus and Chrysaor, the warrior and the horse from Medusa which signifies the mastery of dynamic clinging and becoming a warrior, then Perseus goes on to save Andromeda and kill the monster who is about to devour her. Andromeda is the selected female for the sacrifice. The monster is the dismembered male. Perseus

kills the male and rescues the female to become his bride and queen. By rescuing the selected female and saving her from the sacrifice, Perseus reconciles the male and female energies and proves his ability to govern. He transforms the reified relations between man and woman into good relations. This is important because the women control the gathering and distribution of fate. Here we can see precisely how the exploration of the dreambody in the reverse order of the initiation sequence structures the Perseus adventure myth. Each phase is clearly marked.

This hypothesis, as to the stages of the initiation and the relation of the dreambody to the initiation and the circulation of adolescents outside the city and back into the casts, cannot be overtly proven. It is a vision of how the Indo-European city may have maintained its structure, and takes its inspiration from a myriad of sources which would be difficult to reconstruct or recollect. Part of the picture has been reconstructed by Ken Dowden in Death And The Maiden² whose perspective is that human sacrifices did not actually occur in these ceremonies. This is supported by Denis Hughes who, in Human Sacrifice In Ancient Greece³, finds little evidence to support human sacrifice even though some archeological finds indicate the possibility. The most

2. (London: Routledge, 1989)

3. (London: Routledge, 1991)

interesting book in this respect is Sex And Religion⁴ by Pierre Gordon who sees the initiation as the act of taking over a purely female community by a purely male community. He cannot explain how the structures of society became the way they were unless the Amazon stories are taken at face value. The Amazons were a female-only community which was eventually absorbed in a patriarchal all-male community. The initiation would be the act of taking over the female community and making it a prisoner. This would explain the hostility between men and women in Greek society. But it is difficult to explain how the all-male and all-female moieties were formed in the first place. The initiation would be the primal act of subsumption of the independent female community to the male community which results in the structure of the Indo-European society. If, instead, we imagine not all-male and all-female moieties, but matriarchal communities being conquered by patriarchal Indo-Europeans, then the whole thing becomes much more plausible. In this case, the initiation rite would be the kidnapping and rape of the female head of the matriarchal community by the renegades (Centauri) of the patriarchal community. Through this rape, the women from the matriarchal community (like the Sabian women) are converted into the wives of the patriarchal community en mass. Why is

4. (NY: Social Science Publishers, 1949)

this necessary. Because killing of the daughters in favor of the boy children can cause a catastrophe where there are no women from the Patriarchal community to marry. The killing of girl children makes the patriarchal community like it was an all-male community by creating a crisis of reproduction when young men reach the age to marry and no one is available. Thus, they must go and steal their wives. The matriarchal communities, without horses, are easy prey, and the prize is, of course, the head priestess of the matriarchal community. She is raped in order to assert the power of one social structure over the other. But the man who rapes her must be killed as he has broken a taboo. In the matriarchal community, the men castrate themselves who serve the goddess. Actual rape of the goddess needs to be expiated by killing the one who rapes her. The child of the rape becomes a special golden child who will, in the future, either represent the priestess for future initiations, or if male become the rapist.

However, even though our evidence is not strong and clear, something like this initiation must have occurred at some point for so many hints and clues to abound with the form they have in Greek mythology and ritual practice. Burkert's *Homonecans*⁵ puts the case for ritual sacrifice in its strongest form. Rather than attempt to

5. (Berkeley: University of California Press, 1983)

prove that this initiation occurred by attempting to put all the pieces together from myth, we will instead analyze a single key myth in the next chapter. That is the myth of Oedipus. We have spoken of how the incest taboo covers over the sensuous mother. We have spoken of the split in the female psyche. This split in the female psyche is produced by the sacrifice which forces one out of fifty girls to be raped outside marriage like Persephone, and enter the underworld out of marriage, producing the golden child (that in the Vedas is called Hiranyagarbha or the golden seed) of a dismembered and sacrificed husband. That child may have been produced by continuously having children incestuously and having those children of succeeding generations eat their parents. Such a child is seen as more vital containing the concentrated energies of life. It is a child born out of destruction whose substance is self generating because it literally arose from itself. It is the embodiment of the autopoietic system which feeds on itself and gives rise to itself. It is the Phoenix arising from the ashes of itself. It could be that the father of the golden child was killed in the act of sex. The mother did not have to be killed because she was seen as merely a container for the golden seed. This reminds us of the myth of Dionysus who was lured away by the Titans and torn to pieces and then reconstituted as an essential fluid that contains fire which is drunk. The drinking of one's own waters of life from

generation to generation produces an intensification of life similar to the Heroes such as Achilles who are between men and gods. We note that Demeter when she attempts to make the boy immortal holds him in the fire at night burning away the human material aspect of him. Similarly the concentration of life energies in the golden child arises from that child through successive generations drinking its own water of life and holding in or preserving it from dissipation. In this process the water of life becomes a fire. It turns the water of life into its opposite. That fire is Agni of the Vedas, the sacred fire that the Zoroastrians degenerated into worshipping. Agni was the messenger of the gods. Dionysus gives Thetis the golden cup. That cup holds the water of life that becomes fire which is like alcohol. He is *pharmakos*, gathering the sins of the community together and expiating the wrath of the gods. The girl with her golden son is accepted back into the city through the purification of Eleusis where she meets her mother and presents the golden child who will be sacrificed one day. The act of sex in death repeated over and over is like a homeopathic magical potion which increases in potency with each killing. If the child is a girl, then she becomes the one singled out to become pregnant when she is an adolescent. Thus, this hypothesizes a special class, of boys and girls who are sacrificed as their parents were. In this special class the boys become the magical twin, and

the girls become the embodiment of Aphrodite and appear as Helen, the abducted one.

The sexual sacrifice serves to subjugate the women by showing them what can happen graphically if they attempt to evade their life in prison. It produces a fearful catastrophic experience which is the counterpoint to their lives of solitude and dissatisfaction. The girls are caught by the boys and married in groups, then ridden along with the wild horses. The girls are then cured by the seers and returned to their prisons within the households. The boys become warriors or priests. Only the king's son is initiated, if he is not killed as the sacrifice, into the magic which splits man from wife. It is the magic we see in the five riddles which is the reification of the male/female relations as they appear in the Western tradition. The initiation prepares boys to be men and girls to be women. It clarifies their mutual roles as dominator and dominated. The women return to the city to carry water and weave, and through that work, embody the negative fourfold. The men return to the open air where they are constantly in view and through their work embody the positive fourfold. But both the negative and positive fourfold, as embodied within the city, are dependent on the initiation outside the city where these patterns were produced and ingrained into the youth of the city. The negative and positive fourfold are the reflections of the

primal scene of initiation which enacts the drama of the well and the tree in the ascent through the dreambody. Without the fragmentation of the primordial dreambody, purusha or hun tun, the different castes could not appear as different kinds of roles in society. The outward differences between castes comes from the inward differences between the parts of the Indo-European dreambody.

The golden child (Hirayanagarbha) is the embodiment of the autopoietic system in human form. It is the project of creating a prototype human being that embodies the life energies in a way that does not dissipate. It is the embodiment of the Dawkin's selfish gene because the human is reduced to the propagation and persistence of the male genes. The golden child is the embodiment of the Holoidal and as such is the embodiment of Unitary or Conceptual Being. It is the approximation in the human realm of Hun Tun or the closed system created by the snake of the life force eating its own tail as child eats parent in an eternal return of the same. In the Eleusian mysteries the golden child is displayed. He is the one who embodies death in life, who contains the Dionysian life energies within himself and thus embodies the immortality of the life process. This project of sustaining the life energies from generation to generation by reducing man to the selfish gene who maintains the male

genetic heritage and clings to the same form epitomizes subtle clinging and craving of Being and its longing to embody itself in the autopoietic form which creates closed channels around the solitonic neg-entropic energies propagate forever or until the channel is destroyed from without. The golden child who brings the order of the barley corn together with the disorder of the pomegranate, who unites the immortality of the life force represented by Dionysus with the epitome of the negative fourfold, the queen of Hades, Persephone is the embodiment of the triumph of life over death. The woman who is the negative fourfold is the container for the golden seed but the seed itself as self-generating triumphs over death through the immersion of life in death. Rising out of death the Phoenix embodies the Holoidal unity of Being arising from the ephemeron. The project of creating the golden child, the man who becomes god, like Hercules, like Achilles is the goal of the process of dynamic clinging. It holds the utopian autopoietic possibility in existence as long as possible and realizes persistence of a form that does not dissipate. But this magical act of invoking Being is performed at a terrible price of destruction and perversion of nature. In the golden child the flaw of the western worldview is transformed into a closed system that becomes the utopian vision which orders everything else within the field of the worldview. To the Indo-Europeans the flaw

in which the water of life is transformed into fire becomes the ideal toward which everything else tends. To those of us not caught up in this perverse obsession with clinging and craving the golden child as a goal only appears empty. Like all goals it is empty. And instead we see the terrible destruction that is necessary to pursue this goal that destroys the earth on which it rests as well as all the creatures of that earth, not to mention myriads of cultures that have been destroyed and worldviews that have been lost.

Whatever be your goal in life, whatever be your role,

Keep your eye upon the donut and not upon the hole.⁶

The donut is the autopoietic system, that elusive embodiment of all goals within the Western worldview. The donut defines the empty spot at the center of the western worldview. We say instead that we must keep our eye upon the hole because it is the hole where the emptiness of goals of life all converge. The roles of life are ordered by the autopoietic system and the goals all converge on the realization of the holoidal. The holoidal defines the point where emptiness appears at the heart of the Western worldview. We must search for that point

6. A humorous folk saying of my father.

where emptiness appears in order to finally find our way
out of the labyrinth of the Minotar.

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