

# Plato and the Trauma of Names

## *The Foundations of General Schemas Theory*

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### **Traumatic Transmission in Names**

It is clear that Socrates has called up a very deep traumatic transmission in the generations from the gods through men from Alalu to Orestes. Down thorough the bloodline of Tantalus there is a curse running that results eventually after five generations in the creation of the courts, as a means of freeing Orestes of that curse. The curse flows down through the lineage of the gods as well as the lineage of men. Socrates calls our attention to that lineage but then covers it up with euphemisms which do not measure up to the mythic material Socrates has alluded to. What is the point of calling up these myths only to pass over them lightly with out the etymologies bringing out the crucial matters to which the mythic names speak?

One thing that we might think is that Socrates is indicating that the true names are those that are given in the myth and that his inspirations are merely superficial secondary readings of

these names. They are the one dracma play at the archeology of names that perhaps the Sophists engage in as a past time. We might think that the mythic names are already true names. They are embedded in their mythic context and point to the nature of the gods they portray. Our secondary fabrications concerning them do not measure up to the primal fabrications that gave us the myth in the first place. These myths are fictions in language that are illusions or delusions of the social group that project the gods on nature. These gods in their dispersion are all different from each other but have their own unique identity. And being invisible the gods are always absent yet could be present at any moment without our knowing it. They are palpable absences that intrude or make themselves present by our intentionality that relates to them as our projections. Socrates calls up the core of the mythic and says that we are only taking about what men call the gods, but that what the gods call each other or what they are truly like is not part of the discussion. However, the true names have been associated with what the gods, i.e. our social projections of the mythic, call themselves and each other as well as things of the world. This tells us that our projections which we foist on the world know more than we do about that world as it comes back to us in the form of the retrojection after the projection.

If we think of the mythic as the fourth dimension of time on the analogy with relativity theory, which posits a realm outside of our light cones where we cannot see so that there is the future and past light cones, the present moment and the no-where/no-when of the mythic time. The mythos can be seen as occurring in this time which Paul Bauschatz<sup>1</sup> calls the *Or Log*, which means the primal things laid down. In ancient Greece the creation and maintenance of the *Or Log* of their culture was a major industry. The mythos was a mighty projection of a whole history along with the many epics that brought it to life for the listeners to the reciters of the epics. That projection into the

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<sup>1</sup> The Well and the Tree

no-where no-time of the Or Log which is thought of as the ancient past prior to history is the major example of projection we have in which the collective unconscious comes into its own through the stories of the bards. It was a universal history that every one knew and which everyone felt compelled to elaborate so that it appears in multiple versions. But that universal history is one of the major things that Greeks shared among themselves besides their language. Perhaps Socrates is pointing us toward the mythos itself in he etymologies as the projection in which the true names are given. His etymologies even with their weakness would have no meaning at all if the mythic projection into the absolute past or the no-where no-when of the mythos did not already exist. His claim not to know anything of the gods but to be revealing the meanings in the names that men give to the gods says to us that he views the gods as noumena very much in a Kantian vein. He hopes to avoid the charge of sacrilege by making this claim but we all know that he was found guilty of sacrilege anyway. So his distinction between the names that men give to the gods and the names the gods give to things and each other was not accepted by his fellow citizens. But when we go on to look at the mythos itself we find that it is about the curse of the gods and the curse of men to kill each other. All the extremes of human existence are displayed in the mythos. We have created a mirror for ourselves that is distorted to portray all our greatest extremes in behavior and emotion within the realm of the mythos. We have given names to these inhabits of the communal dream of the mythos. Just saying those names recalls the stories within which we search for embedded wisdom. Plato is using the mythos all the time, and making up his own versions of the mythos to make his philosophical points. Dipping into the mythos itself seems to be the real point of the etymological exercise. It brings back those memories of the pre-historic traumas to men and gods that help us understand our own traumas. The mythos writes the traumatic landscape large. The rule of that landscape is that there will be repetition of the trauma each

generation in some form or other. This is to say that the generations of the gods and men represent the intergenerational processing of the trauma. That intergenerational transmission ends up creating the nomos of the courts a social way of adjudicating guilt. That guilt goes deep, all the way back to the first gods who successively do wrong to each other. And this is an image of the wrong that men do each other. The difference between men and gods is that gods can only bind each other because they are immortals while the men can kill each other. This idea of binding verses murder is an important concept. Gods are pure Being. But their differentiation produces the meta-levels of Being. Men are merely beings. So what we are saying is that gods as the projection of Being are not able to kill each other but can only bind each other. This brings us back to the weaving example given by Socrates. In that example the endless threads come against each other to create a pattern of mutual binding. If we think of worldlines or lifelines in four dimensional space then the lifelines of humans can be snapped but those of the gods cannot be snapped. This working against itself of the knotting is a means of producing self-organization. We see that in the Iliad where the various gods contend with each other and form groups that take sides in the human conflict meddling in the affairs of men. The generations of gods take us up the meta-levels of being as the differentiation between them. As we go up we are also passing by the various kinds of court that deal with homicide which adjudicate the claims of guilt. If a man like Socrates is found guilty then he can be put to death by his city. But if the Gods are found guilty by Zeus then they can only be bound, as Zeus was once bound and then was released by Thetis. This is why Zeus owes Thetis a favor that is replayed by his taking her side and granting Achilles a favor during the Trojan war. When the various generations of Gods are deposed by younger generations of Gods then the old gods are banished but not killed. They still exert an influence even from exile. It is as if one color thread replaces another on the loom of destiny. So the generations of the gods represent a

knotting or self-organization in which gods bind other gods in different degrees. It is this self-organization that is projected in the mythos at the level of the gods, and at the level of men there are the narratives of the broken threads where lives are tossed away through the play of human emotions and foibles and through war of men on men in which cities are enslaved and where some win and build empires at the expense of others. In general this tells us something about the nature of the projection mechanism which is so powerful that it can produce an alternative world in the realm of mythos. That shadow world saturates the mundane world and gives meaning to everything through the tale of its mythic origins. Myth was the equivalent of what we call Science today. It may have been inaccurate but it was an all pervasive explanation based on the realm of the mythos intruding on everyday life. At the level of men this intrusion was about the passions that lead to murder of all kinds and other extreme deeds. At the level of the gods this intrusion was about the mutual binding of the gods of each other. The mythic intrusion was the production of the waking dream, called by the Australian Aborigines the dreamtime. It was a shared waking dream that we recognize in psychosis and paranoia as delusion. Here the delusion was operating on a grand scale without any check. Everything that happens in nature was a possible sign of the gods. There were many gods to insult or to alienate so that not just the physical forces of nature had to be contended with but invisible forces created as a projection by superstition which could have deleterious effects on ones destiny. If we think of the gods as being within consciousness, i.e. on the border between mundane and dream consciousness, as reflexive autopoietic dissipative systems, i.e. within whirlpools of the projection process itself as socially generated. Then the stories of the gods were a cross between a rumor mill and entertainment which constantly reinforced their meaning nodes in relation to the other meaning nodes within the mythos. But these meaning nodes come from the interaction of the gods with each other or between them and men. We

might say that in the gods the differences between the meta-levels of Being were embodied. This is just like we see in the differentiation of the Indo-European gods which goes with the differentiation of the class structure and in the differentiation of the roots of Being which I have pointed out in previous papers. The rumor mill as entertainment, where the rumors are projected into the mythos rather than on the social fabric, highlights the structure of the worldview to the listeners due to the archetypal nature of the projections. All of this archetypal structuring is recalled when the names of the gods and men from the mythos are mentioned. The fact that we can fabricate etymologies as word games is mere frivolity compared with the calling up of the mythos itself in the names of these gods and heros. The mythos is our own mutually produced (socially constructed) dreamtime driven by the collective unconscious. So these names and the stories connected with these names have deep significance which is gained by their repetition from time immemorial through succeeding generations. The stories are complicated when they are given in epics with lots of enigmatic details. But fundamentally we can consider it as a blueprint for the structure of the Indo-European worldview. Why these gods with these names and these heros with these names is a matter of endless generations of elaborations of stories about the illusory, fictional, absent, and different that appear in the totality of the mythos. But we operate in the logocentric world where there is the unity of the presence, identity, truth and reality of the idea in contradistinction to the archetype. Our non-mythic names are by reference, and are not as deep as the names that appear out of the mythos dreamtime. The etymologies that Socrates is parodying of the Sophists are comparing the surface meanings of words with the mythic names and thus trivializing them. The thirty dracma lecture would instead find the truth of the names in the stories that are invoked by the names which are embedded in the whole alternative universe of the mythos dreamtime. The names bring with them the stories. And the stories although they have versions are very

persistent in time through their repetition in oral culture. Since the gods themselves stand in for the reflexive autopoietic dissipative special systems as the distinctions between the kinds of Being. And since the variables of the letters are filled in by the unconscious who gives the name to the god. What we have here is an image of the foregoing description of the embodiment variable and the phonemic variable in operation. Alalu stands in for the meta-system. Uranus (Anu) stands in for the reflexive special system, Kronos for the autopoietic special system, and Zeus for the dissipative special system and these stand over and against the system of men, i.e. the city. Notice that Anu (Uranus) is the cup bearer of Alalu. This suggests that there is the social relations of the symposia from the beginning. The primal social relations come from child bearing. So Uranus engages in child bearing with Gaia who finds it unbearable. So Gaia arranges for Uranus to be unmanned by Kronos. The result is the production of the Furies and Aphrodite two nihilistic extremes of passion, i.e. revenge and lust. Natural relations between heaven and earth have been destroyed. The child bearing and the abortive productions produce the population of creatures in the world of the gods. Notice that there is one Alalu and out of him comes the pair of Uranus and Gaia, and out of them come many creations. But the first creations are the Hundred Handed Ones and the Cyclopes. This first abortive childbearing occurs before the Titans are born. The Hundred Handed Ones and the Cyclopes are the vision of the nihilism as too much unity and too little unity. The titans when they appear have a good form like that of humans which is symmetrical. This is a very persistent image because we still have it on the picture of the eye in the triangle on our money in the USA which is handed from hand to hand and moves through myriad hands in its endless cycle of exchange. Uranus and Gaia produce the first community of the gods called the Titans. But exchange and the medium of exchange is produced first. Here we have a clue which is very significant. Just like Aphrodite and the Furies are nihilistic opposites so are the Hundred Handed Ones and the

Cyclopes. First the Hundred Handed Ones and the Cyclopes are created, then normal children, then Aphrodite and the Furies after the attack of Kronos on his father. The first nihilism produces the medium of exchange. The second produces the furies which will haunt Orestes and drive him to Athens. Aphrodite will interfere with the course of events and will force Helen to run off with Paris which will eventually lead to Agamemnon killing his daughter in order to get the fleet to sail. That killing will seal his fate on homecoming. So in the later generations the line of humans coming from Tantalus is caught up with these creations of Uranus before and after the birthing of the Titans. It is interesting how the story of the line of Tantalus and the succession of the gods all are aligned in this way so that what was produced in the first place played a major role in the end of the story. If we now think of this as a projection process then when we start with ultra Being then the meniscus of the projection is broken. We first encounter Alalu who is the unified god, without a spouse. His nine years contains the nine generations of the gods and men. Then he is replaced by Anu/Uranus who is born out of Gaia and so we get a fundamental duality between heaven and earth. But when heaven and earth interact then the first result is the medium of exchange represented by the Hundred Handed Ones and the Cyclopes. So there is first a unity of the projection process. But that breaks down into the receptive and fertile part and the sky which provides the openness of the world. Note how Heidegger talks about this in the "Origin of the Work of Art."<sup>2</sup> Earth is made manifest in the primal openness of Heaven. Within that clearing of the making manifest of the earth within the openness of heaven there is the first production of the medium of exchange. Then the children who will exchange within that medium, i.e. the titans are born. But then there is a second revolution like the first one but more violent where Kronos replaces Uranus. After that a

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<sup>2</sup> See

<http://homepage.newschool.edu/~quigley/vcs/heidegger-owasum.html>

different sort of nihilism takes over which is between revenge and passion, extreme emotions. The openness that lights up the qualities of the earth is our basic vision of the things within our world. It gets immediately covered over by the exchange medium in which everything is leveled. And then there are born the ones who make the exchanges in the earth, i.e. the titans, but the fact that Cronos agrees to place limits on the openness of heaven by cutting off the yang energy entering the yin earth produces a major disruption of energy flows and produces the nihilism of revenge and passion as closed yin and yang splendor moments based on the interruption of the flow of celestial causation from the heavens to earth. That celestial causation we still see in the Chinese Tradition represented by the dragon symbolism in the I Ching. Zeus vanquishes the dragon of existence called Typhoon. Apollo follows his lead by killing the Python and establishing the site at Delphi as sacred and as a place of oracles. But where Uranus is constantly overbearing over Gaia, instead this causes fear in Cronos that the same thing will happen to him so he eats his children. This is the primal image of time. There is a repetition of the primal marriage at the level of the Titans and the children are eaten by the father. This is an image of autopoiesis because Cronos eats the products of himself in order to keep himself in power. There is a cycle in which the offspring feed the producer. But because the offspring are gods they cannot be killed by being eaten. So we get an image of the internalizing of allopoietic productions within the self as the action of time. Kronos reigns alone with his mate, until his mate<sup>3</sup> betrays him and allows Zeus to escape giving him the stone to eat instead. This stone is coughed up and becomes the oracle stone called the umphallos at Delphi which is the center of the world. All the children of Kronos escape him and then there is a battle and the Olympians displace the Titans. Once the Titans have been banished then the Olympians set up court at the top of

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<sup>3</sup> There is a constant theme of betrayal by women in Greek myth.

mount Olympus which is like a human royal court on the model of the family where each god has their say within the royal court. But Zeus is Baal who is the god of Envy. Thus there is a dissipative aspect to Zeus who is always betraying his spouse and fathering other children. He allows his children and the children of others to proliferate, but the fact is that he makes that proliferation occur a bit too much for the liking of Hera. Notice that the Reflexive quality is there from the beginning with the marriages that eventually open out into a full blown society of the gods with each other and between the two generations of gods that represent the colonizer and the colonized. But the dissipative quality flows through the whole story as well. It starts with Uranus covering over Gaia, it continues with Kronos eating up his children, then it ends with Zeus' womanizing and goddessizing. The autopoietic story is also there in each of its generations. First there is the balance between heaven and earth which is disrupted. Then there is the temporal aspect of the autopoietic system consuming its own products which it organizes into itself inwardly. Then there is the fact that Zeus has light and dark faces, of dark clouds and lightening of the thunder god, which are Janus faces of the same god which then gives us an image of symbiosis. Uranus looks up and Kronos purifies his mind, while Zeus is the king of life and thus dual looking down at creation. This is a picture of a holon which when the generations are taken together give a picture of looking down, looking up and self-purifying. Like the Pascal Triangle we find that the generations of the gods share the attributes of the special systems. They are in a way an image of the embodiment variable that is projected on the noumena. All the trouble within the generations of the gods comes from the entry very first usurpation of the cup bearer Anu of the rights of Alalu. Alalu was the whole like the letters that Socrates praises which was complete in itself. The cup-bearer was meant to keep the exchange of drink within the court going at the highest level as it should in a symposia. This is the circulation of the Chi within the unity of the projection. When the cub

bearer rebels the circulation is broken. The projection is ultra-efficient but starts to break down. When the projection starts to break down the difference between the openness of heaven and the receptive and fertile earth of qualities is produced. Within that openness the exchange medium is created. Then the natural births of those that make the exchanges occurs. But when the Yang influx from heaven to earth is broken then the nihilism of the furies and the overwhelming passion of lust are created. These like the giants and other creatures produced by Uranus never go away but become permanent fixtures of the world. While Uranus indulges in too much sexual activity, Kronos instead eats his own children. Uranus caps the fecundity of earth with his own sexual prowess, while Kronos caps it by eating its produce. Both of these cappings are blockages in the natural order. Finally Kronos is given the stone instead of Zeus to eat. This is the first object which is spit out and becomes the navel of the world, the origin from which everything else is measured. It was unearthed at Delphi. From this origin the difference between Olympian and Cathonic gods was created. All the children poured out of the moth of Kronos. Then there was a war between the two generations of gods for supremacy and the earlier generation lost and was bound or exiled. Zeus divided the world with his brothers, taking land and sky for himself and giving the lower depths to Hades and the Seas to Poseidon. The twelve gods of Olympus set up their court which lasted until men forgot about them, and their oracles. Hermogenes says that Socrates is reading oracles in his etymologies. That is how the gods talked to men until men lost interest in them as they entered more deeply into the Metaphysical era and lost touch with the mythopoietic era. Is it not clear that this story of the gods and their generations is really a story about the unfolding of the projection itself. The reading of the oracles is how the phoneme variable is filled in by the unconscious to give us true names, such as myth gives us. Later we enter the metaphysical era and play word games with other words attempting to read meaning into the names other than that which comes from the

narratives of the mythos itself. Sometimes the names have straight forward meanings in themselves that are symbolic. But other times the names do not seem to relate to anything clearly and their origins are mysterious. When we read the generations of the gods in this way we see that they stand for the breakdown of the projection of man through the mythos onto the physis. That breakdown is clearly written in the narrative of the relations of the gods of the different generations to each other. It is an image of the variable of embodiment which we have cast as the Pascal Triangle previously. That variable gets deformed as it interacts with the noumena. But the breakdown is seen as internal to the projection itself, that is because the projection is closed in on itself and is autopoietically reflexive within itself and really does not know anything about the noumena that is perturbing it. So all the perturbations are seen as examples of internal breakdown. But the breakdown is successive and gets stronger as we come down through the generations. But by the breakdown there is an opening up of a complete world with all its variety. Into that world come men, who again follow the terrible course to which they are driven by their curse and fate. That fate causes them to kill each other, something the gods could not do. The first god to die and be reconstituted was Dionysus. He was shown a mirror and other play things and then was torn to bits by the Titans. He is the nihilistic opposite of Athena. He belongs with Artemis as Apollo belongs with Athena. It is Apollo and Athena that preside at the first court with Orestes. Dionysus and Artemis are absent. They represent the nihilistic ends of the spectrum beyond the court. Dionysus drives everyone mad and causes them to enter completely into drunkenness, which is the opposite of the seriousness with which the court must function. It is drinking that the jurors go after the proceedings are over and they have cast their ballots. Artemis on the other hand represents the wilds where only the laws of nature hold sway and where the laws of men cannot penetrate. If men try to come and see her there they are turned to a stag and attacked by their own dogs. Between the destruction of

Dionysus and the destruction of Artemis stands the possibility of the court where all objects may be tried and have guilt assigned to them for homicides, i.e. the self destruction of men by men within the city which is the shadow of the destruction of men by men between cities in war. The structure of war and the structure of the city both point to the structure of the kinds of Being and how these kinds of Being articulate the world. But within the city is the special institution of the court where men try men and all other things as well, but primarily men.

There is in the stories that go with the names of the gods a picture of the self-destruction of the projection process based on its interaction with the noumena. The noumena become the players of the unconscious that act within the mythos with each other as the world unfolds. The mythos is the tissue of lies that covers over the noumena of the physis. That tissue of lies is a perfect model of projection which is embodying itself archetypally. Each element is a picture of some moment in the projection process whose meaning many times takes a long time to discern. But this is the thirty dracama lecture, which tells the way that naming interacts with myth. The full name is the myth itself, not the designated name, which may be symbolic or a filled in phoneme variable produced by the unconscious. The full name tells us the story of the projection process as it self destructs step by step in the face of the alienness of the noumena who are the unknown gods of whom we only see human images. From that alienness comes the strangeness of the gods and men reported by the mythos. But it is always written in terms of human finitude and thus becomes fitted to our understanding better than concepts and ideas. Rather the archetypal tells us about difference, absence, illusion and fiction, all the things that logocentrism denies. But it is precisely here that we must look to discover the structure of projection. The ideas are the projected, but they do not tell us about the structure of the projection process like the archetypes in the mythos do.

### **The Mythic Theory of Projection**

We have by a very round about and circumlocuitus and indirect fashion approached the idea that the tale of the generation of the gods in the mythos itself is a theory of the structure of the projection process. We have come to this conclusion by searching for the thirty dracma talk amongst the shards of the one dracma talk. The thirty dracma talk must be at least thirty times more interesting than the one we are given in the Cratylus dialogue. And indeed if this is the real theory behind the façade of making fun of the Sophists talk of word meanings then in fact it is at least thirty times more interesting. Can the mythos really give us a theory of projection? Is the mythos really about itself as a projection on things of nature? There is no good way to answer this question for after all we are talking about projection which is a warpage we project on the world, there is no objective view of projection. It is what in depth psychology is called transference. Jung says that Alchemy gives a good model of it in The Psychology of the Transference. But projection itself is the basis of schematization and if it is possible to construe the mythos as a model of projection itself then we are much better off than having only modern theories of the schematization. In other words in some sense the mythos is a pure projection prior to self-consciousness which is reached with Plato. Perhaps Plato is trying to tell us that our self-conscious theories of projection must at least pay homage to the unconscious theories that were made up by our ancestors. No better way to do that than to read the mythos account as a theory of projection very carefully and see what it might tell us that the modern theories of projection have glossed over. If this sort of indication is what Socrates is up to in the dialogue then he has given us a very precious gift which we would not have gotten to without a close reading of the dialogue. Theories of Schematization after Socrates are much more abstract and glib than the sort of theory that the mythos provides. Our point is that in order to be true to the mythos we must be able to read it carefully with an eye

to the meaning of the myths with respect to mythmaking itself, i.e. the autopoiesis, self-production of myth by myth as the dreamtime within us the dreamers. We have already seen how the mythos is aware of the meta-levels of Being by positing the differences between the generations of the gods it defines the discontinuities between those generations, which in turn have the qualities of the kinds of Being. We have associated those discontinuities with the courts of men within the cities. The courts would adjudicated guilt. The gods had no courts only tyranny. They had no law except that they themselves made. But then again they were only capable of binding each other and not killing each other. Thus the bindings can be done and undone by the gods themselves. The mythic world is one possible binding where the Olympians are at the top of the heap. Other sorts of bindings are of course possible. In fact, there are certain mythic moments like the marriage of Thetis when an unbinding in a certain direction is halted. It was prophesied that Thetis would produce an offspring greater than his father. The three gods Hades, Poseidon, and Zeus decided between them to allow Thetis to marry Peleus instead of any of them in order to avoid an upset in the world of the gods. This decision between the brother gods shows that the current order of the gods could be undone and redone in a different configuration.

What does it mean to us to have a mythic inspired theory of the projection. It means I think that we have a spontaneously produced theory instead of a fabricated theory. Plato fabricates a theory in order to connect his theory of forms to the world through the receptacle in the Timaeus. But if we have a spontaneous theory then we can study it carefully to see if there is anything we can learn from such a theory about the sort of schematization that we are interested in which is the kind connected to dimensionality. But in order to proceed in this direction it is necessary to understand further dimensionality. This term is not well understood. It has to do with the production of orthogonal extensions of spaces.

These spaces each have a certain structure which is more complex yet more synergistic than the lower dimensional spaces. But two things are missing from the current theory of dimensions. One is the concept of negative dimensions and the other is the concept of positive and negative meta<sup>n</sup>-dimensions. Both of these are unexplored territories in our tradition to my knowledge. In some of my previous papers I have breached these subjects<sup>4</sup>. Meta<sup>n</sup>-dimensions are thought on the basis of positive and negative dimensionality. Dimensionality is the zeroth concept of Meta<sup>n</sup>-dimensionality. The key realization is that the Standings of Being and Existence are meta<sup>1</sup>-dimensional over the Meta<sup>0</sup>-dimensions that we are used to in terms of geometry. Going on up the Aspects of Being and Existence are at meta<sup>2</sup>-dimension. But there are also the Arche at meta<sup>1</sup>-dimensions. Just as the concept that the negative dimensionality holds the hypercomplex algebras is new so is the idea that there are (negative) meta<sup>n</sup>-dimensions. This concept of meta<sup>n</sup>-dimensions provides a context for coming to terms with the way that the mythic theory of projection might become comprehensible. We noted in the last essay that the Pascal Triangle provides a way of looking at dimensionality by the production of the minimal regular polytope in each dimension. The Pascal Simplices provide the realization of those polytopes as Pascal multi-dimensional lattices. Thus going to the higher level of the Pascal Simplices only returns us to the minimal solids in each dimension, filling them in and giving them content. The simplices do not take us up to a higher meta-dimension. The higher meta<sup>1</sup>-dimension is the standings of Being and Existence. The higher meta<sup>2</sup>-dimension are the aspects of Being and Existence, i.e. presence, identity, reality and truth. But what is even less recognized is the fact that we should be able to down into negative meta<sup>1</sup>-dimensionality. These are the sixteen Arche which Jung calls the Quadrate of Quadrates in Aion. That is an archetypal formation prior to the Schemas. The schemas

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<sup>4</sup> See "Negative Dimensionality and General Schemas Theory" and See "The Multith of Being"

exist at the level of dimensionality, but prior to the schemas is something else that is associated with the collective unconscious called the Quadrate of Quadrates. There are even deeper levels of the Arche in the negative meta<sup>n</sup>-dimensionality. It is important to know that the schemas are not the first way that we interact with things but that there is something prior to the schemas which is associated with Ilm al-Raml, an Arabic divinatory system, similar to the I Ching but from North Africa based on the heuristic level 2<sup>4</sup> rather than 2<sup>6</sup>. Divination is the means that the ancients used to attempt to get in touch with the unknowns in life. We tend to think of them as superstition these days. But we can also think of them as a type of proto-science. Ilm al-Raml was studied and called 'Geomancy' in the West during the middle ages. It was seen as the complement of Astrology. What is interesting is that the Ilm al-Raml divination has a structure that corresponds directly with the Quadrate of Quadrates posited as the structure of the Collective Unconscious Arche by Jung. If we take Ilm al-Raml as a model then because of its nice structure and regularity then perhaps we can map the oddities of the generations of the Greek gods onto that structure.

Ilm al-Raml has the following structure. It is composed of sixteen houses arranged as a progressive bisection with one house that is left over at the bottom. Ilm al-Raml divination is done using a stick and tapping in the sand an uncountable number of times. Then the sixteen rows of taps are rendered as either even or odd. These form the mothers, a series of four tetragrams. These are rotated orthogonally 90 degrees to form the daughters. This is the top row of the progressive bisection. From that row there is a calculation that progressively collapses pairs of these tetragrams into one tetragram, preserving evenness or oddness in the resulting tetragram. This process is repeated to produce the figures in four, then two then one house. Finally the last daughter and the resultant single house are used to produce a left over house at the bottom beneath the progressive bisection. Both houses and figures

have meanings that are red by interpreters of the Ilm al-Raml configuration produced by this method. Now we interpret the progressive bisection as being the site of the natural rolling over of opposites which is capped at each end by closed yin or yang splendor elements. The stick used to do the generate the initial figures is yang and the final lone figure produced by the daughter and the final figure in the diagram is the closed yin figure. This configuration represents the celestial yang cause being received by the mothers and then progressively distilled until it produces a final figure of ultimate concentration. Then that figure is taken and added to the daughters to give a final figures. The structure of Ilm al-Raml is very precise. But unlike in China it does not have a philosophical literature surrounding it. But there is a book that encapsulates its philosophical premises called The Meaning of Man by Sidi Ali al-Jamal a Sufi of Morocco. The Meaning of Man is like a more precise version of the Tao Te Ching but of Islamic origin rather than Chinese. The philosophy of Sidi Ali al-Jamal has a definite structure analogous to the structure of Ilm al-Raml. We can use it as a starting point for understanding meaning of the Arche which exists beyond the Schemas that Jung pointed out. The Arche are split into two sets of sixteen, a set of places and a set of tetragram figures. Figures are placed in the places for interpretation and that occurs when the diviner uses the stick to reach into the uncountable to bring back a pattern of sixteen even or odd lines, that become the mothers, that in turn generate the daughters and then from those two sets of figures the other figures are generated step by step, in a way analogous to the production of the Pascal triangle only backwards. In other words a calculation using only even and odd are used to create each successive line until one reaches one figure, and then that figure is doubled using that result and one of the daughters. The Pascal triangle works from one to many, but in both cases there is a rule for computing the next row in the progressive bisection, either toward one or toward many.

So how does this Ilm al-Raml heuristic relate to the Generations of the Gods? First lets note that the Alalu generation is unified. In it we cannot see any difference between the yin and yang. So that point is like the Pascal point which is undifferentiated. The cub-bearer Anu who keeps the flow of Chi going decides to rebel. He forces Alalu under ground and the flow of Chi is that supports the undisturbed projection is broken. Now Uranus (Anu) takes over and immediately there is a distinction made between the heavens and earth, a split or separation occurs. Now this appears as the difference between the stick used to create the figures in the earth and the marks in the sand itself. These figures created are uncounted. Enough are done so that one does not know whether they are even or odd. Thus this becomes an unconscious (non-)decision. The production of the marks in the earth is the same as the fertilization of the Gaia by Uranus. Here we must mention something crucial. According to four elements theory there are four receptivities to the earth, namely: Earth, Fire, Air, Water. Thus when the celestial cause comes down according to Shaykh al-Akbar in chapter eleven of the Mekkan revelations there are four wives, or receivers of the celestial cause which then distribute it in four different causal chains. The four mothers are the remnant of that idea. But the elements are made up of the four qualities hot-cold and wet-dry. Hot-cold is Yang and wet-dry is Yin. The daughters represent the qualities. They are discovered by turning the mothers 90 degrees. In other words the mothers are composed of four even or odd marks each. The even or odd marks can be seen as the qualities. Combinations of qualities give rise to elements according to ancient tradition. The point is that there are two orthogonal viewpoints on the original sixteen lines that give us sixteen odd or even marks. This is like the difference between two viewpoints on the same sixteen lines. One viewpoint reads them as mothers, i.e. elements and the other view point reads them as qualities, i.e. daughters. When Uranus and Gaia, who contains all the qualities and elements, first couple when the separation between heaven and earth is established, then

the hundred handed ones and the Cyclopes are created. We have called this the medium of exchange. Here the medium of exchange is the even and odd marks. Odd can be signified as one, like the one eye of the Cyclops and Hundred is many that can be signified by the even number of hands and heads of these strange brothers to the Cyclopes. The second Coupling of Gaia and Uranus produces offspring, the daughters by rotation, and the sons by the amalgamation of the mothers and daughters by the rule that produces the second row by preserving even and odd. These sons can be called after the Zoas of Blake. When we read the Ilm al-Raml structure in Blakian terms then the mothers become the emanations, and the daughters the shadows, and the specters are the offspring of the Zoas and Mothers that become new causes. But this Blakian reading is unnecessary. The key point is that once the celestial cause hits the four receptivities then two things happen, the daughters are created, producing an interval with chiasmic reversibility of viewpoints that are orthogonal, and the production of the sons, or sometimes they are called cousins. Now one of these sons becomes the one that conspires with Gaia to do stop the celestial influence. This is done by Kronos, and that produces all sorts of nihilistic creations that go outside the bounds of the progressive bisection. The mother asks each of the brothers if they will do the deed, and so there is a winnowing down to Kronos who finally agrees. This is the process of continued amalgamation from the four sons, to two sons, to one son who will do the deed. Thus Kronos starts as one son among many, and ends up the only son who will destroy the father for the mother to shut off the celestial influence. Kronos. By the way in the myth Uranus and Gaia had six sons and six daughters instead of four and four. We will deal with this discrepancy later. The key point is that once we have winnowed down to Kronos then he couples with his sister to produce his child Zeus and his other children. There are actually six children produced half of the twelve produced by Kronos and Rhea. Notice that the halving is preserved if not the number. This discrepancy

will also be dealt with later. Notice that this last child is the substitution for a stone, which Kronos coughs up. So Zeus who is the king of life is substituted for something dead which is of no account which is a stone, like the philosophers stone, which is everywhere but hard to find. This stone becomes the navel of the earth. The stone represents the fact that this last point which is created is the symbol of the closed yin just as the celestial causation of Uranus is seen as Yang splendor. The four levels of bifurcation between are representative of the balanced natural rolling over of opposites within the heuristic level of  $2^4$ . It is the child that is taken and hidden off by itself and substituted with a stone who becomes king of the next generation because he is not eaten. In Greek myth the sequence goes from twelve, to six both male and female offspring. So there is a bisection here, but There are two more sons and daughters than is necessary to fit with Ilm al-Raml. On the other hand there is a halving at the next generation but in Ilm al-Raml only Zeus is represented. That is  $2+1+12+6 = 21$  gods and goddesses which means Uranus/Gaia + Aphrodite + Titans + Olympians. Since there are only six Olympians plus Aphrodite then five other gods and goddesses need to be found to make up the difference to give twelve Olympians and thus establish again the primal number. But the other five are a hodge podge of substitutes and not children of Kronos and Rhea. When we add this five (Artemis, Ares, Athena, Hephaestus, Hermes ) then we have 26 gods. Hades is left out and Dionysus added in his place. That makes 27 gods. When we add Alalu who is forgotten this is 28 gods. Twenty eight is a perfect number. Twenty eight is the longest known cycle of the Sociable Numbers<sup>5</sup>. It is the number of relations between eight things which are the trigrams that make up the hexagrams of the I Ching. Twenty eight equals  $16 + 8 + 4 - 2 - 1 - 1$ . When we add the other four that are negative then we get Thirty Two which is the next heuristic at  $2^5$  from  $2^4$ . Notice that we have 16 tetragrams in 16 places. So the other 16 tetragrams need to be accounted for.

<sup>5</sup> <http://xraysgi.ims.uconn.edu:8080/amicable.html>

The key point is that the sixteen states are contained within the celestial cause. But the celestial cause hitting the element mothers or receptors then there is the production of states in the places. The states in the places are the qualities that are contained within the quanta. By this containment there is interpenetration of the states and quanta manifestations of the sixteen figures or places of Ilm al-Raml. It is at level 32 heuristic that this difference between figures and places is instituted. At that level the five Hsing are embodied, which have yin and yang values to give us  $2^5$  values. It is at the heuristic level  $2^5$  that the letters are embodied. Different alphabets uses different proportions of the 32 different figures. Ugrit uses 30, Arabic 28, Greek and Egyptian 24, Hebrew 22, Pahlavi 20, and Proto-Sinaitic 19. Notice that only Arabic uses the perfect number as the differentiation of its letters. The key point here is that there is possibly an odd relation between the letters and the gods<sup>6</sup>. If this were the case then there would be an interesting relation between what we have been calling the phoneme variable and the embodiment variable. They are in fact ultimately the same thing which we now call the gods. The Egyptians called their gods NTR, from which our word nature derives. If we think of the gods as both the embodiment variable, the phonemic variable and nature itself, then we can see how Socrates could think there could be true names. The gods might unify these three disparate regions in our thought. Perhaps originally they were the same and not distinguished. In other words originally the projection of the embodiment variable, the phonemic variable and NTR as the Egyptian gods were the same. What has happened over time as the projection deteriorated is that they have become different, so now we cannot see how they could have ever been the same thing. So separated have we become from nature. In the Spell of the Sensuous<sup>7</sup> David Abram gives a phenomenological analysis of how that could

<sup>6</sup> Margaret Magnus, Gods of the Word: Archetypes in the Consonants

(Truman State University Press 1999)

<sup>7</sup> Vintage Books 1997

have happened. It happened he says because we traded our synergistic relation to the environment through our senses for a fabricated synergy between sight and hearing with the letters. It is according to Abram the letters and our fascination with them that moved us out of the sensuous world where we were in touch with our environment into the abstracted and virtual metaphysical realm. Abram posits that the letters served as a way that we were exiled from our connection with the world. But perhaps that started when we converted the NTR that we saw as gods into letters. Then we lost hold of the gods in the letters entered the virtuality metaphysical era. The same synesthesia that allows us to have full sensuous experience of the natural world is hijacked by literacy to propel us into the first virtual world of writing, long before the advent of cyberspace. The case that Abrams makes is very compelling. All this is a round about way of saying that the differences of the gods from the Ilm al-Raml model is important. The numbers do not work out, but that is because the numbers of the gods point in a different direction, toward the perfect number 28 which is one of the letter differentiations. That one letter differentiation makes sense because of the relation between the parts and the whole in perfect numbers. All the parts add up to the whole exactly with nothing left over. This is a model of the Special Systems. This conotates the nature of the Gods as different from humans who are given to excess or lack. The persistence of Being was sometimes perhaps associated with the hyper efficacy of the special systems at one time when there was no difference between Existence and Being as we have today. Being is the projection mechanism. Existence is what is there regardless of the projection. Existence is what is there that hears the tree fall in the forest when no one is there to hear it fall. When the Gods were NTR as nature then the projection, the projected and the rebound of the projection were all one thing, which was utterly non-dual. Being had not yet distinguished itself from Existence. At that time there were true names. It is interesting to note that the differentiation of the Gods of Egypt

which is thought to be the oldest system of the gods is on the form of the special systems differentiation. So at that time the gods were actually the differentiation of the special systems themselves. That differentiation is a binary progression like we see in Ilm al Raml. This is the binary progression before chaos descends by the advent of the third thing. This is the production of natural complementarity.

The key point we were making above was that Ilm al-Raml represents the succession of the generations of the Gods from Alalu to Uranus to Kronos to Zeus. But this succession is occurring in the way that trauma impinges on the system. First there is the split within the projection between Heaven and Earth, i.e. between openness and the qualities of the earth that are revealed. Then it is possible to distinguish the stick from the sand. But the first thing that was created was the coding of even and odd in marks that is the exchange system. Once the exchange system is created then there is the production of the sixteen even and odd marks. These are grouped into mothers then rotated to become daughters creating the interval seen from two points of view that is necessary for frames of reference to be defined. Then there is the calculation of the sons from the mothers and daughters. Then the mother asks for one of the for sons to stop the flow of Yang from Heaven. There is a winnowing out until there is just Kronos left. Kronos does the deed shutting off the impinging of yang splendor, but that leads to his having the same problem himself in the form of Zeus. As he betrays his father so he is betrayed. Thus the circular causality of karma works. Thus he produces the son who is substituted with a stone with his sister. But that stone stands for closed yin which is the death knell that is opposite of Yang splendor. Ilm al-Raml as a model represents the fundamental intergenerational transmission of the circular karma of the Trauma. It is the way that the Trauma goes deep into the earth. For instance we see it in the I Ching and the dragons that appear in the Heaven and Earth hexagrams. If we interpret these hexagrams the way Wang Bi

does then we will see the upper and lower hexagrams as excess. So in the Heaven hexagram the dragon starts out below the earth. But in the final hexagram it is flying above the earth. The highest line in the Earth hexagram indicates that the dragons are flying but there is blood on the earth. This blood sinks down until there is frost and ice produced which is cold and hard like a rock. That rock is the egg for the dragon to arise from again. Basically the I Ching is giving an explanation of the Ilm al-Raml configuration which relates to the celestial cause producing an impact in the earth and that is filtered though until it produces death. This is a model of the impact of Trauma.

If we look at the work of Steven Porges on Trauma he posits that there are three systems, the freeze state is the result of the reptilian system, the fight/flight states are the result of the mammalian system, and there is a social engagement system associated with the vagus nerve as well. After absorbing this theory I realized that one problem is that it does not recognize that there are four states at the level of the social engagement system associated with the four Zoas of Blake. The system is really a progressive bisection created by the traumatic event raising the energy of the organism higher and higher during trauma. A chaotic system bifurcates. The highest trauma produces death. That is the closed yin state that is equal to the dead stone. Out of the dead stone comes the king of life Zeus. The first level beyond the non-viable state is the freeze state at the reptilian level. Then the next bifurcation produces fight/flight states at the mammalian level. But when those states bifurcate then that produces the four Zoas, or the four states that the king of life presides over. This is at the social engagement level. At that level there are five nerves that act as the control over the four Zoa states. After that there can be further bifurcation, it would produce the emanations of the Zoas and the shadows of the Zoas. Finally there is the production of the Spectres or sons of the Zoas. These are the off spring from the Traumatic event, as an example of Yang Splendor. Zoas plus emanations, plus shadows,

plus specters is sixteen elements which correspond to the Arche in the Quadrate of Quadrates of Jung in the Aion. The trauma comes in and it is received by the emanations and shadows, then that produces the Zoas which are like the brothers of Kronos. Then there is a winnowing down to one brother and it is that brother who with his sister produces the Stone which is the substitute for the king of life, i.e. death or non-viability. The trauma is the false Yang, that is why it is called Yang Splendor. At its harshest it produces death, i.e. homicide. But there are different levels and degrees of Trauma and so the trauma which does not produce death instead produces karmic circular causation of Post Traumatic Stress Disorder. This can move as an intergenerational transmission of a miasma. It is this intergenerational transmission we are seeing in the five generations of men from Tantalus to Orestes. But eventually this traumatic miasm that is so disorganizing leads to its opposite the institution of order based on law within the city. The fruit of disorder is order. That order attempts to adjudicate the crimes that induce the trauma.

### **The Nature of the Physus**

The upshot of this mythic analysis, an exercise in ontomythology, is that the Physus is not what we think it is. First of all we use the word Physus to represent the Greek *phusis*. We call it physus instead of *phusis* so readers will be able to relate to it easily and understand that it has to do with physics. *Phusis* is the original concept of physics prior to its materialization. It means the unfolding of things in nature, so it is a dynamic term, and it is related to growth of living things first and foremost. Out of that there is the reification that materialism does separating the animate and inanimate nature from each other and relegating one to biology and the other to physics. Physics itself is divided again into particle physics and thermodynamics. And so we begin to split up our world in to finer and finer resolution realms. But the first split, the most important split is between Physus and Logos. Between

them stands the non-dual Nomos. The Cratylus is about whether the Nomos is purely conventional or whether it reflects some memory of the true nature of the physis beyond our projections. So when we talk about the Physis we are going back before the split between animate and inanimate nature. Nature is in this view first and foremost animate and then there is some inanimate aspects that are tucked away inside that animation of nature. This is basically how Aristotle views the world, as if it were a living intentional creature. But there is a standard separation between that made by the Greeks, and we see this clearly in Aristophanes, between the unfolding of the physis and the unfolding of logos, which encompasses speech, thought, writing and reason. The key is that both concepts have an aspect that is a dynamic genetic unfolding embedded within them. That unfolding in both cases is to some predetermined pattern, like the grammar of language and the laws of physis. Thus nomos is made manifest by their mutual unfolding. The real question is whether the basis of ordering is the same in both cases. What we find in science is that through math we can make an analogy between our theories and the order in nature. But this is not really saying that the ordering principle is the same that governs grammar and logic and schemas and the laws of physics. In fact, it is pretty clear that the ordering principles are different between the logos and the physis. We understand the ordering principles of nature a lot better than those of consciousness that produces the logos at this point. This three way distinction between physis/nomos/logos is the fundamental distinction in the meta-physical era. This is primarily because alphabetic virtuality of literacy produced by reading and writing tears away from what we call nature in a radical way which is different from the organization in the Mythopoeitic era. In the Mythopoeitic era the basic distinction is between Heaven and Earth on the one hand and Mortals and Immortals on the other. Socrates distinguishes these opposites in the Gorgias as composing the world. Heidegger takes them up and calls them the Fourfold. In my study of The

Fragmentation of Being and the Path Beyond the Void I show that there is a dual of the Positives Fourfold called the Negative Fourfold composed of Chaos, Abyss, Covering and Night which is associated with women as the Positive Fourfold is associated with men. We saw this Positive Fourfold in the unfolding of the Traumatic Genealogy and we see it when we relate the Genealogy of the Gods to Ilm al-Raml in order to see their resonances. So here again Socrates is really talking about the mythopoeitic era rather than the metaphysical era. Thus we have to infer the transformation between these eras when we listen to his arguments. We have said that the Nature as NTR which are the Egyptian gods, is a very different thing that we imagine it to be. In the mythopoeitic era there is no separation between the gods as NTR, and the phonemic variable and the embodiment variable. Gods are speech and they are embodied phenomena within the world all be it invisible. Thus when the split between Logos and Physis (based on the more fundamental split Infinity and Finitude) takes over from the split between Heaven and Earth (based on the less fundamental split between Mortals and Immortals), there is a fundamental change in which the immortals are torn apart into their constituent parts of the embodiment variable, the phonemic variable, and the noumena beyond the projection which we see though a glass darkly. The point is that what we think of as physical things are in effect interpenetrating stuff. This interpenetration which occurs in the negative dimensions via the models of the hyper-complex algebras is something that overwhelms and encompasses not just the things but ourselves as loci of logoi as well. It is in the interpretation that the fusion of the embodiment variable, the phonemic variable and the noumena takes place. What is to us noumena is to the objects their interpenetration with everything including us. So we have access to them not externally but internally to ourselves. That is how the unconscious can produce the true name of something outside us that is a noumena. And the embodiment variable is merely the special systems which is the model of the

interpenetration in terms of hyper-complex algebras.

So in this way we see how it might be possible for the gods to be both the embodiment variable and the phonemic variable and the veil of NTR as nature at the same time. Since the gods operate on the boundary of mundane consciousness and the core super-consciousness of dreams that is at the center of everyday consciousness they are in a position to bring these elements together. We see the gods in dreams as the people we do not know whom we meet in our dreams. They are the alien, the noumenal, within the super-consciousness realm. These unknown persons in our dreams have names that they call themselves and sometimes they tell us their names. These are their true names. But due to the interpenetration of that inner realm with the universe beyond our bodies we see that the dream bodies are the embodiment variables for the things in the world as well. It is this otherness of the dream characters that are the templates for our recognition of otherness outside ourselves. The projection of those templates on external things makes them comprehensible and this is the essence of projection. It is the genealogy of the Gods by which we begin to understand the articulation of this projection process in terms of its breakdown under stress of Trauma. Trauma deconstructs the projection process and we go from the Traumatic Yang Splendor intrusion to the Closed Yin of non-viability and Death. What is substituted for the yang celestial causation is the Yang Splendor Traumatic intrusion. That traumatic intrusion causes the progressive collapse of the infrastructure of receptivity in Trauma first at the Four Zoas level, then at the Fight/Flight level then finally at the Freeze level, before viability is lost and death ensues. The Heavely Yang Celestial Causation from the Unseen is not a threat. It is only when this is replaced by the Yang Splendor of the Traumatic intrusion instead that this becomes a scene of collapse of the defenses one level at a time as the various levels are overwhelmed. What we see in Ilm al-Raml is the processing of the Trauma in the case of

Yang Splendor, or the advent of genuine celestial causation from Heaven to Earth in some rare cases. It is necessary to make a non-nihilistic distinction between the two. But generally the celestial cause enhances functioning while the traumatic event destabilizes and decreases functioning. However both are processed in the Ilm al-Raml tableau in which the figures are produced in a configuration. The fact that this production of figures can be seen as an image of the karmic cycling of the generations of the gods is pretty amazing. It tells us that a single theory of projection is being described here, but that theory is based on the concept of an interlying interpenetration. In fact the heavens (samawati) as no-where no-when are the place of interpenetration. The earth (ard) is the place where there is externalization beyond the inward interpenetration of things. Mortals are the ones who have the Logos. Immortals exist in the stream of the ecstasy of dasein in its projection of the schemas as pockets of negative entropy which are dissipative ordering, autopoietic symbiotic, and reflexive social. When we switch and view things from the Metaphysical model of the world this interpenetration is lost sight of and becomes purely theoretical. That is why we have such a hard time bridging the gap between the external world of physis and the internal world of logos, we view them as external and internal rather than two different ways of looking at our own interpenetration with other things beside ourselves. Socrates leads us back toward this grounding in the mythopoietic by recalling it in his etymologies. If we think about them hard enough we see that they are a model of projection produced by the mythos about itself, thus the mythos is a commentary on its own structure as seen in the generation of the gods.

### **Continuing the Comedy of the Etymology**

[Soc.] Then let us proceed; and where would you have us begin, now that we have got a sort of outline of the enquiry?

We have found that this outline of the inquiry is very important to us as at the Thirty drama level we can see the genealogy of the Gods and

Men as a commentary on the projection process itself from the point of view of the Unconscious generation of the Mythos of the Dreamtime.

Are there any names which witness of themselves that they are not given arbitrarily, but have a natural fitness?

This is the key question. How do names become naturally fit. What we have found is that they become naturally fit because they are manifestations of the NTR, i.e. the gods themselves, which because they appear in the logos as the fundamental building block of the phonemic variable, and in the external world as the embodiment variable, and because these three in the mythopoietic are the same thing, then the names of the things automatically have natural fitness, because the gods are themselves the NTR which have the form of the Special Systems.

The names of heroes and of men in general are apt to be deceptive because they are often called after ancestors with whose names, as we were saying, they may have no business; or they are the expression of a wish like Eutychedes (the son of good fortune), or Sosias (the Saviour), or Theophilus (the beloved of God), and others. But I think that we had better leave these, for there will be more chance of finding correctness in the names of immutable essences:-

What can have a more immutable essence than the immortals. Immutability is the immortality of the ideas, but that comes from the immortality of the archetypes first. The gods are a manifestation of the different, absent, illusory and fictional projected out onto the world as NTR. They are the first instance of the anomalies of noumena which inhabit the projections of the schemas we call the world.

there ought to have been more care taken about them when they were named, and perhaps there may have been some more than human power at work occasionally in giving them names.

The true names come from the Gods themselves<sup>8</sup> as the logos wells up in them. Men

<sup>8</sup> See Domhoff, G. William; *The Mystique of Dreams* (U. Calif. Press, 1985) page 27. "The proof that a *mara* truly wants to become a *gunik* lies in this telling the dreamer his name and giving him a song." (A *mara* is a malevolent spirit and the *gunik* is a benevolent spirit among the Malaysian aboriginal Senoi.)

project their own names on the noumena of nature when they do not know those true, archetypal names.

[Her.] I think so, Socrates.

[Soc.] Ought we not to begin with the consideration of the Gods, and show that they are" rightly named Gods?

[Her.] Yes, that will be well.

Prepare yourself for more euphemisms where Plato is proving Socrates piety toward the gods. But underneath the superficiality of the names of the Gods there may be an ulterior motive of exposing the depth of the gods, which comes by their invocation.

[Soc.] My notion would be something of this sort:- I suspect that the sun, moon, earth, stars, and heaven, which are still the Gods of many barbarians, were the only Gods known to the aboriginal Hellenes. Seeing that they were always moving and running, from their running nature they were called Gods or runners (Theous, Theontas); and when men became acquainted with the other Gods, they proceeded to apply the same name to them all. Do you think that likely?

[Her.] I think it very likely indeed.

This is a very interesting statement. It tells us that originally all the gods were the celestial lights. Then later other gods were appeared that were not those lights. We get the first intimation of the flux of these primal phenomena by their being named runners. So originally the gods were confined to the heavens and they were the moving objects that moved across the celestial sphere. They stood out on the background of the seemingly fixed stars because of their limited number and their movement. This is a strong reduction of the gods to a small number in the beginning. The others are associated with the constellations. When constellations, i.e. the fixed stars became interpreted as gods as well then there was infinite room for elaboration. The constellations became the celestial landscape on which the stories of the gods were projected by men, as they sat and talked at night. Those constellations are natural groupings, each different and unique, and determined arbitrarily by the position of the stars and their distance from earth which makes their movement invisible. The point is that every constellation had its own pattern of lights and its relation to the other patterns of lights of the other

constellations. Reading this landscape in the dreamtime as men looked up into the stars led to the postulation of the stories of the various constellations. This is a lot like the reading of the marks made in the sand by Ilm al-Raml. It is a sort of divination, where some physical marks caused to bubble up a logos in response from within the observers on earth who were awed by the night sky. The stars have so much more room for elaboration than the runners that move across it. The stars in the celestial sphere is a memory map like those that Francis Yates talks about in The Art of Memory from much later. If we think of the stars as the points of crossing of the knots then we can apply the knot analogy to the constellations and see them as continuities with differences that are self-organized. This makes the analogy to weaving of Socrates more applicable to the actual mnemonic device that supported the elaboration of the projection of the mythos. Weaving is the only craft that Socrates uses that is synthetic. The others are analytic and destructive, i.e. burning, cutting and piercing. The stars are patterns on which the mythologists projected forms. Those forms were outlines around the pattern of stars that isolated them. Then the various forms formed an overall pattern within the celestial sphere that can be seen as a system if constellations. But there are many more stars than the brightest that form constellations and thus there is a meta-system beyond the constellations. Within the system of the constellation there is the series of the twelve constellations that form the zodiac. Then there are the constellations between the zodiac and the north polar star. The polar star represents the top of the world tree, and the constellations that flow out around it down to the zodiac represents the branches and leaves of that world tree, yaddrasil. All of this forms a wide canvas of pre-existing patterns to project the forms of the Gods upon, those other gods that men came to know after the runners. Astrology is in effect the science of the relation of the runners to the background map of the stars grouped naturally into gestalts and turned into forms. It is a perfect example of the projection of forms on given patterns. The patterns are connected

together as self-organizing intersections of a continuous thread and externally isolated by an outline of the form. So something is given at the pattern level by nature. Something is projected at the form level by our perceptual processes that produce gestalts. The two interact to give the basis of the map of the gods elaborated by mythology. Then the stars themselves form a mnemonic device that allows us to remember the stories as we look up at the stars and see the forms of the constellations. But the constellations are not just independent stories, rather the tales of the constellations from an ontology of the different sorts of creatures that have existed from the foundation of the world. There is a hierarchy of the gods and other creatures that the mythology produces. And then on the earth there are many places onto which these heavenly figures are mapped as well by temples, sacred groves, oracles, and places that are holy for one reason or another and thus associated with taboos. The map that we project into the heavens is re-projected back on the earth as we say that this thing recounted in the stories happened at a particular place on the earth. And through this remapping onto the earth there is a change in behavior of people as they encounter those places or as they re-enact rituals associated with a particular day of the year that is associated with the stories of the gods. Thus the circulation of the projection is complete in as much as it is embodied in the behavior of the people who know the stories. The constellations exist in Pure Being in the heavens. The behavioral repercussions of those stories occur on earth in the cities of men which is the embodied Process Being. It is also marked out by the runners that traverse the constellations as a Process. Any particular thing that happens on earth, be it natural or social phenomena can be attributed to multiple causal factors. Thus we can see anything as an influence of multiple gods for good or ill in our lives. This invisible causation of the Heavens on Earth has the character of Hyper Being since we never know where the influence is coming from which is shaping our fate. The very diversity of the myriad gods of Polytheism is the sign of Hyper Being. Ultra Being appears

when a god intrudes on our world as an alien externality. All the kinds of Being appear in the building of the mythopoietic worldview just as they go into the production of the metaphysical worldview as well. The kinds of Being are conserved in our worldview. They are what has not changed even with the change of the mythopoietic to the metaphysical era.

[Soc.] What shall follow the Gods?  
[Her.] Must not demons and heroes and men come next?  
[Soc.] Demons! And what do you consider to be the meaning of this word? Tell me if my view is right.  
[Her.] Let me hear.  
[Soc.] You know how Hesiod uses the word?  
[Her.] I do not.  
[Soc.] Do you not remember that he speaks of a golden race of men who came first?  
[Her.] Yes, I do.  
[Soc.] He says of them- But now that fate has closed over this race They are holy demons upon the earth, Beneficent, averters of ills, guardians of mortal men.  
[Her.] What is the inference?  
[Soc.] What is the inference! Why, I suppose that he means by the golden men, not men literally made of gold, but good and noble; and I am convinced of this, because he further says that we are the iron race.  
[Her.] That is true.  
[Soc.] And do you not suppose that good men of our own day would by him be said to be of golden race?  
[Her.] Very likely.  
[Soc.] And are not the good wise?  
[Her.] Yes, they are wise.  
[Soc.] And therefore I have the most entire conviction that he called them demons, because they were daemones (knowing or wise), and in our older Attic dialect the word itself occurs. Now he and other poets say truly, that when a good man dies he has honour and a mighty portion among the dead, and becomes a demon; which is a name given to him signifying wisdom. And I say too, that every wise man who happens to be a good man is more than human (daimonion) both in life and death, and is rightly called a demon.

We are considering a new series from the runner gods, to the diamons, to the heros, to men. The Diamons he wants to relate to the golden age of men and say that they were golden because they were wise. But Socrates himself is haunted by a Diamon who tells him what not to do but not what to do. In the Symposium the Diamons are seen as creatures half way between gods and men.

[Her.] Then I rather think that I am of one mind with you; but what is the meaning of the word "hero"? (eros)  
[Soc.] I think that there is no difficulty in explaining, for the name is not much altered, and signifies that they were born of love.  
[Her.] What do you mean?  
[Soc.] Do you not know that the heroes are demigods?

[Her.] What then?  
[Soc.] All of them sprang either from the love of a God for a mortal woman, or of a mortal man for a Goddess; think of the word in the old Attic, and you will see better that the name heroes is only a slight alteration of Eros, from whom the heroes sprang: either this is the meaning, or, if not this, then they must have been skilful as rhetoricians and dialecticians, and able to put the question (erotan), for eirein is equivalent to legein. And therefore, as I was saying, in the Attic dialect the heroes turn out to be rhetoricians and questioners. All this is easy enough; the noble breed of heroes are a tribe of sophists and rhetors.

So suddenly it is Socrates and his fellow Sophists and philosophers that are the Heros. Eros is a fundamental component of Platos representation of philosophy because it brings men together in the search for truth, this being distinguished from the lower eros of Alkibiades. It is before the Symposium that Alkibiades spots Socrates communing with his Diamon. He says he will be along shortly. Alkibiades is overwhelmed by the bodily eros for Socrates but Socrates attempts to get him to see that the eros of the soul is higher and better. But Alkibiades goes astray and this is partly what leads to Socrates own downfall, because of the treason of Alkibiades Socrates is seen as a corrupter of youth because of his association with Alkibiades.

[Soc.] ....But can you tell me why men are called anthropoi?- that is more difficult.  
[Her.] No, I cannot; and I would not try even if I could, because I think that you are the more likely to succeed.  
[Soc.] That is to say, you trust to the inspiration of Euthyphro.  
[Her.] Of course.  
[Soc.] Your faith is not vain; for at this very moment a new and ingenious thought strikes me, and, if I am not careful, before tomorrow's dawn I shall be wiser than I ought to be.

Here is more indication that the etymology Socrates is engaged in should not be taken too seriously. Any time Socrates claims wisdom we need to be careful. His is the way of clinging to ignorance, which is the true way of wisdom.

Now, attend to me; and first, remember that we of put in and pull out letters in words, and give names as we please and change the accents. Take, for example, the word Dii Philos; in order to convert this from a sentence into a noun, we omit one of the iotas and sound the middle syllable grave instead of acute; as, on the other hand, letters are sometimes inserted in words instead of being omitted, and the acute takes the place of the grave.  
[Her.] That is true.  
[Soc.] The name anthropos, which was once a sentence, and is now a noun, appears to be a case just of this sort, for one letter, which is the a, has been omitted, and the acute on the

last syllable has been changed to a grave.

[Her.] What do you mean?

[Soc.] I mean to say that the word "man" implies that other animals never examine, or consider, or look up at what they see, but that man not only sees (opope) but considers and looks up at that which he sees, and hence he alone of all animals is rightly anthropos, meaning anathron a opopen.

The man looks up toward the good, as does Uranus. If he is drawn toward wisdom then he becomes a hero. But eventually he might acquire a diamond which allows him to make non-nihilistic distinctions among the runners and the other gods.

Previously there was a genealogy of the Gods and Men but nothing was said about intermediary realms between them like the Diamond and the Hero. The immortals and mortals are an interval in within this interval there is the reversibility which is seen in the Diamond and the Hero. The Diamond tends toward man and the Hero tends toward the Gods. It is not as we might think a strict discontinuity between them, but there are intermediary stages in which the man who looks up might catch the eros which draws him toward the higher planes of Being, and perhaps make contact with the diamonds that allow men to make non-nihilistic distinctions based on the wisdom of the gods that know the true names of things, and are in contact with the noumena themselves.

[Her.] May I ask you to examine another word about which I am curious?

[Soc.] Certainly.

[Her.] I will take that which appears to me to follow next in order. You know the distinction of soul and body?

[Soc.] Of course.

[Her.] Let us endeavour to analyze them like the previous words.

[Soc.] You want me first of all to examine the natural fitness of the word psuche (soul), and then of the word soma (body)?

[Her.] Yes.

[Soc.] If I am to say what occurs to me at the moment, I should imagine that those who first use the name psuche meant to express that the soul when in the body is the source of life, and gives the power of breath and revival (anapsuchon), and when this reviving power fails then the body perishes and dies, and this, if I am not mistaken, they called psyche. But please stay a moment; I fancy that I can discover something which will be more acceptable to the disciples of Euthyphro, for I am afraid that they will scorn this explanation. What do you say to another?

[Her.] Let me hear.

Once we have seen the relation between mortal and immortal as an interval with reversibility within it then the question arises concerning the relation of the Soul and the Body. The soul is associated with the breath. There needs to be a distinction not mentioned here between Spirit and Soul. Spirit as in the word Inspiration is the air breathed while the soul is the breathing process itself. Socrates indicated that he is talking about Soul not Spirit. The split between the two is a later development. It is clear that the air breathed (nafis) and the breathing (ruh) itself is all part of a single process.

[Soc.] What is that which holds and carries and gives life and motion to the entire nature of the body? What else but the soul?

[Her.] Just that.

[Soc.] And do you not believe with Anaxagoras, that mind or soul is the ordering and containing principle of all things?

[Her.] Yes; I do.

[Soc.] Then you may well call that power phuseche which carries and holds nature (e phusin okei, kai ekei), and this may be refined away into psuche.

[Her.] Certainly; and this derivation is, I think, more scientific than the other.

[Soc.] It is so; but I cannot help laughing, if I am to suppose that this was the true meaning of the name.

Here we see Socrates appeals here to a Pre-Socratic as the namegiver, and he calls the name given by the Pre-Socratic philosopher more scientific. The mind according to Anaxagoras is the power that "carries and holds all of nature," and this can be seen as an idealist doctrine. It is the doctrine that gives rise to schematism and the first projection by which the soul or mind projects, carries and holds all of the physis.

[Her.] But what shall we say of the next word?

[Soc.] You mean soma (the body).

[Her.] Yes.

[Soc.] That may be variously interpreted; and yet more variously if a little permutation is allowed. For some say that the body is the grave (sema) of the soul which may be thought to be buried in our present life; or again the index of the soul, because the soul gives indications to (semainei) the body; probably the Orphic poets were the inventors of the name, and they were under the impression that the soul is suffering the punishment of sin, and that the body is an enclosure or prison in which the soul is incarcerated, kept safe (soma, sozetai), as the name ooma implies, until the penalty is paid; according to this view, not even a letter of the word need be changed.

That the body is the grave of the soul in life is a countinuation of this idealist doctrine for which Socrates was famous not fearing his own death at the hands of his fellow citizens.

[Her.] I think, Socrates, that we have said enough of this class of words. But have we any more explanations of the names of the Gods, like that which you were giving of Zeus? I should like to know whether any similar principle of correctness is to be applied to them.

[Soc.] Yes, indeed, Hermogenes; and there is one excellent principle which, as men of sense, we must acknowledge,- that of the Gods we know nothing, either of their natures or of the names which they give themselves;

This shows that the gods are noumena. Which makes sense from the point of view of an idealism like that of Kant. But we cannot be sure that Socrates really ascribes to such a radical idealism because that would generate the nihilistic split between idealism and materialism that is known as Cartesianism. Socrates in his one dracma lecture is pointing to that as a possibility. And in the Republic that is seen as the going down into a kind of Hell where the mind is split from the body.

but we are sure that the names by which they call themselves, whatever they may be, are true. And this is the best of all principles;

Here the key point is made that the gods names by which they call themselves are the true names. The gods as noumena have not just their own voice but their own names. If we know those names then we know the true names. Otherwise it is merely the names that we make up ourselves. Similarly to know the gods we must know their own stories not just the ones we make up about them. There true stories are those that well up from the collective unconscious as the mythos of the dreamtime.

and the next best is to say, as in prayers, that we will call them by any sort of kind names or patronymics which they like, because we do not know of any other.

Our names, that we give the gods when they are best are like prayers by which we invoke and call them and to which they might respond.

That also, I think, is a very good custom, and one which I should much wish to observe. Let us, then, if you please, in the first place announce to them that we are not enquiring

about them; we do not presume that we are able to do so; but we are enquiring about the meaning of men in giving them these names,- in this there can be small blame.

[Her.] I think, Socrates, that you are quite right, and I would like to do as you say.

Here the doctrine of projection is most clearly put. Projection is based on an idealist doctrine that the organizing principle for nature comes from the mind or soul of man, that the body and all other things are merely like a dead body, that cannot organize itself beyond what the mind gives it by informing it as *hyle* by an *intentional morphe* as Husserl would have us do. Then in that process we give names to things and that obscures the real names of things that well up from the phenomena themselves. What we really know are our own projections. And thus we are stuck in the realm of the mortals far away from the immortals and that is why we have to seek intermediaries such as the heros who have eros that draws them toward the good, and the diamons who are those that know because they are half-way creatures between the gods and men that help us make non-nihilistic distinctions.

All of this is taking us back away from the indigenous theory of projection by the mythos into the abstract theory of projection that is itself a fabrication by the mind thrown over the things, rather than being generated by the ecstasy in which the projection process unites the gods as NTR, with the phonemic variable of the given names of the gods and the embodiment variable that is the special systems.