

**CELESTIAL SEX, EARTHLY
DESTRUCTION,
AND DRAMATIC SUBLIMATION IN
HOMER'S ODYSSEY:**

**THE DISASTROUS LOVE
AFFAIR OF MOON AND MARS**

by

ALFRED DE GRAZIA

Metron Publications
Princeton, New Jersey

Notes on the printed version of this book:

This book was processed by the Princeton University Computing Centre, using the processing language called Script. Photocomposition, cover make-up, lay-out and printing were accomplished by the Princeton University Printing Services. The typeface employed throughout is Caledonia.

The photograph on the front and back covers displays a marble male figure, glancing to the skies and playing the harp; it is of pre-Homeric Aegean origins and now possessed by the Metropolitan Museum of Art of New York.

ISBN: 0-940-268-09-4

Copyright 1984 by Alfred de Grazia

All rights reserved. Printed in the United States of America

Limited first edition.

*Address: Metron Publications, P.O. Box 1213,
Princeton, N.J. 08542, U.S.A.*

To

Immanuel Velikovsky
(1895-1979)

*"Iron sharpens iron,
and one man sharpens another."*

Proverbs, IV, 27.17

FOREWORD

In this book, I extract a dreamy bedroom comedy from Homer's *Odyssey*, analyze it as a dramatic form of myth, detect that it might have a real astronomical origin, seek this origin in world-wide disasters, and assert that an unconscious parallel occurs between astronomical events and artistic production.

The narrative is well suited to readers of venturesome tastes, who may have a passing acquaintanceship with the history of the theater and ancient Greece, with psychoanalysis, with mythology and the ideas of catastrophism and astronomy.

The work was written and offered for publication over a decade ago. Well-founded criticism from several British experts on mythology, particularly Peter James, Malcolm Lowery, Brian Moore and Martin Sieff, led me to withhold the manuscript, despite the encouragement coming from other quarters to publish it. I have indeed held it, to near the end of the Quantavolution Series, and release it now, benefited, I believe, by the amendments that my friends induced.

Thanks on this occasion go also to professor William Mullen of St. John's College, whose advice extended from greek poetic meter to the full ancient oecumene; to Eugene Vanderpool of Athens, Greece, who was consistently sympathetic; to Dr. Elizabeth Chesley-Baity, who discussed with me the archaeo-astronomical anthropology of dances, fire-rites, ballgames, and sword ceremonies; to the late Dr. Zvi Rix of Israel, whose enchanting letters on problems of mythology kept the book and its author warm over the years of its hibernation; to George English for his editorial advice and Jungian interpretations; to my colleague, Professor Cyrus Gordon, for his appreciations of the values in my approach; to the late Professor Livio C. Stecchini, whose absence from the scene of ancient history and science is sorely felt; and to Dr. Jay Lefer who responded keenly to the questions here raised in the field of psychiatry. Finally, I would acknowledge the inspiration afforded by my friend, the late Immanuel Velikovsky, who designated the Greek gods as sky-bodies threatening the Earth.

TABLE OF CONTENTS

Foreword
Introduction

Part One

Sacred Scandal and Disaster

- I An Athena Production
- II The Song of Love
- III The Love Affair as the Mask of Tragedy
- IV Catastrophe and Sublimation
- V Holy Dreamtime

Part Two

Gods, Planets, Madness

- VI The Rape of Helen
- VII Crazy Heroes of Dark Times
- VIII The Two Faces of Love
- IX The Ruined Face of a Classic Beauty
- X He Who Shines by Day
Appendix to X: Logic of Identifying Relations
- XI The Blasted Career of the Mighty Swordsman
- XII The Laughing Gods
- XIII How the Gods Fly

Part Three

Therapy for Group Fear

- XIV The Uses of Language
- XV The Birth and Death of Memory
- XVI The Transfiguration of Trauma
- XVII Settled Sky and Unsettled Mind

Appendix: Characters of the Book

INTRODUCTION

The theory to be expressed here is hardly believable. We discern behind a famous Homeric scenario about the misconduct of the gods the shadow of a second scenario of astronomical catastrophe. By pursuing the connection relentlessly, many reasons are uncovered to suspect that the human drama is unconsciously imitating what the human eye witnessed as a prior catastrophe in the skies. Chant and catastrophe, dance and disaster seem to be historically linked.

Can a dance and poem be a piece of astronomical history, tightly, not vaguely, related? If they are, then an idea that many psychologists have considered: that humans have a tendency to suppress the memory of terrible events, but also are somehow compelled by unconscious psychic forces to reenact the events - this idea is supported by our theory.

It appears that the reenactment may take place through religious rites, through wars, through literature, through individual and group behavior of many kinds. Here it is through the sublimated medium of poetry and dance. I think that such a process is occurring in the story of the Love Affair of Venus and Mars. If my readers will agree, then we shall begin to shape a consensus on a matter of great importance to several fields of science and the humanities.

The literature referred to is a brief lyric of a hundred lines, sung in Book VIII of the *Odyssey*. It tells how the bright-crowned goddess Aphrodite loved Ares, god of battle, and how they met repeatedly to make love "in the home of fire," until they were entrapped in a marvelous net made by her outraged consort, the god Hephaestus, and released only when Ares pledged to reform his conduct.

The lyric tells of a much longer opera ballet sung and directed by the sightless bard, Demodocus, who, some say, is Homer's self-image. The recital plays to a fascinated audience at the palace of Alcinous and to his guest, Odysseus, or Ulysses, hero of the War against Troy.

The frank sexuality is Homer's, no matter how often it has been translated vaguely. The story is the archetype of the adulterous love triangle, as neat a plot and piece as anyone has ever composed, and a model for a thousand imitations. But it may also be the masking of a catastrophe visited upon the Greeks from the skies.

I studied the lines and read some translations of them. I rendered them in something like the original epic hexameter, and shall present them below (Chapter 2) in that form. Still, examining the words was but the beginning of an investigation that carried me on odyssean wanderings into various fields of knowledge.

I asked myself what spirit breathed into Homer and saw that it was the goddess Pallas Athena. Athena moved the Homeric Age. She led the Greeks in the *Iliad* and guided Odysseus through his many adventures of the *Odyssey*. I found her everywhere. She dominated the skies as a phenomenon, and human strife on Earth.

I concerned myself with the context of the song and discovered that it was a Holy Dreamtime song, not a sacrilegious burlesque. It was presented as an opera-ballet, meant to take place among the gods in heaven. The same art form exists today among the aborigines of Australia.

I asked myself how such holy songs could arise, and found an answer in the modern theory of catastrophism. Precedents and parallels from many countries and cultures justify searching for catastrophism behind the lines of the love song of Demodocus. Greek culture was badly damaged by natural disasters of the eight and seventh centuries before this era, and Homer's poetry (which I place later than is usual) shows both the effects of the disasters and the ways in which the Greeks recovered from them.

The song of the love affair of Aphrodite and Ares is to be stripped of its facade. It is to be considered as a song about planetary gods doing violence to the world. I assign this Aphrodite of Homer to the Moon, with reservations that I believe are fully explained herein, rather than to the planet

Venus. Ares stands for planet Mars without doubt. Hephaestus or Vulcan, though male, surprisingly stands for the planet Venus in this episode. Sea-god Poseidon represents the worried Earth, and persuades Hephaestus to release Aphrodite and Ares from the invisible net by which he has trapped them. Poseidon stands bond for Ares. All this suggests the unspeakable horror of natural disasters brought by these planetary gods upon Earth and humanity.

That Aphrodite was always a great goddess of the Moon is maintained, again with reservations, for she may also have had her name assigned to other sky-bodies, especially planet Venus which the Greeks and Romans, following the Orientals, came to call Aphrodite. We tell of how the Moon-Aphrodite received in Homeric times the wanton, irresponsible, and imperturbable character by which later ages came to know her. Aphrodite is tied to Helen of Troy, and Helen to the Hellenes or Greeks. The Trojan wars evolve psychically into campaigns to recapture the Moon from planet Mars (Ares) by the followers of planet Venus (Athena).

The stories of the Trojan wars thus use the historical and mundane battles to play out on Earth the drama of the skies. The skies of the Homeric age must be recent: 776 to 687 B.C. - or so I calculate, taking up Velikovsky's chronology. Although natural disasters had befallen the numerous settlements of Troy (possibly Hisarlik) throughout its history, a final major destruction by natural forces may well have occurred during Homer's boyhood. It was an awesome tragedy to him and others, which could not be recalled without pain, fear, and distortion.

It is to be expected that the life of survivors of worldwide natural catastrophes would be fearful and turbulent. Hence I argue that the social psychology of the Homeric Greeks is framed in a concept of mania and madness, rather than in the conventional view of a primitive people gradually achieving a higher culture.

Further, as on Earth so in heaven, there must be signs of the cosmic disasters of the age. I examine the Moon, as the astronauts have seen and sampled it for evidences of recent disaster,

and shall recite indications that it did experience torrid bouts in the near past involving immense electro-gravitational stresses.

I do the same with the planet Mars, from the evidence of the latest explorations. Mars has been the victim, it appears, of recent abysmal ruptures and explosions; I explain how these might have been caused by near encounters with Earth, Moon and Venus. Planet Venus is played by Hephaestus in the Love Affair. He is a stand-in for Athena, director of the show, who is more frequently identified with the planet Venus than he. Venus is exceedingly hot, and marred beneath her dense atmosphere by shallow surface craters of great diameter.

The other gods of the Love Affair introduce to the first modern bedroom comedy its humor, which can be explained in Freudian theory as yet another cover-up of the disaster. In reality they too are heavenly bodies. The role of the Sun, Helios, is shown to be secondary to that of the planetary gods and responsive to their behavior, as it is pictured in the earliest development of theology everywhere.

If the characters of the Love Affair are to be placed in heaven, their motions too must be given meaning. The best explanation lately offered has the Sun and planets forming an electric system, subordinate to and part of the galactic electrical system. They act as charged bodies separated from an oppositely charged space plasma by space-charge sheaths, the rupture of which destroys a balance and creates havoc through discharges among the bodies. These efforts seem to be discernible in the special motions of the characters of the Love Affair.

We present physical and historical evidence in general agreement with the love song sung by Demodocus. How the human mind manages to react to such events in a way to preserve its own balance, and to give forth its most beautiful literary expressions, needs to be learned. An examination of the language of the Love Affair, and of Homer generally, brings forth a theory of myth: to succeed in telling the truth about an unspeakable event, a myth must fail to convey the truth. This fateful contradictory task is achieved successfully through the Love Affair.

Homer was probably an editor and publisher of such great myths. He labored to write down in a fresh and convenient alphabet what he thought should be sung. He was a bringer of peace between gods and men, and the symbolizer of a unified Greek culture.

Memory, I offer, is of traumatic origin. Human memory begins in horror and the need to forget. To remember is to forget; to forget is to remember. From the beginnings of true human nature until now, no one has been exempted from the rules of amnesia, not even the philosophers whose sublimation of the terrors of becoming a creature of memory have seemed to carry them very far from particular events.

Myth and dreams coincide, operating according to similar laws. The conscious and unconscious parts of the mind exchange with each other what is required for a sense of control to exist so life can go on. Still the balance is scarcely a happy one. Human nature is imprinted by a deeply buried, unrelenting, and generalized great fear. The fear is reflected today and in the earliest human institutions of religion, politics, sex, schools, commerce, and war.

I concluded in the end that the hundred lines of the Love Affair dramatize subconsciously the history of a catastrophic encounter of the planets at or near 687 B.C. Further, the mythical and literary transformations of the event mark a high point in the development of the European mind and its culture.

I ask the reader - no matter that he may disbelieve me - to pursue his disbelief through the pages to follow, and acquire, at the least, a reasoned disbelief. To the reader who is familiar with my ideas, I offer assurances that the revelations contained in this introduction do not exhaust the surprises that he will encounter, one after another, as he moves through these pages upon his personal *Odyssey*.

PART ONE

SACRED SCANDAL AND DISASTER

CHAPTER ONE

AN ATHENA PRODUCTION

The Love Affair, as I shall call it, is a story of how the arrogant god of war, Ares, made love to the Golden Goddess Aphrodite in the bed she was supposed to share with her husband, Hephaestus, the lame blacksmith god. Hearing of their adultery from Helios, the sun-god, Hephaestus fashioned an invisible net that trapped the pair in bed. Returning from a pretended trip, he called upon the gods to witness their guilt and would release them only on the promise of the sea-god, Poseidon, to stand bail for the disreputable Ares.

Perhaps this was the first bedroom farce of literature. Its producer, in a manner of speaking, was the Goddess Pallas Athena, patron of the arts and crafts, daughter and favorite of Zeus, father of the gods. She was born some centuries before 1500 B.C.[1] and was originally envisioned in the planet Venus.

Athena was not only the producer of the 'Love Affair' but also of the *Iliad* and the *Odyssey*, as I shall seek to show: so she was not a novice in the field of dramaturgy. Her versatility was proverbial. She probably inspired the magnificent setting of Phaeacia and directed the scene closely. She sang it in the guise of the god-inspired Demodocus. Like Shakespeare she acted in her own plays: as herself, she planned the occasion for the story, and in the person of Odysseus, was the honored member of its audience. "I am Pallas Athene, Daughter of Zeus, who always stands by your side and guards you through all your adventures," she reminds Odysseus at one point.

Odysseus's name means "troublemaker" or better "the inveterate troublemaker." Writes George Dimock, "In the *Odyssey* *odyssasthai* means essentially 'to cause pain (odynē) and to be willing to do so.'"[2] In her unruffled and sanguine way, often

behind the scenes, Athena is the world's greatest troublemaker, as we shall soon learn.

Though she is a mistress of disguises, Athena permitted a picture of her natural human form to develop over the centuries. E. V. Rieu, who has provided one of the many translations of the *Odyssey* that are available, writes that "we may think of her as a tall and beautiful woman, with brilliant eyes, clad in the white robe, with the *aegis*, a goatskin cloak, across her breast, a crested helmet on her head, and a long spear in her hand." [3] Sometimes an owl and a snake accompany her. However, we would warn that Athena's appearance is as varied as her characterizations, and her names are so many that some are still to be unearthed.

"Most vivid and alive of Homer's gods," writes Rieu, "she dominates the *Odyssey*. And this is true even though there are moments when we are at a loss to say whether the poet means us to imagine her actual presence or to understand only that his characters are exercising the motherwit which she personifies."

The whole story of the *Odyssey* itself can be retold briefly here. The saga begins with an assembly of the Gods. Athena catches her father Zeus reminiscing on the just killing of an evil man, and, taking advantage of the absence of Poseidon, reminds him that the worthy Odysseus has still not reached home, although it is the tenth year after the destruction of Troy; for seven years he has been detained by the nymph Calypso on an island. And for three years before then, he had wandered: he had sacked a town, landed among the lotus-eaters who relished an amnesia-promoting vegetable, and had been captured by a giant man-eating Cyclops whom he blinded in order to escape.

This proved to be unfortunate. The Cyclops was a son of Poseidon, whose enmity now marked Odysseus for unending disasters.

The wanderers landed on the floating island of Aeolia where they were treated royally. Upon departing, Odysseus was given a bag of rushing winds that was not to be opened, and granted a fair breeze for home. But his crew, acting in the typically greedy and impetuous manner that was to destroy them all ultimately, opened the pouch in envy of its supposedly precious

contents. The fierce winds escaped; the way was lost. A landing among savage Laestrygonians brought a slaughter of many of the company. Fleeing, they found the island of the witch, Circe. After some difficulties (she changed a number of the men into pigs for a time), they conciliated her and spent a luxurious year at her palace.

Upon his departure, Circe gave Odysseus means of discovering his own fate and reviewing the history of many a departed soul through a visit to Hades and a talk with the seer Teiresias. Pausing at Circe's island afterwards, Odysseus received further instructions that would carry him past the seductive Sirens, and through the narrow straits between Scylla, a grasping monster, and Charybdis, a swallower of ships.

However, he is overruled by his men when he begs them to sail past the Island of the Sun. They land, and are kept ashore by storms until out of supplies. While Odysseus sleeps, the crew seize and eat the fat cattle of Helios. The Sun protests to Zeus (Jupiter) who destroys their ship and lets Odysseus drift alone for nine days until washed up on the shore of Ogygia, the island of Calypso. Seven years pass.

Then it is that, following upon Athena's plea, the order of Zeus moves him on and he was sailing well until Poseidon, returning from a visit among the Ethiopians, spied him and dashed his little boat to pieces. The nymph Ino helped him to stay afloat and Poseidon turned away, satisfied. Athena smoothed the winds and seas so that he might survive, and arranged for him to fall into the hands of the Phaeacians.

Now it is to the Phaeacian episode that I shall attend closely, but a few words more will bring the story to an end. Odysseus is transported from Phaeacia, with many gifts, and laid upon Ithaca, asleep. Athena appears to him and advises him: his wife, Penelope, still withholds her choice of a betrothed, though it is demanded of her by her many suitors, who meanwhile feast at the expense of the palace. His son, Telemachus, also faithful, is young and indecisive. Odysseus is to go first in disguise among his people, then to prepare his weapons, then, with the help of his son and two loyal slaves, to challenge and slaughter the suitors. So he does, and wins back his possessions and his wife.

A final battle with the surviving opposition ensues but Athena calls Odysseus off, for he is supported but warned by Zeus. "So spoke Athene, and he obeyed, and was glad at heart. Then for all time to come a solemn covenant betwixt the twain was made by Pallas Athene, daughter of Zeus, who bears the aegis, in the likeness of Mentor both in form and in voice" [4]. Thus ends the *Odyssey*.

Notes (Chapter 1: An Athena Production)

1. William Mullen, "A Reading of the Pyramid Texts," III Pensee No 1 (1973), 10; pp.13-4.
2. George E. Dimock, Jr., "The Name of Odysseus," in George Steiner and Robert Fagles, eds., *Homer: A Collection of Critical Essays*, New York: Prentice Hall, 1962,p. 106.
3. The *Odyssey*, Penguin edition, introduction.
4. A. T. Murray, translator, *Homer: The Odyssey*, 2 vols. (New- York: Putnam's Sons, 1919),II, 443. Mentor was the lifetime guardian and advisor of Odysseus. He had been left behind when Odysseus sailed for Troy. (All line references to the Greek text will be to the Murray translation.)

CHAPTER TWO

THE SONG OF LOVE

Here then is this song of love. It is presented fifth-hand: My literal verse is based upon a number of translations of what is ultimately a tenth century A.D. manuscript in Greek (the earliest extant-as written down in the seventh-century B.C. and reedited in the next century) of Homer's *Odyssey*, which reports what was sung by a blind harpist, Demodocus, in a time and place that have been debatable questions for over two thousand years.

Alcinous the King announced the event:

*Now, all and one of you dancers, Phaeacia's finest!
form in your corps de ballet so our stranger and guest can tell
all his
friends upon going back home, we're surpassing all manner of
mankind;
We are the paramount sailors on sea, and in running a foot
race,
singing of songs, and in dancing. So someone around us here
go,
go without loitering, bring to us here for Demodocus's
use, that precious harp that so clearly resounds; it's the lyre
carefully standing, it's somewhere, I know, within one of our
great halls."
Sacred commands of Alcinous! Quickly arose a herald,
seeking to find and to fetch him the resonant harp from its
palace place.
Rising as well were a chosen nine men who were Lords
Ceremonial,
publically called, whenever the people foregathered and needed
an ordering.
These cleared out space for the dancing to come; they
measured a broad ring.*

Meanwhile the herald returned; he carried the clear-intoned lyre.

Taking the lyre in hand, Demodocus moved in the midst of the young boys

standing there, all of them skilled in the dance though they blossomed with fair youth.

Down stamped their feet on the floor made for beauteous magical dances.

Spellbound Odysseus marveled as dancing feet twinkled in mid-air!

THE SONG LITERALLY RENDERED IN ENGLISH VERSE

Whereupon the song of the Love Affair begins.

Striking his masterly chords in the prelude to singing his sweet song,

Demodocus charmingly told of Ares' love affair and Aphrodite, Golden of Crown. In secret they lay in the home of Hephaestus.

Ares came carrying all manner of gifts to dishonor the Lord's bed.

Straightaway then went with the news, of course, Helios, who'd spotted them loving.

Shocked and dismayed was Hephaestus to hear of the painful story.

Deep down below to the depth of his forge he proceeded; there, placing a thunderbolt stone on the block of the anvil, he struck, and

struck off unbreakable fetters that no one could hope to dissolve, for

fixing the lovers in bondage, right where they loved, was his fierce aim.

Then having fashioned his snare, imbued with a wrath against Ares,

up to his chamber he went, by his bedstead of love, and all over,

everywhere, round the four posts of the bed he moved, spreading the ligaments,

dropping a number of them from above, from the beams to the floor, too,

fine as the web of a spider, so fine that the Blessed Immortals,

looking for them could not see them, such excellent craft was he capable of.

Soon as the bonds had been stretched over all of the lovers' trysting couch, Hephaestus pretended to move on the way to his well-founded Lemnos, dearly loved island. Wherewith the unwavering gaze of the Golden-bridled Ares fixed without fail on Hephaestus, Most Famed among Artisans, going off. And Ares straight made his way to the house of the Famous Hephaestus, eager for love of Cytherean Aphrodite of the Bright Crown. She had in fact come before him just now from her father, mighty Son of Kronos, and rested herself to await his arrival. Ares entered directly the house, reached for her hands, and spoke calling her name:

"Dearest one, come to bed now with me; let us together lie. Hephaestus is no longer here or about and I do think he's gone. Lemnos must have him; he's gone to his Sintians who speak like barbarians."
He spoke like that, and she was quite thrilled to lie in his lean arms.

Going to bed, they laid themselves together. But upon them showered the bonds engineered by versatile Hephaestus, tight drawn.

Try as they might, they couldn't remove their limbs or even move them.

Then they did realize no way could be found to escape the close bonds.

Nearing them now, having turned himself back before reaching his Lemnos, came close the Famous, the Strong-armed, the God with Disabled Legs.

Helios had watched as before and again had delivered the story.

So, to his mansion once more he returned, his heart so heavy. Standing astride of the door he was seized by a wild anger. Terrible cries went up; all of the Gods heard his shouting:

*"Zeus, my father and all of you Blessed Gods who are Eternal,
come down!*

*See for yourselves here a laughable matter, unyielding fact.
Aphrodite, the daughter of Zeus, has ever shunned my
lameness, but*

*loved Annihilator Ares who is handsome and straight-footed,
born to stumble that I am! Yet no one to blame save my parents.
Better had they not begotten me. Here you can see how this pair
climbed into my bed and twine around each other so lovingly.
I am torn apart by the sight. But believe me, their desire will
vanish.*

*However in love, their lust is gone, and an end to their
fornication.*

*Nevertheless, the trap and the net will not let them go free.
Gifts that I gave for the right to the bride, with her eyes of a
spaniel,
first must be paid back to me by her father; fair though his
daughter,
she is a wanton and reckless." So spoke Hephaestus,
seeing the Gods had now met at the house by its brazen bright
threshold.*

*Poseidon came, the Mover of Earth, and Hermes the Helper,
too.*

*Lord and Director of Far-removed Works, Apollo: he came.
(Goddesses were absent, they remained home, away from the
shameful scene.)*

*Standing around the door, then, were the Gods, the Givers of
Good Things.*

*Laughter arose from the Blessed Gods, inextinguishably gleeful
they were at the sight of Hephaestus' shrewd craft and cunning,
saying amongst themselves, glancing at each other, "Bad deeds
prosper poorly. The slow one can catch the most swift. See how
Hephaestus, though slow he may be, has caught up with Ares,
fastest of Gods who command high Olympus. Lame although he
be,*

*yet he has caught him by skill, so Ares must pay the just fine
owed by one in adultery." To each other they spoke in this
manner.*

*Apollo, Lord and the son of Great Zeus, said aside to God
Hermes,*

"Hermes, the son of Great Zeus, and our Messenger, Giver of Good Things: would you be willing, on oath, to wed with the Golden Aphrodite, even though trapped by strong bonds?" The Messenger God, Slayer of Argus, retorted: "Would that this happened to myself! Yes, O Master Apollo, Unfailing Marksman. If unbreakable bindings of three times the number would fasten me down, yes, and all of the goddesses were to be looking upon the two of us. Would that it happened that I should be sleeping with Golden Aphrodite!"

Speeches like this caused new laughter to rise from the Heavenly Deities.

Poseidon laughed not at all; he besought on the contrary Hephaestus, Supreme-of-all-Craftsmen, to let go of Ares, speaking in winged words:

"Loose him, I promise, when ordered by you, to compel him to pay you all that is right, and I swear this before all these Gods, the Immortals."

Famous and Strong-armed Hephaestus replied: "Do not ask this.

Think! Poseidon, Earth-Surrounder. Bail for a reprobate! How can I place you in bondage among the immortal gods, granted that Ares will avoid both the debt and the bail and depart."

Still the Shaker-of-Earth was insistent; Poseidon declared,

"Surely if Ares shall flee from his debt I shall pay you Hephaestus."

Then the Famous, the Strong-armed Hephaestus conceded in answer:

"I am not right to deny you, nor would such an action be proper."

Suddenly, so saying, the Mighty Hephaestus unfastened the bindings. Straightaway, freed from their powerful bonds, the lovers sprang upwards.

Ares proceeded to Thrace, but Aphrodite, Lover of Laughter, went on to Cyprus, to Paphos, her domain with her fragrant-smoke altar.

There she was bathed by the Graces, who salved her with oils of immortals,

*ointment refulgent on Gods who are Deathless. And they
clothed her body.
Such was the beauty of raiment, the vision astonished the eyes.*

HAPPY ENDING

The opera is over, its audience charmed and relaxed:

*This was the song that the famous bard sang and Odysseus re-
joiced;
glad in his heart was the guest while he listened; glad, too, the
Phaeacians,
men of the long oars, famed for their sea-going vessels.
Forthwith Alcinous bade Halius and Laodamas to dance by
themselves.
No one could match them. They grasped in their hands a
beautiful purple
ball that Polybus the Wise One had fashioned for them and
their dancing.
One would lean backwards and toss it up high towards the
shadowy clouds. His
brother would leap off the ground in the air, and skillfully catch
it,
even not touching the ground with his feet until holding it
firmly.
Showing their skill at casting the ball straight up high was a
prelude;
Now they began a new dance on the bounteous earth, flinging
the same ball
to and fro, to and fro, as other youths stood in the wings,
beating time.
Great was the din that arose! Odysseus then turned to Alcinous,
saying: "Lord and Renowned among mankind, you boasted of
your dancers;
best you had said that they be, and true are your words in our
full sight.
Looking upon them, amazement takes hold of me here."*

Alcinous is gladdened by this praise. He impetuously ordains that all manner of rich gifts be heaped up for the guest to carry along home when he leaves Scheria.

THE PHAEACIAN UTOPIA

The "Love Affair" stands as a complete story in itself. More exactly, it is a summary of a long dramatic presentation which will never be heard or seen. And this long story is of course part of only one episode of the Phaeacian Adventure.

Phaeacia itself is a marvelous creation of Homer-Athena. If the "Love Affair" as a literary genre can be called the first bedroom farce, Phaeacia may be called the first Utopia, to be succeeded by hundreds of utopias in the millennia to come. It has aspects of More's *Utopia*, of Campanella's *City of the Sun*, of Defoe's *Robinson Crusoe*, of Hilton's *Shangri-la*, of Skinner's *Walden II*, and of many another.

Phaeacia means in Greek the "Shining Land". It is a new community, now in its second generation. Its people were once settled in Hypereia, probably far to the East, when they were oppressed by savage giant neighbors, "a quarrelsome people who took advantage of their greater strength to plague them", says Homer.

Their first king, Nausithous, father of the present king, the divine Alcinous, "made them migrate and settled them in Scheria [probably a mythical name, like Phaeacia and Hypereia], far from the busy haunts of men."

"There he laid out the walls of a new city, built them houses, put up temples to the gods, and allotted the land for cultivation." They have an abundance of food and water, and of niceties of civilization. "We run fast and we are first-rate seamen. But the things in which we take a perennial delight are the feast, the lyre, the dance, clean linen in plenty, a hot bath, and our beds." The wash is done in "the noble river with its never-failing pools, in which there was enough clear water always bubbling up and swirling by to clean the dirtiest clothes." [1]

The beautiful princess, Nausicaa, is impelled by Athena to go with attendants to the river banks to wash clothes and play games, activities suggestive of the rites of Spring to at least one authority, Emile Mireaux [2]. There she inevitably encounters Odysseus, begrimed from his many days adrift but refreshed from sleep. Her ball falls near the thicket where he lay, she

meets him and he wins her trust. She in turn reassures her playmates.

"Stop, my maids. Where are you flying to at the sight of a man? Don't tell me you take him for an enemy, for there is no man on earth, nor ever will be, who would dare set hostile feet on Phaeacian soil. The gods are too fond of us for that. Remote in this sea-beaten home of ours, we are the outposts of mankind and come in contact with no other people." [3]

A town square, marketing-place and meeting place, well-paved, adjoins the Temple of Poseidon, chief of the gods favoring the city, for he fathered king Nausithous. Poseidon is not always pleased with his Phaeacians, because they are sometimes too hospitable to travelers who have offended him, and it was foretold by King Nausithous that Poseidon would be jealous enough one day to petrify a vessel of theirs and swing about the mountains behind them into a ring that would foreclose the sea.

Meanwhile they lived well and gave their energies to the building and sailing of fleet ships. They held commerce, too, in contempt. Neither grim warriors nor merchants, yet they enjoyed all the good things of life.

The King's name of Alcinous (Alkynoos) is significant. The central star of the Pleiades, the gate to Paradise and to the world of spirits, is Alkyone. Alkyonic Lake is the waters of death leading of Paradise. There has since time immemorial been a worldwide knowledge, among tribes and great civilizations, about the Pleiades, early November celebrations occur centering upon them [4].

The palace of Alcinous, too, is shining and grand, "for a kind of radiance, like that of the sun or moon, lit up the high-roofed halls of the great king." The palace enjoys a large household of retainers and its gardens extend into a bush-enclosed orchard.

Homer is as respectful of women as anyone in this age of brutal male chauvinism. Queen Arete, mother of Nausicaa, "sits at the hearth in the light of the fire, spinning the purple yarn, a wonder to behold, leaning against a pillar and her hand maids sit behind her," [5] but she is a powerful factor in setting policy for the realm. "If you secure her favor, Nausicaa tells Odysseus,

you may hope to regain home and friends. "On mother's wishes much depends." [6]

The places of public assembly can hold "many thousands": all of the nobles, their families and the population. The king is beloved, but ruler by consensus. Social and political functions are performed by men chosen, perhaps elected, from the aristocracy. For example, when the performance of "Love Affair" was announced, a committee of nine official stewards took matters in hand. "They were public servants who supervised all the details on such occasions."

The Phaeacians are a well-organized community. They have a public opinion. There are conventional moral standards: gossip, respect, a time for marriage, a place for everyone and for strangers: these seem all the more utopian as they seem real.

A peaceful people, we are induced to believe, a people beloved by and respecting the gods, a people who lived serenely under an ultimate belief that their special god, Poseidon, would take away their sea, their precious sea-fairing way of life.

In the end, we are told, these beautiful people, hospitable, who had sublimated all terrors to the arts and crafts, were punished as Poseidon had promised: for their kindness to Odysseus, their returning ship was frozen to stone and a range of mountains was about to encircle them.

Notes (Chapter 2: The Song of Love)

1. *Ibid.*, VI.
2. Vol I, chap. X.
3. *Loc.cit.*
4. R. G. Halliburton, 25 *Nature* (Dec. 1, 1881) 100-1; E. B. Tylor 25 *Nature* (Dec. 15, 1881) 150-1; R.G.H., 25 *Nature* (Feb. 2, 1882) 317-8.
5. A. T. Murray, *op. cit.*, I, 229.
6. Robert Fitzgerald, *Homer: The Odyssey* (New York: Doubleday, 1961).

CHAPTER THREE

THE LOVE AFFAIR AS THE MASK OF TRAGEDY

The song is sung. The play is over. Now the question is, "What does it represent?" It represents, I think, and I must take the rest of this book to explain myself, a shocked spell amidst conditions of horrifying natural disaster. The Greeks experienced it, suppressed its memories, remembered it subconsciously, and converted it ultimately into the symbolic form of a comedy.

The Greeks assumed the Love Affair took place in the sky nor could it have any other location. The gods move swiftly from place to place, the Sun is one of the actors, some of the brilliant imagery such as of "the brazen bright threshold" suggests the heavens, the gods involved are all sky-gods, and the decor and associated games are celestial. Hyginus is not alone in speaking of the play as going on in the sky; speaking of Venus exciting Mars, he writes that "since she inflamed him violently with love, she called the star Pyroeis, indicating this fact." [1]

Hyginus' *Poetica Astronomica* also says that: When Vulcan married Venus he watched so Mars could only follow but never catch her.

This indicates the nature of the "love-affair" as a planetary engagement and hints at prior close encounters of Vulcan with Aphrodite and then a relationship such that Vulcan would always be closer to Aphrodite than Mars could be.

Effective planetary encounters must be accompanied by grave disasters.

Probably the primordial elements of The Love Affair were composed of the incoherent, intense feelings of people in a frenzy of despair and fright [2]. Words of today cannot express

their feelings. The biblical prophets convey some impressions of the state of mind in the throes of disaster. The mind of today, developed in the imagery of nuclear bomb devastation, can perhaps understand something of their feelings. Accounts of historically experienced natural disasters such as Vesuvius, Krakatoa, the Pestigo (Wisconsin) forest fire, and the great Lisbon earthquake lend analogous material.

What had really happened had probably caused repeated surges of disjoined symbols and thoughts. The poetry must have sprung originally from a chaos of sounds, sights and human babel and ejaculations, uttered by many tongues, over hours and days of time. A "normal" adult would probably have been reduced to bodies of expression such as follows:

The worst is happening... just as feared!... all sacrifices failed... here it is... annihilator... oracles... monster-body... war... death sun... red dogs, blood...Aphrodite... sex... moon... darkness... thunder...trumpets... golden... Ares... Zeus... sword...stretched fireballs... moon rape... heat... god, god...who... suffocation... stinks... stand still... run...hide... don't move... a giant in the sky calling... he was away... his flares are out... moon is his... we give it... pray take it... all this can't happen... we did not mean it... abah, awah, abah... we are dying... glowers... shakes... where is he going... where has she gone... din... deafness... the sky and land are afire...Poseidon stop it... shake them off... take everything...let us be... uh.

And so on.

But the horror once past paved the way for music and literature. The state of mind of the audience of Demodocus can be reconstructed into a more coherent story in which the matching of a new plot with the original real story is nicely achieved. The original memories and anxieties are blended and smoothed over by the new story so that they erupt under control. History cannot be forgotten, but it can be made tolerate. The Song of Love is telling something that only the collective unconscious can understand, and which the unconscious rarely permits to be verbalized. I shall try, nevertheless, to force to emerge some of

the unexpressed and unconscious feelings of the people of Phaeacia as the Love Affair is sung and played. To do so I may resort to a rhetorical device.

AN ANCIENT PRIEST EXPLAINS

If an old priest of Delphi were to be instructing acolytes about events of the song, we imagine that lecture-notes upon his discourse would read as follows:

"We know these gods for what they are, uncontrollable and primeval; we cannot say what we think of them; we must not even say who they are or where we first met them; we must not say what they did to us or in any way accuse them; we must not even remember too much lest we feel agony and panic. The rhythms and the chords keep our feeling under control, reinforcing the screen of words alone. The story, as Demodocus signs it, is familiar. Yet it contrives to excite and appease us. We shall feel better afterwards. That is because otherwise we might be compelled to confront the true story, which is rather like what follows, although we cannot be sure that it is more than a terribly realistic dream."

THE HIDDEN STORY

Ares and Aphrodite are the planet Mars and the Moon. The Planet Mars is ruddy and far away now, but was then close to the Moon who was bathed in her golden aura. Hephaestus is the planet Venus. He is not married to Aphrodite. He approached her on various occasions in times past, and ourselves too, our Earth, and was terribly destructive. And the Moon was disturbed and drawn to him and then was drawn back, and so we gave her in marriage, or rather Zeus gave her in marriage, for how else could they be legitimately coupled save by the ruler of the skies and of humanity, who has for three thousands years dominated us.

Mars and Moon are not in love, nor do they make true love. They are destroying each other and us. Mars' huge body which once seemed like a flaming sword interjects itself between Moon and Earth. And the whole primal violence of extreme sexual activity occurs on a world scale. The bed of Earth shakes, the skies glare brilliantly, electricity is all-pervasive, the Moon disappears and reappears. A massive rape is occurring. Hephaestus is far away. It is night but for the brilliance of the scene, secret night when sex flourishes and Aphrodite, the Dark One, makes love. Perhaps if he would return, he would divert the assailant Mars and spare us from total destruction. We would ourselves imitate this orgy, if we were engaging in an alternate mood of anxiety-therapy, or we would propitiate by sacrificing ourselves or what belongs to us or whatever and whomever we can lay our hands on.

We know what "gifts of Ares" are. They are meteors. They are the steeds of Mars. They have struck us and are showered upon Moon. When our King Nausithous led us out of Hypereia, it was because of the stone-giants which Mars and his horde had hurled upon our land.

The secret will be exposed. Helios the Sun is rising. He never takes part. He cannot rescue us. But he will attract the attention of the Planet Hephaestus and perhaps an intervention will occur.

It does. Planet Hephaestus looms large, in blazing anger, his immense arms and stunted legs making him look like a comet. Then he disappears. He does not approach the lovers closely. He goes to the other side of Earth. We wonder whether he will reappear. The destruction upon Earth is terrible. Mars is twice the size of the Moon. We are struck repeatedly by his "gifts"-gases, stones, quakes. The waters are disturbed. The tides are high, the volcanos are erupting. Will the other gods do nothing?

Now the Moon and Mars are behind us, leaving us rocking and quaking. But Hephaestus is once more in sight. He is as large as Mars, brilliant, and trailing electric sparks even against the gray sky. But if his legs drag, not so his arms. His huge arms flap as they hammer out the sparks. The whole sky around him is brazen. He drops flashing clouds over our heads and from the corner posts or pillars of the sky.

But again he departs and again come Mars and Moon. She had returned separately to the region of Jupiter and comes back once again to meet Mars who has come flying along parallel to us. Moon attracts Mars once more. Great electric sparks envelop them. They are perturbed. They pause and move, pause and move. Now Moon appears in an unusual phase or position, now she disappears behind Mars and he moves ahead showing another part of her. Mars is closely following the Moon, which is to say that he is moving swiftly parallel to the Earth.

But Hephaestus now approaches, even larger than he was a few hours ago (who can measure such agonizing time?) A thunderous noise fills the heavens, like the enraged shouts of the cuckolded husband. It is something to cause ugly laughter; it is a tangible, an enormous, a highly visible fact, this entanglement of the two.

We shall now witness the catastrophe, as we Greeks call the end of an age and also that part of a drama which brings the culmination of a plot.

"The Gods of the Sky must come!," says the thunderous noise. The scene must attract them, for it is their milieu. It is the end of the age, the end of the world. They will be our salvation or our doom. Hephaestus is lying. He knows he is not the son of Zeus but was cast down by Jupiter and took his strange misshapen form (compared with the other Olympians) from the accident. The bed of

Hephaestus is by the Moon, not as it is today, even though he is often far away and invisible in the northern sky.

But Mars has climbed upon this bed and is trapped in the invisible electrical-gravitational net. The sex bout has ended with the bodies suddenly largely stilled. Our Earth also pauses.

Hephaestus hovers in the sky, glowering, raging, exchanging bolts with Mars. Mars tries to emerge from the bed of the Moon. Hephaestus demands his bride-price back from Jupiter. They are the same "gifts" as Mars, which Hephaestus had showered upon Moon in olden time, when the marriage was first consummated and we have not recovered from that marriage of the gods yet.

Jupiter stays away. He is retiring more and more. He has claimed to set up the order of the skies, such as it is. He is scarcely responsible, it seems to us, for he should return to strike Mars with thunderbolts and drive him away. Instead of the conflict being adjudicated, it will have to be compromised.

Other gods gather. Actually they do not. But memories of them do because of the terror of our experience. New terrors pile upon the old and explode them. Here we see Hermes and Apollo, the lucky and the wise. What can we expect from them? Hermes is the helper. We say he is so, because we hope he will help and because once long ago he had been near us when we were going through a similar crisis; he fled to safety and we followed; so we say he led us.

But now he is tormenting us. Prompted by Apollo, he tells the grim truth as a sexual joke; he is an old lover of Moon too, and great is the ruin they brought upon each other and ourselves but great also is the attraction these gods of the sky have for one another. They laugh at the tragedies of others

because they suffered the same themselves and no one consoled them.

The goddesses stayed away, "out of shame", we sing. The goddesses are not ashamed; it is male conceit. Their names are taken by the male gods whenever they please. Artemis "is" Apollo. Hera "was" Poseidon and "is" now Jupiter. And Athena? Well, Athena "is" Hephaestus, the only planetary female, so she is here in fact and deed.

Hephaestus-Venus will stay married to the Moon. We know how it will end. The only question is whether Mars should pay anything. Apollo remains aloof and laughing. But for Earth and Sea it is no laughing matter. Poseidon stands for Earth when Mother Earth is absent, as well as for the all-encircling seas and waters. He is The Earth-Shaker! He repeatedly beseeches the Planet Venus on our behalf to uncouple Mars and Moon. Earth is already paying its price and willing to pay more if only the disasters will cease.

The tension is terrible to bear. Fortunately Venus-Hephaestus is about to move away. The disaster cannot continue. He therefore accepts the offer of the Earth-Shaker who may be growing tired of his own exertions. More will be paid by Earth to the Planet that shines in daytime. This bodes ill. More songs, more dances, prayers, sacrifices, suffering will be required in the future, from Venus as well as from Mars.

So the two bodies are loosed and spring up and away. Thank the Gods! The break happened fast. As Venus withdrew, Mars speeded away in a new orbit to the Northwest, propelled by the planets Earth and Venus, and the Moon, violently abused, flew Southwest where all smoke and fires were quickly quenched and she emerged soon, appearing as round and golden as she did before but she now carries new pocks and scars. The character of the Moon is unchanged.

The Gods are uncontrollable; we must not offend them; we must not pretend to be like them; but we cannot help but sing and dance about them. It is one of the few things we can do to prevent our utter destruction in the future and suppress our intolerable memories of the past.

And the old priest would conclude with a warning to the acolytes: "Someday you will understand this, but what I have told you must always remain a secret from everybody."

The song, the music, and the dancing are ended. The transition to the ordinary frame of mind occurs. The sons of the good King Alcinous perform a dance to lighten the minds and hearts of the audience. They cast a beautiful purple ball far into the air, leaping to catch it. It seems to reach the shadowy clouds. They seem to touch the sky, to be as light as air. This heavenly sphere has no counterparts on earth. Perhaps it is a stretched and round-stitched bladder or skin filled with feathers, fashioned by a master hand, or a round-shaped gourd ball. It makes contact with the celestial spheres-Sun, Moon, Planets. They keep them up and leap after them; all is done quickly; it is a *trompe l'oeil*, a dazzling coda.

AUTHOR'S CODA

If the preceding replay of Demodocus' song as a representation of the unconscious contains both a new "real" parallel plot and a certain "madness," one need not be repelled or even surprised. Literature was not invented by humankind out of boredom with spending long nights in caves. It emerged as a method of controlling psychological distress.

Both the "real" story and the "madness" will come in for more lengthy discussion. One asks here simply for a beginning of understanding. As the plot breaks down under analysis, it should evidence some well-known psychoses of which the mind is capable under stress. In its suffering and terror the mind engages in many forms of delusional thought. An important effect is the belief that the skies and the earth are alive with beings who resemble oneself and are similarly motivated. This anthropomorphism helps the transfiguration of the uncontrollable and huge forces into the images of sex, social

power, and property that the mind is accustomed to dealing with.

Ambivalence to the gods erupts quickly, once the gods are born out of nature. Hate is just as quickly suppressed and turned upon oneself, for fear that one will be terribly punished if it becomes known to the gods. A persecution complex occurs instantly; one cannot evade the mighty punishers. Symptoms of schizophrenia are abundant: attempts at shutting out the real world; attempts at reconstructing quickly a new world of one's own in which events are controlled only by the mind.

Forgetting and distortion proceed quickly. As soon as possible, means will be invented to screen off both the real story and its effects on the psyche. Literature, songs, and games will be invented. Wars will be waged, for one must handle the urge to punish oneself by moving out wildly and attacking others. Temples and palaces for the provision of security and order must be erected; these will celebrate, in a different screening language, of course, the events of those days; they will see to it that the right food is eaten and digested and the proper mating and reproduction will occur.

Notes (Chapter 3: The Love Affair as the Mask of Tragedy)

1. *Poetica Astronomica*, II 42. The root "pyr" denotes "fire."
2. Alfred de Grazia, "The Palaetiology of Fear and Memory," (Lethbridge, Canada: University of Lethbridge, 1976), Part I.

CHAPTER FOUR

CATASTROPHE AND SUBLIMATION

One may dare to suppose that the Love Affair stands for a tragedy of humanity if there is borne in mind a larger theory, already considerably developed, even if not yet widely employed. The larger theory, the modern scientific theory of ancient catastrophes - quantavolution - functions as a kind of general engineering scheme to guide the reconstruction of the song of Demodocus. It is both chronological - telling *what* happened *when* - and analytic - telling *how* it happened. As a consequence of work done in quantavolution, many ancient and recent discoveries have come together, attracted as if by a magnet.

THE GENERAL THEORY OF CATASTROPHE

I state here the several components of the general theory of ancient catastrophes and quantavolution, shaping it to present needs to a degree, and illustrating it to the minimal extent required for its comprehension. Ample documentation and qualifications are to be found in the "Quantavolution Series"[1] and other works - of a controversial nature, to be sure.

1. *Grave catastrophes have befallen the planet Earth.* The evidence of geology, oceanography, meteorology, paleomagnetism, and archeology are continuously bringing forward new evidence, and rediscovering old evidence, that in times past the Earth suffered repeated devastation by quakes, floods, fires and winds whose dimensions are fantastically beyond any historical experience of the last 2700 years. The surface of the Earth has been twisted and turned, sunk and raised, scoured and ploughed on a continental scale. The orbit of the Earth, the rotation of the Earth, and the axial inclination of the Earth to the plane of the ecliptic have changed suddenly, with frightful consequences.

2. *The catastrophes have been initiated in great part by changes in the solar system.* Planets have changed their orbits and other motions, nearly collided, acquired or discarded satellites, become heated and cooled, accumulated and discharged electricity, and, on some of these occasions, involved the Earth in their titanic activities. One planet, Venus, may even have been newly created out of Jupiter. The number of meteors that have struck Earth is large but responsible for only a portion of the catastrophic damage, since atmospheric, electrical, tidal and seismic disturbances can occur with or without body impact.

3. *Some catastrophes have had large effects upon mankind.* They have been allocated to past periods during which hominids and humans lived, whether these are traced back thousands or millions of years. The last ice age has been moved up to a point where homo sapiens is readily recognizable, and has been given by many geologists a huge, abrupt beginning and/or conclusion. All agree that, on occasion, as far back as the fossil record may carry and up to the dawn of history, many species were quickly and concurrently wiped out or reduced to a few survivors.

4. *Some catastrophes have occurred at times within the capacity of humanity to transmit their memories to successive generations.* All peoples have myths of chaos and creation, and of the destruction of civilizations and their recreation, in a set of cycles. As one moves from earlier to later catastrophes the linkages between oral (and transcribed) myths and factual reportage, recognizably modern in form, increase. Additional corroboration comes from the developing science of myth-analysis, contributed to by classicists, anthropologists, philologists, psychologists, and archaeologists. In addition, archeology has disclosed periods of total and simultaneous devastation of existing civilizations in areas stretching from the Atlantic Ocean to China, and from Mexico to Peru.

5. Wherever symbolic and linguistic evidence is available, and usually also where only oral traditions are preserved, *the catastrophes suffered on Earth and by humanity were attributed to changes in the celestial system*, and particularly to Ouranos (the Sky), the planets Saturn, Jupiter, Apollo (now transmuted beyond ready identification), Mercury, Venus, and Mars. The

latest catastrophes are associated with the erratic and destructive behavior of Mars in the years 776 to 687 B.C., ending that is, 2662 years ago. These precise years, which Velikovsky initially proposed, cover the scenarios of this book, and in my view are generally acceptable.

6. Putting aside the sudden destruction of many civilizations in the course of thousands of years and granting that the sheer survival of these species was all-important, retroactively considered, and furthermore leaving to my book *Homo Schizo I* the question whether a highly significant mutation took place among proto-humans in a cerebral or endocrinal form that contemporary paleophysiology can barely recognize, *the greatest effect upon humanity of the catastrophes was their contribution to the making of the human mind and human nature.*

The *exceedingly heavy experience of disaster* from all forms of elemental turbulence, with its associated disruption and dissolution of human communities, caused widespread amnesia. As much as they could and as quickly as possible, surviving humans suppressed the memories of those times.

But the fear and the anxiety produced now by one and then by another catastrophes could not be forgotten and surged repeatedly to the surface of consciousness. *The massive collective anxiety was displaced onto many different subjects, altered the ways in which these subjects were viewed and treated, until finally our modern human nature emerged, replete with a variety of sublimations, that is, the continuous and partly controlled discharge of the never-to-be forgotten experiences and fears of disaster* [2].

THE DISPLACEMENT OF AFFECTS

The sublimations of catastrophic anxiety diffused into three major areas: expressive communication; passive controls; and active controls.

In the area of expressive communication, the primitive language was expanded and grew more abstract and conceptual to describe the behavior being observed in the skies. The astral events were associated with prior experiences of the closest

analogous types, especially sex and conflict, and humanized. The terrific visible skyforces were understood then to be human-like but superhuman to the nth power. ("The Lord made the mountains skip like rams," recited the Hebrew psalmist.) All manner of recounting the events was called for; no matter which mode, it was bound to be loaded with anxious affect.

The different modes were sorted out, the most heavily charged from the less, the most denotative from the more connotative. Different formulas were worked out for handling the modes of expression; those that were the most direct or challenging to the superpowers had to be the most carefully licensed and regulated. Little by little, songs, ballads and fables were developed that could be granted more freedom of expression. So began the history of literature, both liturgical and profane.

Passive controls include the incorporation of catastrophic anxiety into prescribed conduct, whether personal or social. The governance of behavior by taboos, fixation of archetypes and stereotypes, and the performance of rituals alone and in crowds received so much impetus from the catastrophes and their aftermaths that they practically may be said to have sprung from them. If a word had to be chosen to represent the motivation for all of these passive controls, it might be an obsession, which may be defined as the inability to move one's conscious attention from the centerpiece of one's anxiety without enchainning the attention.

The greatest taboo of all is to forget the circumstances of disaster. One freezes like death, like the possum, like the soldier against a brilliant flare, like the humans who were turned into statues by the Greek gods, like the Judaic sect whose members immobilize at the first moment of the Sabbath, in the position of the moment, until the Sabbath passes. A great proliferation of ideas and customs can come from this attitude but they will all be deductively connected to the primeval chaos and creation. "Good" education comes to be making the young both as fearful and as habituated as oneself. People think, "If I do something new, it, the thing, nature, god, will do something new" and therefore it isn't worthwhile; it is taboo in fact, to try to do so [3].

The third great area affected by catastrophe governs human efforts at active control of other people and the environment. Here is included the sharp growth of the power motive (and corresponding ability) in individuals that start up the centralized kingdoms (and which prospers from the passive control behavior just noted). The urge to wage destructive warfare is enhanced, but also the proliferation of invention: all in imitation of the celestial forces who hammered, shouted, put on dazzling displays of light, showered down many types of materials and objects, and changed many species of animals and plants. "For the Spartans," wrote Lucian, "Lycurgus drew from the sky his ordering of their whole polity." [4]

The Love Affair is an example of the first area of sublimation, the expressive communication, and of one kind of myth, the holy dreamtime song. But, as has become already apparent, the words alone are an inadequate description of the event. It dwells upon what was the last or nearly the last of the great catastrophes. Every major element of the general theory of ancient catastrophe put forward above is represented in the song, its latent meaning, and its physical and social contexts. At the same time, every element of the general theory of catastrophe had happened before in earlier disasters, as in the case of the repeated incursions of Venus upon the Earth's orbit, which occurred between 1500 B.C. and the time of our story and which have been described in detail by Velikovsky, by the "Quantavolution Series," and in related works. And it all happened again and again before 1500 B.C., which is a vast and difficult history only now being told.

Notes (Chapter 4: Catastrophe and Sublimation)

1. The reader is referred to the volumes of my *Quantavolution Series* (Metron Publications : Princeton, N.J., 1981-4), especially *Chaos and Creation* and its bibliography.
2. These matters are discussed at length in *Homo Schizo I* and *II*.
3. Cf., e.g., Eliade, *Myth and Reality*, pp. 6-7 et passim.
4. From "Astrology," p. 367, Vol. V of Works (Loeb ed., Harvard University Press, 1936).

CHAPTER FIVE

HOLY DREAMTIME

Before the Love Affair had been played and sung Odysseus was reduced to tears by Demodocus' singing of the Trojan War. And, later on, hours after the Love Affair has been played Odysseus offers a gift to Demodocus and addressed him:

Demodocus I proclaim you the most distinguished of all mortals. Either the Muse, daughter of Zeus, instructed you, or Apollo you directly. For you chant the fate of the Achaeans absolutely according to its proper ordering: What they did and had done to them and what distress they suffered - as if, in some way, you had been present yourself or had heard it from someone who was there [1].

One may wonder whether, although Odysseus does not recognize it, the Love Affair, too, is sung "absolutely according to its proper ordering," and as if Demodocus "had been present" himself "or had heard it from someone who was there."

Strange it is that Odysseus, when the song is ended, has been transported and is joyfully at ease. One would imagine that the story of an adulterous love triangle might have reminded him of his own plight - long away from his palace and beset by rumors of his wife's unfaithfulness. One might believe that the song was in bad taste, or that afterwards he might gnash his teeth and rend his garments. Not at all. Homer and he obviously did not feel any such connection between the performance and his plight.

When the singer, Demodocus , "struck the chords in prelude," his audience was already entranced. He himself is blind; Homer, whose image he may reflect, is also called "the Blind." He is Homer's "good minstrel, whom the Muse loves above all other men, and gave him both good and evil; of his sight she deprived him, but gave him the gift of sweet song." [2]

There is a hint here that ancient bards were sometimes blinded, as smiths were ritually lamed, and young singers castrated, to heighten their symbolic role and competence. No god might then envy the bard, especially not Apollo, and his blindness is an assurance that he will not see what is divinely forbidden to see. Athena, too, was known to play tricks with human sight [3]. Furthermore, his audience will not be discomfited at being viewed in their musing mood by a sensibly alert musician. And, of course, a blind man may develop epic powers of memory. An alternative, less radical, would be to sing with eyes closed, or blindfolded.

The audience is settled around as an organized community, king and queen, nobles, council of state, the citizens and retainers, and the Hero, Odysseus. The dancers continue their movements, acting out the scenes of the sacred play. Those who have competed in sports rest, their aggressiveness dissipated, their minds relaxed to receive now a flow of aesthetic communication.

The singer carries the melody; it is sung in long, measured lines. His lyre was originally a gift of Mercury and Apollo, and is a beautiful instrument; its strings are attuned to the heavenly bodies, as Pythagoras will demonstrate mathematically a century hence. Although the earliest lyres held three strings, the age of seven-stringed lyres may have already arrived. The rhythms are supplied by the ballet who stress movements of the opera.

The production is a drama, not a ballad or folk song. Its plot is conventionally complete, perhaps the earliest of the dramatic plots of what is to become the literary history of Classical Greece, therefore a great invention, with a pair of protagonists, an antagonist, the development of a line of conduct, its interruption, a climax, a resolution, a disposition of participants and values. All happens in a time span close to what Aristotle discovered, centuries later, to be the ideal unity of dramatic time.

One notes particularly, in the jargon of literary analysis employed from the time of the early Greek tragedians, the "catastrophe." The word means "the climax," "the point of *denouement*;" in general, the word means "the turning-down

point," and also "the end of a period of time." Yet it was historical experience that lent itself to the definition of plot, not plot of history. It was first an unconscious invention, then a conscious one, that ordained the classical climax of drama. The archetypal plot is that when the end of an age arrives, the gods foregather, and societies turn abruptly downward, after which the cycle begins once more. The Love Affair is a relic of the end of the Mycenaean Age of Greece.

THE SCANDALOUS LITTLE PIECE

What has been made of the Love Affair? It is at least a song, for it was chanted to the chords of a lyre, to the accompaniment of rhythmic dancing. Perhaps, first off, I should stress that its 'songness' has been variously imparted. In the version by the famous Alexander Pope, one would sense a different spirit. The bard, Demodokos,

*The loves of Mars and Cytherea [4] sings;
How the stern god, enamour'd with her charms,
Clasp'd the gay panting goddess in his arms,
By bribes seduced*

And as Hephaestus traps the lovers, Pope's Homer sings:

*Stern Vulcan homeward treads the starry way:
Arrived, he sees, he grieves, with rage he burns:
Full horribly he roars, his voice all heaven returns.
"O Jove, (he cried) O all ye powers above,
See the lewd dalliance of the queen of love!
Me, the awkward me, she scorns; and yields her
charms
To that fair lecher, the strong god of arms."*

Translation of the *Odyssey* are numerous. One that interested me to the point of inquiry was by Thomas Hobbes (1588-1679,) prepared when he was in his eighties. His long life as natural philosopher and political scientist carried him through the extensive revolutions and religious debates of the times and up to Newton and Whiston. This was the Hobbes whose view of mankind included the famous phrase that in a state of nature man's life was "nasty, brutish, and short." Poetically, I must agree with Pope, who said that Hobbes' version of Homer was

"too mean for criticism." [5] But did he treat the Love Affair in some unusual way? Not at all - though it contains a touch of unwarranted political expertness:

*And the judges rise
In number nine, who had elected been
By public-vote, of games to hold assize,
And order took for large room in the middle, And
made it to be planed well and even. [6]*

But, as a I shall explain, even if beautifully rendered, the lines of Homer must read as the pale representation of their original pronouncement and context.

Experts upon Homer have generally denied serious consideration to his song about a love affair. It seems to be what Alexander Pope makes it out to be, burlesque entertainment for a visiting sailor. One seems to hear the typical commentator: "A bit scandalous, but then you know how lightly the Greeks took their gods and goddesses!"

One translator, Professor Murray, indicates conscientiously that "the whole passage was on moral grounds rejected by some ancient critics." [7] Walter Otto tells us that "even in antiquity many readers, Plato among them, found this story offensive, and in modern times it is generally regarded as a frivolous burlesque." [8] Professor Finely, an expert upon the society and economy of Homeric Greece, speaks of "the little pieces, like the myth of the adultery between Ares and Aphrodite" [9] that infiltrate the *Odyssey*. George Sarton, the encyclopedic historian of science regards the whole of the *Odyssey*, indeed, as a story of peace, a gentle romance [10]. Such observations can only reflect the nostalgia for one's school-days: the blood and guts spilled in the *Odyssey*, and the terrors entailed, would put to shame the authors of a typical evening of violence and horror on American commercial television. T. B. L. Webster mentions the possibility that "the light-hearted treatment of the gods in some Egyptian stories may have influenced Demodokos' lay of Ares and Aphrodite in the eighth book of *Odyssey*." [11] E. V. Rieu, introducing his translation of the *Odyssey*, says that "in the famous Lay of Demodocus" Homer provides "a treatment that we can only regard as humorous." This merely betrays, he claims, "a very tolerant understanding

of their motives and frailties," not an absence of respect for the power and beauty of the gods [12].

But, then, the distinguished Robert Graves, premature women's liberationist that he is, says: "though masquerading as an epic, the *Odyssey* is the first Greek novel; and therefore wholly irresponsible where myths are concerned." Graves tends to agree with Samuel Butler, author of the utopia, *Erewhon*, who, in another book, *Authoress of the Odyssey*, ascribed the work to a young and talented Sicilian noblewoman of the district of Eryx [13].

Experts can be piled "Ossa upon Pelion" without reaching heaven. Otto's elaborate concern over reason and respect reminds one of a prude explaining why his sister is loitering on a Piraeus street corner. "The story is naturally not a moralizing sermon, but that does not make it frivolous. Its tone of lofty humor removes it from both moralizing and frivolity." Ares is a bloody savage, disliked by everyone. "All interest centers upon the discreditable role played by Ares... And Aphrodite? If we consider the story carefully we suddenly realize that she receives no attention whatsoever." His final gaff regarding Poseidon is monumental: "Poseidon is so touched by Ares' situation that, unable to laugh, he prevails upon Hephaestus to release his hapless victim and is so kindly as to provide a guarantee for him." [14] This comment would perhaps have made the surly Poseidon laugh for once.

BURLESQUE OR RELIGION?

One cannot be satisfied with these explanations: a little piece, a casual ballad, a joke at the expense of the gods, or a pardonable escapade. Suppose the passage is reread, beginning with the paragraph before the song commences.

"Sacred commands of Alcinous." Do godlike kings incite simple public pornography?

"Quickly arose a lithe herald, seeking to find and to fetch him the resonant harp from its palace place." Are treasured instruments of music employed casually?

"Rising as well were a chosen nine, men who were Lords Ceremonial, publicly called, whenever the people foregathered and needed an ordering." These are nobles. They are nine, the magic number of days in the week may then have existed or once existed in a 36-day or 27-day month [15]. They are chosen representatives of the community, a council of ministers of public order. Are these august personages activated for the sake of a ditty?

"They cleared out space for the dancing to come; they measured a broad ring." Is a large dancing ring being readied without apprehension and excitement?

Demodocus "moved in the midst of the young boys." He is the star performer, blind, revered, also godlike (of these qualities we read in other passages). "All of them skilled in the dance though they blossomed with fair youth." This is not to be improvised. The performers know their places. They have all achieved high competence.

"Down stamped their feet on the floor." The rhythms begin, even before the lyre sounds. "Spellbound Odysseus marveled as dancing feet twinkled in mid-air!" The little song is introduced, it is clear, as a full court opera. The preliminaries portend a significant event. Odysseus, and the rest of the audience, have become transformed by the rhythm, flashing movements, and apprehension into an unusual state of mind, a new mood.

The mood is not vulgar or profane. It is not lecherous. Something more profound is to occur. The audience has experienced it all before; their contagion affects Odysseus. The incident, from its very beginnings, portends an affair of state, not a moment of minstreling, a story of significance rather than cocktail hour music. It is to be even rather sacred, I think.

Perhaps reassurance is needed. Is this behavior, this kind of performance, unanalyzed in science? Not at all. It is universal and has been generalized. Mircea Eliade, a distinguished religious ethnologist, would lend his support:

All dances were originally sacred;... they had an extrahuman model... The model may have been revealed by a divinity (for example the pyrrhic, the martial dance

created by Athena) or by a hero (cf. Theseus' dance in the Labyrinth). The dance may be executed to acquire food, to honor the dead, or to assure good order in the cosmos. It may take place upon the occasion of initiations, of magico-religious ceremonies, of marriages, and so on... What is of interest to us is its presumed extrahuman origin (for every dance was created *in illo tempore*, in the mythical period, by an ancestor, a totemic animal, a god, or a hero.) Choreographic rhythms have their model outside of the profane life of man; whether they reproduce the movements of the totemic or emblematic animal, or the motions of the stars; whether they themselves constitute rituals (labyrinthine steps, leaps gestures, performed with ceremonial instruments) - a dance always imitates an archetypal gesture or commemorates a mythical moment. In a word, it is a repetition, and consequently a reactualization, of *illud tempus*, 'those days.'"[16]

The Love Affair appears then as a sacred song, not bawdy lyric; or at least its context is unmistakably holy, putting aside its plot and words. One cannot be sure of either its full context or words, of course, because Demodocus tells of another, apparently long operatic ballet that we are not privileged to watch and hear.

THE PIOUS DRAMATIST

The Phaeacian audience is *in illo tempore*. It is in Holy Dreamtime, a state of being in the past and in the present, where a great event is happening and still away from it in the here and now, in the presence of those who were involved in the action. One cannot watch the Phaeacians as R. M. Berndt did the aboriginal Australian Wonguri in a similar format and mood [17], or as other anthropologists have observed primitive tribal performances; one must imagine them with the aid of all the evidence that can be brought to bear upon the scene. If one is successful, it will be owing to another scholar, in this case Giovanni Patroni, whose total immersion in ancient Mediterranean sources has permitted him elaborately to reconstruct the format of the song of Demodocus. He says:

The most important observations that the singing of Demodocus merits (and has too long awaited) concern the generic type of the song, its aim and function in Homeric and pre-Homeric society, the probable frequency and importance of recitations analogous to that we see held in

the agora of Scheria by Demodocus with the aid of a *corps de ballet* or a chorus that will interpret the narrative of the singer (but we do not mean *exclusively*) through the medium of movements and dance figures.

This is not epic poetry. Nor is it a song, nor a fragment of a song, nor an episode of an Achaean saga... Neither, for that matter, notwithstanding that its subject concerns exclusively the gods, a sacred hymn. If it is the last, it reflects the higher personal, profound and polemical religiosity of Homer; in this sense it should be entitled: 'The triumph of Mediterranean religion over the foolish and sacrilegious heresy of Olympia.'"[18]

By this, Patroni means that Homer adores the ancient Great Goddess, detests the single-minded destructive god Ares, and upholds the peaceful sovereignty of the female principle that antedated the barbarous incursions of the Achaeans into Minoan and Mycenaean civilization.

In effect, says Patroni, the Song is not sacred poetry because one could not come out openly and formally to the greater glory of Aphrodite, even though the Song carried her through a tedious trial at the hands of a repulsive husband and a mindless warrior lover.

So Patroni classifies the cantata of Demodocus as "opera theatre," midway between our ballet and melodrama with dance, a musical satire perhaps.

But, in fact, Patroni goes beyond his own real interpretations, so prejudiced for the archaic Mediterranean religion is he (and alike to Robert Graves in this regard). We must insist that he stay with his own judgement - it is sacred poetry even if influenced by the personal religion of Homer. It is sacred enough, as he points out immediately, to prompt extraordinary preparations, measure the magic circle, place the venerated poet in the center that is to be occupied many years later by an altar of Dionysus, use the sacred instrument of religious and funereal singing of the Minoans, and employ the incredible acrobatic dancing of the bull-leapers of Tyris and Knossos. The song, he knows, is the abbreviation of a long performance, and takes place in the halls of the prince.

Indeed, such is the enthusiasm of Patroni for what he believes must have occurred in the opera-theater of the Love Affair that he uncovers ultimately the vast majority of criteria that for anthropologists and psychologists denote the Holy Dreamtime. And he forgets that he has for a moment faltered and said that the hierarchs could not allow a religious character to be granted the triumph of Aphrodite.

He gives, actually, a full set of stage directions for the production of the Disastrous Love Affair of Mars and Moon. Dancers leap high into the sky. The Sun mandates a messenger to Hephaestus (for the sun, reasons Patroni, cannot move from its course). Direct quotations are sung by actors, the rest by Demodocus. The climax brings together all of the actors to determine the resolution of the plot, and the finale must be beautiful and ecstatic; Ares is summarily dismissed, but Golden Aphrodite, unabashed, flies to her island where she is perfumed, beautified, and made virginal altogether.

The goddess - impersonated by an actor - hid herself momentarily in the base of the tower that had been put at the disposition of the spectacle, while the music and ballet entertained the audience; and, from another exit that gave upon the sea (at Scheria the agora was next to the arsenal: it was the same in all the maritime cities; elsewhere the sea was simulated by pulling a boat with a pulley) she embarked on a boat kept in readiness and reappeared from the other side, landing and reentering the arena with all of her cortege, quickly then joined by the entire corps de ballet which, having given further proof of its unmatched competence, composed itself for the final scene. And what could be the meaning of the scene if not: *The Triumph of Aphrodite?*

The answer to his rhetorical question would disappoint him. It could be, it was, the Triumph of Athena the Producer and Director of the opera. Zeus said to Hera in the *Iliad* when Hera proposed to fight Ares: "Go to it then, and set against him the spoiler Athene, who beyond all others is the one to visit harsh pains upon him." [19]

The chorus of this Mycenaean drama moved directly into the classical Greek chorus, says Patroni (p. 250). Here is one more indication of the interface between Mycenaean and Greek, rather

than a five hundred year chasm of barbarism. The circle we see in Scheria, too, persisted in the theatre at Epidaurus.

Patroni's informed visions of the dramaturgy of Homer are captivating. The production of the Love Affair in Scheria was complete and elaborate, as much so as the Dreamtime production of the Moon and the Dugong that I mentioned above, though relative to the culture of the indigenous Australians. Patroni's assertions, that Homer was heir to the Minoan and Mycenaean theatre, and that he was a fully experienced choreographer and dramatist, are acceptable too.

The anthropological and mythological evidence should induce Patroni to acknowledge his own immense cultural panorama and to grant that the "marveling" and "spellbound" Odysseus, along with the Phaeacian audience, was in the state of Holy Dreamtime, midway between the pomp and circumstance of the religious "mass" and the nearly secular games that preceded the spectacle.

Here Emile Mireaux has hit the target briefly and sharply:

Choral lyric poetry naturally remained closer to its religious origins. It was really the poetry of the sacred songs, with their accompaniment of music and dancing... (It included the *hyporcheme* which involved mime dancing. The mischievous story recited by Demodocus...may be simply a *hyporcheme*... All these collective displays were designed to 'inspire' the community and lead to the exorcizing of the 'demons' of envy, discord and civil strife [20].

The Olympic Games themselves, agglomerates of athletics and poetry, had been instituted in the year -776, and no one doubts their religious and cultural aims. Then and at the time of the Love Affair, the Greeks, of many ethnic subcultures with local versions of the gods, and with all manner of archaic and foreign vestiges, were pulling themselves together. The divine Homer was striving to lead them.

Notes (Chapter 5: Holy Dreamtime)

1. *Odyssey*, VIII,* s. 487-91.
2. VIII, I. 62-4; V. I, 263 in Murray, *op. cit.*
3. Graves, I,23:I, p.87.
4. Cytherea is one of the epithets given Aphrodite. Cytherea was the holy island which the newly born goddess touched while floating towards her destination of Cyprus.
5. *The English Works*, Vol. X (London: ed. 1677; John Bohn, 1844, W. Molesworth, editor), p. iv.
6. *Ibid*, p. 376.
7. *Op. cit.*, p.276.
8. *The Homeric Gods*, trans. by Moses Hadas (London: Thames and Hudson, 1954).
9. M. I. Finley, *The World of Odysseus* (Middlesex, England: Penguin Books, 1954, 1967, 1972),p. 40.
10. *A History of Science: Ancient Science through the Golden Age of Greece*, 1958 (New York: John Wiley and Sons, 1964),p. 135.
11. *From Mycenae to Homer* (New York: W. W. Norton, 1958, 1964), p. 88.
12. Page 5.
13. *The Greek Myths*, 2 vols. (New York: Braziller, 1957). Cf. v. II, pp. 376,365.
14. *Op. cit.*, p. 245.
15. Immanuel Velikovsky, *Worlds in Collision*, hereafter cited simply as W in C, (New York: Doubleday and Co., Inc., 1950), pp. 343-4.

16. *The Myth of the Eternal Return*, originally in French, 1949(Princeton, N. J.:Princeton University Press, 1954, 1965), pp. 28-9. As a well worked out case, see R. M. Berndt, "A 'Wonguri-Manzikai Song Cycle of the Moon-Bone,'" XIX Oceania (September, 1948, 16-50)
17. *Ibid.*, and see my note on this song in *The Burning of Troy*.
18. *Commenti Mediterranei all'Odissea di Omero* (Milano: Marzorati, 1950), p. 249
19. Richard Lattimore, *The Iliad of Homer*(Chicago: Univ. of Chicago Press, 1962),p. 148.
20. *Daily Life in the Time of Homer*, trans. by Iris Sells from the 1954 French edition (New York: MacMillan and Company, 1959),p. 102.

PART TWO

GODS, PLANETS, MADNESS

CHAPTER SIX

THE RAPE OF HELEN

It began during the furious quarrel between Odysseus and Achilles at the rich feast of the gods, sings Demodocus, "for it was at this very moment that calamity began to unroll upon both Trojans and Danaans by the plans of the Great Zeus." [1]

The *Iliad* is sung as the wrath of Achilles on one level - the Poet says so - but is of a type with the battles of the sky gods recited in Scandinavian, Finnish, Hindu, Mexican, Babylonian, and other epics. The Greek gods of the Trojan Wars engage in plain soldiering, hurling rocks and spears, shooting arrows, and driving chariots. They make onslaughts from heaven; they launch disasters upon Earth: plagues, fires, hurricanes, earthquakes, floods, hail of stones and arrows, famines, fogs, and darkneses in the day.

The gods negotiate amongst themselves and with humans. They engage in fighting, trickery, argument, and bribery amongst themselves. They build morale and conduct psychological warfare; they provide military intelligence but also distort information for the good of their favorites. They counsel the warriors on tactics. They enforce rules of warfare that they sometimes themselves violate. They manufacture weapons. They promote and reverse events, battles, and decisions of leaders.

Whole sections of the *Iliad* are devoted to the warring of the gods. On the Achaean side there range Athena, Hera, Poseidon, Hephaestus. On the Trojan side, the line-up includes Ares, Aphrodite, and Apollo. The victory is with the Achaeans and their gods, although the Homeric element ends with Achilles' killing of Hector, the burial of Hector, and a mere pause in the struggle; however, all known versions of the rest of the story, occupying the tenth year, agree that the Achaeans "won the war" and razed Troy.

Whether or not Troy was actually destroyed by the Achaeans cannot be told from the ruins of the city. Troy VI and VIIa are the best candidates for the historical city; Schliemann's Troy (now referred to as Troy IIg) is not regarded anymore as a possibility; I have written of this case in the Book, *The Burning of Troy*. Troy IIg was destroyed by an atmospheric conflagration; Troy VI by an earthquake; Troy VIIa by an atmospheric conflagration.

These, to Homer and his audiences, would be the gods in battle, the effects of "a divine-kindled fire of stones" (*Iliad*) and other superhuman operations. The "Fall of a City" is a legendary symbol in various cultures for a disaster, that is, the disruption and end of a celestial order. It is likely that the Fall of Troy was such a catastrophe, in which human agency played less of a role than the divine.

THE INDESTRUCTIBLE LADY HELEN

Some of the Trojan story is reported in the *Odyssey*, by Demodocus no less, and by Odysseus from Hades. There and elsewhere the post-war adventures of the Achaean heroes are recounted and it would appear that for the most part they received very little for their pains except more suffering, mishaps, treachery, and misadventure.

But let us examine, with Finley's words, the case of

Helen, who is a very peculiar figure. Helen, daughter of Zeus and Leda, was Aphrodite's favorite, and thanks to the gifts of the goddess she succeeded in embroiling Greeks and Trojans in a gigantic struggle that cost both sides dearly. Helen was no innocent victim in all this, no unwilling captive of Paris-Alexander, but an adulteress in the most complete sense. For Paris there was no atonement ... But Helen received no punishment, and scarcely any reproach. She ended her days back in Sparta, administering magical drugs obtained in Egypt, interpreting omens, and participating in the life of the palace much like Arete [queen of the Phaeacians and a strange, powerful figure] and not like a proper Greek woman [2].

The "enigmatic" and "complicated" image of Helen, that Finley alludes to, has a simple solution. Helen of Troy stands for the Moon. She represents the goddess Aphrodite. Paris-Alexander, Prince of Troy, represents the god Mars-Ares. The Moon that had been "embraced" over centuries by Hephaestus (Athena-planet Venus) in his encounters with the Earth is taken away from him; Athena-Hephaestus and their allies must repossess it. Helen is the Moon Goddess and the world is the male version of Helen, father of the family of all Greeks. Etymologists have also indicated a connection between "Selene" and "Helios," the latter deriving from the same Indo-European root as *sun* and *solis* [3]. Thus she symbolizes in the battle of the gods the coming of the Hellenes into their revived nationhood in conjunction with the triumph of the Athena faction of the family of Zeus.

Let us read in Graves briefly:

The Ionians and Aeolians, the first two waves of patriarchal Hellenes to invade Greece, were persuaded by the Hellads already there to worship the Triple-goddess and change their social customs accordingly, becoming Greeks (*graikoi* 'worshippers of the Grey Goddess, or Crone'). Later, the Achaeans and Dorians succeeded in establishing patriarchal rule and patrilinear inheritance, and therefore described Achaeus and Dorus as first-generation sons of a common ancestor, Hellen - a masculine form of the Moon-goddess Helle or Helen ... Aeolus and Ion were then relegated to the second generation, and called sons of the thievish Xuthus, this being a way of denouncing the Aeolian and Ionian devotion to the orgiastic Moon-goddess Aphrodite - whose sacred bird was the *xuthos*, or sparrow, and whose priestesses cared nothing for the patriarchal view that women were the property of their father and husbands [4].

Hans Jones, author of *The Gnostic Religion*, may also be quoted. For he has traced a very old belief in the connection between Moon and Helen:

"Some Greek mythological speculation seems to have associated the Homeric Helen with the moon, whether prompted by the similarity of Helene and Selene, or by her fate (abduction and recovery) interpreted as a nature myth, or by Homer's once comparing her appearance to that of Artemis. One story had it that the egg which Leda found dropped from the moon; and the late Homer commentator

Eustathius (twelfth century A.D.) mentions that there are some who say that Helen fell down to earth from the moon, and that she was taken back up when the will of Zeus was accomplished. When and by whom this was said, Eustathius does not state; neither does he say (or imply) that in this form of the myth Helen served as a symbol of the *anima*..."[5]

The plot of the *Iliad*, then, would become the plot of the Love Affair, where the central action concerns the recapture of Aphrodite from Ares by Hephaestus (Athena). The theory would explain many problems (and no doubt will create some). The question raised endlessly by students, "How could people of little discipline fight so murderously and for so long over a mere woman in an age when women were nearly ordinary chattels?" is answered. Beautiful Helen, eternally unravishable and unconquerable, was Moon-Aphrodite. Aphrodite was also a Great Goddess, and retained qualities of a Great Mother Goddess; so the psychic prize was not only the Moon and the beautiful women, but also the Mother of Greece.

The connection between the two wars - one of men, the other of gods - is often explained as a form of hyperbole and egocentrism: it "heightens the glamour of the human warriors." This kind of explanation would no longer be necessary. The two wars are inextricably and originally linked now; they *must* be told together because they happened together. As for the city of Troy and the Trojans, it is as much a mythical place as the Shinning Land of Phaeacia. The Trojans are the Moon-capturing followers of Ares.

As has been argued increasingly for two decades, the Trojans may have been Greeks who were set up by Homer to provide a counterforce to the Achaeans. Perhaps no saga in all mythology treats the enemy so objectively, even with positive sympathy. An epic singer usually delights his audience by heaping sins and defeats upon the enemy. Even Achilles may have to assume a new character, that of Athena-Hephaestus, triumphant, but falling finally through a wound of the foot from the arrow of Paris-Ares-Apollo-Aphrodite.

If this were generally so, and it is not to be demonstrated here, then at least the Love Affair portion of the *Odyssey* may be fixed as concurrent with the Battle of the Gods in the *Iliad*. It

has been affirmed that the Love Affair is a late piece of the *Odyssey*. We would not contest this placement at all. We are thinking of the middle 7th century for the composition of the *Iliad*, and of the culture and the skies being both of the preceding two generations.

Yet one more theory needs to be put forward respecting the *Odyssey*, before agreeing that the work may well be composed of older materials and have its own hidden plot. Compare the strong affection that Athena holds for Odysseus in the *Iliad*. He has her traits. See him again in the *Odyssey*. Again he has her traits.. From beginning to end, the work of the *Odyssey* is the divine work of Athena. She was not only the producer of the Love Affair, and of the *Iliad*, but also of the *Odyssey* as a whole, and as she was the principal actor in the first two, so she is once more the principal actor. For the *Odyssey* is, in its latent plot, the story of the wandering planet Venus between 1500 B.C. and her final settling in her present orbit, personified in her human mirror-image, Odysseus. She it is who saves him at the beginning from the enraged Sea-Earth god, Poseidon, and places him safely in command of his royal sphere in the end. If the Love Affair is a Holy Dreamtime cycle, and the *Iliad* is sacred History, then the *Odyssey* is to be categorized as Sacred Saga.

For all of this we praise Homer and his kind. He chose for the *leitmotif* of his works the natural history of seven centuries. He rationalized the sky-gods for the Greeks and transfigured unbearable truth into tolerable myth. His myths coordinated the basic activities of sexuality, subsistence, respect, power, technology, and wealth into a consistent cultural pattern and created the archaic Greek character. He restored to the Greeks an ethnic identity consistent with the changed nature of the Gods and heaven.

THE AGE OF MARS

"When the gods fought" was a stock phrase among the ancient Greeks. Or they referred to "the strife of the Gods," meaning something that was not simply confined to passages of the *Iliad* but was a historical event. According to Velikovsky, the period 776 B.C. to 687 B.C. experienced at least four catastrophes at

fifteen-year intervals that were felt throughout the world. There were probably six terror-filled episodes.

This disastrous agenda began with an earlier event, which he dealt with in the first part of his work called *Worlds in Collision* and in his *Ages in Chaos*. The former amassed evidence that the planet that we know as Venus appeared before our ancestors as a comet and nearly destroyed life on Earth around 1500 B.C. Thereafter the eccentric orbit of the planet threatened the Earth at intervals of fifty-two years. The comet was worshipped as a god, Pallas Athena, in the Greek world. Sometimes before 776 B.C. and perhaps close to that year, Venus, in a diminishing elliptical orbit, encountered Mars. Thereafter, and until both planets were impelled to take roughly their present safe orbits, now one and now both approached Earth and Moon with consequent devastation to the participating bodies.

Awe-inspiring celestial phenomena accompanied the founding of the Greek Olympic Games in -776. Hercules is supposed to have organized the games, ushering in what later came to be a quadrennial all-Greek spectacle of religion, athletics, and poetry. The Greek Mythikon calendar ends in -776. The Historikon calendar begins. But Stecchini says that it may have actually begun, or soon was redone, in -748/7 [6]. And this would conform to those who say that Hercules did not enter upon the games until they had been operative on eight prior occasions.

In the west, the town of Rome was founded in -748 or -747. Some say -753. It was a period of commotion. Fabius Pictor's ancient adoption of the date -747 seems most likely to have been accepted for an event which probably did not take a single day but had best, for patriotic reasons, to accompany some climactic events.

The founding of Rome was in the name of Romulus who was sponsored by Mars. Romulus was the direct descendant of Aeneas, hence of Aphrodite, mother-protector of Aeneas. Aeneas founded towns in her names on his long journey to Italy. Barely had the Trojans become latinized when Rome was founded. Once more, the revised chronology connects well with an ancient tradition.

In the time of Romulus the week and month were reckoned long, and the early calendar began with the month of Mars and proceeded in four nine-day weeks for ten months, a total of 360 days. Romulus himself disappeared on the occasion of a natural tumult during which, says Ovid, the earth shuddered, clouds obscured the heavens, and the sky was riven by flames; "The people fled and the king soared upon his father's steeds to the stars." [7] (His "father" was Mars.) No people on earth came to be dominated more by Mars and imbued with the spirit of ruthless, single-minded warfare personified by Ares-Mars.

In a study of the validity of carbon-dating in ancient times, H. E. Suess has come upon "a most conspicuous and so far unparalleled irregularity in the ^{14}C as a function of time. There was a "rapid ^{14}C increase at the beginning of the 8th century B.C. and the sharp maximum between 780 and 770 B.C...It is also the time of a general climate change that took place on the North American continent... The climatic change was not a temporary one; it marked the beginning of a completely new climate epoch." [8] So severe a change introduces the probability of extraterrestrial encounters, for reasons that I have advanced and supported in *The Lately Tortured Earth*.

In Egypt it was the time of the Libyan and Ethiopian dynasties. These were foreigners, whose domination over the greatest of empires has not been satisfactorily explained, except as a consequence of natural disasters. In Italy, Vesuvius exploded with a fury not to be approached until the milder eruption that buried Pompeii and Herculaneum. In Judah, heavenly commotion excited the populace and brought destruction in the times of Uzziah (783-742), Ahaz (735-717), and Hezekiah (717-687); the kingdom of Israel was dissolved and its people dispersed at this time. The Assyrians were under six different kings, the last of whom, Sennacherib, saw his army blasted to death before the city of Jerusalem in a single night of the year -687. It was the period of a Babylonian-Chaldean empire; of Laomedon and Priam of Troy; of the destruction of the now Greek-speaking Cretans at Knossos; of the destruction of Mycenae; and, at the end of the period, there came Homer and Hesiod. They are the oldest known Greek writers, and the first whose writing have appeared in the classical Greek script and alphabet.

The adoption of a new calendar by the Assyrians in -747, the beginning of the "Age of Nabonassar," suggests that heavy disturbances occurred in the first and second encounters; probably the Earth's orbit, rotation, and axis all underwent changes.

Thales, one of the great "seven sages," calculated the Greek calendar, perhaps shortly after Homer and possibly around -600. But, as Velikovsky points out, Thales *re-calculated* the seasons and year after the period of turmoil and changed celestial periodicities. For, "all around the globe the years following -687 saw activity directed towards reforming the calendar." [9] Velikovsky asserts, too, that the day shortened in -717 and lengthened in -687. These would indicate orbital changes, axial tilts, changes in rotational speed, or a combination thereof.

Accordingly, in the Greek-speaking and Middle East areas, crushing damage to late Mycenaean and early Hellenic civilization occurred in the period -776 to -687. One or more of the type of encounters pictured in the Love Affair took place, with Moon and Mars largely barren of atmosphere, and susceptible to nearly complete destruction on the faces that they turn to Earth.

Velikovsky dates the last disaster as centering upon 23 March -687. It is noteworthy that the Romans celebrated the festivals of both Minerva (Athena) and Mars about the same time. The Exodus has also been assigned this day by Velikovsky, over seven centuries earlier. Probably this is more than a coincidence, and the double celebration is evidence of both bodies participating in an encounter about 23 March -687. That the same date would also correspond roughly with the spring fertility rites in which the Moon would have long played the major role would stress, too, the occasion.

This Seventh Century date would put the story that Homer writes down and Demodocus sings in the period of heavy Greek colonization of the Western Mediterranean. The physical destruction of the pre-existing civilization, the movements of people, the loss of their written language, the capture of initiative on the part of the uncouth survivors, the loss of memory (that is, loss of will to report the disaster), the revival

of poetic forms, the mastering of the forms and then the Homeric collection and integration of them in writing would have to take place in no more than a hundred years. Only a radical reformulation of the nature of Homeric studies would permit this. But one must pursue this approach, for, in the words of Lucian, "It is the conjunction of Venus and Mars that creates the poetry of Homer."

Notes (Chapter 6: The Rape of Helen)

1. Od. VIII, 81-2.
2. *The World of Odysseus*, p. 150.
3. So I am informed by the linguist, Malcolm Lowery, who adds, "conversion of original s- to h- is also exemplified by *hex*-six and *hepta* (*septem*, seven).
4. Graves, Robert. *The Greek Myths*, Vol. I., p. 161.
5. (Boston, Beacon Press, 1958) Fn.9, p. 109.
6. "Astronomical Theory and Historical Data," in Alfred de Grazia, ed., *The Velikovsky Affair* (New York: University Books, 1965), pp. 158-9.
7. My source is a discussion with Stecchini. On nine-day divisions of the months, see in *Worlds in collision*, II, viii citing Sicke (1892), Kaegi (1891), Kugler(1907), Naville (1875), Roscher(1903, 1904); and Ovid; for the ten -month year, he sites Schiefner (1857), Male (1846), Nilssen (1920), and Frazer (1931) together with Plutarch, Eutropius and Procopius.
8. "The Three Causes of the Secular C14 Fluctuations. Their Amplitudes and Time Constants," *Radiocarbon Variations and Absolute Chronology* (Proceedings. 12th Nobel Symposium at Uppsala Univ. 1969), ed. Ingrid V. Olsson (Almquist and Wiksell, Stockholm, 1970), p. 602, quoted in *Pensée*, Fall 1972, p. 41.
9. *Worlds in Collision*, p. 358.

CHAPTER SEVEN

CRAZY HEROES OF DARK TIMES

It was early Springtime [1] in Pylos, a Mycenaean town of the Peloponnesus, facing the western sea. The year was between 776 and 687 B.C. It may even have been March 23, -687. A force of 800 men was posted along 150 kilometers of shoreline. With them were liaison officers from the Palace of King Nestor. The famous old sage of the Achaean warriors himself would have been home from the siege of Troy.

A clay tablet, one of those inscribed "immediately before the destruction which baked them and rendered them durable"[2] begins, "Thus are the watchers guarding the coastal regions." [3] What could they be watching for? Obviously no enemy had been sighted nor could the men be in fighting formation, so thinly dispersed were they. It might be as in Jerusalem around this time, when Isaiah the Prophet was answering the call, "Watchman, what of the night?" [4]

Another tablet may have been the last:

A single large tablet bears evidence of haste and changes of mind during its writing.

The retention of such an ill-written document in the archive might occasion surprise, unless it was in fact only written in the last day or two before the palace fell. The meaning of some key words is still uncertain, but there is no doubt that it records offerings to a long list of deities. The offerings are in each case a golden vessel, but the principal deities, if male, receive in addition a man, or, if female, a woman. It has been suggested that these human beings were being dedicated to the service of the deities, but the grisly possibility that they were human sacrifices cannot be lightly dismissed. At all events the offering of thirteen gold vessels and ten human beings to a whole pantheon of divinities must mark an important occasion; and what occasion more likely than a general supplication on the receipt of news of an imminent attack? [5]

The "occasion more likely" is catastrophe. Tidal waves were to be watched for, and the setting of the sun behind the flaming horizons. Matters quickly worsened. The news was bad. The gods and goddesses had taken to the skies. "The whole pantheon of divinities" was supplicated, with the richest offerings; gold and human bodies. Not a solitary god of the sea, or a single god of the hearth, or of love, of battle. All of the great sky-gods seem to have been involved.

So Pylos perished. The Palace was destroyed in a "holocaust" which "consumed everything that was inflammable within it, and even melted gold ornaments into lumps and drops of metal." The flames melted brick and stone into "a solid mass... as hard as rock." In one room two large pots were fused "into a molten vitrified layer which ran over the whole floor." Everything that a human invader might desire was reduced to shapelessness. Stone was burned into lime [6]. No human hands and hand-set fires could have wreaked such ruin. Only blasts from the sky-electrical, gaseous or both.

THE SAGE WHO BRIDGED THE DARK AGES

The name of King Nestor graces both the annals of the siege of Troy in the *Iliad* and the Linear B tablets. Which came first, the burning of Troy, or the disaster at Pylos, or did they occur simultaneously? If Pylos were consumed by fire at the same time as Troy was, than its King Nestor would have been away at the siege of Troy. He would have been, shall we say, fifty-five years old, with plenty of fire left in him. One day, before the gates of Troy, he told a long story, whose irrelevance is only seeming. Professor Denys Page refers to it significantly as "a brilliant piece of late Ionian composition, but it has a continuous pedigree ascending to the Mycenaean era." [7] That is, ascending 400 years or so, by his reckoning; by mine, Nestor was a Mycenaean in the Homeric Age of 800 to 650 B.C.

When Nestor was a child, Hercules had descended upon Pylos and a battle of the gods ensued. Hercules and Athena were on one side, while Ares was on the other, and Hercules bested Ares. "Herakles had come in his strength against us and beaten us in the years before, and all the bravest among us had been killed. For we who were sons of lordly Neleus had been twelve,

and now I alone was left of these, and all the others had perished."

Little by little the Pylians had recovered until they were able to raid their northern neighbors and revenge themselves somewhat for the ravages of old. The revenge came when Nestor was still young - shall we say fifteen years older? Perhaps he was nineteen, for he had been warned from the fight because of his youth, yet had become its hero. If he was fifty-five in -700, say, he would have been nineteen in -736. The disaster that killed all but a few Pylians would have come around -747.

Working in the other direction, one learns something else about the wise old time-clock. Nestor lived to entertain Telemachus, son of Odysseus, shortly before the latter's homecoming in Ithaca. Therefore, we would add ten years to Nestor and ten years of life also to his palace. It could not have been destroyed when the city of Troy was. Supposing Pylos to have been consumed by an atmospheric disaster, and Troy VIIA by the same (for it was indeed incinerated), it is possible still then that the end of Troy VI, which was wrecked by earthquake, might have marked the end of the Trojan War and the departure of the Greeks. We recall two stories of the war: Poseidon battered down the famous Achaean defensive wall near the sea after the Achaeans departed; further, the breach in the Trojan Wall was made to admit the Trojan Horse, which may have been the symbol of Horse-Tamer Poseidon, whose tides swept over all barriers like charging steeds.

If such were the case, Pylos and Troy VIIa would go down in -687, along with pitiable Phaeacia. Troy VI would go down eleven years before. And the War of Pylos involving Hercules, Ares and Athena would be set around -747.

We may take this occasion also to tie in the "neighboring giants," who made life impossible for the Phaeacians when they lived in Hypereia. These were probably astral phenomena of monstrous shape who hurled debris upon them from the skies. The Babylonians were chanting in their hymns to Mars-Nergal: "Great giants, with awesome members, run at his right and at his left." [8] This may have been part of the terrible destruction wrought in Asia Minor in -747 in the time of King Uzziah [9].

For King Nausithous led them to Scheria, and he was the father of their present King, Alcinous, who is in the prime of life.

The excavations of Schliemann and Blegen at Hisarlik were valuable as ordinary archaeology; they contributed almost nothing to solve "the Homeric Questions." What we derive from their reports is an important negative: if either Schliemann's Troy or Blegen's Troys were "the real Troy," then Troy was destroyed not by the Achaeans, but by "the gods" - by earthquake and by conflagrations exceeding any possible human agency [10].

Unfortunately, one cannot at this point be certain of how many celestial encounters in the period -776 to -687 involved simply Mars alone. As we shall see, the years -687 and -747 are candidates for the triple encounters.

If the Battle of the Gods and the Love Affair took place in 698 then, accepting the end of the Trojan War in its tenth year and then years of wanderings of Ulysses, one would have the destruction of Pylos and Odysseus' killing of the Suitors [11] occurring at the same time, eleven years later, 687 B.C. On both occasions, both Venus and Mars were active in the sky. This is not impossible. Venus was "seeking" a circular orbit. Mars may have been "knocked out of the ring" of its more regular orbit. Professor Earl R. Milton and I discuss this matter in *Solaria Binaria*. Two encounters with Earth as a participant might have been needed.

This interpretation is preferable to one that would dissolve the Odyssean temporal sequence and have Pylos come crashing down at the same time as Troy, with Nestor in two places at the same time. The scene at Pylos upon which Telemachus, son of Odysseus, happens, when in search of news of his father, is convincing. Nestor tells him that he himself had hastened home from Troy (wise old man that he was) in fear of divine wrath, and that those who tarried suffered greatly. Now we find the King and his whole people on the seashores sacrificing a hundred rich cattle to Poseidon. The skies and Earth have not settled. It may be that a month later, Pylos will be destroyed by "star-fire" or astro-flame. If we check back upon Velikovsky's accounting of concurrent events in the Middle East, we see that Sennacherib's Assyrian Army was blasted in 687 B.C. but also

that the army of Esarhaddon, his son, fled in terror of astral phenomena on a successive invasion of Palestine [12]. Here again, the puzzle was whether to unite the two events or treat them successively, and Velikovsky chose the latter course, as do we.

The present state of speculation may be conveyed in tabular form:

The Pylos story is not ended, however. There is more to it, and it fashions a warning to scholars who have accepted faithfully the theory that a Mycenaean age was ended about 1200 B.C. by barbarian invasions and a "Dark Age" set in that was to be illuminated by the great poets, Homer and Hesiod, finally around 800 B.C. The Love Affair holds a light to the Dark Age and the disposition of the Dark Age provides a key to the Love Affair.

To return to the story, we call upon the research of Isaacson on Pylos. The destruction of Pylos has been compared with the destruction of Gordion, in Asia Minor. The city whose Gordian knot was later cut by Alexander, perished also in a disaster. Pylos was of Mycenaean Greek culture: Gordius was Phrygian. At Pylos were found ceramics that resembled Mycenaean ware that was associated with Egyptian ware and therefore assigned the Egyptian dates because these were the basis of Near Eastern chronology. The Phrygians, however, are honored by their own archeological and historical dating system and Gordius is said to be of the eighth century before Christ.

Table
Hypothetical Benchmarks:
Planetary Encounters and Historical Coincidences

Calendar date (B.C.)*	Elapsed time between periods	Nestor's possible age	Personal events	Other events	Sky encounters
776				Olympic Games Founde	Venus/Mars/Earth-Moon
761	15			Hercules Destroys Troy and Wins Olympic Games	Mars/Earth-Moon
747	15	5	Nausithous Moves to Phaeacia; Iliad and Odyssey begin Career as Epic Cycles; Hercules and Heralids in Peloponnesus (Nestor Sole Survivor)	Pylia War of Gods	Venus/Mars/Earth-Moon
732	15	20	Atreus and Thyestes; Pylia Raid Elians (Nestor a Hero)		Mars/Earth-Moon
717	15		Alkinous Becomes King of Phaeacia		Mars/Earth-Moon
702	15	45	Nestor and Odysseus at Troy	Start of Trojan War	Venus/Mars/Earth-Moon
698		55	Nestor at Troy; Agamemnon Fights Memnon the Ethiopian Prince (Egypt)	Troy VI destroyed by Earthquakes (War of Gods)	Mars/Earth-Moon
687	11	66	Demodocus Sings - Odysseus Returns. Nestor and Telemachus at Pylos. Homer Born.	Troy VIIA Destroyed by Fire; Pylos Falls (Last War of Gods); Phaeacia Falls by Earthquake; Sennacherib's	Venus/Mars/Earth-Moon

				Army Destroyed at Jerusalem	Skies clear
670				Greek Alphabet Developed	Calendars Reordered; Earth Trembles
630			Iliad Revised and Transcribed by Homer Odyssey Revised and Transcribed by Homer		Present skies

*The six major intervals are 15 years each, placed largely on the reasoning of Velikovsky, *Worlds in Collision*, pp 362 ff., that Mars' present orbit is in "favorable opposition" respecting Earth every 15 years. Since Mars had a different orbit before -776 and might have changed its orbit at every encounter between -776 and -687, we must of course ultimately use historical evidence to plot all of the encounters. We must bear in mind, too, that the geological and ecological aftermaths of disaster provoked by celestial behavior can continue for some time. Here, also, we have reasoned that only an 11-year interval separated the last two disaster, that is. Mars was on its way to becoming an outer planet and suffered two encounters close together. Although the problem is not insoluble it will require a great deal of research to established empirically the dates of several peak disasters and the rate of subsidence of disturbances in the aftermaths. (*Worlds in Collision*, 274-8).

Charcoal of both burnt-out sites was tested at the same laboratory at the same time to determine its carbon-14 loss. For it is by living that a plant or animal ingests carbon 14; after death the ingestion stops and a decay of this radioactive substance begins. Measuring the loss of Carbon 14 in charcoal samples of the two towns, the investigators discovered what they had expected: the samples of each site could give dates that conventional archeology had already established. But to do so, the investigators performed miracles of purification of the Gordian sample to reduce its age by several hundred years, while they let the samples of Pylos go by polluted and unchallenged because they "proved" what was expected.

Not content with casting the Pylos samples back into the ash-heap, Isaacson advanced three further conclusions from the materials of these two towns far apart, whose dates may now be said to be close together. He discovered that the C14 dates of the olive pollen in a core from the bottom of a lake near Pylos conveyed eighth century readings when the pollen was at its peak. Reasoning that Pylos was tending a maximum of olive trees when the town was flourishing, and that there would be little cultivation in the "Dark Ages" when the population would be sparse, Isaacson logically deduced that the maximum of the short-lived pollen in the eighth century could mean that Pylos was in full flower then as well, although, once destroyed, it remained uninhabited ever after.

He went on to a second point. Analyzing the famed reports of the University of Cincinnati excavations at Pylos, he read in their pages accounts of the mysterious mixing of Mycenaean pottery and geometric pottery in strata where neither could have intruded upon the other. Yet these two types of ceramics were supposed to have been fashioned centuries apart.

Now the basic and perhaps the only unassailable law of geology and archaeology is the law of superposition. Unless proof of accident is brought forward, what is on top is younger than what it rests upon. The Mycenaean and the Geometric Ages then had to be contemporaneous! The "Dark Ages" of 400 to 500 years appeared to have been squeezed out at Pylos.

Pondering this point, one is led almost reluctantly to the third point of Isaacson. Gordion of Phrygia in the 8th century has walls that strikingly resemble the walls of Troy VI, which were devastated by earthquake. Archaeologists who are faithful to their conventions must bargain with an architectural similarity that flatly denies their 400 years' or more gap between Gordius and Troy.

Isaacson's work was following a trail already laid by Velikovsky, who had observed that archaeologists of the 19th century had somehow lost their way. Velikovsky exposed the problem and its probable solution in 1973 by the long-deferred publication of his manuscript on the famous rampant lions gate of Mycenae [13].

In 1881, W.M. Ramsey had noted that the Gate closely resembled a Phrygian tomb gate of the 8th century. Flinders Petrie, the renowned pioneer of Egyptian archaeology and history, had established an authoritative chronology of Egypt which could be applied wherever Egyptian artifacts were discovered, or conversely when foreign artifacts were discovered in Egypt. Petrie discounted Ramsay's evidence, because Mycenae had already been "dated" by the association of its artifacts with those of Egypt. Resemblance or not, the Lions of the two cities were moved four hundred years apart.

Petrie's Egyptian chronological imperialism, spreading over the Near East and the Mediterranean island, compelled scholars to invent a long period of Hellenic culture in which "little happened," barbarism prevailed, the Greeks were illiterate, the arts and sciences were lost - the Dark Ages of Greece, in short, conventionally dated between 1300 or 1200 B.C. and 800 B.C., a span of perhaps 500 years. Not until Velikovsky [14] challenged the Egyptian chronology frontally could any scholar imagine that various baffling puzzles of Phrygia, Mycenaean Greece, and Homeric Greece would have ultimately simple solution; the Gordian Knot was cut. Isaacson's studies of the excavation records at half-a-dozen famous sites, following Velikovsky's hypothesis, have shattered the empirical foundations of the theory of the Dark Ages [15].

SOCIETY IN SHOCK

Speaking of the aftermath of catastrophe, Plato declares of the survivors; "At first, they would have natural fear ringing in their ears which would prevent their descending from the heights into the plain." [16]

If one were, at this point, to take up in order the authoritative works of history and archaeology it might be shown that they are in every case affected by a blind spot in regard to the Dark Ages. This method would be repeating much of Isaacson's work and would expand unduly the present text. It may be better to fashion a new model of the Homeric Age and, by demonstrating its consistency and efficiency, to buttress the theory that the Love Affair portrays an astral and earthly disaster that had recently occurred. Let us call this model, "The Crazy Survivors of Disaster."

It stands in contrast to the conventional "Greek Dark Ages" model. The latter holds that the Mycenaean Age collapsed over the period of a century because of barbarian invasions and that these barbarians in the course of centuries acquired the mentalities and facilities of a civilized people.

The "Crazy Survivors" model is constructed from the theory that a general catastrophe involving great ecological and cultural damage is followed by a shocked society. The shocked society would exhibit a complex of expected behaviors that distinguish it from stable or moderately changing or even revolutionary societies, or more significantly, from a society that is slowly evolving from a "primitive" to a "civilized" culture. In the societies of crazy survivors, personal and mass self-destructiveness and destructiveness of others and of culture increase as terror and guilt interact on a complex and massive scale. Depending upon the extent of the disaster, a totally amnesiac and stupefied society of cultural degenerates may ensue or a more furious cultural coping that may eventuate in a flowering of religious institutions, crafts, and arts.

The Homeric heroes, Odysseus and Achilles among them, typified the bands of survivors of the extensive Mycenaean civilization that was largely destroyed in the catastrophic interventions of the planets Mars and Venus in the Earth-Moon

system in the 8th century. The plots of the *Iliad* and *Odyssey*, despite 2700 years of trying to make something else of them, clearly point to the skies as the source of the disruptive and awful events that produced the crazed heroes of the dark times. Western civilization has treasured and imitated the posturings of these mad warriors, hardly ever realizing what they were and how the docile mind of later generations would be affected when this madness was presented to it as normality and for inspiration. We shall proceed now to enumerate and describe briefly a number of psychological and social indications that we are dealing with human beings behaving in the aftermath of catastrophe.

The Homeric Greeks developed a pantheon of skygods and assumed that these gods would continuously manifest themselves by thunderbolts, showers of arrows, tidal waves, earthquakes, meteorites, and so on. They venerated all sky signs and objects from the sky, such as meteoric iron and stones. The earth itself was a living animal and thoroughly animated in its parts [17]. A number of gods and demi-gods contributed to a continual geological and ecological restlessness. Animals, plants, and rocks changed readily into humanoid forms and vice versa. Ovid's *Metamorphoses* elaborates this theme interminably.

By the time of Thucydides, free will and controlled change were accredited to mankind, but the Homeric Greeks were yoked to *moira*, fortune, destiny, lot - the law of chance that determines human fate [18]. Uncontrolled license and little self-discipline were ascribed to (projected upon) the gods. Well-developed priesthoods had dissolved, just as other specialized occupations crumpled into individuals. (Finley calculates that over 100 occupations discernible in the linear B tablets dropped to a mere dozen in Homer.) Nevertheless there were ritual guardians and diviners with prodigious memories, aides to kings but not members of kingly families. Priests, bards, and madmen were possessed by gods.

The priests "were guardians of ritual and of the forms and language of the sacramental songs; preservers of the motions and rhythms for the due observance of ceremonial; interpreters of those signs and often obscure sayings by which the gods manifested their decrees, desires or warnings; and, lastly they

were the custodians of the science of precedents in all domains;"[19]

The preceding Mycenaean bureaucratic and feudal order had broken down. Finley and other experts have described an *oikos* (household) system as a kind of feudal plantation system that survived the collapse of bureaucratic urban centralism. It is true that the *oikos* system prevails, but it is really a piratical or shipwreck system in which people gathered around surviving leaders. A great many expatriates, outcasts, outlaws and refugees were to be found among the community. There is a remarkable lack of the stable assignment of social, economic, and political rights to the types of people who clustered in these strongholds.

Practically all of the titles of hierarchical officialdom disappeared. The chiefs of households (that it would be a mistake to call "clans") [20] ruled a mixed community as judge and religious-political protector.

The "Argive Kings" and the kings who were supposed to have developed *from* and *after* the Homeric heroic age were actually the same traditional kings whose Greco-Mycenaean kingdoms had come tumbling down in the disasters of the 8th and 7th centuries [21]. The warlords and oligarchies followed. Alcinous of Phaeacia rules like Agammemnon. We quote Denys Page:

When history dawns on the island of Lesbos in the seventh century B.C., we discover there a mode of government hardly distinguishable from that of Agammemnon at the siege of Troy. The will of the sovereign power, Agammemnon himself, is not absolute: he must first summon a council of elders, and whatever they approve must be declared to an agora, an assembly of all lesser noblemen. In the seventh century, B.C., at Lesbos the political constitution is exactly the same; and it happens that the sovereign power is still in the direct line of descent from the family of Agammemnon [22].

This startling claim is followed by one even more sweeping: "In this place certainly, and in other places presumably, the royal family survived throughout the dark ages from beginning to end."

We cannot grant either the Lesbos presumption or the general presumption. It is rare in the annals of history to find a genuine 400-year old dynasty, and hard to imagine one that would have suffered 400 to 500 years of the so-called Dark Ages. If the family of Agamemnon of Troy still ruled Lesbos in the seventh century, it is simply because the Trojan War took place less than a century beforehand.

Indeed, Agamemnon himself had probably an upstart pedigree like most of the Homeric heroes. The heroes spoke of home frequently but there is a lack of definition of their homes, Nestor's account being exceptional in the *Iliad* and those of the *Odyssey* being largely mythical and savage. The heroes boasted in the names of their parents, some of their grandfathers, and usually stopped at this point; some lapsed into claims of divine forebears in the second generation. Glaukos and Diomedes, in a famous encounter in the *Iliad*, discovered while bragging of their antecedents that their grandfathers were guest-friends and decided not to fight each other [23]. The absence of "family trees" among self-assertive "nobles" raises doubts that they either knew their ancestors or, if they did, could claim any distinction on their behalf.

The Dark Ages, as a catastrophic century, found ancestors in short supply. So also communities. Homer "does not talk a great deal about tribes and groups and clans and sects and varieties of idealistic associations, whether pacific or belligerent. What Homer does is to confine himself to the immediate family of the warrior in question." [24] Only a short paternal link is stressed, along with guest-friends. This is exceedingly strange. It is not at all like "primitive peoples" whose lives are bound into communities of blood served by totems. Nor like a bureaucratic society. But by the "dawn of history," in the next century, we find definite blood lines as the basis of organization of the Greek polis. Apparently, though missing in Homeric times, they are quickly reestablished in the succeeding generations.

The warriors stayed away from their "homes" so long that we could question whether they had any. They remind us of Vandals and Vikings who left home never to return. Of all of Ithaca's warriors, only Odysseus ever reached home. Odysseus played the pirate - looting, killing, raping. For the sake of

Athena, he had to be brought home, there to face and slay a horde of suitors of his "long-suffering" wife. His shepherd slave, Eumaeus, was armed against other shepherds and wild beasts. Marauding was frequent, if not from one's neighbors then from pirates and foreign warriors. Slaves abounded, of various nationalities, one may note. It was a society where every man's hand was raised against his neighbor. *Homo lupus homini*. "The bearing of arms, particularly lance and sword, on all solemn occasions of civil life, was the distinguishing feature which, more than any other, marked the separation of classes in Homer's time." [25]

In battle one encounters a frenzied behavior whereby fear is whipped up in order to gain courage. Eliade's words apply to the heroes: "The frenzied *berserker*, ferocious warriors, realized precisely the state of sacred fury... of the primordial world." [26] In a famous scene of the *Iliad*, Achilles went so berserk that he battled the river, the River-God and the gods themselves. Ajax went mad and finally committed suicide.

A frank, hollow, extreme braggadoccio characterized the best and the worst of the fighters. The glorification of destructiveness seems interminable. Apart from a chosen few, the women are subjects of aggressive degradation and measured by head of livestock; yet some time before, in Minoan, if not Mycenaean, civilization, women had achieved high position and status. More information about Mycenaean women is needed before we can claim what we guess to be true: that the degradation of women was not a trait of the Indo-European but was the outcome of catastrophically induced aggression.

Certain undercurrents of attitude haunt the passages of Homer. The boasts of the warriors are often about the conquests and destruction of towns. The similes of Homer are overwhelmingly rural and pastoral. May we surmise that the heroes sacked many a half-destroyed town? There is a pervading sense of splendors of the past being gone and citations of armies, cities, and wealth appear to be grossly exaggerated. This pretentiousness is not that of nobles, or of a people who had lost something they once knew, did not own, but had given them their character.

One senses also the general lack of awareness, a "mind-blown" stupidity, a calloused morality.

Am I reading feelings into Homer's poetry that are not there? Perhaps. But the interpellations of morality in the *Iliad* and *Odyssey* are mostly those of the poet. Are these traits not typical of "primitive man" ? Definitely not. It is only by getting one's concept of primitive man from Homer that one can believe so, for usually modern "primitive man" is gentle, aware, and only occasionally "possessed" or obsessed. The Homeric warriors are not primitive types.

The "guest-stranger" concept of Homeric times is intriguing too. The Homeric peoples had an ambivalence towards outsiders. Deep mistrust alternated with sometime hysterical acceptance. Apparently, a person entering the precincts of an unknown community, one such as Odysseus, for example, would not know whether he would be maltreated or well-treated. This ambivalence appears to have gone beyond logic or normal behavior [27]. Odysseus was warned by Nausicaa that he should avoid being seen in Phaeacia because of the general mistrust of strangers. Yet she also assured him, that if all went well, he would be royally treated. And so he was. The forms of human relations, like the world itself, were shaky. Augeas, "the king of the Epeians, treacherous to his very guest-friends, not long thereafter saw his own rich city, under stark fire and the stroke of iron, settling into the deep pit of destruction. Augeas was himself dragged to the edge of steep death, nor escaped it." [28] It was for double-dealing over the cleaning of his stable that Augeas incurred the wrath of Hercules which destroyed his city and him.

We should say that this same Hercules is an active participant in many of the events of the dark times and one day it may be confirmed that he is an alter ego of the planet Mars. He destroyed Troy once before its destruction by the Achaeans of Homer. He destroyed Nestor's Pylos once. He is often berserk, a paragon of the crazed survivor, and was deified upon death.

Hercules (or Heracles) had progeny, the Heraclids. They were so many that they seemed to be whole bands of people. More than that, they have been identified with the Dorians whom scholars believe to be the Greek ethnic strain that devastated the Mycenaean kingdoms and carried on their primitive development during the so-called "Dark Ages."

For example, Rhys Carpenter [29] is to be discovered on a magnificent *tour de force* aimed at proving that long term intense climatic change from wet to dry caused the Mycenaean civilization of the "14th century" literally to collapse and permitted the starving country folk to sack and burn the centers of civilization in search of necessities. The country and islands were practically abandoned, and only with time did a better acclimated population begin its rise.

Carpenter encounters many obstacles, only two of which need be mentioned here. He is confronted by *sudden* disaster; yet it is apparent from his own words and in meteorology that climatic disaster can only be sudden and quite destructive if an immense external source produces it. Second, everywhere he turns he sees terrible incendiarism (or, rather, he turns everywhere to avoid seeing the terrible incendiarism that destroyed Mycenaean civilization).

We cannot help but thank him, however, as one must thank practically every strainer and stretcher of the Dark Ages. For he describes in many an incident the takeover of Mycenaean areas by the Heraclids, whom he obligingly postulates as Mycenaean refugee families returning a couple of generations later at the head of mixed bands of other ethnic Greeks, especially Dorians. The Heraclids, in our theory, are crazed survivors, sons, naturally, of Hercules, who is identifiable in myth with Ares or Mars, even though he sometimes fights Ares. The Heraclids are borne back in the name of the God who destroyed their kin and culture.

"How unsettled and mobile were all these heroes," writes Mireaux [30], after he has devoted a book, like Finley, to discovering a social order that would make sense. "The heroic world of the epics appears in our eyes as something mobile, effervescent and tumultuous."

They depended upon the seas but were bad sailors. There was no class of specialized sailors. Everyone was a "sailor." Maritime ventures were not materially distinguishable from piratical excursions. We can imagine what confusion and fear drove them over the seas to found their many colonies, for the period 750-600 B.C. was the great period of colonial expansion.

The journey from Crete to Egypt took five days and nights, "a terrifying venture for such poor navigators as were the Greeks of Homer's time." [31]

They were meat-eaters: cattle, sheep, and wild game, animals of the uplands. "For Homer fish is a detestable food, while Hesiod does not even deign to mention it. Never is fish eaten at the Homeric repasts." [32]

Probably around 67\87 B.C. Gyges the Lydian overthrew the Heraclids of Maeonia in Asia Minor, and struck the first coins. Actually they were not the first coins, but the Greeks had largely abandoned coinage. Homer mentions a gold talent of fixed value, reports Mireaux, but exchange was almost entirely in kind rather than in money.

Gift-giving was often a spectacular affair. It was more a system of exchange than a pleasant supplement to normal exchange like bonuses or birthday presents. The things given seem often to be for re-giving, to be untouched and unused, even homely objects like linens, and the metal gifts seem all too frequently to have semidivine or divine "makers" which, as false pedigrees conceal humble origins, may have concealed their origins in loot and theft. Their description, too, conveys an awesomeness, as if they were not familiar objects to the childhoods of the gift-exchangers. They are described as pirates would speak of their misunderstood loot of pots and laces.

Altogether there is an incongruous mixture of ethnic names, events, artifacts and practices in the works of Homer. Names that are "centuries old," and not to be heard again in history, occur. Chariots are used, not as battle-wagons, but to convey warriors to places where they would descend and fight. Their use was partly forgotten or had not been familiar to the types who owned them. T. B. L. Webster [33] shows that Homer is indebted to Minoan and near East influences in plots, style, and references. He is influence by the archaic Mediterranean culture. He is very Mycenaean, Webster concludes. But in all of his speculations, Webster does not speculate upon the important chronological puzzle: If it is proper to imagine that all of these influences happened so "early" and Homer came so late, why not speculate as well that all of these similar bits actually existed almost within the living grasp of the poet?

At one time, many scholars believed that Troy and the Trojans were poetic inventions. Then Schliemann discovered "Troy" or something that corresponded to indications found in the poetry. His site at Hisarlik has revealed in successive excavations a number of "Troys." It appears now that the Troy of levels VI and VIIa may have been Homer's Troy but it also appears now that the Trojans were akin to the Greeks and that the Trojan War(s) pitted Greek against Greek. Homer probably stressed differences between Greeks and Trojans as a splendid device, first, to convey the battle of the gods, and, second, to give the disarrayed and scattered Greek communities a common *weltanschauung* - a common religious, political and cultural outlook on the world.

Moreover, now we permit ourselves another conjecture: The besieged Troy was a congress of allied forces containing Greek and non-Greek forces, clustered survivors, who could be called Greek or Anatolians, who might provide characters with connections as far away as Etruria and send an Anatolian like Aeneas to seek kin in Italy after the wars (as Virgil says).

The Trojan Wars were plural, most likely, during the Martian period. Armies may have come and gone; the occupants of Troy may have changed several times. The artifacts dug up could be interpreted as coming from a melange of cultures - Greek and Anatolian. The revolution of heaven and earth is the heart of the primordial myth and the epic poem. The Homeric epics are no exceptions to the rule. An old era was being destroyed and a new one was arising [34].

The *Iliad* and the *Odyssey* used various dialects of Greek blended by the genius of the bard. Homer used metaphors of the clearest and most ordinary kind, to the exclusion of far-flown and fancy comparisons. Words expressing "fire" abound, for example. His poetry seems to be addressing audiences of low verbal ability; or they might have understood a melange of dialects and phrases, a *lingua greca* like a *lingua franca* or both. On the other hand, his similes are prolonged and complicated, dealing with rural and pastoral comparisons. Obviously Homer was not primitive, nor inexperienced, nor bereft of imagination; nor were his confraternity of poets, nor their audiences. Why should this melange be used, and not, say,

a single preferred dialect like the Tuscan that Dante's genius made to become the preferred Italian tongue? A reasonable answer would be that there was then only a gathering of tongues: the audiences were related, widespread, itinerant, and diffused.

More significant is the *non-use* of a sacred, liturgical language. If there had been a Mycenaean dead language, like classical Greek is to modern Greek, or Latin to Italian, then would not that have been the basis for portions of the epic poems? But it was not, not even for prayers. Therefore it did not exist. Mycenaean Greek was probably a living and related set of dialects whose standard expression had disappeared with its ruling class and scribes.

It gives cause for bewilderment. If a sacred language was not understood, that would place the old civilization far into the past; but there are many tie-ins of Homeric and Mycenaean cultures. Conversely, the fact might indicate that the old civilization was either foreign (which it was not) or largely destroyed (which we think was the case).

The linguistic melange (with its numerous catch-phrases of all Greek sub-cultures), which was Homeric Greek, was "instant prosody." There had been no time, no more than a couple of generations, to build an epic language. Yet such an epic language would surely have evolved smoothly and uniformly over the several centuries of any "Dark Ages." What emerges therefore is a people and culture exploding in space and time, whose language, that of Homer, had not yet caught up with its expanding front.

The Greeks of Homer, to conclude, did not come as an invasion from afar. They consisted of all kinds of Greeks. They were survivors, largely from the rural areas and the interior highlands. From personal experience and hearsay, they knew of the centers of their societies that had been destroyed. They often lacked kith and kin; they lacked communal security; they lacked law and order; they lacked education; they trembled upon the trembling earth.

The experts commonly remark on the unabashed juxtaposition of knowledge and ignorance in the epics. Mireaux has said,

"There was decidedly nothing primitive about Homeric civilization." The very sophistication of the poets, like Homer and Hesiod, who told about them, indicates an age whose savagery could easily be penetrated by civilized forms.

For a grandly disciplined, informed, and stylized poet like Homer to write so sympathetically of his subjects, he had to be of their age, and to be of their age required that *their* age be the eighth century.

The massive destruction of Mycenaean civilization fully attested in the archaeological record, was accompanied by a complete social transformation, in which all the institutions by which men organized their existence were refashioned to meet the new situation... When Mycenae fell, the surviving Greeks, in their new kind of society, had no need for records or for scribes; in fact, on the evidence we have at present, they had no need for the art of writing and they lost it altogether, improbable as that may seem to modern men [35].

What seems "improbable" to us is that anything but abrupt catastrophe could cause "the massive destruction" in so many places - Crete, Mycenae, and elsewhere. The Homeric scribes, working with new dialects and a new alphabet, did not need centuries of time to accumulate material on the chaotic life that followed.

Homer did his best to reassure the survivors and to set them on their way again. The incongruences and inconsistencies of material culture, nomenclatures, customs, and attitudes found in his works are not sloppy artistry; they are of the essence of the people whom he was describing. And his work was not an oral conglomerate of centuries, but a description, from two main sources, those of the *Iliad* and the *Odyssey*, [36] with as much consistency as he could import to them, of the suddenly produced cultural chaos of the eighth and seventh centuries. He took as his task the assembly of plots dealing with erratic and fear-driven survivors and inspiring these folk to become "one nation under the gods."

THE CART BEFORE THE HORSE

The contrast with conventional historiography is obvious: Homer flourished in the middle seventh century. His writings were an agglomerate of the early century. The pieces of his writing came from different quarters; many from the period -670 to -776, some from times stretching far before (-766 to -1500). The people active in his writings were from the crushed cultures of -776 to the beginning of his own lifetime.

The Mycenaean Civilization collapsed in a set of natural disasters. The marginal survivors regrouped repeatedly in the following century. They fought bitterly amongst themselves, used what they could manage of the old tools and skills. Homer sang about them and their destroyed culture.

The assumption is tied to a brief time sequence derived from evidences of natural disaster. (See the Chart on pages 64-65). The theory of causation seeks evidence of abrupt takeover of a destroyed culture by marginal survivors who cast aside, or employ ceremonially, practices they do not or cannot use or understand. Then they proceed to draw from every source their new synthetic culture.

On the other hand, most Homeric experts nowadays believe that Homer lived a century earlier, that his writings were an agglomerate of centuries before, that the pieces of writings came from different quarters, some of them as early as 1500 B.C. The people acting in his writings, they believe, are fictional characters referring to real characters occupying a space of 400 to 500 years. Their culture is believed to be a composite of all this time, but is concentrated in a true primitive culture that made savage contact with the civilized world in 1300 B.C. or thereabout, and after half a millennium, arrived at the stage of producing Homer and Hesiod. The Mycenaean civilization weakened and then was ruined by invaders. Centuries of primitive illiterate history followed. The pre-Homerics emerged and found new tools and skills. Homer at this point sang about their deeds. They were learning to sail boats; they disliked eating fish; they were learning to use chariots.

This conventional theory is tied to a time sequence derived from an incorrect Egyptian chronology. The society and

behavior of the pre-Homeric Hellenes are viewed in a sequence, according to a theory of causation that has a culture being gradually born. Practices are invented or adopted slowly from abroad.

Thus occurs the confrontation of two theories. The reader has already some means of adjudging it. Other means will follow. But before this chapter is ended, a suggestion may be offered to all those who read and write about the Dark Ages of ancient Greece. The suggestion concerns methodology, or, more simply, logic.

The logic of writing about history, that is, about the sequence of cause and events, is that events are arranged by time and then causes are uncovered. This usually works because the *succession* of events is ordinarily known before the causes are discovered. *Post hoc, ergo propter hoc*, though strictly speaking a logical fallacy, establishes a presumption of cause: After this, therefore (perhaps) because of this.

However, the less the evidence of temporal sequences, the greater the possibility of logical fallacies. *Hysteron proteron*, as the Aristotelians called it, or "putting the cart before the horse" is one of them. When a temporal sequence is not known, but a presumption of the sequence is held, then the possibility of the reversal of cause increases. The logical problem that is involved in "putting the cart before the horse" is exemplified in the saying, "If the Brahmin do not pray, the Sun will not set." Wise skeptics know that "If the Sun will not set, the Brahmin will pray." (As a matter of fact, they will pray anyhow, if only because *in illo tempore* the sun did not set.) At the same time, many people, zealous or simply naive, will let the cart be placed before the horse and believe that the cart pulls the horse.

In a subtle way, much of the writing about the Greek "Dark Ages" falls victim to this fallacy. Take, for instance, the statement that "the Dark Age Greeks were poor sailors." This fact is usually interpreted to mean that these Greeks were evolving from land animals into seafaring animals; they had not learned yet to sail. But these Greeks had no reason to be good sailors because they were raised as herders and warriors. Seamanship had disappeared with the washing away and destruction of the seacoast settlements.

Or take the fact that "the Greek warriors before Troy misused their chariots, dismounting from them instead of fighting from them." This fact is usually interpreted to mean that they were just learning of the chariot from a superior culture with whom they were now coming into contact. But their chariot sub-culture had just been destroyed with the palaces, and the survivors had not been raised as chariot warriors but used chariots because their "betters" had used them.

"The government of Phaacia was a typical emerging primitive state heading towards the *polis* of classical Greece out of tribalism." But no tribe stands behind the Phaeacians; they are a colony surviving its mother country and organized more simply than it was.

Or take the fact that the "The Achaeans attacked Troy in the name of their gods, and Troy was destroyed." To most, the statement means that the Achaeans destroyed Troy. On the contrary, "the gods" destroyed Troy and the Achaeans occupied it. Not, "the wrath of Achilles elaborated into "the battles of the gods," but rather "the battles of the gods reduced to the wrath of Achilles."

Finally, considering the Love Affair in this light, the "gods" do not act so that people can have comedy; comedy is played so that the effects of the gods can be controlled.

Further, the dance forms and opera theater of the Love Affair were ancient and Minoan. So asserts Patroni [37] He points out that the dancing circle and chorus carried from Minoan to the classical Greek theater. But when the Greek theater appeared, he writes, we find the rustic god Dionysus, with a goat-cult of dancers cloaked in skins. The poverty of the means, the few actors, the vagabond origins of the Thespian theater, all showed - still according to Patroni who follows the Dark Age theory faithfully - that the primitive real Greek theater was not receiving the subsidies of princes, not the interest or participation of Mycenaean high society; it was left to the rural folk. Again "the cart before the horse." In the general destruction of societies, the art of the survivors made its way quickly forward. The elite and its sophisticated art forms were destroyed; folk art (not primitive art) dominated the scene.

An analogy with the problems of geology is tempting. When folds and faults occur, the principle of superposition is thrown off and the effects are baffling to explain. So in history, when temporal evidence is scarce, the principle of *post hoc ergo propter hoc* loses its ability to guide one. Then, in geology, one says of a layer of shells and pebbles: "This land was raised from the sea", while another will say, "This land was once flooded with shells and pebbles."

A rather lengthy example may be excused, especially since it is the last. After describing what appears to have been a solid and regulated archaic system (which led me to suspect my theory), Mireaux [38] concludes:

Thus one is led to believe that the (lack of) care for agriculture, and the dispersal of a peasantry so firmly rooted in the soil, must have brought about, in most of the cities, at a quite early stage - and no doubt as early as Homeric time - the dissolution of the primitive brotherhoods of youth and soldierly companionship, and the breaking up of their community-centres. Nevertheless, even if the traditions of a life in common and an armed confraternity were growing looser, they were not yet so obsolete that they could not still color the lives of the rough peasant classes, guiding them and instilling into them the old ideals of honor and pride; for they still knew that their lands were only theirs as long as they could defend them, with helmet, buckler and javelin, after an appropriate training and a traditional initiation received at the hands of their elders.

In this quotation and all of the chapter containing it, Mireaux first establishes the existence of a rigid (old) order, which he calls "primitive," because presumably he believes it to have *followed* the Mycenaean culture over the centuries.

Then in the same breath, as above, he speaks as if this order *preceded* the Homeric order which was a breakdown of it.

That is, he reverses the logic of his own evidence. He moves back and forth uncertainly, reversing precedence and effect, and, of course, cause and effect. It is more likely that the "primitive order" he describes was the collapsed remains of the Mycenaean order that had persisted into the eighth century and was retained especially long by the Spartans who clustered

fearfully in villages rather than committing themselves to a great *polis*. This order could only be feebly reinstated by the Homeric crazed heroes. But a new civilization, which developed out of the Homeric age, moved in all directions; it quickly blended new and old forms. The Love Affair was an effort, on the literary front, to establish the new age by mastering the trauma that came with the end of the old age.

Notes (Chapter 7: Crazy Heroes of Dark Times)

1. *The Cambridge Ancient History* (1973), Vol II, Part I, p. 611. We recall the suggestion that Odysseus may have awakened to Nausicaa's spring washing rites.
2. *Ibid.*
3. *Ibid.*, p. 624.
4. Cf. Velikovsky (1950), p. 214 *et passim*.
5. *The Cambridge Ancient History*, loc. cit., 626.
6. The above details of this paragraph come from Israel M. Isaacson, 'Carbon 14 dates and Velikovsky's Revision of Ancient History.' III *Pensee* no. 3 (1973), 26, p. 29 who is quoting C. W. Blegen and M. Rawson, *The Palace of Nestor at Pylos in Western Messenia* (Princeton: Princeton U. Press, 1966), I, pp. 167, 40, 199, 210, 169, 66.
7. *History and the Homeric Iliad* (Berkeley, Calif.: Univ of California Press, 1959), p. 255.
8. Velikovsky, *Worlds in Collision*, 281, quoting Bollenbacher, Bebeta and Hymnen and Nergal, p. 29.
9. *Worlds in Collision*, p. 213.
10. T. Blegen, "Troy VI," *Cambridge Ancient History* (1973), p. 685.
11. The interpretation of this event, which we cannot take at face value, must await a later day.
12. *Worlds in Collision*, pp. 268-9, quoting Sidney Smith's *Babylonian Historical Texts* (1924), p.5. I refer the reader to *The Lately Tortured Earth* for explanations of the phenomena of extraterrestrially produced incineration and blasts.
13. "The Lion Gate at Mycenae," *Pensee*, III (1973). p. 31. supported in the same issued by Lewis M. Greenberg, "The Lion Gate at Mycenae," p. 26.

14. *Theses for the Reconstruction of Ancient History* (1946); *Ages in Chaos* (1950); "Astronomy and Chronology," III *Pensee*, No. 2. 38.
15. I. Issacson, *op. cit.*, and "Applying the Revised Chronology," IV *Pensée* (Fall, 1974), 5. Posthumous studies of Velikovsky are expected in re Dark Ages and Issacson's (Schorr's) studies are being prepared by him for publication.
16. Plato, *The Laws*, III, p.57 of the translation of B. Jowett, *Dialogues of Plato*, v. V (London: Oxford Univ. Press, 1871).
17. Mireaux, p. 24.
18. Mireaux, p. 28.
19. Mireaux, p. 79. Cf. p. 14.
20. As e.g. Mireaux does, p. 55.
21. Contrary to Mireaux, cf. p. 31.
22. Denys Page, *The Homeric Odyssey*, pp. 145-6, citing Alcaeus and Aristotle.
23. IL, VI.
24. John Cowper Powys, "Preface to Homer and the Oether," p. 146, cf. Mireaux, 124-5.
25. Mireaux, p. 137.
26. *The Myth of the Eternal Return*, p. 21.
27. Cf. Finley, *op. cit.*, pp. 115-20 et passim. Sociology delineates a "stranger" concept and says it is always observable; but it is a quantitative ambivalence that has a norm which is here far exceeded.
28. pindar, "Olympian Ode 10." (Loeb ed.) It would seem that Augeas and his city were swallowed up by an earthquake or volcanic fissure.

29. *Discontinuity in Greek Civilization* (Cambridge, Eng.: Cambridge Univ. Press, 1966).
30. p. 241.
31. Mireaux, p. 249 and 242-5.
32. Mireaux, p. 146, citing Od XII, 329-32, IV, 368-9.
33. *From Mycenae to Homer* (1964), p. 197 et passim.
34. See Mircea Eleade, *The Myth of the Eternal Return*, chap. IV.
35. Finley, p. 168.
36. See pages 134ff below.
37. *Op. cit.*, pp. 250-2.
38. P. 124-5.

**[Click here to view
the next section of this book.](#)**

The Loves of Mars and Venus by John Weaver was arguably the first modern ballet, the first dance work to tell a story through dance, gesture and music alone. Its first performance was at London's Drury Lane Theatre on Saturday 2 March 1717. Before 1717 ballet had always been part of operas and plays and dependent on their words to narrate the drama. The Loves of Mars and Venus was a danced drama, equal to the plays seen on London's stage, described in its own time as a "Dramatic Entertainment of