
THE SACRED CITY

If in preparation to return to the Laws, it was necessary to see how the lower utopia was represented in the Republic. Then we cannot fail to consider the main precedent for all utopias which is the city of Scheria that Odysseus visits on his voyage of discovery. We have begun to appreciate how Plato's thought moved within the channels of the Indo-European worldview. How he takes over and reworks the motifs of the so called trifunctional division of proto-Indo-European society discovered by Dumazil. How he takes the fundamental initiation ceremonies that occur outside the city and makes them the heart of his utopia. But it is necessary to go further and realize where the concept of utopia itself arose and its function in the initiation ceremony that has been part of the Indo-European heritage from time immemorial. And where better to look to see these themes enacted than in the great chronicle of initiation enacted in the Odyssey. We take as our reference three books on the Odyssey:

- Archery At The Dark Of The Moon by Norman Austin¹
- Homer And The Sacred City by Stephen Scully²
- The Unity Of The Odessey by George E. Dimock³

These books are among those which attempt to see the Odessey as a whole rather than as a collection of fragments, which is the traditional approach to these this great classic poem, along with the Illiad. So much effort has been put into seeing these poems in their context within a formulary oral tradition that the peculiar pattern of the poems themselves have been all but ignored. These poems cannot be read without appreciating their majesty, and this is precisely why they, out of all the other epic poems, survived and became the bearer of the Greek tradition. The Illiad is a poem about the polis revealed through its siege and fall -- revealed by the binding moment that brings unity and confronts destiny. And the Odessey is a poem about the oikios which holds together without its head and how it is revived by the return of Odysseus -- the man of pain. In these two poems we see the essential drama of polis and oikos played out on grand scale as cosmic processes involving the gods. The poems form the context for everything said about polis and oikos by the Greeks. They form the

1. U. Calif. P. 1975
2. Cornell U.P. 1990
3. U. of Mass. P. 1989

context for Plato's utopia building by offering the first picture of a Utopia, Scheria, which is implicitly contrast to the real city Troy. So we can really only appreciate Plato's derived utopia if we have a clear understanding of Homer's primal utopia and distopias encountered by Odysseus on his fateful journey.

The major point of Stephen Scully in Homer And The Sacred City is that the whole city is sacred, not just the temple complex. The city is differentiated within the Homeric corpus by walls, temple and people. The city is situated in the surrounding fields marked off from the wilderness by a spring. So the city becomes a nexus of human and divine, culture and nature, male and female, active and passive, set upon the earth, built up from the earth but reaching toward heaven. In this way, we see the city as the primal entity within the encompassing world of the positive fourfold of heaven, earth, mortals and godlike-ones. It is the highest expression of intersubjective accomplishment. And in the Greek view, the city itself was sacred in spite of the impurity of the humans with all their foibles who lived within its walls.

I prefer to define the Homeric polis according to a different set of coordinates. Although not a political community, it is still a group of co-inhabitants, and aggregate of oikoi, the sum of its parts qualitatively different from each part

perceived independently. This collective body comprises a paradoxical unity of self-contradictory components, paradoxes that were as typical of the Homeric polis as they were of the polis in the classical period. The human city is immortally and mortally constructed as well as divinely and humanly defended; it is at once part of the natural world, and yet a world of humankind that defies natural order and law; and although the place of male domination, it partakes in form and spirit of the female order. The movement of people from the slopes of Mount Ida into the walled space on the open plain, initiated by the will of Zeus, suggests that although once of nature, humankind, through architecture and community has transcended its natural origins. In the glory of technology, geometric order, and the protection of the weak and the loved, the city aspires toward a selfhood and continuity, both *hieros* (holy) and *arrektos* (unbreakable). Although it supports life and provides continuity in a world of change, it is defended by the male whose ethos can only imperfectly be correlated with the domestic, the female, and continuity. In the convergence of earth and sky, the city is suspended, like the offspring of Erichthonios' mares, between two worlds; it partakes of both but has its identity in neither. The limitations of the

city thus define the city. It is both closed to the whole and open to the whole, and it is these pretenses that are, of course, its noble lie. [p15]

The polis exists within the reciprocal mirroring of the positive fourfold, not just as an entity highlighted, but as the nexus of the ecstasy of that reciprocal mirroring. The city is *dasein* -- the being-in-the-world. The *greek world* shines all about it. It is the essence of *mitsein*, co-being, where the divine beings, the mortal beings, the heavenly and earthly beings commingle. It is not all beings, but only the gods and men who are from that place or are welcomed. In the city, each thing has its appointed place. And some things are excluded like the wild beast, the corpse and cathonic deities. Thus, the city exhibits, above all else, order in both space, with public and private spaces, and time, with public and private festivals and sacrifices. It is, of course, this order that Gyge's ancestor violates.

The city has four main components as seen in Homer: the wall, the astu where the people live, the temple, and the springs. These are ordered in concentric circles with the spring demarking wild from tame at the periphery. Then comes the wall which is a technological accomplishment and protects the city from attack. Then comes the astu where the people live. And finally, at the heart of the city, is the acropolis which raises the houses of the gods

above everything else. Also in the center of the city below the acropolis is the agora which is the market and assembly area. We see it as a series: wilderness, water source, tamed food, technology of protection, dwelling, openspace, sanctuary. We notice that at the center of this series is the wall which is the major sign of the existence of a polis. On either side of the wall are the dwellings of the people and their sustenance. Working outward in both directions there is the water source and the openspace of the agora. And finally, at the inward and outward periphery, is the wilderness and the sanctuary of the gods. Both the wilderness and the realm of the Gods are other than human. They are the two extremes that defined humanity. The water sources and the opening for the assembly demark the edge of human territory. The water sources are the gathering places of women, and the assembly is the gathering place of the men. Next there is the dwellings of the oikos that make up the city which is the realm for the seclusion of the women of higher classes and the realm of human reproduction and rearing of children. It is the place where women are separated by their family ties. Parallel with the dwelling places on the outside of the city are the fields where the agricultural work is undertaken by the men. In this agricultural work, the men are separated by their holdings of private property that they work and whose yield supports their oikos. Dividing the places of work of the men from the

places of work of the women is the city wall which represents real protection against the forces sent by nature and the gods down upon the rooted dwelling of bound together oikos. Notice the Yin/Yang structure of the polis which within the extremes of wilderness/sanctuary has the meeting place of the men and women in the open, defining the outermost boundaries, and the working place of the men and women in separation, defining the wall. The place of the men and the place of the women are switched in each case. The meeting place of the women is outside, while their place of work is inside. The meeting place of the men is inside while their place of work is outside. This is the ordering of the essential features of the *polis* as they appear in the Epics. The women bring in the water, and thus are seen as analogous to the jugs they carry. The men bring in the food, and are seen as analogous to the plows and scythes they use to provide this provision. The women dwell separated and enclosed in their households. The men come together in the open of the assembly, facing each other.

The city can be seen as stratified into four layers articulated along the lines of male/female demarcation. The first layer is the non-human, either as the dwellers of the wilderness or appearing as the gods. The second layer is the human openness, either beyond or within the

city. The third layer is the place of work, whether it provides provision or is in reproductive labor. The fourth layer is the technology of protection and distinction that appears as the wall. The city turns upside down the fourfold structure we discovered at the basis of the hoplite warfare. That fourfold structure we related to the four different kinds of Being. Now we see that same fourfold structure repeated in the structure of the city, but strangely inverted. We remember that Hektor refused to fight at the city walls, but insisted on meeting the Achaeans in the open field. Thus, we see that in some sense the activity of battle is the opposite of the passiveness of the polis. The polis exists because men are willing to fight to keep it in existence. But the wall is not the place of fighting. Instead, the place of fighting is the open plains before the city. Men are distinguished by the fact that they do not hide behind their walls. Plato, in fact, wishes to ban walls in cities for the false security they represent. The men are the active defense of the city, as the wall is the passive defense.

TABLE 16

Correspondences between the ideal structures of battle and polis.

WAR	WAR	BEING	POLIS	POLIS
MELE	MELE	Wild Being	Sanctuaries of the Gods The place of sacrifice.	Wilderness The place of initiation.
Collision	Push	Hyper Being	Agora	Springs
Charge	Collapse	Process Being	Households astu-oikos	Farms
Pre-battle Banquet	Viewing the Battlefield	Pure Presence	WALL	WALL

The apex of the sevenfold structure of hoplite battle is opposite the apex of the sevenfold structure of the polis. War defines the outer boundaries, whereas the polis defines the inner boundaries of the interval within which war and the polis are the two phases. The wall represents the present-at-hand visual separation between the polis and nature. It is the demarcation which is always visible, and that stands out on the landscape, making the city a human-divine space floating between heaven and earth. Since the wall is not the place of the battle for the city, and since the wall, like those of Troy, will have its weak spots, the major meaning of the wall is its visual presence as the sign of the city. The wall stands as a beacon, statically separating the city from the rest of the landscape. It is actually one of three perimeters. The first marks the wild/tame boundary. The second separates the workplaces of men and women. The third separates the mortal from the divine. Men and women work together to maintain these boundaries. The wall is the visible sign of protection. It demarks the protector from the protected, setting up a visible icon to that limit. On the farms and in the households, the processes essential to life are carried on. The provision process and the reproductive process are separated. But both are very similar, as shown by the intercourse of Demeter and her lover in the thrice-plowed field. Demeter is the nurse who is capable of giving immortality. The nursing of

grains and the nursing of children are analogous. When men leave their fields, they turn to anti-production of war. When women leave their households, they turn to the madness of Dionysus. Divine madness in the wilderness is for women the equivalent of the avatars of the gods seen in the mele of battle. The other immortals may be served by the women within the sanctuaries of the acropolis. The madness of battle, berserker, and the madness of the women in the wilderness are opposite expressions of the same encounter with the divine. This encounter occurs beyond the spring and the agora. These are the open places for men and women where they confront each other. The battle occurs after the assembly where the men agree to fight. The madness of the women occurs when women gather for more than washing, getting water and exchanging gossip. The gathering of women is dangerous because the men never know what will be unleashed. The group madness of women is very feared by the Greek men. It is seen as the very source of destruction, because in the end, it results in the destruction of the children entrusted to the women. In the agora, the speech of men wells up just as like at the wells the water upwells. Logos has always been associated with water. Both point to the sources that lie beneath the city in the unseen from which the cornucopia of forms emerge to be ordered and guided as the process of child raising and agricultural production. Where husbanding

of these processes of nature may be related to Process Being, the openness of the springs and agora is at a meta-level above these processes. At this meta-level there is mutual recognition of men or of women as the guides of the production processes. The women bring back the water of life from the sources, and the men bring back the decisions from the assembly. The level of Hyper Being points to the hidden source of the city, always made into a primal scene in its founding myth. That source is called by Henry the “essence of manifestation,” the unconscious of the city which never appears. That essence is the source of the waters of life and the logos that rolls from the tongues of men. Here we see again the image of the well and the tree. Upon the acropolis in Athens was the olive tree of Athena. The acropolis is the sign of the world tree, and that tree has at its base the well. From the hidden sources, both the well and the tree appear within manifestation. The tree shades the agora where men discuss their fate and make binding oaths fixed in the temples. So at the level of Hyper Being, we see the indication of the hidden sources as speech and the waters of life well up from them. The hidden sources are opposite the cornucopia of variety that unfolds and allows multifarious distinctions. When the cornucopia of variety cancels with the essence of manifestation, what is left is Wild Being, the nether limit of humanity itself. In Wild Being, the epiphanies of the gods are experienced,

the wildness inherent in the nature of man himself, never totally obscured, appears again. There man confronts the chaos that can never be ordered which is in himself and binds him to the other elements of the positive and negative fourfold.

Now it is clear that the fourfold of the kinds of Being is not an accident. We see it inscribed, both in the articulation of the process of Hoplite battle, and in the static structure of the city. We see it as making manifest the inner human structure of the ecstasy of projecting the world. As such, we can now look within this structure for indications of its relation to the enframing of nihilism and the good, positive and negative fourfolds, the egg and the birds, the autopoietic ring. Here again, we see a four-part relation of quite a different type. It appears to be orthogonal to this other four-part relation that defined the inner structure of human ecstasy. Let us start by saying that the polis/battle complex occurs within the positive fourfold (heaven, earth, mortals, and godlike-ones). It is a nexus of the reciprocal mirroring of each part of the fourfold. The individual hero, like Achilles, also stands within this fourfold mirroring. In each case, the light of the positive fourfold illuminates the hero, making him stand out in history. It illuminates the city, making its name shine out in history, even in defeat. The unconcealment of the positive fourfold has, as its

opposite, the concealment of the negative fourfold (night, covering, chaos and abyss). The negative fourfold denies transcendence. It is associated with women, as the positive fourfold is associated with men. The world of men is acted out in the nexus of the polis/battle, projecting the positive fourfold as pure transcendence, will to power, domination. The world relegated to women is the opposite of this. It is the attributes of the essence of manifestation, pure immanence, where no transcendence is allowed and everything only turns in on itself, as in a black hole. But black holes are postulated to have as their opposite, white holes, that spew out the amazing light of the quasars. So the brightness of the positive fourfold must be balanced by the darkness of the negative fourfold. This overly dark, overly light pair are nihilistic opposites which are the basis of all other nihilistic opposites that appear in the world. If the positive fourfold is like a quasar, and the negative fourfold is like a black hole, then we see that each of these formations are articulated by the four kinds of being. This is because to get to the cornucopia of variety that is the root of the positive fourfold, or to get at the essence of manifestation (body-without-organs in the parlance of Deleuze and Guattari), it is necessary to step back away from the present-at-hand, to the ready-to-hand, then to the in-hand, defining finally the out-of-hand. This series of meta-levels allows the sources of the

world to be articulated. The negative fourfold eclipses the Good. The positive fourfold is the field in which the nihilistic enframing is unleashed. The individual as hero, or the city/battle stands within the positive fourfold. If the hero, or city/battlegroup, cannot make non-nihilistic distinctions, they are lost. The hero, or city/battlegroup, must be able to stand within the landscape of the positive fourfold, and in spite of the nihilistic dimensions of existence, see the Good beyond the veil of the negative fourfold. So the nihilistic artificial landscape stands opposite the negative fourfold, and the genuine landscape of the positive fourfold stands opposite the Good. These four fundamental relations interact to produce the genuine drama of life.

The city and the heroic individual are artificial constructs. They are built on the true intersubjective strata of co-being that is represented by the household. The household is based on marriage -- the unity of the male and female roles within the city -- the unity of the positive and negative fourfolds. The marriage vow is an unseen bond, which if recognized, is a prime example of the making of a non-nihilistic distinction. Non-nihilistic distinctions are always based on the recognition of the unseen landscape beneath the visible landscape. Marriage is Aphrodite bound. As we said, before when the negative fourfold is placed within the windegg, it

becomes the nature of Aphrodite within her shell. The result of binding Aphrodite is that the family, like a flock of birds, is maintained as a natural human form based on natural reproductive processes. The woman is secluded so that Aphrodite may be bound. This causes the natural complexes of households to appear. These are the natural groupings of human beings prior to the advent of the city. Both the city and the individual are reifications of these natural groupings. They appear at the highest meta-level of Being. They appear within Wild Being, which is the wildness of the human that is never tamed, beneath the veneers of civilization. It is Deleuze and Guattari who have worked out the ontology of this level of manifestation. The windegg of Eros (Aphrodite bound) is like what they call the body-without-organs, and the flock of birds (natural complex of the household) is like what they call the network of desiring machines. It is Merleau-Ponty who first identified this ontological meta-level in his book The Visible And Invisible, but it was in Anti-oedipus and Thousand Plateaus that this level was for the first time fully explored.

Now we are starting to see how the four kinds of Being relate to the series of steps which has as its center the autopoietic ring. The windegg may be seen as a torus. Occasionally Aphrodite breaks out of the windegg and appears in one of her five manifestations. These

manifestations, taken together, form what has been called the autopoietic ring. The autopoietic ring is composed of five qualitatively different co-arising epiphanies. In the theogony of Aristophanes, the epiphany was the arising of Eros. But we have seen that Eros is just one of the aspects of Aphrodite. For us the autopoietic ring is the key intersubjective structure. It is the basis for all intersubjective manifestation. It is signified by the ring of the wall of the polis itself. Autopoietic systems define their boundary in spacetime. The wall of the city is the center of the series of images that define the polis because it represents the self-organization of the city folding back on itself in a way that households can never do. The gates of the city are the places of epiphany of bound Aphrodite. Within the city, this most ancient of the gods is the source of all the other gods. Were it not for the love between Kronos and Rhea, and between Zeus and Hera, the others could not exist. The wall is defended by the gods and men because it is definitive of the difference of both from the wilderness in which only Dionysus is at home.

TABLE 17

Fullness	Communalism	Association	Movement	Community
Emptiness		Autopoietic Ring	Autopoietic Ring	
Wild Being	Body without Organs	Windegg Aphrodite bound Marriage	Birds Household	Desiring Machines

TABLE 17

Hyper Being	Essence of Manifestation; blackhole; Unconscious	Negative fourfold	Positive fourfold	Catalyst; cornucopia; whitehole; World
Process Being	Temporal Gestalt	Good	Enframing	Nothingness
Pure Presence	Spacetime	Good thing displaying Wisdom, Moderation, Justice, Courage	Nihilistic opposites	Timespace

In his review of the arguments surrounding the problem of intersubjectivity, Fred R. Dallmayr comes to the conclusion that these arguments define four types of intersubjective modes. He calls these communalism, association, movement and community in his book Twilight Of Subjectivity: Contributions To A Post-individualist Theory Of Politics.

Relying on suggestions contained in the previous discussion, I would like at this point to propose, in a tentative fashion, a four-fold typology of social interaction concentrating on these key modes of sociality or intersubjectivity: *communalism*, *association* (or associational society); *movement*; and *community*. The typology reformulates and expands Toennies' dualistic scheme; it also takes recourse to Weberian categories, but in such a manner that the focus is on modes of co-being and not on individual action and subjective meaning. My comments on the first type, communalism, can be particularly brief, since it figures least

prominently in the reviewed writings. Only *History and Class Consciousness* explicitly makes room for this type, in its references to pre-modern social life-forms. As used in the present context, communalism to a large extent corresponds to the notion of *Gemeinschaft* with its emphasis on organic and quasi-natural factors (such as kinship, heredity, and ascribed status) as key determinants of social organization. Placed in an evolutionary framework, social life at this level is relatively homogeneous and non-specialized, exhibiting little differentiation between economics, cultural, and political dimensions of existence. In terms of Weber's classification scheme, communal interaction can be described as traditional, or governed by habitation, custom, or ritual; but one can also detect strands of "affectual" or "affective" behavior -- provided "affective" is used in a more poetic-imaginative sense than a psychological-emotional one. Given its non-intentional, presubjective and prereflective sources, communalism seems close to Heidegger's (and Merleau-Ponty's) notion of anonymous co-being or interaction in the mode of the *They*; however as has rightly been pointed out, this notion does not fit a particular social structure, but is historically variable -- with the result that

anonymity implies conformation with prevailing standards in different historical social settings.

In line with Toennies *Gemeinschaft*, association designates a social aggregate formed through purposive violation in which a loose juxtaposition of its participants; in view of the stress on violation and a sphere of presocial autonomy, the type assumes a relatively strong sense of individualism and the ability of members to differentiate between ego and Other, as well as between cognitive subjectivity and the world. Sartre's notion of collectives, and especially of serial collectivity, matches in large measure the associational mode; particularly intriguing is his emphasis on alterity or a general role-structure as common denominator and his assertion that in the series, "everyone is identical with the Other insofar as the others make him an Other acting on others." Sartre's and Lukas' descriptions of serial life clearly mark an advance over customary sociological treatments of association; the concepts of passive synthesis and second nature highlight the material and non-purposive matrix underlying individualistic designs -- the way that, as Sartre notes, the "discrete multiplicity of active individuals" in collectives is produced against the backdrop of "a material, inorganic object in the practico-inert field." However, one probably has

to go a step further: instead of forming a mute background, non-intentional materiality (as manifest in economic class structures) needs to be seen as the reverse side of individual initiative, and thus, as inextricably linked with it. In comparison with communalism, association displays considerable heterogeneity and also a steady specialization of social subsectors (such as economics and politics). Viewed in the light of Weber's action categories, this type appears as the main arena for implementing instrumental-rational stratagems and calculations; the social aggregate itself tends to be measured in terms of the utility derived from it by participants. Political authority is guided predominantly by procedural cannons, although at the beginning (during the establishment of market relations) a more absolutist regime may prevail. Using Heideggarian vocabulary, one might say that the interhuman relations in this context are permeated by deficient modes of care, or else by a pronounced degree of managerial solitude, involving social and political manipulation.

The third type, movement, is distinguished from communalism by its reliance on deliberate intentionality, and from association by its stress on internal unity. Sartres' treatment of the group, especially the fused group, and Lukacs'

discussion of proletarian class consciousness are pertinent to this type of interaction; Sartre's account even comes close to the terminology chosen here -- as when he portrays the group as moving totality or writes that "the group is defined by its undertaking and by the constant movement of integration which tends to turn it into a pure praxis while trying to eliminate all forms of inertia from it." As in the case of individualistic enterprise, the group or movement carries its own otherness as a correlate, an aspect to which Sartre obliquely alludes in his statement that, in the course of the cultural dialectic, group members "create their own anti-physis by unification so as to construct human power (that is, free relations among men)." It seems to me, however, this allusion needs to be much more strongly accentuated and developed. Group unification means the consolidation of human domination over nature and the material world, and also unification against non-members; although internally characterized by mutually recognized freedom and genuine devotion, movements typically treat both nature and the rest of mankind as either nonexistent or as deserving to be extinguished. Sartre himself acknowledges the sectarian and potentially violent character of groups when he depicts them as a form of "the

Apocalypse” in which complete unity is supposed to be “always here.” Among Weber’s action categories the most relevant types are affective (in the sense of emotional) and value-rational action. Political authority in movements tends to be charismatic, with the leader (or leaders) embodying either unique personality traits or intensely cherished social goals.

The final type mentioned above, community, is least developed in modern sociological and political theory; the tentative outlines of this type derive almost entirely from the contributions of the ontological phenomenological and quasi-ontological (or negative-dialectical) versions of critical theory. In contrast to association, community does not imply a simple juxtaposition of supposedly independent agents; at the same time, its relative deemphasis on subjective violation separates it from the sphere of movements or fused groups. As opposed to the homogeneity deliberately fostered in the movement, the communitarian mode cultivates diversity -- but without encouraging wilful segregation or the repressive preponderance of one of the social subsectors. Not surprising (in view of his individualism and philosophical skepticism), Weber did not make allowance for this type among his action categories. Following

Heidegger's teachings, as further fleshed out by Merleau-Ponty, Derrida, and Adorno, the pervasive outlook or behavioral mode might be described as anticipative-emancipatory practice or as an attitude dedicated to letting others be -- a distinctive and peculiar mode since it is lodged at the intersection of activity and passivity. As a corollary of this outlook, community may be the only form of social aggregation which reflects upon and makes room for otherness, or the reverse side of subjectivity (and intersubjectivity), and thus for the play of difference -- the difference between ego and Other and between man and nature.

As the terms anticipative-emancipatory care and ontological anticipation indicate, the type envisaged here does not coincide with an empirically given or presently existing (or historically recorded) aggregate; nor, due to its concern with Being, can it be equated with a relative principle or abstract utopia. On the level of political theory, anticipation points toward the end of Politics in a dual sense: namely, the dismantling of political domination and the goal of politics, traditionally formulated as the good life. At least in its qualitative aspect, community evokes the criteria of a well-ordered polis provided by Aristotle: "The best way of life, both

for individuals and for polities taken as a whole, is the life of goodness duly equipped with such a store of requisites (that is material and bodily goods) as to render possible participation in the works of goodness.”

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After defining these different types of sociality or intersubjectivity, Dallmayr drops the subject. But his suggested typology is very interesting, especially in the context that we are dealing with here. We are in a position to relate them to the polis and see them in the context of the nexus of intersubjectivity that the polis constitutes. In fact, we can see them as moments in opening of the autopoietic ring. There is little doubt that what is called communalism and referred to above as co-being is the nature of the closed autopoietic ring. With association the natural being that does not recognize an other, suddenly recognizes the other. At that point a crack appears in the otherwise smooth ring. The movement is the actual opening of the ring to reveal one of its phases. Community, which admits diversity, is the relation of the phases of the ring after all the different aspects have been manifest. The movement from a unified continuous ring to a differentiated ring with different phases working together is made explicitly here. This movement is related to the phases of emergence

through the meta-levels of Being. The autopoietic ring itself may be stylized as sitting in emptiness beyond Being. It is the emergent event frozen in endlesstime. That emergent event, when expressed in the in-time realm, appears as four separate meta-levels of Being that are traversed by the emergent entity. These meta-levels of Being appear as the means of constituting the world. That world is constituted intersubjectively. The emptiness of the autopoietic ring, as a feature of existence is balanced by its fullness in terms of the modes of intersubjectivity that are manifested by it, either as autopoietic ring or emergent event. The autopoietic ring is a harmonic of the Indo-European worldview. It is expressed in the collapse of Primordial Being toward fused Conceptual Being as a point in which a minimal system of concepts appears momentarily. Other than as a moment in that collapse, the autopoietic ring has no reality. But for that moment the whole structure of the worldview appears to manifest within the worldview. At that moment we suddenly see that the inner structure of the worldview is the structure of the intersubjective intentionality that projects it. That can appear as the autopoietic ring which has its own modes of sociality and modulation under the burden of projecting manifestation of the world.

Looking at the polis, we see that all the modes of sociality

manifest within it. First, there is co-being of communality which is presubjective, prereflective and indistinct within the oikos. Each of us comes into the World immersed in this field. It is explored by Merleau-Ponty that recognizes it as the primordial social soup from which every infant emerges. Heidegger calls it the They. Deleuze and Guattari call it the socius which they grant reality along with desiring machines. At this level, individuals do not exist, nor the polis, as reifications. This is the foundation of the city wall on solid rock. However, as we gain our individuality and become reflective subjects, the oikos becomes an association imbued with alterity, and this alterity is projected on the rest of the polis as our means of relating to all of it. The modes of degenerate relations apparent in the They become manifest and end up like a serial collective where otherness permeates all relations. At this level, individuals exist as numerical others, and the polis exists as the collection of these others who are not completely Other. The relations of association are imbued with inherent negativity. These are the individual stones hewn to form the wall. In order to overcome this inherent negativity of the autonomy of others, a movement is needed that unites the intentionality of these others. Sartre calls this the fused group, where the unity of the pack bubbles up into existence. This is needed in order for the men to protect the polis. This occurs at the

moment of crisis when the fate of the polis is at stake. This is the continuous extent of the ringing wall that crosses over all the individual bricks and sees them as one. Finally, within the wall, there is the community with all its diversity, the letting be of difference which is capable of unification into a movement. This is the opening out of the wall into the interior and out to the exterior of the projected world.

TABLE 18

	Communality	Association	Movement	Community
Wild Being	Socius	Encounter	Fused group	Spontaneous Gift Giving
Hyper Being	Mirror stage	Serial Collection: Queue	Statutory Group	Potlach vs Insurance
Process Being	Direct reproductive production and accul- turation.	Indirect Groupings: Radio Broadcast	Organization	Helping Hands from those nearby
Pure Presence	Family	Class	Institution	Neighborhood

In order to understand the full panoply of relations between the modes of intersubjectivity and the modes of manifestation, it is necessary to produce a table of the cross relations. From this table we see that the city includes all the features that make it fully present-at-hand. It has the family, the classes, the organizations, and the neighborhoods. Each of these aspects of the polis demonstrate a different modality of sociality, all as static present-at-hand structures. If we move below those present-at-hand structures, we see the temporal gestalts that inform them. Beneath the family is the direct

reproductive and acculturation activities that are the central concerns of the family. Beneath the Class which we have seen is so important to Indo-European societies, we see other indirect associations between people with commonly ascribed attributes. Beneath the institution, we see the active organization such as the governmental system of the city. The institutions of King, or Ephor, or whatever are dependent on the active use of power to effect ends. And Finally, the neighborhood always exists where very different types of people in the city might lend each other a helping hand just out of human decency and a feeling for one's neighbor and fellow citizen. Each of these modes of sociation have meta-level relations. For instance, within the Family it is the mirror stage as identified by Lacan that is the turning point in which the double binds of the family are set up. Thus, at this point the immersion in the mother is lost, and it is possible to see the different members of the family even though it is not yet realized that they form a socially important production family that is reified into the family. The indirect collectives appear out of the possibility for direct serial collectives such as the queue. Here, the others of the collection based on an arbitrary similar attribute, such as spacetime copresence, are confronted rather than being merely conjectured or abstracted. The statutory group is brought together for a single purpose and then disbanded. If it is not disbanded, then it must take on the mantle of an

organization that may be reified into an institution. In relation to community, the helping hands of neighbors may be seen as a kind of social insurance as Wendel Berry does, or as a means of self-aggrandizement as Batille does. This means that the self of the one in the community is gaming the system, either for future protection or in order to increase their self-importance. Working the system of mutual reciprocities is at a meta-level over the actual process of exchange.

At the level of Wild Being, we have the socius, the encounter, the fused group, and the spontaneous gift giving. These are different manifestations of the nascent social modalities. The socius is the social before the arising of subjectivities. The encounter is the chance meeting of two individuals where mutual recognition occurs. In Wild Being, the encounter is primary over the individuals engaged in it. The encounter is a situation that highlights situatedness in the world of others. The fused group is the upwelling of group action with no leadership. The spontaneous gift⁴ giving is the basis of community within Wild Being. It alludes to the essential freedom within the community. Each of these modalities of sociality at the various meta-levels of manifestation show us the unfolding of intersubjectivity into time within the polis. All four of the modalities are necessary

4. cf *Community without Unity*

for the polis to exist and are bundled together in its seemingly paradoxical nature.

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