
THE HOUSE OF BAAL

Next we will consider the house of Baal who is the twin of Agenor. Agenor means the “manly,” whereas Baal means “lord.” In Baal is Belus. Within the Judeo-Christian religious tradition, Baal is the archetypal adversary to the God of the Old Testament.

No strange god, however, is depicted more wicked, immoral and abominable than the storm god Ba'al Hadad, whose cult appears to have been a great rival to Yahwism at certain times in Israel's history. In the bible we read how the prophets of Ba'al and Yahweh persecuted and killed one another, and how the kings of Israel wavered in their attitudes to these gods, thereby provoking the jealousy of Yahweh who tolerated no other god beside him. Thus, it appears that the worship of Ba'al Hadad was a greater threat to Yahwism than that of any other god, and this fact, perhaps more than the actual character of the Ba'al cult, may be the reason for the Hebrew aversion against it.

Whereas Ba'al became hated by the true Yahwist, Yahweh was the national god of Israel to whose glory the Hebrew Bible is written. Yahweh is also called El. That El is a proper name and not only the appellation, meaning "god" is proven by several passages in the Bible. According to the Genesis account, El revealed himself to Abraham and led him into Canaan where not only Abraham and his family worshiped El, but also the Canaanites themselves.

The Ugaritic texts now reveal that El was the proper name of the aged head of the pantheon, the father of a great family of gods. This raises burning questions as to whether the Ugaritic El was the same god as the Hebrew El or not. The wife of the Ugaritic El is Asherah whom we also meet in the Hebrew Bible, where she is associated with the Baal cult.

In the Ugaritic Pantheon, however, not only the family of El is represented, but also the family of the young and lusty Storm god Ba'al Hadad, whose father is Dagan and his sister is Anat. The Ugaritic myths are very dramatic and describe fierce combats between gods of the pantheon. The remarkable fact, however, is that these fights are always between members of those two families, but never with the same family.¹

The discovery of the tablets at Ugarit dating from the fourteenth & thirteenth centuries B. C. has opened up a whole new chapter in biblical scholarship which can, for the first time, be seen from the canaanite perspective. But what is more interesting is the implications of these discoveries for Greek studies. C. H. Gordon and others² have suggested that many of the forms found in Greek literature and culture may have their roots in semite lands rather than in the pure Aryan sources. It turns out that the very family tree of myths we are exploring with the myths of Danus and Cadamus are seen by some to have semitic origins. It is clear that Baal is of semitic origin, and the argument is that the myth of the houses of Baal and Agenor describe semitic influences on the Greek mainland. It is of interest that the very lineage of myths that we see and clearest signs of the Indo-European initiation patterns are these of foreign or semitic origin. However, this, on the other hand, is not so surprising because from our perspective, all the Greek myths are heavily influenced from the semites. The Greeks' departure from the trinity of Mitra, Varuna, and Indra to embrace the family of gods under a father of the gods is a basically semitic pattern. However, within the basically semitic superstructure, there are many echoes of the Indo-European sources. The fact that Zeus is part of a trinity of brothers with Poseidon and Hades may have been the

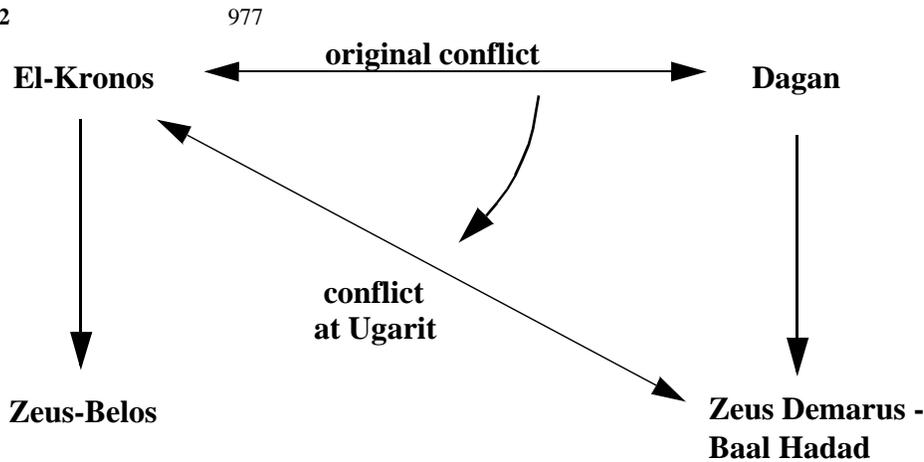
1. The conflict between El and Baal in Canaanite Religion Ulf Oldenburg; p 1-2

2. See Bernal, M. in *Black Athena*

basic compromise between a patriarchal family structure and a trinity. The unity of this trinity was, of course, the father Kronos who, like Zurvan, was the unity behind the separation of Zoroastrian dualism. Kronos and Zurvan were thus identified from early on. It is these various echoes we are exploring here. The fundamental Indo-European mythology is that found in the Mahabharata. Its structural remnants are found many places including throughout the Greek religious spectrum where the overall mythic structure is fundamentally semitic. So the semite elements are of no surprise to us. In fact, it is clear that the conflict between Indo-European elements and the semitic elements are expressed by the multiple interferences in the lineage by both Poseidon (a fundamentally Indo-European god) and Zeus (the Greek version of Baal). The father of Baal is Dagan which is traced back to the root meaning fish -- this is quite possibly why Baal is seen as the son of Poseidon (See Oldenburg page 57). In the Phoenician History of Sanchuniatous, El and Dagon are presented as brothers who are in conflict. “Zeus Demarus, who is Ba’al-Hadad is born of his (Dagon’s) house”³.

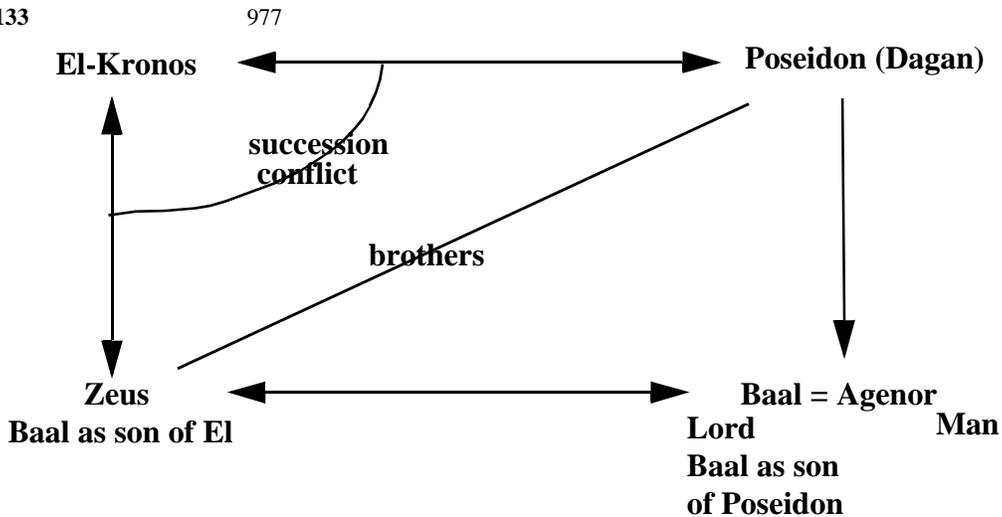
3. (p.55)

FIGURE 132



Transformed to:

FIGURE 133



This genealogy identifies clearly who Zeus is. Zeus is Baal. Both are storm gods.

Baal is the young fighter; he is described as fighting with El, with Yamm, and Mot, and the sons of Asherah, and other enemies. This shows Baal's love of fighting. Although he is sometimes

defeated, as by Mot, the final victory is his. Often his victories are due to the powerful assistance of other gods, such as Anat and Ktr w Hss.⁴

Thus, the strain of semite religion adopted by the Greeks was the Baal Hadad worship, not the worship of El. In the transition between Kronos and Zeus, there is a change of family line that was papered over by later mythmakers. This change of dynasty fit well with the theme of replacement of Indo-European roots with semitic branches. In Canaan, the replacement was of one family of gods by another, whereas in Greece it was the replacement of the trinity by a family of gods. The trinity lurks in the distinction between Poseidon, Hades and Zeus as brothers. It is of interest to note that Dionysus combines these three realms together. Dionysus is born of Zeus but retreats under the sea and serves in Hades' realm. Dionysus somehow bridges between the kingdoms of the three brothers.

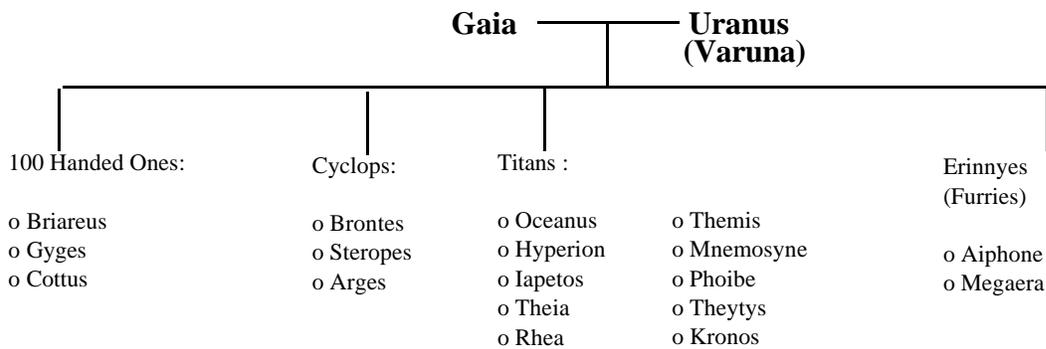
However, it is clear that the nature of Baal is best described by the word "covetousness." Baal is the coveting god. He desires, and he takes by force. He wants more and more power, influence and glory. Thus though Baal is a foreign god, he exemplifies the heart of the Indo-European dilemma which distills into the clinging of Being. As in so many cases, borrowing

4. Oldengurg p69

sometimes focuses in on these foreign elements which fit into the overall framework into which they are adopted. Baal-Zeus fit right in because this god exemplified the essence of dynamic clinging even better than the original Indo-European trinity. El-Kronos would be identified with Varuna, the king of the old trinity, and his brothers. However, Robert Graves identifies Uranus with Varuna (p. 32) and says the Greek name is Ur-ana (“queen of mountains”).

FIGURE 134

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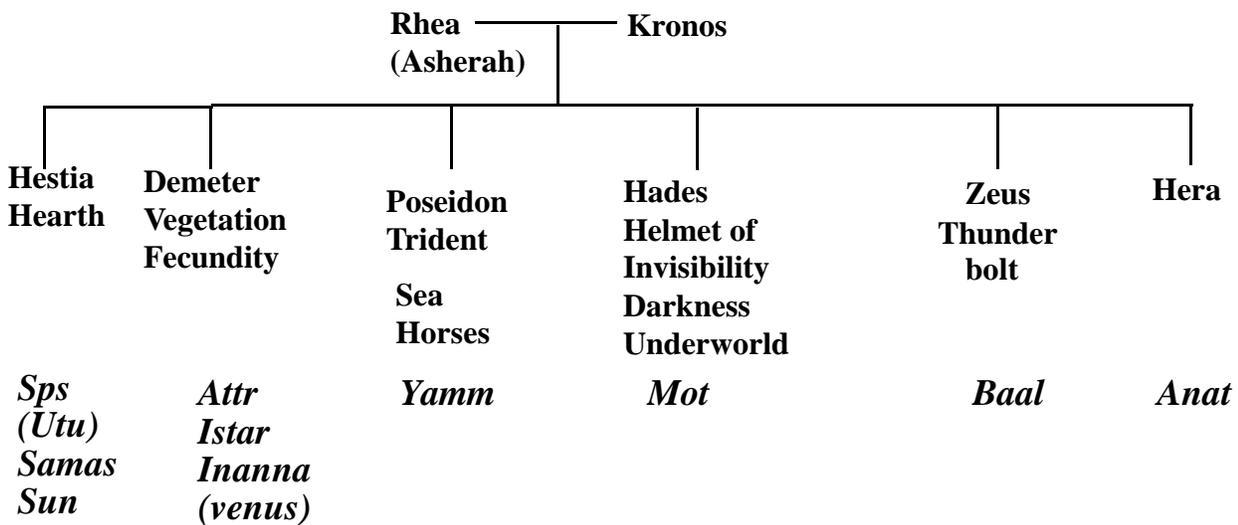


There is a remarkable parallel between the children of Kronos and the major gods of the Ugaritic pantheon. In Ugarit, there are single combat scenes where Zeus (Baal) defeats both Hades (Mot) and Poseidon (Yamm). Baal rules with the help of his sister, Anat, just as Zeus marries his sister. There are also parallels between Attr (attart) and Demeter who are both goddesses of Vegetation and Fecundity. We may also claim some parallels between Sps, the female sun goddess and Hestia, the goddess of

the hearth. These parallels are important for they show how the pantheon which was split between the two families became a single family in the version imported into Greece. The warfare between two families is converted into the ongoing rivalries within a single extended family.

FIGURE 135

981



In this, the double interpenetrating triangles replace the single triangle of Indo-European gods. The essence of the Indo-European project of reifying dynamic clinging is given a new face in the form of Baal-Zeus, the god of covetousness and boundless desire. The old trinity is pushed into antiquity as either Kronos or Uranus. But the essential trinitarian logic still pervades the new superstructure of family relations among the gods. Each of the new brother gods are greedy to expand their realms and their tension is between close to equals rather than the

successive meta-levels of the old trinity. This new trinity can express covert and implicit conflict in a way which the old trinity was ill suited. The trinity remains but is essentially flattened. The lineages of Baal and Agenor portray one set of interactions between Zeus and Poseidon.

In this chapter, it is the stories related to the house of Baal, or Belus, which we are going to study. We would expect these stories to be especially revealing concerning the nature of Zeus-Baal because the origin of Baal as the son of Dagan echo in them. Baal and Agenor are twins. At Ugarit, Baal has no twin. However we may infer from the meaning of Agenor's name that he represents the manly virtues -- the human characteristics -- which are shared with the storm god as god of war and fighting. Agenor specifically traveled to Canaan to set up his kingdom. Where Agenor has five sons and one daughter, Europa, Belus has for sons and a daughter. One might speculate that the relation here is between the transcendent and the immanent. It may be between Baal and the kind of man that worships Baal. The kind of man that appears in the Iliad, men who fight and kill to take a city, risking all. Men who kill and then strip the armor from their fallen foe immediately. Deadly scavengers embodying covetousness.

Pygmalion and Lamia are just two short mythological asides which reveal a great deal about the nature of Belus. Pygmalion is enamored with Aphrodite and makes an image of her. She takes pity on him and inhabits the image and produces children. Lamina is a consort of Zeus who has the ability to pluck out and reinsert eyes. One of their children, Scylla, was killed by Hera in a fit of jealousy. “Lamina took her revenge by destroying the children of others and behaved so cruelly that her face turned into a nightmarish mask. Later she joined the company of the Eupusas, lying with young men and sucking their blood while they slept” (Graves p. 205). Lamia is the opposite of Europa. Zeus has a dalliance with the single women from each house. Zeus makes Europa disappear, while Lamia has the skill of plucking out and replacing eyes. She makes it impossible for others to see her. Lamia does not disappear herself and so suffers the consequence of Hera’s vengeance. Her response is to become cruel to others, eventually turning into a vampire. As a vampire, she is opposite of Aphrodite who uplifts the young warrior by unbridled sexual freeplay rather than sucking their blood. Pygmalion uses an image to capture Aphrodite with whom he has fallen in love. In both cases, the woman is frozen either as image or mask. In the one, case the frozen object comes to life, while in the other, the live object becomes frozen and hideous. In this we begin to

get our first hint of the meaning of the mask of Medusa which ends up finally on Athena's shield. The fact that the stories of Lamina and Pygmalion take place in the lovers' bed sets the stage for the conflict between Danus and Aegyptus.

Danus and Aegyptus, like Belus and Agenor, are also twins. But in this case, the twins are in conflict. The conflict between the twins is focused around the marriage bed. Danus has 50 daughters, and Aegyptus has 50 sons. On Belus' death when the quarrel came to a head over succession, a mass marriage was arranged. But Danus feared, and it was confirmed by an oracle, that the sons of Aegyptus planned to murder his daughters, so he fled. When the sons of Aegyptus followed them to Argos, a marriage was finally arranged, but instead of Aegyptus' sons killing the Danids, exactly the reverse occurred. The Danids killed the sons of Aegyptus on the wedding night using long pins. Only one was saved. Hypermnestra saved the life of Lynceus because he had spared her virginity.

The murdered men's heads were buried at Lerna and the bodies given full funeral honors below the walls of Argos, but although Athena and Hermes purified the Danids in the Lernaen Lake with Zeus' permission, the judges of the Dead have

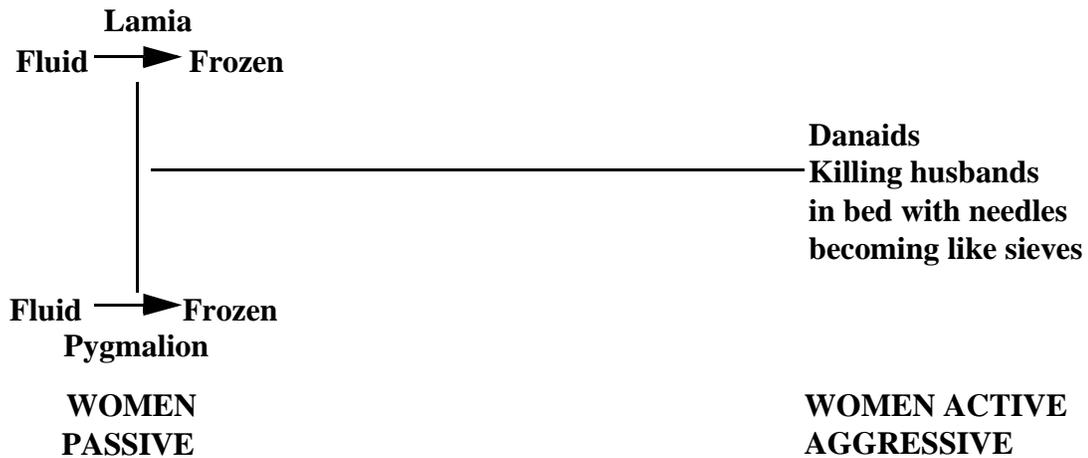
condemned them to the endless task of carrying water jars perforated like sieves.⁵

This punishment is a powerful image. The killing of the bridegrooms is the very opposite of their liberation through knowledge of woman. Here the women are penetrating the men rather, than vice versa. Penetration has always, from Greek times, been considered the most important aspect of the sexual act. The Danaids reversed the natural course of things from the Greek perspective by killing the bride-grooms with a needle. Their sexual function of receptacle as signified by the golden urn of Thetis was broken, and they became like sieves punctured -- unable to receive and retain. The transformation from image to Aphrodite, or amorous lover to cruel mask, represented by the stories of Lamia and Pygmalion speak of the freezing and unfreezing of women in their sexual relations. This is contrast in the story of the feuding twins into a reversal of female roles due to a thread from their husbands. Murdering the abusive husband in his bed is even now a theme which is actualized. The ultimate reversal is a reversal of roles where the woman is not frozen but becomes "active," playing the male role and going against nature.

5. Graves 202

FIGURE 136

986



Medusa combines these traits. Medusa's face is like a mask, and she freezes anyone who sees her. Medusa made love to Poseidon in one of Athena's temples and was banished by being turned into a monster. In Medusa's case, the bed where they lay was in the wrong place -- the temple of a virgin goddess. Medusa is the ultimate transformation in the cycle because she herself freezes others rather than freezing and unfreezing herself. She takes the aggressiveness of the Danaids which is against nature and combines that with the masked freezing process to produce the extreme enemy of the young warrior. Medusa does not transform herself, but transforms others, producing in them the white terror.

Through all this there is another sub-plot regarding the goddess Demetre. Poseidon attempted to ravage Demeter and the Danaids brought the mysteries of Demeter to

Argos. Demeter is the goddess of vegetation and human fecundity. That fecundity of the crops is assumed by her laying in a thrice plowed field as she did for Cadamus. Demeter's mysteries of sexuality are the opposite of those displayed by Pygmalion, Lamia, Danids and Medusa.

The rites of Demeter signify nature's way being followed correctly whereas in the line of the children of Belus those rites have gone arye. Yet it is exactly those who kill their husbands who bring the rites to Argos. So there is an implicit tension between natural and corrected human reproduction and the extremes by which that process can go astray. It goes astray when the woman becomes frozen, or aggressive, or worse yet, freezes the man. These are the diametrical opposites to the dynamic clinging which causes the man to be transformed into the king. Freezing and unfreezing, and female aggression, is somehow viewed as different from the continuous of Thetis. However, in the transformation of Thetis, she freezes into a form, then unfreezes and flows into another form in succession. As she does so, she inflicts harm on Peleus in the form of burns, scratches and snake bites. So ultimately the process here is the same. Aphrodite unleashes these passions. The woman unfreezes as she is overwhelmed by passion. The man "rides" her in sexual union and is changed by her changes. This is basically a tantric viewpoint on sexuality. In tantrism, sexuality

becomes ritual and magical practice.

The central myth concerning Demeter, the corn goddess, and the loss of her daughter, Kore/Persephone, is recounted in the Homeric Hymn to Demeter and celebrated in the great ceremony of the Eleusian Mysteries. This festival endured at Eleusis for centuries. It reiterated the analogy made between agriculture and human reproduction, between the cultivation of the earth and human sexual practices. The ritual was celebrated in the fall, in the sowing season; the initiates gathered at Athens, bathed in the sea, and walked in a ritual procession from Athens to Eleusis. They fasted and drank barley drink (The kukeon), and then entered a grove-like hall, the Telesterion, one of the few closed ritual spaces in Greek cult, where they witnessed mystery rites whose substance is still unknown, although scholars believe that what was revealed may have been an ear of corn, the gift of Demeter was supposed to have presented to humankind at Eleusis. The ceremonies seem not to have granted personal immortality to the initiates but rather to have offered a mystical insight into the cycles of production and reproduction overseen by Demeter, processes that guaranteed the continuity of human existence.⁶

6. Page Dubois; *Sowing the Body*; p55

That the mystery of Eleusis was kept secret despite thousands of initiates is one of the amazing things about the mysteries. They remain mysteries even today. But there is speculation that they included tantric sexual rituals between hierophant and priestess (cf Burkert p288). It appears that the ritual included the cutting of an ear of corn in silence. It may also have included the use of mortar and pestle as sexual symbols. The thing about the ear of corn is that it is a phallic symbol of obvious fecundity. It is a golden phallus which complements the golden urn of the released female sexuality. The cutting of the corn from the cob, and its grinding by mortar and pestle, might represent the transformation of the sacred phallic object back into a useful social object for maintenance of the reproduction and fecundity of the city. The spear of Peleus from Athena represents her special gift of the magical phallic object which then must be reintegrated into the context of the city. In the ceremonies, a young child is burned, and some suggest this might be Dionysus. Dionysus is reintegrated into the working of the city, and thus his anti-Athena energies quelled by fire.

Whatever the content of the Mysteries of Elusis, we must be aware that they lie as a subtext of normality against which the perversion of the myths of the house of Belus are told. Demeter also plays a role in the issue of Danus.

On the tenth day, after a disagreeable encounter with Poseidon among the herds oncos <?>, Demeter came in disguise to Eleusis where King Celeus and his wife Metaneria entertained her hospitably; and she was invited to remain as wet nurse to Demophoon, the newly born prince. Their lame daughter Lamba tried to console Demeter with comically lascivious verses, and the dry nurse, old Baubo, persuaded her to drink barley water by a jest; She groaned as if in travail and unexpectedly produced from beneath her skirt Demeter's own son Iacchus who leaped into his mother's arms and kissed her.

“O how greedily you drink!” cried Abas, an elder son of Celeus, as Demeter gulped a pitcher full of barley water, which was flavored with mint. Demeter threw him a grim look, and he was metamorphosed into a lizard. Somewhat ashamed of herself, Demeter now decided to do Celeus a service by making Demophoon immortal. That night she held him over a fire to burn away his mortality. Metnera, who was the daughter of Amphictyon, happened to enter the hall before the process was complete and broke the spell; so Demophoon died.

As a pinnace for this further wrong to Celeus, Demeter taught one of his other sons, Tripolemus, the art of

agriculture after he produced evidence that Kore/Persephone had been taken to the underworld by Hades. Abas and Celeus were the son and grandsons of Danus. The theme running through these stories in the house of Belus is covetousness. Pygmalion desires Aphrodite to the point of making an image that unfreezes and comes alive. Lamia, when punished by Hera for her affair with Zeus, becomes frozen into a mask, attempting to exact revenge from others until she finally ends up sucking blood of young men. The desire for revenge destroys Lamia. Danus and Aegyptus desire the same kingdom and sacrifice their children to attempt to gain their desire. Abas chides Demeter for her greedy drinking. The implication may be that she was taking too much for herself to the exclusion of others. Abas is turned into a lizard which is a dry creature who drinks little water, often living in the desert. Celeus desired immortality for his son which Demeter attempted to confer upon him. Coveting the drink of another, the immortality of the gods, the love of a goddess, a kingdom, or the life blood of others reveals in different ways the fundamental nature of Belus. This trait culminates in the story of Acrisisu and Proetus who were also twins in conflict over a kingdom. Their conflict centered around Danae, daughter of Acrisius, who was desired by Proetus. Acrisius and Proetus fought a war over the kingdom that ended in stalemate which caused the kingdom to be

divided. Danae was placed in a dungeon by her father when he learned that his grandson would kill him, and he would have no heir. Zeus had relations with Danae in her prison, and she bore a son, Perseus, in a shower of gold. The mother and child were locked in an ark and cast into the sea, as was Dionysus.

Danae and her son were cast upon the shore and discovered by Dictys and taken to king Polydates who gives them sanctuary and finally woos Danae. The king is repulsed, so he sues for Hippotameia and asks Perseus for a bridal gift. Perseus has no horse of gold to buy one. But Perseus boasts that if the king will leave his mother alone, he would give him anything, even the head of the Gorgon Medusa. The king asks Perseus to get the head of the Gorgon. So the adventure begins. Perseus' adventure combines all the elements of the Indo-European initiation into a single story. Perseus is a young warrior setting out for his initiation -- ostensibly to get a horse -- but also to grapple with an image of Theitis in transformation, in her epiphany as a snake woman. Athena, the opposite of Dionysus, plays the leading role as Perseus' mentor from among the gods. She first shows Perseus an image of the three Gorgons so he will recognize Medusa. Then she warns him not to look directly at Medusa but only her reflection in a polished shield. Then Hermes is sent to give Perseus the adamantine sickle to be used to cut off

her head. The appearance of the adamantine sickle is very important. Just such a sickle was used by Kronos to unman Uranus. When his penis fell into the sea, Aphrodite arose from the waves. This transformation is significant. It tells us that from the extreme of sexual deprivation by castration or celibacy is born Aphrodite. Aphrodite is the image of the woman desired as sexual object only. It is well known that abstinence from sexual practice causes extremes of obsession with sexual objects. The deprivation of the sexual drive causes an unnatural focussing upon the woman as sex object. This is the woman torn from her natural relations within the city and who has followed Dionysus into the wilderness where the young initiate learns to deal with the passionate female in his initiation ceremonies. She has the golden urn which will bestow upon him the golden penis -- the spear given to Peleus. However, this sexual magic is born of unnatural extremes in conduct. The young men must abstain from sexual conduct until his initiation. This causes extremely erotic fantasies in the pubescent adolescent. Then when the initiation comes, it is with a woman torn from the cultural milieu of family relations. Thus, the erotic fantasies of the youth meet their opposite -- the woman who is only a sexual object and nothing more. This mixture of two unbalanced extremes produces a state of sexual excitement in the man which is way beyond what would normally occur without

deprivation and then satisfaction of the erotic fantasies with their human parallel. The fantasies are actualized, and this conveys to the initiate a feeling of power beyond normality. We know this works because it is exactly the same premise our current American culture works. Marriage is generally pushed later and later, and women are presented through the media as sexual objects to satisfy sexual fantasies of adolescents who turn into sexually addicted adults. In our society, the Indo-European sexual initiation for young warriors has become a cultural norm. As a cultural norm, it is called Hedonism. The key point is that Aphrodite is a female extreme produced by a male sexual extreme of abstinence -- erotic fantasy -- satisfaction of the fantasy with a sexual object that has been freed from family constraints. This is the beginning of the female being turned into the material of male fantasies. The beginning of pornography, prostitution, sexual harassment leading to rape, and also incest with which this culture and all Western cultures are rife. It is deeply imbedded in the Indo-European worldview -- not just a coincidental factor. Normal family relations are in constant dialectical opposition to the breakdown of the family relations outside the precincts of the suburb. This dialectical opposition was built into the transformative structure of Indo-European initiation. The Indo-European initiation uses sexual magic -- tantric ritualized sexual practices --

to transform both males and females. The young males become warriors, and the females become sluts. The positive transformation of the male is based on the negative transformation of the female. The male gains his golden penis -- the feeling of power which comes from having one's fantasies acted out and realized by degradation of women torn from their family relations to wander mad in the wilderness and become prostitutes. The golden urn given by Dionysus to Theitis is produced when the woman aligns herself with the erotic fantasies of the male adolescent who has abstained from sexual relations. The power of sexual relations are magnified in the unnatural way which confers on the male a feeling of invincibility and power which cannot be achieved in any other way. When this sexual power is combined with the power of the rider of horses, who has learned to break the horses then the two mutually enforce each other to create the persona of the warrior. The warrior, like the prostitute, has broken his family relations to the extent he will risk his life for the community. But the warrior operates within the city, whereas the prostitute is exiled.

The ritual of Demeter transforms the wild sexuality of the initiation back into the context of the city. The participants first bathe in the sea to purify themselves.

It is possible that the mysteries arose from puberty rituals. In Eleusis with the exception of the "child

of the hearth,” only adults are initiated, and at an earlier stage access was probably limited to Athenian citizens. Yet Greek mysteries only exist in the true sense if and in so far as initiation is open to both sexes and also to non-citizens. Second there is the agrarian aspect. Demeter and Dionysus are gods of important mysteries; the drinking of the barley option or the drinking of wine are central ceremonies.

A third undeniable aspect of the mysteries is the sexual aspect: genital symbols, exposures, and occasionally veritable orgies in the common sense, are attested. Puberty initiation, agrarian magic, and sexuality may unite in the great experience of life overcoming death. Finally there is the aspect of myth. Mysteries are accompanied by tales -- some of which may be secret, hieroi logoi -- most telling of suffering gods. The mystai in turn do suffer something in the initiation.⁷

The Eleusian Mysteries are the equivalent in the cities of the initiation in the wilderness. They were also the door by which those who participated in the wilderness initiations reentered normal society.

There is a tension between Aphrodite and the sisters of Zeus.

7. Greek Mythology; Burkert; p. 277

FIGURE 137

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**Aphrodite -- Lover
Great Goddess
Dionysus**



**Demeter -- Maiden
Hera -- Wife
Hestia -- Keeper of Hearth**

**women outside
of family relations**

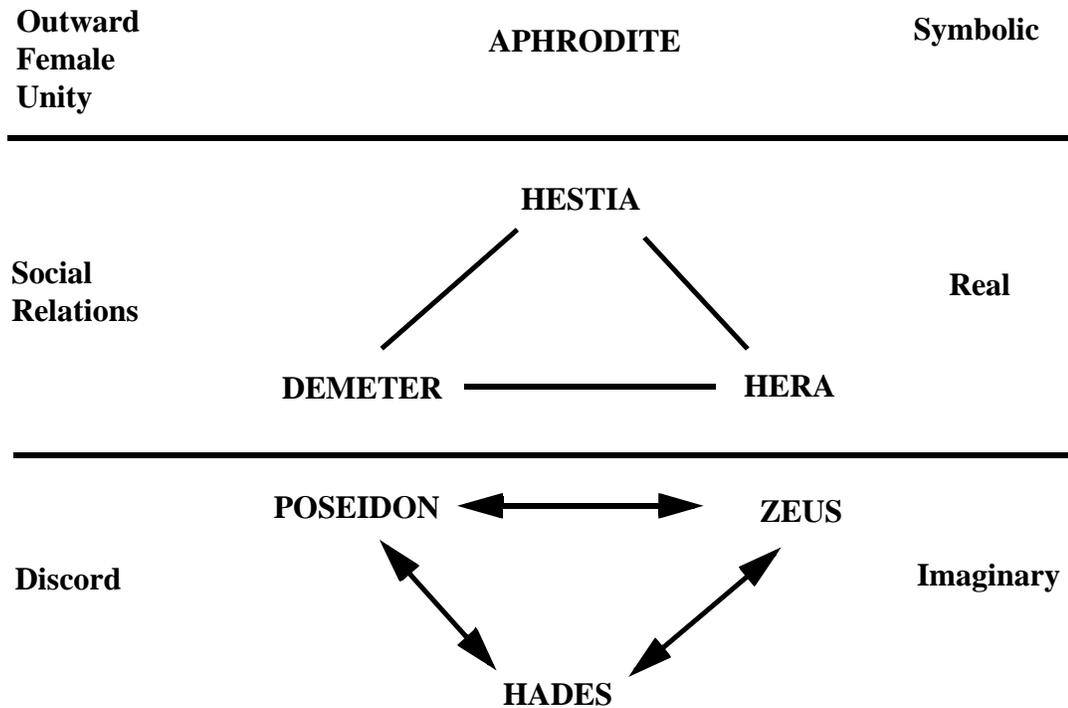
**women in
family relations**

Whereas Zeus, and his brothers exhibit continual discord and uncontrolled lust, the fragmentation of the brothers who are constantly in rivalry is balanced by their agreement on the continuous participation in illicit affairs. For men, sexuality is unbounded, whereas for women it is bounded from the Greek perspective (perhaps exactly opposite the truth). For men, unbounded sexuality is the continuous pursuit of Aphrodite in women who are not bound by family ties, or over whom the men have some sort of power. The offspring of these illicit relations are societal anomalies. The gods, as males, are in separation. They seek the outer female unity as a fantasy of Aphrodite to heal their discord. For instance, both Zeus and Poseidon want Thetis and agree to give her to a mortal. They are united in their agreement on how to dispose of her. They have destroyed their natural unity as brothers by killing their father. The women are expected to guard the social structure -- fertility, marriage, and keeping the hearth -- while the men, in discord search for the fantasy of outward female unity, having destroyed the inward male

unity.

FIGURE 138

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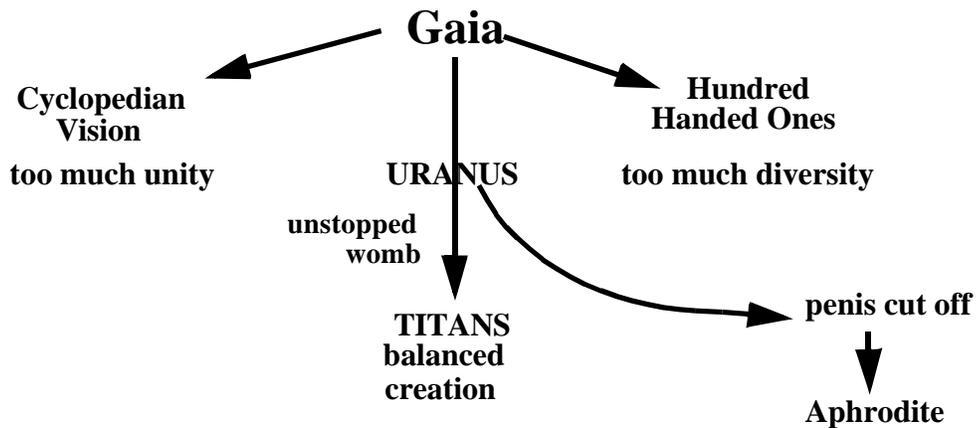
In other words, Hera, Demeter and Hestia actually provide the glue of society by maintaining family relations, while the men in discord continuously break the bonds of the family in hopes of achieving an imaginary unity. Thus, the women in family ties actually provide outwardly a female unifying force in Indo-European society, while the men follow their fantasy search for an even deeper ideal unity that is the dialectical opposite of their mutual discord.

Now back to our story of Perseus. Perseus sets out to find the Gorgon's sisters, the Graeae, whose thrones are at the

base of mount Atlas and who have between them a single tooth and a single eye. Their names are Enyo, Pemphredo and Deino. Perseus takes their shared eye and tooth in order to force them to tell him where the Stygian nymphs lived. The image of the Graeae is very striking. They constantly trade between themselves a single eye and tooth. This is a unity based on exchange among women. It is interesting to compare this to the Cyclops and the hundred-handed ones who were the children of Uranus and Gaia before the Titans were born. There is an effect in perception called cyclopedian vision. When a pattern is taken apart to make two random patterns which are then shown to each eye, the brain sees the original pattern. The Cyclops might represent the inner unity, while the hundred-handed ones represent the opposite abnormal diversity. The Cyclopes and the hundred-handed ones are the imperfect creation of Hinduism and the Indo-European worldview. The Titans represent the middle ground between these monstrous extremes of too much and too little. But Uranus would not let them be born until he was killed by Kronos.

FIGURE 139

1003



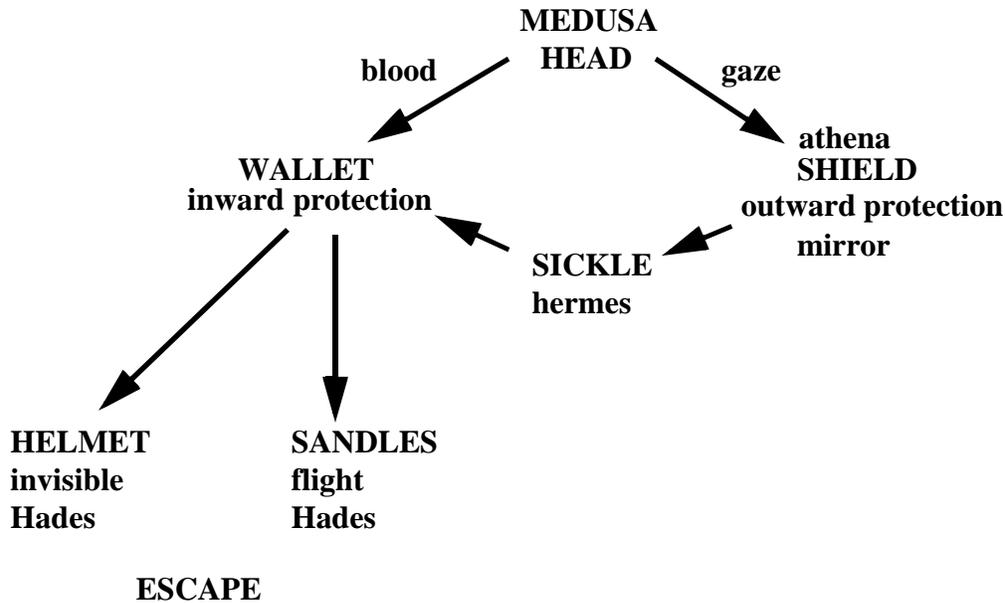
The story of the Graeae is a reflection of this earlier mythological scene. Here the eye and tooth represent the abnormal unity, whereas the blind sisters represent abnormal diversity. But here the crucial element is the exchange. The abnormal unity and abnormal diversity are bound together by exchange. Perseus takes the symbol of abnormal unity, and does not give it back according to some versions of the story. Thus, the exchange among women is broken at the beginning of Perseus' quest. This means the outward female unity preserved via exchange is broken. With this act, Perseus leaves the city and enters the wilderness. He is going beyond the outward female unity of the city structure to be initiated.

From the Graeae, Perseus learns of the whereabouts of the Stygian Nymphs from whom he collects the magical tools he needs -- sandals, wallet and helmet. These tools

were added to the shield from Athena and the sickle from Hermes. The tools taken from the Stygian nymphs belonged to Hades. This makes five magical tools in all.

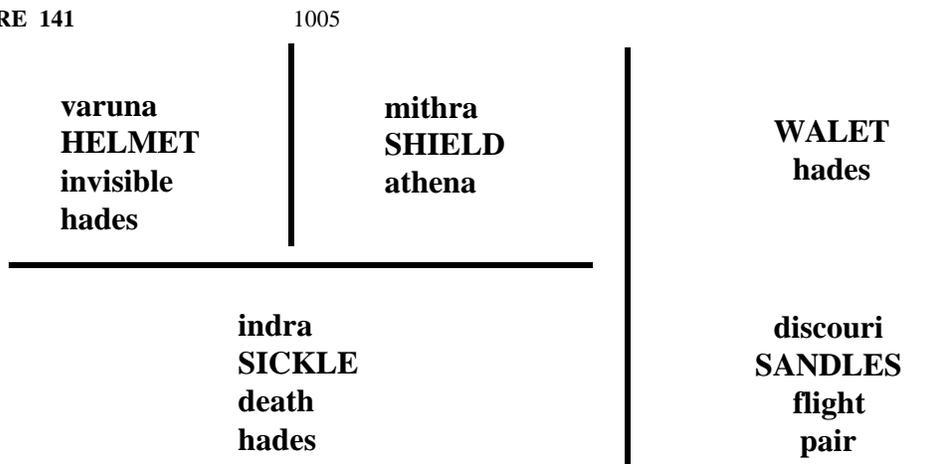
FIGURE 140

1005



These five tools are all necessary to perform the act of taking Medusa’s dangerous head. The shield is used to see Medusa without being turned to stone. The sickle is used to cut off the head as it was used to cut off Uranus’ penis before times. The wallet is used to hold the head so the bearer would not be harmed. The helmet of invisibility and winged sandals are used to escape from the rest of the Gorgons. The five tools work together to accomplish the impossible goal.

FIGURE 141



The five tools represent the five signifiers which combine to construct the whole of Indo-European society. The wallet is obviously related to the element of fertility. The sandals are the peasants who are the feet of the giant. They, like the Discouri, are a pair. The sickle is like Indra, the warrior. The shield, which is also a mirror, represents Mithra's energy, while the helmet of invisibility represents Varuna's energy. The five tools represent Indo-European society in the form of the accouterments of a man.

FIGURE 142

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HEAD	HELMET
ARM	SICKLE
UPPER BODY	SHIELD
WAIST	WALLET
FEET	SANDLES

So Perseus takes on the accouterments of the warrior. Those accouterments are the elements of Indo-European society itself. Thus, through initiation, the warrior becomes the inner unity of those different elements. When Perseus kills the Medusa, born from her are the winged horse and the warrior Chrysaor who has a Golden Falcon (or sword). Like Gaia, Medusa has been stopped up, and so Perseus, like Kronos, breaks open the womb to let her children out. In this one deed of transformation, Perseus becomes a warrior and conquers the art of dynamic clinging signified by the flying horse. The warrior and horse are released by the act of cutting off Medusa's head. The winged horse and the golden falcon fly away together. The completed spirit of the warrior has been let loose by the initiation process.

This brings us to the question as to who the Titans were. They were released by the blade of Kronos, like Pegasus

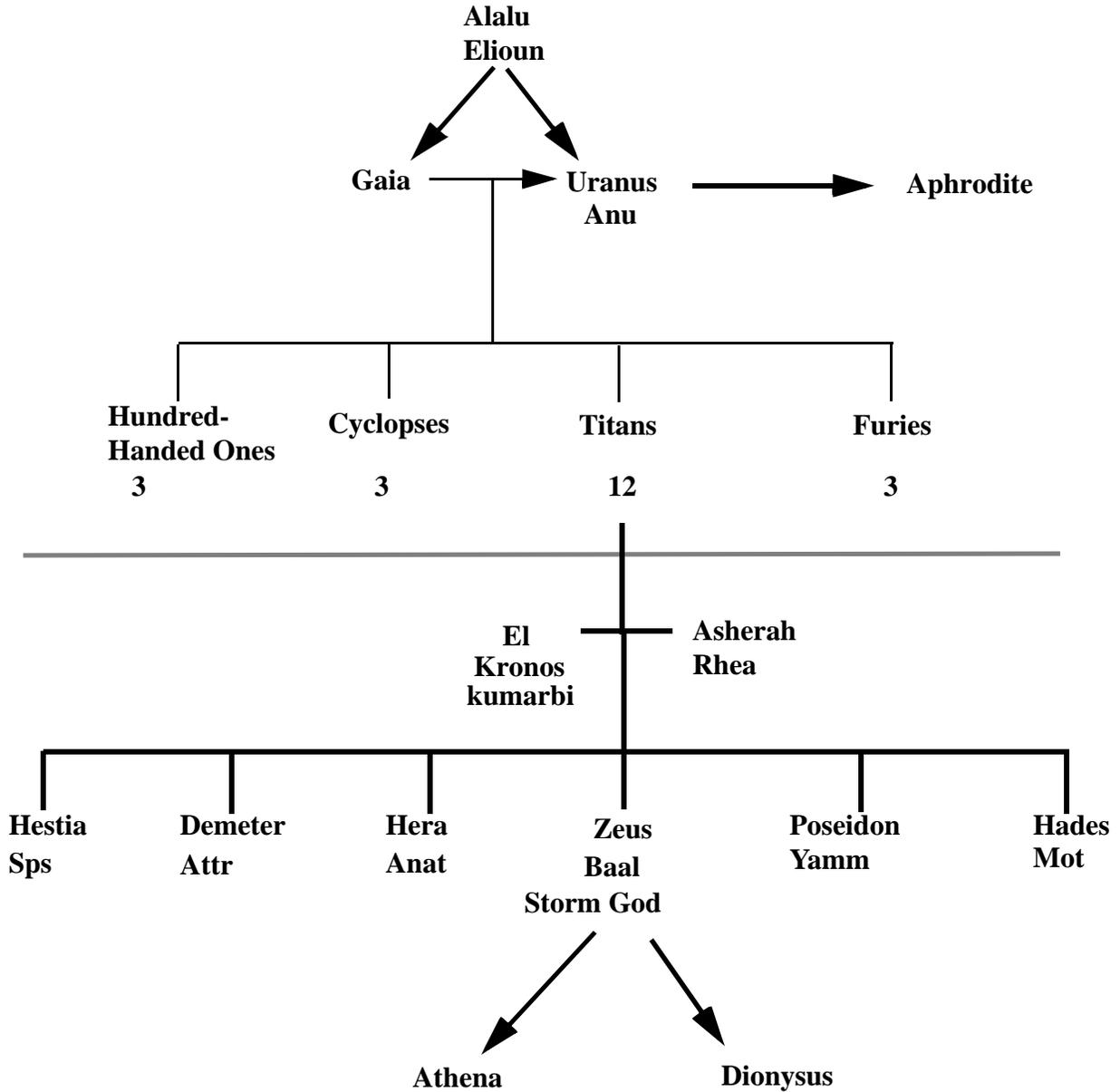
and Chrysaor. One answer is that the Titans were the balanced creation between too much unity and too much diversity. Another answer is that they were the original unified Indo-European societies. The five parts Head-Arms-Body-Waist-Feet bound together -- society united in this way were the giants. Society was a big man, and man was a little society. When Kronos killed Uranus, their unity was destroyed like Purusa's. The war of the Titans ensued like the war of the Mahabharata. The pendulum of injustice swung from Uranus not letting his children out of the womb, to Kronos eating his children. Within Kronos was the multiplicity of children. This inward multiplicity balanced the outward multiplicity of the other Titans. However, the unity of society and man broke down with Zeus' rebellion. So it had to be continually sought in sacrifice and in initiation of the warriors.

The children of Uranus form the background upon which the children of Kronos' actions appear as foreground figures. Uranus and Gaia together form the primordial whole created by Alalu or Elioun which do not appear in the Greek version, but only in the Hurro-Hittite and Phoenician versions of the stories. That primordial whole is like Purusha and Prajnapati are destroyed when they have intercourse. They give rise to the defective creation of the hundred-handed ones and the Cyclopes. Uranus

attempts to prevent the birth of the Titans, perhaps in attempt to cause a more perfect creation by lengthening the gestation period. Kronos commits his injustice to his father by cutting off his penis, thus preventing further intercourse. The Titans were born as an abortion having not yet reached proper perfection. Yet their higher overt balance is apparent from the fact that their number was 12. The Furies were born at that point, displaying cosmic outrage at the act of Kronos. From the penis of Uranus, Aphrodite arose from the sea.

FIGURE 143

1009



It should be noted that all the trouble begins when Uranus has intercourse with Gaia. This represents an act of crossing the boundary between opposites. The isolation of the opposites is broken in the primordial whole. When Kronos cuts off the penis of Uranus, the primeval

isolation of the opposites is reinstated as a lack. That lack is the beginning of a cycle of Karmic retribution. Notice also that there are 21 children of Uranus and Gaia, plus Aphrodite makes 22. This is the same number of elements as in the Hebrew alphabet, and this represents the staves of the Tree of Life which is the concrete geometric realization of the flaw. The flaw manifests as the difference between the types of children of Uranus and Gaia. These differences inform the background against which the Olympians are viewed as foreground objects. The background contains a counterpoint to the roles of women within the city (Hera, Hestia and Demeter) in the form of Aphrodite. The background contains the reaction to the action of Kronos in the form of the Furies. The background contains the defective creation of the hundred-handed ones and the Cyclopes. And finally, the background contains the primal forms of Indo-European society as wholes into the form of the Titans. This wholeness, like the 12 tribes of Israel, signify fundamental differences between communities of the same race. The Titans represent the 12 sources.

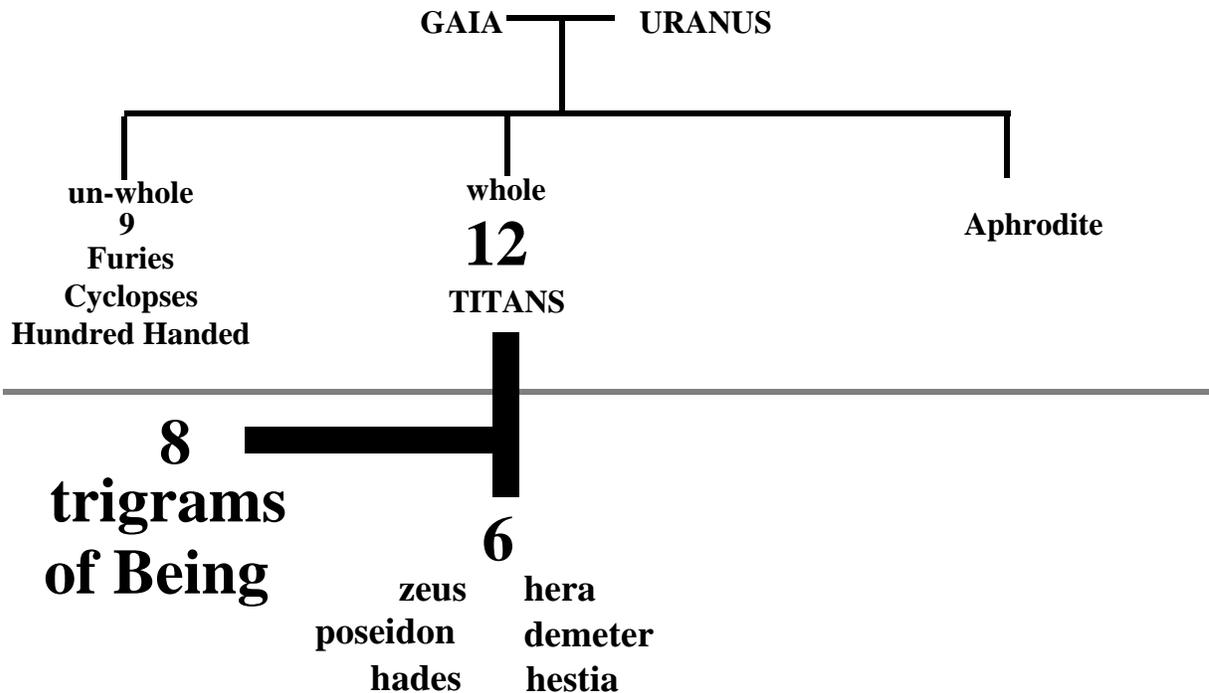
Twelve, for Plato and Greek music theorists, has a specific tonal meaning. The musical proportion 6:8::9:12 correlates with the fixed tones of the two tetrachords within the octave, and is the module within which the arithmetic and harmonic means first display themselves together. In the Republic,

twelve is the first number mentioned (337). In a speech referring to his own “habitual irony,” Socrates suggests that the proper explanation of 12 might not be the usual one, namely that it is $2*6$, or $3*4$, or $6*2$, or $4*3$. Thus the question as to the true meaning of 12 frames the entire Republic and is answered only by the tale of Er. the prime number 11, significantly avoided here, never generates in Plato’s models.⁸

It is well to notice that our gestalt follows the ratio of the musical purportion 6:8::9:12

FIGURE 144

1013

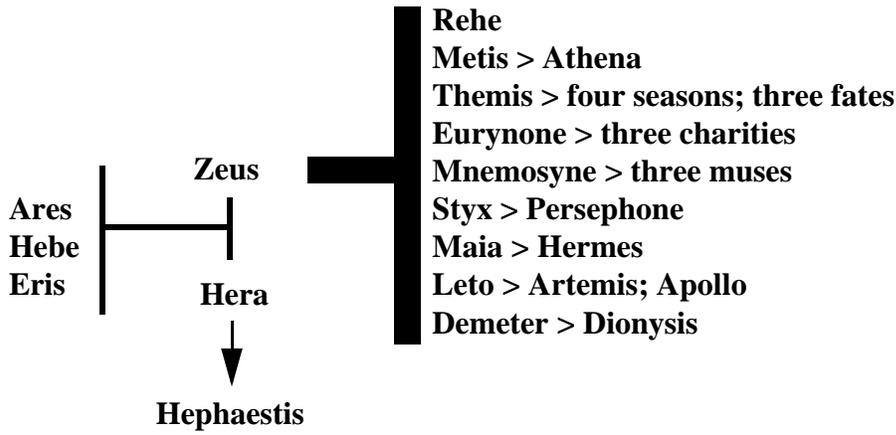


8. The Pythagorean Plato; Ernest G. McClain; p.43

In the proportion, the number eight is the missing quantity which must be calculated. the eight is as we have seen the permutation of the three pairs of opposites which result in the trigrams of Being. The 8-12-6 is the dual of octahedron and cube.

FIGURE 145

1013



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