

MYTH AND ART - A CORRELATION

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I

NEW MYTH AND OLD MYTH

The word myth evokes the same response as Lawrence's "snake at the water-trough"; the "voice of my education said it must be killed". We do so by confining it to Classicism or any of the disciplines. Myths in Classical language are Roman or Greek stories of fanciful or bawdy content, with naive or picturesque religious significance. A myth is not a story.

There are many who interpret and explain myth. The fantasy doctors are applauded by the fantasy consumers. Ms. Red Riding Hood lives in the suburbs. She is a feminist and ordained in the church of God the mother. The wolf stays home to mind the baby. Myth is not therapy or a peg to hang neuroses on. It is not socio-politics.

Digging back into the past finds the best myths closest to the source. Prefer the Greek version to the

Roman, the pre-Homeric to the Classic, that of the Pagan hunter to that of the city-dweller or farmer. Jack, the careful agriculturalist counting beans usually has them making five. He chopped down the beanstalk and that was the end of just another fairy-tale. Myths will not be measured, nor will they square accounts. The beans, from being in Etruscan times the impregnating¹ vehicles of ancestral spirits now are 'magic' beans - a means to riches and the cessation of mortal ills. The confusion and degeneration of later myth into fantasy, fairytale and finally literature and Romance is caused by man's estrangement from nature. An obscuring of the myth and a clouding of intuitively felt truth results. Apollo the reasonable is then preferred to Pan, though all his skills and powers come from Pan. Arthur meets Hal Foster. The fairytale turns the apple of life into the gold-standard variety. The Classic story of a beauty contest, The "Judgement² of Paris", when traced back, is shown to be a misinterpreted icon of the hero being given the apple of life by the goddess in triad; being immortalized by the mother of all-living.

"My brother Esau is a hairy man but I am a smooth man" says Jacob. Does this reveal a storified version of the sacramental death of the "hairy" or 'horned' man?

We see such a man on the cave wall. After a ritual³ re-birth during which the mother wears goat-skin and bleats, the Akikuya of Africa wear goatskin amulets as a means of identifying with the God. Jacob wore the kid-skin to receive⁴ the blessing. "Chaste" Athena wore the hairy skin of her god/consort Pallas.⁵ From behind it peeps a serpent child!

"Who killed Cock Robin? The Sparrow with his bow and arrow". 'Robin' Hood was⁶ chosen lord of the greenwood and 'gudeman' to Maid Marian by the test of shooting an apple off his own son's head. "William's Wood is William's bane", says the ballad. The conqueror's son is killed by an arrow in Sherwood Forest. The death of the totemic bird-king was mourned by British⁷ Memnonides who fell "a-sighing and a-sobbing". The golden-crested wren, the bird of Cronus, is still carried in procession in country districts on St. Stephen's Day. This recalls the death of the bird-headed man on the cave wall. Cock Robin is a wise old bird, like Athena's owl; he has come a long way.

With artistic sense true myth will be recognised. Bad myth like bad art is a weakened idea imitating itself. The "Madonna of the Rocks" derives from a more vital idea of the "Earth Mother". Caravaggio's "Bacchus" is a

soaked fruit but Dionysos is horned and un-human; more than human. At last what is left is fancy-dress. Romney's "Lady Hamilton as a Bacchante" imitates externals and loses the meaning. In contrast the Khoros is god-conscious not self-conscious. It does not sway the hips 'mimicking' life. The 'life' of the Khoros is beyond affectation; beyond the captured "shadow of a smile".

Writing down myth atrophies it. Writing conveys 'information'. It often fails to give the 'idea'. It spawns intellectual, hypothetical dialectic. Narrative non-art does the same. Writing turns myth into parable. A more obscure 'explanation' is substituted and a 'taboo' results; it springs from a misunderstanding of natural reasons. Writing down already corrupt myth compounds the error. Falshood and prejudice are perpetuated. A 'Holy Book' is often a politicized history of misunderstood myth. Often it contains a progressive idea. God improves - the Old Testament as 'adult education'- the prophets chide the children of Israel to make them chosen above all other races - leave alone the rest of nature. The Old Testament chrystallized mid-Eastern myth but at the moment of Christ's death the temple curtain was rent in two. There would be no more 'exclusive' magic; a vain parable since Christianity was in turn confounded by

a New Testament. Jehovah, the god that wrote - on tablets! When god speaks the 'word' he forsakes his best means of revelation; artistic expression. The ban on the graven image was an intellectual take-over. God became a grammarian or a 'code-word'; the billion names of God; compute them and solve the anagram. God in Gordium got so knotted Alexander had to free him with his sword. The 'Turks-head'⁸ knot was a rope puzzle containing the secret name of God; anecdotal perhaps, but a pointer. The Egyptian hieroglyphs are here excepted since a hieroglyph is not 'composed' of unrelated letters or syllables; it is not a sign but an idea put down in symbol with all its peculiar connotations intact. The symbol is complete in itself and does not change or lose meaning without the rest of the sentence. Myth is not writing and does not spell god backwards to make dog. Only language is capable of such confusion. Such equivocation belongs with the hags of 'Macbeth' or saying the Mass backwards. Like Science, Black Magic depends on an assumed hypothesis - saying the Mass forwards. Myth cannot be inverted. Marsyas playing Pan's pipes lost the contest when Apollo inverted his lyre. The pipes of Pan will not invert their meaning. They do not turn "Against Nature".

'Folklore' can be old wives tales but old wives tales are not folklore. The word covers too much. In some instances degenerate or faintly 'remembered' myth become just a tale is called Folklore. On the other hand it could be mythical raw material wanting a central idea or artistic event to bring out the form. It depends who the folk are and if Arthur comes along or Saint Denis, the form emerges. The folklore of natural, observant people contains a natural wisdom. They investigate without preconceived theory - artistically. Their familiarity with nature teaches them to leave room for the intangible.

Degenerate myth can renew itself. The artistic element re-asserts itself. This renewal is achieved not by historically searching for the most authentic version and then copying that, but artistically by going back to the source, the past within oneself. Myth and Art go underground, their ideas come up again in different guise at different times. Thus the similarity of myths does not necessarily point to direct contact between peoples. There is no need to go Kon-tiki-ing - unless you like rafts. The Roman Bacchus of the bedroom eyes is replaced by vital St. Dionysos who harks back to the Greek idea - "reculer pour mieux sauter"; as things proceed in nature.

This drawing back to leap forward is the way things happen in art and in nature. The artist is aware of this. Science again brings up the rear; recent research 'discovered' this process in evolution.⁹ Rather than the 'chance' theory of blind evolution, blind alleys, and blind rats, biological evolution shows a series of "escapes from the blind alleys of overspecialization" often through reverting to older forms or to earlier stages in the life cycle of species. The juvenile pre-sexual stage of the sea cucumber is free-swimming, unlike the sedentary adult stage. Eventually the juvenile stage becomes sexually mature in its mobile state and 'escapes' the adult fate. This retention of mobility to escape the fate of sedentary specialization is essential to art! Therefore art must always be original - go back to the source, to get the idea behind it all. Artists like animals and plants when they reach a cul-de-sac in existence must revert to earlier forms and try again. Art thus rejuvenates. Homer using third rate myth comes up with the Illiad and the Odyssey.

Because he was an artist he could by-pass the dead-end of bad myth even in literature. The Illiad and Odyssey contained enough of the 'original' to make them worth digging into in all sorts of ways - even Schliemann's way.

This going back to origins in nature is always possible for nature preserves its origins. As Plotinus made nature say "I preserve the disposition of my mother and of the principles which produced me". This is not dusty creaking antiquarianism. It is not artificial preservation but the past that is alive in the present; as we all contain both a physical and a spiritual past. This preservation of origins is the 'original' which ancestor worship (by the Japanese for instance) turns into a parody: A cultural ceremony, like drinking tea! A personality thing - 'grandpa's bones!' "Honor thy father and thy mother so that thy days may be lengthened" - social contracts; rewards for compliance; childish fears of the dead adult - avenging ghosts of wronged relatives - Freudian. This is a far cry from Totemism. 'Human' gods are somehow always inferior.

II

TROY

Myth pointed to Troy as a by-product of its purpose. Disregarding the sceptics Schliemann followed Homer's descriptions and found Troy. Myth knows the facts in order to disregard them after using what is artistically relevant. Myth is the artistic way of remembering truths greater than fact, knowledge lost to consciousness or beyond the grasp of the intellect. 'Fact' scientifically used is only that which comes within the narrow range of sense perception. Myth knows the facts and more. The modern scholars know all about the trade disputes on the Hellespont. The ancient scholars found the story of the wooden horse unacceptable. So do the modern scholars. To breach the walls they said, the Greeks used a war-engine¹ called 'horse' because it was covered in fresh, wet horse-hides to prevent it being set alight. Interesting, but what of it? Many

walls have been breached and many cities taken but the wooden horse says Troy in more ways than meet the eye. An ancient icon shows "a walled city"², a queen, a solemn assembly and the sacred king in the act of rebirth, head first, from a wooden mare built of fir: the "birth tree". The horse was the sacred totem of the Trojans and the Aeachids. What matters is not that Troy is there where myth said it would be, or that Dörpfeld's excavation of Troy proved the³ wall was unaccountably weakest "at the part myth predicted it would be breached, since it was built by⁴ A^aecus!" These facts are interesting in themselves and should be examined independently of 'proving' or 'disproving' myth. They do not apply in that way.

The myth is of the inner world. History attracts the tourists. The conduit⁵ Odysseus crawled through to steal Athena's Palladium from the Temple is there, but what is a conduit without Odysseus? The historians want his bones with the short shanks, bald skull (he had no hair, say the classics) nails and teeth so that the dentist can check at the autopsy. Myth is not an 'embryonic' stage of history nor is it archeoanthropology.

Myth is not a pre-logical ('pre-historic')
'primitive' stage in the development of the superior science
of History as we know it today. Myth is relevant today;
more relevant than any of the sciences. Myth may contain
historical and scientific fact for those who collect such
curiosities but these are aside of its purpose. Myth
like Art contains the whole, the spirit as well as matter
therefore it is no surprise that mythological data should
be proved correct or for that matter incorrect; since it
does not matter either way. Tell me the 'truth' as you
tell me the time since neither are relevant.

III

THE MYTHICAL HERO

What is a mythical hero? In historical times certain men have been called 'mythical'. Napoleon was 'mythical' in this sense. Alexander is further back in time and some 'facts' about him less 'historical', so he falls between the historically known like Napoleon and the mythically familiar like Achilles and Agamemnon. Further back kings become heroes like Heracles and from there, gods; purged of History!

Napoleon said one must have an "inflexible will". The intellectual will has to do with discipline: it is necessary training but its use expires once the mechanics are mastered. The intellectual will is subject to the natural will. In less disciplined people the natural will shows itself as habit or inability to 'control' behavior. The natural will is beyond conscious control. In great men it could be called destiny or a mythical imperative.

The destiny of Alexander was served by his will.

It is the following of this destiny/destination or aim that is mythical. The individual is inspired by an idea outside of and greater than himself. Destiny is an idea that overrules, directs and shapes a life into something greater than the individual, regardless of suffering or opposition. The god in us is hard to serve. Such men are mythical. Their lives are artistic. This will is the spur to make life something more than mere existence; sitting out the duration between birth and death. This is why Napoleon was on his way to Moscow when he could have been taking his ease in Paris. This is the real reason; the idea behind the restlessness (battle, conquest, art) of great men. It has nothing to do with politics. Lesser people resent this. Most people like to take things easy.

Historians have names for these impudent disturbers of the ease of other men - they call them paranoics^a, tyrants, megalomaniacs and suchlike. The form of abuse changing with the times and revealing changing ideologies - the latest slang. These labels are a useful indication that the man so called merits closer examination. One could read through histories using these explosives like useful markers; *asterisks next to the names of men worth

examining. Such men are leaders and evoke heroic loyalties. Both Alexander and Napoleon certainly did among the 'common' soldiers if not always among their immediate subordinates. This too is as it always happens. Such men are hard to serve since they are artistic and demand much from themselves and others.

Darius, the Persian, made a generous offer of settlement after the battle of Gaugamela. Urged Parmenio the Macedonian general;

"If I were Alexander I would accept". "So should I" said Alexander, "if I were Parmenio".¹ But his destiny was to burn across Asia like a comet and men saw the portent.

The mythical imperative of a race is a reverberation of the idea behind the Creation. The same idea is behind the spread of plants and animals across the earth. This is the deep mystery of migration, the Siberians crossing continents; the restless Celts; the Phrygians; all these great upheavals. In civilized or 'political' times such movements are spearheaded by men like Alexander or contained in the person of one man like Napoleon. This movement is not explained by the "Territorial Imperative" that Ardrey's rabbits feel. That is a 'rabbits' reason perhaps but the

discomfort and disadvantages of crowding is not purely physical. It serves the greater urge to expand. Nature takes care that plants do not crowd by various means of seed dispersal but why the plants or anything for that matter, increase and their reason for being is for ever a mystery. Alexander's purpose was not political and territorial. He did not stop when the old Grecian territories were regained, or at the Persian Empire's boundaries. His purpose was not practical. Hadrian was dismayed by Alexander's listless disinterest in governing his conquered territories, but then Alexander was not a Roman to housewife an empire making lists, tidying up territorial infringements, knitting alliances or ironing out discrepancies. He would deal ruthlessly with thieves or incompetents but for the most part left well enough alone. Alexander left Porus richer and with more land to rule after defeating him because he admired the Indian prince's nobility and courage. Alexander's campaign is not explained by political necessity. Men died for Alexander and he required they should. He crossed the Makran desert. He could have gone back by the route he came but pitted his army and himself against death. Many died but then they were mortal. Zeus loved Hector and grieved to see the great warrior fallen, but Athena said² "Is he not mortal? The hour of his death has come". Alexander

was not a sedan-chair conqueror like Claudius. His courage in battle makes him a tyrant in the old Greek sense, not a greedy trader or ambitious landowner. His generals chided him for what they considered a foolhardy escapade into a besieged city where he was severely wounded but an old Macedonian hillman said to him; "Action is a man's job, my lord". War is a man's business. Alexander refused to cosset his existence. He tested the mettle of his being against destruction. That he made others do the same is not to be lamented. Death comes to all at last so let it be a festival and fulfilment rather than a tragic accident.

Alexander had the natural man's powers of observation and intuitive grasp of a situation. This made him a brilliant tactician and strategist. For leadership he was inventive and had the hillman's knowledge of human nature and all nature. He could calm Bucephalus. He was canny, like the fox is canny and the old Celtic chieftains - the skill of a predator. The stalking of a predator is a watching intensely, a penetration so complete as to anticipate the prey. It is non-intellectual observation. It is knowledge gained non-consciously. It is not explained as 'mere instinct'. It is the thought behind 'thought', beyond self consciousness, of which

animals are capable. Thus the artist like the warrior is always predatory since their way of knowledge is the same. Both must know completely in order to overcome, to assimilate, to enlarge the spirit. The greatest painter was the hunter who painted the animal on the cave wall. This artistic sense, this predatory spirit is always present in a virile people. A nation at its peak is a nation at war. Apollo was a cattle thief. The Doones of Exmoor raided their neighbours. The bear and the eagle and the lion prey on the placid herbivores. The Spartans trained their youths in thieving (and fermenting rebellions among their slaves.) Their only crime was being caught. A true individual is as a matter of course in opposition to what is outside of the self - all the better to eat you my dear - opposing is a good way of assimilating. The hidden attunement. The hunter and quarry. Complacence is death. "Respectability is for tradesmen". The sanctity of property is preached by the owners of sheep. Do unto others as you would be done by - and we will all be comfortable - don't rock the boat!

Alexander is more than the sum of his deeds. He is not an historical man. It is nonsense to say of men like Alexander or Napoleon that the historical situation made them. There are many 'right moments' in history but

few Alexanders. It is like saying that if God did not exist we would have to invent him. H.J. Muller said:

"Purpose is⁴ not imported into nature it is simply implicit in it". So a man's destiny is not contrived by historical coincidence it is implicit in him. Thus also with Achilles and Heracles with whom Alexander compared himself and shocked the Macedonians. It was a natural affiliation he felt; a mythical coincidence. The Egyptians felt it, so did the Persians who worshipped him as a God. The mythical similarity between Alexander and Achilles deepens on further examination. They were both from the northern, primitive, non-classical part of Greece. They both had a native army of 'earth' people 'peasants', wild, mountain people not 'Attic' 'Classic' Greeks - Achilles' Myrmidons; (who were⁵ ant-autochthons) the fierce 'indigenous' Macedonian hillmen of Alexander. Both claimed 'divinity' through their mothers. The sea-nymph Thetis was a daughter of Poseidon. ⁶Myrtale (Olympias) was a princess of 'backward' Epirus in the North, a maenad; follower of Dionysos, she kept snakes and was often called a 'witch'. She claimed divine parentage for Alexander.

Alexander was opposed by the Attic Greeks; literary men like Demosthenes. Achilles was the outsider among the Greeks. He angrily withdrew from the siege of Troy

because Agamemnon claimed Briseis from him. (This contradicts his homosexual image!) ⁷ Achilles had empathy with the Trojans. Alexander adopted Persian dress. Again there is a "hidden attunement" between foes that "is better than the open".

Rather than homosexuality Alexander's relationship with Hephaestion shows a strange mythical coincidence. (This might be stretching a point but then again ⁸ "If you do not expect the unexpected you will not find it; for it is hard to be sought out and difficult").

It recalls the twin or tanist. Darius' wife mistook Hephaestion for Alexander. Alexander said no matter "He too is Alexander". Hephaestion dies before Alexander. Patroclus dies mistaken for Achilles - wearing his armour. Hyacinthus dies by the discus or 'disc' of Apollo. Where Ajax dies a hyacinth grows from his blood as well; bearing the words "Ai! Ai!" 'woe, woe!' - Alexander, Apollo and Achilles show extreme grief at the death of the twin. The 'madness' of Achilles, Heracles and Ajax is caused by this death. 'Madness' being a misinterpretation by later sentiment which found sacramental killing inexplicable.

The twin might even appear in the guise of an opponent as in Arthur and Medrawt - the Black Prince. He

kills the sacred king and usurps his power. "The hidden attunement"; the affinity of opposites. If this is conjecture it is no more so than the 'homosexual' theory and far less preposterous! In Arthur too was implicit the mythos of the Celtic race. That Arthur's bones were found by the monks proves that someone who 'fits the bill' did exist. That Arthur sleeps under the mountain is portentous. Was Arthur merely mythical? The reverse is the question. Was Arthur merely historical? Around him could assemble, as around Agamemnon and Achilles, all that was relevant of the legends of kings and battles. Like finds like. The birds of the spirit flock together. "Achilles¹⁰ the lipless" the oracular, and Agamemnon lie under the beehive mound. So does Heracles¹¹ lie under a hill. Men of mythical purpose attract other mythical elements. Myth grows around them like a living thing selecting useable elements.

Myth, unlike history, has the artistic ability to discard what does not apply or add to the meaning or purpose. Myth burns away the mortal dross. Thetis the¹² mother of Achilles burned away his mortality. It was the shin-bone that his father Peleus salvaged from the ashes that proved his undoing. History likes bones. Historical religions worship bones. Julian*(labelled - The Apostate*) called the Churches "charnel houses".¹³ History concentrates on

the matter of fact; the facts of 'matter' which is Titan and non-being - dead. These facts are put forward as truths. Myth is the artistic form of remembering truths greater than fact. Historical Alexander is a peevish megalomaniac (* asterisk) with questionable friendships. History loves such dross. Little is gained by historical pursuit of mythical figures. Myth is of the inner world. It may use actual happenings in time, but does not end there. History and Science do. Myth and Art go forward from the point beyond which Science and History fail. Great men are such not by their morality which is the judgement of men but by their 'un-morality' their godlikeness. The greatness of their idea. The greatest ideas are of one origin hence their diversity; as nature is one and thus diverse. The spirit that moves through all things. Great men do not belong to history. J.B. Priestly says in his book Man and Time.

"Dramatizations of the story of Jesus underline the fact that Christ is not a mythic deity who dies and is reborn each year. He is a historical figure whose death and resurrection are commemorated, not re-enacted. By exchanging myth and symbol for history and fact, by making Time real in terms of expectation, attention, and memory, Christianity condemned itself to become an 'onward' rather than an inward religion. It had to work on the

wrong level. History began to contain it. Time changed it". How apt that the steeple of a church is a timepiece. God has a clock-face. For reverence by the office workers. You owe me five farthings say the bells of St. Martins. When will you pay me say the bells of Old Bailey. "Facing hostile criticism, it" (Christianity) "clutched at a rationality that did not belong to it; and by rejecting myth and symbol, it sealed off springs of wonder and joy on its journey across the desert of history".

Mythical heroes are not historical. ~~Mythical~~.
Myth burns away mortal dross. Mythical heroes become gods (like Alexander in Persia and Egypt.) Only History refuses to relinquish the old bones.



IV

TOTEMISM AND BRAIN STRUCTURE

Going back in time the mythical hero, a man or king becomes a man born of god. Still further back the god is human headed with animal parts like Pan. The older gods are animal headed like mare-headed Demeter or finally the totemic animal or the totally 'un-realistic' composite animal.

'Digging' the brain reveals a physical 'stratification' with the oldest part lying deepest. According to Professor Paul MacLean¹ "Man finds himself with three brains. The oldest of these brains is basically reptilian. The second has been inherited from lower mammals, and the third is a late mammalian development, which in its culmination in primates, has made man peculiarly man". He calls the three brains² archicortex, mesocortex and neocortex. This is reminiscent of that

other classification Ancient, Medieval and Modern, and the same attitude is shown. The neocortex as the 'modern' brain is 'superior'; it is the historical brain. Koestler says ³"Our intellectual functions are carried on in the newest and most highly developed part of the brain, our affective behaviour continues to be dominated by a relatively crude and primitive system". Now art is certainly not an intellectual function so that cuts out the neocortex. In fact Koestler relates that 'even' Einstein admits that his 'creative' thinking is non-verbal! On further examination the archi and mesocortex called 'old brain', or limbic cortex or inner brain becomes even more interesting: ⁴"The ancient limbic cortex has its own mental processes: it emotes and thinks - though not in verbal concepts". An 'illiterate' brain "dominates our affective behaviour" of course, since creative 'thought' is not verbalizing. Stop talking. Words serve thought; they do not generate it. Hence the new brain serves the old. This reminds one of the dolphins who fail to pass the acid test for intelligence - they have yet to speak a language. Perhaps like the Oracle they 'speak' in riddles or like the priestess at Delphi their verse is bad. The old brain is "the⁵ seat of the 'sacred disease' epilepsy". Koestler tells how every|time man lies down (on the psychiatrists couch of course - what

else) he lies next to a horse and a crocodile. These beasts are very troublesome. "The⁶ schizophysiology is built into our species". The old brain is found to have a stronger influence - it 'interferes' with the 'superior', reasonable neocortex. The beast rules! Koestler is distressed that evolution slipped up by super-imposing the new on the old without providing the neocortex with a⁷ "clear cut hierachic control over the old"

Furthermore⁸ "evolution shows that mistakes in brainbuilding do occur"; "the dissonant functioning of the old and new cortex" are a "physiological basis for the paranoid streak running through human history and point the direction of a search for a cure". A screw is loose! Praise God! We are cracked! It is that crack that lets in the light and air - or the howling winds of hell! Through that crack the gods can peep to see if there is anything doing inside! Down that crack Apollo cast python - away from light and reason to coil at the centre from where his dreams fume up like oracles. ☉ ☉
⁹Prometheus is unhinged he says and suggests treatment by
¹⁰"psychopharmacology" - drugs to re-hinge him - to make a better connection. Close the eye of god, kill the Minotaur and stop up the escape from the stifling intellect.

The old brain is at the root of things. It

controls 'mere' sex anger, fear, aggression and hunger.
'Mere' being the blind prefix of a comfortable intellectual.

"It is the inner brain¹¹" which connects with the outside world and "makes no distinction between self and other" - an artistic ability! Perhaps a parallel between the inner brain and the inner world can be seen.

Koestler talks of ¹²"the discovery of death by the intellect and its rejection by instinct". "The¹³ old brain denies death"; it is aware of "more oceanic, less individual existence. The old brain is "not¹⁴ at all unconscious (possibly not even in certain stages of sleep) but rather eludes the grasp of intellect because its animalistic and primitive structure makes it impossible to communicate in verbal terms". "The animal/god within does not sleep? It cannot be anaesthetised? - most encouraging.

No attempt should be made to use brain structure as proof of mythical truths. One reason being that scientific 'facts' are often questionable. Also the dissecting of the brain finds out less than myth or art already knows by examining the living. Judson Herrick says¹⁵ "The search for a seat of consciousness or any kind of conscious experience is a pseudo problem because the

conscious act has properties that are not definable in terms of the spatial and temporal units which are employed in the measurement of the objects and events of our objective world. What we search for and find is the apparatus which generates awareness - it is not located in any part of the mechanism". A couple of hundred years ago Plutarch said simply that you do not find the music by examining the instrument - or words to that effect.

¹⁶"The survival of the lower mammalian brain in our heads is not a metaphor but a fact". As in the location of Troy, myth points the way to this 'fact' as a by product of its purpose. Our beginning is still with us. God after all did not drop us from a space-pod! The old gods were animal. The idea of god in the image of man shows false awe of the intellect. The truth lies deep. There is¹⁷ a "familiar connection of truth with wells". The Celtic pits come to mind. The brain, like a sacred mound has buried in deepest part: a fertile seed, an immortal oracular king. The kernel generates. The rest is paste, starch used as fuel. The deepest instincts are unconscious. The creative process is non-intellectual. Myths of the animal and chthonic origin of man long precede any discovery made by brain research.

It is a false 'Biblical' idea of man's overlordship

over the animal world. So too Teilhard de Chardin's progressive image of man as the "flower of creation", the cherry on the top, step by step from tadpole to technician but the most interesting thing about a technician is the tadpole at the back of his mind.

¹⁸"If men were as much men as lizards are lizards .."

"In¹⁹ the beginning, Eurynome, the goddess of All Things, rose naked from Chaos. She danced toward the south and the wind set in motion behind her seemed something new and apart with which to begin a work of creation. She caught hold of this north wind, rubbed it between her hands, and behold! the great serpent Ophion. Eurynome, to warm herself, danced wildly and more wildly until Ophion, grown lustful was moved to couple with her. She assumed the form of a dove, brooding on the waves and laid the Universal egg". Out of it tumbled all things that exist. At last Ophion is "banished to the dark caves below the earth". He is not however vapourised. ©

Nature has not eliminated or atrophied the old brain. Far from it. The old brain exerts a powerful controlling influence which intellect cannot divert or escape. If the last of the animals were cooked, canned and exterminated man would still not have gained ascendancy

over them. He carries them inside him. The minotaur will still be at the centre of our labyrinth.

The serpent of Judaic and Christian belief is the tempter. The phrase "original sin", with its nasty innuendo is the most astounding piece of nonsense. To the 'devil' belong the most powerful forces of life. Small wonder he attracts. What confusion this has caused.

MYTHICAL/ARTISTIC AND SCIENTIFIC
ATTITUDE TO THE ANIMAL

Myth and the caves show that some of the oldest gods were animal. Man living close to nature shows a deep respect for the animal. He knows its ways and his attitude is religious and truly poetic. The countryman knows that adult cats do not drink milk. Only the bookish cat-sat-on-the-mat drinks his cultural milk. It is the fairies who drink the pan set out and who eat the cider-soaked cakes on the wassail tree. In historic times the attitude towards the animal has degenerated. In the city the Minotaur becomes a monster. On the farm the animal becomes a live asset - artificially reared. A beast of burden and barter. The totemic bison of the Indian becomes Butcher-Bill Cody's steak-on-the hoof - " and the company pay the Buffalo bill". The natural affinities and wisdom of totemic animals degenerate into the moral parables of the beasts in Aesop's fables. Animals reflect

a human situation (Orwell's, "Animal Farm"). They acquire various moral connotations according to false ideas about their natural character. Bottom the fool wears an asses head but ¹"King Midas has asses ears" whisper the oracular reeds - for a different reason.

When the animal god became man-headed it was the lower 'sex' half that remained bestial. Pan 'becomes' a 'lecherous old goat.' In Victorian times man eschewed most of his natural functions and substituted his grosser parts for euphemisms. Don't be beastly! Crowley got them hopping when he called himself the Beast of the Apocalypse. The beast was the dark side of man - no wonder it turned into a werewolf and crept in to take some long overdue revenge.

Eventually the stuffed animal retreats to the nursery. Little children love pets - so do lonely ladies.

Pat Smythe loves horses - when they win.

The Victorians were upset when told their grandfather was an ape. They were educated to think the ape a clown. Contrast the attitude of the Egyptians who depicted the sacred baboon welcoming the life-giving sun-god with his barking. "The lust of the goat is the bounty of God." said Blake.

Apart from the deep freeze and the pet shop the animal today belongs to science. The unicorn was a mythical beast with a horn on its head. The rhesus is a scientific beast with a brain scanner screwed into its head. Press the button and see him tear his shirt! Important aspects of animal (and human) behaviour outside of fact and measurement are placed in limbo by the exclusive attitude of science. ²Dr. Hornaday judges the 'intelligence' of the elephant by the speed at which it learns to take money from the hand of a visitor and put it in a cashbox - three days! It closes the door of its cage to cut out the draught and avoids treading on the trainer's toes. These actions are called 'tricks' and then confused with 'consciousness' and so appreciated. Such shortcoming could negate the Herculean labours of science. Contrast the attitude of the painter of the caves in the Dordogne to the animal. It did not concern them if the mammoth could count. The doctor's elephant counts. It can do thirty-nine tricks and not forget the sequence! Scientific research of the animal fails utterly. 'Instinct', evolution and natural selection explain nothing.

Myth is non-intellectual knowledge. It does not depend on individual experiment. In the animal/natural world myth is paralleled by that knowing that designs

instinct. How a duck swims can be seen. Why there should be ducks that swim is a mystery.

³There is a swamp fly with wings shaped and marked to resemble the fierce head of a baby crocodile. This frightens off other insects that would prey on the fly since they are eaten by baby crocodiles. What an idea! Nature is full of such ideas.

As for evolution even the researchers now admit that nature can be shown to proceed not by chance or natural selection but by ²"making and discarding hypotheses, in a process of spelling out a roughed-in idea". In other words artistically! Myth and Art proceed by choosing or discarding material with the aim of conveying an idea. Myth and art seek to reiterate the idea behind creation.

"Purpose is not imported into nature it is simply implicit in it". Myth is concerned with this purpose. Man is not the only animal capable of idea. One sea-bird breaks eggs by dropping rocks on them. The others do not get the idea. It is not the use of the tool but the idea behind it that concerns myth/art.

Plotinus says in explaining "what kind of contemplation may be attributed to the earth, to trees and plants, and how we can ascribe the products and progeny of earth

to the activity of contemplation; Nature, which is regarded as void of reason and imagination, has a power of contemplation in itself and produces all its works in virtue of a power of contemplation, but if we speak of nature we include reason. If anyone were to demand of Nature why it produces it would answer You should not ask questions, but understand, keep silence as I keep silence while I contemplate I let fall as it were, the lines which mark the forms of bodies. I preserve the disposition of my mother and of the principles which produced me. These too were born of contemplation They produced me without acting by virtue of being more potent reasons and contemplating themselves: First then let every soul consider the universal soul which created all things". That last is Art and myth-making.

Heraclitus says "Thought is common to all".

MYTHICAL WOMEN AND NON-MYTHICAL WOMEN

If scientific man's knowledge of nature/himself and the gods has degenerated so has his woman in her attitude to her own nature. In myth the creative aspect of the godhead was always female for obvious reasons. She was often equated with the earth but as often with the planets; the moon and the sky. Woman has an unconscious natural affiliation with the rhythms of nature; the planets and the seasons.

To Kore belonged the agricultural mysteries. The moon is a sickle or the horns of the moon-cow. Woman has a compulsive pre-occupation with the processes of birth and nurture; Omphale the womb; Hera the hearth, the warm mound of white ash; the baking of bread, the making of cheese the 'gestation' of yeasts and ferments; things that take their time, that grow darkly secretly and ripen, when it is their season.

Historic, Scientific woman makes war on 'dirt' and 'dark corners' - a reversal of this natural empathy. Cleanliness is next to godliness!

Woman's natural liking for 'grubbing' and 'heating' has been turned into a cultural activity. Domestic Science! 'Home-making' is creating an unnatural environment, a background to live against. Interior decorating.

The rot sets in with 'Classic' Athena who swept her indiscretion under her Aegis! But the serpent child Erichthonius peeps out to belie her chastity.¹ She remains however, patroness of 'babies' and birth. Aseptic theocracy from a virgin hag. God will deliver in the sterile ward. Strange things happen when woman is segmentalized.

The virgin quality of women is stressed in preference to their fecundity, and women, being what they are try to reflect what is desired of them. Caesar's wife must be above reproach. The Roman matron is the ancestral hausfrau; the Dutch interior; her surfaces as clean as her soul. This woman becomes the custodian of man's morality. From childhood she tends to his indiscretions. The eternal mother Italian style!

'Mama Mia' demands an eternal child. 'A man is as good as his wife makes him, and as bad as she will allow him to be!' Unassailable and unattainable she ceases to be sexually desirable. The reaction to Mama Mia is 'Baby Doll' the non-receptive, not quite nubile virgin-child/woman, a toy for 'dirty old men' of all ages. Woman outside of this morality is despised in proportion to her desirability, since her sexual aspect is 'unclean'; she is the offensive "Yahoo"² or poor old "Celia"³ of the sick Mr. Swift, the original 'Jack the Ripper!' He creates the prostitute.

To speak of the ⁴"ritual prostitution of the devotees of the Moon Goddess" applies the ideology of to-day where it does not fit. Prostitution is a 'prohibition' commodity. When chastity is the only virtue then the devil rides! Woman becomes commercial/cultural barter. So many lambs, so many yams and Jack can marry my sister Annie. It is only a small step to prostitution - when Annie decides to keep the yams herself! The commercial world encourages prostitution as a way of 'balancing the books'. "If horizontal trade were halted upright girls might get assaulted!" The sheep and the goats. Split mindedness again - Gogol's good and evil.

The modern 'love goddess' has much in common with

the Roman and literary 'Venus' but nothing to do with the solemn orgies of Aphrodite or Daphoene the 'bloody one'. Her appeal fails to reach the depths of sexuality leave alone birth and death. Sex becomes a pastime not a mystery. Her mystery is an aphrodisiac recipe - concocted coquetry. She is fashionable. In time her image becomes an embarrassing caricature. 'With it' today is kitsch tomorrow. Not even the 'nostalgia' vogue can save her. She derives from a concentration on the virgin aspect of woman. Her full nature is denied. The old goddess had three aspects: virgin or child; nymph, receptive and procreative; crone, destructive. All three were necessary and natural. The crone was also of the harvest, the dry seed that falls and is buried and so repeats the cycle. As a natural revulsion the unnaturally 'chaste' woman becomes the destructive hag - Classic Athena not a dry seed but a husk to whom fruition was denied. Being forever the 'baby doll' or the heroine in a Scott Fitzgerald novel is enough to drive any woman to drink, to intellectualism, to 'liberationism', or into the arms of the church like the housewife of "Clochemerle". Woman becomes confused and malignant. This is more relevant to myth than ^{are} classical studies because myth is now - the "Eternal Present". If people live badly they produce bad art/bad myth.

The Virgin Mary is a pale blue shadow of the red earth mother. Her chastity is stressed above her creative powers. This is reflected in the chivalry of the Christian culture. Women's chastity is to be defended for once that is gone there is nothing left. From Ariosto's Orlando Furioso comes this extract.

"A virgin is like a rose no sooner is it picked from its green stem than it loses all the favor it had of men and of Heaven and grace and beauty - all lost".

VII

SOME SCIENCE AND LITERARY FICTIONS

IN CONTRAST TO THE ARTISTIC

ATTITUDE OF MYTH

There is no 'modern myth' in the sense that Garbo or Monroe or the American cowboy have been called a 'modern myth'. These are fantasy figures and Romance created by literature or the news media providing for a public that consents to being duped. The only truly mythic figure in Buffalo Bill's show is the American Indian. The puritanical cowboy was a worse scourge than the smallpox and the result on the American continent as disfiguring. The mountain man, the early lone hunter/trapper of the cold north lived with the Indian in mutual respect and resented the settler as much as he did. A parallel is found in Africa. Some hunters and explorers like Sir Richard Burton, Selous and Baines are more interesting than either the Settlers, the Voortrekkers

or Dr. Livingstone. The only way the 'settler' approaches myth or art is by becoming one with nature like Huck Finn on the river. Perhaps he too needs the negro/primitive guide, although civilization has just about done for the negro. The Black activists now wear their 'soul' on their sleeve. They have lost meaning and now are a 'cause'.

The ideas behind Science fiction at its best are fairytale. The 'new' and 'exciting' space age only projects into the void of the popular mind worn-out religiosity comparable to Christian saintology coupled to Utopianism and encapsuled by a superstitious awe of mechanics. The space within is vaster, more difficult to explore and yields more secrets and greater terrors than 'outer space'.
1 "You will not find the boundaries of soul by travelling in any direction, so deep is the measure of it".

The Odysseus of space is man the toolmaker. An 'ape' who learnt the trade from a visionary, interplanetary Dr. Zweitzer. 2 "Man became man through tools" says Ernst Fisher - a toolmade man with opposable thumbs. 3 In myth the thumb was Heracles, achieving through labour, but the hand also had a fifth finger denoting lipless Achilles the oracular. 'Toolmaker' comes back from the moon with a nervous breakdown. He tirelessly reflects on the

exercrescences of his sick soul in literature and non-art.

Science has fantasies and fictions more preposterous and more harmful than those of Arthur Clarke.

In 1650 Archbishop James Ussner of Anmagh, Ireland set the date for the creation as the year 4004 B.C.⁴ It was subsequently fixed more precisely as 9 a.m. on the 23rd of October. The writer in "Life" Series "Early Man" asks⁵ "who was there to argue" as "there was not yet modern science and there were no scientists!" Indeed there were, as only a scientist would set a date like that! The archbishop might not have had a B.Sc. or B. History but he was dead in tune nevertheless.

The archbishop, shame on an Irishman, had dislocated from mythical knowledge which encompasses all modern archeological research can reveal. Compare the scientific creation fantasies to creation myths. The myth does not attempt to define the indefinable with a date. Astronomical figures and scientific graphs are meaningless since it is one thing being 'intellectually cognisant of the facts' and quite another really getting the idea. True comprehension and assimilation do not follow mere intellectual information. ⁶"The learning of many things teaches not understanding, else would it have taught

Hesiod and Pythagoras, Xenophanes and Hekataios". It needs myth to sound echoes of understanding in our corresponding depths. The myth of ⁷hobbling Oedipus tells more of man's gradual attainment of an upright posture than all the hairy diagrams of simian hipjoints and clumsy toed Australopithecenes. The intellect is too puny to embrace this. Myth does not explain. It is a revelation. It goes underground to strike a similarity and so awaken knowledge that was lost to consciousness. It works through dreams and portents. It connects the outside world with the world inside and reveals correspondences and omens.

Ancient man regarded the world as a mystery. This is not ignorance. Today fossils and ancient man-made objects are placed in museums and scientifically revered. Old stone age weapons were often used in ritual by later Bronze age man. Ancient objects were often religiously venerated: an intuitive recognition of a significance science disregards. Holy objects like the palta are thought to have been either such objects or perhaps sometimes meteorites⁸ and when kept in Temples had to be open to the sky through a hole in the roof - a good idea in most museums to let in light and air. Rune stones and other stones are found in early churches. A far

more suitable place. Heraclitus, rather than publish his work, deposited it in the temple of Artemis in Ephesus.

MYTH AND MATHS

Science disregards art and myth in favour of mathematics. Science sees ¹⁰Delphi, Maes-Howe, the Silbury Hill Maypoles and the Great Pyramid as geodic landmarks: the tomb of Agamemnon as a theorem. The Australian engineer saw the Great Pyramid as a giant theodolite. ¹¹Prof. Livio Catullo Stecchini sees the pyramids as a embodiment and receptacle for weights and measures! It is like suggesting that the idea of a church is to keep the weathervane aloft.

The Egyptians were superior mathematicians but to them it was an art! Their search for knowledge was not sectionalised and therefore mathematical and other 'scientific' knowledge was incorporated into their temples.

¹²Schwaller de Lubicz sees the king as the hypotenuse of a sacred 3 - 4 - 5 triangle formed by his body and that of the snake. Φ^2 , split into $\Phi + 1$ proportion by the phallus. If this is so - can anything be more indicative of the totality of a culture. They

considered φ (phi) not as a number, but as a symbol of the creative function. Mystical mathematics - injected with meaning - although it nevertheless remains the least - it is used to express a greater truth - it is taken beyond the intellect - in the service of art. That the pyramids serve as a landmark after the annual flooding is a by-product - a largesse - as the gods provide not through toil or foresight but by casual excess. Science is a by-product of the Artistic search for knowledge. Merely a useful tool.

Mathematics was a medium not a message. The Egyptians had things in a 'true perspective'! Compare to them the Renaissance 'geometric' art - toying with geometry in an 'artistic' vein - art subjected to geometry; fill in the squares, follow the dots, Crossword puzzle paintings, solve them - the key word is 'golden section'. Dissolve the mystery. Everything is easy if you know how. The mystery of the pyramids deepens with every 'answer'.

Thanks to the pyramid's structure it was possible with ¹³"virtually no mathematics to draw a rectangle or triangle equal to a spherical quadrant - resolving the main problem of map making". This debunks the fantasies of maths - makes it simple.

To explain the gods (of Egypt) as¹⁴ personifications of stars, seasons and equinoxes is vapid. Myth is not personification. It is not 'poetry'. It is not astrological jargon.

Alexander Marshanck¹⁵ writes a thick book in a 'Eureka' attitude about his discovery that pre-historic man could count. He could annotate the phases of the moon, a task requiring sequential application - he had to remember to do it every night! Such an achievement for old 'bone-brain'! He concludes magnanimously that here lies the beginning of man's conquest of space! The artist on seeing the horses sculpted on the cave walls knows that here is something superior to space-rockets. That the chap who did them could count is not important, neither is it a surprise. The attitude that 'self-conscious' 'historic' man is superior shows itself in laughable ways.

¹⁶An illustration from a childrens' book on archeanthropology shows unkempt Cro-magnons tearing away at a Mammoth picnic. One fellow sits to one side. He has a more intelligent expression; this is confirmed by the Renaissance turn of the head. His shoulder is artistically exposed by a wrap peeling off like a cultivated banana skin. In the same book is said that Neanderthal man would probably be quite acceptable these days. Dress him in grey flannels

and he might even pass at the local supermarket!

Science and History often work from such false literary assumptions and like the spirit mediums believe in their own phantoms. Myth does not propose to prove hypotheses but to make symbols.

MYTHICAL/ARTISTIC PENETRATION IN CONTRAST
TO SCIENTIFIC DISSECTION

Myth examines artistically. The scientific attitude dislocates man from nature and severely impedes art. Crowley and Lawrence spent much of their energy just fighting their way through the crinolines.

Darwin was also a victim of the scientific world-view. A more severe 'casualty' rather. He was completely cut up - segmentalised, the hand behind the scalpel, the eye at the other end of the microscope.



Scientific illustrations should be subjected to psychiatric scrutiny!

It is very pertinent that a disembodied eye and a dismembered hand are all that are brought to bear on what is being examined under the microscope. Perhaps because that too is just a 'piece' of something. Here is a revealing 'mythos' of science! It recalls in myth the dismembering and scattering of Osiris by Seth or Titan - matter, the inanimate.

An awareness of this is shown in the literature of these times. Beckford's "Vathek" is condemned for his pernicious curiosity without aim or coherence. He must have been a scientist! Frankenstein's monster is a segmentalized man put together like the Hippocrocoduck from bits and pieces out of a biology textbook - no coherence but most certainly every separate bit of him was a 'fact'. This was the fellow whose brain was subsequently described as a 'tumerous overgrowth'. A 'mistake' was made in his construction. Full of angst and melancholia he suffers complete collapse in the face of the complexity of life. He presents his puny answers without the courage to beg the question - lives by commercial bread and technological butter and runs up accounts in his striving for paradise on earth.

"Let the magic of money make it happen" say his ads. His religion is "the Sunday smell of someone frying chicken" so its "wishing Lord that I was stoned"¹⁷.

It is not a matter of scientific research being in error, factually, but of science placing an artificial limit on research. It stops at the point where things become worthwhile; that is beyond the factual world of sense perception.

¹⁸Heraclitus said "Eyes and ears are bad witnesses to men if they have souls that understand not their language Wisdom is one thing. It is to know the thought by which all things are steered through all things".

Myth and Art seek knowledge of the nous. Scientific (meaning all the disciplines) research cannot replace this kind of searching or this attitude.

All scientific research is segmentalised in various disciplines and so kept incoherent. Myth and Art examine the living in its wholeness .

Science dissects. It examines dead matter. It shows less insight than the 'savage' it despises for reading omens in the fresh entrails of sacrificed animals. They at least see beyond the steam and stink, truths hidden from factual viewing. Science sees only the

enlarged liver. It looks for a 'seat of consciousness' in the flabby jelly of a dead brain. "The ¹⁹study of the brain cannot be divorced from philosophy" or rather the more virile form of philosophy which is art. A whole must be made of the (study of) parts. Isis must re-form the scattered Osiris. Only then is he able to give life. Horus is born. Perhaps even Frankenstein's monster can be made whole. He craved a mate. He could then be capable of procreation. It certainly will not be Dr. Frankenstein who does it!

The matter which so concerns the scientist finally drops him through the floor. ²⁰"Matter is no longer solid and immutable, indeed it seems not even to be composed of waves and particles of wavicles, but rather bundles of abstract events possibly discontinuous and finally unknowable. "

As the myth says Titan is structureless, unformed, chaos.

VIII

MAGIC

Myth remembers and records what art/magic find out. What art/magic find out is mythical. Myth is a means of transmitting that "knowledge of the nous" which is undefinable in terms of matter and is the only worthwhile pursuit. In the face of this what is a calendar. Myth is art. The best art is found in the caves. Art is magic. Magic is revelation not shrouding, not sleight of hand. When the specialist concedes that the cave-paintings are magical the concept of magic is limited to coercion in order to fill the cooking pots. It is gastronomical wish-full fillment.

Sympathetic magic is ¹"This "making alike" (that) grants man a power over objects If you imitate an animal you can attract it and stalk it". The old Bushman in "Beautiful People" with the stick and bush after the ostrich - he failed to fool the bird! So much trouble

for your dinner! The cave paintings are here on par with the Cordon Bleu cook making margarine swans with potatoe crisp wings; so realistic! These conclusions reflect on the doctrine of those who make them. Myths are not for the study of such cranks.

Only pertinent similarity is used by art and myth. That which adds to the idea. Art does not imitate. The same specialists say that ⁵"Primitive art developed as a clear necessity, a very real tool for manipulating the environment" - utilitarian art. Magic to make life better. Magic/Art is not needling puppets to kill a love rival. That kind of thing only works if he suffers from the same ideology. Art/myth/magic are a reverberation of the roar of creation. Art in the cave seeks to reiterate the idea of the animal not to manipulate the animal. The bear-cult men hunted bears in the icy caves of high mountains. The horses of the plains were accessible and do not hunt back. These were not the ways of 'savages' who only thought of the next easy meal. That would be an economist's point of view.

Magic is not a formula for changing the world against the laws of nature. Neither is it a lucky charm or insurance policy. Nor is myth the 'coming of the Lord' where has he been then? Unlike the poor it seems

he is not always with us. Lately he has however been 'with it'. Jesus Christ-Superstar washes sins whiter than white. The 'artist' finds his 'salvation' in a new tube of colour! or a new medium! or the scientist discovers a new 'law' a new theorem.

THE NON-MYTH AND NON-MAGIC

OF FANTASY RELIGIONS

In historic times true religion and true magic degenerate as do the ideas of the gods. Pan becomes the devil. The 'myths' of these times need careful scrutiny for now enter the incubi, the ghouls, vampires, djinns and latterly Jung's menagerie. They have one thing in common - they are all bastardizations. Isis a la Blavatsky, Slavic Count Dracula, Rasputin, Indian 'pop' gurus, G.I. Zen, South American Yaquis. Catholic Saintology fits in here. Crowley used to send hymns to the church. They were later, 'classical' hymns to Isis in which he had substituted the name of the Virgin Mary in appropriate places. They were enthusiastically received!

Often the appeal here is exotic. Tarot cards are 'in'. These non-myths fill the perverse needs of disinherited man - Jacob's ⁴"mess of pottage" he sold

his birthright for - not myth at all but phantoms that appear on being scientifically conjured, according to a formula. ⁵Don Juan the Yaqui and his supernatural chemistry; a prescription for a good trip - meet the god of Mescaline. ⁶"The devil is precise" says the witch hunter in Salem, Massachusetts. In California Charlie Manson turns it on.

God is no longer in man as in all but extracted from certain areas - from the sinful world entirely. One and indivisible and wrathful he lies in wait in heaven. Only god knows what he does to pass the time. Cuckolds mortal men most likely, fellows like poor old Joseph the carpenter. Probably Joseph consoled himself in the way of a certain fellow who suffered the same fate from a president of the U.S.A. ⁷"It's like sleeping with a bit of history" he said.

Talk about the Devil and God is sure to appear (especially if you speak Latin, for like the devils of Loudun,⁸ they both speak it well). You cannot have one without the other, like Jekyll and Hyde. They like gibberish, they depend on misunderstanding. Abaracadabra! and any other specialist jargon or mumbo-jumbo of 'religion'. ⁹"The mysteries practised among men are unholy mysteries" said Heraclitus in like context.

Myth is not hysteria. Hysteria is the result of the confusing and 'jamming' of the intellect. It blocks the true religious sense. It is not a response to true myth. Myth dives underground - it does not stick in the stodge of the intellect. The intellect and so-called 'consciousness' is easily dealt with. Just press all the buttons at once! Or better still repetitively, rhythmically Tom-tom-tom nonsense as in commercial advertising or religious incantation or political indoctrination. It depends on there being in some cultures nothing much after the intellect has been dealt with. Civilized people loose their personality completely. The scrambled wits then fall into any subsequent pattern that is strongly enough presented; it is all very pat. These converts then set out as new preachers of a 'gospel.' Primitive people can either resist such tactics or divert them into the underground stream of their own mythos. In some instances African peoples have made something more of even Christian sectarian religions. They ignore what does not fit in. Only the virile can resist. Those who do not suffer from a dislocation, an 'original sin' malaise. Some succumb to a Voodoo type cult. Pure Voodoo is animism but there is a Puritan variety. The Byzantine people could resist the poison of Latino-Christianity for they were a hybrid lot of rich origin who had survived Classicism and Semitism with their mythical sense intact.

Jesus the semitic activist with his third-rate Greek philosophy becomes "Christ-Helios" or "Christ Pantocrator". The Celts too could extract the mythical idea from Christianity and throw the rest aside. Their artistic sense recognised the myth. Myth goes underground. It ignores the intellect whether scrambled or intact. Myth uses the intellect as a mere tool. Myth and Art are produced by by-passing the intellect, by tearing a hole through which the light (not of reason) comes in. The non-conscious Dionysian making of art and myth is not hysteria. Hysteria merely inverts 'consciousness'/'intellectualism' it does not bypass it. So there is much hysterical art. Merely scrambled wits! Intellectualism laid over with a slash of the palette-knife and posing as something meaningful, such as De Kooning's woman - Intellectualism gone 'with^{do}ershins'. Bacon's portraits are intellectual reflections of states of psychosis and hysteria. Madness for Bacon is demonic not divine - just another degeneracy; and incidentally this reflects the historical attitude to the insane - people who must be put away or exorcised! Bacon imprisons his figures. Contrast to this the mythical/artistic attitude where madness too is just part of life and the mad often the instruments of the gods.

Myth does not charge a fee. It is not ¹⁰Art Janus' Institute for Primal Therapy in West Hollywood, where clients relive "birth and childhood trauma" in a "pleasantly muted motelish" atmosphere. "On the walls is a painting of a man with a small child huddled inside him screaming". Myth is not a new Pantheon of hang-ups. Janus is described as a new "messiah or cult figure" a "cross between Norman Mailer and Kirk Douglas" who addresses women emphatically as Ms." The 'stigmata' of this new religion are the "marks of the forceps on the upper arms of a 37 year old client".

Frankenstein has debunked myth! A myth recognised is a dead myth! He no longer believes in Father Christmas. Myth however, is not gullibility - that is believing the 'ads.' Myth is not a clouding over but a penetration. It does not use fraud or depend on blindness or ignorance.

The classical scholars say the Greeks ceased to believe in the gods when once they climbed Mount Olympus and found no-one there - no-one special that is. A ridiculous idea. Anyone who searches for god with an ouija board or for angels on the tip of a needle deserves disillusionment - but then some have been known to find them there. "Whom the gods wish to destroy they first drive mad". See the things of the spirit with the eyes

of the spirit - as myth/art do. Myth is the 'greater reality'; not the square world of the camera or the world of inversion that wants miracles.

Myth is not redundant religiousity. It is not the discarded fancies of poetic peoples who made picturesque similes and 'personified' natural forces. It is often written that the Greeks 'peopled their beautiful land with charming deities'. May the sudden shout of Pan in a dark glade addle the wits of such authors!

IX

ART AND THE MYTH OF

THE DYING GOD

The myth closest to us historically is that of the crucified Christ. It is well known to have more ancient source. The dying god/hero theme is strongly repeated in myth. This is not surprising since all men die.

This myth has changed form as has the god/hero. There has been a change from animal to human and from female to male. It was ¹Persephone who went to the underworld and the Cretans hung Aphrodite from the trees.² Later however, the goddess loses power. Penelope the webbed-faced Maenad goes to the kingdom of Odysseus, not he to hers.³ In early myth the goddess does the killing. Melissa the Bee queen kills her consort after the nuptial feast⁴. Later the goddess only connives at the killing. Ares in the guise of a boar with sickle-shaped tusks kills

Adonis the lover of Aphrodite.⁵ But Aphrodite as Crone is a sow and is symbolised by the sickle moon. It is as a boar that Finn McCool kills Diarmuid.⁶ Recall the sickle of the Druids.

As the dying god becomes more human he becomes more humanist. Eventually he refuses to die. Odysseus escapes Circe the sow. He has a scarred thigh to show he escaped the sickle tusks. So too has Zeus. Odysseus 'the wily escapist' feigns⁷ madness to avoid going to war. He sows salt! His war/death is unfertile. His male heir is Telemachus, meaning decisive battle - a war to end wars? The god becomes male and singular, indivisible. Zeus swallows his seven former aspects (himself included)⁸. The triple moon goddess⁹ Jahu (exalted dove) of the Sumerians gives her name and creative aspect to the single male god Jehovah. He who was formerly seven. (hence the candlestick). God is extracted from all and set on one side at a remove from his creation.

Eventually there is complete distaste for the idea of sacrifice. Zeus refuses to die. Absalom hanging from the tree becomes a tragedy¹⁰. The Bible warns against the keeping of the gardens of Adonis¹¹ - the buried wheat that sprouts in resurrection. Jehovah substitutes a ram for the slaying of Isaac¹². Odysseus hides under the ram's belly. The idea of the dying god reasserts itself

in Dionysos who is born from the very 'scar of denial' on the thigh of the paternal god Zeus. The Jews at the wane of their religious life again crucify their 'king'.

There is a distinct change in attitude to the death of the god. The old god/goddess died voluntarily to fertilise. ¹³The river in which the old king/god drowned would impregnate women who bathed in it. Death was a sacrament and a festival. Death was fertile.

The later god is sacrificed. The scapegoat 'goes away' 'out of sight out of mind' to 'another place': Limbo and vacuum. The 'savior' is tipped overboard with all the garbage hung round his neck - to expiate. His death is tragic; beyond his control. "My god, why hast thou forsaken¹⁴ me?" The theme is common to "tired, weak and heavy laden" philosophies that seek peace. Civilizations that produce these theologies record attitudes of nostalgia and despair. (Youth and the arts are going to the dogs). Saviours lead out of this life into a better world - like the holiday brochures say. Sin is erased. This is unnatural and impossible.

Life and art have a virile attitude and use so-called mistakes. The past is not 'erased' by the present. Without 'mistakes' like death life would be impossible.

An erasing saviour is a school marm's dream. God forbid we should be saved from our 'sins'. They are often the greatest part of us. The god "has no sense of sin". How then would they recognise sin to save us?

Original sin the great mistake; the Saviour dies to compensate. A fall from a state of grace reflects a forsaking of the inner world, a dislocation from nature.

Today Science, the new non-religion preaches of "homo sapiens, the biological freak - the result of some remarkable mistake in evolution".¹⁵ (But the serpent that causes the fall of Adam fell down his crack and lies coiled in the core of his apple!). ☉

Where does the myth of the dying king derive from and why is it so persistent? It does not derive from animal behavior. The practice or ritual of god/hero/king killing is parallel to animal behavior; (the killing of the herd bull by the young usurper for possession of and with the placid connivance of the females. Or the active killing of the male spider by the female or the death of the drone): it does not derive from it. That would put the cart before the horse. Saying man's behavior stems from animal behavior is tantamount to saying he imitates himself; since he too is animal. His

behavior comes from his behavior: the old 'behaviorist' 'evolutionist' fable. He walked upright because he used tools - he used tools because he walked upright. Man/Animal behavior, like ancient battles, is just the events in time that myth uses. Ritual is the temporal form myth takes - its expression, not its origin. Art is not the material or the medium. Social anthropology does not have the last say on myth. Myth comes from further back than social custom and is therefore more immediate. It is present in the past, present in man. It is not natural history. It reaches beyond animal behavior to the causes of that behavior - the reason behind the creation.

Myth is the mystical imperative to re-affirm/to re-iterate the idea behind the creation.

Since myth is art it is not surprising that the strongest theme in myth makes undeniable sense as artistic investigation.

At first the god is animal. Failing that he is unhuman or more than human-of/divine origin. Later he becomes the 'son' of a god. Later still he is the son of a king.¹⁶ Iphicles the twin is the son of Amphitryon,

but Heracles is the son of Zeus. Arthur was secretly fathered by the king Uther Pendragon. (Later versions turn this into cuckoldings by amorous gods like Mars, Zeus or Poseidon.) The hero is immortal the twin mortal. Janus.

The artist must apply his more-than-human nature to make art. He serves the god inside him. Man is heir to the flesh of the god - (Dionysos - since he was born from the ashes of the Titans that devoured him). He must become like a god; ("Apollo because he was a god had no sense of sin"¹⁷), and see the world like a god; non-materially, non-scientifically; disregarding the positive-negative idea of Faustian philosophy; the Crime and Punishment split-minded classicism of Dostoevsky or the United Nations. There are no 'just causes' nor any 'essences of evil' rolled into apothecary balls.

In later myth, being animal is replaced by being exposed to nature. Heracles is exposed¹⁸ by Athena and as a result is suckled by Hera (his original progenitor; Hera-cles), and thus made immortal by her milk. Zeus¹⁹ is exposed and raised by the goat-nymphs on Mt. Ida. Oedipus is nailed to the mountain and as a result hobbles (shows his origins - Levi-Strauss). This is often seen

as a recompense for confusion of birth/origin. The hero is raised by foster parents but his divinity or nobility is subsequently revealed. The hero is raised among or by animals. Romulus and Remus.

In order to regain his birthright the artist has to expose himself to nature; in order to make art. Nature is the only source of art. Nature outside of and inside man - it unites.

Eugene Marais the true scientist lived with the baboons he studied. The cave artist was physically and spiritually exposed to nature. None more than he who painted in the bear's or the cave lion's den. We must make our peace with the inner animal.

The hero suffers hardship. Heracles labours. Christ goes into the desert (like the scapegoat). (His agony in the garden is an intellectual dilemma.)

Even the birth of the hero is fraught with danger. Dione being pursued changes into a tree and is cloven in two and the child emerges.

The travail of²² Alcmena, Heracles mother, was endangered by Hera. Zeus was endangered by his father. Christ by Herod. The mother of Dionysos is consumed by

Zeus' thunderbolt.

²³Eugene Marais sees a link between birth pains and the subsequent degree of care of the young. The termite queen has birth pains. She cares intensively for the young. Pain draws the attention to something of importance - it alerts. Painless birth is a science fantasy like painless life - without war. The Samurai buried a woman who died in labour like they buried a warrior. "The Cretans relate that Zeus is born every year in the same cave with flashing fire and a stream of blood; and that every year he dies and is buried."²⁴

Death precedes life, life precedes death. The full cycle. Death is intimately associated with procreation. The French say 'le petit morte'.³⁷ "In the circumference of a circle the beginning and end are common". The warring or death of male animals always precedes mating and the birth of new life. The funerary games at Olympus²⁶ and Delphi show origins common to the trials of strength whereby the winner gains a wife and the right to life - in this case procreation. To-day sport is big business and promotes a personality cult. Heraclitus said; "Homer was wrong in saying 'Would that strife might perish from among gods and men!'. He did not see that he was praying for the destruction of the

universe; for if his prayer was heard, all things would pass away. It is the opposite which is good for us." War is a mystical necessity. Man 'makes war' on the animal world. Primitive man hunts the Totemic animal not for food but for the soul. This hunter has more empathy with the animal than the conservationist. "The hidden attunement is better than the open". Seton the Canadian wolf hunter could write stories like "Lobo" and "Silverspot". Our equation of greatness with power over life - the power to kill is so unequivocal as to be almost unrecognised. Great men are great killers. Alexander, Napoleon, all the heroes, even the political leaders. (The only difference between these last and criminals is the criminal's failure to involve enough people). "War is a man's business". What 'criminals' lack is a largeness of idea. They are too personally motivated, but a great idea makes a great criminal (since the definition of crime is after all made by the injured party. A crime against the state, God, society etc.) Some crimes are a good idea! Trying 'war criminals' is ludicrous; the prerogative of the conquerors. War has an unwritten code not a Geneva code - ; It must be vast in concept; apocalyptic; to rouse out of uncomprehending sloth; To set in motion - like the bells of Isis.

Myth shows many examples of the sanctity of weapons.

Sacred swords, daggers and armour. The attitude to weapons is mystical.

The artist is made aware through hardship and the pain of effort. Pain wakes the deepest responses. It gets things going. The bell of Isis with the restless cat on top sets things in motion away from the inanimate Titan.

Napoleon certainly got people on their feet. As for artists, Dominique Vivant Denon with the French in Egypt knew what it was to work under fire - "Sketching directly from the saddle for sixteen hours his eyelids ripped by windblown sand and seeing through a veil of blood". That the Temple of Solomon was built without the sounds of hammering being heard on the site; 'pre-fab' not admitting its origins; fits in with the 'no sacrifice' idea. Art and life are not possible without destruction.

The ultimate trial of the hero is death; descent into the underworld. Death is a challenge, a journey, an exploration. Death is a willing sacrament and seeding; being planted in the dark to sprout out into the light, not a 'sacrifice' or penalty. It is the totality, the full cycle; death in order to overcome mortality. The Shaman is dismembered and cooked²⁹ to find his 'shaman's

bone', his immortality.

The artist must embrace all - must overcome his own mortality.

Painting or drawing is a constant leaving of the self to merge with the other and return - a journey to and from. The goddess blinded Teireisias³⁰ to give him sight into the inner world - the greater reality "beyond the narrow bounds of sense perception". Death to live.

The hero's death is relevant - not a negation, not an erasing of past mistakes or an atonement but a fertilising: like the blood of the Mithraic bull. (Not 'saving from sin' but a giving of life³⁸ 'To God all things are fair and good and right, but men hold some things right and some wrong'. Sin is a mortal pre-occupation).

By eating the god immortality is assimilated. The buried corn sprouts.

Art is not therapy. Art is fertile. It transforms matter into spirit. It immortalizes. It animates. The bird in the rock is revealed. Myth is fertile: it provokes.

The fertile seed is buried. The corn dolls of Kore or Demeter sprout from the womb of earth. Dionysos the child on the winnowing fan³¹; Christ who lay in the wooden manger where the corn goes to be eaten by the cattle lies in a tomb under a rock. Agamemnon, Achilles and Arthur lie in tombs under humped and pregnant mounds or secreted in hollowed trees like sap. The god hangs from a tree like a fruit; the cross.

Suffice it to say the men of prehistory painted in the deepest recesses of the earth. Myth goes underground to come up again reborn. ³²"Nature loves to hide". Art is 'chthonic'. Growth needs darkness.

In the older myths the hero is reborn; an idea more natural than physical resurrection which is histrionic and theatrical; rattling bones and Edgar Allan Poe. Nature has ways of doing things without inverting itself. Ritual rebirth is common practise among men.

Art is seeing anew "an³³ eye that can succeed in gazing upon the tangible world without filtering sense experience through a deforming screen of language and concept ... a quality of vision that can only be described as innocent". Not a gentle Jesus - suffer my simplicity"

child but the child Horus; the beginning; the first; primitive, unadulterated, but of fullsome knowledge; like the monks painted children as newborn adults. The child fresh from the womb, the hero from the tomb knows the secrets beyond the visible world (which is not Hamlet's "unknown country from whose ^uborne no traveller returns"). They have been there.

The hero has oracular powers; Python, "lipless" Achilles, the snakes from the tombs of kings - so has the child; Heracles on an³⁵ icon with the two snakes cleansing his ears to give him oracular wisdom. Christ with the scribes in the temple has become somewhat of a prodigy. Little Sonny gets good grades.

Art is mythmaking. Myth is an oracle. It tells of the world beyond sense and matter. ³⁶"Wisdom is one thing. It is to know the thought by which all things are steered through all things". To seek knowledge of the nous.

Myth is vital. The pipes of Pan are vital to art. Unlike a Stradivarius violin in a velvet case they are never a collector's piece - such last belong with handsewn antimacassars and specially cured tobaccos. The pipes of Pan belong to art and life not 'the arts' and 'culture'.

Out of the cosmic egg tumbled all things. The round world. The round head. The nut. The egg @ life breaks out - thought flies out - the soul the bird the flying reptile the scaly legs the talons the lipless beak the voiceless serpent sings an oracle. The flight of the bird is a portent. Koronis. Where the eagles of Zeus crossed after circling the round earth was a high mountain under it lay the serpent at the centre of the earth. That which was high in the air marked that which was under the earth. The bird; egg sky soul flying light / the serpent; egg earth burrowing darkness oracle. The oneness of opposites.

The seabirds affected by radiation burrowed under the ground like worms.

Bird music serpent song portentous Messaien reed flute bone flute. The flute like an extension of the throat animated by the breath not manipulated by the hands

alone. Hollow flute wind music hollow bones of the bird
hollow shaft of the feather light for flight the rattle
of air through slatted wings. The croak and rattle of
Crows. The pneumatic hiss of snakes the overlap of scales
and feathers. The pecking of snakes the strike of a
falcon. The hum of the spinning earth the voice of the
earth egg is the wind; the serpent set in motion by her
dance the voice of the serpent is the sound of wind
non-material. The fierce piping of the scaly sea-birds
that forgot to fly and swim with the fish. Harsh, icy
razors of sound. Chagalls flying fish. Python Phoenix
oracular vapours from ashes. Sound of bone flute birds
horny bill dry mouth hard mouth lipless Aeolian.

Celtic bagpipes flutes with guts; with bellies on
- a strange graffiti of an animal stripped of flesh of
matter only voice remains.



Unearthly cries of an unknown creature in the mist
on hilltops Divine music of the chasm the abyss the cliff-
face where not even birds can lodge. The flute from the
bones of a mountain goat flayed god - Marsyas peeled
willow goatskin goat-footed goat-horned Oracular reed wind

whispering god sprouting. Oracular music from beyond
fleshless played. Pallas.

The flute is not an adaptation from something else
like the harp shows adaptation from the bow or the
boomerang is used as a clapper.

Its only purpose is artistic - to make music. It
does not invert. It is singular but perpetual. It is
not 'composed' of unrelated parts - it does not de-compose
into separate chords or notes. The 'notes' of a flute
are merely hypothetical. Flute sound coils like a serpent
with its tail in its mouth endlessly, immortally. It
does not beat a rhythm. It does not keep 'time'. The
Maenads danced to the flute - forgetfulness not
obliteration and mindlessness of the obscuring drum but
forgetting in order to remember in order to know.

Myth is not to be read as a story; explained in
any scientific or literary framework. Myth like art is
revelation and must be experienced in the inner world.
Myth does not belong to the historical past but to the
' eternal present'.

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