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THE HORSE-RIDING NOMADS IN HUMAN DEVELOPMENT

AN ESSAY IN HUMAN DESTINY

BY

Dr. Alexander Gallus

Diis manibus

I

A CENTRE OF CIVILIZATION IN WESTERN ASIA

The Persian Plateau and the adjoining highlands of Asia Minor and the Middle East became, in recent years, increasingly known as a homogeneous nucleus of human development. It was emphasized by TH. D. McCOWN and A. KEITH, that during dominating Neanderthal-influence in Europe "Western Europe had become an evolutionary backwater and the centre of active evolutionary progress lay much further to the East, probably in Western Asia". An analysis of the Tabunskeltons in Palestine has led authors to the belief that the burials of Mount Carmel are representing the inhabitants of a transitional zone, leading from one ancient area of racial differentiation (Neanderthal or Palaeo-anthropic Man) to another ancient area, lying further East, a Neanthropic area where the Proto-Caucasian or Proto-Cro-Magnon type of man was being evolved. In Mid-Pleistocene the inhabitants of Europe were all Neanderthal in type, but this type becomes modified as we proceed from West to East, and in Palestine we found a transitional type leading towards Neanthropic man¹.

That means that a new type of humanity was most probably being evolved in Western Asia. Recent first notices of an early sapiens-form in Northern Persia (last Interglacial), found by Prof. COON, Pennsylvania, in the cave of Hotu, seem to strengthen the soundness of that opinion.

"Active evolutionary progress" was apparently preserved. After the close of the Mesolithic period, which was characterized by persisting hunting and food-collecting habits, the only known stratigraphic sequences leading from a stage of mesolithic economy to the first vestiges of settled life in villages with domesticated plants and animals, are once again encountered in Western Asia, (Palestine, Persia and Asia Minor). The mesolithic "Natufian" of Asia Minor furnished bones of *Canis familiaris*, c.f. *Matris Optimae Jetteles* together with pestles, mortars and sicles, which indicate a certain degree of agriculture. In el Khiam, "Tehunian" was found immediatly overlying Natufian. Tehunian has Natufian affinities and forms the lowest layer of the city-mount of Jericho. Within the Tehunian of Jericho a development has taken place, advancing, from levels already knowing domestication but still without pottery, to ceramic-bearing levels.

The first houses appear in levels without pottery². In Tell Hassuna near Mosul (Mesopotamia), the lowest level was occupied by a not wholly settled people with hearths and possibly tents. But they were already mixed farmers, breeding sheep and cattle, knowing the use of hoes and pottery. Soon after, in the higher levels, the first permanent houses of mud appear. Similar stratigraphy was found in Tepe Sialk (Northern Persia) near Kashan. The lowest layer contained traces of rough shelters³. In Jarmo, near Kirkuk in Irak, another village-settlement was found developing from a pre-ceramic stage into a settlement containing pottery. (Newspaper notice: excavations of Prof. R. BRAICWOOD, Chicago).

Many data indicate that breeding, agriculture and the first villages had been an achievement of the mesolithic inhabitants of the Western Asian Highlands. A study of the wild forms of domesticated plants and animals revealed that these forms lived and still live in the above region. "...in just the same regions as those in which the "noble" grasses grow wild, can the wild ancestors of sheep, goats and cattle be identified. With the wild sheep this is particularly clear, with the Mouflon distributed from the Mediterranean through Asia Minor to Persia, Turkestan and Afghanistan to the Punjab and Baluchistan, and the Argal eastwards of this again". The forms of wild wheat and barley grow on the highlands and not on the plains and the same applies to the animals. Agriculture and breeding in the lowlands adjoining the Western Asian plateaux is therefore a secondary phenomenon⁴. A theory of possible centres of agriculture and breeding based on climatic and geographical data was conceived by R. PUMPELLY. The Western Asian (Persian) plateaux are described as a geographical unity, shaped by the growing aridity of Post-Pleistocene climatic development. Favourable conditions prevailed only around springs and water-courses, in *oases*. Here "oasis-cultures" developed. Inside the considerably restricted habitats of the oases men and animals became close neighbours, surrounded by uninhabitable deserts and mountains. The resources of food would have been soon exhausted unless taking to agriculture and domestication of wild animals. Soon the need for artificial irrigation must have become imminent too. Irrigation brought not only water but fresh quantities of mud, freshening the exhausted soil⁵.

PIGGOT in his argumentation about domestication is sensibly cautious: "We do not know whether the most ancient agriculture went side by side with domestication of animals: the two elements in mixed farming may have two different origins... It cannot have been long before grain-growing and stock-breeding, became combined in one distinctive economy; and man had become a mixed farmer. "Nevertheless it seems certain that both elements had been inaugurated in the same geographic region, and by the same type of man. DUERST's arguments, giving priority to the agriculturists cannot be overlooked. He cites R. MUCHE who has pointed out that domestication could not have been achieved by a people living entirely in a hunting stage. The essential base of primeval breeding was the possession of *enclosures*, which presupposes settled conditions. DUERST thinks, agriculture might have preceded the breeding of animals, and the first animals had been captured and retained, whilst forced by growing aridity into the oases, where they fed on the artificial pastures provided by man⁶. Domestication in villages was indeed based

on enclosures, creating a new, artificial environment for the animals. Methodically we may note the presence of a "Historic Landscape" within the high plateaux of Persia and Asia Minor⁸. The transformation of mesolithic human society into a new community, whose economy became increasingly dependant on new categories of human activity, and the agglomeration of loose family-units into villages came to pass in the same "Historic Landscape", in the same centre of development, in which most presumably Neanthropic man first appeared.

The possibility of other centres of neolithic development should not be excluded (f.i. in Europe), but to enter into a discussion of such a problem would surpass the aims of present essay.

The Western Asian (Persian) centre of human development became a nucleus of outstanding significance. It seems likely that after a period of higher living standards, which fostered the multiplication of the inhabitants of the oasis-world, the mountain-plateaux became relatively overpopulated and the "oasis-culture" began to expand. It seems likely that copper was first used and smelted in the same centres in which agriculture and breeding was first developed. The connection of copper-smelting with pottery kilns, especially with the higher developed kilns of painted pottery, was convincingly argued by S. PIGGOT⁹.

Without entering into intricate problems of the prehistory of the great river-flats and of Asia Minor, the Balkans and Middle Europe, we may state, that the geographic background of the historic happenings seems to be clear enough. The evolutionary centre of Western Asia is bordered by plains and rich river flats, which became inhabitable near their deltas in copper age. The "neolithic" form of living spread first near the mountainous territory most likely corresponding to the overflow of the plateau-population. This area is bordered by deserts and steppe-territories in the North, North-East, South and South-West, and by dense jungle in India. Most probably the plateau-population has established its new centres in Mesopotamia, in Baluchistan and the Punjab and in Turkestan as well (Anau, Meru etc.). But soon it must have become evident that the country was also the haunt of indigenous hunting tribes. The spread of "neolithic" civilization meant therefore in many instances nothing else, but a gradual transformation of indigenous ethnic groups from an original fishing, hunting and gathering economy into the new forms and technics of settled life and village community. Only detailed investigation may discern between these two possibilities. A new situation in human development was thus created: basic inventions of the Western Asian "nucleus" (agriculture, breeding, village-life, pottery-making and later copper melting and smelting) gradually transformed the human situation which still stagnated in Mesolithicum.

The new environment, the hill and plain country was more congenial to the requirements of the new economic form, than the restricted and arid conditions of the "Interior" or "Central Region" with its desert wastes, intercepted only by different types of oases as described by R. PUMPELLY. Human development naturally enough followed the best possible country for the new economic system. E. WAHLE and GRADMANN have emphasized that under prehistoric conditions a settled people living the social life and economy of neolithic village culture, is bound to settle in countries having abundant natural meadows and a not too dense mixed forest environment in which the oak predominates (Eichenmisch-

wald). In dense forests they live only along slow streams which lessen the density of the forest in some countries. They never choose to live in deserts, or far away in the open steppes or in the marshy alluvium of river deltas, or along marshy water courses or in high mountains¹⁰. Marshy territories need an elaborate irrigation and canal system regulating overflow and drying out the marshes, retaining only the necessary quantity of water. Such system was only developed by the first city-civilizations.

The movements, initiated by the first discoveries in the "nucleus", spread along the above mentioned belt of optimum conditions. One important branch followed up a general North-Western direction, through Asia Minor (with one branch towards Egypt), the Balcans, and ended in the Hungarian and Russian plains. Along that line painted pottery, the knowledge of copper, special strains of domesticated animals, characteristic features of art, religion and ornament witness the coherence of the area. This area has to be interpreted as the product of a historic process, creating a cluster of peoples having many civilizatoric and economic and some important cultural features in common.

The origin of European neolithicum should not be dealt with here. It may or may not be in connection with the Persian nucleus. Mixed farming in Europe might have an intricate and complex origin. Here we are only concerned to trace the existance of a coherent territory whose geopolitical unity was characterized by the ease of intercommunion and the rapidity by which technical innovations and fashions spread (pottery-forms and technic, copper-tools, ornaments etc.). It seems highly possible that ethnic groups, who did not conform themselves to the new living conditions had to abandon their original habitats and had to choose environments unsuitable for village-life: marshy rivers, high mountains, half deserts and deserts, the steppe, dense forest, the jungle. This must have been a graduate process. In this relation it seems to be significant, that the most Northern group, whose movement can be brought into relation with the formation of a new civilizatoric centre in Western Asia, the Körös-culture in Hungary¹¹, was a primitive hunting, fishing and pastoral people, coming from the Balcans and settling in the marshy plains near the rivers Körös and Tisza, having conformed themselves to settled conditions in a restricted manner only. There are no indications of agriculture, but gradually they evolved into true settled village-life with mixed farming (Tisza culture)¹² and still in connection with the optimum-belt described above, they inaugurated with time a period of full copper age (Bodrogkeresztur culture)¹³ characterized by abundant Asian affinities. The surrounding ethnic groups of European origin never surpassed a feeble aeneolithic stage (a stage of neolithicum, with only occasional copper items). The skeletons of the Bodrogkeresztur culture have been defined by Prof. BARTUCZ, Budapest, as belonging to an early Mediterranean race (called by him Protomediterranean). They have the same characteristics as the skeletons of the Körös culture examined by J. NEMESKÉRI, Budapest. (One skeleton showed intermixture of "Taurid" and "Negroid" features.)²⁴

With time a clear differentiation developed: 1^o settled and more civilized conditions in the highlands (oasis culture) and in the adjacent hill and plain country and river flats, and 2^o the persistence of the old, more primitive conditions in the surrounding high mountains, deserts

and half deserts, and steppe regions. The steppe region was not deeply penetrated by the neolithic people. In the North f.i. coming from the highland below Turkestan, they only flourished in the oases, which developed at the end of rivers flowing from the highland into the desert and forming deltas dying into the sand. (Anau, Meru etc.).

The effect of the "nucleus of human development" in Western Asia was therefore the initiation of a distinct Zoning. The innermost Zone was the nucleus itself, the "Historic Landscape" of the oasis-world, expanding towards the hill and plain country and the river flats. The second Zone was the Zone of neolithic development forming a coherent circle of peoples whose intercommunion assured the maintenance of a similar standard through the whole region with innovations and fashions spreading rapidly through the whole context. The third Zone was the Zone of ethnic groups of the periphery, still retaining their original economic standards and retreating towards, or inhabiting areas alien to the requirements of settled life.

In the second Zone conditions appeared to be more congenial and adequate to the requirements of mixed farming than in the nucleus itself. This resulted in the development of the second Zone gradually out-running the inner region. Though copper appeared very early in the nucleus, copper melting (casting) and the manufacture of bronze was achieved in the second Zone. The use of copper largely depended on the presence of available copper ore and the use of copper in areas wanting copper mines was only a question of wealth in trading power. Pure neolithic, aeneolithic and copper age conditions might have existed contemporaneously in the second Zone¹⁵. As a matter of fact, gradually, outstanding new *enclaves* formed themselves within the second Zone, in which further progress was achieved. These enclaves formed themselves in the rich river flats where canalisation was perfected allowing a powerful growth of population, a density hitherto unknown. Here the melting of copper and later the manufacture of bronze was invented. The Indus, the Tigris and Euphrate, the Nile became new nuclei of development in which new human energies centred. It seems highly probable that at least the Tigris, Euphrate and Indus valleys had been populated by inhabitants of the oasis-culture, who must have had already some understanding of water-engineering¹⁶. In these enclaves the first cities appear, the first city-civilizations, every of them being a new and distinctive nucleus of its own. Inside the second Zone they represented a further specification or differentiation against the background of village-communities around them. They became dominant in their environment, forming the political and economic structure of a city-state.

The historic and cultur morphologic situation seems to be clear enough: the expansion of human development created new centres in favourable areas. The character of these new centres became determined by the density of the population. As a result city-conditions evolved, which means that after the domestication of animals and plants, the *domestication of man himself* was being pushed farther ahead. These centres made the partition of Mankind still deeper, a gap in human evolution began to appear. Zones one and two became the cradle of civilized peoples (domesticated peoples) of different degrees, and around these Zones lay the homeland of peoples who still retained their earlier characteristics,

peoples, who from the point of view of city centres, could be called "barbarians", peoples of archaic contexture.

The conditions on the periphery, at the boundary between the second, respectively the first Zone, and the third Zone, the inter-relation of the domesticated and of archaic man have now to be considered.

II

APPEARANCE OF A NEW EVOLUTIONARY CENTRE OF MANKIND: THE HORSE-RIDING NOMADS OF THE STEPPES

The oasis-world is limited to the North and North-East by the Caucasus and desert territories extending between the Kaspian and the Ural seas. The general North-Eastern trend of that geographic line was the natural cause of the spreading of Eastern-Asian-type village communities and mixed farming through Asia Minor to the Balcans. Along that border village communities occupied a peripheric position. A typical peripheric position may be studied in the prehistoric village communities of the Anau and Meru oases. The settlers descended from the plateau along river valleys and occupied the oases flourishing around the deltas of the same rivers losing their waters amidst the sand dunes of the desert. Beyond the desert the vast steppe territory was extending with a sparse population of Mesolithic hunting tribes, descendants of Palaeolithic hunters. The steppe being unaccessible for settled life under prehistoric conditions, a clear line of culture-morphologic differentiation developed along its edge. It was the clearcut boundary between Zone one respectively, Zone two, and Zone three. This boundary of culture-morphologic differentiation may be called in other words an "interethnic pressure line"¹⁷, as it was characterized by the contact of basically different ethnic groups. The nature of such a contact might have been hostile or might have been peaceful (commerce) at times, but at any rate it means a clear boundary of geopolitical significance, along which two different "Historic Landscapes" met. The basic strangeness of the two territories or regions was a consequence of the deep evolutionary gap, produced by the development of domestication (of plants, animals and Man) at the one side, and the archaic conservatism and retention of archaic human inheritance on the other side.

But that does not mean that human development was altogether missing in the steppe-zone. The hunting tribes in the steppe region soon appropriated some of the new culture-achievements without abandoning however their conservative character. They did not adopt any of the innovations relating to settled village-life, which of course was due to peculiarities of their habitat wanting frequent water-courses and springs.

The prehistory of the steppe-region of Southern Russia was thoroughly analysed by TALLGREN¹⁸. His study may be taken here as being characteristic for the whole steppe region. In Southern Russia the "Inter-ethnic Pressure Line" was represented by the presence of fortified villages with painted pottery (Tripolje culture) on the one hand, and by the presence of human refuse on dunes, near rivers and in caves (loess and rock-caves) on the other hand. The latter are of mesolithic character, without traces of settled life but nevertheless showing the knowledge of pottery making.

The pottery at these sites is in clear connection with pottery found in steppe-kourgans or tumuli. The Tripolje culture, being in a peripheric position, could not survive, it was destroyed before the beginning of full copper age.

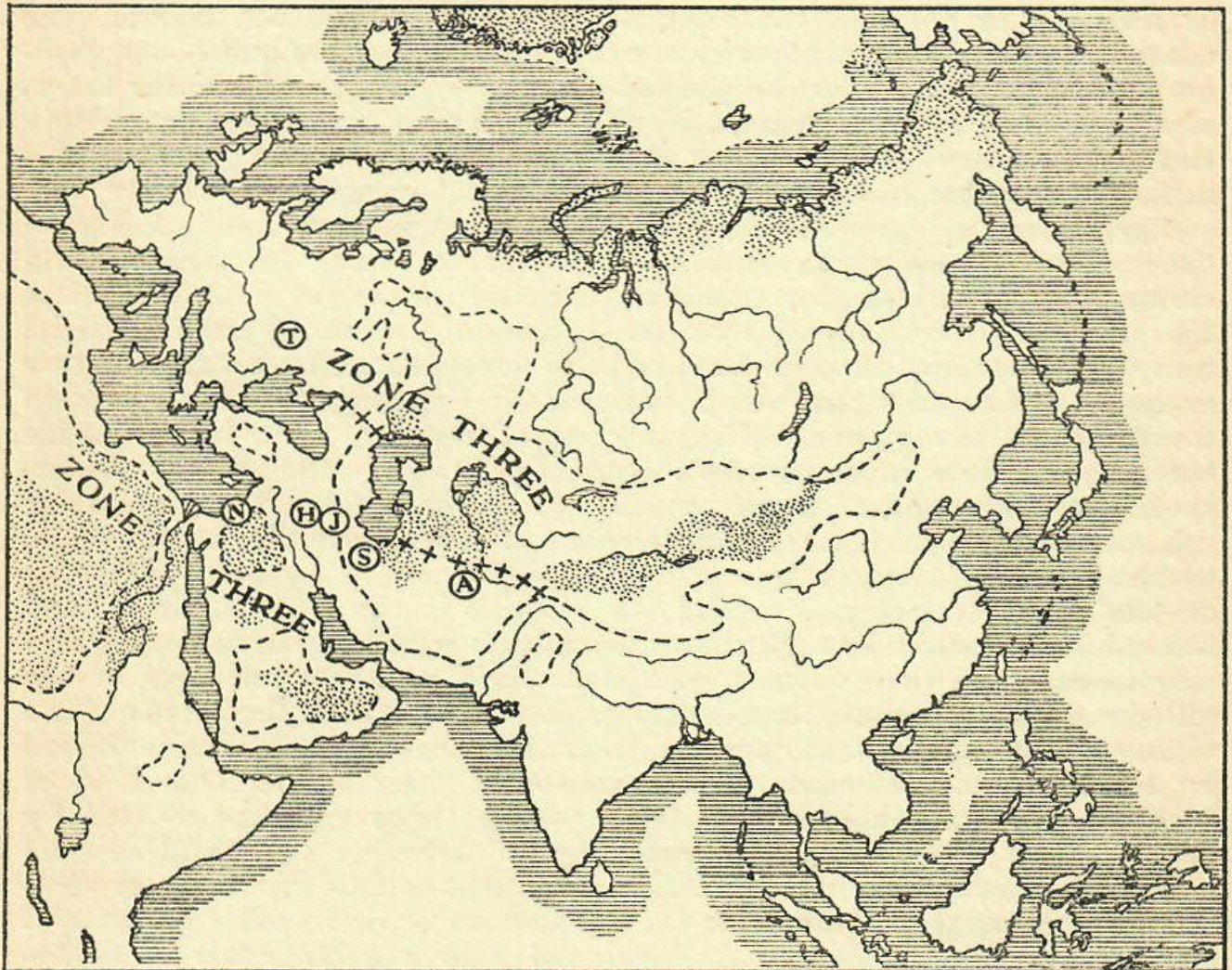
Many of the *prescythic steppe-tumuli* contain domesticated animals (sheep, pigs, cattle, horses), eggs, stone, copper and bone implements and pottery. TALLGREN remarks, that these Kourgans extend far into inner Asia, their number is large, but they are poorly explored. It seems certain that they are the remnants of a pastoral population developing from an initial hunting and food-gathering stage into a stage of mobile (though still pedestrian) pastoral life, through the adaptation of the art of breeding or through the appropriation of domesticated breeds. The contact and the contemporaneousness of the oasis-world and of the earliest steppe-kourgans may be judged by the existence of similar forms of copper tools in both regions, by the presence of typical steppe-pottery and steppe-arrowheads in Anau, and the diffusion of domesticated animals of the same breed in the oasis-world and in the steppe¹⁹.

The technic of domestication as developed in villages was based upon "enclosure", which means the animals were deprived of their natural surroundings (as indeed man himself became estranged from nature in the cities) and were forced by man to live in a newly created artificial milieu. Domestication once having been invented and established, new eventualities became possible. A variation in breeding methods was soon conceived in the steppes. The absence of regular water-supply made breeding methods in enclosures impossible, but nevertheless did not exclude a special form of breeding adapted to the special requirements of the steppe environment. The large space of the steppe region had to be overcome and breeding was successfully attempted by conserving the original herd-character. Keeping the animals in the open, their natural living habits became less affected. The animals were kept under conditions much nearer to their former wild state than in the enclosures of the villages. It seems certain that the steppe-hunters adopted the breeds of the village-communities, transforming them into new breeds, characterized by less sensibility towards the roughness of the climate. This kind of breeding persisted in Hungary until modern times and was defined by the adjective "rideg", which means "rough" breeding. Man and animals were able to retain their natural flexibility and to follow occasional rain-falls or to change pasture after the exhaustion or desiccation of the old. Incidentally these movements developed into regular movements between summer and winter pastures.

Under such conditions man appears as having retained many characteristic features of his former life though in the same time adapting himself to the new technical, economic and civilizatoric achievements of the Western Asian nucleus of human development. The domesticating influence of city-conditions, maintaining a newly created artificial milieu for man, was avoided, whilst in the cities the process of domestication became a steadily growing factor of the biologic and psychologic evolution of man. SCHMIDT has clearly expressed the essence of that situation, speaking of "... a group of peoples who have not been affected by any of those enigmatic social structures (SCHMIDT means here the matriarchal system, the system of totemism and other forms of specialized social structures evolving elsewhere), who of course have progressed in evo-

lution but in a manner which, *in spite of progress, secured a more explicit connection with ancestral times (Urzeit), than other cultures.* They are the Hamito-Semitic, Arian and Turanian tribes, in other words all pastoral and nomad peoples”²⁰.

The evolution of pastoral conditions on the periphery is clearly displayed by the pastoral character of the Körös-culture in Hungary as mentioned above. During neolithic times all around the periphery of the first and second Zone pastoral peoples appeared, firm contacts with the oasis world being already evident at a date characterized by the middle



Zones of human development. (Based on a geographical sketch published by R. PUMPELLY, L. c. Vol. I, p. 4 after E. RECLUS, *The Earth and its Inhabitants.*)

----- The Inner Regions, showing tracts without outlet seawards.

:::::::::: Deserts.

+++++ The Interethnic Pressure Line between Zones one and two, and the Northern third Zone (the Steppe-Zone).

Letters = The positions of Wadi el Natuf (N), Tell el Hasuna (H), Jarmo (J), Tepe Sialk (S), Anau (A) and Tripolje (T), in Zone one and two.

The position of the city-enclaves in Zone II, may be identified in the river-valleys, which show a distinct position at the edges of the Inner or undrained regions. Lettering has been avoided. Indus and tributaries: Harappa and Mohenjo Daro. Tigris and Euphrate: Sumerian cities. Nile valley: Egypt (predinastic and early dinastic).

The Southern parts of the third Zone may be identified in the deserts and half-deserts of the Arabian Peninsula and around Egypt.

layers of culture III of Anau. Culture III of Anau may be dated according to the chronology of S. PIGGOT, before 2000 B. Chr²¹.

But not only a special variety of breeding habits was developed in the steppes. Once a new form of life and economy had been found, a new and different development started. The need to accelerate the movements of the tribe arose, and a better means of control of the swiftly moving animals, than large shepherd-dogs, had to be found. The idea of mounting horse and cattle (cattle-riding is still a common practice in Asia) must have been invented very early in the steppes together with the development of herd-breeding. Thus a new centre of human prosperity was created. The steppe, not congenial to settled life, became now comfortably inhabitable, because economy and habits of living have been adapted to its special requirements. The new economic form allowed man to exploit the possibilities of his environment in an optimum manner, which resulted in the increase of wealth and number of the steppe-tribes. Beyond the centres of development in the city "enclaves," a new and different nucleus of human evolution began to expand, with its own contributions to human progress. Thus the bipolar character of human development was further maintained but no more under the form of highly civilized cities on the one side, and primitive barbarians on the other. The bipolar character revealed itself in the growth of two different centres, both representing human qualities of the highest order. In the same grade as the city-enclaves surpassed village conditions in Zone two, in the same grade, simple pastoral life was surpassed and superseded by the culture of the horse-riding nomads. Only the *direction* of human development was highly different in both centres. Otherwise the same grade of maturity (from the point of view of typologic growth) was reached, the same absolute value, of the "typologic position" of their development.

That means that the gap in human development became larger and still more significant, than before, because the two tendencies within human evolution, showing a development in different directions, were steadily moving away from each other, in every respect. An ultimate argument between these two tendencies of human development became with time unavoidable. The outcome of that argument had to exert a decisive effect on human evolution as a whole²².

To appreciate fully the situation of both centres some theoretical problems have to be discussed.

III

"NORM OF REACTIONS", "MUTATION" AND THE "ARCHAI"

R. WOLTERECK penetrating into problems of the evolution of the species, had first to conceive "species" as an entity, as an invariable totality. BERGSON has shown that the human mind is incapable of understanding the phenomenon of incessant motion by logical analysis. "Analysis takes always the immovable for its object" whilst "everything which is concrete, real... is subjected to incessant changes". Motion f.i. may be measured and understood "by imagining possible points of motionless rest ...they can be called points through which something moving has to

pass. But it is impossible to build up any motion out of static points, though they may be imagined to be of infinite number. They are not parts of the motion, they are only as many *aspects* of it . . . they are as many possible (but not real) point of rest. In reality a moving body is never within a peculiar points we may only safely assume that it was penetrating or passing through a peculiar point. But passing through a point, which is motion, has nothing to do with standstill, which is void of any motion. . . . These possible points of rest are not within the motion as parts of it, nor are they under it as confined localities of a body in motion. They are simply *projected* by our mind into the orbit of a body in motion, describing spots in which a moving body would be if it stopped”²³.

Accordingly genus and species was defined by MIHÁLY ROTARIDES as a “certain stage within evolution” a “dynamic unity”, “which only out of practical (methodical) grounds has been used as a static conception”²⁴.

It is understood that biology has to abandon every scheme of solid classification if living organisms are conceived as being parts of a constantly changing chain of descendants. Systematists have to freeze theoretically the variability of living forms and have to consider them enclosed in a sufficiently short interval of time, during which they are practically unchanged. But indeed such a conception of nature becomes with time a “nature morte”, inconsistent with reality.

The conception of species, as defined and used by the systematists, is nothing else but a tool of the human mind to discriminate and penetrate safely a hostile environment, by constructing stable units from a chaos of incessant changes. The human intellect —states BERGSON— “stabilizes understanding by using conceptions and notions and endeavours to captivate with them like in a net, something of the ever-floating reality”²⁵.

A species confined into a space of time short enough to guarantee stability, is, according to WOLTERECK, a unity, having a certain “constitution”, or “structure” (Gefüge), which is something other than a mere accumulation of genes. The parts of such constellation are in relation to each other, building a “whole”, which can be discriminated from other unities or structures.

The unity of a species is based on an inherited mass of genes, called by WOLTERECK “gene-constellation” (Gen-Gefüge = Genom), which is shared by every individual of every race and variety within a species. Speaking of an “inherited gene-constellation” we have already introduced the possibility of a dynamic factor in our conception of species. Inheritance is unable to guarantee unchanged reproduction, as a glimpse into Palaeontology or Palaeobotanics will prove it.

WOLTERECK was one of the first students to emphasize the great importance of behavior in Systematics²⁶. According to him behaviour is the result of the inner structure of the genes. He describes the constitution of a species (the gene-constellation) as a “Norm of Reactions”. A species is therefore a group of beings with “identic reactions”. (Reaktionsidentische Gruppe).

In case of evolutionary changes from one species to another species, the changes are no more confined to a simple variation of qualities, remaining within a strict limit of behavior and form. Not only the outward

form, but also the "constitutive habits" of a species are disturbed, partially discarded and new constitutive habits acquired, together with the appearance of new visible, bodily characteristics of the individuum. It is an important feature of WOLTERECK's theory that the behavioristic element, the "constitutive habits", the "norm of reactions" of a species are emphasized and gain priority over the typology of bodily forms.

Confronted with the problem of dynamic, basic changes WOLTERECK confesses: "A theory based on chromosomes is unable to solve the riddle of hereditary changes from one species into another". "The cytologic apparatus is an instrument of heredity but not an instrument of the evolution of species". "Biologists are inclined to call "Mutation" every change of existing forms, creating a new hereditary form. But WOLTERECK emphasizes: "Most of the newly discovered (newly appeared) mutations are only affecting minor details", which never exceed the form-limits of a species, in most cases being only minor varieties within the form-limits of a race. "Changes caused by human experiments have been confined to changes within the framework of the "identic reactions" of a species and changes brought forward by crossing, have remained within the "norm of reactions" of a species". "Neither intensive work in laboratories, nor the tenacious endeavours of our ancestors (domestication and breeding) have succeeded in creating one single new species, have succeeded in dismembering the unity of one single species, of one "norm of reactions". . . . "We are unable to change the basic constitution of a species, its "Building Plan" (Bauplan). . . or the specific scale of constant reactions of a species. (Spezifische Skala der Reaktionskonstanten)" "It is therefore essential to note that a new species is not simply the effect of progressive accumulation of varieties, . . . but something which belongs to another category of the laws of Nature".

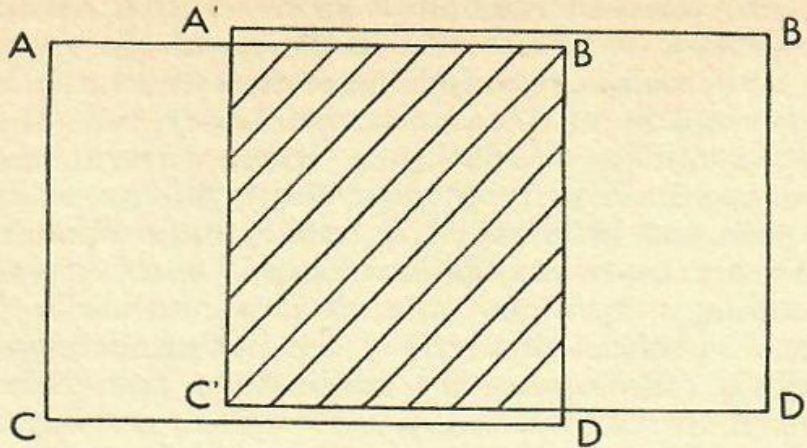
"Nevertheless we have a retrospective knowledge of the historic fact that species have formed themselves, have evolved out of other species". The source of that retrospective knowledge are the typologic or evolutionary series as known by Palaeontology.

In the following I will apply the term "Mutation" only in cases of the apparition of a new species.

WOLTERECK has defined the creation of a new species as "the formation of a *new vital basic substance*, characterized by new reactions" (Entstehung neuartig reagierender lebender Grundsubstanzen). If we accept the theory of WOLTERECK, that every individual member of a species is the owner of a certain inherited "Genom", which determines a "Norm of Reactions" and if we accept further the theory that under certain circumstances (unknown by science) that "Genom" appears to be altered in such an extent, that the whole "Norm of Reactions" is disturbed and a new one is formed (the physiology and details of such a process remaining unknown), we may establish the following scheme:

1. Certain characteristics or items of the old "Norm of Reactions" are discarded altogether. They vanish into irrecoverableness, the process being irreversible. Parallel with substantial changes in the specific scale of constant reactions of a species, certain features of the bodily appearance of the living form are also discarded.
2. A large amount of items of the old "Norm of Reactions" are retained together with characteristics of the bodily form. That constellation of genes which has retained the old characteristics is naturally the place of inheritance of the most archaic features, reaching down to the most distant ancestors of a new species.
3. Certain *new* characteristics are acquired, which have been unknown before.

Graphically:



We have a *displacement* of the Genom before us, and every item of the procedure is of highest importance concerning the future state of the new species in the evolution of the living forms. I will call the Genom A'-B-C'-D, the "Archai", which means that it contains everything inherited from the ancestors, everything which can be called "archaic" in comparison with new characteristics acquired. This displacement of the Genom means fate, because it is irreparable and irreversible. Everything which once has been lost, A-A'-C-C', cannot be acquired anew or reproduced again, because it is an essential feature of evolution that if once a new species has been formed it becomes unable to generate descendants with members of a next related species. Backcrossing is impossible or extremely difficult. The new characteristics B-B'-D-D' enter into harmonious unity with the Archai. The new unity, the new specific scale of constant reactions, is based on the rejection of parts of the old Genom.

Generalizing the theory of WOLTERECK our scheme may be applied in the analysis of every change of norms within or outside a species. Two factors are involved: 1. Heredity, as a conserving factor of contents which are present. 2. A dynamic or *historic* factor causing changes and the appearance of new norms (Regularities), unknown before. The second factor remains unpenetrable for logical understanding, like incessant motion has to remain.

IV

AN ESSAY IN PALAEOPSYCHOLOGY

It is of high significance to stress the dynamic character (that is the historic character) of a living form. There has been always great difficulty —says I. G. WOOD, in his excellent essay on concepts and classification in Ecology— with biological diversity within a species, which varies enormously. The range of biotypical variations permitted in a species is largely subjected to certain *taxonomic conventions* and the systematist's personal interpretation to them. Difficulties of this kind are due amongst other things, to the fact that "a static system of nomenclature is being applied to something dynamic". According to W. B. TURILL a source of faults can be detected in the habit of taxonomists to emphasize unintentionally certain diagnostic characteristics without knowing their real significance. Obviously —says I. G. WOOD— many

problems for the taxonomist can only be solved by a *consideration of the development of the group*²⁷.

The taxonomic value of apparent diversities in the appearance (Habitus) of a living form is often the sole source of discrimination. In Palaeontology the possibilities are still more reduced to the skeletal material of a once living body.

With the appearance of the higher apes in the Tertiary period, the behavioristic element has been lately introduced with success. K. OAKLEY, following suggestions of Prof. LE GROSS CLERK, has shifted the diagnostic emphasis from skeletal remains to mental development²⁸. Mental capacity depending rather more on the quality of the cortical association-area of the brain than on its size. Stone artefacts are introduced as a practical criterion of Species Homo. The analysis of K. OAKLEY is of outstanding interest:

Use of tools and weapons is not confined to man. Monkeys and apes are known to throw sticks and stones. A baboon will crack open a scorpion with a pebble. Apes observed by KÖHLER²⁹ used sticks as levers for digging up objects hidden in the ground, and for extending their reach. But the *manufacture* of tools requires mental activities of a different order. Only the chimpanzee can improvise tools and only in captivity. But all the known improvisations were carried out with a *visible reward* as incentive. KÖHLER could obtain no indication that apes are ever capable of *conceiving the usefulness of shaping an object for usage in an imagined future eventuality*. The sensation of time of the apes is limited in past and in future. That means that apes are very limited in their capacity for visualizing objects and to think about the relationship between objects, when they are not in sight. Apes are only capable of perceiving the solution of a visible problem and occasionally, of improvising a tool to meet a given and present situation. To conceive the idea of shaping an object (that is to see the future shape of a useful form in the given raw material) for use in an imagined future eventuality, means capacity for "conceptual thinking" in contrast to the mainly "perceptual thinking" of apes. It is generally regarded by comparative psychologists —says OAKLEY— that such capacity is distinctive of man. Systematic making of tools implies a marked capacity for conceptual thought. The basic power of abstraction, that is of conceptual thought, is essential for a regular manufacture of tools. In apes it is no more than nascent.

It is obvious that a large and significant gap, which cannot be bridged by intermediate forms lies between the mental processes of an ape (the "tool-user") and the first human form (the "tool-maker"). A major change has taken place, a sudden outbreak of energy, a new displacement of the Genom. The taxonomic value of that evolutionary flare-up cannot be measured on anatomical features alone. The anatomical basis may perhaps show a gradual development in the sense of Darwin's theory, but judging from a functional basis the "Norm of Reactions" has suddenly changed. Introducing the behavioristic element into taxonomy it becomes clear that a major and sudden change took place (concerning mental processes and capacity of thought) belonging to a sphere of creative changes which I have called "Mutation" and which defy simple biological explanation.

The emphasis of the homo-mutation lies in the psychic sector. We have to recall specifications which have been formulated by M. VERWORN, but have since nearly fallen into oblivion³⁰.

M. VERWORN coined the expression of "Physioplasmic Art", when explaining the psychologic background of the "naturalistic" form of Palaeolithic cave paintings. It is suggested that the peculiar style of cave paintings, carvings and sculptures was not a voluntary act in order to achieve nature-similarity but it was rather the effect of human mental processes at that age.

Any perception of an object through the eye generates in the human brain an individualistic impression, a picture, a "portrait" of the whole object, which is discriminated from other objects as being an object (a whole) apart. That means, the eye sees the individual object before him (*hic et nunc*) shaped and coloured in a way, as determined by the physiologic and psychologic processes of seeing. This impression or picture of the object in the human brain, can be recalled again, it can be remembered by man in its individual form. This picture, remaining in the mind, after a sensation of a seen object, is called by JAENSCH "eidetic image", (experienced by children)³¹. The "eidetic image" may reappear, after the original had been removed, *against any neutral background*. This secondary picture may be so vivid, that children are able to indicate details, which they have omitted to observe on the original. They are also able to experience *wilful changes* on the eidetic image.

"*Naturalism*" in our context means to enter in relation with nature (Nature = Macro and Microcosmos, everything really existing outside the human self). This relation is first physiologic, which means an impression received through the eye. Secondly it is psychologic, which means that the perception of outward reality enters into intimate alliance with faculties of the human soul (Human Transcription). The peculiarities of that alliance determine the "Style" of artistic representation.³² A style which approaches naïve human sensation as near as possible (representing "nature" as it enters human man consciousness through the six senses,) is often called "naturalistic" though "nature" cannot be identified with its picture through the eye. It is better to call that style after JAENSCH "Eidetic", or with VERWORN "Physioplactic". Physioplactic style may endeavour to represent simple sensation through accuracy in details or through the rendering of the first momentary impression of shape, colour and light ("Impressionism").

J. V. UEXKÜLL distinguishes mere biological sensations (*signs* = *Merkzeichen*) which enter human or animal brain-cells or cell-substances, from the psychich process which couples them intimately with their sources outside the human or animal body. By coupling a sensation with its extrahuman source, it is projected back into the environment, after having been accepted by the nervous cells. He calls the result of that psychic process a "Mark" (*Merkmal*) because it functions as a Mark of Orientation for the living organisms, when being active in their environment. The Mark itself is being built up into associative contexts in connection with specific vital functions of the organisms. These functions (i.e. eating, hunting, mating) are as many processes in relation with environment ("nature") and the "Marks" which aid the organism towards attaining its aim, are specifically contaminated by their association with the context in which they take part.

The higher animals are already able to perceive and distinguish a richness of marks. Further they are able to perceive that several marks are again and again reappearing in the same combination (that is what I have called a picture of an object, or a "portrait"). Thus they are able to perceive a whole, a unity composed of a multitude of marks, belonging together. UEXKÜLL calls such a unity of marks, after *Kant*, a "Scheme" (*Mark-Schema*). It is obvious that such a "Scheme" too, enters into relation with one or several associative contexts. UEXKÜLL distinguishes four chief contexts or circles: 1. The specific environment of the organism (water, earth, air). 2. The circle of nourishment (the prey). 3. The circle of enemies. 4. The circle of mating.³³

M. VERWORN has suggested to suppose a preponderance of eidetic images (simple sensations, "portraits") in human remembrance in Palaeolithic times. He suggested further to suppose the preponderance of such images (the Schemes of Uexküll) in the associative functions of the human brain (thinking in pictures or images, "Eidetic" or "Physioplactic thinking"). That means the absence of a faculty to form "Common Nouns" or "Ideas" embracing a number of things (a number of *Eideti*", Images or Schemes) at the same time, it means the absence of "Generic Ideas". The associative functioning of the human brain might have been similar to the process of picture-associations as experienced in dreams by present man. The eidetic character of human artistic expression at that period is therefore due to above deficiencies. Man is only able to visualize the outside world and to reproduce it through sensations, Schemes, portraits as originally perceived by the eye and dis-

criminated as a multitude of discrete objects. Man is only able to perceive and represent "This Bison here" and not "The Bison".

It is obvious that human art at that period must represent a peculiar psychic context in which the sensations of the eye have entered. Behind the cave galleries there must lie a peculiar "circle" quite distinct from UEXKÜLL'S animal circles. An analysis of "Human Transcription" must reveal the basic substance of the "Human Mutation" again.

M. DE FERDINANDY writes: "Visiting Altamira . . . I had the impression that it is misrepresented by theory and the reproductions available for study, are as many distortions of the indescribable soft beauty of the originals. Altamira is *impressionistic*. The technic of painting in large indistinct patches of colour still creating the impression of wet paint, the skeletonless bodies . . . the soft, undulating contours, the sketchy drawing magnanimously conceived, overlooking details and creating the impression of ingenious sketchwork . . . I think that is impressionism. I remember having observed the pictures from the nearest distance and I could scarcely realize a distinct contour, it was nearly impossible to behold where the body of a painted animal was no more and where the naked rock commenced again".

"Neither the process of dreaming, nor artistic vision, nor remembrance, nor associative thinking have anything in common with "photography" . . . they reproduce an impression of reality . . . the famous cow . . . is not a mere "portrait" of a cow, she represents the remembrance of the "self" of a cow by the artist of Altamira. . . . She is a "symbolon", which means *the coincidence in one point* ("symballesthai" means to coincide, to coexist) *of a twofold reality, a reality of nature and a corresponding reality of the human self (ichhaft)*".

"The pictures in Altamira are in *juxtaposition* like the elements of associations, or of dream-sequences, or the elements of an artist's vision, in its earliest phase of emotion (Ergriffenheitsphase) . . .³⁴. Altamira is not a composition . . . The dominant principle is coordination".

The character of human transcription analysed by FERDINANDY must be related to that which is revealed in the process of tool-making. Man in painting the art galleries in the caves does not enter into relation with immediate reality, not with "the Bison here and now", but with "imagined reality" and with an "imagined future eventuality". The eidetic image of "the Bison here and now" is conjured up again. FERDINANDY in his cited letter used the term "heraufzaubern", which means "to conjure up". Human psychic contents (the impressions, the Schemes) are projected but not unto a real outside source of sensation. Reality is conjured up, rebuilt and *made present*, against a neutral background. It is rebuilt through eidetic images and wilful changes are effectuated which must be homogeneous with the psychic contexture in which the Schemes, the sensations of individual nature-objects have entered. These wilful changes are homogeneous with the specific character of the human transcription involved (dying Bison, Bison pierced by arrows, animals covered by human hands). The pictures mean banned and controlled reality, they are *Magical*.

The banning of reality through magic images creates a loose pattern, a heap of images flouting without any relation to each other in simple juxtaposition or coordination, or partly overlying each other. That cluster of individualistic images did not yet coalesce into one single common

noun. They are the contents of common nouns before agglomerating into one idea.

The cave galleries represent a second reality safely controlled by human will. The cave and its images are a replica of the world as it presented itself in the equation: Man and Environment. Environment for man was at that time dark and unexplored and closed from every side by a dangerous medium unpenetrated for understanding like the walls of a cave. In that medium appeared the Schemes, the images of individual objects, points of sureness which could be understood and conjured up. The possibility of that conjuration gave ultimate control and relief.

We may therefore conclude that the first psychic sphere of human understanding and expression (culture) was that of Magic Experience. The first represented images had the function of making reality present and controlable. They are "magic symbols" not "symbols". I would like to insist to define "Symbol" as incorporating and expressing already "*knowledge*" about reality, like a "mythologeme"³⁴ bis, whilst a magic symbol incorporates the second presence of reality of whatsoever kind, like a dancer incorporates through himself, *makes present* in a secondary manner an animal or an ancestral being.

It should be remembered that Mankind has never lost the capacity of magic experience. Magic experience may reappear when Man has to face the Unknown (f.i. before the realm of death, —conjuration of spirits—) and Magic has been deeply involved in Alchemy when Man first entered the realm of the microcosmos.

The essence of the Human Mutation is Conceptual Thinking or *Creative Thinking*, the capacity to create new forms, which did not exist in nature before. The earliest traces of conceptual thinking are "tool-making" (capacity to conceive and distinguish useful qualities of a given object or form and the capacity to conceive and distinguish the function of an object or form, which has to be used in a future eventuality) and magic conjuration. Though a magic image is not yet a concept and not yet a symbol, it is nevertheless the first psychic unit of human understanding.

Creative thinking is a historic factor causing changes and the appearance of new forms.

It is obvious that the next major step in human development was achieved in the direction of the specific human mutation. Human evolution progressed by further development of conceptual or creative thinking.

At the end of the Magdalenian period the eidetic character of art declines and gives way to a more schematic treatment of form. A gradual development towards the "ideograms" of End-Pleistocene and of the Mesolithic Azyliens can be traced³⁵. VERWORM has pointed out that again a basic change must lie behind these features. He calls the new form of art, caused by a new form of human mental processes "Ideoplastic Art" because instead of simple sensations, or eidetic impressions, human "Ideas" are expressed and communicated by art.

Man has escaped the influence of the "eidetic image". He pictures the first "generic ideas" and "common nouns", which have formed themselves in the human psyche. He pictures the first real abstractions, the first real ideas, the first notions. The impressions and sensations of a multitude of discrete observations have coagulated into one single psychic unity: the idea. He now pictures not a Bison "*hic et nunc*", but

“the Bison”. There is no urge towards physioplastic expression. The “Sign” which appears instead, is enough to bring in mind the psychic content.

This stage, though it marks the development of “Abstract Thinking” is still very different from “logical thinking”. The signs and ideas are “Symbols” as well, which means that they are still *images* and have an emotional meaning attached to them, a certain form of *knowledge* which is different from the sensation of knowledge conveyed by logical thinking. The symbols represent infinitely more, than what they actually depict.

This stage of human development is fully represented in the dreams of modern man. The associative activity during dreams uses symbols (“Dream-Symbols”) as associative units, symbols and archetypes (C. G. JUNG)³⁶.

This stage is again the effect of a displacement of the “Genom” which we may call the “Ideoplastic Variation”. Being hereditary it is exclusively represented in the mental processes of “primitive peoples” and of the human child. It distinguishes the races of *Homo sapiens fossilis* from *Homo sapiens recens*.

There is a great psychic difference between the “magic symbol” and between a “Symbol”. The magic symbol is still bound by human transcription into a circle, an associative unity of great force, which is coherent and contaminates the whole emotional contents of the image. “Ideas” and “Symbols” are on the other hand unities of their own, freely entering any association or circle as directed by human emotion, thought or understanding. They are selfsufficient and movable. That is why at that stage, human representation loses the character of coordination or juxtaposition and is able to express subordination. Ideas and symbols express knowledge about reality whereas magic images make reality to be present. After the ideoplastic variation a pregrammatic stage of human communication (through the juxtaposition of loose magic images) is superseded by a grammatical stage in which the unities of human communication and thought enter into free relations which each other expressing subordination if necessary (the accusative and verb complex, the adjective and noun complex).

The aim of “knowledge” is still the same as the aim of “magic”. Both are means of controlling and mastering reality. Magic recreates reality inflicting wilful, advantageous changes to it. “Knowledge” means direct orientation, and control over reality or over that which is thought to be reality.

The first stage of the Ideoplastic Variation is characterized by Symbols and images entering freely into associative interrelations. (Thinking in Symbols or Mythic thinking)³⁷.

The whole force of the “Ideoplastic Variation” is shown in the rapid cultural and technologic progress of Mankind in the short period which lies between the mesolithic stage of hunting and food gathering and the stage of agriculture and breeding (mixed farming) in the neolithic period. Only the new conceptual powers could work such miracles.

Also one of the highest achievements in metaphysics has to be placed in that period: the intuitive perception and conception of the superhuman reality of God-Father, the Father in Heaven, the Creator and Conservator of the World. The problem of One-God-Father has ample literature but everything points to the fact, that it was conceived in the earliest times of *Homo sapiens recens*.

The ideoplastic variation which was a displacement of the human Genom, a hereditary change in the human "Norm of Reactions", has nevertheless not fully discarded the possibilities of "perceptual thinking", nor of magic experience. Physioplastic and magic experience remained still possible though changed and adapted to the new requirements of the ideoplastic mutation. The ideoplastic mutation occurred as a superstructure of the old stage. And though it became dominant in heredity (and primitive peoples never relapse into physioplastic expression) human understanding remained still under the influence of sensations through the eye and a returning to physioplastic or eidetic values, in whatsoever respect, was always possible. In the ideoplastic stage the sensations (eidetic images, Schemes, sensations of single objects) were potentially stressed in order to express everything which could be emotionally and intuitively connected with them. Only the rich emotional background had to be abandoned to create logical thinking or to relapse into physioplastic valuation³⁸.

*Me doctarum ederae praemia frontium
Dis miscent superis...*
(Q. Horatius Flaccus, *Carmen I ad C. Cilnium
Maecenatum*, 29-30)

V

AN ANALYSIS OF TRADITION

C. G. JUNG was the first to draw attention to the presence of strange phenomena in dreams, arts and instinctively emotional and affectionate interpretations of normal sensations. He defined these phenomena as "Archetypes", which are products of what he called the "collective Unconscious".

"The psychic functions of Mankind appear to be universal and collective as far as the human brain appears to be differentiated in the same extent." "A most surprising conformity is shown by the Unconscious of the most distant peoples and races of Mankind which is f.i. documented by the (so often emphasized) fact, that many formal elements and motives of their autochthon myths are exceedingly correspondent." "The universal similarity of all human brains is the basis of a general possibility of homogeneous psychic functioning." That general homology of psychic functioning is called by C. G. JUNG the "collective psyche".³⁹ "Every individual experiences the presence, not only of personal reminiscences, but also of great "archaic "images, which are inherited possibilities of human conception". "Not the conceptions or "images" themselves are inherited but the *disposition* to experience certain notions or conceptions." "Certain myths and mythic motives are identical through the whole world. The same motives, images and coherences (mythologemes) are reiterated by mentally ill persons. The meaning of their phantasies may only be revealed through a study of old mythic texts. These archaic images are products of the unconscious mind. They are the most ancient and most general conceptions of Mankind." "They are the results of a certain *readiness to reproduce again and again* the same or similar mythic conceptions. It could be supposed that the Archetypes are the results of constantly reiterated imprints (Einprägungen) caused by subjective psychic reactions of the ancestors." "It seems the Archetypes are not only the results of constantly reiterated typical experiences of the ancestors, they bear also an empiric character, like tendencies or forces leading towards the repetition of always the same experience." "Always when an Archetypus appears, in phantasy or in dreams, there is a special "influence" or force inherent, through which its effect becomes "numinous", that means fascinating or instigating to deeds."

"The collective Unconscious contains *the remnants of the life of the ancestors.*" If "the psychic energy happens to break into the vestiges of the inheritance of the ancestors, old mythic images or Archetypes come to light again". "Our dreams are in their essence the products of the unconscious mind, which contains *the residual functional possibilities of all previous evolutionary epochs.* (Die residualen Funktionsmöglichkeiten aller vorangegangenen entwicklungsgeschichtlichen Epochen)." "The collective Unconscious is not only the sediment of old experiences (Niederschlag der Erfahrung) but also an *a priori of recent experiences.* It is a picture of the world, formed before aeons. In the structure of that picture some outstanding features made themselves distinctive. These constant features are the Archetypes or "Dominants". They are the rulers, the Gods, they are the are images *representing dominating laws and principles, average regularities in the constant flow of sensations (images), which through their regular appearance have struck the human soul.*" "But the Archetypes are not only the effects of mere subjective experience, they bear an objective meaning too, because *they are in relation with extrahuman realities or factors, which are the original source of human sensations and experience.*" "The contents of the collective Unconscious are not only the residues of archaic, specifically human, psychic functions, but also remnants of psychic functions originating in the animal ancestral line of human evolution. (Engrammes, Phylogenic Mnemes.)"⁴⁰

The main points of C. G. JUNG'S theory substantiated by these quotations are:

1. Most archaic psychic functions, leading to human understanding and conceptual thinking are figurative, symbolic and emotional.
2. Such thinking led to the formation of dominating figurative and symbolic characters, denoting human knowledge about extrahuman reality (its laws, forces and regularities). These "Dominants" are the "Archetypes" which exert a fascinating influence, they are "numinous".
3. Archetypic thinking and the Archetypes themselves are parts of the human Genom, but they are not directly inherited. Only a certain preparedness, disposition or capacity is inherited to understand the world through mythic thinking and to form or reexperience the same old images which had been formed before, in ancestral times, and which had been the main vehicles of understanding before. The same Archetypes may be formed again, without direct contact with, or continuous existence of old mythic tradition.

The phenomena described by C. G. JUNG are essentially the same psychic functions, which have been described in chapter N° 4 as the effect of the Ideoplastic Variation. The Archetypes are products of that early, ancestral period of Homo sapiens, preserved in the "Archai" of modern man.

Attentively shifting the evidence of C. G. JUNG it seems to be certain that the preparedness of Man towards archetypic thinking does not produce everywhere the same results. There are not always the same Archetypes which reappear in the fabric of different human cultures and there are differences in the force, in the effect, in the "numinosity" of the Archetypes as well.

The archetypic background of culture and tradition is commonly known. J. GOTTMANN in a recent work on Geopolitics, emphasizes two essential features forming the individual character of a people.

- a) *Circulation* (la circulation), which means the entire complex of historic changes in the past and historic forces in the present (facteur du changement historic).
- b) *Iconography* (l'iconographie), which means the entire complex of symbols in which a nation has faith and which is a conservative factor resisting changes (ensemble de symboles dans lesquelles la nation a foi est qui est un facteur de resistance au changement).⁴¹

A people is conserving forms of its ancestral culture because they are linked with powerful and largely emotional Archetypes, which may be

not conscious at all, but nevertheless exert a power of attraction, resulting in predilections for specific culture-achievements and forms. The Archetypes are embodied and realized (are projected into, are actuated and acted) in institutions, religion, rituals, ceremonies, mythology, arts and crafts, tunes, ornaments, songs etc. and language. These embodiments and realizations of the Archetypes and archetypic emotions are preserved by tradition and by keeping the heirlooms of the past. Here they are not preserved through heredity, but *outside the biologic Genom*, like an artificial, secondary Archai. The embodiment and preservation of Archetypes in a nonbiologic medium is an innovation essentially human and is one of the effects of the ideoplastic variation. And here in the nonbiologic sphere a special selection takes place, selection and creation, a dynamic process, which on a psychosomatic basis must have its biologic consequences.

The connection between specific psychic functions ("the Inner Form") and culture has been already formulated by O. SPENGLER though, in an overemphasized abstraction, he has deduced the presence of one specific "idea", of one basic experience about the essence of the cosmos (Weltgefühl, Begreifen der "Tiefe", der Art der Ausgedehntheit, Ursymbol des Raum und Zeiterlebnisses) inherent in all realizations of a culture. "I have to discern —says O. SPENGLER— between "culture" as a possibility, and "culture" as a reality: between the conception of culture as an idea of existence —individual or collective existence— (Kultur als Idee des —allgemeinen oder einzellen— Daseins), and the conception of culture as the body of that idea, as the sum of its *expression* incorporated into matter and space (die Summe ihres versinnlichten, räumlich und fasslich gewordenen Ausdrucks)." "Culture conceived as the totality of the expressions of the human soul, which became sensually perceptible in gestures (behavior) and work (Kultur als Innbegriff des sinnlich gewordenen Ausdrucks der Seele in Gebärden und Werken). Culture conceived as the totality of great symbols of life, feeling and understanding"⁴².

Everything new enters into relation with, or arises from that innermost specific structure of psychic emotional experiences and outside form. W. E. HARVEY writes about the Australian aborigines (in his book: Taboo). "Customs and legend, songs and dances, all have their use in native mind... in "ancient usage" all things *have a meaning as "ties of the past"*, or as means of preserving the unity of a tribe".

The way has been therefore already prepared for an understanding of culture-morphologic differences *as the expression of differences within the Archai itself*. An analysis of these differences (of Archetypic contents, of Archetypes retained or discarded or repressed) an analysis of psychic processes may furnish data of high taxonomic value, concerning the evolutionary position of a given human society, group or unit. But culture-morphology as inaugurated by O. SPENGLER and FROBENIUS, remained static in its essence. O. SPENGLER regarded the cultures of Mankind as the never ending sprouting of human achievements like the sprouting of plants, eternally beginning, flourishing and dying⁴³. He conceived the historic unfolding of human forms as a neutral and homogeneous process, the only distinction of as many parallel happenings (parallel not in time and space but in value or position) being, whether they were in a position of beginning, maturity or senility. He denied the possibility of an

absolute measurement or standard by which to measure or value historic phenomena. His typical expression "transformation" (Umgestaltung) excludes the idea of development or evolution, which implicitly is containing the notion of a change or alteration creating something new, which was not before, and which has to be regarded as something of higher value, than the stage before⁴⁴. FROBENIUS in his Schicksalskunde has in the same way occupied himself with laws of growth and death of cultures and has not employed the methods of his comparative morphology in order to ascertain the evolutionary position of historic forms. The first attempt to form a system of evolution on the basis of comparative culture-morphology was achieved by the Vienna-school of ethnologists found by Professors SCHMIDT and KOPPERS.

M. DE FERDINANDY has led a special investigation into the problem of sudden outbursts of archetypic images and contextures in the oeuvre of creative individuals, which may occur in a situation without any direct contact with similar images. The existence of similar images and contextures may be disconnected from their present formulation by centuries. The images thus emerging are clear Archetypes or mythic symbols of ancient times. Analysing the oeuvre of Ibsen, Goethe, Vörösmarthy, Baudelaire, Ady, Virgilius and Th. Mann he came to discover the significance of the embodiments of the Archetypes. Later ages may lose contact with the archetypic contents of culture-achievements, only grasping their dead, outward shape. One medium of outstanding significance is language itself.

"Expressions which are formulations of elemental thinking become abstract signs in every-day usage, and only few would note, that these enigmatic signs had been symbols before". But the genius manages to break through to the original emotional contents of ancestral symbols, frozen in the conventional forms of speech and he would form again clearly the original Archetypes, bright with the original force of emotion, reproducing the contexture of a whole mythologeme, through the logic of its emotional unity, as it existed before. "He discovers the original contents of the expression, the conventional meaning is brushed away, and the original symbolic value of the word-picture is again restored." This resurrection of ancient symbols, the appearance of Archetypes in the mind of the poet, the restitution of archetypic and mythic thinking and experience, is connected with a state of psychic tension. The Archetypes appear in a state of *Ecstasy*.⁴⁵

It is essential to state that these visions are prompted by the existence of a reality outside the human body. A word, which is an extra-individual reality (a "secondary Archai") is suddenly understood in its whole original, emotional context, as conceived long ago in the mythic-symbolic stage of ideoplastic development.

But it is not only through the elements of language or other achievements of human culture that poets and artists are able to reach the past. There exist certain actualities of Nature which became archetypic symbols. The *contemplation* of these actualities is able to evoke in the soul of a genius a state of inspiration, a state of ecstasy during which he becomes touched by the ancient symbolic and emotional context of the nature-object or scenery. The psychic element, the element of ancient "human transcription", the contexture in which once, the sensation of a nature object entered ("the corresponding reality of the human self") is again reappearing in the soul of the genius. This "resurrection" or "Epiphania" of the ancient archetypic and symbolic structure and the emergence of an emotional and immediate knowledge about something which cannot be expressed in words, and which once was the psychic

content of remote ancestors, is a psychic (or psychosomatic) phenomenon, which does not depend on a possible direct contact with, or on a continuous existence of old mythic tradition. It depends on the contemplation of the nature object or scenery.

M. DE FERDINANDY quotes Ibsen saying: "The Ocean exerts a *force of emotion*, which acts like volition. She is hypnotizing." (Macht der Stimmungen). The "Ocean" is a mythic symbol of great anciency and M. DE FERDINANDY has analysed how this mythic symbol was reintroduced by Ibsen in the same exact sense and mythic character as it once appeared as a psychic expression of our ancestors. The sensation of the "Ocean" has activated the original emotional and archetypic values, once adherent to it. It was shown by M. DE FERDINANDY how GOETHE during his journey to the Brocken mountains experienced the original symbolic values and mythic knowledge about the archetypic images of the "Rock" or "Crystal" and the "Griffon" or "Aigle". M. DE FERDINANDY quotes the "Quester-Legend" unconsciously restored by TH. MANN. The expressions are formed "involuntarily and under obligation, following the path of tradition... an irresistible force."⁴⁶

The deep anchorage of archetypic phenomena in the human Genom becomes exceedingly evident through analyses of TH. MANN and M. DE FERDINANDY. Historic personages are able to reenact the human character and fate (destiny) of a remote ancestor. They reenact an archetypic entity (a special type of personality) which first was created and acted by a remote ancestor or a remote representant of their people. The emphasis lies not on the actual ancestor (or ancestors), not on the individual, but on the meaning of his life, of his personality, it is the Archetype itself which enters the plane, the Archetype, which the ancestor has first acted, actuated and realized (embodied) and which symbolizes the ethic (angelic) or diabolic elements and realities of a "role" of high human and evolutionary (cosmic) significance. The significance of the Archetype, and of historic knowledge (if any) about the ancestral figure, fuse into one fascinating (numinous) unity. Alexander the Great f.i. lived under the influence of the Sungod Apollo and became himself part of that Archetype⁴⁷.

The whole problem may be defined in words of TH. MANN: "The phenomena, we are confronted with —writes TH. MANN— may be called imitation or succession, it is an attitude obeying an urgent aim: to revive, during individual life, a mythic frame, which once had been created and acted by an ancestor, and to fill it with new life in the present."⁴⁸ "The most pleasant, the most carelees definition of education (Bildung), seems to lie in this shaping and forming (Formung und Prägung) through the influence of what we are loving and admiring, through the influence of a childish *identification* with a Father-personality, selected through the medium of innermost sympathy".

"The basic idea of my novel "Josef" was the idea of life, as a succession, as a progressing-in-the-path (In-Spuren-Gehen), as an identification". "Character is a mythic role, acted with selfdeceiving simplicity in the belief of being original and of unique significance (einmalig); acted with dignity and self-assurance which is deeply rooted in a genuine consciousness of representing something unmovingly righteous (etwas gegründet Rechtmässiges), of behaving, though in a godly or evil, noble or offensive way,... but always in a manner which incorporates and represents something *exemplary* of its kind." "Indeed if his behavior were only a phenomenon of the ephemeral presence (des Enmalig-Gegenwartigen) he would not possess any behavior at all." "His dignity and self-assurance of acting (Spielsicherheit) is unconsciously founded in the fact, that something timeless has been again revived and became present. His dignity is a mythic dignity, a dignity which becomes also the most wretched character, because it is natural, born out of the unconscious mind." "Mythic life is sacred repetition, it is the historic form of living". "... antique man has lived in such a form". "The consciousness of the antique mind was different from ours... it was in some sense *opened towards the past*, it absorbed much of that which once existed before, the past was reiterated by the antique individual through his present life, the past was again made actual by him... His life was a revival of bygone

things (ein Beleben) and his behavior was an archaic behavior". "His imitation of the past... had the form of mythic identification, so well known to antique man, and still present in our times, because it remains always possible". "It was announced by Napoleon... "I am Charles the Great" ... such is the formula of the Myth". "Life, or at any rate, *important life*, was in the eyes of the antique man a restitution of the Mythos in blood and flesh... only through its relation to the past was life made legitimate, became true and important. ... Only through the incorporation of the Mythos into the structure of present life, can life be awarded to be *sacred* (Weihe), self-assured and *righteous* (Rechtfertigung) ... Is it possible to live and die in a more important and more dignified manner than by celebrating the sacred contents of a Myth?"⁴⁹.

The problem has been revised in a Genealogical setting by M. DE FERDINANDY. He distinguishes three channels of modern Genealogical investigation. I. The analysis of a given family as a Geneologic and historic problem (psychohistoric analysis, entering into details of psychosomatic and spiritual features.) II. The analysis of a given family as a culture-morphologic phenomenon. Its place within the general morphology of an epoch, an analysis of influences given and received. III. The analysis of a given family as a Palaeopsychological problem. Incorporating the analysis of archaic (archetypic) images or symbols through which the members of a family are able to understand each-other and the world⁵⁰. It is essential to know the "humus" of a family, the whole fabric of its ancestors in which the destiny and possibilities of a family are rooted. M. DE FERDINANDY quotes the analysis of L. SZONDY. According to L. SZONDY a biologic (hereditary) determinant is revealed in the necessity of option, when selecting certain objects or situations. The predilection which determines the peculiar case, when loving, hating or selecting friends, "election" and conduct (behavior) are emerging from inherited dispositions⁵¹.

The essential uniformity of the theories of WOLTERECK, (Genom, "Norm of Reactions"), C. G. JUNG, (Archetypic dispositions), L. SZONDY (Necessity of Option) is to be noted. It is clear that the option of a Father-Personality as described and analysed by THOMAS MANN, which means the identification with an archetypic ancestor and mythic character, has to be regarded as a *psychosomatic phenomenon* in accordance with above theories.

M. DE FERDINANDY quoting L. PROHÁSZKA abstracted the whole problem into one pregnant expression: "The liberty of the ancestors becomes the destiny of the offsprings" (La libertad de los padres se cambia en destino de los hijos).⁵².

Amplifying the theory of the Archai, I would like to call attention to certain results of DRIESCH which show strong resemblance to the phenomenon of "phylogenetic recollection" (archetypic disposition). Without entering into controversy about the subject, some aspects of the "parapsychic" faculties of the human soul, as described by DRIESCH should be introduced. Telepathy and Thought-Reading (Gedankenlesen) have been defined by DRIESCH as gaining direct knowledge about the psychic contents (Wissensinhalte) of other persons without using the six senses. Psychometry is described by DRIESCH as a kind of clairvoyance, which means direct knowledge about facts and situations hidden from the observer by space or *time*. It is experienced "only in the presence of a "Metagnom", that is an object which can be touched or at least seen by the medium. The object appears to have been once in a certain way connected with the situation (it was present at the happenings or had a role in them) described by the medium". The phenomenon of psychometry cannot be connected with the material structure of the object, the phenomenon is only something *in relation to* the object (in bezug auf...)⁵³.

Telepathy has, according to DRIESCH much to do with psychic images.

There are experiments known during which an "Agent" (a person who plays an active role, by transmitting his own psychic contents into the conscious mind of another person who is the "Recipient"), gazing intently at an object transfers his eidetic sensation into the conscious mind of an other person. In some cases the "Recipient" has experienced the presence of the foreign sensation (Vorstellungsbild) in his own mind as being in reverse position. One of the most interesting cases is in direct touch with symbol-thinking: the Agent was transferring his own sensation deriving from a portrait of Christ which he

was contemplating. The portrait was not seen by the Recipient, who quoted of seeing a "Fish" (The symbol of Christ). It is often stated by clairvoyants that they only *see* something (sie nur sinnlich, anschaulich erfassen) which they are not always able to understand or grasp in its meaning at once, and which may be therefore the object of a secondary intellectual interpretation of their own. It may happen that they are able to describe their sensations but they are unable to find any intellectual meaning in them. It is stated by DRIESCH that in all cases in which real clairvoyance was experienced, in the presence of scientifically critical witnesses, there was always some link with the phenomenon of psychometry to be noted⁵⁴.

It should therefore be tentatively remarked that the "faculty" of archetypic experience may have some connection or relation to the more elusive faculty of telepathy and a strong similarity with psychometry. The telepathic character is indicated by the reexperience of remote psychic contents whilst the psychometric character is ensured in the phenomenon of the "Epifania" of Archetypes and symbolic contextures (mythic motives and mythologemes) through the medium of a "Metagnom", which in this case is furnished by the presence of any culture achievement (object, institution, language, etc), any unit of the "secondary Archai", or actuality of nature, which once became linked with, was the expression of, foresaid experiences. In such way a link may be established between two exceptional and not sufficiently known phenomena of human psychic life which in consequence may perhaps lose something of their enigmatic character.

RESULTS

1. As a result of the "Ideoplastic Variation" eidetic sensations became emotional and symbolic. The "eidetic image" of an object became the vehicle of a statement, containing "knowledge" about nature and man himself. The units of thought freed themselves from their entanglement in "Magic Contextures" and became free units of inquiry. Nature was not conjured up and made present in a secondary presence but, control and mastery was sought in understanding. The nature of that understanding was direct and emotional and was communicated through images (symbols), happenings and characters (Myth, Mythologeme). The respective associative process of the mind may be called "Symbolic or Mythic thinking".

2. Symbols of outstanding importance which are the signs of forces, laws, regularities and dominating principles in nature have fixed themselves in the human soul and appear as "Archetypes". The Archetypes seem to be connected with heredity (being part of the human Genom), in the form of a "preparedness" or "inclination" towards experiencing the old images of the ancestors again in a special state of psychic tension or in a special state of psychic functioning when asleep⁵⁵. The images appear through "Phylogenic Recollection", as the result of inner psychic functioning, independent of the existence or non-existence of old mythic tradition.

The culture of a people contains embodiments of symbols, images Archetypes, feelings and emotions. It contains the expression of psychic experiences. The expressionistic value of the outside form (the "morphé") has been stressed by the inauguration of Culture-Morphology.

In a stage of high psychic tension the genius is able to break through the "morphé" of culture-achievements which with time became dead and ununderstood. It restores direct contact with ancient knowledge, it restores the expressionistic value of the symbols and Archetypes. The genius is able to restore the lost emotional and archetypic value of actualities of nature. The mutual relation of symbol (morphé), emotion and knowledge may be described as harmonious resonance: every part of the contexture is able to resound in the human mind the lost or hidden parts of the original harmony. The lapse of time is no impediment. The presence of a symbol or of a morphé thus actuates the same or similar emotion, and "feeling of knowledge" in the human soul, which was originally linked with the symbol. Under the "Force of Emotion" of the symbol, morphé, or actuality of nature, parts, motives of a Mythologeme may reappear or the whole Mythologeme is resurrecting. On the other side strong emotional experience actuates the

same symbols or mythic expressions which once have been linked with the expression of the same emotion.

Strong similarity exists with telepathy and psychometry.

3. It is of outstanding significance to draw attention to the existence of a selective factor in archetypic and cultural experience. Not every member of every community is able to reproduce the same archetypic contextures, the same knowledge and forms of emotion. There is a differentiation in the *direction* of phylogenic recollection. Some communities have already lost or repressed the faculty of restoring certain contextures which others are still preserving, or certain communities have never been in the possession of special archetypic unities and experience. This selective factor is essentially *historic* because it is the result of continuous human activity (decisions) and creates specific and unique differences.

The biologic faculty to experience archetypic contents of the Genom is *general*, the selective, or historic, or dynamic faculty is *specific*. I would not like to enter into a discussion of the problem *from where* are the archetypic contents of tradition conjured up or rebuilt? Partly they are preserved in the "secondary Archai" and partly the psychic character of the whole process excludes exact, logical understanding. The selective factor is a non-biologic factor and is identical with the effects of "creative thinking". It creates, directs, influences and modifies the archetypic contents of the human Archai. The "Archai" as conceived through the theory of WOLTERECK and with aid of the conception of the "Norm of Reactions" is ab ovo psychosomatic, containing somatic and archetypic (behavioristic) relations. The biologic aspect should not to be confounded with its psychic aspects and the biologic theory of the chromosomes is full of pitfalls when applied in the psychic sector. But in a general sense we may state that "Heredity" means "preservation", preserving that which is *available* for preservation. Heredity is only a vehicle of preservation and not its source⁵⁶. The theory of the chromosomes has only revealed the mechanism of biologic conservation but has nothing revealed of life itself. Life is motion. The contents of that which can be and will be preserved depends in the psychic sphere from the dynamic faculties of the human soul, it depends from the consequences of subsequent human activity, decisions, endeavour, opinion and willpower, if acting through a sufficiently long interval of time in the same direction. Creative faculty means the creation of new psychic contents (new knowledge) and new forms of culture-achievements. Selection means repression or discarding of old contents and old elements of culture. Repression or discarding, both mean final decision, creating a specific basis of further progress. "Specific basis", because the specific contents of that which has been discarded or repressed, of that which has been preserved, and of that which has been created, determines a specific direction of human development. "Direction", interpreted as the sum of dynamic changes, which are based on each other, the later change being the starting-point of an earlier change. (Typologic line of development). The situation of the original decision is thus determining a whole line of changes excluding a world of possibilities and creating new possibilities, which are excluded from lines of development of other human communities. Possibilities which cannot be connected with the specific sum of achievements of a given human community in a given moment are unrealisable, they are relatively impossible. Under "situation" the specific sum of human achievements of a given human society in a given moment is meant. Thus the "situations" of a given human community are connected with each other, are founded on each other and development progresses simi-

lar to organic growth, or the development of biologic forms. Every situation has a specific circle, a space of its own which determines its possibilities, that which can be achieved in the near future. Thus it is obvious that the situation "Homo europeus XX. Cent." was able to produce atomic fission, but the situation "Homo europeus XIX. Cent." was not. But the situation "Homo europeus XIX. Cent." was a basis and foundation of the next situation and the source of its being, and of everything leading to the possibility of atomic fission. Thus a succession of situations and possibilities is created, the notion of "situation" including a specific limitation of these possibilities in relation with the contents of the situation (achievements and knowledge).

The notion "space" or "circle" has to express, that though confined, the possibilities are still multiple and ambivalent. Human decision therefore is able to select and by selecting to define. This decision is free volition. If different human communities are in the same situation they are still able to select and realize different possibilities of development and to connect them organically with their Genom. These different decisions are the basis and source of changes organically following each other and based on the contents of the earlier changes. The keeping of a clear sequence without breaking away from the contents of the original decision, so that the original decision still defines the whole sequence may be the ultimate meaning of our term "Direction". The turning into a different direction and its realization through successive development, by conquering the world of possibilities bit by bit in an organic and logical sequence is always possible.

Thus was created in human development the bipolar tension dealt with in the first two descriptive chapters. Two main "Directions" of human development have evolved, selective and creative activity determining two specific contents of the human Archai. Two specific types of human "Norm of Reactions" became distinguishible. Both developed through subsequent situations having specific "circles" of developmental possibilities. Both kept a clear direction in their decisions and in their creative activity, through many centuries.

The taxonomic value of differences within the psychic behaviour of Mankind has again to be emphasized. Archetypic differentiation is the main factor of different directions in human evolution. Culture-morphologic analysis reveals the state and situation of the human Archai.

"Tradition" is part of the human Archai, is "secondary Archai". Tradition means the same in the psychic sphere as "heredity" means in the biological sphere. But it also includes features of *psychosomatic* character. It includes a faculty of active reexperiencing of ancestral psychic contents, which might already have lost direct contact with the present. Tradition preserves the knowledge of the past. A culture-morphologic analysis of tradition, of its contents (psychic faculties and psychic contents and the whole fabric of embodiments) reveals the situation of a given human community within human development. Through an analysis of the whole context of tradition in a given moment and its relation to everything which seems to be newly acquired in the cultural fabric of a human community, the definition of "Situation", "Direction" and "Archai" becomes possible.

"What is tradition —asks M. DE FERDINANDY—, tradition is eternal and living contact with the whole fabric of the human past and what

more, it incorporates contact with the extrahuman world, through the great symbols of humanity, it means contact with rock and griffon, with the material and spiritual aspect of reality, in one expression: it is contact with the Macrocosmos"⁵⁷. Tradition may or may not include the mythic or symbolic element of human understanding which is pre-logical but which conveys a special form of understanding, grasping things which logical thinking is unable to penetrate. "Intuition" was celebrated by BERGSON⁵⁸, and C. G. JUNG defines: "Reason is only one possible psychic function in relation with one corresponding part of the phenomena of the world. (Sich nur mit einer ihr entsprechenden Seite der Weltphänomene deckt). But everywhere around us there exists the domain of the irrational, that which cannot be correlated with reason"⁵⁹.

VI

THE PROCESS OF DOMESTICATION (A HYPOTHESIS)

Domestication means the interruption of the natural environment and biocoercion of a living form and its confinement into an artificially created new environment with artificial (planned) food supply.

Animals and plants had been domesticated by man, but with the introduction of settled conditions man has created an atmosphere of domestication for himself as well. The effects of domestication on plants and animals have been studied rather thoroughly but less care was spent on the study of the auto-domestication of man. The process of "civilization" is a process of domestication as well, and some aspects of human evolution may be better understood, if interpreted in the light of changes caused by the effect of domestication.

Changes caused by domestication include: 1. Increasing variability within the Genom of a species. (Splitting up of the Genom into many varieties and races). 2. The appearance of juvenile characteristics on grown up forms.

The first item has not to concern us in the present context but attention should be paid to the analysis of the second. It has been established by J. U. DUERST in a special issue that under domestication a retardation of development occurs in the sense that the growth of the horns f.i. remains fixed in a stage of an earlier youthful form⁶⁰. It may be allowed to generalize tentatively the finding of J. U. DUERST by stating that domestication may involve in some aspects retardation, which means that some genes and faculties, which are bound to develop during phenotypic growth, do not more attain full maturity and a grown up stage of the individual is reached without fully realizing the contents of the Genom of the ancestral stock: some achievements of the ancestral stock are dropped from the phenotype and features appear as grown up forms which had been hitherto only transitorial youthful stages of the phenotypic development of the ancestral stock. These transitorial youthful stages of the ancestral stock may be interpreted on their part as already superseded and surpassed stages of earlier development which became transitorial stages of phenotypic growth. The effect studied by DUERST may be only a remarkable detail of a more general process, exercising

its influence on the whole evolution of the "Norm of Reactions" of a domesticated living form.

In the psychic and psychosomatic sphere "domestication" has to be conceived as a selective and creative factor incorporating a specific complex of human decisions, and behavioristic elements defining one distinct *direction* of human development. This direction is progressively leading away from the form of human Archai as defined in the Altamira stage (Magic behavior) and the early Ideoplastic stage (archetypic, symbolic and mythic understanding). During that process old elements of the human Archai are dropped and discarded or become extremely latent. Some aspects of the process may be studied.

1. It is acceptable to state that the ideoplastic variation has reached a mature stage by the appearance of the self-conscious and differentiated human personality. This development means that the human personality has freed himself in some extent from the influence of the biologic group, the herd. Relations with community became an intricate, delicate, highly sensitive and complex pattern of mutual interrelations involving the most sublime phenomena of moral conduct and maturity.

Under domestication and in connection with large accumulation of the human population this development is retarded. Certain features are observable recalling the original herd structure. Already in early dynastic Egypt and in the Indus valley features appear which bear a distinct character of schematism and mass-organization. Some attention was paid to this phenomenon by C. G. JUNG⁶¹, but he thought to attribute the cause of it to the mass-organizations themselves. But the possibility of mass-organizations is the outcome of a previous inclination or preparedness of many single individuals to take part in such organizations. It lies in the behavioristic elements of domesticated man to aggregate into organizations based on uniformity. That means that under the influence of domestication many individuals incline to be retarded in a full development of individualistic differentiation. In a biologic sense: phenotypic maturity is reached without having surpassed an earlier, in an evolutionary sense more youthful stage of the human "Norm of Reactions".

2. It is perhaps possible to call attention to a further effect of human auto-domestication: the gradual development towards pure abstract thinking and the secondary appearance of physioplastic expression and physioplastic "morphé", involving the loss or repression of elements of the ideoplastic Archai.

Conceptual thinking has developed through an initial stage of archetypic (mythic, symbolic, prelogic) thinking into a mature stage of abstract (logic, rational) thinking. The development may be characterized by the sequence: symbol — allegory — abstract idea. The abstract idea has already lost its original visionary and emotional contents^{61 bis}. This development is not a regression but a stage of super maturity and specialization, which is already in danger to lose contact with ample territories of extrahuman reality, as it has been emphasized by C. G. JUNG and BERGSON.

As a further consequence of the same process there is another phenomenon to be noted: gradual regression into the prevalence of simple, unemotional sensations. The emotional contents (the "Force of Emotion") fading out, art relapses into a secondary stage of physioplastic (eidetic) expression and representation. The outcome is reliance on photographic

similarity. Strict reproduction of sensations appears as the most appreciated form of artistic language. The term "secondary" stage has been applied because though adhering to the impressions of the six senses it has nothing in common with the "magic impressionism" of the Altamira-stage, except its "morphé". The secondary stage of physioplastic expression means a gradual development of an unemotional approach to our environment. The channels of archetypic and emotional experience being barred, man perfects himself in a true rendering and reproduction of individual sensations or impressions. The style and artistic representation become more and more documentary and narrative instead of expressing psychic contents. Super-conceptual (unemotional, abstract, rational) thinking and the tendency towards eidetic, unemotional expression or representation, are only two aspects of the same psychic form, though seeming different. They are the common effect of a gradual lessening of human contacts with emotion. The eidetic image appears to be isolated. Eidetic art (nature reproduced as it appears through the sensations of the eye) indicates that man has lost appreciation and understanding of symbolic and ideoplastic expression and representation and succumbed to the influence of uncomplicated sensations.

The development of eidetic art shows an uninterrupted evolution from the ideal-portrait of the Greeks to the beginning of strict, documentary rendering of sensations in Hellenistic art. Anecdotes about excellent achievements in the highly deceiving rendering of "Nature" are significant. Physioplastic expression finds a temporary culmination in Roman art leading to the invention and deceiving application of the rules of perspective. The "naturalistic" portrait of the Romans is well known and is regarded as one of the most characteristic achievements of Roman art.

These tendencies in domesticated communities do not mean that "mythic" thinking has already been extinguished, but logical and rational thinking is in development and the successive situations are leading towards a total repression of the mythical stage.

3. The effect of a gradual lessening of the initial faculties inherent in the ideoplastic variation and the first reappearance of secondary eidetic (physioplastic) tendencies may already be observed in the formation of the first polytheistic systems in the first city civilizations and state-organizations of the Middle East. It has already been emphasized that the original conception of the One God Father in Heaven must have been one of the first achievements of early ideoplastic understanding. It seems that the deviation from this conception is in connection with domestication and the above process. It seems that this conception became with time not plastic, not eidetic enough for Man, caught in the process of domestication. The idea of God-Father is essentially symbolic, ideoplastic, not sensual or portrait-like. It can only be expressed by symbols and signs being the expression of deep emotional extrasensual contents of religious experience. Polytheism means therefore a tendency towards greater obviousness and plasticity, more palpability, towards expressing religious ideas in a more sensual form, furnished by the portraiture of human-like *characters*⁶².

This side of polytheism has been admirably defined in Indian philosophy by distinguishing "Word-Brahman" from "Higher Brahman" in the Mahabharata, or "Lowest Brahman" from "Highest Brahman" in the system of RAMANYA. Higher Brahman is direct, immediate knowledge

of God (Brahman) as practised f.i. by Yoga and Word-Brahman is the expression of the Divine by description and words as incorporated in the Vedas. Word-Brahman is a less perfect form of knowledge than immediate understanding (insight, intuition). According to RAMANYA, Brahman may be worshipped through different objects of worship. The lowest form is the portrait of Divinity (Götterbild) itself, when subjected to worship. The next higher form is the understanding of Divinity through incarnation, the worship of God as it appeared under human form. The most sublime object of worship is the Highest Brahman, Brahman himself appearing through the contemplation of the "Inner Ruler" (Lenker). But still higher than worship has to be regarded the study of Divinity and the most perfect form of human communication with God is Yoga, the absorption of Man in God⁶³. The original ideoplastic values are clearly kept in this system, whilst a gradual lessening of the force of the ideoplastic variation in domesticated communities brings forward the appearance of intermediate, more palpable, sensual phenomena, intercepting direct contemplation, but still acting as the vehicles of human understanding and communication.

The general background in the great polytheistic systems is naturally still ideoplastic. But the Gods of a polytheistic system are no more pure symbols. The original archetypic form of human understanding is already surpassed in a distinct direction towards satisfying the growing urgency for sensual reality. The force of emotion is declining. The original Archetypes are filling themselves with blood and life, real characters and personalities are formed, acting and behaving like humans. Divinity becomes plastic and can be portrayed in every respect. The eidetic image, the sensual impression is sprouting out of the original emotional psychic content, in a more decisive, more positive, more plastic and more sensual manner, than it ever was in the case of symbolic or archetypic expression. It restores again the possibility of eidetic perception of something which was originally understanding, and that is exactly what I tried to express through the term "secondary appearance of physioplastic expression". The restored sensation may become *Divinity itself* and the symbolic and archetypic origin is no more felt. The original ideoplastic stage is already surpassed.

The ideoplastic psychè remains always reluctant in portraying Divinity. The discrepancy between the original emotion and its expression through the vehicle of *definite* sensual (eidetic, perceptual) form is clearly felt. The immenseness of human psychic experience cannot be forced into the strict and finite boundaries of a portrait or character with all its limitations set, after its conception. Expression must remain more dimensionless, shapeless, floating, more congenial to inner contemplation but still clearly indicating and communicating psychic experience. That is why the strictness, the *specific character* of secondary physioplastic expression is avoided and a form of expression is created, able to give shelter to the genuine undimensional essence of psychic contemplation. The definite character of a strictly eidetic "morphé", its specific character and one-sidedness will destroy with time the richness of psychic experience which still remains intact when expressed through symbols, or other effective forms of ideoplastic art, such as colour, music, ornament, or "unrealistic" mythologemes in which the symbolic and archetypic character of the happenings, of the personages remains always apparent.

Perhaps it may be enough to cite skythian art, the bronzes of Luristan, and the Kalevala, which is a perfect example of epics and mythologemes, highly "unrational" (when compared with Homer), but safely sheltering the immenseness of metaphysical experience.

Polytheism and the beginning development of abstract or rational thinking are aspects of the same process. The development: Symbol-Archetypus-Appearance of God Personalities-Allegory-Abstract Notion leads towards "scientific thinking", as its ultimate form. Emotion and intuition as vehicles of understanding become with time suspicious and a certain stage of mature conceptual understanding is created, conceptions showing anxiety to remain within the limits of the rational, material, sensual. Everything which cannot be grasped by the six senses (or their extension by scientific instruments) is slipping back into the unknown or the unsolved. This stage is already fully inaugurated in the philosophy of EPIKUROΣ, ZENO and LUCRECIUS, the latter celebrating the liberation of Mankind from the yoke of Religion⁶⁴.

The bipolar trend in human evolution might be characterized through the following culture-morphologic differentiation:

I

Domesticated Communities
City-Civilizations
Reappearance of herd-structure.
(Subordination).
Polytheism.
Secondary appearance of physioplastic expression.
Gradual loss of the emotional background in conceptual thinking. Understanding deprived of feeling or emotion. Development towards abstract and rational thinking. Understanding through rational and logical thinking. Beginnings of "science". Parts of the ideoplastic Archai lost or repressed.

II

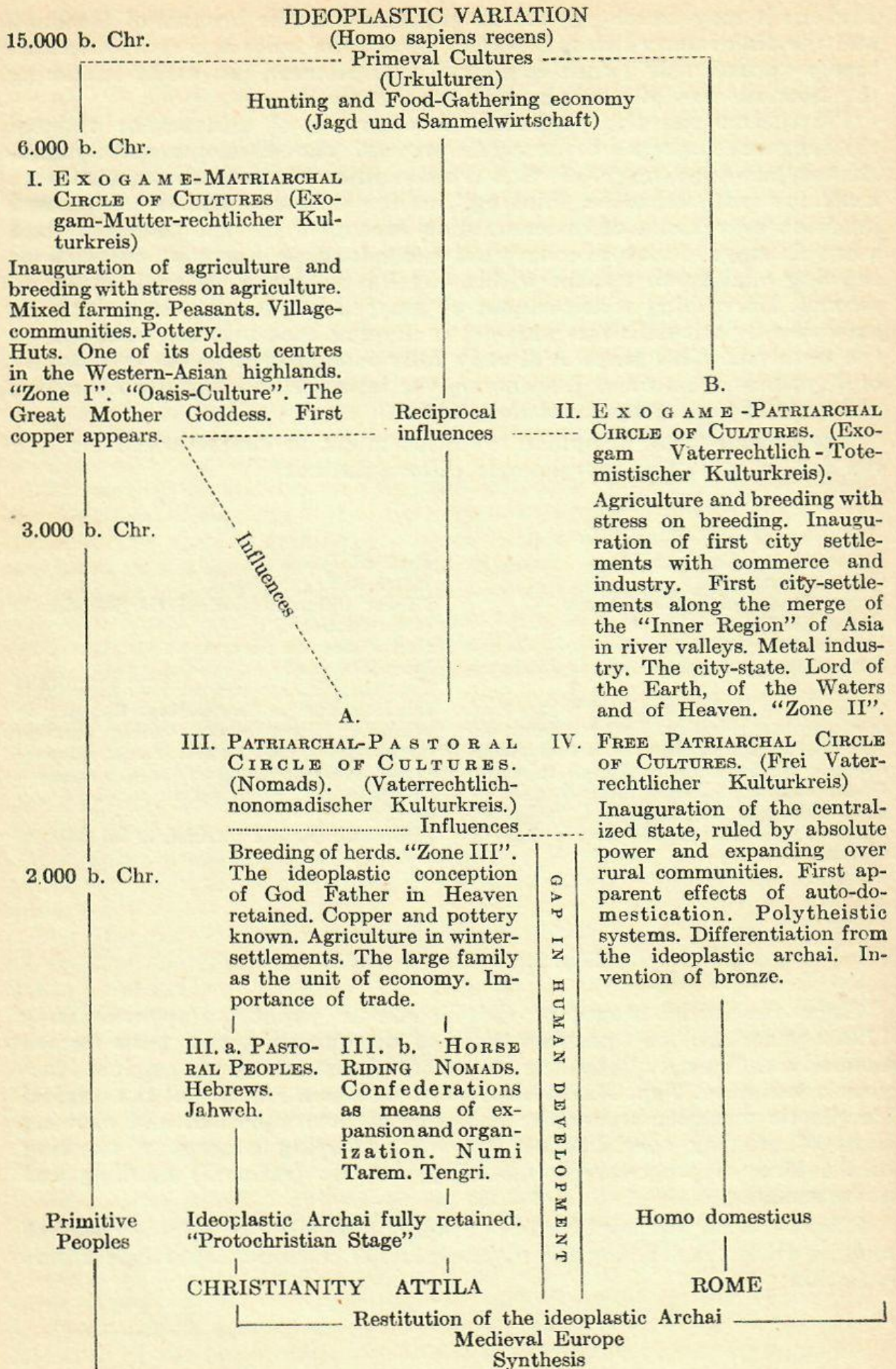
Pastoral Peoples
Horse-Riding Nomads
Higher differentiation of the individuals
(Coordination).
God Father in Heaven.
Pure ideoplastic expression.
Emotional background retained Archetypic thinking and understanding, thinking in symbols. Direct understanding through inner contemplation. Psychic experience expressed and communicated through symbols. "Knowledge" expressed in symbols and myths.
Ideoplastic Archai retained in its essence.

VII

THE EMPIRE OF ATTILA

Since the initial stages of the ideoplastic variation (approximately 17.000 years ago) two possible types of the human Archai have formed themselves. *Type A*. Retaining the essential features of the original ideoplastic variation. *Type B*. Having lost or repressed features of the original ideoplastic variation under the influence of domestication, and showing signs of growing specialization by overdeveloping conceptual thinking into a form of progressively maturing abstract (rational) thinking and understanding.

Substantiating the implications of points A and B, the following scheme may be drawn, containing the main aspects of culture-morphologic differentiation:



The culture-morphologic terminology has mainly followed the analysis and characterization of SCHMIDT. The Free Patriarchal Circle of Cultures originated after SCHMIDT in a complicated pattern of evolution leading from a "mixing" of circles I and II to an intermediate stage of "Totemistic-Matriarchal" context and through influences from circle III to the final stage of "Free Patriarchal" structure⁶⁵.

The tradition of One God Father in Heaven is a clear indication of ideoplastic Archai. The fertility-problem has split that clear notion into two, into a female and a male aspect. This splitting is the first consequence of beginning auto-domestication. It is an aspect of growing dependency from fertility of the earth, earth gaining a female, and heaven a male character. The whole complex of Uranos-Gaia mythologemes may be one of the oldest polytheistic systems.

But peoples remaining in the possession of the full ideoplastic Archai have again and again experienced the ecstatic break through to the early emotional psychic experience of the One God Father, restoring it in its purest form. The most fascinating documents of that process are preserved in the Books of the Prophets of the Old Testament. Another historic and spectacular reexperiencing of lost psychic contents was the ecstatic reform of Kuenathon (Amenhotep the IV) in polytheistic Egypt. It means the finding home of a genial and lonely soul to the very essence of human existence. But his environment could not follow him. The loss in tradition (which means the loss of ideoplastic elements of the Archai) was already in a mature stage.

The "Situation" of the developmental line "A" after the appearance of the horse riding nomads was defined with the term "Protochristian". This term anticipating Christianity will express that the basic "humus" of Christianity, the basic situation on which the new situation "Christianity" has evolved, lies in the human line of differentiation "A".

Some further features of the "Protochristian" situation may be emphasized: 1. Complete absence of the orgiastic element in the female aspect of the world. In consequence there is no stress on the sexual side of fertility. The emotional centre is not the "Aphrodite-Istar" Archetypus, not the sexual act itself, but the act of the birth of the child. "Boldogasszony" (The Happy Lady) is a maternal Archetypus without any sensual allusions and which has been identified after the conversion of the Hungarians with the holy Virgin (The Great Lady of the Hungarians = Magyarok Nagyasszonya)⁶⁶. 2. Emphasis on the value and importance of the individual. Politically that means the importance of tribal gatherings, it means political control of whatsoever form against absolutistic rule. Power is exercised by the gifted individual who successfully guarantees the wellbeing of the people and gains popular consent. Expansion is sought by coordination (being in clear relation with the archaic coordinative tendencies of the Altamira - stage) which means federation. Federation means the total absence of uniformity. Individual characteristics of the federated groups and tribes remain unchanged⁶⁷. On the other side the domesticated line "B" includes: 1. Absence of a true, serene, purely maternal aspect of life. Orgiastic fertility cults. Prevalence of sensual (physioplasic) elements in this sphere. 2. The development of absolute power and centralized state. The state has a tendency towards expanding and extinguishing variety. The newly gained territories are incorporated and integrated into the same centralized system.

The gap between line "A" and line "B", between the two "Situations" made itself felt as a major *crisis* in human development.

The human life of Christus is clearly in connection with the ideoplastic Archai. The ethical values of his teachings, his message of God Father in Heaven, are the perfect embodiment of everything represented in imperfect beginnings by the "Protochristian" situation.

On the other hand the Roman state was separated from the appearance of Christ by a deep gap. The loss in ideoplastic Archai made it already impossible for Rome to conceive and understand the Divinity of Christ and of his message. The Logos appearing in human form and his message meant the rebuilding and acceptance of "knowledge" in purely prelogical form. The spread of Christianity was a psychic recrystallization of the deepest and of the most important significance. Non-ideoplastic, domesticated tradition building itself up through centuries was denied, and contact established with "Protochristian" tradition already superseded by domestication. The contact might arrive in a flash under dramatic circumstances (Paul, St Augustinus). Peoples still in the protochristian stage of their development have easily accepted Christianity, in a way of natural development of their self. That is the clue to the spectacular conversion of whole peoples to Christianity in later ages.

The Roman state with its markedly domesticated characteristics was a major impediment in the way of the free evolution of the Christian type of Man. Had the Roman state achieved to persist unchanged, Christianity would have established itself as a new religion, but not without losing essential parts of its ideoplastic values. It may give an idea of what could have happened if we contemplate the development of Bizance with all the mannerisms and mechanism of an Emperor-God and its autocracy retained. Christianity has established itself under Constantine as a state-religion. But significant parts of the ruling classes, the organization of the state itself, the administration, learning, remained pagan, their "Norm of Reactions" has not been changed. The whole pattern of Roman domestication remained unchanged.

The question still undecided at that stage was: will the Mediterranean nucleus of human development fully regain its contact with the ideoplastic Archai through its perfection in Christianity and to develop into a higher stage in conformity with Christ (*Imitatio Christi*) or will auto-domestication persist and Christianity conform itself to the prevailing values of the development in line "B"? In this stage of uncertainty in which still the Roman state persisted and in which Christianity was still struggling to retain its original pure form against contamination, the appearance of the political force of Attila's imperium became decisive.

It is impossible to give in this short essay more than leading thoughts and more than the outlines and logical skeleton of a conception.

I. THE MEANING OF A MYTHOLOGEME⁶⁸. The "knowledge" about the human situation of that time has found expression in a mythologeme understood and accepted by Huns and Christians alike. It is the symbol of the "Flagellum Dei", or of the "Malleus Orbis" of Hungarian tradition. It was understood because the Protochristian situation of the culture of the Huns and the ideoplastic contact of the Christian communities made it possible to see the same metaphysical reality behind the happenings of human history. The catastrophe and threatening of the Roman empire was understood and conceived as a punishment inflicted by God, and both the Christian tradition and the Hun tradition contained ancient symbols which made it easy for them to accept the unfolding of the human drama in that sense.

The strangeness of the Roman form, the antagonism of Christian values with Roman civilization (and the antagonism of Prothochristian

form with Domestication) was felt as *sin*. The sinful state of the ruling classes and their learning made the identification of the hosts of the enemies with the punishing power of God easy for the Christian communities. On the other side, in the tradition of the Huns a powerful Archetype was present, the symbol of God Father in Heaven as a smith, moulding the world by powerful shapes of his hammer into the right form. And his hammer was Attila.

Christianity in the Vth Cent. a Chr. lived still under the influence of virile behavioristic elements deeply antagonistic to the essence of Christianity. The Roman state still functioning was the expression of highly domesticated characteristics incongruent with Christianity. Christian community was still without possibility to express itself through new (Christian) institutions and to create a new social and political order. This inner antagonism between Roman and Christian form was parallel with the power-antagonism between the Roman state and Attila's Imperium. The Imperium of Attila consisting of a federation of Asian and European (Hun, Turk, Mongol and Goth) peoples of Protochristian (ideoplastic) stock, was in its essence more akin to Christianity than Roman civilization. *The Empire of Attila represented the only political force which matched the antichristian political forces of the Roman Empire.* The two lines (line "A" and line "B") have found their ultimate political representation in the Roman Empire and in the Empire of Attila. In the ethic sphere perfection has been reached on the ideoplastic basis through the Gospels of Christ. This perfection was without any worldly power. The worldly power on the ideoplastic side of human development, the hammer, the "malleus" shaping the evolution of history in the same direction and in the political sphere, was represented by the historic personality of Attila. The overthrow of the Northern boundaries of the Roman Empire, which was the beginning of its subsequent desintegration, was the only possibility for Christian development to create new, essentially Christian social ideals and to endeavour their realization. The Roman Imperium had to be destroyed. Only the disintegration of Roman society and the pouring in of new, "Protochristian" peoples within the impact of Christianity, created the right "humus" on which to create a new society.

It is significant that Attila was not hostile towards Christianity and under his rule Christianity was safely established in Pannonia with scores of Hun converts^{68 bis}. The story of Attila returning before the Pope is an essential feature belonging into the context of the Malleus —mythologeme. It seems natural that Attila had to grasp the significance of Divine representation. He was not struggling against but consciously on the side of Divinity. Both participated in the same atmosphere of mythic knowledge and devotion before metaphysical reality. Both had the same feeling of reverence: the one relying on the help of God, the other bowing to his representant. Whether the authenticity of the story is proved or not it expresses the essential unity and relation of the Protochristian and Christian psyché. (As a contrast we may perhaps remember the sacking of the temple of Jerusalem by the Romans).

II. AN ANALYSIS OF CHRISTIAN ART⁶⁹. Under the highly civilized super-structure of the Roman empire "eternal prehistory" as S. BETTINI has expressed himself was never lost. It is clearly present in the popular art of the provinces. Anticlassic values are already in the III. Cent. a.

Chr. slowly penetrating Roman form, which excelled in eidetic observation. "The Romans —says S. BETTINI—... had built up the reality of a world-state and relied upon immediate experience (of the six senses)... they hated to think without apparently support of immediate experience. ... They loved to reproduce the single object depicting the eidetic sensation of Nature (naturgebundene Gegenständlichkeit, den ursprünglichen Sinneseindrücken nachgehend)".

Ideoplastic tendencies and undercurrents slowly have created a new artistic atmosphere in which the reproduction of eidetic reality was beginning to be turned into wilful transformation of the eidetic image (of the immediate eidetic reality = Wirklichkeitsumbildung). This stage became the starting point and basis of the possibility of genuine Christian art.

"It is a nearly unperceptible transformation —writes S. BETTINI— from realistic art (eidetic art)⁷⁹, to a style which already penetrates behind the six senses "(Wirklichkeitsjenseitig), a transformation which lies in the direction towards future expressionism (Ausdruckskunst). Already in the fourth style of Pompey unclassical colour-effects are forthcoming. The unity of space and time (place = Ort) as perceived through experience is beginning to be superseded by a personal, inner, psychic relation (innerpersönliche Bindung) with that which is represented".

In other words human transcription is beginning to be restored after a period of "objectivity" or weak contacts between inner experiences and eidetic impression. Emotion and feeling are on the way to be restored and to enter into contexture with the eidetic impression: the understanding of symbolic values appears to be strengthening. "Morphé" and psychic experience are again beginning to form a contexture, which has to enter the mind of the observer (morphé and "corresponding reality of the human self").

"Under Constantinus the Great —says BETTINI— a decisive turn in Roman art is already perceptible. Art-expression has developed into a form which is no more classic (nachklassische Kunstsprache) it is already the very form, being at the basis of the art of the Middle Ages. The whole triumphal arc of Constantine was conceived by the artist as a symbol and every single personage appearing on the arc, incorporates symbolic values (ist Träger eines Symbolwertes)". "The plastic figures are representants of expressionistic values (Ausdruckswerte)". "The typically Roman epic style of sculpture (Erzählungssprache) is repressed and the metaphoric value of the happenings (das Gleichnishafte) is emphasized. . . ." "A sphere of relations is created between the physical and metaphysical world". "A process is in progress superseding the old (classical Greek) representation of space, by rejecting it, or better to say, by constructing a new ideal plane (ideelle Ebene) in which the dimensions are projected. Composition begins to become *linear* (loss in dimensionality because artistic representation has to struggle with the expression of undimensional psychic contents) the figures are admitted into the plane in a frontal position only, in order to accomodate themselves to the two-dimensionality of the picture-plane. A significant and deep transformation of Roman art, preceding the development of Christian art." "Art arrived at a point to enter the realm of the irrational. The natural background of classical painting is superseded by the *golden background*. It means the threshold of infinity (Grenzenlosigkeit)". (I myself would prefer to see

in the golden background the symbol of the undimensional psychic medium, the pictures appearing before the golden background like conscious conceptions seen against the infinite depths of the human soul).

The beginning of the whole process is dated by BETTINI into the third Cent. a. Chr. and is attributed to the growing influence of the provinces. "This art style was already congenial with Christian demands... the essential emphasis on psychic moments (psychische Momente) suited Christian experience". "In the art of the catacombes single pieces drawn from Roman pictural legends (Stücke römischer Bilderzählung) are transformed into simple basic symbols". Contact with "objectivity and plasticity is lessened to a further extent and the communication of the contents of conceptual structures (Sinngefüge) is strengthened. Colours are employed to express psychic emotion and sensibility, and a new tectonic principle in composition, that of colouristic harmony, appears.

It is obvious that the anticlassic development in Roman art, noted by BETTINI, is nothing else but the "morphé", the visible form of a psychic process. This psychic process is parallel to the development of the whole human situation as described in that essay and highly significant. It is parallel with the beginnings of Christian influence. Its culmination, the beginning of the development of true and genuine Christian art, is coeval with the overthrow of the Roman Empire. The overthrow of the Roman Empire by rival "Protochristian" political forces, the Christian movement and the development of physioplastic (eidetic) Roman art into the beginnings of clear ideoplastic expression are signs of the same decisive historic process: the restitution of the human ideoplastic Archai in the Mediterranean nucleus of human development.

So sehe ich die erste und vornehmste Aufgabe des Geschichtsschreibers darin, dass er dem unaufhörlichen Abströmen des Geschehens aus der Aktualität die ideelle Dauer, Gedächtnis und Gewissen entgegensetzt.

E. Volkening. Letter dated 11.11.52. Bogotá.

THESIS

The ultimate essence of the historic process during the III-V centuries a. Chr., was the coincidence of different factors of "La Circulación" all working in the same direction.

Human domestication has produced the structure of the Roman Empire which became the central nucleus of values influencing human development in a decisive way towards the realization of a definite turn into a new direction of human progress. This new direction might be called "the line of human domestication". The contents of that line of development have been tentatively analysed and some of its culture-morphologic characteristics noted.

1. The steppe-centre of human development has produced a second structure, the Empire of Attila, which remaining in close connection with the ideoplastic variation of human development, has avoided domestication and preserved the original values of the human Genom, as defined by that variation. These values have been called "ideoplastic". The steppe-centre of human development has achieved *proportionality* between innovations of the domesticating sphere and between the original contents of the ideoplastic variation. The demands of such pro-

portionality define a specific state and specific contents of the human Archai occupying a *central position* between the repressed or lost and the newly created or assimilated norms. This "central position of the human Archai" means that the Norm of Reactions of the human form has not been displaced in a manner upsetting the vital balance of its specific existence. A culture-morphologic analysis of that situation has been attempted by the emphasis of essential elements called "Protochristian".

In connection with the notions of "progress" and "direction" the conception of "proportionality" may be defined as a situation in which dynamic changes are adapted, and brought into harmony with the prevailing contents of the human Genom, without repressing essential elements. Subsequent situations which all have been able to achieve proportionality may be called "Central line of human development".

2. The earthly life of Christ was the manifestation of perfect form and behavior in the Central sphere of human development. The Gospels contain the perfect possibility of human form. Christianity appears as the perfect form of human behavior in the central line of human development and was preceded in direct line by the ideoplastic variation and by Protochristian development. This phenomenon of central significance appeared in the Near East (in the old Zone II), amidst archaic surroundings and embedded in the ideoplastic tradition of the Prophets of the Old Jewish Kingdom. The first Christian communities were communities of oriental Jews.

3. Christianity was embraced by the prehistoric (BETTINI) understructure of the Roman Empire. This prehistoric understructure was in the possession of ideoplastic tradition in different degrees. The influence of the archaic psychic structure of that population was already felt in the development of Roman art since the III Cent. a.Chr. But the decisive *ethic and psychic* force behind the ultimate change in the Mediterranean nucleus of human development was Christianity.

4. The active, *political* factor involved was the Empire of Attila. The Empire and court of Attila has elevated Protochristian ethic and social (political) values (social structure) to a point of perfection in which it became a counterpart of Roman achievements representing equal force⁷¹. The hunno-gothic Empire of Attila contained many of the germs of the new political and social development in its lap which later became apparent in Medieval Europe. (The sacral form of the state, the imperial head having a priest-like and not a god-like function, *Altheim* has pointed out "prefeudal" characteristics at that stage. Etc⁷²). The Imperium of Attila brought into the historic process Eastern and Innerasian values, psychic and ethic values of the Turks, Mongols and Caucasians. It created tradition and form of European and Asian coordination in a dual (Hunnic and Gothic) construction.

The coincidence of the three main factors: 1. Christianity; 2. the active influence of the prehistoric understructure of the Roman Empire and 3. the political force of the Imperium of Attila, represent Europe, the Near East, the Middle East and Inner Asia. They represent also the geopolitical structure of these territories, their basic interrelation, which if interrupted gives way to catastrophic human differentiation. All the three factors had common roots in, and have developed in harmony with previous human tradition. The coincidence of these three factors

of human development made the restitution of the ideoplastic Archai in the Mediterranean nucleus of human development possible.

This process of restitution was not only a feature of "European History" but has general significance in the homogeneous development and destiny of Homo sapiens as well.

Human form is not balanced and static in itself. Creative activity and human decisions are constantly influencing the existence of human form and constantly creating new possibilities of development. The present is newly "fixed" by every decision. Something is always bound to be lost or repressed by every decision and new possibilities in a different direction may be opened. The equilibrium, proportionality and homogeneity of the human form is challenged by every decision and by every manifestation of human creative activity. History is a chain of decisions strengthening or disrupting existing harmony, homogeneous form, Norm of Reaction⁷³.

"Restitution of the ideoplastic Archai" means the restitution of harmony with the central line of human development, which was thrown out of balance and proportionality by a prolonged accumulation of creative activity leading in a different direction.

In ultimate analysis, the birth of Medieval Europa in a coincidence or constellation of human dynamic forces, means the synthesis of different trends in human development, the synthesis of essential, archaic elements of the human Norm of Reactions, and of new elements and situations created by man himself. It means equilibrium, harmony, and proportionality restored, human form purified from values in antagonism with the human Centre, and it means bipolar tension overcome.

The political force of Attila's Empire has spent itself during the historic process, as the political force of the Roman Empire has spent itself as well. The visible form of the two poles in human development has ceased to exist. But the hidden sense of the coincidence was displayed in the birth of the new harmonious form, in the new proportionate situation of the human Centre.

NOTES

¹ TH. D. McCOWN AND SIR A. KEITH: *The Stone Age of Mount Carmel*, Vol. II, 1939, pp. 16-17.

² D. A. E. GARROD AND D. M. A. BATE: *The Stone Age of Mount Carmel*, Vol. I, p. 118 and 153 (Natufian and Tehunian).

J. GARSTANG and others, *Jericho*, University of Liverpool, *Annals of Archaeology and Anthropology*, XXII, 1935.

J. AND J. B. E. GARSTANG: *The Story of Jericho*, 2, 1948.

³ S. LLOYD AND F. SAFAR: *Journ. Near Eastern Studies*, IV, 1945, p. 255 (Tel Hassuna).

R. GIRSHMAN: *Fouilles de Sialk*, 1938-1939.

S. PIGGOT: *Prehistoric India to 1000 B. C.*, Penguin Books, 1950, pp. 42-49.

⁴ SIR A. KEITH AND E. HERZFELD: *Iran as a Prehistoric Centre*, in *A Survey of Persian Art*, from *Prehistoric Times to the Present*, Vol. I., p. 44, 1948.

E. DIEZ: *Iranische Kunst*, 1944, pp. 9-11.

S. PIGGOT: L. c. pp. 42-44.

⁵ R. PUMPELLE: editor, *Explorations in Turkestan. Expedition of 1904. Prehistoric Civilization of Anau*, Vol. II, Part V. R. V. PUMPELLE: *Physiography of Central Asian Deserts and Oases*, pp. 247, and following.

⁶ S. PIGGOT: L. c. pp. 44-45.

⁷ IN R. PUMPELLE: *Explorations in Turkestan, etc.* L. c. Vol. II. pp. 436-438.

R. MUCHE: *Urgeschichte des Ackerbaues und der Viehzucht.*

⁸ A. GALLUS: *Über die Grundlagen der urgeschichtlichen Methodik. Anales de Arqueología y Etnología*. Mendoza, 1947, Chapter 1, Der Begriff der "historischen Landschaft".

⁹ S. PIGGOT: L. c. pp. 51-52.

¹⁰ E. WAHLE: *Frühgeschichte als Landesgeschichte*. 1943, p. 10.

¹¹ J. BANNER: *A kökori élet Békés varmegyében*, 1941.

J. BANNER: *Die Ethnologie der Körös-Kultur, Dolgozatok, Szeged, XIII 1937*, pp. 32-49.

J. BANNER: *Hódmezővásárhely története a honfoglalás korig*, I, 1940, pp. 22-30.

F. TOMPA: *25 Jahre Urgeschichtsforschung in Ungarn*, 24-25. Bericht der Röm. Germ. Kommission, 1934-35, "Körös-Gruppe".

¹² F. TOMPA: *Die Bandkeramik in Ungarn, Archaeologia Hungarica*, Vol. V-VI, Budapest, 1929-30.

J. CSALOG: *Die Chronologie der Bükker und der Theisskultur, Folia Archaeologica*, Vol. III-IV, Budapest, 1941. (CSALOG corrects some errors in the judgement of the Tisza culture).

Material proving the ethnic identity of the Körös and Tisza cultures was published by J. BANNER (*identity of houseforms, cemetery-rites etc.*) but he did not discuss the problem.

¹³ J. HILLEBRAND: *Der kupferzeitliche Bodrogkeresztúrer Kulturkreis in Ungarn, Archaeologiai Értesítő*, Budapest, 1927, Vol. XII, pp. 50-57 and 277-280.

J. HILLEBRAND: *Das kupferzeitliche Gräberfeld von Pusztáistvanháza, Archaeologiai Értesítő*, Budapest, Vol. IV, 1929.

¹⁴ J. BARTUCZ: *Oral communication*.

J. NEMESKÉRI: *Oral communication*.

¹⁵ See. S. PIGGOT: L. C. p. 52.

¹⁶ See also: R. PUMPELLY: L. c. Vol. I. pp. 74-75 (Mesopotamia).

¹⁷ *The conception of "Interethnic Pressure" was applied in a letter of J. NEMESKÉRI*, dated Budapest, 16.5.1948, dealing with ethnogenetic problems of the Hungarian basin.

¹⁸ TALLGREN: *La Pontide préscythique après l'introduction des métaux. Eurasia Septentrionalis Antiqua*, Vol. II, 1926, pp. 1 and following.

¹⁹ *Simple tanged daggers or spears of copper: TALLGREN: L. c. Figs. 38/3, 38/5, 45/1, 39/1, 109/1 and R. PUMPELLY: L. c. Vol. I, Figs. 275, 276, 279 and 280, p. 155 (Anau, middle and lower strata of South Kourgan, Culture III).* Stone arrowheads of steppe character in Anau: R. PUMPELLY: L. c. Vol. I, Fig. 384, p. 167, it is a tanged form like TALLGREN: L. c. Figs. 54/3, 54/4, 54/5, 54/6 and 53/4. The actual analogous arrowhead published by TALLGREN are as a matter of fact more evolved and somewhat later than the ones found in Anau. A more simple form is published under Fig. 46/2 but the copper dagger or spearhead accompanying it, is again a more evolved form than those known from Anau. Arrowheads with rounded base see R. PUMPELLY: L. c. Vol. I, Figs. 385-386, p. 167, like TALLGREN, Fig. 40/7. That is the only round-based form published by TALLGREN. The thoroughly chipped arrowheads were made by pressure-chipping, a common technic in the steppe kourgans but unknown in Anau. Indeed only a few chipped arrowheads were found in Anau (they are abundant in the steppe-tumuli) which clearly indicates the imported character of the few collected. Arrowheads of bone, found in Anau, see PUMPELLY: L. c. Vol. I. Fig. 397 and Pl. 45/3, are again typical steppe forms, see TALLGREN, L. c. Figs. 50/3 and 50/4. The actual example of TALLGREN is again somewhat later than Anau, but in Anau the few arrowheads are not genuine and the arrow must have been a quite uncommon weapon whereas in the steppe-region stone and bone arrowheads form a usual equipment of the graves. Ceramique of steppe-character in Anau see R. PUMPELLY: L. c. Vol. I, P. 1/5 and 1/7 (Middle strata of South Kurgan, culture III) analogies are published by TALLGREN, L. c. Figs. 38/8, 40/11 and 41/5.

The adoption of breeding by steppe-hunters was argued by R. PUMPELLY: L. c. Vol. I. p. 72.

²⁰ SCHMIDT and KOPPERS: *Gesellschaft und Wirtschaft der Volker*, p. 192.

²¹ S. PIGGOT: L. c. p. 65. PIGGOT's scheme may be contestable in some details. For instance the duration of his period Anau III seems to be too short in relation with the duration of Period Anau II. The accumulation of debris in the tells of Anau seems to indicate that period II was a short one, and period III had a considerably long duration. The beginning of Anau III has therefore to be placed earlier than in Piggot's scheme. The approximation of the end of Anau III with Maikop and Tsarskaya is satisfactory.

²² I am fully aware of the fact that I have omitted to deal with the "Indo-European" "Horse-Chariot" peoples. The war-chariot was owned by the armies of the first kingdoms, which evolved out of the city-states. But it was owned (and perhaps invented) by swiftly moving warlike peoples as well, unsufficiently known by history. The Kassu, the Hatti, the Mitanni kingdoms f.i. and a number of others, whose environments and archaeologic remains or beginnings are still uncertain, the lack of our knowledge due most probably

to their only partly settled living habits. (The Indo-Europeans or Arians f.i. overrunning the old city-civilizations of the Indus region). The Kassu, Hatti, Mitanni lived in the highlands of Western Asia and Asia Minor that means in our *Zone I*. It seems acceptable to state that in *Zone I*, which could not support a dense population or crowded cities intermediary social structures evolved, retaining some more archaic features than the city-civilizations in *Zone II*, but nevertheless progressing in a farther extent towards domestication than the horse-riding nomads. The "interethnic pressure line" between the two clear representants of the bipolar trend in human development thus appears to have attained a complicated structure, whose analysis would surpass the limits of this study. A "pressure-zone" has evolved instead of a "pressure-line", with semicivilized peoples living under the pressure of both extremes.

It is clear that the final argument between the two extremes became at once acute, when the pressure-zone was eliminated by progress from both sides, and the original pressure line was again restored.

²³ H. BERGSON: *Einführung in die Metaphysik*. 1920. pp. 29-31.

²⁴ M. ROTARIDES: *Pótfüzetek a Természettudományi Közlönyhöz*. Budapest. 1941. pp. 74 and following.

²⁵ H. BERGSON: L. c. p. 42.

²⁶ WOLTERECK: *Die Organismen als Gefüge, Getriebe und Normen*. 1931.

WOLTERECK: *Vererbung und Erbänderung*, in DRIESCH, *Lebensprobleme*.

²⁷ R. W. CROCKER AND I. G. WOOD: *Some Historical Influences on the Development of the South Australian Vegetation Communities and their Bearing on Concepts and Classification in Ecology*. Transactions of the Royal Society of South Australia, Vol. 71, 1947, pp. 117-118.

²⁸ LE GROS CLERK: *History of the Primates*. 1950.

K. OAKLEY: *A Definition of Man*. Science News. N° 20. May 1951.

K. OAKLEY: *Man the Toolmaker*. 1948.

²⁹ KÖHLER: *The Mentality of Apes*. 1927.

Prof. LE GROS CLERK declared: "Probably the differentiation of Man from Ape will ultimately have to rest on a functional rather than on an anatomical basis the criterion of humanity being the ability to speak and to make tools".

³⁰ Unfortunately, owing to a nearly complete loss of my notes and manuscripts in the last war, I am unable to quote this paper. It contained an analysis of physioplastic and ideoplastic art.

³¹ R. R. SCHMIDT: *Der Geist der Vorzeit*. P. 127. R. R. SCHMIDT pointed out the concentration of human perception on single objects and the resulting association of single sensation units (schemes), as a feature of cave-art (*Zentrierung auf das einelhafte Denken*). L. c. pp. 127-128 and 135.

It is remarked by JUNG, that "in a neurotic half-dream (*Dämmerzustand*) memories reappear like photographs remembered in the most minute details". (*Über die Psychologie des Unbewussten*. 1943. p. 22)

³² See P. LENOIRE: *Histoire du Realisme et du Naturalisme*. 1889. pp. I-VII.

³³ J. v. UEXKÜLL: *Der Organismus und die Umwelt*, in DRIESCH, *Lebensprobleme*. pp. 207-219.

³⁴ M. DE FERDINANDY: *Letter dated 19.11.52*.

³⁴ bis See note 37.

³⁵ See any handbook. F. i. H. OBERMAYER, *Fossile Man in Spain*. 1925. M. DE FERDINANDY has pointed out (letter dated 19.11.52) that the Alpera-Kogul art practice (dated into Capsian by OBERMAYER) is no more "impressionistic", but its basic element is *expression*. "That which has to be formed and represented comes to light under excitement, irritable and fecundating, representing something which was never present, violating with sovereign will-power accustomed norms. Who ever has seen a brick-red bear, or an entirely brick-red woman...?" (M. DE FERDINANDY. letter dated 19.11.52).

In other words, freedom of human transcription has increased, reality is not only recreated but new reality is on the point to be born. The images are no more in balance between sensual impression and human "inner reality". Inner reality is more important than the impressions of the eye. The "inner reality" which means knowledge, is beginning to expand and is beginning to surpass simple impressions of the eye. The sign, communicating psychic contents has no more to be equalled by the simple eidetic image, because psychic contents are radically beginning to emancipate themselves from it. Seen from Altamira the Alpera art-style is on the turning point towards ideoplastic expression, it is on the beginning of the process of development from "Magic Symbol" towards "Symbols" expressing pure inner reality. Instead of coordination composition prevails. (Hunting scenes, dances).

³⁶ "In order to comprehend the language of our dreams we have to take refuge to paral-

els drawn from the psychology of primitive peoples and from symbols known in the past. . . dreams are in their essence products of the unconscious mind, which contains the *residual functional possibilities* (residuäre Funktionsmöglichkeiten) of all previous evolutionary epochs. (C. G. JUNG, *Über die Psychologie des Unbewussten*, 1943, pp. 154-155.) "It is the primitive, analogous way of thinking in dreams, which restores the validity of these old images" (C. G. JUNG, *Über die Beziehungen zwischen dem Ich und dem Unbewussten*, p. 30.) "The dreamsymbols (Traumbilder) are symbolic representations of *subjective complexes*. They represent certain discrete aspects of the soul". (C. G. JUNG, L. c. 1943, p. 161.) "The archaic images (Archetypes) are the oldest and most universal conceptions (Vorstellungsformen) of Mankind. (C. G. JUNG, L. c. 1943, p. 120).

Dream-symbols are normally no more understood by modern man. (They are much more understood and appreciated by "primitive peoples"). This is the consequence of development of human mental processes towards mere abstract thinking, in which the conceptions have already lost much of their emotional and symbolic contents.

³⁷ The definitions of "Mythos", "Mythologeme", "Image" (imagen), "Mythic Thinking", "Knowledge Expressed By Mythic Thinking" and "Symbol" see in M. DE FERDINANDY: *En Torno al Pensar Mítico, Anales de Arqueología y Etnología*, Vol. VIII, 1947, Mendoza, pp. 176-193. The mythic form of expression conveys knowledge "which cannot be expressed through any other medium but exclusively through the formal elements and medium of a myth". (L. c. -p. 179-180).

Symbol has been defined by O. SPENGLER as an "aspect or feature of reality (actuality) used to signify with immediate, inner certainty, something, which, in a rational way, is impossible to be communicated". (Ein Zug der Wirklichkeit, der. . . mit unmittelbarer innerer Gewissheit etwas bezeichnet, das verstandesmäßig nicht mitgeteilt werden kann. /O. SPENGLER: *Untergang des Abendlandes*, 1929, Vol. I, p. 212).

³⁸ It has been emphasized by O. SPENGLER, that the main sense of Mankind is the eye. Human thinking is originally a derivative of seeing (Augendenken). Our conceptions and notions are abstracted from original sensations of the eye. (As first argued by J. LOCKE). The word, which is originally the sign of something seen (Name eines Sehding) became in abstract thinking, unperceived, the signe of a mere unit of thought in itself (Kennezeichen eines Gedankendings). So the ideas were formed. The "Ideas" became detached from the seen objects (the original sensations) and became independent units of thought. Logical thinking as experienced by civilized Mankind is *understanding deprived of feeling or emotion* (von Empfinden abgezogenes Verstehen). O. SPENGLER. L. c. Vol. II, -p. 8-12. See also Vol. I, pp. 215, 253 note 2, 382, 505.

It is highly interesting to note T. B. MACAULAY's views on the same subject: "Nations like individuals, first perceive, and then abstract. They advance from particular images to general terms. . . This change in the language of man is partly the cause and partly the effect of a *corresponding change in the nature of their intellectual operations*. . . In proportions as men know more and think more, they look less at individuals and more at classes. . . They give us vague phrases instead of images, and personified qualities instead of men." Review of Joannis Miltoni Angli, de Doctrina Christiana libri duo posthumi. In *Edinburgh Review*, 1825, p. 307.

³⁹ C. G. JUNG: *Die Beziehungen zwischen dem Ich und dem Unbewussten*, pp. 30, 46. I cannot fully agree with the terminology of JUNG. The phenomena described by him are nothing else but a similarity or conformity of discrete, individual psychic functions, without any observable direct and organic contact between the individual psyches involved. It is confusing to denote the similar functions of many detached single individuals by one individual term, i.e. "The Collective Psyche". Such abstraction is obstructing a clear understanding of the phenomena. Such terms are naturally enough suggested by the daily usage of human language. But whilst they are useful in speech, scientific terminology should avoid any superfluous abstraction. The effects of exaggerated abstractions have already been denounced by SPENGLER. "Theoretical units are conceived everywhere by European thinking, and these units are conceived to be in active motion (theoretische Einheiten in Bewegung begriffen) though they are mere units of expression, terms, (Ausdruckseinheiten) such as "The Attic Drama", "The Egyptian Art", and then they are studied in their "effects". . . After giving a name to some phenomenon it does not take long to fancy the presence of an entity, represented by that name. (Man denkt sich unter den Namen ein Wesen). (*Untergang des Abendlandes*, 1929, Vol. II, pp. 62-63).

The term of C. G. JUNG suggests the presence of an entity, (a unit, a whole) bestowed with personality and existence of its own. The "collective psyche" would "act", would have "effects" and "products" etc. Reading the quotations of C. G. JUNG's analysis it must be kept in mind that such suggestion is to be avoided, it has to remain

always clear without doubt, that only such, functions of the individual psyche are meant, which are alike. . . are alike or are the same as the psychic functions of other individuals. A "collective psyche" or "group psyche" does not exist. It has been noted by JUNG himself, that the universal features of the "collective Unconscious" are only present in as many individual forms.

It is therefore suggested to use instead of the term "collective Unconscious", the term "phylogenic recollection".

⁴⁰ C. G. JUNG: *Über die Psychologie des Unbewussten*, 1943, pp. 118-127, 170-176. Relying largely on results of JUNG's psychic analysis I would like to note, that I am by no means convinced of the efficiency of his rationalistic judgement, which prompted him to emphasize the mere "psychologic reality" of God-Father (l. c. p. 170). It is of interest to note how SPENGLER has anticipated the results of C. G. JUNG: "*Nicht nur der Urmensch und das Kind, sondern auch höhere Tiere entwickeln ganz von selbst aus den. . . Erfahrungen des Alltags ein Bild der Natur, das die Summe technischer Kennzeichen enthält, die sie sich als immer wiederkehrend gemerkt haben*". l. c. Vol. I, p. 504.

⁴¹ J. GOTTMANN: *La politique des Etats et leur géographie*. Reviewed in "La Tribune des Nations" 26.3.52, by P. CASENAVE.

⁴² O. SPENGLER: l. c. Vol. I, pp. 27, 74, 142, 225 f., 253, and 341 f.

⁴³ l. c. Vol. I, pp. 28, 51.

⁴⁴ l. c. Vol. I, pp. 27, 30-33, 41, 44f, 89, 127, 149, 155 (Umgestaltung) and 233. Vol. II, pp. 36, 42, 52, and 58-60.

⁴⁵ M. DE FERDINANDY: *El Problema de la Tradición como Mito y Poesía*, Anales de Arqueología y Etnología, Vol. X, 1949, Mendoza.

M. DE FERDINANDY: *El Paisaje Mítico*, l. c. Vol. IX, 1948, Mendoza pp. 177-279 (Virgilius: pp. 256-268).

M. DE FERDINANDY: *Europa Oriental: Muralla y Puente. Europa Continente Cultural*. Mendoza, 1947, pp. 113-132. (Vörösmarty: pp. 129-132. "La epifanía del Dios-Niño en su propia fantasía").

The deep symbolism of language related with personality (Zusammenhang der Wesenheit des Ich mit dem Sprachgebrauch) was noticed by SPENGLER: l. c. Vol. II, pp. 385 and 393.

In psychopathic cases the state of excitement is raised by crisis or illness concerning mental development or the development of the personality. (Called "process of individuation" by JUNG). The Archetypes appear in dreams or day-dreams and are most usually not understood, they have to be interpreted by the physician.

C. G. JUNG: *Traumsymbole des Individuationsprozesses*. Vol. V. of the *Psychologische Abhandlungen*.

⁴⁶ M. DE FERDINANDY: *El Problema de la Tradición como Mito y Poesía*, l. c. p. 27 note 8, pp. 3-6, 15-16 and 17-21.

⁴⁷ M. DE FERDINANDY: *El destino histórico como forma genealógica*. Realidad. Revista de Ideas. Vol. VI, Fasc. 16, Julio-Abril, 1949. Buenos Aires, pp. 45 f.

M. DE FERDINANDY: *Tres Retratos, Carlomagno, Otón el Grande, Otón III*. Anales de Historia Antigua y Medieval, 1949, Buenos Aires, pp. 120 f. (The archetypic character of Charles the Great).

M. DE FERDINANDY has emphasized the archetypic character of Jupiter Caesar (letters dated 8.5.52 and 13.6.52); Apollon Euphorbos-Pythagoras (letter dated 13.6.52). The basic analysis has been achieved by K. KERÉNYI: *Orpheus és Pythagoras, Atheneum*, Vol. XXIV, Fasc. 1-2, 1938, Budapest and M. DE FERDINANDY: *El Paisaje Mítico*, l. c. pp. 187-188, Apollon Abaris); "Imitatio Attilae Regis" (Letter dated 4.4.52); Almos-Szent István (Letter dated 13.6.52); Hunor-Szent László (Ország Utjia, 1937, Budapest).

M. DE FERDINANDY: *Magyar Nézö*, Manuscript. 1949.

TH. MANN has outlined the archetypic character of Kleopatra-Aphrodite-Hathor-Isis. (Freud und die Zukunft, see note 49).

⁴⁸ I owe all the quotations drawn from the oeuvre of TH. MANN to the kindness of M. DE FERDINANDY.

TH. MANN: Novel "Josef", under the heading "Who was Jacob?".

⁴⁹ TH. MANN: *Freud und die Zukunft*, address on the occasion of the 80th birthday of S. FREUD, in *Adel des Geistes*, 16 Versuche zum Problem der Humanität, 1946, pp. 590-596.

⁵⁰ M. DE FERDINANDY: *El destino histórico como forma genealógica*. l. c.

⁵¹ L. SZONDY: *Schicksalsanalyse, Wahl in Liebe, Freundschaft, und Beruf, Krankheit und Tod*. Erbbiologische und psychohygenische Probleme. 1944.

⁵² L. PROHÁSZKA: *A vándor és a bujdosó*, 1941, Budapest.

I would like to call attention to the "Altamira - character" of the phenomenon of "identification". It is a sublimated stage of evocation and acting. The ancestor or

archetypic figure is made present in the same way as the reality of a "Bison" was made present in the Altamira-cosmos, or the reality "Stag" was made present was represented and acted in a dance. The personification and realization of Archetypes through a dance is specially close to the psychic phenomena described by TH. MANN and M. DE FERDINANDY, because already it affects the personality himself of the dancer. May I be allowed to allude to the most sublime and most sacred manifestation of these archaic psychic powers in modern times, when referring to stigmatisation?

⁵³ DRIESCH: *Parapsychologie*, 1932, pp. 61-64, 140-141.

⁵⁴ DRIESCH: L. c. pp. 41, 47, 65, 66, 69, 71 and 118.

⁵⁵ Dreaming is a flow (association) of images, having especial emotional values and significance attached to them. The images are symbols. Dreaming is nothing else but symbolic or mythic thinking, which is still the contents of the human Archai, but already superseded and overshadowed by the development of logical or abstract "word-thinking" in the mind of civilized man. Dream-symbols are homologous with Archetypes and mythic motives. Modern man is often no more able to grasp the significance, the meaning, the emotional contents, the "knowledge" which is expressed by his dreams. During sleep modern man relapses into a psychic stage of great ancience. The *phylogenic theory* of dreaming explains why many of the dream-symbols are so similar and alike within humanity. Homo sapiens is an offspring of the same stock, and its Archai must contain many common elements. The phylogenic theory of dreaming explains the symbolic character of our dreams, which is founded in the symbolic character of ancient human psychic experience as it developed after the ideoplastic variation some 15.000 years ago. It is a residual functional possibility of human thinking as it was defined by C. G. JUNG. S. FREUD had to take refuge to the theory of a "censorship" of the conscious mind, which had to be evaded because the conscious mind was anxious not to take cognizance certain facts or wishes, which in consequence became repressed. In order to evade censorship, symbolic disguises are readily produced by the Unconscious. FREUD's theory dissolving psychic processes into automatically acting quasi-personages ("the unconscious mind" "evading" the "censorship" of "the conscious mind" by "disguising" its contents and propositions) is highly artificial and unsatisfactory. "The dream itself — says C. G. JUNG — "will" nothing, it is a psychic content, which represents himself (ein sich selber darstellender Inhalt). C. G. JUNG, *Über die Psychologie des Unbewussten*, 1943, p. 180.

See: S. FREUD: *The Interpretation of Dreams*, 1903.

C. G. JUNG: *Allgemeine Gesichtspunkte zur Psychologie des Traumes*, in *Energetik der Seele*. 1928.

⁵⁶ E. VOLKENING: letter dated 11.11.52, Bogotá, "In order to find a solution I would like to suggest to regard heredity only as the vehicle of transference by which human Genom (Ahnengut) is carried through the ages. In this respect we have to apply in a strict manner the rules of heredity as defined by modern biology. In such manner the whole problem is confined to the question "How?". The contents of inheritance remain a sphere of their own, still open to metabiologique consideration.

⁵⁷ M. DE FERDINANDY: *El problema de la tradición como mito y poesía*, l. c. p. 21.

⁵⁸ BERGSON: *Einführung in die Metaphysik*. 1920. See. pp. 54 and 57.

⁵⁹ C. G. JUNG: *Über die Psychologie des Unbewussten*, 1943, p. 129.

⁶⁰ J. U. DUERST: *Versuch einer Entwicklungsgeschichte der Horner der Clavicornia*, 1902, and Bull. Mus. d'Hist. Nat. 1902 p. 197.

J. U. DUERST, in R. PUMPELLY: *Explorations in Turkestan*, L. c. Vol. II, p. 374.

⁶¹ C. G. JUNG: *Die Beziehungen zwischen dem Ich und dem Unbewussten*, pp. 52-57. Freudian sociology describes the same phenomena as "giving people spiritual security, the sense of knowing exactly what to do, without having the trouble of choice", which has been possessed in childhood under the guidance of a father, It is "regression to childhood". Current Affairs Bulletin. University of Sydney, Vol. X, N° 4, 1952.

⁶¹ bis. See note 38.

⁶² M. DE FERDINANDY: *Apolo, San Miguel, Chaba y los Hiperbóreos*, Revista de Estudios Clásicos, Vol. IV, 1951, Mendoza, p. 233.

⁶³ DEUSSEN: *Die nachvedische Philosophie der Inder*, 1908, Allgemeine Geschichte der Philosophie, Vol. I, 3, pp. 14 and 275-176.

The physioplastic trend of polytheism is distinctly recognizable when looking through the wrath of the prophets of Jahweh, towards the idols of Mesopotamia and the Jewish Kings.

⁶⁴ Mathematics are beginning in a symbolic and archetypic level with Pythagoras but become rational in later development. Mathematics develop into a pure vehicle of expressing equations only, expressing and describing the discrete, atomic and quantitative structure of reality, and the aspect of different relations of these units. It becomes

utterly impossible to express quality by mathematics. A mathematical equation is able to communicate knowledge about the "How?" of a phenomenon, it is only descriptive, it is physioplastic understanding.

⁶⁵ SCHMIDT AND KOPPERS: *Gesellschaft und Wirtschaft der Völker*. Free Patriarchal Circle of Cultures, pp. 306 ff.)

⁶⁶ IDA BOBULA: *Sumerian Affiliations*, 1951, pp. 100-102.

⁶⁷ MIGUEL DE FERDINANDY: *Europa Oriental. Muralla y Puente*. In *Europa Continente Cultural*. 1947. Mendoza, pp. 125-126.

⁶⁸ MIGUEL DE FERDINANDY: *En Ego Malleus Orbis*. Published in *Anales de Historia Antigua y Medieval*, Buenos Aires, 1951-1952.

MIGUEL DE FERDINANDY: *Regnorum Regina*. In next Anual.

⁶⁸ bis. See note 67.

⁶⁹ S. BETTINI: *Frühchristliche Malerei und frühchristlich-römische. Tradition bis ins Hochmittelalter*, pp. VII-XXIX.

⁷⁰ S. BETTINI, applied the term "realistic" in a sense "according to immediate sensations through the six senses". "Realism" has been defined by P. LENOIR (See Note 32) as the exact representation of that which exists (expression of reality), as the communication of the truth. (L' exact representation de ce qui est . . . le besoin de la réalité, de vérité . . . l' expression de la vérité . . . l' expression du sentiment de la vérité). Realism means therefore a psychic process which is *consciously* endeavouring to depict, communicate or express something which does really exist and that in a form, habitus or appearance, nearest to its proper existence. Exact representation of that which is, or exists.

I have avoided to use the term "realistic" because its contents are too ambiguous. The whole aspect of realism changes with that, what peoples and ages have thought to be real. There is an eidetic or sensual realism, clinging to the immediate impressions of the six senses and there might be a higher tipe of realism which endeavours to penetrate behind only apparent reality.

⁷¹ See note 68.

⁷² See note 67.

⁷³ E. VOLKENING: (letter dated 11.11.1952, Bogotá) writes "Das Alte überhaupt verloren geht bzw. verdrängt wird, lässt sich von Standpunkt des handelnden und bewussten Menschen ohne weiteres verstehen. Als Täter muss er sich Ellbogenfreiheit verschaffen, und als Täter hat er auch ein auf das Objekt seines jeweiligen Tuns bezogenes, "gerichtetes", d.h. einseitiges Bewusstsein: er muss vergessen, um schaffen zu können".

The doer has a "directed consciousness", which means his attention is focussed on the object of his endeavours. It is a simple rule of harmony that if into a situation, into a constellation, something new is introduced, a new harmonious structure must at the end emerge, otherwise the "new" cannot be embraced. Under the influence of "directed or one-sided consciousness" a new harmonious structure takes shape, and everything which is in the way of this new structure, has to be brushed away. "The one, who acts is unscrupulous" writes E. VOLKENING.

The conception of "Proportionality" has been introduced to differentiate the various possible new harmonious structures from each-other. The "line of human domestication" f.i. as it appears in this essay, has been in itself a harmonious structure, otherwise it could not last, but it is out of proportion with the human Centre, because too many innovations incongruent with human form have been introduced and too many old structural elements are on the way to be discarded or repressed, which are essential part of the Human Norm of Reactions.

The importance of the coincidence of the historic forces in the III-V Cent. a. Chr., was the restauration not of "harmony and equilibrium" in itself, but of harmony and equilibrium *in relation to* the human Archai. This relation has been called "proportionality".