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Eroticism in its Connection with Complexity and Aesthetics

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Drawing from primary Greek sources and contemporary analyses, this article posits that Eros embodies four fundamental manifestations: Anteros, Himeros, Hedylogos, and Pothos (Calame 2002, pp. 35, 106, Kerenyi 1997, pp. 73, 75, Vernant 2003, pp. 17–18). Each Erote symbolizes a distinct facet and impact within relationships, serving as mediators in our erotic experiences. Furthermore, these archetypes are reflected in the dynamics among characters in the Odyssey, providing insights into how these four types of erotic connections unfold over a lifetime. The selection of these specific Erotes and their modalities is primarily grounded in ontological considerations (Hartmann 1956, pp. 211–212), asserting that erotic agency extends from the physical body into the surrounding social milieu. The aim of this work is to gain a better understanding of our self-organization as individuals and members of a cultural tradition.

Keywords: *aesthetics, complexity, eroticism, self-organization*

The presence of at least one divine figure dedicated to eroticism in all cultures provides irrefutable evidence of the enduring importance of this concept to humanity over the centuries. When considering on the origins of Western culture, it becomes clear that, the concept of Eros in ancient Greece is not an immutable entity but rather evolves in time to meet the changing needs of society.

Already in the *Theogony*, Hesiod introduces the figure of Eros as a primordial force. Within this narrative, it appears alongside Gaia and is described as "the most beautiful among the gods" (2011, p. 25). However, this initial divine force is not the same as that which will later intervene in the relations between mortals and immortals, as humanity had not yet been created at this point, nor had distinctions between male and female genders been establish. Rather, at this stage, the erotic deity represents a cosmic energy —a force of attraction and repulsion that will facilitate the appearance of multiplicity.

According to Hesiod, successive divine generations will have an impact on successive modes of organization. This, in turn, results in an increase in the complexity of emotional ties between the various branches of the familial tree proposed by the archaic poet. Indeed, after the castration of Uranus by Cronus, which represents the end of a primordial generation and the transfer of power, the role of Eros is transformed (Vernant 2003, p. 37). Furthermore, the drops of blood shed during this act gave rise to the Erinyes, incarnations of hatred, memory, guilt and revenge. Eris, who represents discord, was created not only as a result of the son's confrontation and rejection of the father, but also as an indication of the multiplicity and importance of the affections that characterise the various relationships.

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Hesiod also recounts that the genitals of the primordial father were cast away into the sea, and from the foam produced by the friction between the water and these virile organs, Aphrodite was formed. And she was "accompanied by Eros and followed by the beautiful Himeros at first, when she was born, and then, when she went to the tribe of the gods" (2011, p. 28). Therefore, in the first divine generation, the erotic figure has an almost demiurgic function, akin to Orpheus, but after being accompanied by Aphrodite he takes on the role of Philotes (affection) and symbolizes the sexual union between mortals and immortals. He also tells us that Aphrodite emerged from the foam created in the sea when the primordial father threw away his genitals. And she was "accompanied by Eros and followed by the beautiful Himeros, first when she was born and then when she joined the tribe of the gods" (2011, p. 28).

In conclusion, the archaic Theogony delineates the initial manifestation of the erotic figure as an almost demiurgical function in the divine generation. However, following his association with Aphrodite, the goddess of love, he assumes the role of Philotes (affection) and symbolises the sexual union between mortals and immortals. This concise overview of one of the first works on cosmology and the lineage of the gods allows us to understand that Eros, and therefore the form of eroticism, evolved over time to adapt to the growing complexity of Greek culture.

This is illustrative of a society that integrated the natural and the eternal in order to gain insight into the nature of the human being and their surrounding environment (Otto 2002, p. 12). So, in Hesiod's Theogony, Eros is initially presented as a primordial force, subsequently becoming incorporated into Aphrodite's entourage. In contrast, Heraclitus of Ephesus conceptualised love relationships as a product of a relationship in which the conflict of opposites played a fundamental role. Similarly, Empedocles posited that the world was dominated by the game of love and hate. Aristotle, however, considered erotic pleasure to be a transitory phenomenon and accorded greater importance to friendship. The Epicureans, on the other hand, condemned erotic excitement, arguing that it was a distraction from spiritual composure. The Stoics, in contrast, did not conceive of Virtue is to be regarded as separate from physical beauty and the pleasure derived from its perception. Nevertheless, love should transcend carnality. Plutarch, in alignment with the Platonic conception, posits that the significant erotic role serves to unify family and social ties (Kalogeraki 2014, pp. 36–45).

Among all, the concept of Platonic understanding is oriented towards the dynamics that facilitate the elucidation of the co-evolution of affections within a framework of increasing complexity. In his Symposium, Plato presents the erotic diversity of Greek religiosity through the speeches of each of the guests as eulogies in favour of Eros. Of all the guests, it is Socrates who speaks about Diotima's point of view, in which she uses myths as popular, though not necessarily true, origin stories, which Plato uses for didactic purposes in his philosophical dialogues. It establishes a new mythological tradition with a philosophical approach to make sense of a discourse that addresses various moral aspects aligned with Diotima's description of Eros.

Diotima argues that between wisdom and ignorance, as well as between the beautiful and the ugly, and the good and the bad, there is a middle ground where Eros is situated, acting as a bridge from the immortal gods to the mortal humans.

She defines Eros as a "daimon" or demon (Plato 2021, p. 73), a classification traditionally regarded as typically Platonic. This change in the nature of Eros also implies a change in his genealogy. Diotima describes Eros as a poor, hard, and dry being, not delicate and beautiful as had been depicted in previous discourses. Moreover, Eros should not be the beloved the —object of love—, but the lover —the subject who loves—, since his love is directed toward the good and the beautiful, and his intervention in human love affairs leads to the acquisition of happiness.

Diotima posits that Eros is capable of provoking effects in people, thereby justifying his agency (Paglia 1990, p. 4). These effects have repercussions on each of the strata that comprise reality, from their composition and sensitive apprehension to the aspects that comprise the social context in which they are inscribed. In this way, Eros can be considered the agency[1] that brings about changes in our modes of relation, and thus in the ways in which those modes of relating materialize (Dover 2016, p. 244, Kauffmann 2020, p. 14, Weber 2017, p. 9).

For Plato, this transformative capacity of Eros allows us to achieve a beauty that transcends the physical and reaches the moral, that is, the beauty of inner qualities and personal virtues. In this sense, spiritual beauty is eternal, since it is not subject to the temporal inequity that, according to Plato, lurks in mortal bodies. Although attraction can begin on the physical plane, its natural sense is to go beyond this aspect, to reach the spiritual, to settle absolutely in wisdom. Through these steps, Diotima understands the transformation that Eros makes possible in all human beings (Dover 2016, pp. 243–244, Fierro 2008, pp. 25–26, Paz 1993, pp. 33–36, Vernant 2003, p. 159).

Nevertheless, eroticism possesses an aesthetic dimension that extends beyond its mere association with beauty in this Platonic sense[2]. Aesthetics, in turn, can be considered the discipline that encompasses and intertwines sensibility —manifested in behaviors and experiences—, art —as an elaboration that arises from a specific sensibility—, and culture —as a historical and social phenomenon (Claramonte 2016, p. 121). Indeed, art represents one of the most effective means of giving form to the sensations and emotions that are stirred by our pleasures and desires, as well as by what displeases and depresses us. This physiological and emotional aspect has been the subject of poetic expression since ancient times. Claude Calame observes that Eros affects the organs identified by the Greeks as the seat of emotions: the heart (*kardia*) as described by Alcman, the diaphragm (*phrénes*) as referenced by Sappho and Ibicus; as a selective sting in the work of Pindar; the soul (*thymós*) as depicted by Alcaeus, which is situated in the chest (*stêthea*). In the words of Anacreon, Eros guides the reins of the vital breath, or psyche, as the Greeks referred to it. In the words of Archilochus, the desire for love envelops the heart, darkens the eyes and causes the diaphragm to be forcibly removed from the chest (2002, p. 23).

From ancient Greece to the present day, eroticism has been intertwined with our perception and the culture we form. Our own feelings, but also the elaborations

[1]I have explored this type of agency in its aesthetic dimension in Sobral (2023).

[2]In terms of beauty as a means of achieving wholeness, which is the central theme of Diotima's discourse and on which I base my argument for the daimonic aspect of Eros. However, Plato's concept of Eros cannot be reduced to beauty, which is evidenced in other texts such as Phaedrus or The Republic.

we do and the social practices we carry on —whether religious, political, health, education, family, work, ecological, entertainment or identity and belonging— are permeated by the erotic, so that its manifestations in one sphere or another may be related but do not always coincide (Dissanayake 2012, pp. 135, 139, Kauffmann 2020, pp. 1, 17, Paglia 1990, pp. 9, 13, 19).

Aesthetics as the ensemble of sensibility, art, and culture operates as a complex adaptive system (Claramonte 2020, p. 43, 2016, pp. 309–311, Maldonado et al. 2021, p. 145). Over the centuries, we can observe that this system is not organized by a single central power, but it is composed of different entities that relate to each other with a greater or lesser degree of effectiveness. These entities employ bodily, object-oriented, or cultural signals that they transmit from one entity to another and adapt through processes of learning or evolution. In the same way, throughout these centuries, eroticism has not been subject to control by a single entity. As Octavio Paz remarks in his commentary on this subject: "love is a complex phenomenon. It is a combination of diverse elements unified and driven by desire. The object of love is similarly complex and subject to frequent change" (2022, p. 47). Despite being socially regulated, it cannot be completely determined.

Eros, as a meaning-distributing daimon, transmits information at an ontological level and demonstrates adaptability through its evolution. Eros has co-evolved and its manifestations are understood, maintained and modified in both private and public spheres. It is a practical principle of experience that describes how living communities on this planet find their identity while attending to the relationships they have with each other and with the rest of the systems around them (Weber 2017, p. 9). Eros has evolved[3] and its forms are apprehended, sustained and modified within both private and public spheres (Dissanayake 2012, pp. 168–169).

In his book Modal Aesthetics (2016), Jordi Claramonte puts forth a conceptual framework that identifies four modes of relationship, which he posits as recurring patterns across different historical periods and social contexts. It is possible to consider any poetics, or mode of relationship, as a concrete, albeit variable, proportion. This can be conceptualised as an alloy of carefully crafted and relatively successful repertoire, and the variations that have the potential to contribute (or not) to nourish it. These forces represent the concept of tensegrity, a set of forces that link gravitational convergence and radiative divergence. These forces can be described as the centripetal force, which produces coherence and acts integratively on all systems, and the disintegrating and centrifugal force, which acts by dividing all systems (2016, p. 26).

The four modes of relation used by Claramonte come from the ancient school of Megara. They are the modes of the necessary, the contingent, the possible and the impossible, with their corresponding absolute modes of the effective and the ineffective. In short, the mode of the necessary refers to what we must do, the mode

[3]In her work "Art and Intimacy: How the Arts Began," Ellen Dissanayake postulates a theory about the evolutionary origin of art and its relationship to human intimacy. Her focus focuses on how artistic activities arise as part of behaviors and experiences fundamental to humanity, such as mutual affection or love. It considers art as a universal behavior and links the emergence of art to the human need to establish and strengthen emotional and intimate connections between individuals.

of the possible to what we can do, and the mode of the effective to what we actually do. At the same time we have to take into account the negative modes: with the contingent appears what we do not have to do, with the impossible what we cannot do, and with the ineffective what we do not do or fail to do. The use of a modal system of thought is the tool that facilitates the analysis of self-organised systems and allows us to understand them, since it reveals the specific modes of relation and their dynamic interaction (Claramonte 2016, p. 29, Claramonte & Mateos 2023, pp. 5, 9).

In order to gain insight in the effectiveness of Eros, this article proposes that it manifests itself through four Erotes, namely Anteros, Himeros, Hedilogos and Pothos. They represent patterns of our affective relations and give an account of how these affects constitute us. Parallel to the modes of aesthetic relation, these erotes not only point to the nature of the affect (real or ideal), but also lead us to understand it in the moment in which it occurs (Claramonte 2016, p. 305). Every being is constituted by different affects, but we can focus on the main modulation of one or another erote by paying attention to the form it takes.

As previously discussed, according to Hesiod, Himeros appears accompanied by Aphrodite and is linked to desire, to the impulse that leads one body to be attracted to another. James Hillman posits that it is the "physical desire to grasp what is immediately present in the heat of the moment" (1998, p. 286). In this context, Calame draws upon Cratylus' Socrates to illustrate two distinct methods of gratification through etymologizing exercise. Himeros represents the current (*rheî*) that impels the soul with urgency (*hiémenos*) towards a present object. In contrast, Pothos denotes the desire of the individual who is absent elsewhere, in another location (*pou*) (2002, p. 35). The Erotes of Himeros and Pothos establish the relationship between the subject and the object of desire. Himeros constitutes a proximity to the object, whereas Pothos represents a distance from its presence. Hillman himself describes Himeros as a form of nostalgia for the unattainable, yet also as a driving force that sustains desire. This is akin to Ulysses' desire for home (1998, p. 286). Pothos, as a broader factor of the erotic, leads the wandering sailor into what seems to be an impossible task to accomplish.

If Himeros is understood as an oppressive desire for a relationship that is to be consummated in the near future, and Pothos is seen as a desire that is nourished by fantasy and remembrance, then Anteros can be understood as the pleasure of mutual affection. This is the reciprocated affection of Ulysses with Penelope. Similarly, Hedilogos can be understood as the dual (or group) pleasure of exchanging tender words. Both Anteros and Hedilogos are forms of affection that arise from close relationships and shared traditions. They require a certain degree of common ground, which may vary in importance. Anteros is the mutual affection that is necessary for the bonds between the parts of a group to be maintained in effective harmony. It is the pleasure of belonging to a family or community. Hedilogos allow us to use a language so that contingencies do not render these links ineffective. They preserve the bases on which they operate and make particular variations, due to the identity of the interlocutors.

On the one hand, the culture of our affective displays provides the framework for the operation of the known and the terrain where traditions are forged, and rites are carried out. On the other hand, our desires lead us to explore new ways of

meaning towards a more or less borderline complacency, which can result in certain poetic elaborations. Aesthetic and erotic experience share modes of relationship[4] and introduce us to a differentiated time. In this context, Anne Carson posits that "Eros is the ground where logos takes root between two people who are conversing, which can be represented again on the written page. Rituals and performances take place outside the real time of people's lives, in a moment suspended from control. We love that suspended time because of its difference from ordinary time and real life" (2020, p. 198).

The bittersweet nature[5] of Eros is evident in those of the Erotes. Anteros and Hedilogos provide the most pleasurable aspects of eroticism, they are its sweetest taste; Himeros and Pothos offer the bitterness of unfulfilled desire that seeks its resolution, the insatiable search for correspondence or the melancholy of distance. Although the concept of these Erotes is most evident in relationships that resemble the contemporary notion of "love", it is important to note that, in my study of eroticism, affections are not limited to such relationships. The Erotes proposed here are not exclusive to relationships established on the basis of sexual desire. Rather, they occur between the parties according to a number of factors, including the distance between them, the type of affection that unites them, their social contexts and the effects that their affections cause.

Consequently, these Erotes cannot be conceived of in a mechanistic manner, as a mere cause and effect. Rather, they must be understood in their ontological complexity. In this regard, I will henceforth follow Nicolai Hartmann's Ontology from now on. In "The Factory of the Real World", he develops a theory that encompasses all levels of reality, from the physical to the spiritual. For the philosopher, reality is constituted by a hierarchy of strata, ranging from the inert and physical to the highest and most spiritual[6]. This hierarchy includes the inorganic, the organic or physical, the psychic or emotional, and the spiritual or social-objectified, each with its own laws and principles. Nicolai Hartmann presents a complex and structured view of the world, emphasising the diversity and depth of reality in all its dimensions.

Eroticism presented from this perspective is not only about the lover and the beloved; it also presents four patterns from which our relationships and self-organisation can be attended to and understood. Each of these four Erotes operates in all strata, although it is true that they become more evident in one or the other depending on their own characteristics. For this reason, both Anteros and Hedilogos will be more influential in the social stratum in which we socially objectify. Although affections are experienced subjectively, they are deployed in our communities through the forms of organization and the language we use in them. At the same time, Himeros and Pothos have a greater individual impact because, although they are carried out

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[4]In his Modal Aesthetics, Jordi Claramonte proposes modes of relationship as a composition of the repertoire —modes necessary and contingent—, the dispositional —modes possible and impossible — and the landscape, as an effective deployment of all this, of how it occurs and of its transformative capacity (2016, p. 20).

[5]"Again Eros who loses the limbs makes me shudder, that sweet and bitter little beast, against whom there is no one to defend himself" (Sappho 1986, Fragment 97).

[6]I am referring to the laws of stratification used by Nicolai Hartmann in the third volume of his Ontology: The Factory of the Real World. Specifically, in section III, pages 515-585.

in a historical and social context, they seek to satisfy themselves with their approval or against it.

The Choice of the Odyssey

The *Odyssey* is an ideal text to examine the modulation of our erotic desires for several reasons[7]. Firstly, it is structured in a way that allows for the differentiation between simple and complex fables, as outlined by Aristotle in his *Poetics* (2014, p. 162). The former present actions in a continuous, linear course, while the latter take place with a change of fortune accompanied by agnition, peripeteias and pathetic lances. The *Odyssey* can be considered to belong to the latter category.

The vicissitudes or *peripeteia* is the change of the action in the opposite direction (Aristotle 2014, p. 163), such as the one experienced by the protagonist when, after revealing his identity to the Cyclops, he suffers the revenge of Poseidon and his return to Ithaca is truncated by a succession of events. Agnition or *anagnorisis* is the action of knowing, that is, the transition from ignorance to knowledge. Aristotle himself distinguishes several species (183): that which is produced by signs, such as the infantile scar that Odysseus has on his leg and which is immediately recognized by Eurycleia (Homer, Odyssey XIX, pp. 392–396), his nurse; the one that the poet fabricates, making one character appear to another without it being the result of the plot, as when Athena identifies herself to Odysseus on his arrival in Ithaca (XIII, 299-303); and, finally, that produced by memory, when the character brings to his memory that which is thus known again.

Of the final variant, that of Odysseus by Penelope is particularly noteworthy. Despite being informed of her husband's identity by Eurycleia, Penelope suggests that he lie on a bed different from the one made by Odysseus himself. In response, Odysseus reminds her of the significance of the original bed and the importance it held for him (XXIII, 256-285). This episode is significant for two reasons. Firstly, the protagonist's identity is of great importance throughout the novel. Secondly, this particular event is related to his wife, Penelope. She is, along with the other members of her family and court, and Ithaca, an object of her nostos, her longing to return to the system to which she belongs, and which will take her from the Pothos to the Anteros. The bed is one of the erotic symbols of the Anteros, representing both sexual union and the act of talking in bed (Calasso 2019, pp. 29–30). This is evidenced by the fact that Odysseus and Penelope had long talks in bed (Atwood 2005, p. 36, Miller 2023, pp. 261, 273).

The final requirement proposed by Aristotle in his *Poetics* is the pathetic throw: destructive or painful action, as exemplified by deaths on stage, torments or wounds. The *Odyssey* offers numerous such climaxes. To give an example, the scene in which the protagonist listens to the aedo in the palace of Alcinous sing of the misfortunes of

[7]As Claramonte posits: “Every work of art, like every aesthetic experience, is the memory and proposal of a concrete mode of self-organisation. It is a "memory" because the patterns of self-organisation are somehow in us, as they are in the matter that forms us. It is a "proposal" because, insofar as they pursue self-organisation, they have to be developed again and again by each person, taking into account his or her particular circumstances” (2020, p. 44).

Ilium and the Argive Danaans and is unable to restrain his tears (Homer, Odyssey, VIII, pp. 521–525) is pertinent, as it evinces the Pothos he feels for his comrades in battle. This pathetic act leads to the approach of King Alcinous who, upon discovering his guest's tears, request that he reveal his identity.

Another significant factor in selecting the Odyssey is its authorship. While this article does not delve into the "Homeric question"—the scholarly inquiry into the authorship, composition, and transmission of the Homeric poems—I acknowledge that this academic discourse has influenced literary works that draw upon Greek classics, including those exploring eroticism through our aesthetic engagement with the Odyssey. Examples of this point are *Odyssey* by Nikos Kazantzakis, *Ithaca* by Konstantino Kavafis, *Homer's Daughter* by Robert Graves, *Penelopiad* by Margaret Atwood, *Circe* by Madelleine Miller, *Ithaca* by Claire North, and many more. In these works, the authors have made use of valuable academic research from which to take up the poem at some point and offer new episodes. They are a demonstration of the emergence of art, since their reception cannot be foreseen by the author and their content is capable of offering new aesthetic values over time (Claramonte 2016, p. 103, 2021, pp. 96, 100).

For instance, Robert Graves uses his work —*Homer's Daughter*— to delve into the concept of the "Homerids", descendants of Homer. This was the term given to the aedos who agreed on the stories transmitted around the battle at Ilium —in the Iliad— and the return home of the hero Odysseus —the Odyssey—. Graves builds upon Samuel Butler's thesis from *The Authoress of the Odyssey*, where Butler suggests that the authorship of the classic is attributed to a Sicilian princess who is also symbolically represented within the poem through the character of Nausicaa, daughter of King Alcinous and Queen Arete (Butler 2022, pp. 315–325). This would explain, among other things, the importance given to *nostos* as a longing for a return to Anteros, to the affection of the family and community to which the protagonist belongs (Graves 2023, pp. 167, 303).

It is therefore pertinent to consider the reinterpretations made by women in the 21st century. The social context in which they elaborate is markedly different, resulting in variations in the affections that will be offered in this regard. However, in some cases, the characters remain the same. Margaret Atwood writes a poem in which Penelope tells her side of the story, offering a glimpse of her affections through her reflections and feelings. In her work, Miller draws upon the account provided by Hesiod in his *Theogony* (2011, p. 55), which states that Circe and Odysseus fathered a son, Telegonus, to give prominence to the goddess and imagine the episode of Odysseus on the island of Aeea.

These reinterpretations are crucial for comprehending the potency of the Odyssey. Our aesthetic experience with the work, hundreds of years after its creation, continues to evoke values that imbue it with remarkable efficacy. Ontologically, we could posit that it is intrinsic to our literary DNA, as it is a work that, in various forms, has served as a cultural reference throughout numerous generations. This is evidenced not only by the multitude of reinterpretations and adaptations that it has inspired, but also by the manner in which it addresses philosophical themes, including *metis*, *arete*, *nostos*, travel and search, desire, its influence on poetry and narrative, the

utilisation of rhythms, the temporal organisation of events, and the creation of archetypal characters.

When experiencing the *Odyssey*, we do so with our cultural baggage, the values of the traditions that make us the people we are. These traditions are those of the objectified social stratum of our 21st century. Whether or not we are aware of the immense relevance of the classic, its words continue to provoke emotions that, to a greater or lesser extent, connect us to our ancestors. It is from this emotional stratum that our need to contextualise the work in our own time emerges. The echoes of the Homeric poems are discussed and written about in book clubs, through new artistic reinterpretations, films, studies and academic articles, among many other objectifications placed in the social stratum so that new generations can take it into consideration.

Self-organization refers to the ability of a system to display behaviors that arise without the action of a controller or leader. Hence, a complex system can also be defined as "a system that exhibits nontrivial emergent and self-organizing behaviors" (Mitchell 2009, p. 13). Odysseus is a clear example of self-organization: the affections he experiences through his peripeteia push him in one direction or another, exploring the new modes of relationship to which he is doomed.

Indeed, Gregory Papanikos identifies the political influence of the Odyssey, as this poem provides ten descriptions of encounters in which collective decision-making is favoured (2020, pp. 61, 82). This can be considered a clear precedent of later democracy. The circumstances of the narrative lead us to an organisation that is prone to concord, although they can also lead us to situations of inevitable discord. One such example is the abusing of the rules of courtesy towards the guest by the suitors, their relationship with the maidens and their excessive courtship of Penelope without the certainty of her widowhood.

Homer has been and continues to be regarded by some as an erotic writer, while others categorically deny this assertion. In this context, I align with the thesis on eroticism in Homer proposed by Marcos Martínez, although this author defines eroticism as "matters of love" and does not elaborate the category as such. Nevertheless, his study of eroticism in the *Iliad* and the *Odyssey* is enlightening and he addresses several of the elements discussed in this article (philotes, Himeros), as well as the relationships in the *Odyssey*. To achieve this, Martínez draws upon sources such as Maximus of Tyre who, in his Dissertation XVIII (8) on the erotics of Socrates, argues that Socrates was not the inventor or the pioneer of erotic discourses (*erotikoi lógoi*), since there were others before him such as Sappho, Anacreon, and Homer himself[8].

[8]"[Homer] expounds everything about love in detail: facts, ages, types and passions, the beautiful, the shameful, the prudent love, the incontinent, the just, the abusive, the maddened, the quiet, and among these there is no longer a craftsman or archaic but a skillful one..." Maximum Shot, *Dis*. XVIII, 8; trans. by J. L. López.

Methodology and Results

The version of the *Odyssey* I consulted for this investigation was translated into Spanish by Jose Manuel Pabón and edited by Gredos. The first edition of this collection was in February 2014, although I have used the ninth reprint, dated October 2014. I have also worked with the bilingual version (Greek-Spanish) by Pedro C. Tapia Zúñiga, published in 2013 by the National Autonomous University of Mexico, with the second edition of 2014 in its 2019 reprint being the one used for the realization of this study. The excerpts of text presented in English and the verses referenced in this article correspond to the translation of the *Odyssey* into English by Barry B. Powell and published by Oxford University Press (2014).

The identification of Erotes throughout the Homeric text was a challenging endeavor because, given that they are present throughout the text. It is important to note that the methodology employed forms part of a broader research project. That explains the need of a tool that would allow me to import and export data while simultaneously providing a comprehensive overview of the research conducted, which can be presented in various formats.

The *Odyssey*, like the *Iliad*, consists of twenty-four Books and a total of 12,007 verses. There are three main epic groups: Telemachy, Adventures of Odysseus, and Revenge. The plot of the *Iliad* unfolds in a linear fashion in a single setting, which is the field of Troy. The Odyssey, on the other hand, presents a greater complexity: it includes multiple settings both on land and sea, and the narration, for artistic reasons, largely follows an inverted chronological order. When analysing affections, in order to attend to how they develop throughout history, I could have recreated a linear chronological line, to analyse the sequence of them. However, it seems more interesting to me to be faithful to the time jumps that the Odyssey offers the reader, precisely to maintain the relationship between the affections that run in the plot through my aesthetic experience with the work. Table 1 shows the general structure.

Table 1. *Structure of the Odyssey*

Part	Book	Title
Telemachy	I	Telemachus in Ithaca
	II	Telemachus Calls an Assembly
	III	Telemachus in Pylos
	IV	Telemachus in Sparta
Ulysses' Adventures	V	Odysseus and Kalypso
	VI	Odysseus and Nausicaä
	VII	Odysseus in the Phaeacian Court
	VIII	The Stranger in Town
	IX	Odysseus in the cave of Cyclops
	X	Odysseus and Kirkê
	XI	Odysseus in the Underworld
	XII	Odysseus on the Island of the Sun
	XIII	Home at Last
The Revenge. Part I	XIV	Odysseus in the Pig Herder's Hut
	XV	The Pig Herder's Tale
	XVI	Father and Son
	XVII	The Faithful Dog Argos
	XVIII	Presents from the Suitors

The Revenge. Part II	XIX	Odysseus' Scar
	XX	A Vision of Doom
	XXI	The Contest of the Bow
	XXII	The Slaughter of the Suitors
	XXIII	Husband and Wife
	XXIV	Father and Son

In general, each book offers a sequence of affections that mark the rhythm of the narrative. In order to reflect this rhythm, I have assigned a color to each affect: pink for the Anteros, orange for the Hedilogos, yellow for the Himeros, and green for the Pothos.

As I have already explained, the physiological effects, the emotions they provoke, the social context in which they develop, as well as the distance between the parts that relate to the Erotes have been the keys to identifying one Erote or another. In any case, I have also been able to verify that there are certain signs that are typical of one or the other Erotes. For the Anteros, the bed, the palace, the hearth, the memory, the remembrance; for the Hedilogos, the symposium, the emotion, the incongruity; for the Himeros, hunger (Frontisi-Ducroux & Vernant 2023, p. 32) in all its aspects, that is, food, sexual and power; for the Pothos, death, ineffectiveness as an individual, sleep (Frontisi-Ducroux & Vernant 2023, pp. 17, 30).

The following tables give a sample of the analysis carried out. They are not showing all the Erotes found in the text, but a guide to follow the course of the erotic affections found in it. As I have explained before, the Odyssey version used to the purpose of these tables is the translation by Barry B. Powell for Oxford University Press.

Table 2. *Examples of Erotes in "Telemachy"*

Part	Book	Title	Verses	Erotes
Telemachy	I	Telemachus in Ithaca	11-15	Pothos
			57-60	Anteros
			258-264	Hedilogos
			291-295	Himero
			301-304	Pothos
			398-403	Anteros
	II	Telemachus Calls an Assembly	83-91	Pothos
			127-132	Anteros
	III	Telemachus in Pylos	315-322	Anteros
	IV	Telemachus in Sparta	4-13	Anteros
			65-69	Hedilogos
			71-72	Himero
			85-87	Pothos
			93-101	Pothos
			121-127	Anteros
			138-146	Hedilogos
			160-164	Anteros
			191-193	Himero
			198-203	Pothos
			543-548	Anteros
			580-585	Hedilogos

Table 3. *Examples of Erotes in "Ulysses' Adventures"*

Part	Book	Title	Verses	Erotes
Ulysses' Adventures	V	Odysseus and Kalypso	3-4	Anteros
			5-6	Hedilogos
			76-79	Pothos
			71-75	Anteros
			80-86	Hedilogos
			87-90	Himero
			110-112	Himero
			140-144	Pothos
			199-202	Pothos
			209-2211	Anteros
			257-260	Hedilogos
			266	Himero
			278-279	Pothos
			312-313	Anteros
			314-316	Hedilogos
			346-349	Himero
			356-357	Pothos
			361-364	Anteros
			365-366	Hedilogos
			367-368	Himero
			374-376	Pothos
			427-4431	Pothos
	VI	Odysseus and Nausicaä	45-51	Anteros
			61-64	Hedilogos
			104-106	Himero
			127-128	Pothos
			128-131	Anteros
			138-151	Hedilogos
			152-154	Himero
			155-156	Pothos
			181-187	Anteros
			188-192	Hedilogos
			228-232	Himero
	VII	Odysseus in the Phaeacian Court	58-67	Anteros
			125-130	Anteros
			132-138	Hedilogos
			168-169	Himero
			171-172	Pothos
	VIII	The Stranger in Town	23	Anteros
			24-43	Hedilogos
			66-69	Himero
			69-77	Pothos
			228-230	Anteros
			237-238	Hedilogos
			270-273	Himero
			281-283	Pothos
			443-488	Pothos
	IX	Odysseus in the Cave of Cyclops	15-20	Anteros
			34-35	Hedilogos
	X	Odysseus and Kirkê	4-11	Anteros
			13-15	Hedilogos

			40-45	Himero
			46-50	Pothos
			60-61	Anteros
			62-65	Hedilogos
			71-74	Himero
			75-76	Pothos
			162-163	Anteros
			164-165	Hedilogos
			170-173	Himero
			174-175	Pothos
			319-320	Anteros
			321-324	Hedilogos
			324-326	Himero
			327	Pothos
	XI	Odysseus in the Underworld	64-66	Anteros
			69	Hedilogos
			70-77	Himero
	XII	Odysseus on the Island of the Sun	252-255	Anteros
			260-265	Hedilogos
			271-280	Himero
			396-400	Pothos
	XIII	Home at Last	13-15	Anteros
			16-17	Hedilogos
			27-30	Himero
			31-37	Pothos
			124	Anteros
			125-126	Hedilogos
			130-133	Himero
			145	Himero
			160-167	Pothos

Table 4. *Examples of Erotes in "The Revenge. Part I"*

Part	Book	Title	Verses	Erotes
The Revenge. Part I	XIV	Odysseus in the Pig Herder's Hut	11-15	Pothos
			59-62	Anteros
			279-305	Hedilogos
			315-318	Himero
			336-344	Pothos
			427-433	Anteros
	XV	The Pig Herder's Tale	41-43	Himero
			56-59	Himero
			118-121	Anteros
			122-123	Hedilogos
			126	Anteros
			145	Hedilogos
			175-176	Pothos
	XVI	Father and Son	17-21	Anteros
			25-27	Hedilogos
			34-36	Himero
			37-39	Pothos
			183-188	Anteros
			196-201	Hedilogos
			207-212	Anteros

	XVII	The Faithful Dog Argos	275-2777	Anteros
	XVIII	Presents for the Suitors	18-19	Anteros
			25	Hedilogos
			56-61	Hedilogos
			73-75	Hedilogos
			76-80	Himero

Table 5. *Examples of Erotes in "The Revenge. Part II"*

Part	Book	Title	Verses	Erotes
The Revenge. Part II	XIX	Odysseus's Scar	58-59	Hedilogos
			60-62	Himero
			63-66	Himero
			66-69	Pothos
			185	Anteros
	XX	A Vision of Doom	28-30	Anteros
			37-39	Hedilogos
			40-41	Himero
			42-44	Pothos
			104-105	Himero
	XXI	The Contest of the Bow	1-4	Pothos
			5-13	Anteros
			60-65	Hedilogos
			183-185	Anteros
			195-199	Anteros
	XXII	The Slaughter of the Suitors	32-37	Anteros
			38-44	Hedilogos
			67-70	Hedilogos
			94-99	Anteros
			121-123	Himero
			125	Himero
			208	Anteros
			209-212	Hedilogos
	XXIII	Husband and Wife	4-10	Hedilogos
			30-33	Himero
			49	Pothos
			49- 50	Anteros
	XXIV	Father and Son	187-194	Anteros
			195-199	Hedilogos
			241-252	Anteros
			270-280	Hedilogos
			282-285	Himero
			286-288	Pothos

I insist that these panels are only a first approximation to the sequence of affections that color the Homeric narrative. Let's have a look to some of the verses to understand how I have been identifying the Erotes that mediate the relationships between the characters. For example, Book VI deals with the arrival of Odysseus in the land of the Phaeacians. It contains numerous shades of Hedilogos, as there are several conversations in which the tone of decorum and respect sweetens the words of the interlocutors. An example of Hedilogos is the moment in which Ulysses, with

a frightful appearance and after frightening the maidens of the Princess Nausicaa, addresses her —with shrewd and soft words— :

> "I entreat you, o queen—are you a goddess, or a mortal? If you are a goddess, one of those who inhabit the broad heaven, I would compare you in beauty and stature and form to Artemis, the great daughter of Zeus. If you are a mortal, one of those who live upon the earth, then your father and revered mother are three-times blessed, and three-blessed times are your brothers. Their hearts must always be warmed with joy on account of you, when they see you entering the dance— a plant so fair. But that man is blessed in his heart above all others who prevails with his bridal gifts and leads you to his house (verses 139-149).

Upon being shipwrecked, Ulysses finds himself disoriented and unaware of his whereabouts as he encounters an unfamiliar woman named Nausicaa. His foremost concerns are his hunger and the exposure of his naked body, urgent needs that demand prompt attention. Observing Nausicaa's beauty, Ulysses deliberates on the appropriate approach to address her. Ultimately, he chooses to adopt a demeanor characterized by decorum, prudence, and formal language, incorporating flattery into his discourse to delicately negotiate his pressing requirements for clothing and sustenance.

Odysseus chooses words to appeal to repertoires that may be known to the woman in front of him in order to arouse her compassion and receive help. Although we have no indication in the text that Odysseus knows his whereabouts, it is not a random fact that he addresses Nausicaa comparing her to Artemis who, according to Karl Kerenyi, had as her domain an island of Ortygia —where she could have been born— off Syracuse, in Sicily[9] and another in Asia Minor versus Ephesus (1997, p. 133). This is accentuated when in verse 133 he compares it to a palm tree of Delos, since the palm tree is a symbol of Artemis (Valtierra 2005, p. 31) and represents the bodily and mental vigor of the hero (39), as well as rebirth (pp. 42–43). Moreover, when he refers to his mortal nature, he alludes to the fortune of his present family relations (your father and mother... also your brothers) and future ones (the fortunate one who takes you to his victorious home with his nuptial gifts).

In this book there are also moments in which the words that cross Odysseus and Nausicaa are tinged with an accentuated affection that is markedly familiar, as he tells her:

> I entreat you, o queen—are you a goddess, or a mortal? If you are a goddess, one of those who inhabit the broad heaven, I would compare you in beauty and stature and form to Artemis, the great daughter of Zeus. If you are a mortal, one of those who live upon the earth, then your father and revered mother are three-times blessed, and three-blessed times are your brothers. Their hearts must always be warmed with joy on account of you, when they see you entering the dance— a plant so fair. But that man is blessed in his heart above all others who prevails with his bridal gifts and leads you to his house (verses 167-176).

[9]Although there is no certainty about the existence of Phaeacia beyond the text, Samuel Butler considers it to be found in Sicily (315-325).

We see how this Hedilogos alludes to Anteros, affection of the family[10] and mutuality, also of good government —as that of the house— of a community. Gregory Papanikos considers that Homer disseminated the idea that good governors "are those who respect justice and keep their people and society happy" (2020, p. 62). This tendency towards concord is also shown here, but instead of being reflected in the politics of the country it is expressed in the domestic one. The Anteros is the characteristic affection of this concord, the fruit of the just and reciprocated relationship between people with a family and, by extension, social bond.

Nausicaa also feels more than compassion for Odysseus, letting her imagination run wild and opening up the possibility of desire. Seeing him again after the toilet —in which Athena made him appear stronger and taller (230),— the princess of Phaeacia says to her maidens:

> Listen to me, my white-armed ladies, attend what I say. This man has not come to the godlike Phaeacians without the will of all the gods who live on o lympos. He seemed to be rather coarse before, but now he seems like the gods who live in the broad heavens. Would that such a man, living here, might be called my husband, and that it might please him to remain here! But my ladies, give food and drink to this stranger (verses 225-232).

This case also makes it clear that our Erotes have their opposites. If hedilogos can be translated by sweet talk, "gossip" is the opposite. When Nausicaa gives Odysseus directions on how to enter the city and at what distance to keep, he is thinking of avoiding "their unkind speech" (verse 256) from the people they meet on the road, for at the time it was not looked upon favorably that the king's daughter "acted in this way, one who should associate with men against the wishes of her own father and mother, while they were still living, before she should be openly married" (verse 269-272).

In this analysis I have identified the Erote with the same name as its contrary, in an attempt to simplify the overview of the flow of the affections. Nevertheless, it is important to understand that an affection can be modulated through different ways and contexts, and it can also be represented as its counter affection. In this regard, if mutuality is one of the main characteristics to identify Anteros, in example, neglect would be its opposite, but still would be identified as Anteros in the analysis I made for this study.

There is also interesting to observe that some parts of the text, as for example Book IX, could be consider as a long Hedilogos, since the main character recounts his adventures. But, even in a dialogue, other Erotes can have more presence than the Hedilogos. This is also very clear in Book XXIII, in which Penelope identifies his husband. In that context, the main Erote is Anteros, and it is shown through many aspects as, for instance, the importance of identity to intimacy (otherwise it wouldn't be Anteros), the relevance of memory (through signs that led to agnorisis), the symbol of the bed (place dedicated to the intimacy between husband and wife, but

[10]Nikos Kazantzakis will recover the character of Nausicaa and the affection of Anteros who, in general, seems to represent the Phaeacians. In his continuation of the Odyssey, Odysseus marries his son. Telemachus with the young princess Phaeacia.

also sign of Odysseus since it was made for him). However, even in such a familiar context, where proximity is key, other affections appear, as Himeros or Pothos, painting the erotic mood with a different Erote every time.

Throughout the twenty-four Books that constitute the classic, the identification of the Erotes has allowed me to observe that their appearance follows an order: establishing the beginning in Anteros, it is followed by Hedilogos, Himeros and Pothos. This is not unjustified, since it is logical that all Hedilogos take place in a minimally known environment or through a protocol, which at the same time, indicates a community with certain known norms or references, even if they are only those of the language that is shared. On this basis, the satisfaction of something that responds to an individual desire becomes viable, and then the nostalgia of the separation of our desires after their consciousness or frustration. Since life is not effective in absolute and perpetual solitude, it is necessary to return to an Anteros, to the cultural affection that is obtained from the family and social.

The detailed analysis of each of the fragments is beyond the scope of this article, but Book XXIII serves as an example, in which Penelope recognizes Odysseus. It begins with a Hedilogos of Eurycleia who, "laughing loudly" (verse 1) approaches Penelope to announce the arrival of Ulysses. She, too, is filled with joy, but in this case the affection is the desire to see her husband, to join him (who is not present in the room with the two women). Eurycleia announces the end of her Pothos: "Now at last has your longtime hope come to pass." (verse 49) and points out that he came home alive (verse 50). Penelope continues with a questioning of the Hedilogos with which the poem began: "But this story cannot be true as you tell it...." (verse 56); and so on.

In this table they are shown with the established color code (Anteros, pink; Hedilogos, orange; Hymeros, yellow; Pothos, green) a good part of the succession of affections of Book XXIII:

Table 6. *Analysis of Erotes in Book XXIII*

Book	Text Fragments	Verses	Erotes
XXIII (Husband and Wife)	She stood over the head of Penelope and said: "Wake up, *Penelope, my child*, so that you might see with your own eyes that which you have hoped for every day! Odysseus has come and reached his home, though returning late. He has killed the proud suitors who plundered his house and ate his animals and threatened his child with violence." Then the judicious Penelope answered her: "*My dear nurse, the gods have made you mad…*"	4-10	Hedilogos
	So Eurykleia spoke, and Penelope *was thrilled*, and she leaped from the bed and embraced the old lady, and she poured down tears from her eyelids	30-33	Himero
	Now at last has *your longtime hope come to pass*.	49	Pothos
	Your *husband has come home* alive, he has found *you and his son* in the *halls*.	49-50	Anteros
	The judicious Penelope *answered her: "Dear nurse,* do not boast loudly over them, laughing. You know how welcome Odysseus would appear to everyone in the halls, and especially to me and my son, whom the two of us bore. But *this story cannot be true as you tell it.* Perhaps	53-56	Hedilogos
	The dear nurse Eurykleia then *answered her: "My child, what a word has escaped the barrier of your teeth!* That your husband, who is inside the house beside the hearth,	63-67	Hedilogos

	would never come home! Your mind is always unbelieving! But come and I will tell you another clear sign— the scar that once a boar etched in with his white tusk—*I recognized…*		
	Then the judicious Penelope *answered her:* "*Dear nurse*, it is hard for you to understand the counsel of the gods who last forever, no matter how wise you may be.	72-74	Hedilogos
	So speaking, she descended from the upper chamber. And *her mind rushed this way and that*, whether she should interrogate her husband from a distance, or whether she should stand beside him and kiss his head and take hold of his hands. And when Penelope went into the chamber and crossed the stone threshold, she took her seat opposite Odysseus in the glare of the fire against the farther wall.	76-81	Himero
	Why do you stay apart from my father and not sit by his side and exchange words with him and converse? No other woman would so *harden her heart and stand apart* from her husband who after suffering many pains came on the twentieth year again to the land of his fathers. Your heart is always harder than a stone!"	87-93	Pothos
	"My child, *the heart in my breast is amazed*, and I cannot say a word, neither to ask a question nor to look him in the face. *If this truly is Odysseus*, and he has come *home,* surely, *we will know each other* even better. For we have *special signs* that we two alone know, kept secret from others."	94-98	Anteros (endorsement of Pothos; Anteros towards Telemachus and mistrust of Anteros towards "the possible husband")
	…the much-enduring good Odysseus *smiled*,° and quickly he *spoke to Telemachos words that went like arrows*: "Well, Telemachos, let your mother put me to the test in the halls. Then she will soon know all the better.	99-102	Hedilogos
	he said to her: "You are a *strange* woman! To you beyond all women those who live in Olympos have given a heart that cannot be softened. For no other woman would dare to *stand apart from her husband*, who after suffering many sorrows came to her in the twentieth year in the land of his fathers.	146-151	Hedilogos (opposite)
	But come, nurse, prepare a *bed* for me so that I can get some rest. Her heart—it is like iron!"	151-152	Anteros
	nor do I make light of you, nor am I so amazed,° but *I know well that you looked the same* then, when you left Ithaca, traveling in your long-oared ship. But come, *make up the stout bedstead for him, Eurykleia*, and put it outside the well-built chamber that Odysseus himself built. Set up the stout bedstead there and put bedding on it, fleeces and cloaks and bright blankets." *So she spoke, putting her husband to the test.*	154-160	Anteros (testing the signs of Anteros, the identity of the relation)
	But Odysseus, *bursting with anger, spoke to his sensible wife*: "Woman—truly you have uttered a grievous word! Who has moved my bed elsewhere?...	160-162	Hedilogos (opposite)
	…he loosened her knees and melted her heart, for she recognized the sure signs that Odysseus had told her. Weeping, *she ran straight toward him and threw her arms around the neck of Odysseus and she kissed his head…*	181-185	Himero
	"Don't be angry with me, o Odysseus, for in all other things you were the wisest of men. It is the gods who gave us this sorrow, who didn't want us to enjoy our youth together and come to the threshold of old age. So do not be	185-190	Hedilogos

	angry with me for this, nor resent me, because I did not welcome you when I first saw you.		
	So she spoke, and *she stirred in Odysseus still more the urge to weep*, and he cried, holding his beloved wife in his arms, she who was true of heart.	204-205	Himero
	"Wife, we have *not yet come to the end* of our trials. There is still *measureless labor ahead of us, long and hard*, that I must see through to the end. For thus did the breath-soul of Tiresias prophesy to me on that day when I *went down into the house of Hades* to learn of the homecoming for my companions and myself.	220-225	Pothos
	We can go to *bed* any time you want, for the gods have brought it about that *you have come back* to *your well-built house* and the *land of your fathers.*	226-229	Anteros
	come, tell me what is this trial. In time to come, as I think, I will learn of it. To know it at once is not a worse thing."	231-232	Hedilogos

Conclusion

The recognition of Erotes throughout the Odyssey has affirmed that these four affects function within relationships as archetypal forms that modulate interactions. This understanding does not seek to simplify our emotional experiences, but rather aims to highlight the profound significance of eroticism across all facets of our existence and its impact on our personal development.

The interplay of these Erotes imbues relationships with meaning, contributing to the effectiveness of our connections with others and, consequently, the fulfillment of our own lives. Moreover, this rhythmic interplay provided by eroticism is structured in a sequence that harmonizes communal living with the unique pursuit of individual fulfillment.

At the beginning of this work we have seen that, in his *Poetics*, Aristotle characterizes the *Odyssey* as a complex fable. According to the features of compositions of this type, the Homeric text presents parts of *anagnorisis*, *peripeteia* and *pathos*. Indeed, each of these parts is affected by one or the other Erote to a greater extent, although not exclusively. Recognition implies memory, remembrance, which is why it usually entails an Anteros and can be manifested through a Hedilogos. The vicissitudes entail a change of direction, which is why it usually leads us to a Himeros, moved by desire. As Aristotle himself indicates, there can also be *peripeteia* with *anagnorisis* (164), in which case we would pass from a Pothos to an Anteros.

Distinct associations help delineate the unique characteristics and manifestations of each Erote within various narratives and contexts. The physiological effects, resulting emotions, social contexts, and relational dynamics associated with the Erotes have been instrumental in identifying specific Erotes within various situations. Additionally, certain characteristic signs and contexts are indicative of particular Erotes. For Anteros, these signs include references to the bed, palace, hearth, memory, and remembrance. In the case of Hedilogos, typical contexts involve the symposium, emotional expressions, and elements of incongruity. Himeros is associated with the concept of hunger in its broadest sense, encompassing food, sexual desire, and power dynamics. Pothos, on the other hand, is linked to themes of death, a sense of

individual ineffectiveness, and the realm of sleep. Moreover, the opposite affections are also imbricated in the identification I have made of each Erote.

Another aspect to bear in mind is that this study has been carried out around a text from archaic Greece. Despite its modernity and the relevance it has had in later literature, we should not be surprised by the abundance of Anteros and Hedilogos in the work, since it is a classic. Likewise, the *nostos* is an element present throughout the books, so Pothos is an affection very present in Odysseus and also in Penelope.

This work is part of a larger investigation. Starting from the Homeric text, it would be interesting to propose this same analysis in reinterpretations of the work throughout the history of literature, in order to understand how some affects become more or less present depending on the ontological nature of the work itself. In addition, this would allow us to verify the erotic flow perceived here as Anteros-Hedilogos-Himeros-Pothos-Anteros-Hedilogos...

I understand aesthetics as a discipline that examines our sensitivity towards art and culture. This involves exploring how we perceive, create, and engage with artistic works, considering the traditional contexts that shape our interpretations and are influenced by our artistic expressions.

Simultaneously, the Erotes are deeply intertwined with our aesthetic sensibility. They inform the ways we form relationships that reflect their characteristics, and these relationship patterns permeate and shape the culture of a community, persisting if they prove effective. Consequently, these four Erotes contribute a meaningful framework to the organization of individuals within a broader societal system.

The significance of viewing eroticism through this lens extends beyond its conventional association with sexuality and love. Instead, it proposes eroticism as a fundamental element in understanding the ontology of complex systems, emphasizing its role in shaping human interactions and cultural dynamics.

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