

# Manwoman and the Neuteriness of Being in Greek Statuary

## Hombre-mujer y la neutralidad del ser en la estatuaria griega

MICHAEL ARVANITOPOULOS  
(University of South Florida)

**Abstract:** A combination of uncritical interpretations of Greek art maintained since antiquity, together with Heidegger's failed attempt to connect Being with Dasein through the Greeks, has misled the feminist agenda into dismissing both Heidegger and the Greeks. The bad blood left by Irigaray has revitalized scholarship which wants to know why the world-disclosive nullity of Being cannot be primordially transgenderous in essence prior to its worldly dispersal into the two sexes. It takes a radical, phenomenological reduction which applies suprasegmental theory to re-chisel and strip the Greek statue from multiple layers of calcified presumptions deposited by millennia of realism, historicism, naturalism, and psychologism, until the inherently absent primordially which Heidegger searched in vain in order to ground Dasein, the same which feminism would dismiss as phallogocry if it was not transgender, becomes literally visible. Two fifth century monumental works, the female *Euthydikos Kore* and the male *Blonde Youth*, are re-discovered in the reduction, and the prosody that is their faces lets the two genders reunite into something like a dark song.

**Key-words:** gender, Being, statue, Euthydikos Kore, Heidegger

**Resumen:** Una combinación de interpretaciones acriticas del arte griego mantenidas desde la antigüedad, junto con el intento fallido de Heidegger de conectar el Ser con el Dasein a través de los griegos, ha llevado a la agenda feminista a desestimar tanto a Heidegger como a los griegos. La mala sangre dejada por Irigaray ha revitalizado los estudios que quieren saber por qué la nulidad del Ser en su aperturidad de mundo no puede ser originariamente transgénero antes de su dispersión mundana en los dos sexos. Para re-esculpir y despojar a la estatuaria griega de las múltiples capas de prejuicios sedimentados por milenios de realismo, historicismo, naturalismo y psicologismo, es necesaria una reducción fenomenológica radical que aplique la teoría suprasegmental. Solo de esta forma se puede mostrar esa primordially esencialmente ausente que Heidegger buscó en vano para fundamentar el Dasein y que el feminismo descartaría como falocracia si no fuera transgénero. Dos obras monumentales del siglo V —la *Euthydikos Kore* femenina y el *Ejebó rubio* masculino— son redescubiertas en la reducción, y la prosodia de sus rostros permite que los dos géneros se reúnan en algo así como una canción oscura.

**Palabras clave:** gender, ser, estatuaria, Euthydikos Kore, Heidegger

### 1.1 Exploiting the Gap Heidegger Left between Being and Dasein

If there is a juncture where Heidegger and the Greeks were both outwitted by feminism in one shot, this must be in art. We recall that odd claim in *The Origin of the*

*Work of Art* that the possibility of world must be disclosed because of and as Greek art,<sup>1</sup> and we have seen the «tyranny that was Greece over Germany<sup>2</sup>» define the neoclassic romantic programme since the dawn of aestheticism by Winckelmann. The gunpowder smoke from the battles the Germans fought over the mystery that is Greek art is still lingering in the air.

In the wake of postmodernism, of post-colonialism, and of some strands of the advanced feminist movement, Greek art has been disdained as the fountainhead of both white racism and phallocentrism. On the other hand, because of his neglect of the body and his self-admitted failure to link Dasein with Being, Heidegger has remained vulnerable to some prominent feminist critique. In *This Sex Which Is Not One*, Luce Irigaray counter-proposed that the world must have originated from a primordial womb. She argued that Heidegger ought to have dug deeper than the patriarchal language of classical Greece, and branded the Greeks as a «civilization that privileges phallogormorphism.<sup>3</sup>»

In a 1956 addendum to *Origin* Heidegger admitted his failure to connect Being with Dasein, writing that: «the relation of Being and human being, a relation that is unsuitably conceived even in this version has posed a distressing difficulty, which has been clear to me since *Being and Time* and has since been expressed in a variety of versions.<sup>4</sup>» This ill conception has been recognized as the central liability of the metaphysics of the early Heidegger, drawing attacks from all quarters of the philosophical horizon.

In *Heidegger's Sexless Community: ni homme, ni femme - c'est un Dasein*, Jill Drouillard capitalizes on Heidegger's lapse and traces «pseudo» essence and «masculinity» in «primordial Dasein.» Because Dasein is not «surrendering to the desires or material concerns of man, nor transcending to the supra-natural world of the divine, Heidegger's philosophy of Dasein is one of pseudo-concreteness,» writes Drouillard. And adds that, «Heidegger's contention that neutral Dasein is neither of the two sexes is significant. Why is this potency of the essence described as a unitary structure? Why can't this primordial positivity be dual in origin (like the sexes into which it is dispersed)?<sup>5</sup>»

Irigaray and Drouillard must be paid special attention to, because their critiques have become linchpins for the dismissal of the possibility of a reconciliation of feminism with Heidegger and the Greeks towards a better understanding of the origins of Western thought. Irigaray's calling for attention to phallogormorphism and patriarchal language is a combination of a red herring and a straw man that breeds confusion, while Drouillard's attempt to push back and establish primordial grounds for both genders blocks our vision beyond the worldly dispersion of *primitive* Dasein and into the genderless *primordially* of Being. In what follows I will pursue newfangled evidence suggesting that the primordially of Being is genderless, and that phallogormorphism and patriarchal language constitute only aftermath, innerworldly affairs with no metaphysical grounds. I will do

<sup>1</sup> In *The Origin of the Work of Art*, we read: “The temple, in its standing there, first gives to things their look and to men their outlook on themselves. ... It is the same with the sculpture of the god ... It is not a portrait whose purpose is to make it easier to realize how the god looks; rather, it is a work that lets the god himself be present and thus *is* the god himself.” (Martin Heidegger, *The Origin of the Work of Art*, in *Basic Writings*, editor David Farrell Krell, 1993, HarperCollins, p. 168.

<sup>2</sup> This case is made by Elisa Marian Butler in *The Tyranny of Greece over Germany*, Beacon Press, Boston, 1958.

<sup>3</sup> Luce Irigaray, *This Sex Which Is Not One*, 1977, Cornell University Press, New York, p. 26.

<sup>4</sup> Commented by Sharin Elkholy, in *Heidegger and a Metaphysics of Feeling*, 2008, Continuum, New York, pp. 9-10.

<sup>5</sup> Jill Drouillard, *Heidegger's Sexless Community: ni homme, ni femme - c'est un Dasein*, 2018, *Heidegger Circle*, proceedings, p. 69.

so by revisiting an untapped genre of Greek art with a radical phenomenological reduction that thoroughly dismisses this art's Canonical understanding.

## 1.2 Heidegger's Unacknowledged Liability to the Greeks

The observation that some strands of feminism were capable to *singlehandedly* dismiss Heidegger and the Greeks owes to the fact that, parallel to Heidegger's failure to connect Being with Dasein, there runs another, unacknowledged liability, now of Heidegger's coming short of connecting his metaphysics with the Greeks. No matter how hard he tried through his interpretations of tragic poetry and the referrals to Doric architecture, Heidegger never demonstrated the primordial structures which supposedly disclosed world from art. This is precisely what Julian Young means when he observes that: «whether or not *some* artwork may have created the Greek world, it is extremely difficult to see how it could have been *the temple*.<sup>6</sup>»

Young is right about the inscrutability of the temple, but this does not preclude that the artwork in question cannot be of another, more yielding artistic genre, arguably the Greek statue. Heidegger in fact did give the statue the same world-disclosive capacity he gave to the poem and the temple: «The temple, in its standing there, first gives to things their look and to men their outlook on themselves. ... It is the same with the sculpture of the god ... It is not a portrait whose purpose is to make it easier to realize how the god looks; rather, it is a work that lets the god himself be present and thus *is* the god himself.<sup>7</sup>»

To demonstrate that the statue as god is the origin of world, Heidegger would have to show how *human* perception is absolutely determined by the statue, and done so without falling into the infinite regress which condemns realism. Indeed, Heidegger has compellingly moved away from infinitism by having replaced the empiricist concept of *causality* with the classical phenomenological concept of *grounding*. With equal success he has also substituted the empiricist *paratactic* appearance of world objects to experience, with the *structural* integration of world-beings through the classical phenomenological concept of intentionality. But even after these replacements it still had to be shown how the non-causal, now structural relation between mortals and the marble god is established in order to warrant the perception of world as a mode of knowledge.

This would be viable only if Heidegger could demonstrate that the *primordial* structures of the understanding through which Dasein's perception is possible, structures themselves grounded in the intentionality of a horizontal temporal consciousness that is aware of its own finitude, are *identical to and indistinguishable from* the essential structures which constitute the statue. Arguably this project is tenable through a critical phenomenological reduction of the statue, where after the removal of all the factual knowledge that we bring and impose to the statue, i.e., the knowledge promulgated by realism, historicism, etc., there would be nothing left to constitute and define the decontaminated object under the reduction except these residual, essential, primordial, and world-disclosive structures. Since contra realism Heidegger does not arrive to art having started out from the object of perception, but the other way around, the critical reduction would not start from the human body in

<sup>6</sup> Julian Young, *Heidegger's Philosophy of Art*, 2001, Cambridge University Press, UK, p. 30.

<sup>7</sup> Martin Heidegger, *The Origin of the Work of Art*, in *Basic Writings*, editor David Farrell Krell, 1993, HarperCollins, p. 168.

order to verify the verisimilitudinal or generic representation of the human body by the statue. It would start out from the statue. That is, from the phenomenologically reduced statue in order to verify whether and how the *primordial*, residual structures that constitute the fundamental ontological essence of the statue are somehow related to and determine the intentional structures of horizontal temporality that determine *human* perception. Heidegger, however, did not produce a phenomenological reduction of the statue. Thus not only he failed to connect Dasein with Being, but this consequent shortcoming was itself inevitable after his initial failure to connect his metaphysics of Being with the right genre of Greek art.

## 2.1 The Statue Is Not a Representation and Primitive Dasein Is Not Gendered

That Irigaray is indebted to the representational theory of art, an otherwise parochial theory that collapses once applied to Greek statuary, is clear in the following passage from the vitriolic eye she casts to the Greek statue in *The Forgetting of Air in Martin Heidegger*: «Man, who, in order to remember that he exists, sculpts his body. That Gestell that he forgets except in art? He has to represent it for himself as in inert matter in order to recall what it/he looks like. He repeats it, gives it back to himself-dead.<sup>8</sup>»

The phenomenological reduction of the statue and the exposure therein of the structures of the nullification of existence could have clarified also for Drouillard what otherwise the labyrinthine Heidegger was perhaps not so clear about, namely that there are no such things as «*primordial* Dasein» and «*primordial* masculinity.» The gap Heidegger left in between Being and Dasein is an opportunity for confusion, and Drouillard seems to have stepped right into it unaware that Dasein remains neutral within the «Da» of its *undertaking* the clearing [*Lichtung*] of beings for as long as this clearing that is *primitive* is instigated by the genderless, that is, *neuter* primordially of the Nothing [*Nichtung*] of Being. Neuterly is available to and defines Dasein only while Dasein remains *primitive* and prior to what eidetic suchness it clears of itself as a being amongst the other existent and extant innerworldly beings cleared for perception of what they are and for whom they are. It is that phase of Dasein's manifestation where Dasein manifests itself as *authentic*, and this phase is anything *but* «pseudo.» Heidegger always addresses this nullified phase of Dasein as «primitive» – never «primordial» – since only originary Angst and the more primordial parts of the structures of horizontal temporality and the four existential structures of care are equiprimordial with Angst, the world-disclosive attunement. Dasein can be only one of two: either *primitive*, or *worldly* Dasein. Dasein is never *primordial*, and this is why Dasein can subsequently split into the ontic concretion of gender. This elusive dual staging of Dasein as the clearing itself is discussed throughout Heidegger's works, but maybe most visibly in *The Metaphysical Foundations of Logic*, where we read that: «The peculiar neutrality of the term 'Dasein' is essential, because the interpretation of this being must be carried out prior to every factual concretion. This neutrality also indicates that Dasein is neither of the two sexes.<sup>9</sup>»

<sup>8</sup> Luce Irigaray, *The Forgetting of Air in Martin Heidegger*, 1999 edition by the University of Texas Press, Austin, TX, p. 165.

<sup>9</sup> Martin Heidegger, *The Metaphysical Foundations of Logic*, tr. Michael Heim, 1984, Indiana University Press, p. 136.

## 2.2 Towards the Elusive Unbiased Interpretation

Is there, after all, a possibility for an interpretation independent either from confusion, from conceptual liability, or a blinding political agenda? Can we somehow show independently of the inherent biases of perception as interpretation from the hermeneutic circle, that neuterly is not a masculine notion, and that Being, in its neuterly, «is» not a masculine primordiality that discloses a world that excludes women? And that the ethically condemnable exclusion of women from a man's world is only an aftermath, historical problem, belonging not to the primordiality of Being but to the worldliness of thrown Dasein?

Much depends on answering these questions, for amongst everything else at stake here, with these questions stands or falls the principal case some feminists have made jointly against Heidegger and the Greeks. It is at this point where statuary art in general, Greek statuary more

specifically, and the face of one Greek statue in particular, becomes relevant. The *Euthydikos Kore*, an odd hitherto seen as «female» Greek statue that lingers in between the Archaic realm of mythos and the Classical realm of logos, of circa 490 B.C., becomes most relevant once we consider that Being as a world-disclosive attunement is originary Angst, that is, *a mood*, and that arguably the *original* manifestation of moods *into* the world that they determine can only appear as human face. This art may be our only chance for an interpretation that would not be biased, *because its only prejudice would precede any interpretation in its recognizing and conforming to the prejudice that determines the possibility of perception as interpretation in the first place.*



*Euthydikos Kore*, c. 490 BC  
Acropolis Museum, Athens, Greece.

### 3.1 The Historical Engendering Prior to the Feminist Agenda

The analytics of Dasein does explicate how Being discloses itself *only in concealment*, as *praesens* (presence-in-absence). In the chronicles of Being's *praesens*, the epiphenomenal understanding and reference to Greek statuary raised and established genderism long before the advent of the feminist movement. Discourse over the Greek statuary dating from as far back as Chrysippos, Galen, and Vitruvius had stipulated what Heidegger himself has admitted, namely that there is an intrinsic and inherent tripartite relation between the muscular narrative, finite temporality, and logos as logic and as speech.

In his *Measure for Measure: Masculinity, Proportion and the Architecture of the Ancients*, Mark Taylor lays down the historically initial observations.<sup>10</sup> Taylor's findings may be grouped in three strides of testimony recorded from ancient times. The first group assembles four historical observations about the Greek architectonic of meaning fossilized in marble stone: namely of the phenomenon of proportionality, of the fact that proportionality obtains in a measurement, that this measurement involves reasoning, and that the rational measurement which appears as proportionality is itself a certain rhythm coined «Doric.»

Proportionality was discussed by Vitruvius initially in terms of architecture,<sup>11</sup> of the Doric column as the standard from which the proportion of a man's body may be rendered in graceful strength. There the proportion of the Doric column is analogically equated with strength and beauty, the proportion of a «well shaped man.» This correlation between reason and strength in the Doric measurement prioritized architecture to statuary, so that a «well shaped man» was understood to have a body built like a Greek temple. Vitruvius may have drawn from Galen and ultimately Chrysippos' *conceptual* interpretation of the Polykleitos Canon of embodied symmetry, but as Taylor notes, «Vitruvius immediately replaces the gender nonspecific navel of the human body for that of a man.»

The second group of observations established that under the Doric measure, reason and proportion carry gender connotations, also that reason and proportion are associated with masculinity, and that this masculinity is a source of power understood as «*hegemonic* masculinity.» The numerical abstraction of body proportionality valorized unadornment, roughness and control and ultimately power in the form of musculature. In his references to other scholarship Taylor reports that in Roman conventions the «feminine» was counter-valorized as softness, delicacy, vulnerability and powerlessness and thus ultimately subservient to the male gender.

In the third group we see the initial discernment between the Doric and the Ionic rhythms, where the Ionic was associated with femininity. The feminine rhythm was seen as the measure of emotion and the irrational. A further distinction was made, now between mind and body, where reason and rationality belonged to and shaped the masculine mind, while emotion and the irrational belonged to and shaped the feminine body. In architectural terms Vitruvius saw a split in the distinct essences of the Doric and the Ionic column capitals, the former as stark laconism, the latter in its sensual volutes. Taylor sites contemporary architectural theorists who have catalogued the cultural sedimentation now in the renaissance texts of patriarchy and phallocentrism and the repression of women by Greek art.

<sup>10</sup> Mark Taylor, *Measure for Measure: Masculinity, Proportion and the Architecture of the Ancients*, Burry, M. C., (ed.), *Proceedings of Mathematics and Design*, 2001: The Third International Conference, Geelong, Deakin University, Australia, 2001, pp 404-414.

<sup>11</sup> Vitruvius 1960-1931: IV, I, 6.

### 3.2. Being as *Nomos* Is neither Rational nor Irrational, but Pre-Rational

We saw how the praesens of Being is first dispersed into world in the chronicled engendering of art. The inceptive variance between the Doric and the Ionic rhythms is an essential split of genders, where the *as*-structure of interpretation of the ancients already understood the essence of man *as* Doric and the essence of woman *as* Ionic prior to any feminist valorization. Because Being obtains in the nullity of beings and because for Heidegger «[t]he nothing is the origin of negation and not vice versa,<sup>12</sup>» so that this nullifying, predicateless nothing, never «is» and can never «be,» *Being must praesent itself into the world it discloses simultaneously as human and not as human.* This *determining*, divine Neuter, actually did surface, in the art, the mythology, and the society of the ancient world, as the Hermaphrodite.

The Hermaphrodite, however, cannot be the divine Neuter gender we are looking for. The Hermaphrodite is a hybrid gathering and combining attributes from man and woman, a third *worldly eidos* of an extant being which in its hybridical calling it may *exist* or be *extant* both as human and non-human divine, both as consciousness bind by finite temporality, and as art. The acquitting neuterly of gender we are looking for must be derived directly from Being, as the *Nomos* that is pre-subjective both in its primordiality and thus also in its genderlessness. The transcendental objectivity of such a derivation would be guaranteed from the fact that Being is not cleared by [*Lichtung*], but the other way around: [*Lichtung*] as the clearing that is Dasein is cleared by [*Nichtung*], the nullity of Being, because authentic Dasein obtains only when nullified. Thus if we can show that in its primordial disclosure Being as in Heidegger's metaphysics and Being as Greek art is a genderless determination, those feminist charges of «phallocentrism» must be dropped.

*Nomos* understood as «law» is a noun originating in the Greek verb *nemo* and the derivative noun *nomē*, which mean «dispersal,» «distribution,» or «appropriation.» All connote the implementation of «justice.» The original connotations of *Nomos* are lost in the mediated transference of the concept to English through the Latin *lex, legis, legere* for «law» and «legislation.» The Latin term does not convey conceptually the idea that the «distribution,» the «dispersal,» or the «appropriation» is the essence that determines «justice» as *dikē*, the actual court procedure where *Nomos* reigns as an absolute and insurmountable determinant. What is also lost in the translation is the relation of *Nomos* as necessity to *dikē*, and their further absolute and insurmountable dependence on *finite* temporality.

*Nomos* relates to *dikē* in *exactly* the same way that Being relates to Dasein, if we consider that Being «is» the nullity that instigates the clearing of beings obtained as the Da- of Dasein. *Dikē* as the courthouse where *Nomos* judges *exactly* corresponds to [*Lichtung*] as the clearing where [*Nichtung*] as the nullity of Being instigates the distribution, dispersal, and appropriation of beings in perception. It is from this correspondence and in this horizon that things may emerge to appear as what they are for whom they are. Where in the legislative terms of *dikaio-syne* *Nomos* judges in *dikē* towards justice, in terms of Heidegger's implicit theory of perception Being nullifies the Da- of Dasein into a clearing towards the *itinerant* appearance of beings in the temporal horizon of disclosure. In this elucidation Heidegger was able to replace the static understanding of «the world» as a container, into a dynamic understanding of «world» that Dasein hauls with it in its existential projection.

<sup>12</sup> Martin Heidegger, *What is Metaphysics?* in *Basic Writings*, revised and expanded edition, edited by David Farrell Krell, HarperSanFrancisco, 1993, p. 105.

*Nomos* is here shown to be genderless in its two primordialities: in being the mood that is *the origin* of all attunements of the understanding, as well as *Nomos* being a pre-rational determination. That *Nomos* as the [*Nichtung*] of originary *Angst* clearing *dikē* is primordial, is demonstrable from that the [*Nichtung*] as the nullity of Being is the origin of all attuned intelligibility, since for Heidegger all understanding is attuned to a certain mood. That *Nomos* is pre-rational as *the condition* of all thought was after all one of Heidegger's main arguments against Descartes' «unshakable foundation,» because «[o]nly when the *sum* is defined does the manner of the cogitations become comprehensible.<sup>13</sup>»

If both the Greek disclosure of art-world, and Heidegger's metaphysics, are commentaries of *Nomos*, and if *Nomos* is a pre-rational determination, does not this commentary and this precedence disprove both the Vitruvian ontological genderization of Greek art and Irigaray's allegations against Heidegger and the Greeks? This is precisely the counterattack to all future contentions Heidegger marshaled in *Introduction to Metaphysics*. He showed there that *dikē* transgresses its jurisdiction and appears itself as the *Nomos* that has cleared *dikē*, when: «... logos itself as reason makes itself into the court of justice that presides over Being and that takes over and regulates the determination of the Being of beings. This happens only when logos gives up its inceptive essence, that is, when Being as *phusis* is covered up and reinterpreted. Human Dasein then changes accordingly.<sup>14</sup>»

Heidegger explains away by demotion the notorious antimachy between the rational and the irrational, the Doric vs the Ionic battle of the genders, as epiphenomenal appropriations in the history of the concealment of Being, which in itself is as genderless as it is pre-rational. «The slow ending of this history, in whose midst we have long been standing, is the dominance of thinking as *ratio* (as both understanding and reason) over the *Being* of beings. Here begins the interplay of 'rationalism and irrationalism,' which is playing itself out to this very day, in all possible disguises and under the most contradictory titles,» notes Heidegger in *Introduction*.<sup>15</sup> In the demonstration that logos is only an aftermath to Being's original world disclosure, the alleged congruity between reason and masculinity does not justify the alleged origin of phallogocentrism in Greek art. It only relegates masculinity to the «disguises under the most contradictory titles,» and away from the genderless metaphysics of the early Heidegger and the

On its own phenomenal account the muscle is an innerworldly accident traceable by science to the discovery of an evolutionary gadget for motility by the mollusks some half a billion years ago at the bottom of the seas. It has little to do with the pre-temporal *disclosure* of world within which the possibility of scientific *discovery* may obtain.

### 3.3 The Primordality of the Doric Rhythm

Our regression to the original concepts bred in antiquity, from where certain feminists loaded their questioning of Heidegger and the Greeks, has so far yielded how the tripartite anathema of «patriarchic phallogocracy,» i.e., time, logic, and the muscle, are all innerworldly determinations for either *primitive* or thrown Dasein and do not

<sup>13</sup> Martin Heidegger, *Being and Time*, tr. Joan Stambaugh, State University of New York Press, 1996, pp. 22, 24, 46.

<sup>14</sup> Martin Heidegger, *Introduction to Metaphysics*, second edition, tr. Gregory Fried and Richard Polt, 2014, Yale University Press, New Heaven-London, pp. 198-199.

<sup>15</sup> *Ibid.*, p. 199.

determine or even describe the *primordially* of Being. In this rectification we may begin to see that it is not *man alone* who allegedly represents and repeats himself to death on the stone, as Irigaray alleged; rather it is the nullity of Being that underlies the stone which represents and repeats itself *both as man and woman*.

But there persists the concept and the essence of the «Doric rhythm» as the last bastion of the Vitruvian genderism vilifying the feminist protests. Isn't the Doric rhythm as a measure rational and therefore essentially exclusively muscular and temporal? Has it not been pitted by ancient convention to the Ionic rhythm as the arch-rival to things [femme?] Isn't *a-rhythmos* the *number*, and as such the source of the controlling power of mind over flesh? Or isn't any and every measurement an event of *appropriation* ([*aneignen*] in German, possibly cognate derivation from the Greek *anagignoskein*),<sup>16</sup> in the clearing, and thus by definition belonging to the primitivity of *dikē* rather than to the primordially of *Nomos*?

The Greek verb *gignoskein* means «to know,» «to comprehend,» so that out of this comprehension *gignesthai* bespeaks of the «becoming» of beings and *gegonos* means their becoming a «fact.» How does the adverbial prefix, the *ana-* of *anagignoskein*, modify the original mode of knowing as *gignoskein*? ([*Eignen*] in German, for «enownment,» «to make one's own»<sup>17</sup>).

The determining relation between rhythm as measure with the enownment and the appropriation in the clearing that is *Dasein*, suggests that the *ana-* of *anagignoskein* releases the *forgotten* knowledge of the nullity of Being from which all knowing is possible so that «world» is not a spatial container but a certain mode of knowledge. In the negation of the adverbial prefix *ana-*, *Nomos* shows itself to be the primordial grounding of *dikē* as judgment from justice towards the possibility of all knowledge. Just like in the negating prefixes of *a-lētheia* and in *a-rrhythmia*, so also in the Greek *ana-gignoskein* and in the German [*an-eignen*] the adverbial prefix insouciantly deposits into language the grounding *groundlessness* [*Ungrund*] of Being.

If *dikē* is grounded in the groundlessness of Being, then this groundlessness that is *Nomos* must be the measurement which decides in the first place that there must be *dikē*. This determining precedence of *Nomos* over *dikē* suggests that the originary, grounding rhythm is not of the same order with the rhythms that make intelligible beings through the measurements that are grounded in groundlessness. *Thus the inclusion of the Doric as an equal amongst the other rhythms in art, and the further rivaling of the Doric against the Ionic in the femme mind vs. flesh antimachy, is a category mistake.* Unlike what art theorists will tell us, the Doric must be a *primordial* rhythm while all other rhythms, including the Ionic, are merely *primitive*. This becomes clear once we begin discussing the rhythm as measurement in the appropriation of the clearing of beings in *dikē* as the mood that it is, since as we already established, Heidegger showed that every understanding must be attuned: «Da-sein is always already in a mood.<sup>18</sup>» There are as many configuring modalities to predicate beings in the clearing as there are primitive moods, because it is the primitiveness, that is, the *world-transcendence* of the moods, which decide *the how and for whom and thus the into-what* beings will be predicated in the clearing. Aside of their *serviceability*, *usability*, and *detrimentality*, objects of perception cannot be reified for a consciousness foundationally preoccupied

<sup>16</sup> Michael Inwood translates *aneignen* as “suitability” and “belongingness,” in *A Heidegger Dictionary*, Blackwell Publishers, 1999, Oxford, UK, p. 54.

<sup>17</sup> Michael Inwood, *A Heidegger Dictionary*, Blackwell Publishers, 1999, Oxford, UK, p. 54.

<sup>18</sup> Martin Heidegger, *Being and Time*, translated by Joan Stambaugh, State University of New York Press, 1996, p. 134.

of and resisting its own finitude.<sup>19</sup> Extant beings would not appear at all in the clearing as the possibility of human perception, and therefore neither would the clearing be possible, «... if attuned being-in-the-world were not already related to having things in the world matter to it in a way prefigured by moods,» as we read in *Being and Time*.<sup>20</sup>

The measure by which beings are cleared for what they and for whom they are in *dikē* is always the worldly attunement of a primitive, never a primordial mood. Primitive moods cannot measure the primordiality of what *dikē* is itself grounded on and structured by, so that *dikē* clears beings because «the world matters to it,» and this for two reasons. First, because the clearing as *dikē* which Dasein itself is, and which clears beings by primitive moods, is not its own ground. We get this in *Being and Time*: «Da-sein is not itself the ground of its being, because the ground first arises from its own project, but as a self, it is the being of its ground. The ground is always the ground only for a being whose being has to take over being-the-ground.<sup>21</sup>» But then also because what grounds *dikē* need not be of the same essence as *dikē*. «If a lack, such as a failure to fulfill some requirement, has been ‘caused’ in a way characteristic of Da-sein, we cannot simply calculate back to a deficiency of the ‘cause.’ Being the ground for ... need not have the same character of not as the privativum grounded in it and arising from it. The ground need not acquire a nullity of its own from what is grounded in it.<sup>22</sup>»

The rational withholding that delimits and configures beings in *dikē* is «*rhythmos*» in the proper sense of a certain discernible, measured flow. On the other hand, *Nomos* as the pre-rational decree that determines *dikē* must be an *a-rhythmos*. The «*a-*» of «*arhythmos*» does not negate the possibility of the clearing. The «*a-*» of «*arhythmos*» is the *arrhythmia*, the groundlessness which negates what negates the possibility of the clearing.

If *dikē* clears beings as *a-lētheia* – and we know this because, «[t]ruth happens only by establishing itself in the strife and the free space opened up by truth itself<sup>23</sup>» – then *Nomos* as the clearing that clears the clearing as such cannot be yet another *rhythmos*; *Nomos* must clear the clearing with a corresponding *a-rhythmos*, a dependency that has *alētheia* congruent, subservient and consequent to *arhythmos*. *Rhythmos* alone corresponds only to *lēthe*, as if *rhythmos* is the wayward flow which has forgotten that it is measured, along with the forgetfulness of what is it that measures it.

What kind of measure would that be then, where just like the privative «*a-*» of *alētheia* defies *lēthe*, here the negating «*a-*» would constitute the *a-rhythmia* that measures not the flow, but measures the measurement of the flow as the *that* the flow shall be measured? The «*a-*» of *arrhythmia* corresponds to the «*a-*» of *alētheia* in that it also lies behind *alētheia* as the ground and provenance of the double concealment, itself a *third* concealment. This needs some further clarification. When *Origin* talks of the double concealment, it only refers to the concealment of beings alone, as the *refusal* and as the *deception* encountered by reason in the clearing of beings.<sup>24</sup> This is confusing, because there is no forthright mentioning of a *third*, necessary concealment, where after all, this *third* concealment is the one mostly at work in the claims of *Origin*, as the unconcealment or disclosure of beings: an *apocalypsis*. The «*dis-*closure» of beings

<sup>19</sup> *Ibid.*, p. 135.

<sup>20</sup> *Ibid.*, p. 138.

<sup>21</sup> *Ibid.*, p. 285.

<sup>22</sup> *Ibid.*, p. 284.

<sup>23</sup> Martin Heidegger, *The Origin of the Work of Art*, in *Basic Writings*, editor David Farrell Krell, 1993, HarperCollins, p. 186.

<sup>24</sup> *Ibid.*, pp. 178-179.

by the artwork is exactly what is buried inside the English word, in the same way it is buried both in the Greek word *apo-kalypsis* and in the German [*Auf-schlussreich, Offen-legung*] that is, the negation of the covering in the *dis-covering*.

Thus in total there are three events of Heideggerian unconcealment from concealment, one in the measurement of [*Nichtung*] by *Nomos* and two more in the [*Lichtung*] of *dikē*. The clarification is important in our context, because the conflated double concealment is cleared by primitive moods like *fear*, while the originary unconcealment of Being as world and prior to its worlding is cleared by the primordial mood of originary *Angst*. This distinction becomes indispensable when seeking the kind of measure that measures that there should be alternative measurements in the multiplicity of rhythms in the architectonics of meaning.

Accordingly, the «*a-*» of a-rhythmia does not arrest the transcending flow in the clearing as *dikē*, for prior to it, the *that* there shall be *dikē*. This determination is a measure in itself, stirring a new beehive of questions: What is the essence of the «*a-*» of *alētheia* and of *arhythmos*, and how is it discernible from *rhythmos* and *lēthe*? How can the negating «*a-*» in its disparity from what it determines, still be essentially commensurable with it? How can it measure the measurement of beings prior to the beings themselves? And how is it possible to appear as art?

The essence of the «*a-*» is the essence of primordial *Angst*, because: «*Angst* as a mode of attunement first discloses *world as world*.<sup>25</sup>» The essence of primordial *Angst* appears to *Dasein* as nullification, and from this primordial grounding as groundlessness this measuring essence (*Nomos*) is both discernible and commensurate with the measurement that it measures (*dikē*), in *allowing Dasein to die the death (telos) of Being (entelechy)* not as damnation, but as a gift. This is because: «The nothingness before which *Angst* brings us reveals the nullity that determines *Da-sein* in its ground, which itself is a thrownness into death.<sup>26</sup>»

The relation between *arhythmos* and *arithmos* («number»), is not reducible to mere orthography, but to what Heidegger refers to as «*a potiori fit denominatio*» («the name originates from the more potent.<sup>27</sup>») In this relation *arithmos*, and with it arithmetic and its rational derivatives in mathematics, originate in *arhythmos* because as the grounding of authenticity in the clearing, *arhythmos* is more primordial than *arithmos*. Heidegger has said it in *Problems of Phenomenology* that «[t]ime is a number,» adding his astonishment, in that: «This again is astonishing, for numbers are just exactly that of which we say that they are timeless, extratemporal. How then is time supposed to be a number? But here, as Aristotle expressly stresses, the expression ‘number’ (*arithmos*) must be understood in the sense of *arithmoumenon* [that which is numbered].<sup>28</sup>»

The primordially surfacing here must have been understood by the Pythagoreans as a mystic relation between the number itself and the number’s unknown origin, *an origin that was somehow related to statuary art*. Pythagoras did indeed understand the number as the mystical measure of proportion, symmetry and transcendent truth in statuary art. As Richard Tobin notes, the Polykleitos Canon is «... quite consistent with the ‘*mentalità pitagorica*’ which held the numerical essence of things to be hidden beneath

<sup>25</sup> Martin Heidegger, *Being and Time*, translated by Joan Stambaugh, State University of New York Press, 1996, p. 187.

<sup>26</sup> *Ibid.*, p. 309.

<sup>27</sup> *Ibid.*, p. 302.

<sup>28</sup> Martin Heidegger, *Basic Problems of Phenomenology*, translation, introduction, and lexicon by Albert Hofstadter, revised edition, Indiana University Press, 1982, p. 239.

their physical reality.<sup>29</sup>» Plato, who held the Pythagoreans on high esteem, has Socrates claim in *Philebus* that: «If one were to remove from any of the arts the elements of arithmetic, proportion, and weight, what would remain of each would be negligible indeed.<sup>30</sup>»

Our freeing the Doric rhythm from the Vitruvian genderism entails that the Ionic rhythm should not be compared to the Doric to entrench what is essentially feminine against what is essentially masculine. Such comparisons are possible only as already innerworldly affairs and are sustained by the triple concealment of Being.

#### 4.1 The Suprasegmental Prosody that Is *Euthydikos Kore*

That the Doric rhythm is primordial, pre-rational, and so thoroughly genderless that it can be transgender in essence, would finally evince if we could catch a glimpse of arrhythmia in its originary and world-disclosive manifestation, as the *mood* that it is. We stipulated earlier that *the original appearance* of any mood must be the human face, thus if there was a chance to point to such objective proof, a *prima vera*, this would be a particular human face as the condition for the possibility of any objectification. Yet Heidegger argued that the primordial attunement, the nullity of Being that is originary Angst, does not appear in the world. Whereas all other, innerworldly moods may show up amongst phenomena, the one world-disclosive mood cannot appear as the living human face precisely because of its essential affinity with the nullity of Being, itself always further twice concealed in *alētheia* as deception and as refusal. In several contexts throughout *Being and Time* we are told that primordial Angst never occurs isolated in the stream of experience, that it is covered up or distorted as fear by the they, and that it is never objectively present in the world.<sup>31</sup>

Be that as it may, evidently Heidegger's failure to connect Dasein with Being is due to not following up to *his own* elucidations: first, that the possibility of world as world and prior to its worlding is an attunement, i.e., *a mood*; second, that the possibility and origin of world must manifest as art; and third, that if what determines the possibility of world is a mood that must manifest as art, then looking into a poem or at a temple Heidegger was looking at the wrong place. There the originary mood could only appear as a secondary and ancillary installation of its primordial manifestation.

In my other work, *Lieutenant of the Nothing: Greek Art Responds to Heidegger*,<sup>32</sup> I pick up on this incongruence and I am thus able to subject the statue to the critical phenomenological reduction Heidegger never produced. The launching premise of this work is that in the face of the statue the primordially of Being cannot hide as easily as it does in *Antigone* or the Parthenon. In *Lieutenant* I apply to the phenomenological reduction suprasegmental theory. This theory is typically used to help explain the main aspects of the mystical phenomenon of prosody in linguistic renditions. I am thus able to discern and analyze by cross-reference between the statue and Heidegger's discussions of how Dasein relates to Being, detecting one by one seven concomitant and overlapping suprasegmentals that converge to render the

<sup>29</sup> Richard Tobin, *The Canon of Polykleitos, American Journal of Archaeology*, Vol. 79, No. 4, Oct. 1975, p. 319.

<sup>30</sup> Plato, *Philebus*, 55e.

<sup>31</sup> Martin Heidegger, *Being and Time*, translated by Joan Stambaugh, 1996, State University of New York Press, New York, pp. 192, 344, 187, 343.

<sup>32</sup> In review, University of Crete Press, Athens, Greece.

otherwise elusive *primordial* attunement into a *phenomenon*, that is, the statue as a *being* amongst beings.

These suprasegmentals are recognized, more or less analyzed always in different contexts, and are scattered throughout Heidegger's works. In the *Lieutenant's* extensive analysis, which cannot be repeated here, these seven suprasegmentals are: Implosion [*Gegenwendigkeit*], Deficiency [*Unzulänglichkeit*], Reticence [*Verschwiegenheit*], Detachment [*Wirklichen*], Awe [*Scheu*], Offence [*Verletzung*], and Uncanniness [*Unheimlichkeit*], in this order moving from the more primordial ones to the more worldly. In this analysis it is also considered but remains indecisive whether the manifold of the suprasegmentals should also include Guilt [*Schuld*].

The manifold of the seven suprasegmentals – *and that alone* – is what constitutes that object which in our Cartesian delusion of the separation between subject and object casually registers as «*Euthydikos Kore*.» Through the reduction the manifold is found to have assembled this statue in a mode which no other world object or being, either extant or existent, is assembled. Here the manifestation of what we understand as «art» into an object of perception *thoroughly consumes the material it uses to make itself manifest, by rendering the material absolutely dependent to what has manifested in it.* The dependence of the material to what manifests in it and gives it form precipitates to such an overwhelming degree, that the material dissolves in this dependence. Here is what Socrates must have meant in *Philebus*: Were we to remove «the art» out of this ectoplasmic object otherwise so nonchalantly displayed at the museum, where the «art» is *no other* than the manifold of the concomitant suprasegmentals converging into what Heidegger explicated as the elusive primordial attunement, then *the object itself would vanish from perception, since the primordial determination through which the object is understood for what it is and for whom it is, would be what has departed. No other object in Dasein's world, including other objects we consider as art, Greek or otherwise, bears such a burden as a payback for its own constitution.* In the clearing of beings that is Dasein, phenomena never carry along *as their own* ontological constituency the fundamental ontological exigency that instigates the possibility that they appear, *together with the determination of the existence for whom they appear.*

## 4.2 The Eerie Face of the Manwoman

Drouillard asked: «Why is this potency of the essence described as a unitary structure?» The answer from Greek art is that the «essence described» is, indeed, the Doric essence, arrhythmia as the world-disclosive groundlessness of Being. And it is «unitary» because it obtains in the unity of the manifold of the prosodic suprasegmentals which praesenses in triple concealment as art. The primordial mood that we come face to face with in *Euthydikos Kore* is indeed, a unitary «structure,» because although it appears as one indivisible primordial mood, this primordial mood is in fact summoned and structured by the seven prosodic suprasegmentals which Heidegger did describe in his works as constitutive structures of the groundlessness of Being, and which in plain view are all intelligible as having assembled the face that is this statue. In *Kore* we meet with ordinary Angst, just like Heidegger anticipated such an encounter: never to have appeared in the world as a mood that is human, yet to appear in the world as world-disclosive art.

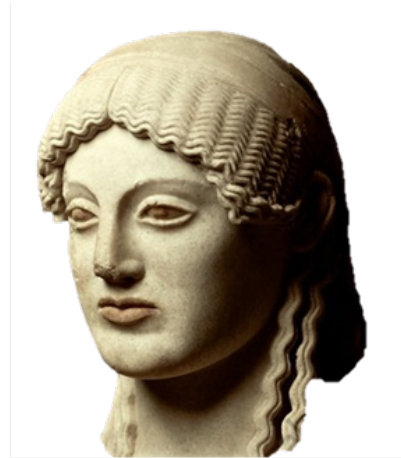
Drouillard asked: «Why can't this primordial positivity be dual in origin (like the sexes into which it is dispersed)?» The answer from Greek art is that the «primordial positivity» *can*, indeed, be «dual in origin,» and be so just «like the sexes into which it

is dispersed.» In this resolution Being – the «primordial positivity» – can be shown to have «dispersed» itself both as male *and* as female, having done so *without shedding its primordial unity and neutrality*. Where Drouillard expects that Being cannot «be dual in origin,» Being as the originary world-disclosive mood has already made itself manifest in its neuterity, both as male and female, *as a primordiality that thoroughly transcends the worldliness of the Hermaphrodite*.

There is a *singularity event* in the world's history of statuary art, which due to Being's mode of triple concealment has eluded Dasein's attention. This discovery precipitates in the history of art from the appearance of the *Euthydikos Kore* next to yet another surviving Greek statue, the *Blonde Youth*. These two statues have been chronologized some five years apart in Dasein's *volatile* datability, although the unnerving phenomenon of the absolute duplicity of these two faces has been paradigmatically, nonetheless superficially justified, by the renowned art historian Sir John Boardman as being the work of the same artist: «The head [of the *Blond Youth*] has much in common with that of *Euthydikos Kore*, which is somewhat earlier, and could be by the same artist whom some have thought Peloponnesian by training.<sup>33</sup>»



*Blonde Youth*, c. 485 B.C.  
Acropolis Museum, Athens, Greece.



*Euthydikos Kore*, c. 490 B.C.  
Acropolis Museum, Athens, Greece.

The art historian's attribution of the singularity event to its being the work of the same artist suffices only for so long as that embarrassing question from *Origin* remains pushed under the carpet: «On the usual view, the work arises out of and by means of the activity of the artist. But by what and whence is the artist what he is?<sup>34</sup>» This seemingly naïve question is *yet to be answered* by art history, no less by the history of philosophy.

In *What Is Metaphysics* Heidegger qualified that «every metaphysical question can be asked only in such a way that the questioner as such is also there within the question, that is, is placed in question.<sup>35</sup>» To place the questioner within the question that has

<sup>33</sup> John Boardman, *Greek Sculpture - The Archaic Period*, 1978, Oxford University Press, New York and Toronto, pp. 85, 137.

<sup>34</sup> Martin Heidegger, *The Origin of the Work of Art*, in *Basic Writings*, editor David Farrell Krell, 1993, HarperCollins, p. 141.

<sup>35</sup> Martin Heidegger, *What is Metaphysics?* in *Basic Writings*, revised and expanded edition, edited by

remained the Greek statue is *not* to have a sculptor of an unaccountable origin «repeat the Gestell,» as Irigaray wants it. It is for the questioner to have entered the question while taking full account of one's own perceptual biases towards the detection of the constitutive essences of both woman and man in the dark prosody that *is* this art.

In this analysis I may have met Heidegger's above qualification, and I may have begun reconciling those feminists in question with Heidegger and the Greeks, to the degree that I have shown that the transcendental arrhythmia manifests not as the inner-worldly domination of man over woman, wherever and whenever in the world this may transpire, but in the transcendental neuterly of the manwoman.

The evidence stares back at our speechlessness. It stands still as the ineffable at the museum. In the eerie suprasegmentals of primordial Angst that manifest as face in the Greek statue, Dasein's two genders fleetingly reunite into something like a dark song.

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