

Images and Videos from the book *When the Soul Remembers Itself: Ancient Greece, Modern Psyche*

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Contributors



[Ancient Greece, Modern Psyche Speakers](#) from Fiona Walsh.

THE INVOCATIONS

Jules Cashford and Craig San Roque



Figure 1 The view of the caldera of Santorini from Nomikos Centre. Photo by Fiona J. Walsh.



Figure 2 Ancient Greece, Modern Psyche Opening

Chapter 1: A FOOL'S GUIDE TO FOLLY
Thomas Singer



Figure 1.1 Self-portrait from medical school



Figure 1.2 Albert Durer, *Goose Fool*, Woodcut 1511 (from http://www.spaightwoodgalleries.com/Pages/Durer_Fools_1.html)



Figure 1.3 Film Clip: *Zorba the Greek*, “The Full Catastrophe”



Figure 1.4 Film Clip: *Zorba the Greek*, “The Collapse of the Structure”



Figure 1.5 The dock that lasted twenty-four hours at Klima

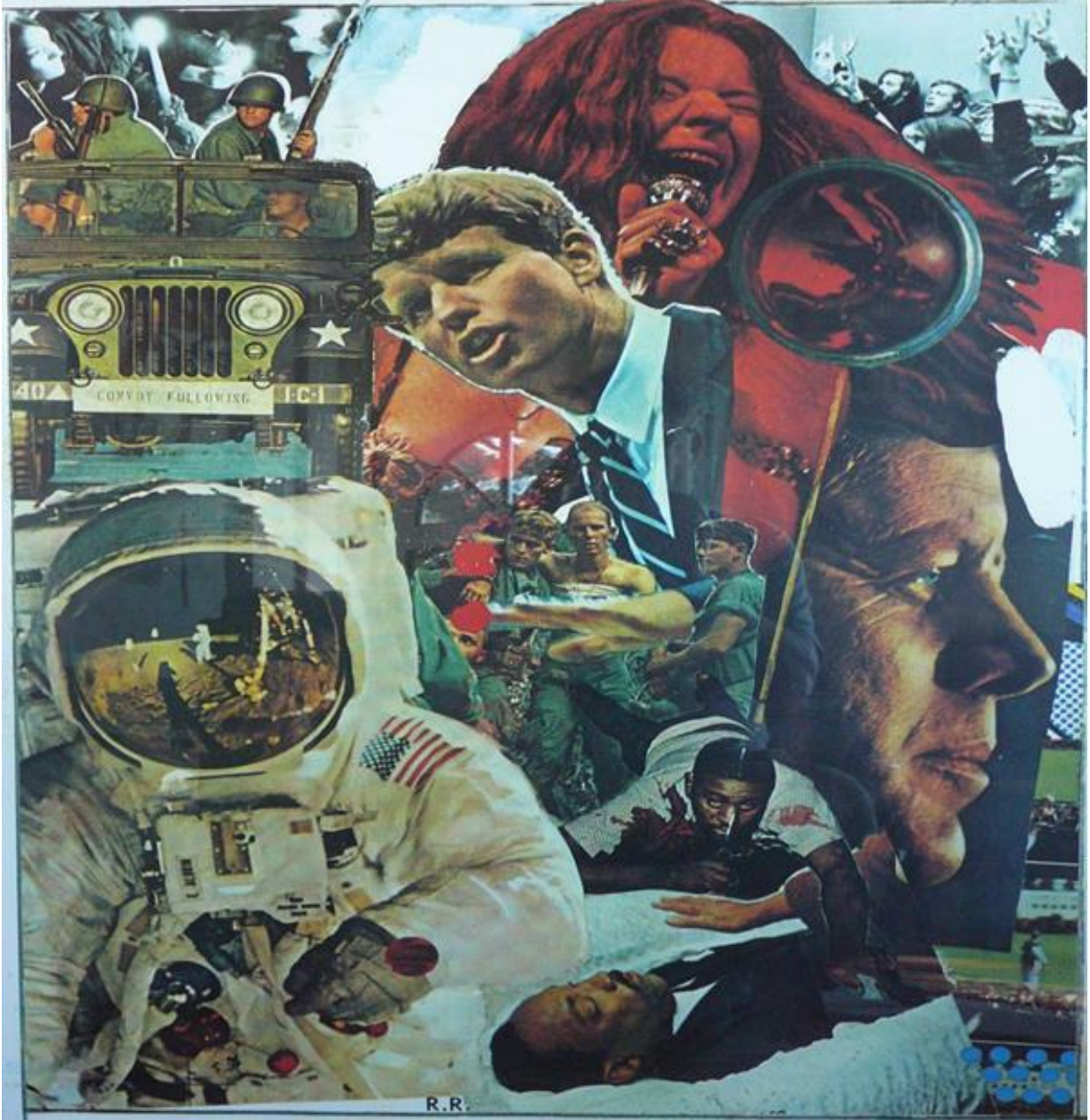


Figure 1.6 Robert Rauschenberg, *Signs*, 1970 silk screen



Figure 1.7 Film clip: Museum tour in *Satyricon*

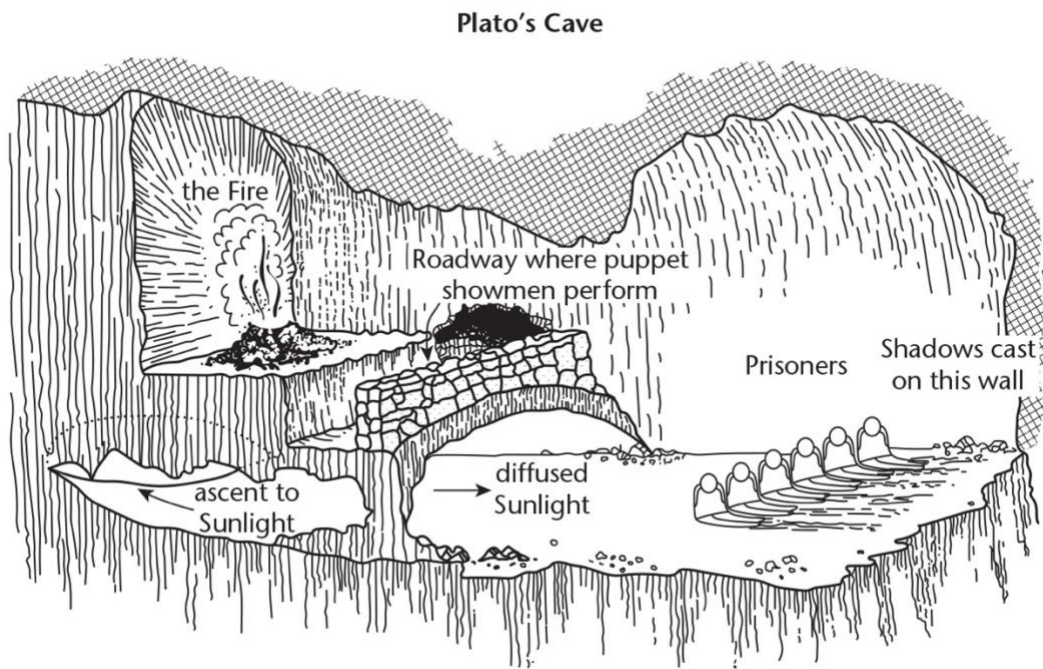


Figure 1.8 *Plato's Cave*



Figure 1.9 David Hockney, *Ann at a Mirror Combing*, 1979
(<https://www.pinterest.com/pin/242420392418506876/>)



Figure 1.10 Albrecht Dürer in *Stultifera navis* (*Ship of fools*) by Sebastian Brant, published by Johann Bergmann von Olpe (de) in Basel in 1498



Figure 1.11 Film Clip: Dinner in *Amarcord*

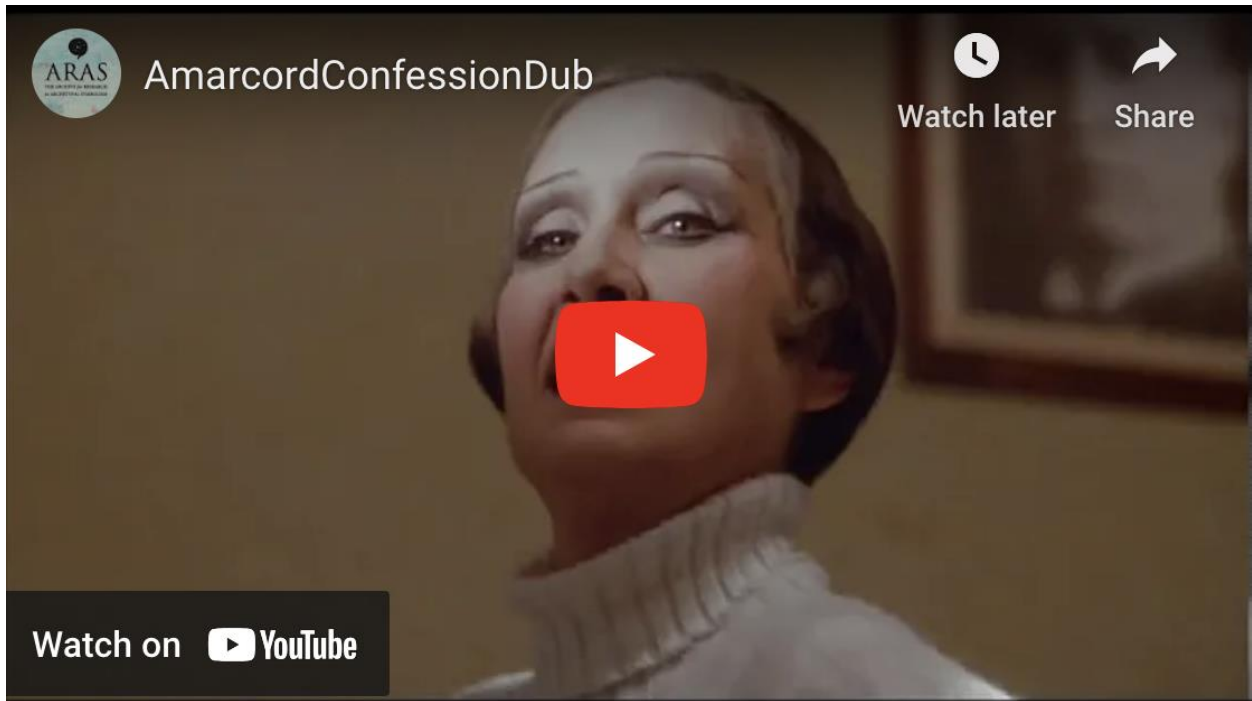


Figure 1.12 Film Clip: *Amarcord*, "Youthful Confession"



Figure 1.13 Film Clip: *Amarcord*, “I want a woman”



Figure 1.14 Film Clip: *Juliet of the Spirits*, “Release from the Cross”



Figure 1.15 Film Clip: *Juliet of the Spirits*, “The Magical Flight of Folly”



Figure 1.16 Albrecht Dürer in *Ship of Fools* by Sebastian Brant



Figure 1.17 Film Clip: *Fifth Element*



Figure 1.18 Trump and Kim Jong Un face swap from Google



Figure 1.19 Film clip: *Juliet of the Spirits*, “The Wink”

Chapter 2: THE MYSTERY OF DIONYSOS
Cultivating the Vine of LIFE
Virginia Beane Rutter



Figure 2.1 Dionysos and Satyrs. Brygos Painter. Interior of Attic red-figured ceramic cup. c. 480 BCE. Cabinet des Medailles. Louvre. (Wikicommons images.)



Figure 2.2 Apollo and Dionysos depicted as young men, *Kouroi*. Engraving on the metal back of a mirror. Greek Archaic Period. (From Harrison, *Themis*, p. 442).



Figure 2.3 Mask of bearded Dionysos in his older manifestation, no longer a young man. Black-figure amphora. From Tarquinia, Attica, 530–520 BCE.



Figure 2.4 Cup-like kylix. Chalkidian black-figure eye-cup, c. 530 BCE. [Staatliche Antikensammlungen](#), Munich.



Figure 2.5 Dionysos dancing with satyrs and maenads, holding a kantharos, draped with a leopard skin, vines hanging over him. Red figure amphora by the Kleopades Painter. Antiker Museum, Munich.



Figure 2.6 *The Child in the Cauldron*. Black-figure, terracotta vessel, Attica, 520–500 BCE.



Figure 2.7 *Liknon* (a word that means both cradle and winnowing fan) containing a naked baby. Sarcophagus relief. Roman period. Fitzwilliam Museum, Cambridge. (Diagram in Harrison, p. 524, fig. 150).



Figure 2.8 Hermes delivering baby Dionysos to Silenus and the nymphs of Nysa. Athenian red-figure kalyx krater, c. fifth-century BCE. Gregorian Etruscan Museum, Vatican Museums.



Figure 2.9 *Dionysos Mainomenos*, with goat, leopard skin, and boots. Terracotta kylix red-figure, c. 490 BCE.



Figure 2.10 Dionysos on his bull. Terracotta amphora black-figure, 500 BCE.



Figure 2.11 Two maenads with a bull. Hellenistic sculpture. Rome. Greco-Roman era.



Figure 2.12 Mask with goats, glyptic seal. Crete.



Figure 2.13 Dionysos with lion and Silenus. Black-figured vase. c. 530–500 BCE.



Figure 2.14 Two maenads presenting a small stag to Dionysos, with a hare hanging down from the maenad's waist, as though a part of her dress. Black-figure painting on terracotta vessel. Attica c. 540 BCE. Cabinet des Medailles, Paris.

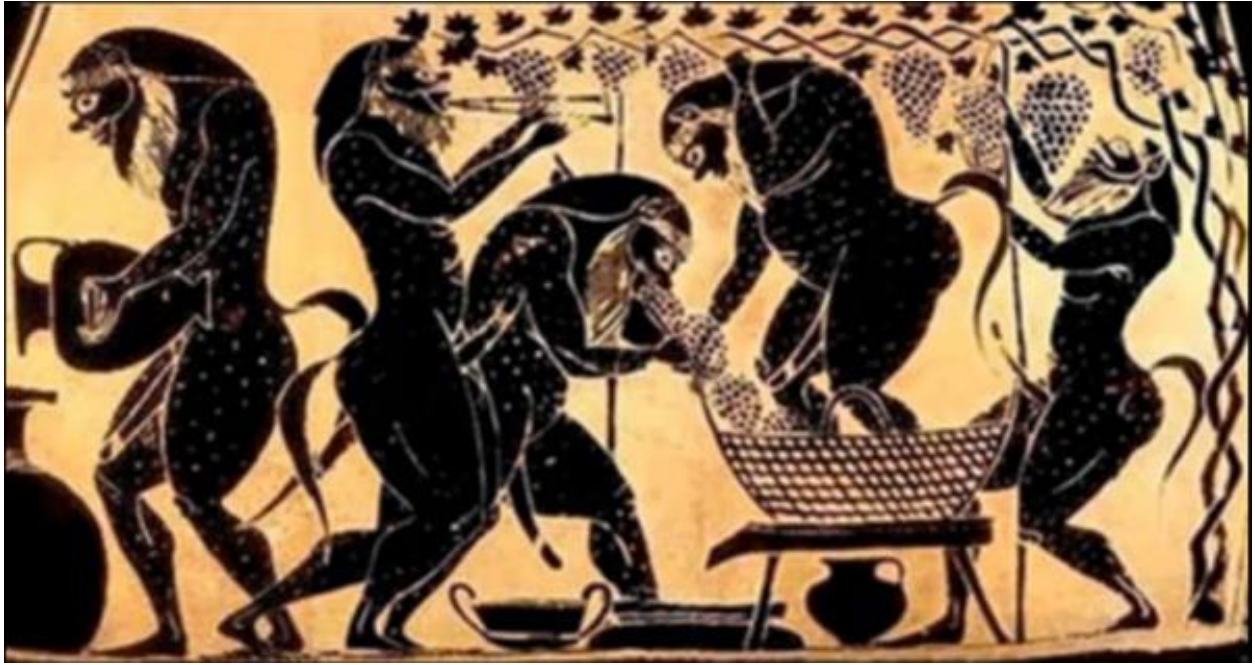


Figure 2.15 Silenus in a wine harvest scene. Amphora, black-figure, c. 530 BCE.



Figure 2.16 Festival of Dionysos. Red-figured terracotta from Naples. Early Greek classical vessel/stamnoi, 425–400 BCE.



Figure 2.17 Detail. Procession of Maenads, playing pipes and tambourine with the young god and a leopard following. Villa Quintiliana, Appian Way. Roman, 100 CE. British Museum.



Figure 2.18 Ariadne as maenad and Dionysos. Amphora, black figure, 510 BCE.



Figure 2.19 Dionysos and Ariadne beneath the vine. Lucanian red-figure volute krater, fourth-century BCE. Toledo Museum of Art.

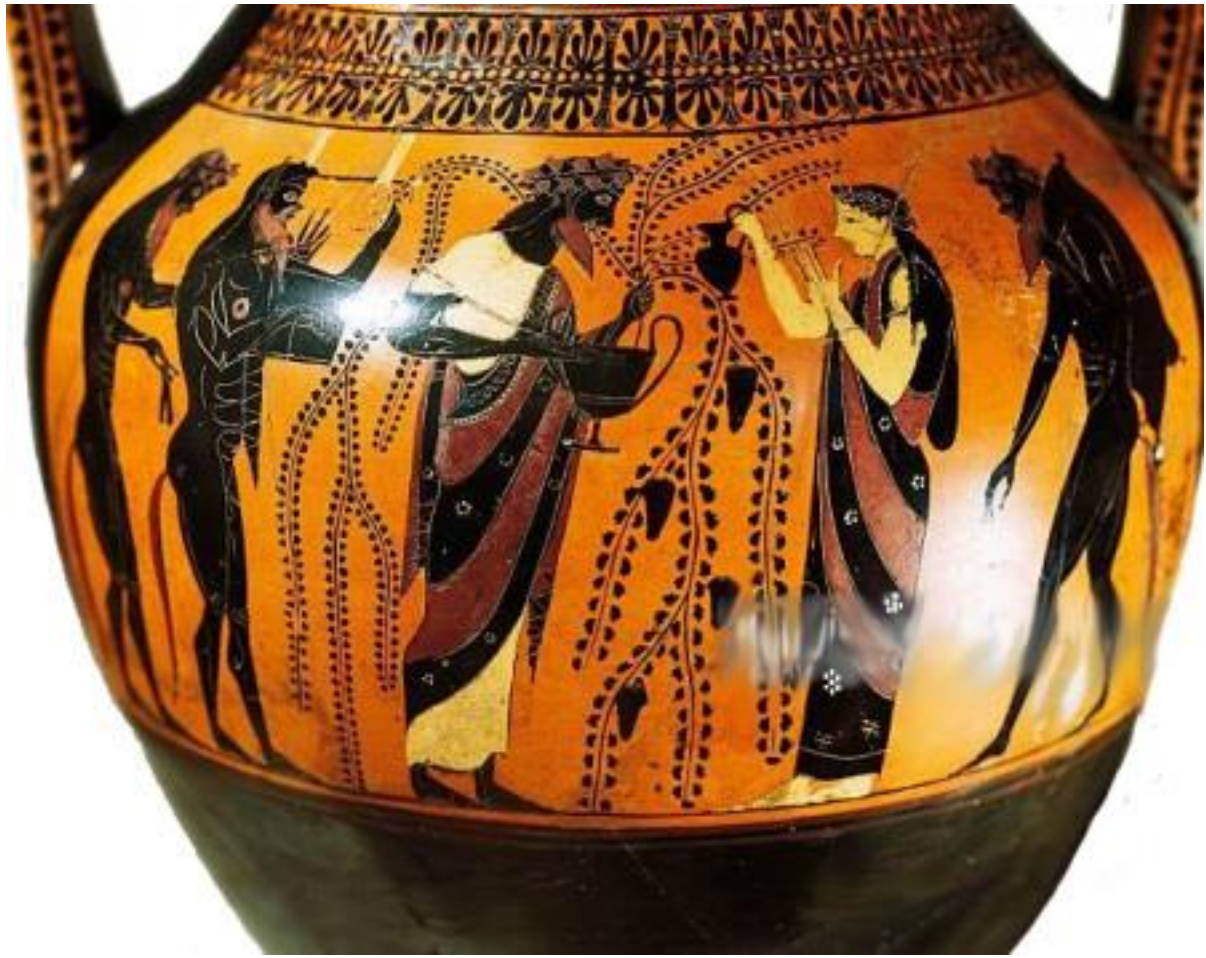


Figure 2.20 Dionysos and Ariadne. Terracotta red-figure, 520–510 BCE. The Louvre.

Chapter 4: PERSEPHONE'S HEART
Craig San Roque



Figure 4.1 Miriam Pickard as Persephone. Photo by Fiona J. Walsh.



Figure 4.2 Stage setting to *Persephone Goes Under* performance with Innana graphic by Joshua Santospirito and *Innana on the Hook* sculpture by Dan Murphy. Photo by Fiona J. Walsh.

Chapter 5: ORPHEUS REMEMBERED
Jules Cashford



Figure 5.1 Orpheus playing to entranced Thracians, with their fox-skin caps and long heavy embroidered cloaks. Orpheus, by contrast, is dressed as a Greek. His left hand has the look of a bird with outstretched feathers, singing as he plays. 440 BCE. Antikensammlung, Staatliche Museen zu Berlin.



Figure 5.2 Lyre player from Kalami enchanting birds. c. 1300 BCE. Late Minoan IIIB. Museum of Chania. The singer is often called Orpheus or Apollo, though only Apollo appears in Mycenaean Linear B script from Knossos under the name Paeon. Bulls' horns with the double axe between them are a Minoan image of wholeness.



Figure 5.3 Mnemosyne, standing, holds the scroll of Memory, looking down upon her first-born daughter, Kalliope, She of the Beautiful Voice, who plays the lyre without looking at her mother, as though she is playing the song inscribed in her mother's scroll, knowing it by heart. Fifth-century BCE. Lekythos, Museo Archeologico Nazionale di Siracusa.



Figure 5.4 The scribe Nebmeroutef and the god Thoth in his baboon form. Schist statue. 1391–1353 BCE. The Louvre.



Figure 5.5 Asklepios and his snake healing the dreamer of the wound on his shoulder. Both snake and god touch the same place, suggesting that healing arises from a union of body and soul. Archinos, the name of the dreamer, wrote his gratitude at his cure on the rectangular plaque on the wall above him, ritually left empty so the dream could come. Votive plaque dedicated by Archinos, the dreamer. c. 380 BCE. National Archaeological Museum, Athens.



Figure 5.6 Apollo with his lyre dancing with the Muses—"Apollo Mousagetes." The sun below the horizon shows that it is winter, when Apollo leaves Delphi and goes north, to the land of the Hyperboreans, beyond the North Wind, and Dionysos takes over the rulership of Delphi. The serpentine rivulets of water suggest rain. c. 750 BCE. Staatliche Kunstsammlung, Dresden.



Figure 5.7 The Muse Klio, later known as the Muse of History, reading from her scroll. Attic red-figure Lekythos, c. 430 BCE, Boeotia.



Figure 5.8 Kalliope holding out the lyre to Apollo who is approaching her ritually, holding his laurel staff between them. c. 430 BCE. Staatliche Antikensammlungen, Munich.



Figure 5.9 Hermes, the Messenger, with lyre and caduceus. c. 450 BCE. The British Museum.



Figure 5.10 Orpheus playing the lyre between two Thracians holding spears. c. 430 BCE. British Museum.



Figure 5.11 Orpheus, on the right, dressed unusually in a peaked Thracian cap, holding his lyre in his left hand, bringing Eurydice out of Hades, with Hermes on the left. They are both tenderly touching Eurydice, who is veiled, the central figure and the visual focus of the composition. This is the moment when Orpheus turns to look back for Eurydice, and Hermes lays his hand gently on her arm to take her back down to the underworld. The figures of Orpheus and Hermes are almost a mirror image of each other: Orpheus with his arm raised to clasp the hand of Eurydice, who is brushing his shoulder as if to comfort him, while the downward gesture of Hermes draws her back. Marble relief. 420 BCE. The Louvre.



Figure 5.12 Orpheus dismembered by Maenads. Painted dish by the Louvre Painter. 480–470 BCE. Cincinnati Art Museum.



Figure 5.13 Maenad slaying Orpheus. Lekythos. c. 450–440 BCE. Boston Museum of Fine Arts.



Figure 5.14 Maenad severing the head of Orpheus. Red figure vase painting. 480 BCE. Cabinet des Médailles, Bibliothèque Nationale.



Figure 5.15 Orpheus singing with oracular voice to a young man who is taking it down with a stylus and tablet. Apollo, with his commanding gesture, is telling the singing to stop, demanding his godly powers back from him. Red-figure vessel. 410 BCE. The Fitzwilliam Museum, Cambridge.



Figure 5.16 Dionysos dancing with his Maenads. 490 BCE. Antikensammlung, Staatliche Museen zu Berlin.



Figure 5.17 Orpheus playing his lyre (closeup of Figure 1). The wreath of ivy leaves round his head is evocative of Dionysos rather than Apollo, whose leaves were of laurel.



Figure 5.18 The Pet-e-lia Tablet from Italy. c. 300–200 BCE. British Museum. The case in which the tablet is enclosed is Roman, 500 years later than the tablet itself.



Figure 5.19 Jesus as one with Orpheos Bakkikos, with the Crescent Moon of Rebirth as the crown of the cross, and the seven stars of the Pleiades, the Lyre of Orpheus, arching over him above. The syncretic feeling is one of joy. Cylinder seal, c. 300 CE.



Figure 5.20 Arte romana. 200–250 CE. Mosaico pavimentale, marmo, 150 × 150 cm. Palermo, Museo Archeologico.



Figure 5.21 Either Orpheus is still enchanting wild animals or “Orpheus” is serving as an allegory of Christ taming the wild hearts of the pagans. Different people saw different things. Marble table support from Asia Minor. Late fourth century. Byzantine and Christian Museum, Athens.



Figure 5.22 Mausoleum of Galla Placidia, daughter of the Roman Emperor Theodosius. Fifth century, Ravenna.



Figure 5.23 The Poet waiting for the Muse, with the empty scroll before him. The eleventh-century Dutch/German Poet Hendrik van der Veldeke. Codex Manesse. 1305–35. Heidelberg University Library.

Chapter 7: DANCING THE DANCE ON
Eve Jackson



Figure 7.1 Dancers from frieze of sanctuary propylaeum, 340 BCE, Samothrace

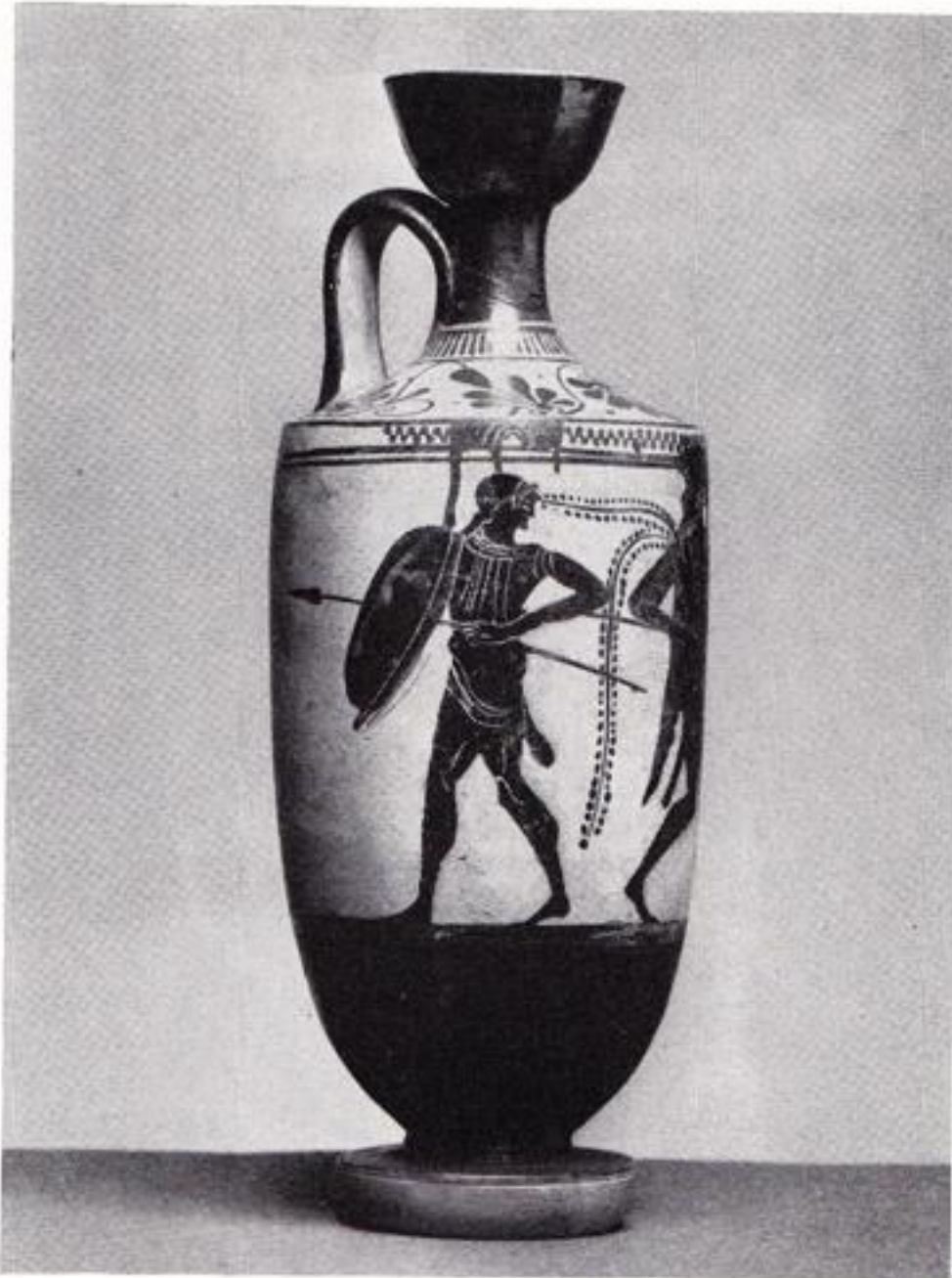


FIG. 41. DANCE OF ARMED WARRIORS.
By courtesy of the Walters Art Gallery, Baltimore.

Figure 7.2 Warrior dance, vase from Walters Art Gallery, Baltimore (from Lawler, *The Dance in Ancient Greece*)



FIG. 27. BULL-MASKED DANCERS.
By courtesy of the British Museum.

Figure 7.3 Bull-masked dancers, vase, British Museum (also from Lawler, *The Dance in Ancient Greece*)



Figure 7.4 Painting by Theophilos (1873–1934), Theophilos Museum, Mytilene



Figure 7.5 Tsakonikos



Figure 7.6 “Crane dance,” François vase, sixth century BCE, National Archeology Museum, Florence

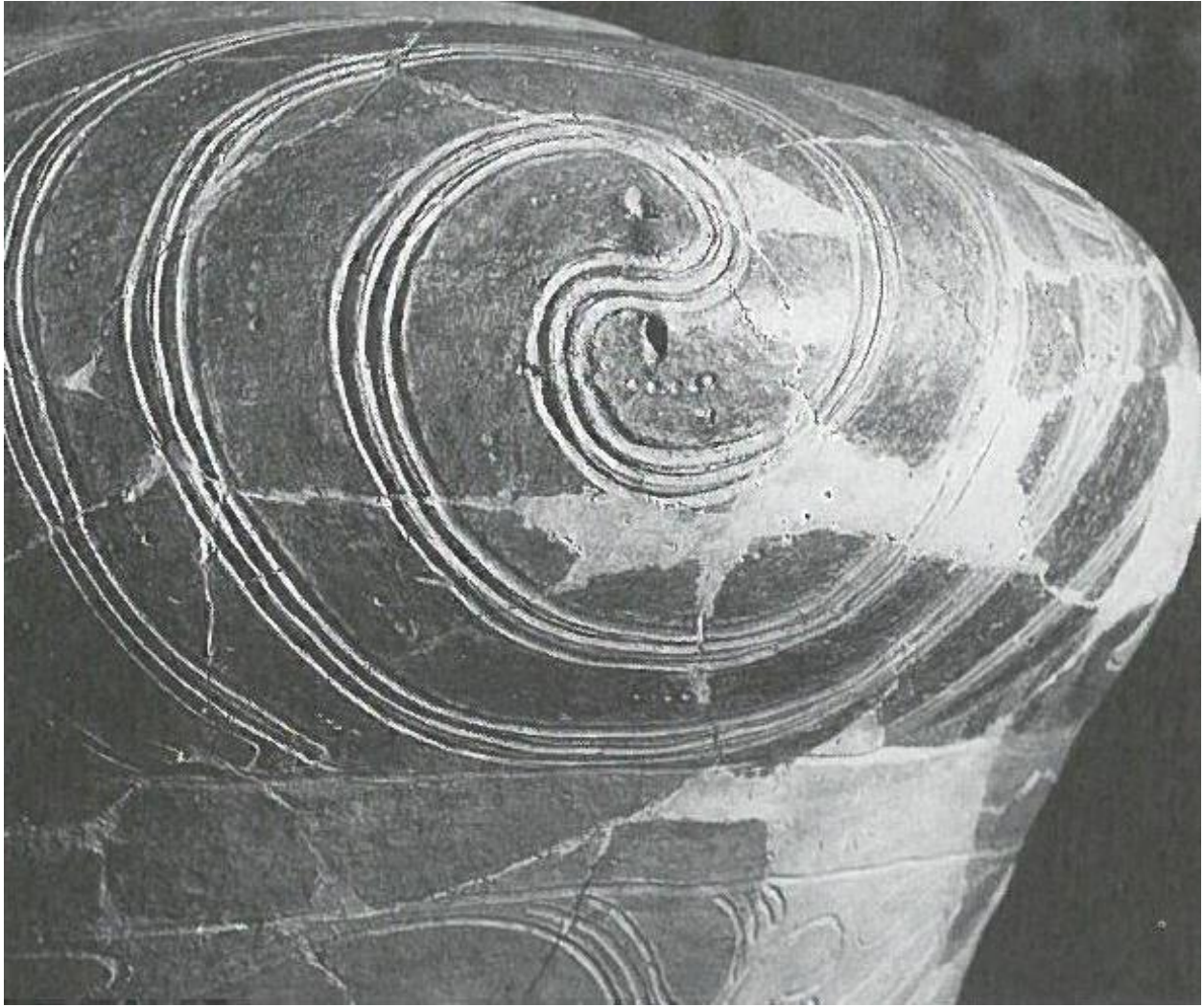


Figure 7.7 “Opposed snake” vase, Romania, fifth-millennium BCE (Gimbutas)—the lines correspond to the movement of the dancers in Tsakonikos, some going toward the center, others outward.



Figure 7.8 Cranes' mating dance



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Figure 7.9 Coin from Knossos, second-century BCE (Kerényi, from Labyrinth-Studien)



Abb. 1 Labyrinth aus Mesopotamien

Figure 7.10 Labyrinth from Mesopotamia (Kerényi, from Labyrinth-Studien)



Figure 7.11 Figurine, fifth millennium BCE, Volos Museum (Gimbutas, from *The Language of the Goddess*)



Figure 7.12 Painting by Ayahuasero, Peru (Narby, from *The Cosmic Serpent*)



Figure 7.13 Minoan vase with octopus

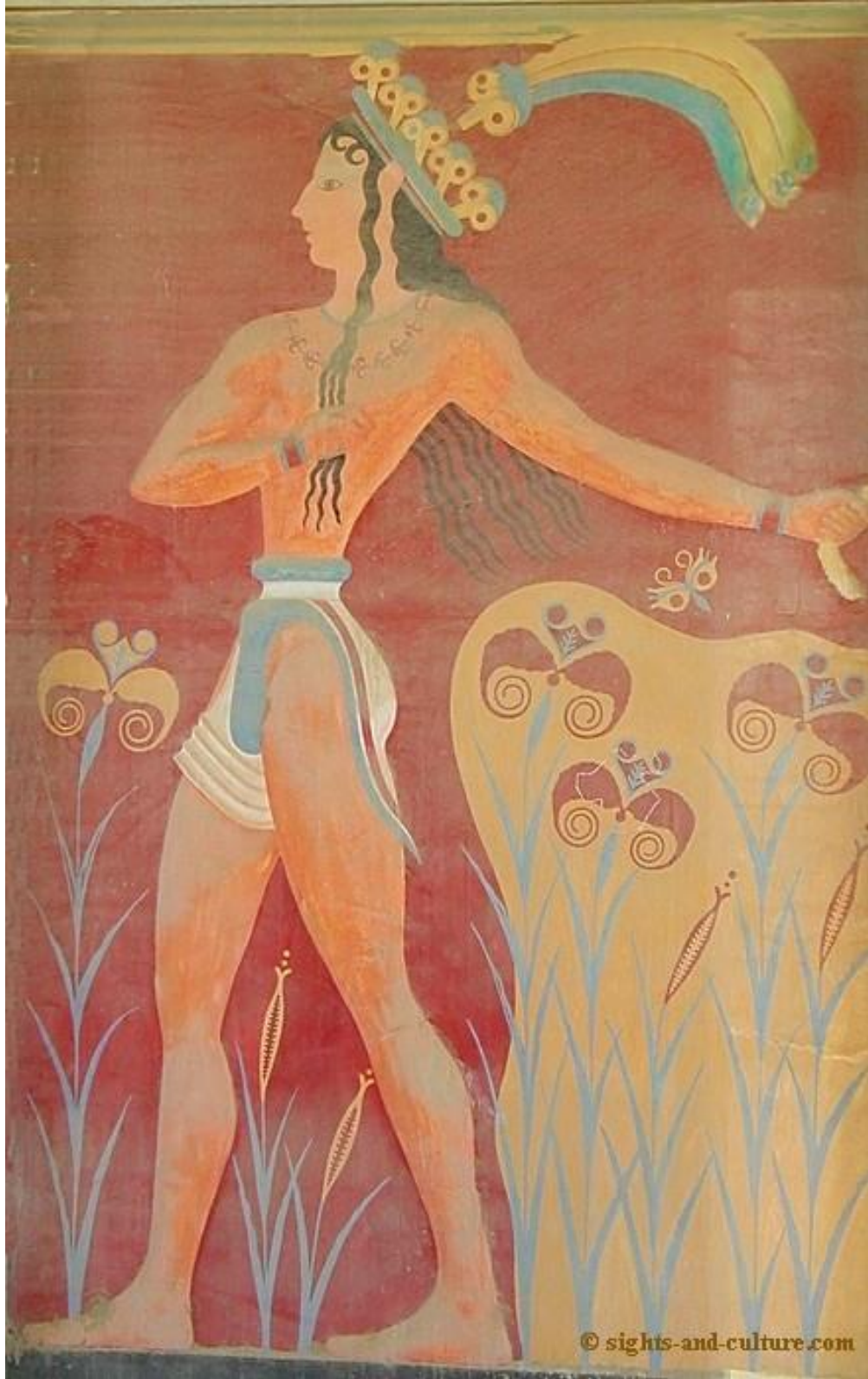


Figure 7.14 “Prince of the lily” fresco, Knossos



Figure 7.15 Kamares ware bowl



Figure 7.16 Disk of Phaistos



Figure 7.17 Minoan priestess figurine, Knossos

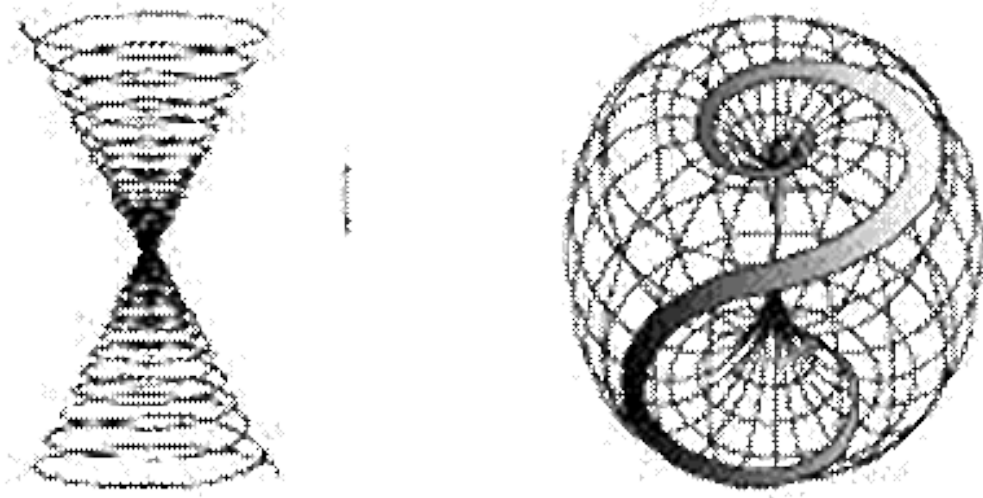


Figure 7.18 Spherical vortex

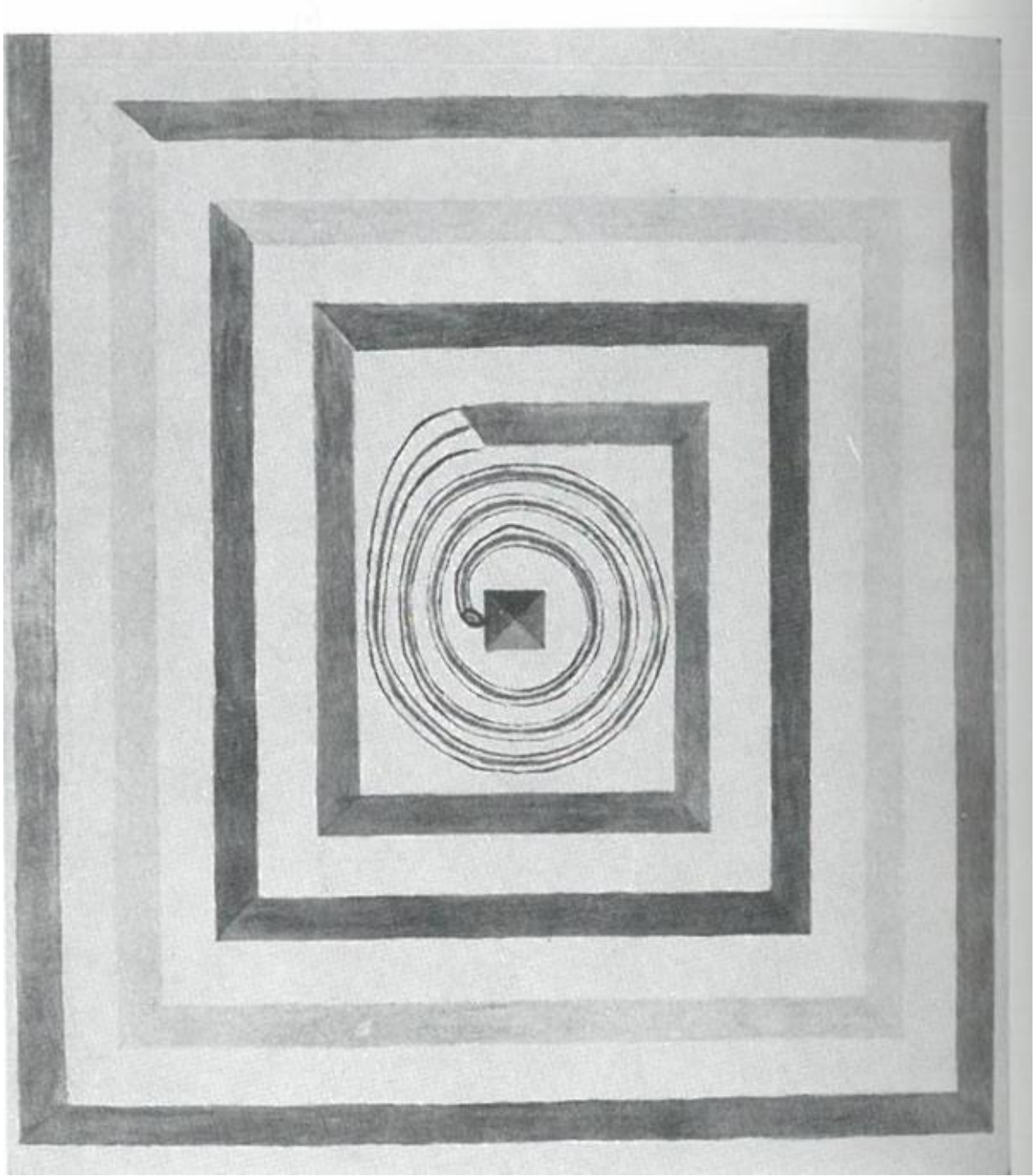


Figure 7.19 Handkerchief dream image from Jung, "Concerning mandala symbolism," CW 9i



Figure 7.20 Diagram of maze in Chartres Cathedral

Chapter 11: GREEK NIHILISM AND THE PSYCHOLOGY OF DECADENCE

Evangelos Tsempelis



Figure 11.1 Film clip: Theo Angelopoulos, *Ulysses' Gaze*



Figure 11.2 Film clip: *Zorba the Greek*



Figure 11.3 Film clip: *Shirley Valentine*