

# The Poetics of the Homeric Citadel



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By

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*To Greece and to the Greek heroes.*



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## ABSTRACT

This book deals with the origins of the architectural forms as expressed in the Homeric Mycenaean citadel. *The Poetics of the Homeric Citadel* is a philosophical quest which reveals the poetic dimension of Mycenaean architecture.

The Introduction deals with general theories on the subject of space and converges these into one, forming the spinal idea of the book. The 'process of individuation', in which a person becomes 'in-dividual', a separate, indivisible unity or 'whole', is a process of transformation and renewal which at a collective level takes place within the citadel. This is built on the archetype which expresses both the nature of the soul as a microcosm and of the divinely ordered Cosmos. The confrontation of the rational 'ego' with the unconscious is the process which brings us to the 'self', that organising centre of the human psyche which is symbolised through the centre of the citadel.

Chapter I refers to 'the Archetype of the Mycenaean citadel'. The Mycenaean citadel, which is built according to a certain pattern of placement and orientation in relation to landscape formations, reproduces images which belong to the category of the 'archetypal mother'. On the other hand, its adjustment to a central point with 'high' significance recalls the archetypal image of Shiva-Shakti. The citadel realises the concept of a Kantian 'One all-embracing space'; it is a cosmogonic symbol but also a philosophical one.

Chapter II examines the column in its dual meaning, which is expressed in one structure; column and capital unite within their symbolism the conscious and unconscious contents of the human psyche and express the archetype of wholeness and the goal of the individuation process.

Chapter III is a philosophical research into the 'symbolism of the triangle', the sacred Pythagorean symbol which expresses certain cosmological beliefs about the relation between human nature and the divinely ordered Cosmos. The triangular slab over the Lion Gate is a representation of the Dionysiac *palingenesia*, the continuity of One life, which was central to the Mycenaean religion.

Chapter IV deals with the tripartite *megaron*. The circular hearth within the four-columned hall expresses the 'quaternity of the One', one of

the oldest religious symbols of humanity. Zeus is revealed in the 'fiery monadic unit-cubit' as an all-embracing god next to the goddess Hestia, symbolised by the circular hearth. The *megaron* expresses the alchemical quaternity and the triad but also the psychological stages of development in the process towards wholeness.

In the Conclusions it is emphasised that the Mycenaean citadel was created as if in a repetition of a cosmogony. It is a *mandala*, the universal image which is identified with God-image in man. Moreover it is built in order to be experienced by its citizen in the process of his psychological transformation towards the 'self', the divine element within the psyche which unites with the divinely ordered Cosmos.

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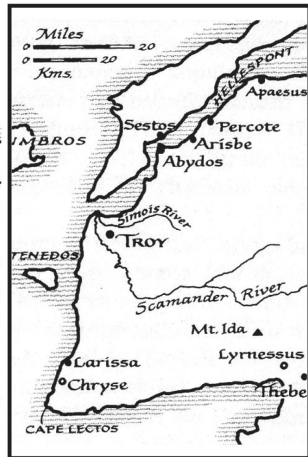
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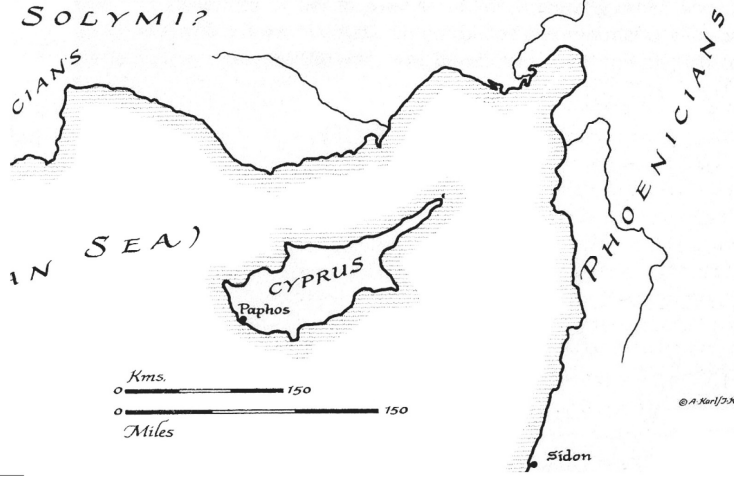
**HOMERIC  
GEOGRAPHY:  
The Aegean and  
Asia Minor**



Map 1: The Aegean and Asia Minor in the Mycenaean Age



Location uncertain: ○ ?  
 Labels within parentheses indicate modern-day place names





Map 2: Mainland Greece (The major Mycenaean settlements in Boeotia and Thessaly)





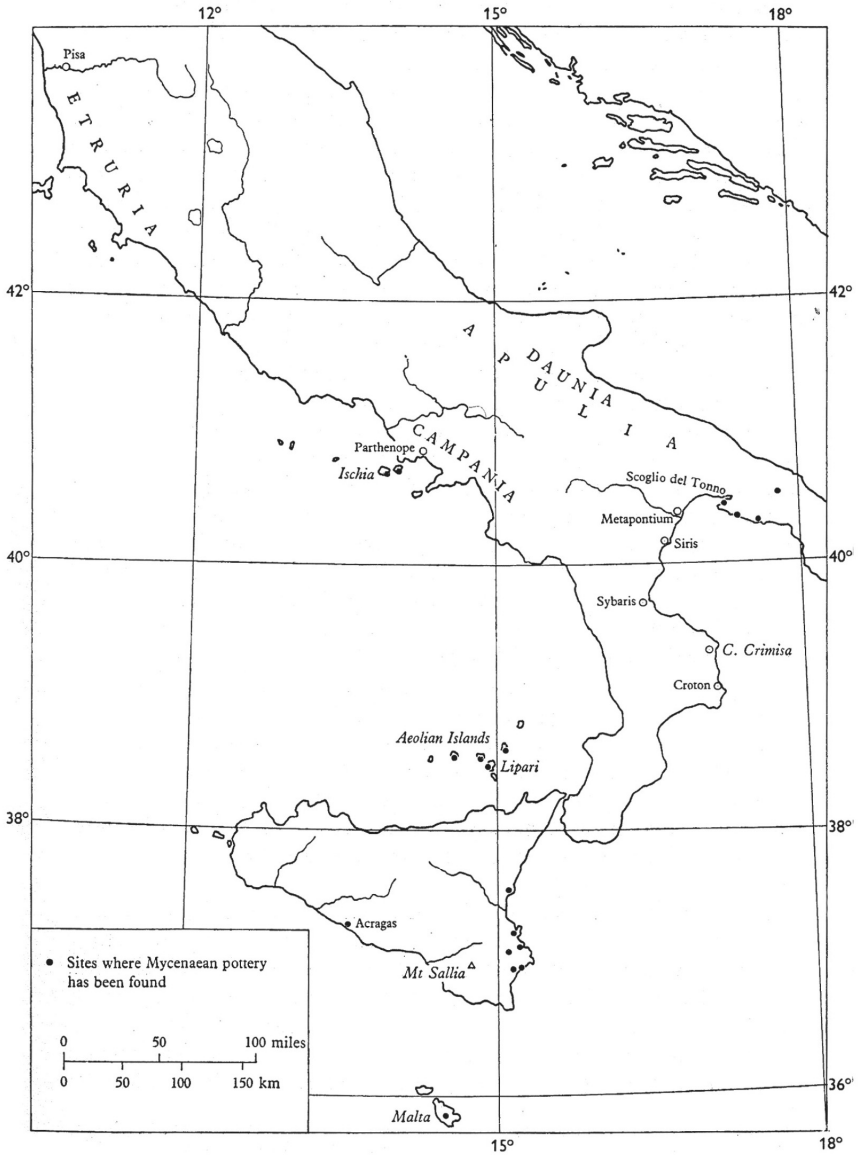
**HOMERIC  
GEOGRAPHY:  
The Peloponnese**

*Location uncertain: ○ ?*  
*Labels within parentheses indicate modern-day place names*

Map 3: The Peloponnese







Map 4: South Italy and Sicily in the Mycenaean Age

# INTRODUCTION

## 1. The aim of the research

The aim of the present research is to reveal the way in which architectural forms in ancient Greece are expressed in the creation of the city. The subject of its inquiry, the genesis of the Homeric citadel, is not a historical study of the architecture of the Bronze Age but rather a philosophical quest for the origins of the architectural forms as crystallised in an intellectual frame at a certain stage of development of what Jung determines as the human ‘collective unconscious’ (Jung 1990, p. 3). This is the part of the psyche characterised not as individual but as universal, because it retains and transmits the common psychological inheritance of mankind (Jung 1993, p. 98). Mycenaean architecture reveals the ‘archetypes’, the primordial, eternal images which set forth the unconscious contents of the human psyche. Thus, the research establishes a new way to re-imagine and understand this ancient Mycenaean architecture, tracing the secrets of its creation in cultural history and philosophy and revealing its poetic dimension.

The intention of writing about the genesis of space, as space is essentially the intriguing subject of this quest, arose partly from my postgraduate studies in London in the Department of Architectural History and Theory. The *Poetics of Space*, which was the subject of the Master’s program, gave me the inspiration as well as the theoretical background to start this ambitious quest. The metaphysics of space, which is expressed poetically in the writings of twentieth century philosophers such as Martin Heidegger and Gaston Bachelard, is, indisputably, a very powerful subject. To think of it means to respond to the appeal of its poetics as a human being in an authentic relationship with the absolute Being, the eternal self-existent life, ‘that which from out of itself and in itself stands and goes and reposes: the self-standing’ (Heidegger 2000a, p. 75). The classical philosophical thought posits a substantial theory of space, a space ‘in itself’ which it treats as the absolute space, as an attribute or mode of absolute being, that is, of God (Lefebvre 2000, p. 169). The absolute space is endowed with a perfectly abstract quality which leads mathematical thought to treat it as a primordial concept with a concrete character. It appears as transcendent, inhabited by divine forces. And it is perceived as

part of nature. Its mystery and its sacred character are attributed to its forces (Lefebvre 2000, p. 234). Platonic philosophy explores the utopian character of the ideal city. The ideal city is represented as an analogy with the macrocosm of the Universe and the microcosm of the human soul as well. Plato uses the myth of Er, a quasi-poetic narrative of the soul's quest for eternal happiness, to illustrate metaphysical space as the Kantian 'thing in itself', an 'object', without referring to the human act of representing. 'The 'Thing-in-itself' is not an object for us, because it is supposed to stand, stay put, without a possible before for the human representational act that encounters it' (Heidegger 1975a, p. 177).

Jung in his long life-work investigates the nature and structure of the psyche. However, by 'psyche' Jung means something broader and more comprehensive than what we generally call 'soul'. He means the totality of all psychic processes, the conscious and the unconscious, which are its two complementary but antithetical spheres, with our ego having a share in both and standing between them (Jacobi 1973, p. 5). Our consciousness constitutes only a very small part of the total psyche, while the ego is perceived as a complex of representations which constitutes the centre of the field of consciousness (Jacobi 1973, p. 6). At first the concept of the unconscious was limited to denoting the state of repressed or forgotten thoughts and impulses of an exclusively personal nature. The Jungian psychology draws a distinction between a more superficial layer of the unconscious, which is called 'personal unconscious', and a deeper layer upon which this rests, the so-called 'collective unconscious'. To the latter pertain contents and modes of behaviour that are more or less the same everywhere and in all individuals. They are known as 'archetypes', primordial images which are a common legacy of mankind. Mythological themes, religious traditions as well as the material provided by dreams and fantasies are symbols rooted in the universal history of mankind and belong to the world of the 'archetypes' (Jacobi 1973, p. 39).

The archetype can manifest itself not only as a primordial image that is a static form, but also in a dynamic process such as the differentiation of a function of consciousness. We can even set up a certain 'order of sequence' of the archetypes, says Jung, which corresponds to whether they represent a characteristic of the whole of mankind or of a larger or smaller group (Jacobi 1973, p. 40). The architecture created by the people who first settled on the Greek peninsula is based on archetypes which spring from a deeper stratum of the collective unconscious, a stratum where the symbols are scantily defined, present almost as 'axial systems', and are neither yet filled with so much individual content, nor yet differentiated by the endless chain of individual experience (Jacobi 1973, p. 45).

Nevertheless, it already bears characteristics which rate it in a certain 'order of sequence' in the greater family of the archetypes. Moreover, the archetype is altered by becoming conscious and by being perceived, and takes the colour of the individual consciousness in which it happens to appear (Jung 1990, p. 5). Thus architecture not only becomes a product of its time but also depends on the people by whom it is created. Consequently, we may say that Mycenaean architecture is an offshoot of a family with certain characteristics, those of the architecture of the Bronze Age.

## **2. The people of the Mycenaean citadel**

Yet, who were the people of the Bronze Age that we call Mycenaean who created a history which has been characterised as linear upward progress toward 'civilization'? Where do the roots lie of this highly sophisticated race who were the first who can properly be called Greeks? The period of the Aegean Bronze Age began around 3100/3000 BC and continued until about 1070 BC; during its course different groups of people rose from levels of basic subsistence to cultural prominence, and interacted with each other and with civilizations around the Mediterranean basin. The study of the Aegean Bronze Age which began over 120 years ago focused mainly on material culture, with special attention paid to aspects that could be mapped onto a Homeric vision of the Greek past. Today our understanding of the Mycenaean has been expanded greatly by our ability to read their texts, and by the growing willingness of archaeologists to look beyond palaces to more mundane settlements (Edwards et al. 1973, p. 137). The early Bronze Age is characterised by the emergence of small-scale complex societies. They diminished towards the end of the Early Helladic II period, ca. 2200 BC, and the changes which resulted in this end have been connected with the 'Coming of the Greeks' (that is, Indo-European speakers) as precursors to the Mycenaean of the later Bronze Age (Pullen 2008, p. 19).

However, more recent investigations suggest a peaceful infiltration of Indo-European speakers from Anatolia in the Early Bronze Age, and their eventual domination of the Aegean through peaceful means. Also, there is a proposition (Pullen 2008, p. 40) that Indo-Europeans arrived at the beginning of the Late Neolithic II period, ca. 4500 BC, followed by 'proto-Greeks' who arrived at the beginning of the Early Bronze Age, ca. 3100 BC. More recent proposals associate the arrival of Indo-European speakers in the Aegean with the arrival of agriculture at the beginning of the Neolithic, ca. 6500 BC (Pullen 2008, p. 40; cf. Map 1). Moreover,

these later scientific theories of Neolithic Indo-European speakers in the Aegean are consistent with an early history of the Athenian city as expounded by Solon in the *Timaeus* (Plato *Timaeus*, 21e-22a-d). Solon speaks of a priestly class in the Egyptian city of Sais which held as its founder the goddess Neith, known in Greek as Athena. The people of Sais, who profess to be great lovers of Athens and in a measure akin to its people, had a priestly class who were well-versed in ancient history. Among them was an old wise man who narrates the myth of Phaethon who yoked his father's chariot, but because he was unable to drive it along the course taken by his father Helios, he burnt up all that was upon the earth. However, the wise priest admits that this is only a mythical comparison of the destruction of the earth by fire as a consequence of the occurrence of a shifting of the bodies in the heavens. It left unlettered and uncultured people with no knowledge of all that happened in the old times, except those who dwelled near rivers like the Nile which had saved people from this calamity by rising high. Thus from the priestly class in Egypt comes the wisdom preserved in sacred writings in the temples. The wise priest speaks of a newly distinguished race of Athenians who had sprung out of a little seed preserved from a civilization that had lived 9000 years before. According to his narrative, the Goddess adopted both lands, though firstly that of the Athenians when she received the seed left by its old race, from Ge and Hephaestus. She laid down laws with regard to the Cosmic Order by discovering all the effects which the divine causes produce upon human life. The old priest continues his narrative to Solon by giving emphasis to the proximity of the two civilizations, and pointing out that Athenian laws bore resemblance to those of the Egyptians (Plato *Timaeus*, 24a).

We also learn about the close relations between the two peoples, the Athenians and the Egyptians, in the *Cambridge Ancient History*. It speaks of an earlier heroic age and a leader named Danaus, who came out of Egypt and landed in the Argolid, where he became king. Danaus is the eponymous father of the Danaoi, who Homer equates with Greeks. However, Danaus was not of Egyptian origin but of Greek pedigree. According to the myth, he descended from the heroine Io, beloved by Zeus, who reached Egypt and gave birth to Epaphus, who became king in Memphis and the father of a line of kings that ultimately descended to Danaus. In the Bronze Age history of Egypt, this line of foreign kings are the displaced Hyksos rulers of the first half of the sixteenth century. Danaus was the ancestor of Danae, mother of Perseus, who according to tradition was the founder of Mycenae, and an ancestor of Heracles and of Eurystheus, who was succeeded on the throne of Mycenae by the Pelopids,

the dynasty in power at the time of the Trojan War (Edwards et al. 1973, pp. 635-638).

According to other genealogies Danaus is made the nephew of Agenor, a king in Phoenicia, and so became the cousin of Agenor's daughter Europa, the mother of Minos of Crete, and to Cadmus. The latter is somewhat analogous to Danaus as an invader in Greece. From his home in Phoenicia he is supposed to have come first to Samothrace and later to Boeotia, where he settled in Thebes; that city in heroic legend is known as Cadmeia and its people Cadmeans. We have here the picture of a new dynasty in Mycenae with Near Eastern affiliations (Edwards et al. 1973, p. 637; cf. Map 2).

In classical times, Thucydides accepted Pelops as a real figure who came as an invader from Asia Minor, specifically from Lydia and Phrygia. He represents the dimly remembered event of the conquest of part of the 'Isle of Pelops', the Peloponnesus, by invaders of Asia Minor. As to his Asiatic origin, the tradition is overwhelmingly strong, and the establishment and gradual expansion of the Hittites in central Anatolia could easily by early Mycenaean times have resulted in a displacement of people to the west of them in Phrygia and Lydia (Edwards et al. 1973, p. 639; cf. Map 3).

The Mycenaean civilization would reach its peak in the Late Helladic period, around the thirteenth century BC. During the same period the Mycenaean established an extraordinary network of overseas contacts, which stretched the length of the Mediterranean and beyond. The Cyclades, the Dodecanese, Macedonia, Troy and the Black Sea, Anatolia, Cyprus, Syria-Palestine, Egypt and Italy are the regions which came in contact with the Mycenaean (Mee 2008, p. 362; cf. Map 1, Map 4). The *megaron* at Phylakopi on Melos, which recalls the central unit of the Mycenaean palaces, the *tholos* tombs on the Cycladic islands, the rock-cut chamber tombs on the Dodecanese and in Anatolia, the circuit-walled settlements on prominent mounts in Macedonia, and the Middle Bronze Age Mycenaean-style pottery of Troy and Cyprus witness the common cultural heritage of the Mediterranean peoples of the Bronze Age.

### **3. Essential concepts which extend our understanding of the Bronze Age's archetypal citadel**

The idea of the borrowing of architectural forms has permeated throughout the history of architecture. From Crete come to Mycenae the use and the form of the columns. The *megaron's* floor motifs of octopus and dolphins in Mycenae were Minoan in origin, while griffins and

sphinxes were borrowed from the repertoire of the eastern countries (Edwards et al. 1975, pp. 174-5). They continued to construct theories on the same idea which interpret classical architecture. Nevertheless, the architectonic arts are based on the archetypes which make up the actual content of the universal unconscious. The motifs of the archetypal images correspond to the part of man's make-up that is conditioned by phylogeny, and they are the same in all cultures (Jacobi 1973, p. 47). The similarities in the forms of art, architecture, mythological themes and religious systems of the people of the Aegean Bronze Age owe their existence to the common stratum of the collective unconscious from which they sprung. They belong to a family line of archetypes of the Bronze Age that are psychic processes transformed into images. They give birth to other images without losing their primordial form (Jacobi 1973, p. 40). These images are not only products of their time and of the people by whom they have been created but are also reactions to certain situations, such as the topography and the climate of the region. They are products of the geography of the place. Thus architecture, like its creators, takes the name of the *topos*, the place in which it is created, and it is labelled, for instance, Mycenaean, Minoan or Cycladic.

According to Jung, the form of the archetype is similar to the 'axial system' of a crystal, which constitutes the crystalline structure in the 'mother liquid', although it has no material existence of its own. It is pre-existent and immanent in the psyche. The 'mother liquid', the experience of humanity, represents the images which crystallise around the axial system and which take on increasing sharpness and richness of content in the womb of the unconscious. The image is not 'engendered' at the time when it rises, but is already present in the darkness where it has lain ever since the typical and fundamental experience it reflects was added to the psychic treasure-house of mankind. As it rises to consciousness, it is irradiated with an increasing light, which sharpens and becomes visible in every detail (Jacobi 1973, p. 43). The Orphic myth of the *Theogony*, the generation of the world from one first god born as light out of darkness which formed the basis of the Mycenaean mystery-religion, is the archetypal image which represents the sum of the latent potentialities of the human psyche, or as Jacobi suggests: 'a vast store of ancestral knowledge about the profound relations between God, man and Cosmos' (Jacobi 1973, p. 49).

The meaning of the mythical motifs and symbols lies in the 'primordial experience' and is the same in all cultures (Jacobi 1973, p. 47). The myth of the hero, which is the most common myth in the world, is recognised by the unconscious as an archetypal image that belongs to its 'collective'



contents. The Mycenaean myths of Jason in his quest for the Golden Fleece, Theseus and the Minotaur, or Heracles and his deeds represent the process of maturation or unfolding of the psychic parallel to the physical process of growth and ageing. Activating the contents of the unconscious eases the tension between the pairs of opposites and makes possible a living knowledge of their structure. Leading through all the hazards of a psyche thrown off balance, cutting through layer after layer, it finally penetrates the centre that is the source and ultimate foundation of our psychic being, the 'self' (Jacobi 1973, p. 107). Homer's *Odyssey*, which describes the hero's journey to Ithaca, stands for certain motifs and contents of the collective unconscious. However, the myth of the 'sea journey' of the 'wandering hero' is not without its perils. The 'ego' needs to be safeguarded against the violently irrupting contents of the unconscious and to integrate these contents into the psychic totality in a manner consonant with the end in sight. Consequently it takes two to undertake this journey. Man needs an opposite to concretise his experience. Without the presence of someone other and different, question and answer merge into a formless mass (Jacobi 1973, pp. 107-8).

A wholeness of the personality is achieved when both main parts of the total psyche, the conscious and the unconscious, are linked together in a living relation. As the unconscious can never be made wholly conscious, however, personality as the complete realisation of our whole being is an unattainable ideal. But unattainability is no argument against the ideal, for ideals are only signposts, never the goal (Jacobi 1973, p. 106). Nevertheless, the development of the personality is at once a blessing and a curse. Its law is the conscious and unavoidable segregation of the single individual from the undifferentiated herd, which is driven by its unconscious impulses. The price is isolation and loneliness. Odysseus arrives alone in his Ithaca. Athena covers his body top to toe with the wrinkled hide of an old man, which makes implicit the maturity he has acquired, and, as a broken beggar, he enters his own city. Ithaca, the city, is what beckons him towards the primordial goal. Only the man who can consciously assent to the power of their inner voice becomes a personality, and only personalities have the power to create a community, the living organism that receives and bestows life. Thus, self-realisation becomes a moral decision which lends force to the process of self-fulfilment that Jung calls 'Individuation' (Jacobi 1973, p. 106).

This process towards wholeness is inherent in man and follows regular patterns. It falls into two main independent parts, which are the first and the second halves of life. The task of the first half is an 'initiation into the outward reality' and aims at the adaptation of the individual to the

demands of the environment. The task of the second half is a so-called 'initiation into the inner reality', a deeper self-knowledge and knowledge of humanity, a 'turning back' to the traits of one's own nature that have hitherto remained unconscious or become so. By raising these traits to consciousness, the individual achieves an inward and outward bond with the world and the cosmic order (Jacobi 1973, pp. 108-109). Homer created the *Iliad* and the *Odyssey* following these two inherent regular patterns. It is the second half that offers the possibility of attaining a broader personality that may be regarded as a preparation for death. It is this latter part that Jung has primarily in mind when he speaks of the 'individuation process' (Jacobi 1973, p. 109). The *Odyssey* offered the possibility of achieving the ultimate end of the process of 'self-realisation' that is the 'self'.

Homer, the great poet who became a valuable source of knowledge of the Mycenaean world, does not picture the beliefs of ordinary people. Homer's interest focuses on the exceptional few; the kings and the queens in their strength and beauty. It is the divine element that he praises most. The overcoming of human existence, and thereby acquiring the ultimate goal of the quest, is the triumphant end for the hero. It is the city of Ithaca that Odysseus longs for during his journey. According to Jung, the city, among many other things which arouse devotion or feelings of awe, is a mother-symbol (Jung 1990, p. 81). To this category belong the goddess and especially the Mother of God, as is the case of the Great Mother, the supreme deity of the Mycenaean religion. The 'archetypal mother' appears in symbols that take the form of a tree or a rock next to the divine fire, which for the Mycenaean is connected with the supraordinate idea of God (Jung 1990, p. 81). The Mycenaean citadel reproduces the model of a spherical Cosmos. Built on rocky mounds encircled by mounted hills and within the circuit of the vertical movement of the sun's course, it is experienced as a small-scale space-time model and expresses the archetype of wholeness. It is a cosmogonic symbol and at the same time a philosophical one, a concept which Mycenaean religion expresses with the *Omphalos* in Delphi. The sacred stone which represents the Orphic egg within a circular base, the symbol of the Great Mother, is the philosophical vessel from which, at the end of the process of becoming whole, the *Anthropos*, the spiritual inner and complete man, emerges.

#### **4. The philosophical approach of the basic architectural elements; column, triangle and *megaron* and their position in the citadel**

The process towards wholeness follows a centralizing pattern. The shell became the symbol which points to the spiral movement of the process, while the octopus as well as the spider in its web came to symbolise the centre which gradually captures the disparate materials and processes of the unconscious in a crystal lattice, acting as a magnet to them. The poet (Homer) says that, like pebbles stuck in the suckers of an octopus dragged from its lair, so strips of skin are torn from Odysseus' hands clawing at the rock face as he approaches the city. The city is the 'mother liquid' in which the 'axial system' of the crystal performs the crystalline structure; Ithaca is the ideal which transfixes Odysseus to an unconscious centralising process moving towards its centre, which is the 'self'. The 'Self', Friedrich Nietzsche writes in *Thus Spoke Zarathustra*, is always listening and seeking; it compares, subdues, conquers and destroys. It rules the ego and is also the ego's ruler. 'Behind your thoughts and feelings, my brother, stands a mighty commander, an unknown sage – he is called Self' (Nietzsche 2003, p. 62). The 'Self' is the very nature of this supraordinate personality; it is a concept that embraces not only the centre but the whole circumference of the psyche. In Plato's eschatological myths it is connected with the material of adamant, pure carbon, the chief chemical constituent of the physical organism, which is characterised by four valencies (Jung 2004, p. 218). The phenomenon of 'quaternity', a characteristic of all the schemata that underlie the idea of God, is associated by alchemists with the liberating flash of lightning which signifies a sudden, unexpected and overpowering change of psychic condition and which stands for intuition, since intuitions often come like a flash and have a transformative power on the soul. In the fire-flash arises the 'animal spirit', which is described as a fiery serpent which tyrannises, raves and rages as if it were tearing and rending the whole of Nature to pieces (Jung 1990, p. 295). On a series of gravestones in the Archaeological Museum of Sparta, the Spartan soldier is depicted facing the serpent, the symbol of the awaking of psychic energy within his own soul. In archaic art, the 'self' is sometimes depicted as a dreadful Gorgon's head, a very familiar motif on a hero's shield. Odysseus, in his journey towards 'Helios' meadow' in search of the 'Golden Goblet', which symbolises divine essence, passes through the cliff where Scylla dwells and loses six of his comrades. His 'self' – his *mandala*, the circle symbolically formed by his comrades which corresponds to his inner

situation – has burst open. Suffering, trials and sacrifices are the pre-conditions required for the self-perfecting process that will lead to one's transformation to a higher being, which, whether it is called Anthropos or Superman, Diamond-man or lapis, is the goal and ultimate end of the archetypal journey. The ancient Spartans established initiatory rites for its young citizens which were famous in antiquity for their cruelty. The bloody beating of the *ephebes* (the adolescents), known as the *diamastigosis*, symbolically represented the death of the child and was followed by the rebirth of the young Spartan as a citizen. Jung writes that the whole process of the initiation, which today we understand as psychological development, was expressed as a flower or tree, a 'poetic' comparison that draws an apt analogy between the natural growth of the psyche and that of a plant. The triumphant Spartan is depicted with a growing plant on his head, a *mandala* that corresponds to the state of the microcosmic nature of his psyche; it is the symbol of the 'self'. He is also holding firmly in his hand a wand of pure gold, the shine of which evokes the liberating flash of lightning that comes into consciousness once wholeness is achieved (*Fig. 2.1.7*).

In Homer's *Odyssey* (23, 212-126) the 'secret sign' of Odysseus lies within his Ithaca:

... a great sign, a hallmark lies in its [bed's] construction. I know, I built it myself-no one else...There was a branching olive tree inside our court, grown to its full prime; the bole like a column, thickest. Around it I built my bridal chamber.

The column is a symbol of the reunion of the active and the passive principles. It is a symbol of the *hieros gamos*, the union of the opposites that brings forth the One, an allegory of the alchemical operation. It causes a 'golden flower' to unfold, the 'secret' of which is praised by the alchemists in *The Secret of the Golden Flower* (Jung 2001, p. 23). Column and flower in synthesis form the most powerful architectural element of space, the centre of every activity, sacred or profane. The column-flower synthesis is as old as human history. In the architecture moulded in the cultural frame of Mycenaean culture, this synthesis will evolve into a slender cylindrical column topped with a concave or flowered capital (*Figs. 2.1.14, 2.1.15*), which will later be succeeded by the Aeolic (*Fig. 2.1.8*) and the proto-Ionic and Ionic columns (*Figs. 2.1.9, 2.1.10*).

Certainly, there are few Mycenaean columns that survive among archaeological remains and artefacts today. The inverted column on the relief of the Lion Gate, some ivory miniatures and the motifs from the engraved representations on the golden rings and seal stones of the

fifteenth and fourteenth century BC tombs of the Mycenaean kings are, we may say, poor evidence for the use of the column in the Mycenaean world. However, on a preserved fresco on the walls of the megaron at Mycenae, we can see a painted inverted column with a triple concave capital as an actual architectural element in use (*Fig. Intr.*). This type of column represents the abstract idea of the divine which is related to the Orphic conception of a man's soul rooted in aether, an idea that Plato also examines in the *Timaeus*.

Furthermore, this research has provided a multisided interpretation of the motif of the two columns in antis, which we find on the façade of the 'Treasure of Atreus' (*Fig. 2.2.4*), and which constitutes the archetypal image of the 'gates' with its great many applications in architecture and city planning. The Platonic myth and Homer's *Odyssey* unfold the metaphysical scene, Pythagoras and Thompson add with their scientific knowledge, while Jungian psychology and alchemy speak of the symbolism as a necessary complement to the image of the goal of the individuation process.



Fig. Intr.: On a preserved fresco on the walls of the *megaron* at Mycenae, an 'inverted' column as an actual architectural element in use.

Finally, in the last section of the second chapter, this book examines the column in its sacred dimension. Following a comparative study of Socrates' last dialogue in prison, Jungian alchemy, the Platonic semi-scientific cosmology in *Timaeus*, and Thompson's theory of 'the discontinuous motions of a fluid', we reach an 'apotheosis'. The column proves to be a transcendental image that is produced, and which is experienced as a flash of lightening, in the state when both the main parts of the total psyche, the conscious and the unconscious, are linked together in a living relation, which is the 'self' and the goal of the process towards wholeness. Mycenaean funerary iconography provides a great variety of physical phenomena of the jet. Jet images on Mycenaean *kraters* (Figs. 2.3.2, 2.3.3, 2.3.4) are the motifs which are widely known as stylised lily flowers, the sacred flowers of Mycenaean iconography.

Plato, using the metaphysical myth of Er, illustrates the centre of the universe and the goal of the soul's quest for eternal happiness as a straight shaft of light which is 'like a pillar and like a rainbow in colour' (Plato *Timaeus*, 616b, c). In his extensive work about Greek sacred architecture, Vincent Scully refers to Ionic capitals as 'opening jets of water spurting upward' (Scully 1962, pp. 51-52). According to Scully (1962, p. 110):

The Ionic capital visually culminates the thrust of upward energies... Its volumes are beautifully mathematical expressions of actions of forces akin to those of hydraulics.

Scully writes as an intuitive observer. However, he has grasped the image of the liquid jet which Thompson's physical phenomenon produces (Fig. 2.3.1). Greek mythology conceived Heracles set out on a journey towards an ultimate end by sailing into Helios' golden goblet which was shaped like a water lily, an image known from ancient iconography and similar to a jet with its two spirals.

The goal of the process of becoming whole, the 'hard to attain treasure', is hidden in the dark unconscious and is a dangerous undertaking. One must prepare himself for a descent or else follow the mythical archetypal model of a journey across the sea where he has to encounter many dangers. The most critical danger of all, Homer says, is that of the Clashing Rocks, a 'poetic' comparison of Thompson's physical phenomenon. The fear of the dark realm of the unknown is followed by the awakening of psychic forces, a state which is experienced as a flash of lighting. It is a birth; the birth of light is the birth of the 'self', a repetition of the creation of the world.

Greek mythology saw the descending drop that remains suspended to the surface while it sinks, another experiment which Thompson describes