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SUMMARIES

THE DEPICTIONS OF THE SOULS IN ANCIENT ART

Dimitris Paleothodoros
pp 7–13

The ancient Greeks believed that after death the soul departed from the body and lived a new existence in the Underworld. The interest of artists in depicting the soul begins in the 7th century BC. During the 6th century and early 5th the characteristic types of representations of the souls are crystallised as miniatures of the dead, as winged shadows or shades and as life-sized forms similar to depictions of the living.

TRANSFORMATIONS OF THE GREEK *PSYCHE* FROM HOMER TO PLATO

Spyros Rangos
pp 14–19

The paper deals with a very specific question: the semantic changes that the epic word for “soul” (*psyche*) underwent in the centuries that separate Homer from Plato. Such a semantic investigation is a prerequisite for an understanding of the enormous mental shift that occurred in the classical era about the value of the body and the postmortem fate of the soul.

The paper consists of three parts. The first analyses the psychological vocabulary of the Homeric epics with special emphasis on the semantic distinction of such terms as *thumos*, *phrenes*, etc. from *psyche*. In the second part, the new meaning of the term *psyche* is approached from the otherworldly perspective of Plato’s middle-period dialogues. It is argued that the influence of Pythagorean-Orphic theories of transmigration must have been the primary cause

behind such a paradigm shift (in Kuhn’s sense). But a no less important role is ascribed, in the third part, to Heraclitus’ use of the term *psyche* as being a microcosmic reflection of cosmic Fire and the rational centre of human consciousness. Heraclitean *psyche* is thus shown to have facilitated the transition from the Homeric “simulacrum of the body”, which had no serious role to play in psychological life, to the Platonic conception of the immortal and semi-divine self which hosted all psychological activity in this life and, though imprisoned in the body, was also capable of a separate blissful existence.

THE ANCIENT GREEK ROOTS OF PSYCHOPATHOLOGY

Thanasis Karavatos
pp 20–24

The phylogenetic seed of psychological illness developed in the medical-philosophical tradition of Greek and Roman antiquity. It is a sort of speculation –today we would call it psychopathological– in which, with the prevalence of duality, the meaning of mental illness will emerge, a “bodily” illness affecting the mind or/and “mental” illness affecting the body. This complex process inevitably was staged by a dual awareness: medical (since it concerned an illness) and philosophical (since the cogitation concerned the mind). Thus, while the words illness, health, and physician have very ancient roots, in Greek antiquity it is only in the classical period that the *medical* meaning of “bodily illness” begins to form and, with similar transformation, the meaning of “illness of the psyche” to emerge. With its dual con-

tent this will be expressed more clearly in Hellenistic times, to develop completely by the 5th century AC [with Galenos and Cicero] as “*mental* illness”. In this evolution the Hippocratic texts have a place, as also the Aristotelian and Platonic dialogues, particularly Phaidros and Timaios.

THE DREAM IN CLASSICAL ANTIQUITY AND THE EVIDENCE OF AELIUS ARISTIDES

Elisabeth Kouki
pp 25–29

After a brief survey of the ancient Greek texts that invest the dream with characteristics throwing doubt on its originating with the gods and its prophetic aspect, the article focusses on the valuable evidence of Aelius Aristides (2nd century AC): his *Ἱεροὶ Λόγοι* is considered the first extensive autobiographical attempt in the history of literature, a *dream-biography*, *Traumbiographie*, as it is termed by G. Misch. The dreams of Aelius Aristides summarise the popular belief of the time. Yet at the same time, because their interpretation is a case of the subject himself, he gives them a psychological form.

TESTING VISIONS. VISIONS AND HALLUCINATIONS IN GREEK AND CHRISTIAN ANTIQUITY

Dimitris J. Kyrtatas
pp 30–34

The ability of the psyche or mind to form images, sounds or smells surpassing or circumventing the experienced facts, frequently occupied the ancient Greeks. Among other topics, the relevant discus-

sions concerned dreams, visions, appearances, imaginations, hallucinations and also mania or madness in other words. Relevant information exists already in the archaic period and continues uninterrupted down to Christian antiquity. Most interesting indeed is a comparison of the opinions expressed after personal experiences and experiments.

CASSANDRA, APOLLONIAN BACCHANTE

Ana Iriarte

pp 35–40

In the first part of the article, the words uttered by the prophetess Cassandra in the tragedy are understood as the fruit of her possession by Apollo who makes her his own, as his wife. Her cry refers to the fact that the mystical union of the god with the Trojan princess was determined at their first meeting. An encounter that unfolded signalling eroticism: as if each crisis of enthusiasm evoked the passion that Apollo felt for her, Cassandra ceaselessly repeats without end her original denial, rejecting the prophetic role that once she sought and which now, inevitably, she feels to be a heavy burden, since her prophecies are fated to be in vain. Yet –in opposition to the main current of Nietzschean bipolarism– the behaviour of the most famous prophetess of Attic tragedy has manifest elements that are purely Dionysiac.

THE PATHOLOGY OF THE ELECTRA OF SOPHOCLES

Kostas Valakas

pp 41–45

The interpretation of the personality of the heroine and her deed of matricide has divided scholars. Traditionally the work is interpreted as a heroic tragedy of justifiable vengeance dependent on the ideology of the Odyssey, where the matter of matricide is never raised. Recent research, however, tends to centre on interpretation of the *Electra* as a deeply ironical tragedy. The article emphasises that the unusual scepticism about the interpretation of this work and of the character of Electra her-

self is due to the fact that the psychopathology of the heroine and of Orestes remains throughout ironically implicit, like an underground current. The examples that are detected in the text of the tragedy, suggest indirectly rather than clearly the morbidity that emerges, on one hand from the closed subjectivity of the actions of Electra and the female chorus, and on the other hand, from the raw eye for gain in the plans of Orestes and the Paidagogos. In addition, the role of that elderly slave as promoter of the act suggests that the psychopathology of the characters is explained to a great degree by their education according to standards of the previous heroic generation of the warriors of Troy. Unlike their sister Chrysothemé, the two killers remain trapped in vengeful values and perceptions of the family past, in extremes that simultaneously recall the sick climate of the Peloponnesian War, the time when the work was written.

SEARCHING THE MOURNING THAT BECOMES ELECTRA

Eleni Papazoglou

pp 46–52

From Corneille to Hofmannsthal, the *Electra* that haunted the European theatre was that of Sophocles. Her paroxysmal depth of despair and hate, her readiness to kill without the presence of a mourner and, mainly, without directive from an immortal, the emotional storm that seals such a theatrical scene as her and Orestes' mutual recognition, her freeing from immortal and mortal jurisdiction, but, above all, that she never repents of what she does, all form an exciting but challenging *avenging figure* for western modernity.

The course of absorbing the Sophoclean *Electra* follows the broader adventure of the Modern world's attempts to comprehend the Ancients and it is coordinated with its twists and turns: from the contentiousness of French Neoclassicism toward the Ancients, to the apotheosis of the ancient Greek spirit as the complete aesthetic and ethical ideal in the context of German classicism, to the dismantling of all the above in the "wild" antiquity of modernism, which Nietzsche introduced and which

many, artists especially, enthusiastically followed during the 20th century.

At the same time, the acceptance of the Sophoclean *Electra*, thanks to the composite sharpness of her personality, also offers an eloquent network of terms by means of which the western world knew and recognised the nature of its "self": the relation between individuality and collectivity, autonomy and dependence, caution and paranoia. On stage, but below as well, outside and beyond it.

THE PSYCHIC AILMENTS IN ANCIENT GREEK MYTHOLOGICAL TALES

Despina Iosif

pp 53–57

Today, psychological upsets are usually attributed to organic causes, whereas in antiquity at least four equally likely approaches coexisted. A psychological upset could be attributed either to physical causes, to the intervention of a deity, to a *daimon* or spirit, or to a human act (through a concoction made from roots and herbs and given to the unsuspecting victim). The ancient Greek mythological tales are excellent untapped sources for learning about the psychic ailments in antiquity.

EROS AND PSYCHE IN MAGIC

Eleni Pachoumi

pp 58–62

The paper examines the issue of Eros and Psyche in the *Greek Magical Papyri*, focusing on the representation of Eros and Psyche in the erotic spell with the title "The sword of Dardanos" (IV.1716-1870). The spell is included in the fourth magical handbook, dated to the fourth century AD and derived from the Greco-Roman Egypt. The questions I shall address in this paper are as follows: How is the erotic and sexual union depicted and described in the spell? And how can we interpret the representation of Eros and Psyche? I shall finally examine the philosophical and mystic influences on the notion of the erotic union as a "union of souls".