Our pale day is sinking into twilight,
And if we sip the wine, we find dreams
coming upon us
Out of the imminent night.

D. H. Lawrence
clos dionysus

an allegorical essay in transformation

thomas allen vriesman

MCMLXXXVIII
If with water you fill up your glasses,
You'll never write anything wise
But wine is the horse of Parnassus,
That carries a bard to the skies.
Athenaeus
I am grateful to have worked with:

Art Schaller, my architectural mentor

Andrew Seager

Jay Zimmerman

I thank my parents and families for their

confidence in me and steadfast support.

I thank Lee for her patience, encouragement,

and never ending support.

Lee, this is for you.
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Ritual and mythology, for ancient cultures, was the cornerstone of society. It provided significance and meaning to daily life by explaining natural phenomena as well as socio-logical ordering systems. It, above all, connected man with the spirit world; it trans-formed his reality to eternity; it delivered him from his daily existence to a world of freedom, of self-awareness. The supposition that architecture is the physical manifestation of universally time-honored rituals and mythologies, here, acts as a point of departure, a hypo-thesis to be proved. Through the experience of a winery, an archetype whose rituals are rich and provocative, man shall momentarily render himself free of this world and enter a place and time that resonates with the memories
and experiences of our ancestral past.

It shall, for him, become a wholistically transformational encounter.
We live at the time of transformation

on planet earth

When we shall not all sleep

but shall all be changed.

Barbara Marx Hubbard
INTRODUCTION

In the pages to follow, an investigation of ritual and mythology shall reveal that imbedded within each one of us is a code, a code which I believe can be accessed through architectural means. Memories, past experiences, ideologies, and emotions, both positive and negative, can be recalled and provoked through architectural devices. Choices of color and material, form, spatial organization, and relationships to natural elements and phenomena can and do bring forth these experiences. The goal, therefore, is to recall these occurrences through the manipulation of the man-made and natural environments and for the resultant artifact to communicate at numerous levels, both conscious and unconscious.

Architecture, therefore, becomes transformational. If only for a moment, you, the reader, have lost touch with your surroundings; you have been transformed, at least perceptually, to another place and time.

The following definitions act as a beginning, a common ground from which to initiate a process; a process yielding an artifact which shall resonate with the memories and dreams of our ancestral past.

transform (v) to change in form, appearance, or condition.
myth (n) 1. a legendary story; a fable.
   2. a fictitious person, thing, or happening.

ritual (n) 1. the established form for a ceremony;
   specif: the order of words prescribed for a religious ceremony.
   2a. ritual observance; specif: a system of rites.
   b. a ceremonial act or action.
   c. any formal and customarily repeated acts or series of acts.

"...imbedded within each one of us is a code..."
A way of controlling, of order, of giving shape and significance to the immense panorama of futility and anarchy which is contemporary society.

T. S. Eliot
In an effort to ascertain a theoretical basis through which a translation to creative development may occur, a number of vehicles have been utilized to arrive at an understanding of how ritual and mythology have become an integral part of the "code." To begin with, an assemblage of literary resources has been investigated to attain a working definition of ritual and mythology and, once the definition had been secured, to realize how the "code" has been accessed historically in the realm of psychology as well as architecture. With this knowledge in mind, various individuals, whose expertise lay in areas akin to the thrust of this exploration, were interviewed to achieve further insights as to how the "code" manifests itself. Once the theoretical basis had been accumulated from these sources, it became possible to fabricate questionnaires that would determine if the "code" could be accessed through associations of visual imagery to verbal descriptions. Conclusions have been drawn which lead to the realization that architecture can indeed become a physical manifestation of ritual, to be a wholistically transformational experience. What follows is an explanation of these pursuits; an explanation which shall substantiate the fact that there exists in every man a need for meaning in and to his life, and, that the very existence of ritual can transform him to a state of wholeness, of completeness.
"THE CONCEPT OF RITUAL IN MODERN
SOCIOLOGICAL THEORY"

S. P. NAGENDRA

"the archaic world knows nothing of profane
activities: every act which has a definite
meaning, hunting, fishing, agriculture; games
conflicts, sexuality, in some way participates
in the responsible activity in pursuit of a
definite end is, for archaic world,
a ritual."

Mircea Eliade

"The Myth of the Eternal Return"

Nagendra's study of ritual focuses on the
symbolic nature of the notion as well as how
it has been investigated by contemporary
sociologists, psychologists, and anthropolo-
gists. Because so many interpretations exist,
Nagendra attempts to collate them and to pro-
vide a more singular idea, if one exists at all.
Conveniently, the book is divided into two
parts: the first being an historic as well as
current exploration of ritual, and the second,
defining the notions of ritual and myth and
explicating their symbolism. Experts in the
field: C. G. Jung, Max Weber, Suzanne K.
Langer, Philip Wheelwright, Joseph Campbell
and Mircea Eliade espouse their interpretations
of the mythological world.

Nagendra puts forth the argument that rit-
ual, though its significance in the modern day
has been sadly neglected, has indeed existed
since the beginning of time. Man, in an attempt to imbue his life with meaning and to explain natural, as well as sociological phenomena, devised many ceremonies (rituals) which connected him with the spirit world.

"These rituals, therefore, became the primary foundations of social order in each society; they transformed man's everyday life to the realm of the spirit world, toward eternity."

Ritual can also be defined as the "enactment" of myth. What is myth? Although many theories exist: explanation of natural events (Frazer), poetic fantasy (Muller), socialization into the group (Durkheim), or "the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestations" (Campbell); mythology was the primary foundation of primitive and archaic societies. The symbolic language through which these myths were transmitted took the form of legends. Although the characters and geographic locations may have changed from civilization to civilization, the same basic, primordial messages have been transmitted through the ages. This archetypal language enabled these legends to become universal and timeless. Joseph Campbell in his work "Hero With a Thousand Faces," describes this phenomena as being a "monomyth," a myth that has the same significance from time to time and from man to man. Ritual, therefore, becomes a pure and sustaining action, and,
from that, everything else is merely a reiteration.

Ritual was indeed a highly significant aspect of human life, and it is, albeit not so consciously, today as well. Nagendra states with much insight:

"It is necessary because it enables man to comprehend and to realize that which is the ultimate basis of life, to communicate with the powers that preside over the destinies of the universe to which he belongs. Man cannot afford to live in a state of postacy from God, once the awareness of His existence has dawned upon him. Even the modern secular societies have not been able to dispense with ritual - in fact they cannot - they worship their flags, their heroes in exactly the same manner as the religious societies revere and worship their sacred objects. Man is congenitally inclined to believe in and to relate himself to powers superior to him. And he expresses his relationship with these powers in a medley of forms. That the secular rituals, probably all of them, are largely conceived as misdirected is true; but the fact that they exist shows that they are rooted in the structure of human existence."

Ritual delivers man from his daily existence to a world of freedom, of self-awareness, it is indeed transformational. It not only serves individual needs, but it caters to societal needs as well. It preserves society and keeps
it in a constant state of equilibrium by
making it firmly aware of its primordial
or archetypal needs.

Nagendra goes on to develop the definition of ritual from yet another standpoint, that of the psychoanalyst, here Sigmund
Freud and Carl G. Jung. From their point of
view, ritual is seen as an expression of the
unconscious mind. Freud saw it as being a
form of repression, an obsessive repression of
symbolic material. In a like manner, Jung
shares the notion that ritual stems from the
unconscious; however, he sees it as being a
primordial necessity. These age-old, universal
images are known as "archetypes." The uncon-
scious is therefore an evolutionary store-
house that holds within it the rituals of the
ages, a code that is just as much a part of
modern man as it was with the ancients. Fur-
thermore, Jung's individuation process, bringing
man to the point of self-realization, provides
an insight into who he really is: "the central
point by which everything is related - the
archetypal wholeness - the bringing together
of the unconscious mind."

With this theoretical basis in mind, it
seems logical to attempt to externalize or to
transform this ideology into physical means.
The symbolic representation of these notions
becomes paramount in the communication of ritual
throughout time. By getting in touch with the
unconscious mind through Jung's concept of indi-
viduation, the artist, the sculptor, the poet, and the musician communicates with the essential, universal, archetypal message that is held within each one of us. Associations with color, form and sound, therefore, become the symbolism through which ritual is transformed. Mircea Eliade states:

"The object appears as a receptacle of an exterior force that differentiates it from its milieu and gives it meaning and value. This force may reside in the substance of the object or in its form..."

This transformational force is that which, in my belief, gives life and meaning to architecture.
THE WORKS OF CARL GUSTAV JUNG

Dr. Carl Gustav Jung, perhaps one of the greatest psychological minds in the history of the world, spent his life exploring the realm of the unconscious mind. His supposition that the only way for man to achieve wholeness, a state of self-realization, is through accepting the fact that his unconscious mind is just as significant as his conscious, rational mind. The key to the unconscious is the dream and the "archetypal" symbols hidden within it.

"Archetypes: unconscious, pre-existent form(s) that seem to be a part of the inherited structure of the psyche, and can manifest (themselves) spontaneously, anywhere, at any time."¹ C. G. JUNG

They hold within themselves the mysteries of the ages.

While Dr. Jung concerned himself with the investigation of the unconscious mind throughout his lifetime, he undertook a self-realization process of his own. His own, personal:

"Individuation: the unconscious is a process... the psyche is transformed or developed by the relationship of the ego to the unconscious."²
manifested itself in the construction of his home, The Tower, in Bollingen, Switzerland. Through this process, Dr. Jung came to a better and more complete understanding of the separate aspects of his own psyche: the conscious (Ego) and the unconscious. And, as a result of this realization, Jung formed a new Self which in physical form was personified in the Tower. Dr. Jung stated:

"From the beginning I felt the Tower as in some way a place of maturation — a maternal womb or a maternal figure in which I could become what I was, what I am, and will be. It gave me a feeling as if I were being reborn in stone. It is thus a concretization of the individuation process, a memorial aere perennius. Only afterwards did I see how all the parts fitted together and that a meaningful form had resulted: a symbol of psychic wholeness." 3

Through close inspection of the Tower, it will be possible to see how Jung's "code," here, his own inner world, is expressed in physical, tangible reality.

Between 1923 and 1955, Jung built a secluded dream world, The Tower, as a map of his own unconscious mind. "I had to achieve a kind of representation of my own innermost thoughts and of the knowledge I had acquired." 4 Sited on the edge of Lake Zurich, the home is surrounded by a seemingly impenetrable barrier of woods, fields, gateways and water. The approach is
a mystical journey, always providing glimpses of the imminent discovery that lies ahead. It is a fortress-like quality which envelopes Jung's inner world, both physically and spiritually.

That communication between the conscious and the unconscious mind became the process of his renewal, his own transformation. By entering the unconscious world, man was inducted into the process of spiritual rebirth. And, so to, by entering his Tower, Jung was reborn. The Tower became a means by which Dr. Jung accessed the "code." Although his physical interpretation was highly idiosyncratic, I feel that it has definite universal connotations and archetypal associations. The notions of rebirth and transformation are ideas that "can manifest themselves spontaneously, anywhere at any time." They are true archetypes. They are capable of transcending time and place and of evoking eternal truths concerning the nature of humanity.
THE MYSTIC SPIRAL: JOURNEY OF THE SOUL
JILL PURCE

As a means to externalize fascinations with the workings of this world and the world beyond, man painted, sculpted and built various "artifacts" to provide a tangible record or symbol of his insights. This was his means of accessing the "code." Perhaps the most universal of all symbols is the SPIRAL. It has become for every culture and every age a symbol of the limitless boundaries of eternity and the progress of man's soul towards that state. In physical form, it most often took the form of the labyrinth. The labyrinth, by creating and protecting its center, physically manifested man's preoccupation with the spiral order and, similarly, his own cyclic, spiraling, lifetime development. It was representative of the cosmos, the world, individual life, the womb, consciousness, the journey and the way through life to eternity.

The symbolism is evocative of an ancient initiation ceremony. At the center of the spiraling labyrinth, death is overcome, it is where man passes through to eternity. As one returns back through the spiral, he symbolizes a state of regeneration, of rebirth. "For as it is necessary to be born form the womb to see this world, only he who is born from himself sees the other world." The labyrinth, thus becomes a transformational model for existence.
"Entry becomes an initiation, a step on the path of knowledge."

As man wanders through, he is dying to his Self and being reborn into the spirit world.

The spiraling labyrinth was and is a significant transformational device. As a symbol, it cuts through all layers of consciousness, it surpasses the limitations of its own physical existence.

"We like Plato's prisoners in the cave, can see merely the shadows of the images of the real objects, which themselves are only the manifestations of the Ideas and Archetypes or (Immutable Essences). In other words, even the originals, let alone the physical manifestations of nature, are but symbols of the metaphysical realities; and even these last, by virtue of their multiplicity, are but parts of the One essence."

The "code" has transcended the written word. It has become expressed in terms of our physical existence so that we may respond with our entire psyche, our conscious and unconscious minds. The "code," the essence of time-honored rituals and mythologies, can be manifested physically indeed!
FOLLIES: ARCHITECTURE FOR THE LATE TWENTIETH CENTURY LANDSCAPE

B. J. ARCHER

Implicit in the design of the FOLLY is the desire for escape; it is its very essence. Constructed for no other reason than for the mere enjoyment of the journey to a special place, it acts as an element of foolish luxury. Historically, the folly became a repository for the perverse, for the forbidden. It was a plaything that enabled architects to do that which was not accepted in common practice.

"Follies were a freedom not allowed in polite society, they were the spatial and sometimes the figurative closets of not just the say all but also of the act all."\(^8\) Secondly, the folly became a vehicle for instant nostalgia. Every monument of the past, no matter how mundane or exotic, was stripped of its original intent and satirized, quoted and fragmented beyond all recognition. In this light it was at its worst, a frivolous exploitation of the past. However, when it was artfully and thoughtfully conceived, it became evocative of "each individual's truth and meaning; it was represented as an abstract structure of relationships and of interdependencies... a retreat to the subliminal."\(^9\)

Follies thus become, by virtue of their "non-function," a tool by which we may explore ourselves both consciously and unconsciously. Because no function exists, we may instill
within the construct, the artifact, the folly, our own memories, feelings and experiences.
The folly becomes a tool for self-introspection. It enables us to transform our inner lives into an outward and tangible symbol. It becomes the palpable link to our own personal "code."

"Folly- a retreat to the subliminal."
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In an effort to begin to externalize all of the verbal research that has been completed thus far and to gain insights into my own feelings concerning color and symbolism, I have constructed a color wheel or MANDALA. A mandala, as defined by Jung, is a "symbol of the center, the goal of the self as psychic totality; self-representation of a psychic process of centering... it is an instrument of contemplation... for the most part, the mandala form is that of a flower, cross, or wheel, with a distinct tendency toward four as the basis of the structure."¹⁰

As a tool for self-introspection, the wheel segments my life into four areas or states of being: the Intellectual, the Physical, the Emotional and the Spiritual. Symbolically, the form of the circle evokes a feeling of wholeness as does the number four. The image of the sun at the center acts as a transformational symbol, a key to my unconscious. So, at one level there is a response to geometric symbolism.

On another level, the mandala transforms the four states of being into colors. The
Physical represents tangible reality, nature, growth, the "vernal green of life;" these notions I have here associated with the color green. The Spiritual, at the opposite pole, connotes truth, knowledge, religious devotion—this is purple. On the other axes are the states of the Intellectual and the Emotional, here represented respectively as blue — truth, loyalty and peace, and, red — love, joy, energy and passion.

Upon reflecting on the resultant "color scheme," it came to my mind that this is a true and working externalization of my inner world. Throughout my life I have clothed myself in garments of these colors (predominantly) as well as utilizing them as a basis for a number of paintings. This mandala has unlocked meaning, I believe, that is held within my unconscious; it has become the "rite d'entree" to my inner world. This process of the externalization of my unconscious, enables me to consciously examine my own archetypal storehouse of information. This process shall be used in subsequent creative experiments to gain further insights into the realm of archetypal universality.

NOTE: THE MANDALA WAS CONCEIVED PRIOR TO ANY INVESTIGATIONS INTO JUNGIAN PSYCHOLOGY: IT IS TRULY A MAGIC CIRCLE!
"It has unlocked meaning that is held within my unconscious;

it has become the 'rite d' entree' to my inner world."
At this point it became imperative to select an ancient ritual and/or mythology which would lend itself to the newly found need for architecture to act as a transformational and mystical experience. Because the entire Greek society revolved around the worship of their mythological gods and goddesses, it seemed logical to search for a legend that would not only lend itself to an architectural response but, would at the same time, respond to the notion of rebirth. The myths of Dionysus, being centered on the ideas of the god and the cyclic, transformative process of the making of the wine, bear a direct corollation to the precepts that have been investigated thus far. What follows is the mythological account of the life of Dionysus, the Greek god of wine.
THE CHARACTERIZATION OF DIONYSUS
THE CHARACTERIZATION OF DIONYSUS

During the eighth through the fifth centuries B.C., the Greek poets Homer, Hesiod, Euripides and Sophocles wrote more than three-hundred tragedies concerning the livelihoods of the immortal gods and goddesses. The poets' artfully and emotionally provided models for social behavior as well as explicating natural phenomenon, both which were based on the known workings of the world. Regretfully, only some thirty-one have survived; but it is thirty-one which have furnished an intriguing portrait of the Greek heroic figures. For the purpose of this thesis, the myths of Dionysus shall be investigated exclusively.

Perhaps one of the most infamous of the 12 Olympian gods was the grandson of Poseidon, the son of Zeus, Dionysus. Originally worshipped as the god of wine, Dionysus was also known as the god of many names, among them: god of the dead as well as of the living, god of gardens, god of woods, god of agriculture, god of fertility, god of vegetation, bringer of enthusiasm, patron of the fine arts, Bromios-"Thunderer," Leneaus-"He of the Wine Press," Lyaeus-"He who frees," Dendrites-"He of the Trees," and Bacchus.

In addition to the literary descriptions of Dionysus by Homer and Euripides in his work "The Bacchae," early Greek vases, "kraters,"
portray visual images of the god's various characterizations. Symbolically, Dionysus was represented in animal form by the bull (personifying masculinity), a snake (of the earth), a lion, a fawn and a billy goat. As a human-like image, he is seen most frequently as a half-clothed, beardless, effeminate adolescent covered with the skin of a fawn or a panther (symbolizing his remorselessness and fierceness), crowned with ivy and bunches of grapes, and holding in one hand a wine cup or bunch of grapes, and, in the other, his thyrsos. His staff, the thyrsos, was entwined with grapevine or ribbons and surmounted by a pine cone, evocative of the god's powerful fertility, uprightness and fecundity. Ironically, this image portrayed him later in life, after his extensive travels throughout the world. Prior to his excursions, however, the god was seen as a mature, bearded man whose head was usually crowned with ivy. A more rustic, if not more masculine creature indeed.

**BIRTH AND BOYHOOD**

Two legends exist concerning the birth of Dionysus. Both account for the god's infantile brush with death, but, as is the case with many myths, the deities involved slightly differ. The first account depicts Dionysus as the son of Zeus (the sky) and Demeter (the earth). Because Zeus' sister, Hera, had an
intense hatred for all of his offspring. Zeus, knowing that she would try to kill his newly conceived son, transformed Dionysus into a kid, a goat child. Although he had been cleverly obscured from Hera’s vision and was being cared for beyond the confines of the known world, her Titans found him nonetheless. Upon finding the infant in a cave nestled in the mountains of Nysa, the Titans pulled him apart limb from limb, boiled him alive and ate his flesh. Fearing her son’s death, Demeter set out to retrieve him. She soon found what was left of his remains and brought him back to life. In the cults that worshipped Dionysus, this restoration of life, the cycle of birth, death and the return to life, became a symbol for the growth of the vine, the vine which grows from the earth (Demeter). Just as Dionysus returned from life, so does the grapevine after the grapes have been taken from it during the harvest season.

The second account also points towards Dionysus’ epithet, “twice-born.” Semele, a mortal and the daughter of King Cadmus of Thebes, had conceived a son of Zeus which exhalted the hatred and jealousy of his sister Hera. Infuriated by this action, Hera disguised herself as the nurse of Semele and persuaded her to demand that Zeus come to her in his godhead, thus proving to her once and for all that he was truly a god. Zeus came to her in a blaze of lightning and fire and since she was of mortal flesh and blood, she was consumed in his almighty fire. Zeus, realizing that he
had begat a son and that the infant was within Semele's dead body, snatched Dionysus from her charred remains and carried him in his own thigh until it was time for him to come forth. After his birth Zeus entrusted his newborn son into the care of the Nymphs of Nysa. Just as with the first account, Dionysus' followers believed that they too, by taking part in his rituals, would be reborn, resurrected into an eternal life.

Dionysus grew up in the caves and mountains of Nysa while being cared for by the Nymphs, the daughters of Zeus. The Nymphs acted as Dionysus' guardian spirits as they wandered the forests singing and making merriment. Also during this time he was educated by Silenus, an elderly, often times drunk forest dweller.
The wise, old man instilled within the young Dionysus the meaning of virtue, love and glory as well as bestowing unto him the art of making wine. Just as the young god's life was beginning to have meaning and purpose, the vengeance of Hera caught up with him. A drunken Dionysus came to the realization that Hera had indeed stricken him with madness. In an effort to cure himself, he consulted the oracle at Dodona in Phrygia. After being cured, Dionysus took lengthy journeys throughout the mortal world spreading the glorious gift of the wine making process.

THE FOLLOWERS

"I begin to sing of ivy-crowned Dionysus, the loud-crying god, splendid son of Zeus and glorious Semele. The rich-haired Nymphs received him in their bosoms from the lord his father and fostered and nurtured him carefully in the dells of Nysa, where by the will of his father grew up in a sweet-smelling cave, being reckoned among the immortals. But when the goddesses had brought him up, a god of hymned, then began he to wander continually through the woody coombes, thickly wreathed with ivy and laurel. And the Nymphs followed in his train with him for their leader; and the boundless forest was filled with their outcry.

And so hail to you, Dionysus, god of abundant clusters! Grant that we may come again rejoicing to this season, and from that season
onwards for many a year."\textsuperscript{11}

- To Dionysus (Homer Hymn XXVI)

Dionysus came perhaps closer than any immortal ever had to being accepted as a mortal; no other god roamed the earth spreading his cult. But, however close he became to mortal man, he was still very much a deity, a deity capable of almighty anger. He would strike mad any mortal that distrusted him. He was a god who cherished purity and wholeness while, on the other hand, he was accompanied by a retinue of frenzical, orgiastic beasts. These followers took the forms of mythological beasts (satyrs and sileni) and mortal-like creatures (maenads ans bacchantes).

The Satyrs were faithful companions of Dionysus. It was they who, possibly more than the other followers, personified the goings on of the orgiastic celebrations. The Satyr was half man and half goat and a native of Greece. Characterized by human heads with goat horns and beard; human torso, arms and hands; and a goat's body from the waist down; the Satyr was full of lust, sensuality, pleasure and fertility. They were originally forest dwellers and the brothers of the Nymphs. That they were originally dwellers of the forest, explains the connection with Dionysus and his night-time revelries into the mountains.

The other mythological creatures associated with Dionysus were the Sileni, Dionysus' teach-
ers. Natives of Phrygia, the Sileni were also dwellers of the forest, but personified the springs and rivers. The horse - a symbol of water - became the animal with which these beasts were associated. Having the tails, ears and hooves of the horse, the Sileni are seen mostly during the grape harvest as they follow Dionysus dancing and singing.
The group of mortal-like creatures that Dionysus infested with his worship were the Maenads or Bacchantes (from the name Bacchus). Mostly women, although some men did participate in the revels, the Maenads were the god's followers who worshipped him in a state of frenzy during the Bacchanalia. These cult members, possessed by the power of their god, clad in animal skins and wielding thyrsi, followed Dionysus up into the mountains where they celebrated their secret festivals.
Under the influence of religious frenzy, "mania," and most definitely wine, the Maenads became one with their god by catching wild beasts, tearing them apart with their hands and ritually eating them. By so doing, the revelers took into their being the essence of Dionysus whom they surmised was physically manifested in the sacrifice of the beast.

"mania: a communion in the god's own body and blood, a frenzied condition wherein the worshipper was 'entheos,' filled with the god."

This frenzied condition, known to the Greeks as "mania," was the proof that the worshipper was "entheos," filled with the god. This was the focus of each Dionysiac ritual. Mircea Eliade states:

"But the Dionysiac experience touched the deepest levels. The Bacchantes who devoured raw flesh reintegrated a behavior that had been suppressed for tens of thousands of years;
such frenzies revealed a communion with vital cosmic forces that could be interpreted only as a divine possession. That the possession was confused with 'madness,' mania was to be expected. Dionysus himself had experienced madness, and the bacchante only shared in the ordeals and passion of the god; in the last analysis, it was one of the surest ways of communicating with him."

Eliade goes on to state:

"The Dionysiac ecstasy means, above all, surpassing the human condition, the discovery of total deliverance, obtaining a freedom and spontaneity inaccessible to human beings."

The myth of Dionysus is centered on the notion of transformation. Just as ritual and mythology transform earthly events into spiritual explanations, this myth undergoes a transformation within itself; one that is focused on the notions of "mania" and time. "Mania" enables man to communicate with the powers of the cosmos, the powers within himself, perhaps. Once he dies to "self," he can participate in the rituals of the "other world." He becomes removed from his place and time and momentarily is reborn into a dimension where all is full of joy and jubilation. He has left his troubled world for a respite from the rigors of daily life. Therefore, the externalization into the time cycle of the vinification process becomes a logical transformation. Just as Dionysus
nearly died and was brought back to life by Zeus, the grape dies to itself, its physical, worldly form. It is born again into the form of wine so that when taken part of, it will complete the cycle; it shall impart to man the power of the spirit world.

"WINE— THE OBJECT OF MYSTICAL EXPERIENCE"
dionysus
EXTERNALIZATION TO VISUAL IMAGERY

With the imagery in mind of the Dionysiac myth and the externalization into the architectural form of a winery, I embarked upon a direction that would enable me to translate into visual form that which I had been internalizing in verbal form. By utilizing the same process that was used in the formulation of the self-introspective mandala -- to externalize my unconscious images so that my conscious mind could evaluate them -- I could investigate the supposition that the more personal my own images were, the more they would echo in the souls of others who would see them. In essence, the images could be archetypes, able to draw the viewer into them and transport him into another space and time, to draw upon his storehouse of ancestral memories and experiences.

The images that follow are my personal transformations from the unconscious to the conscious.

I INVITE YOU INTO MY MIND'S EYE!
Mysticism
CYCLIC JOURNEYS
JOURNEY TOWARD THE SOUL
PERSONAL INTERPRETATIONS OF VISUAL IMAGERY

IMAGE #1: TRANSFORMATION VIA THE DREAM WORLD
Sleeping/dreaming as one vehicle towards the realization of the unconscious; COLORS: of the earth, "timeless;" URN: container of wine, wine as object of mystical experience; SUN: symbol of transformation, the center of being and intuitive knowledge

IMAGE #2: PORTAL
ANTIQUITY; DOORWAY as accessibility to another realm of consciousness, the spirit world; URN or "KRATER": vehicle through which man passes into the mystical world

IMAGE #3: OF THE EARTH
TIMELESSNESS: OBJECT, PRODUCT OF THE EARTH

IMAGE #4: MYSTICISM
WINE as object of MYSTICAL experience

IMAGE #5: ANTIQUITY
ANTIQUITY; age old process (vinification); COLORS: PURPLE: majesty, power, deification of wine; GREEN: of the earth