

# APOLLO and ARTEMIS: CULTURE and INSTINCT

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## Brother Sun and Sister Moon

*both are always frustrated in love- Artemis by choice,  
Apollo in spite of what he thinks are his best efforts.<sup>1</sup>*

-Robert Eisner

Greek myth depicted the Sun god as brother to the Moon goddess. Helios personified the Sun by guiding his solar chariot drawn by majestic white horses across the heavens, rising in the east and setting in the west. His sister Selene was the Moon driving her lunar chariot through the night sky illuminating the dark with the reflected light of the Sun. By the later classical period the twins Apollo and Artemis became associated with the two great luminaries, the Sun and the Moon. Apollo's association with the Sun was embedded in his most common epithet *Phoebus* linking the god and his sister to their maternal grandmother, Phoebe, who in an earlier period represented both the Moon and the oracle of Delphi. As twin brother and sister, Apollo and Artemis were soul mates.

Being so close to one another, the twins experienced difficulty forming relationships with others. This was certainly evident when in Apollo's relationship to Coronis. Apollo was furious when he was informed that Coronis had taken another lover. He had ravished her but then left to return to his Delphic sanctuary, assuming as a god she would remain eternally devoted to him. However Coronis, feeling abandoned and alone, had taken the mortal Ischys as her new lover and Apollo had found out. The god of reason was no longer reasonable and in his rage summoned his sister, Artemis, to his side. Artemis agreed that the penalty for this infidelity should be death and she also agreed to be Coronis's executioner. From afar, Artemis let her arrows fly. She struck Coronis in the breast, mortally wounding her, unaware that her brother's unborn son, Asclepius, was within her womb. Hermes was then summoned to help perform the caesarean, removing Asclepius from the womb of his mother who lay on the funeral pyre.

It was Artemis's showering arrows who was often responsible for a sudden or unexplained death, especially for women.<sup>2</sup> However in this case there may have been another agenda in executing Coronis so swiftly, one that was forged from her close identification with her brother. From a very young age Artemis knew what she wanted and Zeus had obliged her. She desired eternal virginity and therefore was one of the goddesses Aphrodite had no persuasive power over. She desired no future male relationships, perhaps because she was already fulfilled with the one she had- her brother, Apollo. She also asked her father for a bow and arrows and like her brother, Apollo, is easily recognisable by her bow or quiver of arrows. Both are gods of afar, shooting their arrows from a distance avoiding eye contact with their victim. Strongly in identification with her brother she may have moved swiftly to kill off Coronis before Apollo had second thoughts and recanted. The strong attachment was mutual and Apollo had also been complicit in the murder of Orion, a potential rival for his sister. The power of their brother-sister union was often mobilised covertly to eliminate potential rivals for either one's affection.

Eos, the goddess of the dawn, had once seduced Ares and therefore inflamed Aphrodite's jealousy. She then cursed Eos to only fall in love with mere mortals, which may have explained her obsession with Orion. Artemis also enjoyed the company of Orion. He was a great hunter and together they

shared a common passion for game hunting and roaming the mountainous terrain that Artemis loved. Apollo was concerned that Artemis, although virginal, could become obsessed with Orion just as Eos had done. However Apollo's course of action suggests that jealousy was more the motivating passion underneath his scheme. He released a giant scorpion to attack Orion and although he was a powerful fighter, Orion realised he could not subdue the creature. To escape he jumped into the sea and swam out of danger until his body was just an indistinguishable speck on the horizon. Knowing how competitive his sister was, Apollo challenged her to hit the faraway target, the speck that was barely visible in the distance. Artemis let her arrows fly and being masterful at her art she hit her target, Orion's head.<sup>3</sup> When she learned that she had actually killed her hunting companion she was grief stricken. Ironically she searched for her nephew Asclepius whose mother she had killed to plead to have him raise Orion. However Asclepius too had been shot down. Zeus had killed the divine physician for his hubris at raising the dead. Apollo had been successful and ensured he would still be his sister's closest male companion.

Artemis and her twin brother Apollo were loyal and devoted to each other since their birth. Apollo is "the brother she loves".<sup>4</sup> *The Second Homeric Hymn to Artemis* tells us when Artemis had satisfied her urge for hunting in the wild; she went to the temple of her brother in Delphi, hung up her tunic and arrows and changed into a beautiful dress. Here she joined her brother, the Muses, and the Graces in song and dance. Artemis and Apollo first joined together, and bonded in the womb of their mother, Leto. During her pregnancy, Leto, cursed by Hera, was refused refuge in every place she travelled. Finally, the rocky, abandoned island of Delos offered her sanctuary for the promise that the son of Zeus who was to be born would first build a temple on the island before he became too famous. The abandoned island of Delos was now guaranteed that it would become an honoured centre in antiquity. Myth suggests that Artemis was born nine days earlier on a neighbouring island, Ortygia, and then helped her mother deliver her twin Apollo, the first delivery for the goddess destined to become the one invoked by women in childbirth. The twins had become bonded even before they were born through their shared gestation in the womb of their troubled mother. Artemis, the midwife for her twin brother, became his feminine guide and companion into the world. Apollo and Artemis became close allies, mates, and together they protected their mother, Leto, and her honour. Together they killed the twelve children of Niobe, who had tried to convince the Thebans they should honour her rather than Leto, for she was more fertile producing a dozen children while Leto had only two. Apollo killed the six sons, Artemis, the six daughters. The twins mirrored each other.

In their own way Apollo and Artemis were married. Unable to separate from each other, they found it difficult to form other relationships outside their own. Artemis had already chosen to be a virgin, therefore remained true to her brother. But if she hesitated at all, as with Orion, Apollo would be there to make sure the relationship would not last. Even when Artemis chose a companion who was chaste as with Hippolytus, the relationship was doomed to end tragically. Apollo's adult heterosexual relationships were also reflective of his powerful union with his sister.

Apollo did not have many children in comparison to the other male gods. Of these children myth reports only one daughter from a relationship with Chrysothemis. She was named Parthenos and died in her youth. There is a reference to her becoming the constellation of Virgo.<sup>5</sup> But Parthenos was also an epithet of Artemis, which means virgin (as in the understanding of not attached or unmarried). Therefore Apollo's only daughter who dies young also leads us back to his sister, a powerful anima figure that shapes and controls his adult relationships.

Apollo is also implicated in the death of one of his male lovers, Hyacinthus, a handsome youth from Sparta. Apollo's bisexuality may also be part of the larger pattern of sibling love. This is a complex

aspect of the Artemis and Apollo story but C. Kerényi suggests a pattern amongst opposite sex siblings that is worth noting:

The love of a brother and sister couple tends, more than normal love to the restoration of a bisexual totality, which is presupposed by that powerful mutual attraction. This is where the much-feared dangers of the much-desired sibling love are to be found.<sup>6</sup>

By the later classical period Apollo and Artemis became associated with the two great luminaries, the Sun and the Moon, fostering their relationship as a powerful couple. While Apollo could be derived from *apollymi* or *apolluo*, which means to destroy or to kill, his association with the Sun probably came from his most common epithet Phoebus meaning bright.<sup>7</sup> Phoebus Apollo was the shining one, the bright god who dispelled the darkness and cast out the shadows. This epithet may have also linked Apollo to his maternal grandmother, Phoebe, who was associated with both the Moon as well as presiding over the oracle at Delphi, later claimed by her grandson. Artemis' association with the Moon may have come as late as the 2<sup>nd</sup> Century BCE when she had been Latinised to Diana.<sup>8</sup> The root of her name, *di*, was often associated with bright which may have contributed to her association to the Moon. Or perhaps she inherited her association with the Moon from her grandmother. Nonetheless, by the period when astrology became of interest to the Greeks, Apollo and Artemis were firmly aligned with the Sun and Moon. The primary astrological pair of luminaries has a sibling derivation, which the alchemists knew and contemporary astrologers have forgotten.

Ptolemy, writing in the 2<sup>nd</sup> Century CE, suggested that we first look to the opposite gender luminaries when considering marriage in the horoscopes of men and women.

With regard to men, it is to be observed in what manner the Moon may be disposed.....  
But, in the case of women, the Sun must be observed, instead of the Moon..<sup>9</sup>

In a modern context we would translate this to mean using the Sun (for a woman) and the Moon (for a man) to delineate some of the characteristics of the inner partner; for a man this would include his Lunar or Artemesian sister and a woman, her Solar or Apollonian brother. The symmetry of the sibling relationship is more conducive to sexual exploration than the parental relationship. As equals siblings may more easily contact the contra sexual aspects of their nature without the overwhelming fears of castration, rejection, domination or punishment. Sibs are more accessible agents for the internal contra sexual side, perhaps promoting an initial experience of androgyny.

The Solar-Lunar dyad as represented by Apollo and Artemis is companionship, friendship and *philia*. The narcissistic component of their relationship allows Artemis to be reflected in the company of her attendant nymphs while Apollo sees his reflection through the company of handsome young boys.

Apollo was primarily bound to his sister, claiming substitutes for her as his partners. Unlike Zeus and Hera who have a difficult time getting back to the sibling marriage, Apollo and Artemis have a difficult time leaving it. This theme enters into adult relationships when separation between the siblings has not taken place. Perhaps, as in Apollo and Artemis' case, the separation is difficult because of their mutual enmeshment in supporting and protecting their mother. The unbreakable attachment may be born out of a toxic family atmosphere that draws the siblings into a union that permits no other relationships to exist. Apollo and Artemis remind us of the powerful sibling level that is part of the landscape of our relationships. However Apollo and Artemis also remind us of the motif of twins which is common in Greek myth as well as a cross-cultural theme, which permeates the world mythologies.

## An Astrological Detour

When comparing horoscopes of partners or potential partners astrological tradition suggests inter-aspects between the Sun and the Moon are of priority.

The contacts between the Suns and Moons of two people are prime indicators of the degree of basic psychological and emotional compatibility between couples. The Sun as the masculine -dominant principle is naturally complemented by the feminine receptivity of the Moon. In fact, the classical signifier of harmony between a couple is when the Moon of the female partner is conjunct the male's Sun. This is also true in reverse when the male's Moon is conjunct the female's Sun.<sup>10</sup>

Contemporary astrology continues to look at the powerful union of the Sun and Moon as an image of *conjunctio* (union) or *hierogamos* (sacred marriage) forgetting the sibling story that underlies the luminaries. Apollo and Artemis are part of the mythic template of the Sun-Moon couple; hence their inability to separate from each other to find union outside their own relationship is a potent force that lies under the surface of this luminous pair. There is a narcissistic bond enmeshing them together inhibiting them from moving into other relationships. They have used each other as mirrors and continue to see the reflection of each other through their partners. Both Artemis and Apollo remain youthful, a narcissistic signature - Artemis on the threshold of womanhood and Apollo, a *puer aeternus*.

The traditional astrological statement that Sun/Moon combinations were indicators of marriage inspired Jung to conduct his synchronicity experiment that compared the aspects between the Sun and Moon in couples' horoscopes. Jung says: "Ptolemy regards the conjunction of a masculine Moon with a feminine Sun as particularly favourable for marriage."<sup>11</sup> Did Jung know he had this aspect with his colleague and rival Sigmund Freud? Or that his sister's Moon was also exactly aligned with his Moon in Taurus? Jung's Moon is exactly conjunct Freud's Sun in Taurus, which may speak more of their sibling bond than their marriage (although the messy divorce is a consideration). With couples, my experience of the synastry aspect of the Sun-Moon is powerful in two ways: first it constellates the parental marriage and revisits the issues and patterns that were part of each individual's experience. Secondly it also presents the sibling relationship, our sense of equality, the ability to be separate and revisits issues around rivalry and competition. Two layers of the relationship exist and while the "marriage" may be at the more conscious level, it is often the unnoticed sibling patterns that are infecting the relationship with indifference, ambivalence and separateness.

## The Twin Motif in Comparative Mythology

Mythic themes of twins exist in most cultures: for instance twinning is a common motif in the diverse traditions of both Greek and West African myth. Twin myths are multi-thematic, however the image of dualism is universally consistent. Opposite elements such as light and dark, heaven and earth, day (Sun) and night (Moon), good and evil are easily paired; hence many mythic twins represent polarised forces.<sup>12</sup> Whether the twins are destined to remain polar opposites or become united is a pattern pervading their stories. Duality is often represented in myth as rivalrous twins championing antithetical forces (nature-nurture, marginal-civilised, divine-instinctual) however the union of

symmetrical twins (Sun/Moon, love/devotion) like Apollo and Artemis is also common. Mythic motifs centering on twins cover a broad spectrum, yet scholastic examination of twinship is often caught in dualism itself, forming dyadic conclusions.<sup>13</sup> While twin motifs exist in all cultures, the ideological dissimilarity seems to be whether the twin other is absorbed and integrated symbolising a holistic/androgynous nature, or is banished and killed off suggesting an eternity of polarity and opposition.

Twins, as doubles or copies, naturally represent a consciousness of ðotherð. Whether they are trickster figures, psychopomps, cultural heroes, city fathers, warriors, or gods, twins activate consciousness and portend conscious development. Birth and civilisation constellate the twin image. A central motif of Greek cosmogony and myth is the evolution from chaos to order. The triumph of Zeus' Olympian realm and the myths of heroic conquests could be interpreted as striving towards consciousness. Twin figures are more abundant in Greek myth consistent with the theme of conscious development and order. Their mythologies, in contemporary terms, symbolise an awareness of ðshadowð or a personification of an alter ego. The twin may be a rival, a ðdarkð or un-heroic twin, who must be overcome; or a partner, who is essentially a part of us, a counterpart or a twin-soul.

Bruce Lincoln postulated that in the Proto-Indo-European cosmogonic myth, the world results from a primordial act of sacrifice in which the first priest, whose name was Manu (ðManð), sacrificed his twin brother, the first king, whose name was Yemo (ðTwinð).<sup>14</sup> Vedic myth conforms to this prototype in the guise of Manu<sup>15</sup>, the first man to offer an oblation to the gods. Manu sacrificed his twin, Yama, who became the overseer of the Underworld, escorting the dead to the realm of their ancestors. Yama was the sacrificial victim essential to the act of creation over which Manu presided. In other words ðManð sacrificed his ðTwinð.<sup>16</sup> This primordial creation motif is similar to myths of certain West African tribes where one twin prematurely leaves the cosmic egg and the other twin is sacrificed to ensure a better world.<sup>17</sup> The motif of the sacrificed or assimilated twin recurs throughout Western myth as well.

The motif of a sacrificed twin (or sibling) preceding the founding of a city<sup>18</sup> is a variation on this theme; the founding of a city becomes the image of a birth and a movement towards civilisation and conscious development. Roman twins, Romulus and Remus, conform to this mythic theme. Ennius, in the *Annales*, tells how the omens surrounding the flight of birds favoured Romulus over his twin, Remus, as the founder of the new city/empire, as prophesied to Aeneas (the original city founder) in the underworld.<sup>19</sup> However the eponymous empire is founded on the blood sacrifice of Remus, who is killed by his twin brother in the process of founding and building the city. Remus vanishes, absorbed into the city; he is the sacrifice, while his brother is the champion founding father of Rome. This archaic motif of the sacrificed twin preceding the birth of civilisation surfaced in this later culture's myth.<sup>20</sup> Romulus, like other twin victors is also apotheosised, worshipped by the Romans as a god, while his twin Remus is the sacrificed victim. Greek myth also depicts twins as city founders, however unlike the Roman myth, a twin is not so overtly sacrificed.

Greek twins, Amphion and Zethus, are also city founders, however rather than sacrificing or murdering a twin, they cooperate in raising the city walls of Thebes. Numerous other twin motifs are woven throughout their story: the impure or exiled mother forced to expose her twin babies, the twins are fostered by a shepherd, the mother's eventual rescue and release by the twins, the twins' divine parentage as well as their notable character dissimilarities.<sup>21</sup> All these motifs are also part of the myth of Romulus and Remus. However, unlike the Roman twins, in the myth of Amphion and Zethus the theme of sacrifice as a harbinger of civilisation or consciousness is replaced by the theme of assimilation. Greek myth does not always conform to prototype; however it is twins who herald the rebirth of Thebes, destined to be a great city and dynasty. Thebes, like Rome, had been originally

founded by an older heroic figure (Cadmus) and this twin founding ushers in a more developed era for the Thebans. The Theban twins build the city walls together by utilising their considerably different talents. Amphion is a gifted musician whose lyre playing coerces nature into cooperating with the construction of the city walls; Zethus has enormous strength and is able to lift manually the heavy stones into place. The twins cooperate, centred on the task and unified by their common goal. The Greek variant on the theme merges, rather than sacrifices, the twins' opposite natures. One aspires to the poetical, musical and cultural side while the other aligns himself with the strength and determined spirit of the wild. Here the image of the twin heralds a birth, however rather than the sacrifice of a twin, an assimilation of the twins occurs.

The Latin myth of the twins Byblis and Caunus weaves the themes of sacrifice and city founding in an unusual and psychologically complex manner. Ovid, the poet who narrates the story in *Metamorphoses*, introduces us to the opposite sex twins whose incestuous struggle brings their opposition to consciousness. Caunus is so shocked at his sister's suggestion of violating the sacred taboo of incest that he fled from her and built himself a new city in a foreign land.<sup>22</sup> Even though certain gods had married their sisters, Byblis was aware that her passionate feelings and sexual desire for her brother were taboo. Obsessed by her brother, she wrote him a letter identifying her erotic feelings for him. Caunus was so disgusted that he fled as far as possible and Byblis, engulfed by grief, died searching for him.<sup>23</sup> Again a twin is the harbinger of conscious awareness, which stimulates a movement towards civilisation.

Opposite-sex twin myths are not as common as the archetypal twin brother myth yet themes of identification and opposition are apparent. In the previous myth we saw opposite sex twins whose identification was so strong, one was sacrificed. The violated taboo stimulated consciousness, as well as demanding the sacrifice of one twin, conforming to the prototypical Indo European mythic motif. Greek myth deified the opposite sex twins Apollo and Artemis. As Olympians these twins constellated an image of divine twins' Apollo and Artemis were also strongly identified with each other. Neither twin was sacrificed, however rivals for their twin partners often were.<sup>24</sup>

In later myth these twins became associated with the luminaries, Apollo, the Sun and Artemis, the Moon.<sup>25</sup> Similar to Amphion and Zethus they naturally reflect the opposites of culture and instinct. Apollo's sphere is the arts, divination, and healing while Artemis' domain is the forest, the mountains and the wild. Their close relationship allows them to cross over into each other's territory. The *Second Homeric Hymn to Artemis* tells of Artemis joining her brother and the Muses in song and dance. Like his twin sister, Apollo can use his bow and arrow to be a swift and cruel executioner. Similar to other twin motifs, Apollo and Artemis are children of a sky god (Zeus) and an exiled mother (Leto) whom they fiercely protect. The twins also herald the creation of Delos, a major centre and sanctuary in antiquity, which is famous as the birthplace of Apollo as well as giving its name to the union of independent Greek states.<sup>26</sup> One version of the myth suggests that Artemis was firstborn and then helped to deliver her brother, a variant on the theme of one twin leading the other into consciousness. Again the Greek myths have utilised the twin image to precede the birth of an important centre; however they have replaced the sacrificed twin with twins who are symmetrical and able to be assimilated. Their close attachment is a theme that is also evident in the Greek myth of the Dioscuri.

One of the most endearing twin myths is the Greek myth of Castor and Polydeuces, who were also honoured by the Romans as Castor and Pollux. Castor and Polydeuces, beloved by both Gods and mortals, were known as the Dioscuri (the sons of Zeus) referring to an early version of the myth where both were divine heroic sons of the sky god, Zeus, as suggested in the *Homeric Hymn to the Dioscuri*.<sup>27</sup> In later myth, the twins Castor and Pollux originated from a much more complex family atmosphere where the notion of twinship was stretched to include multiple pairs of opposites: male-

female, divine-mortal.<sup>28</sup> The version of the twins' double paternity (Zeus fathers Polydeuces while the Spartan king, Tyndareus, fathers Castor) was not the oldest account but it became the popular version, originating from the epic poem *Cypria*<sup>29</sup>. Like many twin myths, one was sired by a god<sup>30</sup> and the other by a mortal. Even though their paternity assigned each a different destiny of mortality and immortality, the twins were inseparable. This unique theme of union is also apparent in Indian mythology.

The Vedic myth of the twin Asvins is similar to the Greek myth of the Dioscuri.<sup>31</sup> The comparison between these two sets of twins is made by Georges Dumézil and even earlier by Max Müller in 1872.<sup>32</sup> Like the Dioscuri, the Asvins are twin sons of a sun or sky god who are youthful, bright soldiers. Their name is derived from *Asva*, 'horse' since their mother concealed herself as a mare (Asvini) when she was impregnated by the Sun god. While the horse is symbolic of war it is also a luminous and divine symbol. The Asvins were masters of horses riding their golden chariot, drawn by horses, across the heavens to bring the dawn.<sup>33</sup> The Dioscuri too were connected with horses through their association with the calvary, riding their white steeds; one of the twins, Castor was known as a 'breaker of horses'<sup>34</sup> Like the Dioscuri, 'Zeus' boys' the Asvins had a similar epithet: *Asvinikumara*, 'the mare's boys'

Polydeuces' relinquishment of his immortality to be joined with his brother is a unique image of twins who merge.<sup>35</sup> One of the epithets for the Asvins is *Nasatyas* which means inseparable.<sup>36</sup> Other images of their inability to be psychologically separate are also seen in their enmeshed relationships. The Dioscuri marry a twin pair of cousins, Phoebe and Hilaira, whom they have abducted from their twin cousins, Idas and Lynceus. Similarly, the Asvins marry the same woman with both sets of twins displaying a high degree of enmeshment.<sup>37</sup>

While the Asvins and the Dioscuri embody similar prototypical Indo-European twin motifs, each are unique in their intense mutual devotion, which became an emblem for *philia*. Here the twin image is employed as a conscious example of brotherly love and devotion that could also be broadened to a prototype of brotherhood and sisterhood. As well, each pair of twins was associated with healing, an attempt to address the split between the body and the soul. Another epithet for the Asvins was *Darias*, 'wonder workers', and a reference to their association with medicinal plants and healing. They were physicians of mankind, especially to those wounded in battle.<sup>39</sup> Machaon and Podalirius, healer brothers paired in the *Iliad*<sup>40</sup> and at other times twinned, also attend to those wounded on the battlefield.<sup>41</sup> In Roman myth, Castor and Pollux were worshipped as healing gods. In these twin myths their jurisdiction over the sphere of 'healing'<sup>42</sup> may be suggestive of emergent consciousness which integrates two opposing, yet symmetrical forces (like body and soul):

Experience in analytical psychology shows that the appearance of a pair of identical figures, which we call a 'doublet', is as a rule associated with the emergence of material into consciousness. Emergence into consciousness, however, is closely related to healing.<sup>43</sup>

Twins again are heralds of consciousness. The image of a twin as an impetus to consciousness is also part of the Judeo-Christian tradition. Edward Edinger, a Jungian analytical psychologist, in his study of Old Testament twins, Jacob and Esau, suggested, 'The individuated ego is destined to be born a twin.'<sup>44</sup> Hebrew myth tells of the struggle of twins, Jacob and Esau, in the womb before birth and the unique destinies granted each twin. Individuation or the task of conscious development constellates the image of a twin or equal other. In Jungian thinking the twin serves as a shadow image allowing the possibility to be conscious of differences, which precedes the integration of opposites.

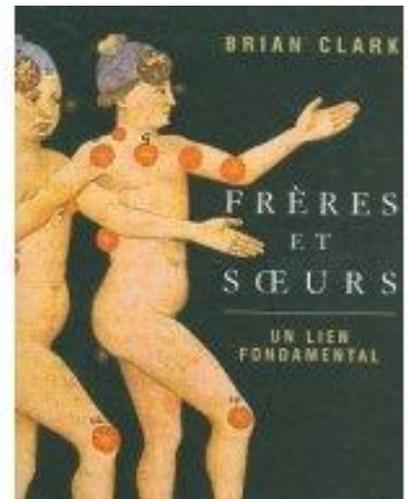
Another variation on the theme of conscious striving or individuation embraces heroic twins. Mesoamerican myth tells the tripartite tale of the hero twins, Hunahpu and Xbalanque, whose adventures culminate in their apotheosis as the sun and the moon.<sup>45</sup> These twins' heroic struggle also required a sacrifice of each other as well as an underworld journey before their resurrection and apotheosis. Throughout North America the heroic figure whose feats benefit civilisation often has a younger twin brother.<sup>46</sup> Amongst the Mesoamerican tribes of the Mosquito, the Sumo and the northern Tepehua when twins are born the second of them is killed.<sup>47</sup> This theme is repeated in the myth of the greatest of the Greek heroes, Heracles, who is born a twin.

Heracles is the son of Zeus while his twin Iphicles is the son of a mortal, Amphitryon. Symbolically the heroic figure is a Jungian metaphor for the striving towards consciousness, and in this myth Iphicles, as the mortal twin, serves the function of mortality, while heroic Heracles pursues immortality. Similar to the Mesoamerican twins, Heracles undertakes the journey to Hades and is apotheosised. The Greek myth of Heracles is well known, yet there is little myth about his twin, Iphicles. It is as if Heracles has dominated or obliterated him, an interesting twist on one twin dominating or expelling the other.<sup>48</sup> Iphicles is the sacrificed twin to his brother's heroism. This is suggested early in the myth when Heracles courageously strangles the menacing serpents in their cradle, whereas Iphicles is cowardly. Iphicles also is killed in the war against Augeus that Heracles instigates as revenge.<sup>49</sup> Heracles' mortal twin is sacrificed due to his labours or individuation process. Interestingly it is Iphicles' son Iolaus who is often Heracles' faithful companion.

The vanquished or sacrificed twin theme from antiquity has a contemporary counterpart. Ultrasound technology has revealed that many twin pregnancies result in a single birth and that one of the twins is either absorbed into the body of the other twin or expelled unnoticed by the mother. Recent statistics suggest one in every six conceptions is a twin although only one out of every sixty births is a twin. This phenomenon is commonly known as the vanishing twin syndrome.<sup>50</sup> The sacrificed twin heralding birth is not only a mythic motif but also a biological reality:

We are conceived as twins and, most of us, born single. We conceive of ourselves, from the start, as twins, and then one disappears. Together, the First Twins struggle with forces primeval, opening a space in this world for us to tame horses, plough the land, survive the lightning; then one devours the other. The vanished twin leaves behind a body as dry and as thin as a fragment of papyrus.<sup>51</sup>

*Cover from the French translation of The Sibling Constellation by Brian Clark*



Sacrifice is an obvious theme that is a cosmogonic precursor. When the image of twins and sacrifice appear in myth, they too seem to herald birth: the founding of cities or empires, the heroic task of individuation or birth itself. Perhaps twins represent a more differentiated symbol for the advent of consciousness since the twin is a perfect representative of duality, equality and the conscious realisation of an other outside of one's own self: twins incarnate an ideal of ontological perfection.<sup>52</sup> Because the twin is such a powerful and luminous image it is not surprising that this theme, in different ways, is woven throughout the fabric of many cultures' myths and deified by the Greeks as their twin gods Apollo and Artemis.



The Delphic Apollo, kylix

## APOLLO

*The lord of the unerring bow,  
The god of life, and poetry,  
and light,  
The Sun, in human limbs  
arrayed, and brow  
All radiant from his triumph in  
the fight.  
The shaft has just been shot;  
the arrows bright  
With an immortal's  
vengeance; in his eye  
And nostril, beautiful disdain,  
and might  
And majesty flash their full  
lightenings by,  
Developing in that one glance  
the Deity."*

Byron òChilde Haroldö

Romantic Byron fell in love with classical Greece, the notions of landscapes of shimmering marble and with the god that epitomised the pinnacle of civilised beauty and form. Apollo is the god of symmetry and form, the Greek idea of reason and restraint, which inspires the divine urge to give form to beauty, to reconstruct this sense of symmetry and beauty through the arts. He is the ideal of beauty, reason, the striving for excellence and perfection reflected through his axioms *Know Thyself* and *Nothing in Excess*.

Earlier Shakespeare in *Hamlet* had also used the archetype of Apollo to extol the classical virtues:

What a piece of work is a man! How noble in reason! how infinite in faculty! in form, in moving, how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!

He is the oracular god, the god of prophecy and divine inspiration as well as the god of healing and medicine, the father of the Greek god of healing, Asclepius. He is often portrayed as the protector of flocks and herds and was conscripted to build the walls of Troy for his part in the conspiracy against Zeus. He is a protector of Troy and sends a plague of arrows on the Greeks when they will not relinquish Chryseis, the daughter of his priest. Apollo was also known as the god of Embarkation and Disembarkation. He was a god of sailors and colonisation and as the Homeric Hymn says worshipped as Delphinus (dolphin). Jason sacrifices to Apollo before going to Colchis on his search for the fleece.

Apollo is complex and spans the poles from misogynist to the patron of the healing and oracular arts. We can meet him in various ways: through his interactions especially with his sister, Artemis and other feminine mortals as well as his totems or symbols -the lyre, the bow and arrow, and the tripod, his three realms of power. When he appears naked he is in his savage and cruel side, clothed he is civilised. The lyre is associated with his realm of beauty, music harmony, and his association with the Muses while the bow and arrow are connected to his realm of killing and cruelty. He is known as the god from afar as he shoots his arrows from a distance without contact with his opponent. He is the one who directs the arrow from the bow of Paris that kills Achilles, his enemy. The tripod is associated with the oracular arts that were under the jurisdiction of Apollo in the Greek world.

## Pelion: The Land Apollo Loved

Driving across the plains of Thessaly towards the Pagasitic Gulf, the mountain range on the Pelion peninsula rises out of the sea. The gulf derives its name from Pagasae, a principal seaport in antiquity. Pelion is the southern boundary of Thessaly while Olympus guards this northern region of Greece. These famous mountains, immortalised in many of the legends of ancient Greece, contain Thessaly. The Pelion region of Thessaly is rich with mythology and both the Pelion peninsula and the plains of Thessaly were of great interest in antiquity. Olympus was the land of the gods, the estate of the divine Olympians, and its peak was heaven itself. Poseidon's two giant, arrogant sons Ephialtes and Otus, known as the Æloidae decided to attack Mount Olympus. Myth tells how they stacked Mount Pelion on Mount Ossa, another of Thessaly's famous mountains, in order to storm the gods' sanctuary.

The Pelion region was known as the Æhealing mountains because the slopes were prolific with both medicinal and magical plants. ÆHealing waters flow in the crystal clear mountain streams. Homoeopathic, herbal, flower essence and even poisonous remedies were distilled from the carpet of herbs that cover Pelion: meadow saffron<sup>53</sup>, hemlock, henbane, nightshade, mandrake, St. John's wort, mullein, yarrow. Today they are just as profuse as in antiquity, still gathered in the fields, and sold in markets and villages throughout Pelion. Entering the eastern Pelion town of Makrinitza (Æthe balcony of Pelion) the smell of fresh-cut herbs invites the traveler to linger with the herb merchants, taking in the aromas from the endless variety of herbs. The mountainside is also densely populated with a wide variety of different species of trees, growing side by side. Pelion rises dramatically out of the Aegean and its eastern side is sheer cliff face, while its western side more gently falls into the Pagasitic Gulf. Along the coastline are beaches and peaceful tourist towns. Our tours have stayed in Kala Nera (ÆGood Waters)<sup>54</sup> on the western bay where poplar, plane and even eucalyptus trees line the beachfront with the olive groves sloping up the sides of the mountain. Pelion has two sides: the wild, untamed, rugged side of the mountain and a more civilised, tranquil side.

Pelion is the home of the Centaurs, especially the original home of Chiron, the most famous of the Centaurs, known for his healing and mentoring. The Centaurs were descended from Centaurus, the son of Nephele and Ixion. Ixion was a Lapith, one of the clans of Thessaly, who Zeus had cursed for falling in love with his wife Hera. Zeus was furious, and to deceive Ixion he shaped a cloud Nephele in the form of Hera. Ixion, filled with desire for the goddess, ravaged her in this form. From this sinister union, Nephele bore Centaurus. The curse passed to Centaurus who mated with the mares on Pelion, and from these unions the hybrid race of the Centaurs, who were half-man, half-horse, was born. Horses were important to the area; one of the epithets for Thessaly was Æhorse breeding since the Thessali, who gave their name to the region, were renowned for their cavalry.

Chiron, while a Centaur, was not part of the Centaur tribe. His genealogy was different. Being the son of Philyra and the Titan Cronus, he was semi-divine. Chiron's original home was his cave/sanctuary on Mount Pelion. Many heroes came to Chiron's cave to be fostered, trained, initiated and prepared for the heroic trials and labours that lay before them. Their master teacher was Chiron, a hybrid and healer; gentle, wise and just.

Apollo's son, Asclepius was brought to Chiron as an infant by Hermes, who had rescued him from the womb of his dead mother. Asclepius's destiny was to become the god of healing. Throughout the ancient world sanctuaries devoted to his healing rituals prospered. Thessaly also claimed Asclepius as theirs since he had been born in Tricca and raised on Pelion. At his birthplace in Thessaly there was also a healing sanctuary devoted to the god. Chiron taught Asclepius the mysteries of healing: attending to the soul by honouring the interior, divine and sacred images. Asclepiian ritual honours the divine nature of disease; illness was the embodiment of the soul's longing to be tended.

Jason (*Iason*, whose name means healing) had also been taken to Chiron as an infant, not only to be educated, but as a safe refuge from his uncle who had usurped the kingship he was rightfully entitled to. When Jason was a young man he left the temenos of Chiron's sanctuary and journeyed down the mountain to fulfill his destiny. Jason's quest would take him to Asia on a great ship, the Argo. When the Argo was ready to set sail, Chiron also came down from the mountain to say goodbye. In his hands was another young heroic student, Achilles, whom his father Peleus had left in Chiron's safe keeping while he joined Jason on his quest.

Achilles was destined to become the great Greek hero of the Trojan War. In order for this to take place, the gods ordained that he would be born to the sea goddess, Thetis. An oracle had prophesied that the son of Thetis would be far greater than his father. Even Poseidon and Zeus respected the oracle and did not pursue her. To ensure the great hero Achilles was born the gods manipulated Thetis's marriage to Peleus, Chiron's great friend. Chiron informed Peleus how to capture Thetis. As a sea goddess she was able to shape shift and it was imperative that when she came ashore at Pelion, Peleus would bind her until she consented to marry him. When the wedding between Peleus and Thetis took place Chiron and his wife Chariclo were prominent guests along with all the other Olympians.<sup>55</sup> Here on Mount Pelion, the last great wedding feast where gods and men mingled occurred; the last, as chaos was soon to break out when an uninvited guest Eris (Strife) arrived in the midst of the banquet. Eris disrupted the wedding feast and threw a golden apple down the banquet table. Inscribed on the apple was 'to the Fairest' and three great goddesses, Hera, Athena and Aphrodite, claimed this title. The rest is epic. Aphrodite won the contest. Helen was brought to Troy and the Trojan conflict was ready to erupt.

Another wedding feast on Pelion also ended in chaos. Ixion's son, Pirithous, married Hippodamia and since the Centaurs were related to the groom, they were invited to the wedding banquet. At the wedding feast the Centaurs inhaled the fumes of the wine, becoming rowdy and violent, abusing the bride and wedding guests. Heroic Heracles chased the Centaurs away and it was one of his arrows that unintentionally injured innocent Chiron outside his cave.<sup>56</sup> Chiron's cave, a sacred precinct of healing, was now an area of agony and wounding.

Chiron's cave stands as a great reminder of heroic initiation. However by the 8th C when the epic tradition sang the tales of the mythological cycle, Chiron's shamanism, healing and magic were being consciously edited out. Homer barely mentions Chiron in the *Iliad*; instead Phoenix is Achilles's tutor. By the classical period when the Hippocratic corpus and Platonic philosophical theology began to denigrate mystical healing ritual and practice, the mystical legacy of the Pelion region, along with the

traditions of magic and shamanism, were fading. The chthonic healing legacy of Chiron was being forgotten.

While Pelion was known for healing, Thessaly was known for magic and witchcraft. Throughout antiquity medical practitioners, philosophers, writers and the layman came here to experience the magical land. Hippocrates, the father of medicine, journeyed here, as did Pythagoras. Hippocrates died in Thessaly in the town of Larissa, north of Pelion. Lucius Apuleius, a Latin author, who popularised the tale of Cupid and Psyche in his novel *The Golden Ass*, was interested in the magical rites practiced here. His novel is a first person account of his journey to Thessaly. Scholars have suggested that this region of Greece was an ancient corridor for those traveling north to experience the shamanic rituals of the nomadic tribes. The practices of these shamans may have been brought to this region through the interchange and experience of those returning from their adventures with these nomadic tribes.<sup>57</sup> Eastern herbal lore and magical rites also influenced the region. Legend suggests that when Medea was journeying across the plains her bags of herbs broke open, scattering the magic and medicinal seeds over Thessaly. The myth of Jason and Medea suggests that eastern herbal lore came to this region from the East with the sorceress and herbalist, Medea.

Mount Pelion rises above the ancient harbour of Iolcus (modern day Volos), an important port in antiquity, and best known as the departure point for the Argo, Jason's ship, which contained a pan-Hellenic crew of heroes destined for the Black Sea. The Argo was constructed from timber forested from the Pelion region, under the supervision of Athena. The crew, known as the Argonauts, supported Jason on his quest to redeem his birthright, the throne of Iolcus.

Jason's mother brought him to Chiron shortly after birth. His uncle Pelias had seized the throne of Iolcus from Jason's father and vowed to kill any legitimate heirs to the throne. Chiron's cave was a safe refuge for the orphan. It was to Iolcus that Jason would eventually return, not only with the prized Golden Fleece, but his new wife, Medea, niece of the sorceress Circe, and a priestess of Hecate. Medea was an herbalist, a healer and a magician who carried the ancient feminine traditions of herbs, both poisonous and medicinal, as well as magic from her homeland of Colchis in Asia Minor to Pelion in Thessaly, still known today as 'the land of witches'.

The river Peneus flows through Thessaly. It winds its way through the Vale of Tempe, a favourite haven in antiquity. Along the riverbanks, the laurel tree grows reminding us of Daphne, Peneus' daughter, who was pursued by her admirer Apollo. Wanting to escape from him, Daphne was metamorphosed into a laurel tree on the banks of the Peneus, with her father's help. The tree became sacred to Apollo and legend tells us that every nine years pilgrims from Delphi would collect the laurel in the Vale of Tempe and bring it back to Delphi to crown the winners at the Pythian Games. Peneus, the river god, was a son of the Titans Oceanus and Thetys and father to Hypseus, the Lapith king, who had a daughter named Cyrene.

Growing up in the wilds of the Pelion region, Cyrene became an avid huntress, enjoying nature and roaming the mountainside with the animals. She would guard her father's flocks and spend her time communing with nature. Apollo loved this area where his friend and half-uncle<sup>58</sup>, Chiron, had fostered his son Asclepius in the caves on Mount Pelion. One day he spied Cyrene wrestling a lion and at that moment Apollo fell in love with her. He took her from the mountains of Thessaly to Libya, where Cyrene became Queen, regent of a land where hunters were prosperous and where she would become immortalized through the eponymous city. Apollo and Cyrene had two sons, Aristaeus and Idmon. When they were youths they returned to their mother's homeland of Pelion. Chiron schooled Aristaeus in the mysteries, and Idmon learnt the art of augury from his father. Apollo prepared him to take his place amongst the Argonauts who would sail from the port of Iolcus, at the foot of the mountain. Cyrene was Apollo's great love as she reminded him of the other great

loves of his life: his sister Artemis and his beloved Pelion. Perhaps this is why this relationship was the most successful one Apollo had with a woman other than his sister.

## Apollo and the Feminine

Apollo's relationship to the feminine is often fraught with disaster unable to sustain a long-term relationship outside his two primary relationships to his sister and his mother. Apollo is more of an asexual figure. Leto, his mother, was the daughter of the Titans Coeus and Phoebe, the original deities of the Sun and Moon. Being pregnant with Zeus's children she was pursued by Hera in a jealous rage. Hera had cursed her so that no place would offer her asylum, condemned to give birth where the Sun did not shine. In the first Hymn to Apollo, *The Homeric Hymn to Delian Apollo* Leto is finally given refuge on the tiny rocky island of Delos in exchange for the promise that the island would be blessed by the great god she would give birth to. Here on the islands of Delos and Orygia Leto gives birth to her twins Apollo and Artemis.

As a young god Apollo ventures to Delphi. In the second Homeric Hymn to *Pythian Apollo* the story is told of Apollo slaying the Python and taking over the oracle of Delphi. Before Apollo took over the sanctuary the oracle had been passed down through three goddesses: the Earth Gaia, Themis and then Phoebe. Even Apollo's priestess the Pythia would always acknowledge Earth before they gave the oracle. Aeschylus in the third play, *The Eumenides* has the priestess of Apollo give the history of the Delphic oracle in the first eight lines of the play:

In the beginning was the Earth  
first prophet among the gods;  
and she gave way to Themis,  
next to hold this sacred place;  
and Themis gave way to Phoebe;  
another child of the Earth;  
and Phoebe gave way to the Sun-God,  
called even now Phoebus Apollo.

### *Pythia*

The Pythia was the priestess who held communion with the god Apollo and received his oracles in the inner sanctuary of the temple. Throughout antiquity the Pythia was always a priestess in the temple of Apollo. At the sanctuary of Delphi the Pythia would first cleanse herself in the Castalian springs then burn laurel leaves and barley meal on the altar inside the temple. Then crowned with laurel leaves she would sit on the tripod and be possessed by the God who would inspire her prophecy. Throughout antiquity the face of the Pythia would change from a young virgin to an older woman who would serve the oracle for the remainder of her life. It was the Pythia who would surrender herself in the service of the god to give pilgrims the oracle of Apollo.

### *Coronis*

As already discussed Coronis, the mother of Asclepius, was killed by Artemis at the command of her brother.

### *Daphne*

As previously mentioned, Daphne was the daughter of the river-god Peneus and therefore the sister of Hypseus, the father of Cyrene. Daphne like her niece Cyrene enjoyed the wild, the forests and the hunt. Daphne, like Artemis, would rather be in nature enjoying the companionship of the other

nymphs than be in relationship. Along with the other nymphs, Daphne had once torn a male trespasser to pieces, reminiscent of Artemis' fury at Actaeon. Apollo fell in love with Daphne, and when she was separated from the other nymphs Apollo approached her. But Daphne fled from him in terror and he pursued her declaring his love for her frightening her even more. Finally in her desperation she prayed to her father to deliver her from the fate of being Apollo's mistress, and he obliged. As Apollo put his arms around her, she transformed into the laurel tree, still trembling and shaking from the chase. Again Daphne is reminiscent of Apollo's sister. The two become identified together through one of Artemis' epithets, *Daphnaea*, which referred to the laurel tree that was sacred to her. The sister and love interest are undifferentiated to Apollo.

### *Cassandra*

Cassandra was one of the daughters of the royal family of Troy whose regents were Priam and Hecuba, her parents. Like Artemis she too had a twin brother, Helenus. While the twins were young they were taken to the temple of Apollo by their parents who were celebrating a festival in honour of the God. The twins fell asleep while at the back of the temple. Two sacred temple snakes crawled into their basket and bit them on their ears injecting the gift (or poison) of prophecy into them. Both Cassandra and Helenus from that day would be known for their prophetic natures. When Cassandra was a young woman Apollo fell in love with her. But Cassandra rejected his love preferring to worship the god in spirit, not body. Apollo was furious. He realised that he could not take back his gift of prophecy he had given her when she was so young, but he could bring down a curse that no one would ever believe her prophecies. He turned his back on her, condemning Cassandra to perpetual torment by knowing what lay beyond the Self, yet not being able to be understood or believed. Cassandra, cursed by the narcissistic god for rejecting him, was later violently raped by Ajax upon the altar of Athena when the Greeks were ransacking Troy. At the end of the war she became a slave to the Greek hero Agamemnon and was unwittingly drawn into his familial fracas.

### *Marpessa*

Apollo was rejected once again by Marpessa. Her father had tried to prevent her from marrying by continually challenging her suitors to a chariot race, which he would win, then kill the suitors. However Idas, Castor and Pollux's cousin, managed to beat her father at the race and carried off Marpessa. Apollo was also in love with her and he fought Idas for her. Zeus however intervened in the struggle and allowed Marpessa to choose between the two who fought over her. She chose Idas, and Apollo once again was not able to move into the sphere of relationship.

### *The Nine Muses*

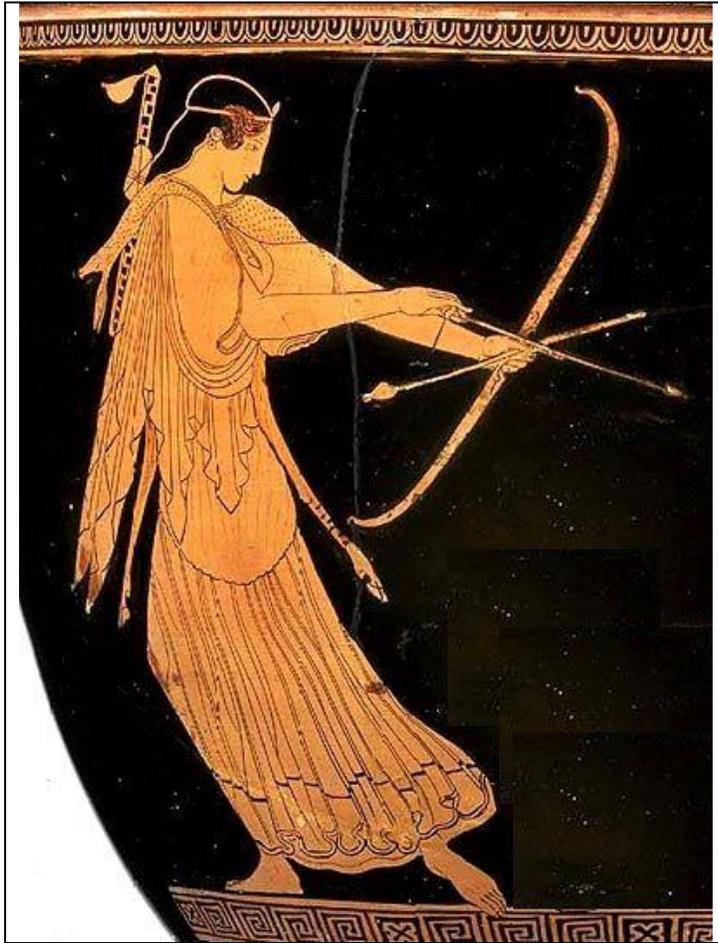
Plato once said, "Our earliest education comes from Apollo and the nine muses and as custodians of the arts and beauty the Nine Muses were often associated with Apollo. Originally there were three muses but according to later tradition there are nine, all daughters of Zeus and Mnemosyne, the goddess of Memory.

### *Cyrene*

The woman Apollo loved was a replica of his sister; a huntress, independent, strong, from the wild and both found their home in the forest and mountains.

### *Artemis*

However of all the female goddesses and heroines it is his sister Artemis who is Apollo's soul mate.



## ARTEMIS

*Once one has seen her, one can never forget the glory and the serenity of the admirable face of the goddess [Artemis] on the Brauron reliefs who so wonderfully suits her landscape.<sup>59</sup>*

Lily Kahil

Attic Red Figure Bell Krater  
ca 470 BCE  
Museum of Fine Arts, Boston

Artemis is the goddess of the wild who is in contact with nature. She personifies virginal land, the stillness of the forests, the tranquillity of the mountain lakes and the beauty of nature. She prefers to roam in the wild, to make her home in the mountains rather than in the city, enjoying the serenity of the mountain streams and the isolation of the forest. She is instinctual and savage. She is the goddess we contact in the wild and when we are in identification with nature. The Homeric Hymn praises the attributes of Artemis as her hunting of deer, her pride in arrows and a lover of the hunt. When she is hunting the mountains, the forest, even the sea, tremble at her ferociousness when killing animals. But when she is done she lets go of her wild side to visit her brother in Delphi and join the Graces and the Muses in song and dance.

Artemis is both the huntress as well as the goddess who is personified in the form of the wild animal; her closest bond besides her brother is with the animal kingdom. Both the hunter and the animal being hunted are under the protection of the goddess. Homer in the *Iliad* suggests that Zeus has made Artemis a *ἄλιον* among women and given her *ἄλευ* to kill any at your pleasure, suggesting her fierceness and hunting skills were an ancient legacy. Artemis is associated with the bow and arrow, the short tunic, virginity and youthfulness. At an early age she sat on her father Zeus' lap and asked for these three things (1. bow and arrow, 2. short tunic, 3. virginity) as well as the freedom to roam freely amongst nature and have the sixty daughters of Oceanus as her playmates.

Artemis is also the goddess of childbirth and the one who protects women in transition. At the beginning of her life she helped her mother deliver Apollo nine days after she had been born. She is born easily and as such became the goddess evoked for an easy birth; she is the guardian on the threshold of childbirth. She is also a midwife to animal births even though she has not given birth herself. If a young woman died in childbirth her clothes were taken to the temple of Artemis as she

had been responsible for the death and would protect them in their transition to the next phase. As the goddess of childbirth she was aligned with Eileithyia, the daughter of Hera who also presided over birth.

Artemis enjoyed nature with her female companions who were also devotees and priestesses in the cult of Artemis. One of her devotees was Callisto who Zeus ravaged. Another priestess of Artemis was Iphigenia. Her sacrifice reminds us not only of the ancient religious tradition of animal sacrifice and slaughter but also human sacrifice, similar to the biblical story of Isaac. The historian Herodotus tells us that the inhabitants of Aulis often sacrificed humans to the goddess Iphigenia, a surrogate of Artemis. It was at Aulis that Iphigenia was sacrificed by the leader of the Greek army to appease the wrath of Artemis.

Euripides' play *Iphigenia at Aulis* tells of the sacrifice of Agamemnon's daughter in order that the goddess will return the winds so that their fleet will be able to sail to Troy. Artemis had quieted the winds as punishment for Agamemnon's slaughter of one of her sacred deer. Without the winds Agamemnon's great fleet assembled from every part of Greece was stranded in the harbour unable to set sail. Agamemnon relented and agreed to sacrifice his daughter. In the final scene of the play the young girl is sacrificed. However before she can be killed, Artemis substitutes a doe. Iphigenia has been protected by the Goddess and taken to her temple in Tauris. While the audience is aware that the girl is safe in the custody of Artemis to everyone else's eyes they saw the youngest daughter of Agamemnon being slaughtered in order to start the journey to Troy.

Hippolytus was a young virginal male devotee favoured by Artemis, the son of the Amazon, Antiope, and the hero, Theseus. As a beautiful youth on the threshold of puberty he swore allegiance to Artemis by vowing to remain eternally virginal. Aphrodite became enraged that the youth had renounced her realm of sexual pleasure. Not only engulfed in a battle between Aphrodite and Artemis, Hippolytus was innocently caught in a tragic web that had its beginning on the island of Crete long before he was born. It was here that his father Theseus had fallen in love with Ariadne, the Cretan princess who had betrayed her father and family to help the hero, only to be abandoned by him the night they fled the palace. However after all this time Theseus is now married to Ariadne's sister Phaedra.

Euripides in his play *Hippolytus* shows that Phaedra is well aware of the feminine curse that has plagued not only her mother and her sister, but grandmother as well. Her grandmother Europa was seduced by Zeus in the guise of a great white bull, her mother fell in love with a beautiful white bull and her sister Ariadne destroyed the family through her betrayal of her father and complicity with Theseus, son of bull-god, in murdering her half-brother. And now Phaedra is to be the next to feel possessed by the battle between the two great sisterly deities.

**Phaedra:** *My mother! Oh, what pitiful passion raged in you!*  
**Nurse:** *My child, what's this? You mean her craving for the bull?*  
**Phaedra:** *Your anguish too, my sister, whom Dionysus loved?*  
**Nurse:** *Why raise these evil memories of your family?*  
**Phaedra:** *I am the third. The curse that struck them now kills me.*<sup>60</sup>

Being the son of an Amazon, Hippolytus follows his mother's tradition of honouring the wild and the instinctual. He is a committed devotee of Artemis who gives himself to nature, to the wild but not to relationship. Like his goddess, he has taken the vows of chastity. The boy spurns Aphrodite for he devotes his potency to the virginal goddess, Artemis and not the erotic goddess. Aphrodite uses the vehicle of Phaedra to accomplish her revenge on the innocent boy. Aphrodite is not always punishing

of those who choose the vows of chastity but he has now been swept up into the fated story. Aphrodite draws the passion out of Phaedra causing her to fall desperately in love with her husband's son, Hippolytus. The consequences are devastating in that Phaedra is sternly rejected; her advances, her passion disgust the boy. Phaedra is furious at his rejection and plots revenge on the youth. Unlike her sister her abandonment does not liberate her, but imprisons her in her own dark feelings and she lies to Theseus that his son has tried to rape her. Theseus caught in the deceit, believes her.

Another youth is sacrificed in the complex entanglement between Artemis and Aphrodite. Theseus conspires with the god Poseidon to have his son, Hippolytus, killed. As the boy was driving his chariot along the coastal road, a great bull from the sea emerged, possessed by the rage of Poseidon, frightening the horses and Hippolytus was thrown from the carriage, dashed against the rocks and fell to his death on the rocky beach below, at the threshold of Poseidon's domain. Phaedra, directed by the goddess Aphrodite, had transgressed the sacred precinct of Artemis by offending her protégé. Phaedra learns news of the death of her beloved stepson and in remorse hangs herself. The bull has again appeared to haunt Phaedra.

Artemis is aloof, a goddess of afar. She is alone as she wanders through the forests drawing the animals towards her, but repelling human contact. Artemis is withdrawn and shy, unlike Aphrodite who comes alive with loving and sexual contact. The goddesses, Artemis and Aphrodite that battle on the frontier of puberty and sexuality are powerful yet conflicting deities of sisterhood. Often sisters reveal their estrangement from one another during adolescence, when powerful forces and feelings are calling them in opposite directions. Ariadne and Phaedra are the mythic sisters possessed by the goddesses and Hippolytus symbolises the sacrifice of the innocent animus, which is experienced by the Artemisian girl as she enters adolescence, and the sphere of the great goddess of sexual love.

As protector of the newborn and fragile infant the She-Bear became one of the original images of the goddess and by the classical period the bear had become sacred to Artemis. As the goddess of childbirth and the mistress of animals Artemis initiated prepubescent girls into her cult of the She-Bear. Like Artemis the bear became associated with the Moon. By Roman times Artemis had become specifically linked with the Crescent Moon, the emerging innocent life of the new lunar cycle.

The ritual of acting the she-bear was initiated by Artemis who insisted that these rites be performed in order to appease her fury over the killing of a bear in her sacred precinct. The cult ritual performed by young girls marked the transitional period between the pre-menstrual phase of girlhood and the entry into womanhood in preparation for her role as mother. These rites were performed by young girls between the ages of 5 and 10 who imitated the She-Bear, the symbolic totem for motherhood. As She-Bear in the goddess's sanctuary they enacted the primal feeling life of a fierce and protective mother. Freud coined this period the latency period when potent and primal feelings were hibernating below the surface, protected by the child's innocence as well as her protective guardian. It was at Brauron on the margins of the civilised world where young girls in the classical period would go to be initiated into the cult of Artemis to ritualise the transition from girlhood.

### Brauron: Sanctuary of Artemis

The sanctuary of Artemis at Brauron is situated near a small bay in eastern Attica, about 38 kilometers from Athens. In ancient times the sanctuary was coastal. Today the acropolis is about half a kilometre from the Bay of Vraona. The Brauron sanctuary lies in the Erasinos valley close to the mouth of the river, behind Mounts Pentelicus and Hymettus.

As the goddess of the margins and the outdoors, associated with hunting and wildlife, one of her functions was presiding over the young and vulnerable, both animal and human, especially during transitional stages in the life cycle. As a goddess of childbirth she watched over pregnant women during the perilous, perinatal transition. Concerned with fertility she also protected the young in the transition into puberty. Reflecting this transitional aspect, her sanctuaries were often located in marginal regions or at junctions where boundaries were unclear. Common features of the location of Artemis sanctuaries included areas of transition either on the edge of cultivation or in transitional zones near the juncture of land and water. The setting for Brauron is marshy, coastal and rural, on the edge of cultivation.

The cult ritual of dancing the she-bear (*arkteia*) performed by young girls at the sanctuary honoured the transitional period between *parthenoi* and *nymphē*, the liminal phase from girlhood to marriageable woman. As women were marginalised in the social sphere of classical Greece it was appropriate that Artemis, goddess of the margins, was the deity presiding over these rituals of transition. The Greeks used the word *nymphē* to suggest marriageable girls as well as new brides. A wife became a *gynē* only after the birth of her first child. Therefore the language identified liminal stages for women who were marriageable but unmarried or married and without child. At Brauron the goddess combined her traditional role as a goddess of fertility and protectress of animals with her Athenian aspect as a patroness of civic and social life. While Artemis served the *polis* as a goddess of women's transitional rituals she is essentially a goddess of nature and the wild, being more at home in Attica than Athens. However, politically the sanctuary's rituals also reaffirmed the primary role of women as mothers in classical Greece.

Athena, towards the end of Euripides' *Iphigenia in Tauris*, commands Orestes to take the sacred wooden image of Taurian Artemis and build a shrine to Artemis.<sup>61</sup> The location was Halai Araphinides, seven kilometers north of Brauron. His sister Iphigenia is instructed by Athena to go to Brauron and serve the shrine of Artemis there:

You, Iphigenia, shall hold her [Artemis] sacred keys, and serve  
Her shrine at the Brauron steps. There, when you die,  
They shall adorn your grave with gowns of softest weave  
Left in their store by women who die in childbed.<sup>62</sup>

By the 5<sup>th</sup> Century BCE, Iphigenia had become woven into the fabric of the Brauron rituals. A shrine was dedicated to her and the earliest finds at the tomb of Iphigenia date from the 7<sup>th</sup> Century BCE.

The sanctuary of Brauron was excavated by the Greek director of antiquities, John Papadimitriou between 1948 and 1963. Human presence in the sanctuary had existed from Neolithic times up until the end of the Mycenaean period (3500 -1300 BCE). Excavated chamber tombs suggest the most prosperous period was between 2000 and 1600 BCE. Continuous cult activity seems to have occurred on the site since the middle of the 8<sup>th</sup> until mid-3<sup>rd</sup> Century BCE. Finds on the site have included various votives and reliefs, including objects from the private lives of women (a bronze mirror, rings, gems etc.), terracotta statues, statuettes of young girls and boys, plaques, plates, women's working tools, clothing and wooden objects, the earliest votives dated to the 8<sup>th</sup> Century BCE. Pottery sherds recovered have scenes of various women's activity as well as mythological scenes of birth (the birth of Athena), divine or heroic children (Achilles being presented to Chiron) and legends of love and lust (Aphrodite/Adonis). Of particular interest are the *krateriskoi*, a particular vase depicting ritual scenes from the *arkteia* used as votives.

The Doric temple to Artemis has been dated to the latter 6<sup>th</sup> /early 5<sup>th</sup> Century BCE. John Papadimitriou who excavated the site dates the temple to a short time before 500 BC. The structure consisted of a shallow porch, a cella of three aisles and an *adyton*, which may have been used during the cult festival. The *adyton* as a rear room of a temple is particular to temples of Artemis. By hiding in the *adyton* the young initiates were ritually transformed, similar to the cave-like lair in which bears hibernate. It was also during this period that Brauron came under the direct control of Athens. It has been suggested that the tyrant Pisistratus introduced his region's cult of Artemis Brauronia into Athens in the 6<sup>th</sup> C. Artemis Brauronia also had a sanctuary on the Acropolis, which housed the records and inventory of the cult at Brauron. She was the only deity whose cult was founded in rural Attica yet also retained a sanctuary on the Athenian Acropolis. From this sanctuary on the Acropolis the Brauronia, Artemis's official festive procession began.

A smaller hero shrine east of the main temple, also originating in the 6<sup>th</sup> Century BCE, was dedicated to Iphigenia and included her tomb. It was in this place, the cave regarded as the shrine of Iphigenia where numerous precious objects were discovered. Earlier cult activity probably centered on a natural cave located here in connection with the first priestess of the cult, Iphigenia. The altar was possibly located on a small rocky plateau, south of the temple. Later this became the site of a 16<sup>th</sup> Century Byzantine church of St. George. The other major monument, the stoa (dated 420 BCE), housed the treasure records. Behind the north colonnade of the stoa is a portico where offerings (votives of statues, reliefs etc.) were placed. In the open air corridor in front of the portico the clothes worn in childbirth and dedicated to Artemis were hung on view. There is also a series of ten rooms, to the north and west of the stoa whose function is unclear. However one common theory is that the young girls participating in cult activity used these rooms as dormitories.

Reconstructing the cult ritual of the Brauronia has been inspired mainly from depictions on the *krateriskoi* plus lines of Aristophanes that specifically refer to the Brauron rites of passage:

Then I went to Brauron town  
And put on my yellow gown  
To walk in the procession as the Bear<sup>63</sup>

Images of the rituals on the *krateriskoi* include sacred races run by the little girls, some being naked. On some fragments the bear as well as the palm tree, a tree associated with Artemis's birth and the Attic cult of Artemis Brauron, are depicted. The myth of Artemis's birth often suggests she was born under a palm tree. Men and women are also shown wearing bear masks, perhaps as priests and priestesses involved in the mystery initiation rite. The saffron gown (*krokoton*) worn for the *arkteia* may have represented both the bear (the skin) and also the garment appropriate for marriageable women and wives<sup>64</sup>. Part of the ceremony may have included an exchange of clothing symbolising the transition from young girl to woman. This juxtaposition between nakedness (untamed, innocence, the *parthenoi*) and clothed (tamed, *nymphē*) is a theme which is coherent with the representations of the *krateriskoi*. Clothing was also dedicated to Artemis after the first menarche as well as after birth, again identifying that a previous stage of a woman's life has ended.

The mystery rites of Brauron are intertwined with a rite of passage for the *parthenoi* as she prepares for a new stage of life into marriage and motherhood. In this rite the young girl was both an initiate into and a representative of the fundamental role women played in classical Athenian society. Here in the goddess's sanctuary under Artemis's protection they prepared for their transition into a fertile marriage.

Artemis is a goddess of the threshold overseeing the transition between girlhood and puberty. She also appears in labour when a soul enters the world and was the guardian of women who died in

childbirth. She stands too on the margins of culture, protecting the primitive and wild creatures. Artemis is the guardian of our wild side, protectress of the instinctual life, partner and companion.

## The Lunar Goddess

By later antiquity Artemis, in the Roman guise of Diana, became associated with the Moon. Artemis/Diana was specifically related to the Crescent Moon, the first phase of the cycle that symbolised the emergent life force. The ancients saw the lunar cycle in three phases associated with Artemis. The second phase of the full moon was equated with Selene, the Titaness who drew the chariot of the full moon across the night sky, as only at the full moon is the moon above the horizon for the whole night journey. Selene rose out of the depth of the oceans yoked her dazzling horses to the chariot of the Moon and drove it across the night sky mesmerizing the earth with the gentle glow of her moonlight. Selene is often conflated with Artemis. While both rule the Moon, in Greek cosmology Selene belongs to the older order of Titans whereas Artemis is an Olympian.

The final phase, the dark of the moon, was equated with Hecate, an underworld goddess associated with crossroads. As a goddess of the threshold Hecate is encountered when the paths of our lives converge and we are uncertain which fork in the road to follow. Throughout antiquity she was worshipped at the intersection of roads as the guardian of the crossroads. By Roman times she was known as Hecate *Trivia*, the goddess of the three ways. On the night of the New Moon, which is still darkened, pots of food were left at the crossroads as votive offerings to the goddess. Hecate honoured the transition of one lunar cycle to the next on the night that the old month ended. As a triple goddess statues with three bodies and three heads were erected at crossroads for travellers to leave offerings and prayers to Hecate for guidance across an important threshold.

As Mistress of the Moon Hecate often became aligned with Artemis. While she governed the dark phase and Artemis personified the new crescent, both shared similar principles of transition and crossroads. Sappho called Hecate the Queen of the Night and as a light bearer she often carried two torches. Knowing the wisdom of cycles and their triune phases of birth, death and rebirth the lunar goddess also represented the menstrual crossroads in a woman's life cycle. As a birth goddess Hecate was an intermediary figure not only for souls departing their body but also for souls entering a new one. Hecate as a lunar goddess associated with fertility rites represents the richness of the dark and the treasures below the surface. Acting as a psychopomp she leads the shades through the veil that separates the two worlds. In her dual role as guardian of the threshold and Queen of the Night she knows that every decision taken at the crossroads must come from a deeper level of soul. By the classical period Artemis had been differentiated out from Hecate having dominion over the transitions concerning girlhood and birth. Hecate was then left to carry the darker transitions of the life cycle.

Artemis' association with the triple goddess who embraced the spheres of heaven (Selene), earth (Artemis) and underworld (Persephone/Hecate) reveals a multi-dimensional aspect of the goddess. While the Greeks, especially the Athenians, may have honoured her as their goddess of the wild and nature, her cult in Sparta and other locations was very different. At Ephesus the temple of Artemis was one of the ancient wonders of the world. Her cult statue revealing a multiplicity of breasts has confused archaeologists and classicists. Artemis defies categorising and refuses to be typed preferring to roam on the margins of civilisation.

## ENDNOTES

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<sup>1</sup> Robert Eisner. *The Road to Daulis Psychoanalysis, Psychology and Classical Mythology*, Syracuse University Press, New York, NY: 1987, 141 -2.

<sup>2</sup> Homer's epithet for Artemis describing her penchant for hunting and killing: see *The Iliad* 5:53. It was to her that Penelope pleaded to bring a swift death when she felt she was no longer able to cope and to whom Achilles referred when he wished the goddess had struck down Briseis before she became the focus of bickering between him and Agamemnon.

<sup>3</sup> There are various mythic versions as to how Orion was killed and differing accounts as to his relationship with Artemis. Some versions suggest Artemis slew Orion because he terrorised her companions, the Pleiades. Or she sent the scorpion for rage at his offence to her and her sacred territory. I have chosen the version, of course, that supports my outcome.

<sup>4</sup> The Second Hymn to Artemis, *The Homeric Hymns*.

<sup>5</sup> Timothy Gantz in *Early Greek Myth, Volume 1*, John Hopkins University Press (Baltimore, MD: 1993). On page 94 he states this reference as Hyginus, *De Astronomia*.

<sup>6</sup> C. Kerényi. *Zeus and Hera Archetypal Images of Father, Husband, Wife*, 113

<sup>7</sup> Adrian Room. *NTC's Classical Dictionary*, National Textbook Company (Chicago, 1990), 57

<sup>8</sup> Sarah Iles Johnston. *Hekate Soteira A Study of Hekate's Roles in the Chaldean Oracles and Related Literature*, Scholar's Press (Atlanta, 1990). On page 31, footnote 8, Johnston says: "Artemis' identification with the Moon precedes that of Hekate with the Moon; the first certain evidence for the idea is found in the second-century BC." She suggests that Hekate did not become associated with the Moon until the first century CE. Artemis' association with the Moon may also have been a logical derivation from Apollo's link to the Sun. Johnston also suggests that by the time of Plutarch (approximately 1<sup>st</sup> Century CE) "the identification of Artemis with the Moon was so commonly held an assumption that it could be used as supportive evidence in making another point."

<sup>9</sup> J.M. Ashmand. *Ptolemy's Tetrabiblos, Symbols and Signs* (North Hollywood, CA: 1976), 124

<sup>10</sup> Thornton, Penny. *Synastry, Aquarian* (Wellingborough: 1982), 93.

<sup>11</sup> C.G. Jung. "Synchronicity: An Acausal Connecting Principle" from *The Collected Works, Volume 8*, Routledge and Kegan Paul (London, 1960), para. 869n.

<sup>12</sup> Greek mythic tradition abounds with twinning and this coupling is apparent in later Greek myth. For instance Eros, the power and madness of love, is doubled with Anteros, the avenger of unrequited love; Prometheus, the visionary forward-thinker, is doubled with Epimetheus, after-thought; or Deimos and Phobos are twin images of terror and fear fathered by the war god, Ares. Bruce Lincoln in *Death, War and Sacrifice*, page 40, argues that Rhadamanthys and Minos may be twins and that Aeschylus poetically referred to Menelaus and Agamemnon as twins. A common theme in myth and literature casts twins in the polar roles of the light and dark twin.

<sup>13</sup> Ugo Bianchi in his entry *Twins* says, "Another privileged expression of duality in **both physiology and symbology**, is the notion of twinship." He also examines twin myths in both non-literate and Indo-European cultures, summarising "the motif of twins in the ideologies of non-literate cultures takes two main expressions; (1) symmetry and (2) disparity in value." Many of his conclusions show the dualistic nature of twins. Mircea Eliade (editor), *The Encyclopaedia of Religion*, 15: 99 - 107.

<sup>14</sup> Bruce Lincoln, *Death, War & Sacrifice*, University of Chicago (Chicago: 1991), 32.

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- <sup>15</sup> Vedic myth assigns this name to 14 mythological progenitors of mankind; see John Dowson, *A Classical Dictionary of Hindu Mythology and Religion*, 199.
- <sup>16</sup> Jaan Puhvel, *Comparative Mythologies*, John Hopkins University Press (Baltimore: 1987), 286.
- <sup>17</sup> Bonnefoy, *Mythologies*, translated under the direction of Wendy Doniger, 2 volumes, University of Chicago (Chicago: 1991). Volume 2: 33 ff.
- <sup>18</sup> Ignaz Goldziher, *Mythology among the Hebrews and Its Historical Development*, translated by Russell Martineau. Longmans, Green & Co. (London: 1877), 113 states in the myths of all peoples the Solar heroes are regarded as the founders of city life, and that a fratricide often preceded the building of a city. The Hebrew story of Cain's murder of his brother, Abel, follows this theme.
- <sup>19</sup> Virgil, *The Aeneid*, translated by David West (Penguin, London: 1991). 6: 776-790.
- <sup>20</sup> This theme recurring in Roman myth perplexes scholars. See Jaan Puhvel, *Comparative Mythology*. 286-8.
- <sup>21</sup> Other Greek twins Pelias and Neleus were exposed on a mountain after birth and when they matured they rescued their mother. They were temperamentally dissimilar and eventually Pelias forced his twin into exile.
- <sup>22</sup> Ovid, *Metamorphoses*, translated by Mary M. Innes. Penguin (London: 1955). 9: 635-6.
- <sup>23</sup> Pausanias in *Guide to Greece Volume I* translated by Peter Levi, Penguin Books (London: 1979), 376 tells an interesting twist to the Narcissus myth. Narcissus had a twin sister whom he loved. She looked exactly like him however she had died. His grief abated when he was able to believe that the reflection in the spring was his sister. This version of the myth contains similar symbols to the Byblis/Caurus story.
- <sup>24</sup> Apollo's love interests like Cyrene and Daphne are replicas of his twin sister: huntresses, wild etc.
- <sup>25</sup> By the 5th C, Apollo had become the Sun god while in the 2nd C Artemis became associated with the Moon. See Sarah Iles Johnston, *Hekate Soteira, A Study of Hekate's Roles in the Chaldean Oracles and Related Literature*, Scholar's Press (Atlanta, GA: 1990), 31 footnote 8.
- <sup>26</sup> *The Homeric Hymn to Delian Apollo* tells how the insignificant island of Delos became immortalised as the birthplace of the great god Apollo; see *The Homeric Hymns* translated by Charles Boer, Spring (Dallas, TX: 1970). 149 ff. The Delian league was a collaboration of independent Greek states formed to defend against the Persians. At the beginning of the confederation, the treasury and council were at Delos.
- <sup>27</sup> Both Homeric Hymns to the Dioscuri claim Zeus as father to both twins. *The Homeric Hymns*, translated by Charles Boer. Spring (Dallas, TX: 1970), 146-8.
- <sup>28</sup> In the 2<sup>nd</sup> Century BCE, Apollodorus in *The Library* 3.10.7 tells the version of Zeus fathering Pollux and Helen while Tyndareus fathered Clytemnestra and Castor on Leda. See Apollodorus, *The Library Volume 2*, translated by James Frazer, William Heinemann (London: 1921), 23.
- <sup>29</sup> The different versions of the twins' birth suggest both are sons of Zeus, or both are sons of Tyndareus. The *Cypria* suggests Castor is mortal and Polydeuces immortal, suggesting the dual parentage. No version ever suggested the reverse.
- <sup>30</sup> The father of twins was generally a sky-god or sun god; a god associated with consciousness. G. S. Kirk in examining themes throughout comparative myth lists the birth of twins under his category of 'Unusual births'. He suggests the mythic image that twins are a prodigy- normally a father sires one child at a time, so that when two children emerge there must be two fathers, of whom one must be divine. see Kirk, *Myth Its*

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*Meaning and Functions in Ancient and Other Cultures*. Cambridge University Press (Cambridge: 1986). 200. The North American Iroquois acknowledge twin culture heroes, brothers with different fathers. "One is the son of the Sun and represents the powers of goodness; his brother is the son of the waters and is associated with evil." see *An Encyclopedia of Archetypal Symbolism*, edited by Beverly Moon. Shambhala (London: 1991) 24.

<sup>31</sup> Jaan Puhvel in *Comparative Mythology*, 140 suggests both these myths come from "inherited Indo-European structures".

<sup>32</sup> C. Scott Littleton, *The New Comparative Mythology, 3rd Edition*, 14.

<sup>33</sup> John Dowson, *A Classical Dictionary of Hindu Mythology and Religion, Geography, History and Literature*", 29

<sup>34</sup> Homer, in both the *Iliad* and the *Odyssey* uses the same line "Kastor, breaker of horses, and the strong boxer, Polydeukes", a reference to their early association with horses. See Homer, *The Iliad*, translated by Richmond Lattimore, 3: 237-8 and *The Odyssey*, translated by Richmond Lattimore, 11: 298-300. *The Second Hymn to the Dioscuri* greets them "riding on your fast horses". In Celtic mythology there is an interesting twist on the theme of horses and twins. Macca must race the king's horses and as she collapses at the race's finish, she gives birth to the "twins of Macca".

<sup>35</sup> The Dioscuri's afterlife has many mythic interpretations depending on the interpretation of "alternate days". Homer in the *Odyssey* Book 11: 304-5 says, "they live still every other day; on the next day they are dead, but they are given honour even as gods are." Other myths suggest they exchange days between Olympus and Erebus.

<sup>36</sup> Stutley, Margaret and James, *A Dictionary of Hinduism*, 28.

<sup>37</sup> The Asvins' enmeshment with their shared wife is similar in theme to the myths of the Dioscuri's simultaneous birth with Helen. The triangularly now is not with wife, but sister. see Jaan Puhvel, *Comparative Mythology*, pp 140-3. On page 143 he states "there is nothing to preclude the idea that the Indo-European background of Helen was as the sexual partner of the Dioskouroi."

<sup>38</sup> Stutley, Margaret and James, *A Dictionary of Hinduism*, 28.

<sup>39</sup> Ibid, 28.

<sup>40</sup> Homer, *The Iliad*, Book 11: 832

<sup>41</sup> C.A. Meier in *Healing Dream and Ritual* p. 57 states "The motif of healing twins has already come up in connection with Asclepius's sons, Machaon and Podalirius, one of whom is as usual mortal, while the other is immortal."

<sup>42</sup> Apollo, a twin, is the patron of healers and the father of Asclepius, the god of healing.

<sup>43</sup> C.A. Meier in *Healing Dream and Ritual*, 57

<sup>44</sup> Edward F. Edinger, *The Bible and the Psyche: Individuation Symbolism in the Old Testament* (Inner City Books, Toronto: 1986), 36.

<sup>45</sup> Peter and Roberta Markman, *The Flayed God: The Mesoamerican Mythological Tradition*, 280. Apollo and Artemis were twins also associated with the luminaries.

<sup>46</sup> Bonnefoy, *Mythologies*, 1153.

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<sup>47</sup> Eliade, Mircea (editor), *The Encyclopedia of Religion*, Volume 9: 434.

<sup>48</sup> One author suggests that this may actually be conscious editing. Philip E. Slater, *The Glory of Hera Greek Mythology and the Greek Family*. Princeton University Press (Princeton, NJ: 1992) states: "the story of Heracles and his twin illustrates the process of censorship quite strikingly. What is remarkable about Iphicles is that nothing whatever is known about him.....There seem to be no reason why such a theme should be suppressed unless the relationship were originally rivalrous."

<sup>49</sup> *The New Century Classical Handbook*, edited by Catherine B. Avery, Appleton-Century-Crofts, Inc. (New York: 1962), 600-1.

<sup>50</sup> Statistical research is reported in *Psychology Today*, Volume 30, No. 4, July/August 1997 and Lawrence Wright, *Twins and What They Tell Us About Who We Are*. John Wiley and Sons (New York: 1997). Chapter 6.

<sup>51</sup> Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles*. Zone Books (New York: 1996), 19. Schwartz also quotes statistics and examples of the "vanishing twin" syndrome.

<sup>52</sup> Bonnefoy, *Mythologies*, Volume 2: 33.

<sup>53</sup> Colchicum, named for Medea's homeland of Colchis. This herb is a reminder of Medea.

<sup>54</sup> Tours referred to are *Odyssey Tours to the Sacred Sites of Ancient Greece* facilitated by Brian Clark. Information on the Chiron Centre website [www.AstroSynthesis.com.au](http://www.AstroSynthesis.com.au)

<sup>55</sup> The Francois vase, an Attic black figure Krater vase (ca 575 BCE) now displayed in the archeological museum of Florence, depicts the wedding feast with Chiron and Chaiclo and all the other gods attending the great marriage ceremony.

<sup>56</sup> Different versions exist as to the place and situation of Chiron's wounding.

<sup>57</sup> For amplification of the shamanistic influence on Greek thought, see E.R. Dodds, *The Greeks and The Irrational*, University of California Press (Berkeley, CA: 1951). On page 141 he refers to ancient poems that may have been modeled on the psychic excursions of northern shamans.

<sup>58</sup> Chiron was the son of Cronus and Philyra. Apollo was the son of Zeus and Leto. Zeus was also the son of Cronus therefore he and Chiron were half-brothers, a fitting image of Chiron's legacy of outsider. Chiron was never part of the Olympian pantheon. As a metaphor it is interesting to note that Olympus, home to the legitimate gods, and Pelion, land of the Centaurs, are the extremities of the magical sphere of Thessaly.

<sup>59</sup> Lily Kahil, "Mythological Repertoire of Brauron", from Warren G. Moon (ed.), *Ancient Greek Art and Iconography*, University of Wisconsin Press (Madison, WI: 1983), 243.

<sup>60</sup> Euripides, *Three Plays*, "Hippolytus", Penguin, London, 1987, 93

<sup>61</sup> Euripides, *Iphigenia in Tauris*, lines 1456-59:

"There is a holy place  
Called by my people Halae, near the very edge  
Of Attic soil, neighbour to the Carystian Rock;  
There you shall build a shrine, and set the image therein"

The sanctuary of Artemis Tauropolos was discovered at Halae on Attica's east coast, as Euripides described. This may suggest both Halae and Brauron referred to by Euripides were well known sanctuaries in his day.

<sup>62</sup> John Papadimitriou, "The Sanctuary of Artemis at Brauron", *Scientific American* (1963), 113 suggests that at Brauron the identification of Iphigenia with Artemis is a remnant of the prehistoric cult which worshipped the

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great mother goddess. It has been suggested that Iphigenia represented the darker face of childbirth (the clothes of the women who died in childbirth were dedicated to her) whereas Artemis represented the successful delivery and it was these mothers who dedicated their clothes to Artemis.

<sup>63</sup> Aristophanes, *Lysistrata*, translated by Alan H. Sommerstein, Penguin Books (London: 1973). Lines 643-5.

<sup>64</sup> Paula Perlman, "Acting the She-Bear for Artemis" *Arethusa*, 1989, 121.



*Apollo and Artemis*