

DEMETER and DIONYSUS:

WHEAT and WINE

Agricultural Deities

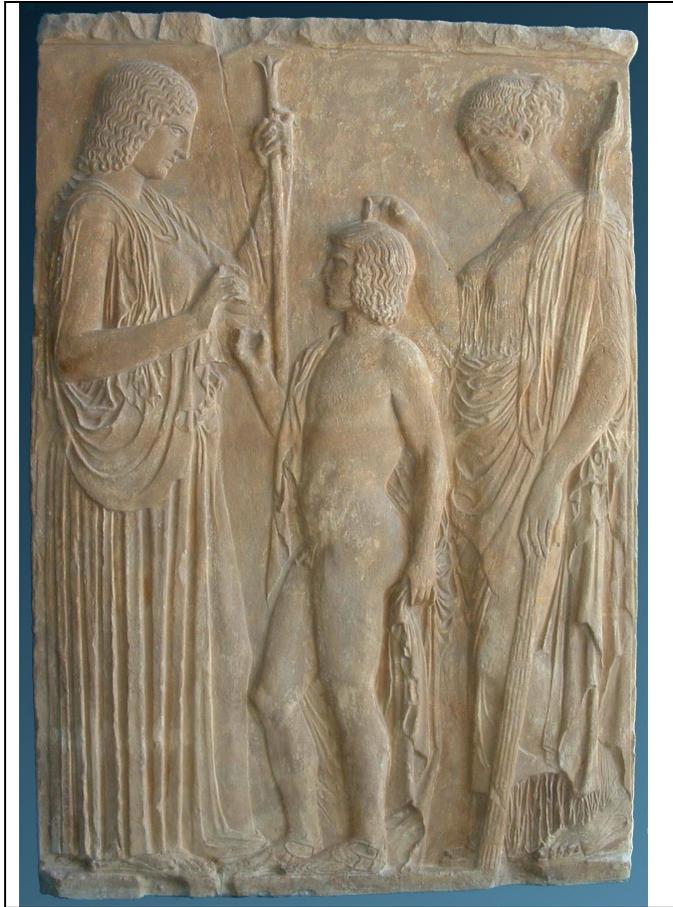
To the ancients the cultivation of land was a central focus as it measured and sustained their everyday lives. The earth was the womb, which birthed the crops that nurtured them and provided their living. Barley and wheat were the most important crops, introduced to the Aegean during the Neolithic period from the near east.¹ Other crops were also introduced to supplement the main cereal diet. Viticulture, the cultivation of vines, had been fully established in the Greek world by Mycenaean times and by the historical period wine had become established as a component of classical culture. The cultivation of the grape promoted a successful industry through the exportation of wine to other centres in the ancient world. Hence the two agricultural deities, Demeter and Dionysus, became important figures in ancient Greek religion and cult as they oversaw the fertility and growth of crops. Inter-planting of cereals and vines was common, linking the spheres of Demeter, the goddess of the grain, and Dionysus, the god of the vine through the planning, planting and harvesting of crops.

Since these two deities were so important in the everyday life of the Greeks they became intertwined in various ways. Both gods had a vibrant cult following and were honoured in civic religious festivals. From the 6th Century BCE the state cults of Dionysus and Demeter were celebrated through lavish festivals and rituals. The City Dionysia was a celebration to the god Dionysus that also became a competition for tragic drama. The cult of Demeter at Athens and Eleusis celebrated the greatest mysteries of the ancient world over nine days in the autumn. Both gods represented a focal point for the life of the *polis*.

The religious worship of these two gods also became intertwined through the mystery religions associated with them. Specific cults developed from the worship of these two gods. The cult of Demeter was focused in Eleusis the location of the Eleusinian Mysteries and the place where Persephone was returned to her mother Demeter from the Underworld. The greatest mysteries of the ancient world were inspired by the myth of Demeter. These mystery rites were based on Demeter's story of the loss of her daughter, her despair and grief, her daughter's experience in the Underworld and finally the ecstatic reunion with her daughter Persephone. Through the re-enactment of this sacred story the mystery of the cycle of the seasons including birth, death and rebirth as well as fertility, famine and renewal was portrayed. The initiates in the mysteries preserved the secrets revealed to them; therefore the complete details of the cult's rituals have remained private. However it is clear that the initiates experienced a reverence for death, which gave them faith in the eternity of an after life, unlike Homer's black descriptions of the underworld and the land of the shades.

The origins of the mystery cult associated with Dionysus are not as clear, however, it may have been inspired by the frenzy and madness associated with his worship. Orphism was the name of the religious cult which believed Dionysus to be the next spiritual leader of mankind. Orphic cosmogony differed from Homer and Hesiod's version which suggested Dionysus was the son of Zeus and Semele. In the Orphic tradition, he was the son of Zeus and Persephone therefore Demeter was his grandmother. This cult had its own beliefs and rituals and part of Orphic worship became assimilated with the Eleusinian mysteries, uniting Dionysus and Demeter again.

The status of these two gods was apparent in the popularity of their cults. As the *polis* developed these gods became part of civic life through the festivals and rituals, which honoured them and reinforced their importance in the minds of both Athenians and other Greeks. Demeter's sanctuaries were placed near arable land often on a hilltop overlooking her fertile plains and fields. Dionysus was often located closer to civilisation with the theatre commemorating his important position.



DEMETER

*I begin to sing about the holy goddess
Demeter of the beautiful hair,
about her and her daughter
Persephone, of the lovely ankles,
whom Hades snatched away;
loud-thundering Zeus, who sees all,
gave her to him.²*

- Homeric Hymn
to Demeter

Eleusinian trio: Persephone, Triptolemos, and
Demeter; marble bas-relief, Eleusis, 440-430
BCE

Demeter's central myth focuses on her love then loss of her daughter, Persephone. It was this myth, which inspired the greatest mysteries of antiquity: the Eleusinian mysteries. But the great goddess of the grain also inspired many other festivals that were held for women only. The Holoa and Thesmophoria were the two main festivals where the women of Athens would come together to share with each other, unencumbered by the roles of their daily life during these festive days. These festivals would bring women together to enact important rituals that would bind them closer together as sisters and mothers in the community.

Demeter is the goddess of the grain, farm life and vegetation and is both an agricultural and underworld deity. Her name is possibly derived from the two syllables, *da* or *ga* (*Gaia*), which means *earth*, and *mater* or *meter* meaning *mother*. She is mother of the earth, an earth mother who presides over the cycle of fertility, birth, decay, death and rebirth. She is the Olympian closest to her mother Rhea, as she is also connected to the earth. From the archaic period Demeter insured the fertility and abundance of the crops and livestock. Her sanctuaries were placed near arable land, outside cities. As an agricultural goddess, it was appropriate that her sanctuaries looked out upon the fertility of her plains. At Corinth her sanctuary offers a panoramic view of the plain along the Gulf of Corinth, inspiring reverence for the goddess. At many of her sanctuaries archaeological excavations have unearthed dining halls where the pilgrims would feast on the abundant gifts of the goddess. However

her myth was much older, reaching back to an epoch when the gods of the underworld and the gods of the earth were one. Demeter is both; therefore her classical story embraces these two aspects through her daughter Persephone who becomes Queen of the Underworld.

The myth of Demeter and her daughter Persephone (or *Kore* as the maiden) is told in the *Homeric Hymn to Demeter* dated somewhere between 650 ó 550 BCE. The hymn tells the story of the abduction of Demeter's daughter Persephone, her grief, eventual reunion with her daughter and the establishment of the Eleusinian Mysteries. The Hymn offers the mythical background to the initiation of the greatest mystery rites of the ancient world. However the hymn's importance was also in its poignant portrait of the mother-daughter bond, the grief constellated at the breaking of the attachment and the development of both women through their separation from one another. Since antiquity the myth of Demeter and Persephone has probably been the most cherished of all the Greek myths. The hymn is also remarkable as it places the feminine characters at the heart of the narrative with the male gods on the periphery honouring a sacred and profound feminine story.

The Homeric Hymn to Demeter

Of the corpus of hymns known as the Homeric Hymns the one to Demeter is unique in its portrayal of the moving story of mother and daughter, Demeter and Kore. The hymn was written by an unknown poet or poets probably between the mid 7th and mid 6th centuries BCE. The text of this hymn has been interpreted from a single mutilated manuscript of the early fifteenth century CE re-discovered in a stable in Moscow.³ The themes of the Homeric Hymn to Demeter are universal and timeless. While the myth of Demeter and Persephone is an agricultural metaphor for the disappearance and renewal of vegetation, it is also an archetypal story of the mother-daughter bond.⁴ Adrienne Rich poetically suggests why the story of Demeter was so potent and memorable:

The loss of the daughter to the mother, the mother to the daughter, is the essential female tragedy. We acknowledge Lear (father-daughter split), Hamlet (son and mother) and Oedipus (son and mother) as great embodiments of the human tragedy; but there is no presently enduring recognition of the mother-daughter passion and rapture.

There was such recognition, but we lost it. It was expressed in the religious mystery of Eleusis, which constituted the spiritual foundation of Greek life for two thousand years. The separation of Demeter and Kore is an unwilling one; it is neither a question of the daughter's rebellion against the mother, nor the mother's rejection of the daughter. Each daughter, even in the millennia before Christ, must have longed for a mother whose love for her and whose power were so great as to undo rape and bring her back from death. And every mother must have longed for the power of Demeter, the efficacy of her anger, the reconciliation with her lost self.⁵

Kore, the innocent maiden Persephone, was playing in a meadow with the daughters of Oceanus gathering flowers when the earth rumbled beneath her and broke open. Suddenly from the chasm that had opened in the earth a chariot drawn by four black horses appeared. In the chariot was Hades, the Lord of the Underworld, who seized her. As she struggled with her abductor the chariot carrying them disappeared into the black hole. When Demeter realised her daughter was missing she was overcome by grief and wandered aimlessly in search of her daughter. No mortal or god could help her with information about her daughter's disappearance. Finally after nine days she met Hecate, the goddess of the crossroads. Hecate told her she had heard her daughter's screams. As a goddess associated with transition and threshold crossings she was appropriately the audible witness to the abduction. Hecate also led Demeter to the sun god, Helios who saw the abduction and told Demeter it

was Zeus who granted permission for Hades, the lord of the underworld, to abduct Persephone and bring her into his domain.

Demeter raged and in her wrath withdrew the gift of her fertility from the earth causing a great famine. She also withdrew herself from the company of the gods and in disguise wandered amongst mortals unnoticed. Grief-stricken, depleted and withered, Demeter wandered to Eleusis where she met the daughters of the local king who pitied her and brought her home. Their mother Metanira gave Demeter the task of caring for her infant son Demophoön. Demeter nursed him on ambrosia and nectar and every night she would baptise the infant in fire in order to render him immortal and safeguard him from the fate of the eternal cycle of life, death and rebirth. However one evening the queen interrupted Demeter in the middle of her ritual and screamed in fear for the boy's safety. It was in this moment when the cycle of mourning was broken that Demeter cast off her old age, changing her size and appearance to reveal herself as the great goddess. She commanded Celeus, the king of Eleusis, to build her a great temple and introduce her worship to the people of Eleusis.

However Demeter was still raging at the abduction of her daughter and withheld the new crop's seed so the earth continued to be barren. Zeus finally intervened to demand that Demeter return to Olympus and fulfil her duties. Demeter refused. Finally Zeus in his anguish agreed to release Persephone from the underworld in order for the crops to grow again and sacrifice to the gods recommence. Hermes was sent to escort Persephone out of the underworld. Persephone was eager to be reunited with her mother. But before she left the underworld Hades gave her a pomegranate seed to ingest. Innocently Persephone took the seed and swallowed it now binding her eternally to this place. Eating in the underworld or participating in any of its rituals insured the individual became bound to the underworld.

Demeter and Persephone's reunion was ecstatic and both rejoiced at the sight of one another. However Demeter's mood darkened when she learned that her daughter had eaten the pomegranate seed. Because of this Zeus decreed that Persephone would spend one third of the year in the underworld with Hades and 2/3 above ground with her mother. Demeter restored the crops and gave the gift of wheat to mortals. She also taught the mysteries to the initiates who would experience a reconciliation and acceptance with the natural cycles of life and death. It was these great mysteries, the Eleusinian Mysteries that became famous throughout the ancient world for nearly two thousand years.

The Eleusinian Mysteries

*Thrice blessed are those mortals who have seen the rites and thus enter into
Hades; for them alone there is life, for the others all is misery*

- Sophocles

These mystery rites were named after the town of Eleusis near Athens where the temple to Demeter was built after she revealed herself to Queen Metanira, as the great goddess Demeter. Eleusis means the "Place of Happy Arrival"⁶ and locates the place where Demeter was reunited with Persephone.

The mysteries were celebrated for nearly 2000 years in the ancient world before they were banned by the Christians 400 years after Christ. At this time Demeter's temples were also sacked. These mysteries were initiations into an appreciation of the cycle of life and death. Whatever took place invoked a psychological shift in awareness so that the initiate now had a greater appreciation of the great world below and the mystery of death. The word mystery is derived from *muein*, which means "to close both eyes and mouth."⁷ Secrecy surrounded these initiations and the eyes and mouths of the

initiates remained closed to exposing the great mysteries. Obviously the Eleusinian mysteries gave the initiate a sense of closure, leaving no need to betray the experience they had undertaken.

Two conditions were necessary in order to be allowed to participate in the Mysteries. First, only those who spoke Greek could be initiated. Secondly if the individual had been polluted through committing an act of murder they would be excluded from participating. Those who had shed human blood were banned from participating except for the great hero Heracles. He was initiated into the Lesser Mysteries, which enabled him to enter the underworld successfully in the last of his twelve labours. The mysteries had two components: the Greater and the Lesser Mysteries. The participation in the Lesser Mysteries was a compulsory and preliminary stage of the initiation, which allowed the initiate to advance to the Greater Mysteries. During the Greater Mysteries the initiate would participate in the full initiation rites of the cult. The Lesser Mysteries were held in Athens each year in early spring and focused on ritual purification, which probably involved sacrifices, prayers and fasting. The Lesser Mysteries also involved a pig sacrifice, an animal sacred in the cult of Demeter. The individual may have been blindfolded to test the initiate's courage for what would take place in the later initiations. The *kykeon* or the barley drink was part of the ritual as well. Myth suggests the Lesser Mysteries were instituted in order to allow Heracles to be initiated into the cult to prepare for his underworld descent.

Originally the Greater Mysteries were held every fifth year, however, by the classical period they were celebrated every year in the calendar month of Boedromion. This would usually be around the 15th of the month, which would correspond with the full moon. In our contemporary calendar this would be in the northern autumn months of September and October. The Greater Mysteries would last for nine days, the period the hymn describes as the time of Demeter's grief-stricken wanderings. While the mysteries were able to keep their rituals relatively secret, we know that the sequence of the rituals during the classical period followed a particular order.⁸

Two days before the opening of the Greater Mysteries young men on military training would journey to Eleusis in order to escort the sacred objects, or the *hiera*, to Athens on the following day. The next day priestesses of the cult carried the holy objects, contained in small caskets secured by ribbons, from the sanctuary of Eleusis to the City Eleusion at Athens. This was a state occasion, which was a preliminary to the official opening of the mysteries that began the next day.

Day 1: Gathering

The initiates were summoned to an assembly in the Agora for registration and induction into the mysteries. Initiates were not only Athenians but also pilgrims from all corners of the Greek world. In order to direct the initiates through the rituals and procedures, guides or *mystagogoi* would accompany the initiates through the ceremonies.

Day 2: Purification or Banishing

Approaching the mysteries in a pure state was of ultimate importance. Therefore an act of cleansing in the sea near Athens took place in order to ritualise purification. Each initiate was also given a piglet that they carried into the sea with them. Both the initiate and the piglet were immersed in the salt water in order to be cleansed and purified. Later the pig would be sacrificed and the blood sprinkled on the initiate.

Day 3: Sacrifice and Prayers

The third day was devoted to sacrifice and prayers as well as an official state sacrifice to Demeter and Persephone on behalf of the city of Athens. Little evidence remains in order to reconstruct the events of this day.

Day 4: Asclepeia

The fourth day was named in honour of Asclepius, the god of healing, whose cult had been introduced into Athens on this day from Epidaurus in 420 BCE. A further day of purification through honouring the god of healing took place. Latecomers to the mysteries were also permitted to enter at this stage in honour of the healing god who had also made a late entry into Athens.

Day 5: Procession to Eleusis

The fifth day was the climax of the festival with the procession of the holy objects back to Eleusis. The procession wound its way along the sacred route from Athens to Eleusis with the initiates accompanying the priestesses carrying the *hiera* in closed baskets. Dancing and processional chanting evoking the name of Iacchos also accompanied the procession. The image of Iacchos, a young man carrying torches, was also in the carriage of the procession. Iacchos was a divinity peculiar to Athens. He was often claimed to be another name for Dionysus or a sacred child of Persephone, a link between the rites of Demeter and Dionysus. He was both the personification of the ritual cry raised by the devotees of Dionysus as well as the processional chant. The name of Iambe or Baubo, the woman who cheered Demeter during her grief, was also chanted. Finally the procession would reach Eleusis, a distance of nearly 14 miles from Athens. Since the latter part of the journey was done after sunset the initiates would carry torches. Once at the sanctuary the temples of Artemis and Dionysus were opened for the initiates, however, no one could enter the sanctuary where the mysteries were to be performed.

Day 6: Purification

This was the last day of festivities before the rituals, which accompanied the mystery initiations, took place. The sixth day was one of fasting and purification. The drink of mint and barley water ó the *kykeon*, broke the fast. The hierophant called the initiates into the Telesterion or the Hall of Initiation, a specially designed building for the congregational worship, which was an aspect of the Eleusinian Mysteries.

Days 7-9: The Mysteries

From this point forward the initiation rites can be broken into 3 sections:

1. The *Dromena* or the things done
2. The *Legomena* or the things said
3. The *Deiknymena* or the things shown

While the core of the rituals was kept secret they mainly focused on incidents from Demeter's story as well as the re-enactment of Persephone's underworld experience. During the first stage the re-enactment of Persephone's sojourn in the dark was experienced. A cave, known as the temple of Hades, was entered symbolising the initiation into death. It has been suggested that in the darkened caves below the sanctuary the initiate may have been confronted with images and apparitions from the underworld. The priests and priestesses held the torches that may have signified the wanderings of Demeter in search of her daughter.

The *Legomena* involved ritual invocations explaining the significance of the drama unfolding. The mysteries culminated with the *Deiknymena* and the showing of the sacred objects. In a display of brilliant light the hierophant would reveal the holy objects to the initiates:

Imagine the great halls of mysteries shrouded in darkness, thronged with people, waiting in stillness. Dim figures of priests move in the darkness, carrying flickering torches. In the centre of the darkness some secret drama is being performed. Suddenly a gong sounds like thunder, the underworld breaks open and out of the depths of the earth Kore appears. A radiant light fills the chamber, the huge fire blazes upwards, and the

hierophant chants the great goddess has borne a sacred child: Brimo has borne Brimosø
Then in profound silence, he holds up a single ear of corn.⁹

The initiate had re-enacted his or her own confrontation with the underworld, been reborn and now prepared for closure. Following the climax the initiates would begin rejoicing. A bull was sacrificed and the fast was broken. The priests held up vessels and poured the contents onto the ground while the participants would pray for rain, and then looking down at the earth would chant a prayer so the earth would be fertile and conceive. The mysteries of death, resurrection and new life were now complete.

George Mylonas, a classical scholar who devoted many years of research into the mysteries summarises the experience as follows:

Whatever the substance and meaning of the Mysteries was, the fact remains that the cult of Eleusis satisfied the most sincere yearnings and the deepest longings of the human heart. The initiates returned from their pilgrimage to Eleusis full of joy and happiness, with the fear of death diminished and the strengthened hope of a better life in the world of shadows.¹⁰

The Festivals of Demeter

Demeter's festivals were connected with fertility and the invocation for a successful crop and harvest. A festival associated with Demeter, which pre-dated the Eleusinian Mysteries, was known as the Thesmophoria. This women-only festival was celebrated over 3 days during the autumn month of Pyanepsion.¹¹ Another festival to Demeter called the Proersia or the preliminary to the ploughingø ushered in this month. However it was the Thesmophoria dedicated to Demeter in the middle of the month (October in our contemporary calendar), which was of much greater importance. The festival was a fertility rite associated with the sowing of the seeds of grain, Demeter being the goddess of the grain. Women prepared for the festival and its rituals by abstaining from sexual contact, an ancient centring technique supporting the idea that sexual abstinence contributed to fertility.

The 3 days of the festival correspond with the time the Moon disappears into her dark phase, before she reappears at the New Moon. This is one ninth of the lunar cycle. Three is often associated with lunar imagery through the Moon's new, full and dark phases. The Moon's cycle was linked to menstruation and fertility. Metaphorically the lunar cycle differentiated a woman's lifecycle into three distinct stages: before blood, blood and post blood. Since Demeter is linked with the agricultural and fertility cycles the symbolism of the three days is appropriate.

Thesmophoria is derived from the root *thesmoi*, which means law or *thesmos*, which means to lie down. *Phoria* means carrying and therefore the Thesmophoria was linked to the giving or laying down of laws connected with the mysteries of fertility. However since Demeter's sphere was not connected to the law it has been suggested that *thesmoi* could refer to sacred objects carried during the festival. Demeter's epithet for this festival was Demeter Thesmophorous, the carrier of the law, the law bearer.

Again much of the festivities were shrouded in secrecy. However over the course of the three days certain rituals and events took place:

Day 1: Kathodos or Andos

The first day was known as *Kathodos* or *Andos*, the going down and the coming up. Since this festival, like the Eleusinian mysteries, was connected to the story of Demeter and Persephone, this could refer to Persephone's going down into the underworld and her eventual return. However the ritual that would take place was connected to another festival, the *Skira*, which took place nearly three months before in the summer. At this festival women would throw sacrificed pigs into caverns in the ground, along with models of snakes and male genitalia shaped out of dough. The decomposed bodies and bones of the pigs were brought up from the caverns. This decomposed meat of the pigs, their crushed bones and the dough were mixed with the seed-grain in order to evoke the goddess's pleasure for a good crop in the coming year. The pig was sacrificed also in the Eleusinian Mysteries. While the pig is a symbol of fertility it was also connected with Persephone's abduction. A swineherd, Eubouleus, which is also one of the epithets of Hades meaning wise counsel, was a witness to Persephone's abduction. As Hades carried her down into the underworld in his chariot, one of Eubouleus's pigs also fell into the chasm with her. Another reference to the pig in the myth of Demeter is that pigs' tracks covered the footprints that Demeter tried to follow in order to find her daughter.

Much of this day would be spent in setting up the sanctuary where the women would stay. Huts were erected where the women slept. Erecting of the encampment showed a high degree of organisation. Since women were so central to the running of the household, the rhythm of daily life in the polis was interrupted. Aristophanes mentions that during the Thesmophoria no meetings of the law courts or city councils were held.

Day 2 NESTEIA

The second day was called *Nesteia*, a day of fasting which re-enacted Demeter's grief and her refusal to eat. This ritual also recalled Persephone's journey in the underworld. While drawn into the sphere of the underworld it was important not to partake in any of its rituals including eating. Persephone ate the pomegranate seeds tying her to the underworld eternally. It was often seen as a grim day or a festival of sorrow.

However while Demeter was deep in grief she was amused by Iambe who made many mocking and obscene gestures. The ritual to close the fast included the custom of verbally and even physically insulting one another.

Day 3 KALLINGENIA

The third day was known as the *Kalligenia*, meaning fair born or the fair birth; the goddess of the beautiful birth was evoked. A banquet of meat broke the fast and the rest of the rotting meat was scattered on the fields as fertiliser. This day celebrated the rebirth of the crops in parallel with the reunion and return of the daughter.

The Thesmophoria as a women-only festival was of great curiosity to men. In classical times it is suggested that chaos abounded for these three days while the male population had to stay home and attend what were the women's chores. The underlying motive of the Thesmophoria was to ensure the fertility of the new crop; however, it also became an important gathering for women outside their everyday focus of the household.

Ancient sources suggest there was another festival that linked the agricultural gods, Demeter and Dionysus. This was the *Halooa* held in the high summer and connected to fertility. Part of the ritual would include feasting where cakes in the shape of male and female genitalia would be served along with an abundant amount of wine. The women would carry objects resembling phalli as a symbol of fertilising the crops. The festival's origins were probably connected to archaic fertility rites, which

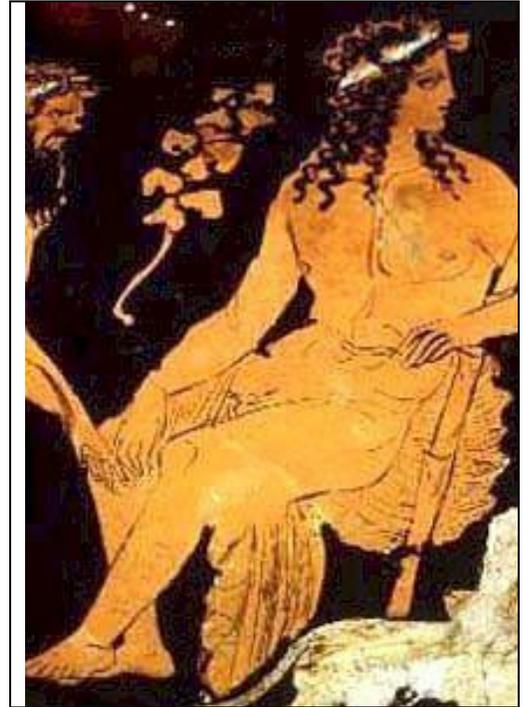
during the classical period became a festival of over indulgence in food and wine, the gifts of the agricultural gods. In many ways myth, religion and ritual interlinked Demeter with Dionysus.

DIONYSUS

to dance beneath the diamond sky with one hand
waving free,
silhouetted by the sea, circled by the circus sands
with all
memories and fate driven deep beneath the waves
let me forget about today until tomorrow

Bob Dylan

Attic Red figure Hydria-kalpsi
Ca 410 BCE



Archaeology and history may not agree, but classical myth suggests Dionysus is the youngest of Zeus's sons, certainly the last god to join the Olympian pantheon. Hermes, who is portrayed as the later born son in the Homeric Hymn, has become an elder brother to Dionysus by the classical period. It is Hermes who escorts the young child to the safekeeping of the Nymphs¹² after his mortal mother, Semele, has died. In classical art the statue of Hermes holding the infant Dionysus was famous in antiquity, a statue that reminds us of their brotherly bond, as well as a reminder that Hermes is no longer the youngest god.

Dionysus has differing versions of his birth, which reiterate the common theme of a twice born god. The most common myth portrays him as the son of Zeus and Semele, one of the four daughters of Cadmus and Harmony. Hesiod in the *Theogony* and Homer in the *Iliad* both acknowledge that Dionysus is the son of Semele and Zeus. When Hera discovers that Semele is pregnant with her husband's child, she appears to Semele and tricks her into demanding that her lover reveal himself in all his god-like glory. Unaware that her lover is the great god Zeus, Semele follows Hera's advice and asks him to reveal himself in his full glory as a god. Zeus, having sworn on the river Styx to grant her any wish, had no option but to manifest in a brilliant and blazing light. Semele was rendered powerless by the intensity of the fiery epiphany, which was so potent that it burnt her to death. Zeus took their unborn child from his lover's charred remains and had the foetus sewn into his thigh. Dionysus gestated in the womb of Zeus's body and later Zeus gave birth to his newest son through his thigh¹³. Dionysus repeats the generational theme inherited from his ancestors of being interred in the parental body. Of all of Zeus's children it is Dionysus and Athena who spend time in the body of their father, like their aunts and uncles who had been interred in their father Cronus.

Orphic theogony suggests differing circumstances for the birth of their cult's central god. In the form of a snake Zeus impregnated Persephone who gave birth to the new god, Dionysus. To save him from

the wrath of Hera Zeus protected him on Crete, the location where Zeus himself had been hidden away and saved. However the Titans discover the young child and in their frenzy dismember Dionysus by tearing him into seven pieces. The Orphics believed Dionysus's limbs were then boiled in a cauldron and devoured by the Titans. When Zeus discovered this horror, he destroyed the Titans with a thunderbolt. From the ashes of the Titans, mankind sprang up, eternally polluted through the monstrous act of the Titans, yet also containing the divine immortal part of Dionysus, which had been devoured. The heart of Dionysus was rescued and from this Zeus resurrected his son. Other versions exist as to how the god was restored to life. However the god was revived he became known as Zagreus. Both the Orphic version and the traditional mythic birth of Dionysus to Semele contain the theme of being destroyed and reborn, as well as the motif of being burned to ashes by Zeus. There were attempts to reconcile the Orphic and the traditional version of Dionysus's birth. In one version Demeter puts the dismembered pieces of the god back together and re-members him. In another the heart is ground up by Zeus and given to Semele in a potion so the god will be reborn through her. The playwright Aeschylus suggested Dionysus was the son of Hades, another indication of his connection to the underworld, the world of death and rebirth. He is a twice born god who dies and is renewed as in older myths of vegetative gods who are martyred and resurrected for their cult.

Classical myth imagines that Dionysus was the youngest son as he was the last of the gods to become an Olympian. In the classical period his position on the pantheon of Olympian gods came at the expense of the goddess Hestia. However the familial pattern has suggested that the youngest will become the eldest; his father Zeus and grandfather Cronus were both the last born yet both became rulers of their age. The transition of the younger god to an elder generally occurs on the threshold of a new age. Dionysus may have represented an image of the masculine that was ascending during the transitional time of the classical period.

Dionysus is a remarkable son. As a god he completes his own *catabasis* (underworld journey) not as a heroic guide but in order to resurrect his own mother, Semele, and reinstate her as a goddess. He is a god who magnetises the feminine spirit as well as a god who has a new code of order, radically different than the order of Olympus. He is a god of abandon, of loosening, of being out of control, of madness. His frenzied realm was a complete contrast to the rational order of Zeus and Olympus.

Dionysus is an itinerant god with no fixed abode. While his birthplace in the classical myth is Thebes, he is known as a god who wanders, worshipped by his followers throughout Greece and Asia Minor. Originally he was thought to be an Eastern god, as his cult activities did not fit well into the ordered image of the ancient Greeks. He may have entered Greece from Asia Minor via Thrace towards the end of the Dark Ages. However with the discovery of the Linear B tablets with Dionysus's name on them, it is now certain he is an older deity than first imagined. This archaeological evidence suggests he was known in the Mycenaean period well before the classical stories. Homer rarely mentions the god. But when he does, he tells the story of Dionysus fleeing in fear from the Thracian king. Dionysus dives into the sea to escape his attacker and is rescued and comforted by Thetis. Homer's portrayal of the fearful god does not honour the god's divinity.¹⁴ Yet within a few centuries of Homer his cult becomes widely embraced throughout the mainland of Greece. Rather than the cult of Dionysus being introduced into mainland Greece, it may have been a reintroduction of a cult that the Asiatic Greeks had continued to embrace throughout the Dark Ages.

Dionysus was an ecstatic god, the god of the vine, fertility and joyous life. As the joy of feasting and revelry he freed the individual from their everyday cares. As the god of wine he loosened the individual enough to join the reverie or the madness of the moment. He is the god referred to as the god of liquid fire as he is the sap, the warm blood, the juice of the grape, the intoxicant. One of his epithets was *Lysios*¹⁵, which means 'loosening' since it is Dionysus who loosens us up.

He was the god worshipped in a series of special festivals to promote fertility. Therefore many of his festivals were spring festivals. The Great Dionysia, which lasted for 5 days, was held near the spring equinox when the vines started to sprout. During the festival, ordinary life was suspended. Prisoners were freed to take part in the festival and no one else was taken into custody. There was a loosening of the constraints that held mortals to their daily tasks and rituals, again the motif of being loosened or unconstrained. Works of poets were performed in open spaces to honour and worship Dionysus. In honour of Dionysus musicians were freed from paying taxes and exempt from military service. Poets and musicians wrote especially for this festival, which laid the founding structures for Greek drama. Dionysus was the founder and patron of theatre and the magnificent theatres that remain from the classical period are a testimony to the creative outpouring inspired by the Dionysia. The plays performed were like a ritual to the god Dionysus, transporting the audience into a realm of theatre, masks and magic.

By the 5th Century Athenian tragedy was culminating. Each year three playwrights would present four plays during the festival of Dionysus. One of these would be a satyrøplay, a more comic bawdy form of theatre while the others composed a trilogy usually retelling part of the mythological cycle in a contemporary context. While the theatre was the domain of Dionysus it was now administered by the *polis*. In 5th Century Athens women were excluded from attending the theatre. As the followers of Dionysus, women found their god outside the theatre, in the wilds, on moonlit hilltops, in the reveries of their own rituals. It was outside the *polis* that the devotees of Dionysus were able to experience their ecstatic relationship with the god.

Dionysus and the Feminine

Dionysus is a god who constellates the feminine perhaps because he is instinctually feminine. Depictions of the younger Dionysus portray him as girlish. Later he is shown wearing long flowing robes or feminised clothing. He wears both the skins of wild animals as a representation of his own instinctual nature, as well as feminine garments.

Dionysus is born into a chaotic family of women. His mother Semele is one of four daughters born to Cadmus and Harmony, the founders of the Theban dynasty. When his mother was burnt to death he was taken to Thebes, the home of his three aunts, Agave, Ino and Autoe. These three aunts are also struck with the madness that underpins the realm of Dionysus. This realm has consistent motifs of dismemberment, frenzy and the destruction of sons, all relevant motifs in the story of Dionysus. Agave's son is Pentheus, the king of Thebes who rejects the divinity of Dionysus and as punishment is driven mad by the god. Pentheus spies upon his mother and other women who are entranced in a ritual of Dionysus. When the women discover him they tear him to pieces in their frenzy. Autoe's son Acteon was torn to pieces by his own hunting dogs after Artemis caught him spying on her. Ino was the stepmother of Phrixus and Helle who tried to destroy them in order to prevent her stepchildren from inheriting part of her husband's estate. Finally in her madness she throws herself into the sea with her son in her arms.

Hera is responsible for the Dionysian madness. In myth it is often Hera who is behind the attempt to destroy Dionysus. Myth even suggests she sends the Sphinx to terrorise Thebes, as this was home to the young god. Dionysus does not belong in Hera's realm, but in a more primal, instinctual and ecstatic realm. In essence Dionysus's female followers would leave the sphere of Hera when they worshipped the god, abandoning their husbands and households to join in the reverie of ritual worship to the god. These women were the Maenads, the ecstatic female followers of Dionysus, often depicted as mad and frenzied. The Maenads celebrated their festivals with wild music, through the clashing of cymbals, the beating of drums or the shaking of tambourines. Dancing and ritual movement was another important aspect of Dionysian ritual. His sphere extended from the wild to

the sophisticated, and honouring him amongst the pantheon of gods brought imagination to the ascending rationality of the classical world. Dionysus represented the place of abandonment outside the normality of the pursuits of everyday life. However as rationalism and constraint became the dominant paradigm, the ecstatic realm of Dionysus became denigrated and demonised.

Worshipping Dionysus was an act of devotion; his rituals transported the devotees beyond the literal constraints of an everyday life into a mystical and transcendent reality. Dionysian ritual observed another reality, joining with the divine through abandoning and loosening the bonds of the material and everyday reality. In Dionysian cult the divine was worshipped in reverie, ecstasy, dance and ritual. It was a specific type of religious observance where the devotees revelled in ecstasy. Early 19th Century CE writers likened this to a hysteria or madness. However in ancient times it was an aspect of the Dionysian cult respected and observed as it belonged within the religious experience. James Hillman suggests that a misogynist and Apollonic consciousness has exchanged him for a diagnosis¹⁶. The creative yearning to abandon everyday reality and join in a reverie of life is Dionysus's domain. He is at the heart of our creative self and is present in our yearning for the divine. He is our spiritual hunger that leads us to relinquish the duties and concerns of the everyday life and be reborn into the spiritual dimension where we experience a freedom and ecstasy of life.

Socrates suggested that madness was of divine origin. The madness of poets, seers, artists and lovers was the madness of Dionysus; the wandering, being lost or confused, disconnection from an everyday reality were all aspects of being in the Dionysian realm. In this realm we encounter the bliss of the divine but also the blackness of the underworld. Dionysus is the madness of ecstasy and terror, a bewildering encounter with spiritual reality and the demonic power of the psyche. It is the madness released upon encountering the reality of other realms. Dionysus is not the madness which arises out of the repetition and blandness of daily life, but the experience of being enmeshed with the dimension of spiritual reality.

Dionysian consciousness is mostly androgynous; male and female are primordially united. Hence Dionysus is often recognised as a bisexual god, depicted with young males and satyrs. However the bisexuality of Dionysus probably represents the psychic balance of masculine and feminine. As a male god he attracts women, unlike Apollo who drives women away. Dionysus embraces the feminine and becomes an initiating deity for the *conjunctio* or the sacred marriage between the opposites. As the god who awakens the spirit of the feminine his myth also includes his own sacred marriage to Ariadne, the princess of Crete.

Dionysus and Ariadne

Daughter of the great dynasty of Knossos, Ariadne's fate was overshadowed by the curse that plagued her family. In the guise of a great white bull, Zeus had abducted her grandmother Europa from Phoenicia and brought her to Crete. Her mother Pasiphaë had also become enamoured by a great bull. Ariadne participated in the family fate: as Pasiphaë's daughter her lifeblood was impassioned and as Europa's granddaughter her destiny was to abandon her ancestral home.

Poseidon cursed Ariadne's family when her father Minos, caught in hubris, refused to sacrifice the most magnificent bull that the god had sent to Minos in acknowledgment of his kingship. Spurned, the god Poseidon aroused Pasiphaë's lust for the impressive bull that became embodied in her bull-son, the Minotaur, human from the shoulders down. Banished into the labyrinthine blackness below the palace Ariadne's half-brother, the Minotaur fed on sacrificial children sent from Athens every nine years in reparation for the death of one of Minos's sons. Heroic Theseus was one of fourteen youths sent to Crete to face death at the hands of the Minotaur.

The Minotaur Asterios was the son of Pasiphaë, the grandson of Europa and the brother of Ariadne. He was born from the cursed union of his mother and Poseidon's bull. The great architect Daedalus of Knossos constructed a wooden cow and scaffolding so that Pasiphaë would be able to consummate her relationship with the powerful beast. The potent bull impregnated Pasiphaë and when she gave birth to her son his dual parentage was visible: human from the shoulders down, a bull from the shoulders up. Pasiphaë's craving for the bull was now manifest in the form of her bull-son, a desire that must be repressed and hidden from sight. And so Daedalus constructed the labyrinth, the underworld home of Asterios, far from familial eyes. Minos, the husband of Pasiphaë and father of Ariadne, was confronted with the results of his failure to honour Poseidon's wishes. The power, potency and majesty of Poseidon's bull were no match for Minos and caught in the spell of this numinous animal his own wife redirected her lust in service to the god. But now the complex was visible in the son, who had to be banished into the blackness below the palace and fed on sacrificial children who were to come from the great city-state of Athens. Asterios, *the starry one*, was to be the familial scapegoat, nourished by the innocent youths from Athens.

When Theseus arrived to participate in the bull games Ariadne's passions were ignited when she saw him for the first time. Beguiled by the handsome hero, Ariadne devised a plan for Theseus to slay the Minotaur and return safely through the dark tunnels of the labyrinth. For her complicity Theseus promised he would marry her and take her away to Athens. Unconscious that her fate was enmeshed with the god Dionysus and not Theseus Ariadne set upon her course to help her lover and in turn betray her family.

Through the dark labyrinthine tunnels Theseus crawled, quietly, mindful not to make sounds that would waken the sleeping Minotaur. Wrapped around his wrist was a ball of yarn, tied to the pillar at the entrance of the maze, which unravelled as he made his way through the dangerous tunnels. Ariadne's thread was the umbilical cord that connected him to the outer world and guaranteed his return after he killed the Minotaur. That evening Ariadne escaped with Theseus. In the dark Mediterranean night they set sail for a victorious return to Athens. Leaving behind her father and sacrificing her brother she surrendered to the passion that burned inside, the rapture only Aphrodite could inspire, a similar fervour that had inflamed her mother and grandmother. The next night Ariadne and her lover reached the island Naxos. Exhausted by travelling and fatigued from the emotional turmoil that had preceded their escape they collapsed into a deep sleep. But as the rays of the morning sun lit her face Ariadne awoke to discover her lover had vanished. At the edge of the shore she saw the sails of his ship in the distance. Athena had carefully woken Theseus before dawn, setting him on his course home without Ariadne. Abandoned, betrayed and used, Ariadne descended into her own labyrinthine world on the shores of Naxos. There are differing mythic versions as to what happened next on Naxos. Aphrodite, the goddesses who warmed the blood in Ariadne's veins with the fires of her passions, is evoked through her suffering. Aphrodite appears to Ariadne with the news that she is to be wed to the divine Dionysus in a sacred marriage.

Blinded by her passions Ariadne had been complicit in her abandonment. In betraying her family to follow her hero she had set the cycle of betrayal in motion. Projecting her heroic self onto Theseus had left her separated from her own centre. Alone Ariadne was forced to connect with her internal world. At this threshold Ariadne experienced an epiphany of Aphrodite who revealed her true fate: she would wed her real soul mate, the divine Dionysus. Dionysus celebrated their sacred marriage by offering Ariadne the crown as the symbol of their intimacy and eternal union.

Ariadne's myth portrays the heart's painful journey when connection to the inner self is severed and sacrificed to the lover. Ariadne followed her lover's course rather than her own internal labyrinthine journey losing her genuine direction. Using the thread, the symbolic connection to her inner core, to serve the hero, Ariadne lost contact with her own inner wisdom. Abandoned she was no longer able to define herself exclusively through a partner; therefore a more authentic sense of self could emerge.

The painful process of confronting her naïve trust and blind faith in Theseus enabled her renewal and redemption. In psychological terms a more divine sense of union is possible when projections onto the other are consciously relinquished. Dionysus embodies a woman's masculine spirit enabling her to define herself in terms of her own needs and not through someone else.

Dionysus reveals the course of the heart encouraging the individual to acknowledge that the threads to their inner self are tenuous and must be honoured through an authentic relationship. Ariadne celebrates a more intimate connection with the heart, whether that is through a personal relationship, a new creative endeavour or a new course of life. Abandonment is an archetypal process that strips away the mind's illusions in order to hear the calling of the true self. Confronted by the painful reality of being left, the individual is forced to relinquish their hopes and fantasies in order to awaken to the authentic path of the heart. Ariadne embodies the soul in relationship that must first experience the painful course of the labyrinth before a divine connection can be realised. Ariadne's myth is a tale of love, tragedy, abandonment and renewal. As a member of the Minoan dynasty, Ariadne had inherited the familial fate that had polluted the atmosphere of her childhood. Yet Ariadne's destiny finally led her to her sacred marriage with the god Dionysus. Here is her story.

Ariadne was the guide that the hero Theseus needed to reach the underworld home of the Minotaur and to find his way back once he had killed off the beast. Ariadne's thread was what connected her to the part of the family labyrinth where her brother was interred. It was she who knew the secret at the heart of the family yet was unconscious of her own complicity in the familial fate. Bound to the heroic masculine Ariadne was unaware of her own connection to her divine counterpart. When the heroic animus is no longer in charge and can be consciously relinquished, a more divine sense of union is made possible. The god who inspires women to abandon their partners to join in his reverie is now partnered to one who has been abandoned. Dionysus is the animus image that frees the woman's attachment to the external heroic masculine creating the space for an internal union with the animus. Ariadne's experience of her sacred partnership with Dionysus is the underlying pattern governing the initiation of women into the Dionysian Mysteries and is immortalised in the frescoes painted on the walls of the Villa of Mysteries in Pompeii.

Apollo and Dionysus: The Lyre and the Tambourine

The polarity of these two gods can be summarised by the contrast between their favoured instruments. Apollo loved the lyre while Dionysus favoured the tambourine. These two gods were a natural polarity as suggested below:

<i>Apollo</i>	<i>Dionysus</i>
<i>The Lyre</i>	<i>The Tambourine</i>
Sobriety	Intoxication
Reason	Emotion
Order	Disorder
Human	Instinctual
Distant	Close
Male	Female
Civilisation	Nature
Vision	Blindness
Restraint	Abandonment
Limit	Illimitable
Solo	Group
Greek	Barbarian

Dionysus was often thought to be a foreign god, as his ecstatic rites did not fit easily into the order of the Greek morality. As we have seen he barely rates a mention in Homer, not because he is unimportant, but because he does not align himself with Homeric values, the values that Apollo represents. So it is of interest to note that the Linear B discoveries suggest that Dionysus may have existed in Mycenae before Apollo, the god in the same sibling constellation who is revered for being so Greek! In a historical context Dionysus may be older than his favoured brother.

The overt difference of these two mythic brothers has intrigued modern thinkers. Nietzsche in *The Birth of Tragedy* was inspired by their contrast. They represented two opposing instincts- the Dionysian and the Apollonian. He argued that at the height of the Greek civilisation these were the two primary underlying instincts of the culture; hence the Greek cultural achievement was forged out of the dynamic tension between these two forces. The ultimate merger of the two tendencies, symbolised by the cult of these two brothers, contributed to the flowering of the culture. Jung also takes up this duality modelled on the two Greek brothers in his essay *The Apollonian and the Dionysian*.¹⁷ Here the two brothers serve as shadow figures for each other, appearing to be oppositional yet each is the complement to the other contributing to the formation of civilization.

Apollo is the god of music and poetry; Dionysus is the god of tragedy. Dionysus inspires the origins of tragedy but they are given form through Apollo. Apollo's mantra is 'nothing to excess' whereas Dionysus is about excess; Apollo is sobriety whereas Dionysus is intoxication. Apollo can kill off the Dionysian madness and ecstasy with his adherence to what is noble and right or he can also be the creator of structures that allow the sublime spirit of Dionysus to express itself through music, dance and art. They are brothers who can add to each other or brothers who can kill each other off. Apollo is the beauty of the poetry but Dionysus is the madness of ecstasy and terror, which writes the poetry. Dionysus is the madness that is born from the overwhelming encounter with the divine or the frightening meeting with the demonic. Apollo is the madness forged from forsaking the instinctual life to follow what is acceptable and honourable. When one is not accompanied by the other then the madness can shift from the creative combination of the two gods to the psychic illness born out of their imbalance. They are brothers who preside over different hemispheres of life; Dionysus embraces the irrational and spiritual, Apollo guards the rational and political.

Dionysus is a god who embraces the feminine and instinctual life, a god known for his sacred marriage to Ariadne. Dionysus is bisexual, born with the union of male and female within. He is able to magnetise the feminine spirit because this is familiar. Apollo is the god who drives the feminine away, known for his disastrous relationships. Apollo has not yet internalised the feminine. He still is in pursuit of her, reactive to her, unaware of her. The two brothers have distinctly differing orientations to the feminine.

While on the surface Apollo and Dionysus appear to be at opposite ends of the pole, they do share similar sacred ground. Apollo was the god of prophecy and his most famous shrine was Delphi, a sacred centre in Greek antiquity. For over two thousand years pilgrims came to the oracle at Delphi to ask how they could find ways to be more aligned with the gods. This was the domain of the Pythian Apollo. Yet in the winter months, Apollo the Sun god would vacate the sacred shrine and Dionysus would preside here. While this was his brother's domain, Dionysus was welcome for he is familiar with the sacred ground that constitutes Delphi. However they share other sacred ground and that includes the arts, dance, theatre and music. Apollo plays the lyre, the instrument given to him by his other brother Hermes. Other heroes like Achilles also play the lyre and it soothes and calms the heroic spirit. The Muses, the nine feminine deities that preside over cultural pursuits, accompany Apollo. Alternately, Dionysus shakes the tambourine, waking up the spirit, rejoicing in a reverie and

a display of the unconfined spirit. He is accompanied by the Maenads, an ecstatic troupe of women who wildly rejoice in the freedom of spirit that Dionysus has loosened in them. Dionysus, the tambourine man, is evoked in Bob Dylan's poetic plea to meet the god of ecstasy in *Mr. Tambourine Man*: "cast your dancing spell my way, I promise to go under it." He describes the Dionysian dance:

yes to dance beneath the diamond sky with one hand waving free,
silhouetted by the sea, circled by the circus sands with all
memories and fate driven deep beneath the waves
let me forget about today until tomorrow. ¹⁸

Dionysus constellates the divine, encouraging the poetry of the life force in us to loosen, calling us to abandon our fixed attitudes. Apollo supplies form and constraint encouraging the ecstatic to be channelled.

As contemporary brothers, Apollo and Dionysus could be estranged in a family that fixes them in oppositional roles. Apollo is father-identified, and strives for success in father's world whereas Dionysus is the "foreign" one with different values and ideals. Apollo is the scientist, Dionysus the artist. They clearly divide the world. Apollo follows the Olympian ideals of the beauty of order while Dionysus champions the feminine spirit that finds bliss in the chaotic ecstasy outside the reality of Olympus. Yet each is the other's un-lived life and as brothers they are powerful internal images of each other. Adult life will probably separate them, yet in the second half of life there will be a natural inclination to find each other again. Each brother will be compelled to honour the other as the mid-life transition prompts the search for the un-lived or missing qualities that the other brother holds. Without the reclamation of this brotherly bond the other remains the haunting unknown shadowy side of self. These diverse brothers will meet each other again through the friendships they form in the external world. Without his shadow brother, Apollo is dry, aloof, arrogant and critical; Dionysus is lost, confused, raging, and unstable. Each brother is the complement of the other. Their rivalry feeds a psychic emptiness and loss of meaning while their solidarity encourages a healthy dynamic within both the family and the culture.



ENDNOTES

¹ *The Oxford Companion to Classical Civilization*, edited by Simon Hornblower and Antony Spawforth, Oxford University Press (Oxford: 1998), 19.

² The Homeric Hymn to Demeter from *The Homeric Hymns*.

³ Helene P. Foley (ed.) *The Homeric Hymn to Demeter, Translation, Commentary and Interpretive Essays*, Princeton University Press (Princeton, NJ: 1999), 31.

⁴ Two excellent references for a feminine view of the myth of Demeter and Persephone are Helene P. Foley (ed.), *The Homeric Hymn to Demeter, Translation, Commentary and Interpretive Essays* and Christine Downing (ed.), *The Long Journey Home Re-Visioning the Myth of Demeter and Persephone For Our Time*, Shambhala (Boston, MA: 1994).

⁵ Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (New York, NY: 1976).

⁶ Ann Baring and Jules Cashford, *The Myth of the Goddess*, Arkana Penguin Books (London: 1991), 377. The authors also suggest this where the Elysian Fields take their name.

⁷ Ann Baring and Jules Cashford, *The Myth of the Goddess*, 377.

⁸ The sequence of events at the Eleusinian Mysteries were taken from the following sources: Ann Baring and Jules Cashford, *The Myth of the Goddess*; George E. Mylonas, *Eleusis and The Eleusinian Mysteries*, Princeton University Press (Princeton, NJ: 1961); H.W. Parke, *Festivals of the Athenians*, Thames and Hudson (London: 1986).

⁹ Ann Baring and Jules Cashford, *The Myth of the Goddess*, 381.

¹⁰ George E. Mylonas, *Eleusis and The Eleusinian Mysteries*, 284.

¹¹ The details of the Thesmophoria were taken from the following sources: Ann Baring and Jules Cashford, *The Myth of the Goddess*; H.W. Parke, *Festivals of the Athenians*; Jane Ellen Harrison, *Prolegomena to the Study of Greek Religion*, Princeton University Press (Princeton, NJ: 1991).

¹² In the *Homeric Hymn* Hermes takes the young child to the Nymphs on the mountain of Nysa. However later versions suggest Hermes takes the child to his mother's sister Ino to be reared.

¹³ Astrologically the thigh is ruled by Sagittarius, Jupiter's (Zeus) sphere and may be a metaphor suggesting Dionysus developed under Zeus's domain. In Egyptian symbolism the thigh is a symbol of strength as the thighs hold up the body. The Cabala stresses the firmness and majesty of the thighs [see J.E. Cirlot, *A Dictionary of Symbols*, translated by Jack Sage, Routledge & Kegan Paul (London: 1967)]. The thigh is also used as a euphemism for the genitals.

¹⁴ Again the god Dionysus has been marginalised, as he does not sit well with Homeric ideology.

¹⁵ Hillman equates this with analysis.

¹⁶ James Hillman, *The Myth of Analysis*, Harper (New York, NY: 1992), 274

¹⁷ C.G. Jung, *Psychological Types*, Collected Works, Volume 5, Chapter 3.

¹⁸ Bob Dylan. *Mr. Tambourine Man*. Warner Bros. Music, a division of Warner Bros. Inc.