

# ·III·

## ARIADNE

### *Mistress of the Labyrinth*

*Back to the labyrinth where either  
we are found or lose ourselves for ever.*

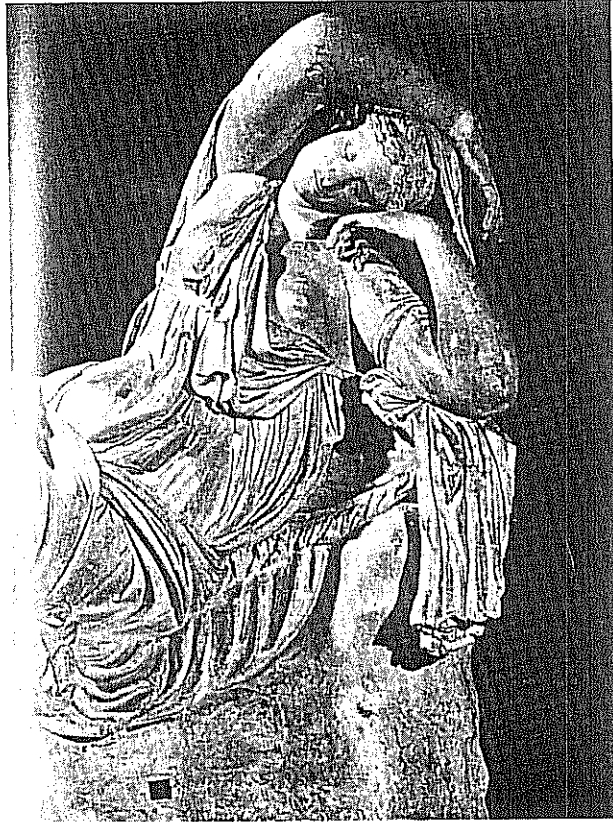
W. H. Auden<sup>1</sup>

My way to the center of the labyrinth has been a serpentine one. When I had finished exploring the changing shapes of my lifelong relation to Persephone, I believed I had fulfilled the claim on me imposed by my dream vision. But soon thereafter another mythical figure, Ariadne, came forward to announce that it was time for a reckoning between us.

Though Ariadne had once been a conscious presence in my life, for a long while, perhaps twenty years, that relationship had been dormant. Only recently have I become aware of my slowly dawning, almost invisibly dawning, appreciation of the full significance of this goddess.

Several nearly simultaneous events conspired to help me recognize that the time had come to return to Ariadne to discover who she might be for me now. First, I found several passages which referred to Ariadne as a Persephone figure. Never having thought of the two together, I began wondering whether attending to one might demand a look at the other as well. Then I taught a course on mythology in which just by chance, as I thought, I included both Dionysos and Theseus. Only well into that course did I start wondering, "Why did I choose just these two figures out of the whole range of Greek heroes and Greek

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Sleeping Ariadne

gods? Why *the* hero and *the* god who figure so importantly in the Ariadne mythologem? It must be because some part of me is ready to confront Ariadne again." Then I bought a house which, I discovered after I had already recognized it as mine, stands at the intersection of Avenida Primavera (suggesting Persephone) and Serpentine Drive, the labyrinthine way. Clearly it was time to ask again: Who is Ariadne?

As I began to do that, I learned that my involvement with Ariadne is just as important for me as the connection with Persephone. Living more than one myth does not mean that one is schizophrenic; rather it is what keeps mythic identification from stultification or inflation. What makes my relation to Ariadne very different from the one to Persephone is that it began as another's projection on me, not as a self-identification. Return to this myth meant exploring the pertinence of another's view of who I am. In ways which we may not at first fully understand but should not ignore, what another sees in us that may be invisible to ourselves can be a clue to who we really are. Heeding the other's view may elicit a hitherto not understood connection between what Sartre would call the *en soi* and the *pour soi*, the "for others" and the "for ourselves."

This turning to Ariadne felt like a return or like being returned to a "big dream" that I might have had fifteen or twenty years earlier—a dream that I had now redreamt or that in some way was itself insisting on being looked at anew. Suddenly it was there. This time new things would be discovered in it. Otherwise, why would it need to appear again?

As I have said, a dear friend told me years ago that I was his Ariadne. By this he meant that my being toward him as I was had given him the strength, the courage, the insight, the readiness to risk the exploration of his own labyrinth, his own soul, in a way that he felt would otherwise have been impossible. To say "Ariadne" was to say this more precisely and more fully than any other language available to him. It was also to suggest that the relationship between Theseus and Ariadne might be a paradigm for our relationship in ways not yet fully discernible to either of us. Now that is not at all the way that I, from my side, would have described what was happening between us at

that point. I, of course, understood what was happening between us in terms of *my* myth: at that time I saw him as a Hermes who would appear whenever really needed to rescue Persephone from the depths. Strange . . . each saw the other as psychopomp; but he saw me as someone who would guide him into the depths and I saw him as one who would help me back out. (Only now can I see how Hades and the labyrinth represent two rather different imaginings about the realm of soul and how the differences in our fantasies correspond to the two different conceptions of the underworld or afterworld.)

I was moved, flattered, perhaps a little inflated, by what my lover had to say about my meaning for him. I was also scared. For, though I did not know very much about Ariadne, I did know that the story does not end with Theseus's safe return and then some variant of "They lived happily ever after." Myths do not end like that. As Geza Roheim once remarked, though Eros may triumph in fairy tales, Thanatos does in myths. I knew that Theseus had come from Athens to Crete as part of the Athenian tribute, and that for him and his companions to be free to sail back home he needed to penetrate the labyrinth and slay the Minotaur. Ariadne's holding the thread enabled him not only to make his way into the labyrinth but also to make his way safely out. She was thus essential to the adventure's success. I knew that and I knew one other thing about Ariadne and Theseus—the part that frightened me: I knew that Theseus, out of gratitude to Ariadne, agreed to take her with him from Crete. On the very first night of their journey, they stopped on the island of Naxos; early the next morning Theseus set sail, leaving Ariadne behind. I feared that if my lover and I were indeed living the myth about Ariadne and Theseus, then desertion was a part of our story that was still to be lived.

And it happened: a separation that felt like a desertion even though at some rational level it was right and necessary. When we reflect on Theseus and Ariadne, it is important to remember that integral to their story is that moment when Ariadne knows herself to be deserted. In Richard Strauss's opera, *Ariadne Auf Naxos*, she first appears at that moment, the moment when she wakes up to find that Theseus is gone. The music renders her

sense of abandonment and gives unforgettable expression to her feeling: "I will never love again, and therefore in some sense, I will never live again." So in our story, there was that separation; it felt like betrayal, and like death.

Two years later in a way that seemed a gift, my lover returned. The relationship between us seemed immeasurably different. Literally, it was a connection with the same person; at some more real level, it was with another. Our interaction was no longer colored with the confusions, the possessiveness, the betrayals that are part of the love that we think of as mortal love. The only way I know to speak of it is as a kind of immortal love, though that suggests just the romanticism that had been left behind. It seemed clear that the renewed connection would be lived in an eternal kind of way, even though our literal times together would henceforward be few. That seemed to be beside the point. What mattered was the feeling that our love no longer carried with it the danger of interfering with or disrupting our everyday lives.

Even more important was the sense that each of us now had our center in ourselves. We were no longer dependent on each other for our connection to soul. I was aware of the power of being with a man so in touch with the feminine in himself that he did not need to look to me to supply it for him. Only much later did I learn that something very similar happens to Ariadne in the myth. After Theseus deserts her, a god appears and makes Ariadne his bride. This god is Dionysos. When I learned that, I thought, "Yes, that's what happened." But at the time that analogue seemed interesting rather than important. When it was introduced, I was not paying attention to the parallels between the Ariadne myth and what was happening in my own life, and so I saw no current pertinence to my expanded knowledge of the myth. I understood what had happened between my lover and myself as just good luck, as a blessing, not as mythologically inevitable. (I am still not sure how often the inner bond between Theseus and Dionysos is expressed through the same man playing both roles. But I do know that it is often difficult to distinguish between Theseus and Dionysos in ancient vase paintings and that there is often confusion between them in the mythological tradition: it is not quite clear who

fathered Ariadne's children, for instance, or to whom the crown properly belongs that now adorns the heavens as *corona borealis*.)

I have come to understand that Theseus's abandonment of Ariadne is the necessary prelude to her relationship with Dionysos. If Ariadne helps Theseus, then Ariadne must be left behind. That may sound a little odd at first hearing, but it is absolutely essential to the understanding of this myth. It relates of course to the fact that in the Ariadne/Theseus part of the story Ariadne is another anima figure, though different from Persephone. Because Ariadne takes more initiative, she has to be deserted rather than raped. The story suggests that anima dependence must be overcome. Theseus cannot stay with Ariadne; he has to be able to leave her behind. It is just as important for Ariadne that she be left behind, so that she might leave behind her dependence on playing the role of anima. Only after a Theseus has left and after an Ariadne has been left, only after both of them have really integrated that separation, is there the possibility of either having his or her own connection to soul. Here Dionysos appears. The relationship with a man who has his own soul is inevitably that with one who is psychologically androgynous, as is Dionysos. Just as one needs to wrest Persephone free from her ties to Demeter in order really to see her, so, too, one needs to separate Ariadne from Theseus. Ariadne must be abandoned just as Persephone must be abducted. Only then are we able to appreciate fully the significance of Hades or of Dionysos.

Yet, during the years following my lover's departure, I was not understanding my life in terms of the myth. Only recently did those events occur which suggested that there was more to all of this than I had realized thus far, that it was time *now* to discover my own relationship to Ariadne, not the other's relationship to Ariadne through me. That led me to understand much better than I had before why I had instinctively shrugged off the Ariadne identification when the Theseus figure had first proposed it. Something about that had not quite rung true to my sense of who I am, because the version of the myth that I had known then—the version which I suppose is most familiar—is the man's version. Only as I came to penetrate to

some of the myth's earlier strata, to some of its buried aspects, could I come to my own connection to it.

The familiar version, just because it is the man's version, has some truth for us women so long as, and to the degree that, we are defined by our relationships with men and by their relationships to us. Because the masculine perspective is in a significant sense an ego perspective, it may also help us women to discriminate between those aspects of Ariadne which are human—and which we may incarnate—and those other divine aspects from which we also must learn to differentiate ourselves. It is not only men who are in danger of being swallowed by a goddess.

It is important to see how this way of telling the myth grows out of the heroic, the Olympian, the male- and ego-dominated world. Indeed Theseus—perhaps especially in Mary Renault's retellings of the legends associated with his name, *The King Must Die* and *The Bull From the Sea*—really represents the emergence of the patriarchal perspective. In all the different stories that have been attached to the figure of Theseus, one theme keeps recurring: Theseus is the male hero who continually finds himself in conflict with the matrilineal world, the "king must die" world. As the hero most deeply aware of the danger and the appeal of the feminine, he spends his life battling against being overtaken by it. Not only Theseus but the heroes of many of the Greek myths that we know best—Orestes and Oedipus, for example—seem to represent precisely the moment of transition in Greek cultural history from the matrilineal to the patrilineal. In the earlier period the sacred was experienced most powerfully as feminine; political power, if not directly in the hands of women, was defined by one's relation to them: one married the king's daughter or stole his wife from him. This is still dimly evident in the received versions of the ancient tales, but the Greek myths as we get them from Homer and Hesiod, from Aeschylus and Sophocles, are written from the perspective of the patriarchal period, a perspective that issues in the reduction of ancient goddesses into figures with whom men can safely deal.<sup>2</sup>

So it is that the major Olympian goddesses, Hera and

Athene, Artemis and Aphrodite, are each identified with one aspect of the feminine. This perspective which seeks to validate and buttress male power differentiates the feminine. Each goddess is assigned a role; she is wife or comrade, the elusive or the generously available lover. One can deal with each isolated aspect safely, whereas dealing with the whole panorama of femininity, all at once, is much too fearful. It is safer if one can differentiate, as it is also safer if one can humanize. Thus in the Homeric world there are female figures—not just Ariadne but also Helen of Troy, for instance—who were clearly once goddesses but who have now been divested of their overwhelming magic by being made human. Over and over again, even in Homer, there are clues that these women once had much more power, scope, significance than they do on the surface in the accepted versions.

There are clues in the *Odyssey* that Ariadne was once something much more than the helpful but clinging mortal girl whom Theseus took away from Crete.<sup>3</sup> His desertion of a simple maiden would not have been celebrated as something brought about by Athene to save Athens from contamination by overwhelming feminine power. Homer's telling of the story even excuses Theseus of any conscious cruelty. He wakes up in the morning; he has somehow quite forgotten he had Ariadne with him and thus in all innocence sets sail back to Athens. When he remembers her, he is so grief stricken that he forgets to change the sails which would have assured his father of his safe return. Homer implies that Theseus unconsciously left Ariadne because she has to be left. He has to leave her, not just before he gets to Athens but immediately, before there is any opportunity for the consummation of their love—for afterwards, he might not be able to leave.

Events in myth are often overdetermined; Theseus's departure is associated not only with Athene but also with Artemis who intervenes at Dionysos's instigation. Dionysos orders Artemis to make sure that Ariadne is left behind—which suggests that the connection with Dionysos, not with Theseus, is the really central one, the one that gives Ariadne's story its shape. Ariadne belongs to Dionysos in her essence (not just

because of chance cult associations at a later period, as some scholars have suggested). Artemis's intervention reveals that Dionysos already has a claim, for Artemis assails only the faithless.

All the variations and transformations of a myth are meaningful. Thus, although one version asserts that Dionysos only appears in Ariadne's life after she has been deserted by Theseus, another suggests that she already belonged to Dionysos before Theseus ever came into the story. Both are true. It is as though Ariadne only recognized Dionysos's prior claim in her life after she had betrayed it. There is evidently a tradition that already on Crete, before she ever became involved with Theseus, Ariadne had been the betrothed of Dionysos. According to one version, the crown she gave Theseus to light his way through the labyrinth had earlier been given her by Dionysos. (This makes sense at the personal level; perhaps we can serve another as anima only because of our prior experience of the sacred. Clearly, even as mortal maiden, Ariadne knows much more than Theseus about encounters with the divine in its fearful aspects.) She is killed as punishment for having turned from the immortal god to a mortal lover. There are other stories in Greek mythology—the story about Koronis is the one that immediately comes to mind—of a similar pattern where a woman betrays a god—in this instance, Apollo who has been her lover—for the sake of a mortal. In that story, too, it is Artemis who brings death.

It is not difficult to have some understanding of what such a betrayal means and why one would commit it. There are clearly times when we are pulled to an involvement with a human other as an escape from a connection with the transcendent that really has a kind of prior claim on us—a connection that is somehow too much for us. We flee to the heroic mortal lover to escape from the deeper experience. Kerényi says that in all of us there lurks an enemy of Dionysos, as well as a devotee.<sup>4</sup> There are moments for all of us when the ec-stasy Dionysos represents is more than we feel we can handle or sustain; and so we turn our backs on it.

In the Homeric version of the myth, Ariadne is killed by

Dionysos or at his suggestion. In Hesiod, Dionysos appears to rescue and make her his bride, and then Zeus grants her immortality. Another tradition has Dionysos put Ariadne so soundly asleep on Naxos that Theseus cannot awaken her and so reluctantly leaves her behind. There is even a version in which Dionysos kidnaps Ariadne, forcefully taking her from Theseus. She is both married to Dionysos and dies because of her connection with him. There is more buried here than the mythological version of an original conflict between two cults and its resolution through the absorption of the Ariadne cult by the one dedicated to Dionysos.<sup>5</sup> The relation between Dionysos and Ariadne cannot be reduced to historical accident. It communicates an intuition about the relation between love and death: Ariadne is a bride of death. The Ariadne cult in southern Italy seems to have consisted primarily of rituals intended as preparations for death. To go to death as bride is to go to death as enhanced life.

As we begin to explore what it means that Ariadne is primarily connected to Dionysos, we get closer, I believe, to what Ariadne means as women know her. When we start with the connection to Dionysos, Ariadne assumes an entirely new power and significance. If her relation to Dionysos is not just compensation for her abandonment by Theseus, then perhaps the clue to Ariadne's essence is to be found through trying to understand this primary other in her life. Who is this god for whom she is the female other? I find it intriguing that Ariadne is *the* counterpart of Dionysos, *the* wife, *the* chosen one. In her book *Goddesses, Whores, Wives, and Slaves*,<sup>6</sup> Sarah Pomeroy says that in all of Greek mythology Dionysos is the only god who does not exploit females, the only faithful husband. Ariadne is the woman to whom he is faithful.

The version of the story that focuses on Ariadne and Dionysos shows Ariadne made immortal, made a goddess, through her connection to him (as is also true of his mortal mother, Semele). To know who she truly is thus depends on learning who he is. Though Dionysos is a complex god, we can begin to describe him by saying he is the god of women. Dionysos is unique in Greek mythology in that his most fre-

quent and characteristic worshipers were humans of the *other* sex; his primary attendants were always women, the maenads; and men were excluded from their rituals. That Dionysos is the god of women means that he is masculinity, male sexuality, as women experience it. Because he is a phallus at the disposal of women, he can be represented either as disembodied phallus or as emasculated god. Dionysos is also the god of madness and ecstasy, the god of vitality, the god in whose realm everything is turned upside down. He means madness and mystery—"Madness not as sickness . . . but a companion to life at its healthiest."<sup>7</sup>

This god who comes to women in their most impassioned moments is a god connected with visionary eroticism, as imaginal sexuality. We should not reduce these sexual experiences to narcissistic or masturbatory fantasies; they are lived as intercourse with another, a divine other. This is the sexuality of what Esther Harding calls the virgin, the woman who has her center in herself, the woman who is able to indulge in her passion without thereby becoming dependent on relationships with others. For women to be thus in touch with their own life-giving energy inevitably provokes the opposition of Hera (the archetypal wife) and of husbands. Dionysos is the lover of women who have their center in themselves, who are not defined by their relationships with literal men. The image of women yielding themselves to their own passion strikes fear in men, and even women know how close such ecstasy is to annihilation. (Ariadne comes from a family of women susceptible to being overwhelmed by their own passion: her mother Pasiphae's infatuation with a bull issues in the birth of the death-dealing Minotaur; her sister, Phaedra, is destroyed by her incestuous lust for Hippolytus.) The bride of Dionysos is the bride of death.

Dionysos is often called the womanly one. That Dionysos is an androgynous god is suggested in many parts of his story. He is so able to bring men in touch with their femininity that he can even make Zeus into a woman: after Hera had caused the death of Dionysos's mother, Zeus makes his thigh into a womb which contains Dionysos for the last three months before his birth. To

protect him from Hera's still unappeased wrath, Dionysos is raised as a girl. Later, he goes to the underworld in search of his mother whom he wants to take to Olympus and make into a goddess. On his way he is helped by a man who shows him the gate by which he enters the underworld. In recompense he promises to serve this man as a woman on his return journey. (As it happens, by then the man is dead, so Dionysos has intercourse with an enormous wooden phallus instead.)

The emphasis on Dionysos's bisexuality suggests that there must be a comparable element in Ariadne as well. As the fully appropriate consort of the androgynous god, she must herself be androgynous. Indeed, she has a brother called Androgeos whose death lay behind the Athenian obligation to pay the tribute to Crete. Another brother is the Minotaur. We have already noted that she is a very assertive young woman even in the episodes that link her to Theseus. Like Dionysos, Ariadne was sometimes given the power to bring men into touch with female experience; in the Cypriot rituals dedicated to her men simulate the pain of childbirth. One of her sons is Thoas, king of Lemnos, the island which is taken over by women after they kill all their husbands and sons.

Studying the mythological traditions associated with Ariadne introduced me to hitherto unguessed-at aspects of this goddess, and these new aspects clarified why Ariadne had reappeared as presently pertinent. For the hidden Ariadne means woman in relation to her own powers, not as defined by relationship with others. She is woman unafraid of her own sensuality or of her own capacity for ecstasy. She epitomizes what Esther Harding meant by "in-herself-ness." Having seen that, I began to glimpse the earliest Ariadne of all, the Ariadne who on Crete is identified as the Mistress of the Labyrinth. This Ariadne belongs to an ancient matrilineal period of mother-goddess worship. She is not just a mortal girl who is Theseus's beloved, nor is she just someone made a goddess through her connection to the god Dionysos. She is immortal in her own being. She is not a mortal who becomes immortal, but an immortal the later traditions have transformed into a mortal. Ariadne is one of the prepatriarchal goddesses who blend in and out of each other in

confusing ways because they are women in their woman-ness. From that perspective the nice, neat, clear-cut differentiations do not quite work; we know we are each all of those possibilities, at least potentially.

Ariadne is one of the Great Mothers, a great goddess of Crete. As such she is titled the Potent One, the Mistress of the Labyrinth, the Untouched One.<sup>8</sup> To ask who Ariadne is, to follow the thread all the way to the end, leads us to the center of a labyrinth and at that center we find Ariadne herself. In the beginning there is Ariadne, a goddess complete in herself, androgynous and self-perpetuating, creating out of her own being with no need of another. This earliest tradition is obscured by the more familiar later ones. The original self-sufficient Ariadne is superseded by another who is related to the masculine as something outside herself which is nevertheless her creation and entirely at her disposal. At this stage, Ariadne is represented as accompanied by a clearly subordinate male figure, the dying-rising male who is son and lover and, eventually, victim. As we pursue this story it is clear that originally Ariadne was the important figure and Dionysos the necessary other. Because Dionysos began as a dying and rising god, he is still the appearing and disappearing deity, even in the classical period. Even on Olympus, Dionysos serves to remind us of the time when gods were sons and then lovers, who died and then reappeared as newborn sons, became lovers again and died, again and again.

As one of the ancient mother-goddesses, Ariadne is more than just a vegetal goddess.<sup>9</sup> The vision is much more profound and comprehensive than that. She is connected not just to animation, to natural life, but to anima, to the soul.

An all-important aspect of Ariadne is her relationship to the realm of death. Death in Ariadne's world is significantly different from death in Persephone's. (The Persephone/Ariadne parallels, particularly the way in which each is related to both Theseus and Dionysos, must be fully admitted before we can appreciate the more subtle significance of the differences.) That in Crete the afterworld is associated with water (unlike in Greece where afterworld is underworld) suggests it is more like

Jung's unconscious than like Freud's—a source of continual renewal rather than a depository for what has been banished from the world of the living. Ariadne seems always to be linked to islands; death in her world takes one to the islands of the blessed, to the Elysian realm. In classical Greek mythology this becomes a privileged area within Hades ruled by Ariadne's father, Minos, where the specially favored do not truly die but are allowed to live in death. The Cretans' vision of the life process as moving from life to death to life is utterly different from the radical distinction the Greeks made between life and death. For the Greeks (although this changes when the mystery cults become important) life is life and death is death. Mortals die and the gods do not; their immortality constitutes their *theos*. On Crete there is not that clear-cut differentiation between the divine and the human, nor such an abrupt and final demarcation between life and death.

Ariadne's special connection with death is preeminently represented by the labyrinth from which most never return; the few who do, however, return transformed. In Argos, appropriately for a goddess of death, Ariadne's tomb serves as an altar. But the most intriguing thing about Ariadne and death is that she herself suffers death in so many ways. Among these death stories is the one we have already considered according to which she is killed by Artemis. Another story relates that she simply dies of grief, and a third tells us that she commits suicide by hanging herself from a tree in despair at Theseus's departure.

Most interesting of all is the tradition according to which Ariadne dies just prior to giving birth. This myth asserts that Theseus reluctantly left Ariadne in the care of midwives on Naxos (or Dia, another island that is often named in the Ariadne traditions) because her time had come. Artemis is reported to have killed her with the child still in her womb, an account which recalls the deaths of Koronis and Semele. But whereas Asklepios and Dionysos are rescued from their dying mothers' wombs just in time, Ariadne enters the realm of death with the unborn child still within her and gives birth in the underworld. This is the only account in Greek mythology of a

birth in the world of the dead, a clue that something profound and fascinating is present here.

What does it mean for a child to be born in the afterworld, for birth to take place in the realm of death? Again, as so often in connection with Ariadne, there is a suggestion that somehow birth and death are not mutually exclusive but rather are intimately intertwined. The child, like the thread Ariadne holds for Theseus, unites this world and the other, the outer and the inner, life and death. Birth is not opposed to death; they are not even to be understood as following one another sequentially. That this birth is only possible in death marks it off as a birth entirely different from that of the other sons attributed to Ariadne (who are all related to Dionysos's more worldly side, to grape and vine and wine).

We need to attend to what the myth has to say about the identities of the father of this child and of the child itself. It is clear that the father is Dionysos; after all, Ariadne is killed because of her unfaithfulness to him. Kerényi believes that the child who is born must also be Dionysos.<sup>10</sup> (There is confirmation for his suggestion in the many parallels between Ariadne and the other goddesses named as mothers to Dionysos: Semele and Persephone.) This fits in with the ancient son and lover motif, but there is more here than is usual in the archaic pattern—the more suggested by the unique locus of the birth. This birth does not occur in the "real" world; it is not a literal birth. It represents the fullness of what birth means when we understand it not literally but symbolically. To recognize birth as a mystery is to see it in relation to the afterworld. Intercourse with Dionysos when he is fully present and not only as god of wine and physical fertility issues in a birth into death, into the imaginal, a birth in the soul, a birth of soul. Ariadne is the one through whom such birth is possible.

That returns us to where we began. Kerényi says that Ariadne represents "the archetypal reality of the bestower of soul, of what makes a living creature an individual."<sup>11</sup> Thus at the center of the labyrinth we come to the point where one returns to the beginning. The serpentine way, to recall Eliot's words, returns us to the place where we started; returned, we *know* it



for the first time. So we find ourselves now where we began, with Ariadne as anima, Ariadne as soul.

But this is so in a much, much deeper way. Ariadne is no longer the anima who waits outside the labyrinth while another enters. She means soul in the sense of what is at the center of the labyrinth, what is at the center of the self. Ariadne means soul, center, the goddess, what I call *She*. As James Hillman has shown, at its most important levels, anima has nothing to do with contrasexuality.<sup>12</sup> The anima is not the magically attractive, seductive, bewitching woman; the anima is not most adequately described as a man's feminine side. Rather the anima is soul, to which we women need to relate just as truly as do men. The anima is "what gives events the dimension of soul," what attunes us to the imaginal significance of the experiences in which we participate.

When I come to know Ariadne as Mistress of the Labyrinth, I reject the identification with Ariadne not any longer because I do not want to be left behind, but because she is a goddess and because I, as surely as any man, know that at the center of the labyrinth I find not myself but *Her*. I begin to understand that at this point in my life I am pulled back to Ariadne because it is time to give my devotion to her and to the child born in the realm of death, the child born in the realm of soul.

#### NOTES

1. W. H. Auden, "The Dark Years," in *Collected Poems* (New York: Random House, 1976), p. 223.
2. See E. A. S. Butterworth, *Some Traces of the Pre-Olympian World in Greek Literature and Myth* (Berlin: DeGruyter, 1966).
3. See Homer *Odyssey* 11.321-25.
4. Carl Kerényi, *Dionysos: Archetypal Image of Indestructible Life* (Princeton, N.J.: Princeton University Press, 1976), p. 241.
5. See Martin P. Nilsson, *The Mycenaean Origin of Greek Mythology* (Berkeley: University of California Press, 1972), p. 172.
6. Sarah B. Pomeroy, *Goddesses, Whores, Wives, and Slaves* (New York: Schocken Books, 1975), p. 12.
7. Walter F. Otto, *Dionysus: Myth and Cult* (Bloomington: Indiana University Press, 1965), p. 143.

8. Charles F. Herberger, *The Thread of Ariadne* (New York: Philosophical Library, 1972), p. 90; T. B. L. Webster, *From Mycenae to Homer* (New York: Barnes & Noble, 1960), p. 50.

9. See Nilsson, *Mycenaean Origin*, p. 175.

10. Kerényi, *Dionysos*, pp. 108, 277.

11. Kerényi, *Dionysos*, p. 124.

12. James Hillman, "Anima," *Spring*, 1974, 1975.