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B. Neville

*La Trobe University*

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## THE POLYTHEISTIC CLASSROOM

**B. NEVILLE**  
FACULTY OF EDUCATION  
LA TROBE UNIVERSITY  
MELBOURNE  
AUSTRALIA

When I talk about myths I regularly fall into the trap of assuming that my listeners are giving the word the same meaning that I am. My understanding of myths is that they represent the deep truth about the universe as it was experienced by human beings before they learned the laws of logic, and that they still richly represent human experience. My understanding of myths is based on the axiom that myths are true. When I am addressing people for whom it is axiomatic that myths are untrue, there can be some confusion.

The truth of myth is not the truth of fact, the truth of logic. It is the truth of representation, the truth of image. People carried images of what the world is like before they ever learned to have thoughts about it. The great myths carry these primitive images, expanded and refined over thousands of years but maintaining their essential form. They have survived simply because they have never ceased to be true. The world is still the way the stories say it is. We may pride ourselves on nearly three thousand years of rationality, but we have not outgrown our need to mythologise. Even the most rational of us still act out the same patterns as our ancestors; we are still moved by the same images as moved them; and we still tell ourselves the same stories as our ancestors and worship the same gods, no matter how thoroughly we may disguise them.

The great myths were not invented. They were not thought up by logical minds seeking an explanation for some phenomenon or other. The myths were, rather, experienced. Pre-rational humans lived in a world of energies which they did not understand and did not control, energies which were larger and more powerful than they. Human lives were lived in the interplay of these energies, and the stories they told and the rituals they enacted reflected their experience of those energies as living beings.

It used to be commonplace to talk about mythical thinking as something peculiarly characteristic of primitive human beings, who did not have the capacity to think about the world in an abstract, rational way as we do. Primitive humans, it was understood, thought in pictures and experienced the natural world as the interplay of gods, whom they imagined vividly, and about whom they told the stories we know as myths. But as they evolved the ability to think rationally, they ceased to need these myths as explanations of the way the world is. Mythical thinking came to be seen

as an inferior form of thinking which modern "civilised" human beings had outgrown.

In the past few decades it has become conventional to speak more respectfully of mythical thinking. This is largely through the influence of Freud (who demonstrated that we all engage in a great deal of magical and mythical thinking, whether we acknowledge it or not) and Jung (who argued that mythical thinking is as necessary and as valid a way of approaching the world as rational thinking). More recently we have seen brain research differentiate between "left-brain" and "right-brain" functions, and this has led to a reevaluation of the "right-brain" functions associated with mythologising.

The use of the Greco-Roman gods as metaphors for different perspectives on life, different patterns of behaviour, different constellations of values, needs, instincts and habits, has been conventional in most of European history. When Jung developed his own archetypal theory, he continued in this poetic tradition, finding the manifestations of the gods in personal and collective behaviour and convinced that the archetypal images are most powerfully and resonantly manifested in the great myths. Contemporary archetypal psychologists continue to use the same language and share the same conviction. However, most of them express little interest in whether the archetypes exist as primary forms or not, but concentrate their attention on the phenomena, the patterns they find in our ways of apprehending the universe and of acting in it. They are fascinated by the recurring patterns in our ways of imagining the world, in our cultural movements, in our architecture, in our scientific paradigms, in our dreams, in our diseases, in our obsessions, in our relationships, in our organisations. They find that mythical or metaphorical thinking offers a fruitful way of exploring them. Each of the god-images personifies a "mode of apprehension" (Jung's term), which gives a distinct and observable shape to our encounter with the world.

Zeus and Aphrodite and the rest represent a plural vision of the world, a way of holding in balance and tension a number of conflicting and competing values, energies, viewpoints, notions of what is what. Yet to adequately appreciate the richness of human experience we would need to engage in a larger pluralism than this, and set the perspective of the Greco-Roman pantheon alongside that of other polytheistic systems. We would need to consider not only the Celtic, Nordic and Hindu pantheons, which share the same origins as the Greek and Italic, but also the numinous images of the various Australian, Asian, American, Oceanic and African cultures, which reflect different experiences of the world. A polytheistic psychology leads into a quasi -infinite complexity.

Nevertheless, the key images which have shaped European culture and which still shape it have their source in ancient Greece. The key energies which move us in our encounter with the world are those which the Greeks identified as gods. It has become unconventional to use the word "god" outside a very narrow sense, but there are plenty of people who might plausibly be accused of worshipping wealth or pleasure or technology, of committing their lives to this worship, of sacrificing all else to it, of treating wealth, pleasure or technology as transcendent values worthy of their entire devotion. There are plenty of people who are taken over by an obsession with wealth, pleasure or technology (or love, learning or alcohol) so that they appear to be no longer in control of their actions. The ancient Greeks and other polytheistic peoples would see here the presence and action of a god who has a name, a personality and a story. We may pride ourselves on our rationality, on our detachment from such superstitions, but there are levels of our consciousness at which

we still respond to the world and its events in the magical-mythical ways of our biological and cultural ancestors. Even the story we tell ourselves about our rationality has its roots in myth and magic, is the ancient story of a god.

The gods and myths of the classical Greeks are the gods and myths of an urban, sophisticated, self-reflective people, with a complex social and political system, and a highly developed cultural life. They wove a web of myths from many sources to represent the complexity of life, a web of overlapping and interpenetrating personalities and stories which provided a rich source of meaning for the philosophers and poets of the European Renaissance and which now serves the same function for contemporary archetypal psychologists. The patterns we find in European culture in the late twentieth century are not new patterns. The conflicts between competing meanings and competing values are not new conflicts. The same squabbling gods whom Homer described are still present in our personalities and in our institutions. They are most definitely present in our classrooms.

#### ZEUS

*I shall sing of Zeus, the best and greatest of gods,  
far-seeing, mighty, fulfiller of designs who confides  
his tight-knit schemes to Themis as she sits leaning on him.  
Have mercy, far-seeing Kronides, most glorious and great.<sup>1</sup>*

Zeus is the original Indo-European sky-god. His worship came to Greece with the waves of horse-riding cattle-herders who entered the Balkan peninsula after 2000 B.C. As the Greek invaders established their political domination, he became the personification of patriarchal power in the family, in the clan and in the emerging city-states. We find him first depicted as a punitive and unpredictable weather-god, the Cloud-gatherer who sends hail, thunder and lightning. Later he came to be seen as an all-powerful creator and a benevolent and wise father of humanity "in whom we live, and move, and have our being"<sup>2</sup>. Later still, we find him representing (for the philosophers at least) the notion of pure, eternal, all-embracing divinity.

The stories of Zeus as told by the classical Greeks come from a number of different sources. There are stories of the origin of the Olympian gods, how Zeus was saved by his mother (Rhea) from the being swallowed by his father (Kronos) and how he rescued his brother and sister gods who had already suffered this fate. There are stories of how Zeus led the Olympian gods in battle against the Titans and Giants for control of the world. There are stories of Zeus' marriages to the goddesses Metis, Themis, Dione, Leto, Demeter, Mnemosyne and, finally, Hera, and his seduction of the various human princesses by whom he became the father of the heroes. There are stories of Zeus' exercise of power as ruler of the universe, and his punishment of gods and humans who defy his laws or think too much of themselves. There are stories of him as the even-handed dispenser of justice, impartially resolving disputes between gods and men.

The archetypal pattern personified in Zeus and manifested in human history and individual psychology is the pattern of power, the power which brings order to chaos, the power which maintains itself either brutally or benevolently, the power which can both protect and punish, which induces security as well as fear.

Zeus, as patriarch, is the last of the line of "old gods", the Senex<sup>3</sup>, who ruled by the brutal exercise of power. His grandfather, Uranus, and his father, Kronos, ruled before him but, being unwilling to relax their absolute control in any way, each found his power usurped by one of his sons. Zeus, however, having been advised by the

cunning Titan, Prometheus, that he would preserve his power only by sharing some of it, was freed from this threat.

The narrative of Zeus/Senex remains powerful in European culture - in education no less than in politics. An education which places great value on order, which believes in an absolute morality, which teaches respect for personal and structural authority, which lives in a fantasy of "the good old days" when "kids had a bit of respect", which thinks about curriculum in terms of the transmission of established knowledge and values, is clearly dominated by the patriarchal gods - Zeus the benevolent despot, Kronos, who devours his own children, Uranus, who on the one hand represents the ancient golden age when the earth yielded its bounty without labour and on the other hand the brutal exercise of absolute power. Autocratic administrators or teachers may embody the positive qualities of Zeus, in providing staff or students with the security of clear expectations and unambiguous rules of conduct. They may also embody his negative qualities in their violent suppression of dissent. The Senex-dominated curriculum ensures that what is taught is what is already known and already judged to be important for the preservation of the culture. The Senex-dominated bureaucracy protects teachers and students from chaos. It also swallows up creative people and creative ideas the way Kronos swallows his children. There have been moments in history when the worship of Zeus has been neglected or abandoned, but they have been rare and short-lived. Human beings generally prefer order, even autocratic order, to chaos.

## HERA

*Of golden-throned Hera I will sing, born of Rhea,  
queen of the gods, unexcelled in beauty,  
sister and glorious wife of the loud-thundering Zeus.  
All the gods on lofty Olympus reverence her  
and honour her together with Zeus who delights in thunder.<sup>4</sup>*

Hera, for the classical Greeks, was the goddess of marriage and the family, the Queen who shared in the power of King Zeus, the Wife who remained loyally in the background while the divine Husband attended to the affairs of the universe, and who jealously guarded her special status in the face of Zeus' inclination to pursue other goddesses and mortals. There are indications in the myths that she was a mighty goddess in the Balkan peninsula long before Zeus was thought of, and that the sacred marriage of Zeus and Hera represents the need of the Indo-European invaders to domesticate her.

At any rate, Homer and the other poets depict her as the god of marriage and the family, the god of all those familial and social bonds and shared expectations which keep a society from exploding into fragments. She is the god of sociology, of group dynamics, of social interaction. We might see her at work in a curriculum which takes note of such things; social education is her special domain. We find her in the notion that the point of schooling is a social one, that the task of teachers is to educate their students in the appropriate ways of behaving in our society, that children should learn their responsibilities to society, should learn their proper roles and how to carry them out. She abhors change. She attaches no value to individual growth. Her priorities are responsibility, loyalty, commitment, honour, stability, dignity. We often see Hera in the personality of the teacher who is queen of the classroom, or the female vice-principal (or principal's secretary) who plays Hera to the (male) principal's Zeus. She has her own religious language and her own religious rituals. She is jealous of her relationship with Zeus, and always does her work with

his interests in mind. Contemporary educators seem to think her somewhat old-fashioned.

In one way or the other Hera is involved in many of the stories of the heroes. Sometimes as patron, sometimes as persecutor, she sends them off on their journeys, just as our families send us off still to fight or lose our battles and find or lose our kingdoms. There is always a tension between family and individual, between the values of Hera and the values of the individual. This tension is manifest in particular in Hera's persecution of two humans who attained divinity - Herakles and Dionysos. These two represent two very different versions of what it means to be an individual, but both are in conflict with Hera values. For Hera, the notion of individual growth (Dionysos) is as meaningless as the notion of the individual struggle (Herakles). In a culture which worships Hera the individual only has identity, rights and status as a member of the family. In a culture which worships the hero, the individual's right-to-be-me-and-to-do-my-own-thing is everything, and we need ultimately feel responsibility to no one.

In a multicultural society there will be a clash between Hera and the hero-gods. A mainstream culture which worships individual potential and initiative will produce teachers who want to see their students making their own choices and constructing their own lives. Many of their students will come from minority cultures where the child's responsibility is simply to do what the family demands. The polytheistic teacher may have no solution to the dilemma, but her awareness that her truth is not the only truth may at least preserve the child from intolerable tension.

## POSEIDON

*I begin to sing of Poseidon, the great god,  
mover of the earth and of the barren sea,  
the sea-god who is lord of Helikon and the broad Aigai.  
O Earth-shaker, two-fold is your god-given prerogative,  
to be tamer of horses and a saviour of ships.  
Hail, Poseidon, black-maned holder of the earth!  
Have a kindly heart, O blessed one, and come to the aid of sailors!*<sup>5</sup>

According to myth, Poseidon is the elder brother of Zeus, who fought at his side in the war against the Titans and who, in the settlement which followed, took the sea as his domain while Zeus took the sky. According to history, he appears to have been originally the same Indo-European weather-god as Zeus, whose worship entered the Balkan peninsula with the Indo-European invaders. The earliest invaders, the Minyans, worshipped him as the Horse-god, the huge, divine Stallion who thunders over the northern plains and makes the earth shake under his galloping feet. Later, when they became a seafaring people, he was identified with the sea, and his earth-shaking activities made him responsible for earthquakes. The Father-god of the later invaders, the Achaians, remained identified with the sky.<sup>6</sup>

So Poseidon, like Zeus, is the personification of patriarchal power, but he is a rather rougher character than his younger brother. He is distinguished from Zeus the way the sea and the sky are distinguished as metaphors for power. Poseidon-power is deep, unknowable, sometimes calm and friendly but often unpredictably violent. Mere mortals cannot resist it; their only hope is to ride out its turbulence. It is power expressed through emotional outburst rather than power manifested in order. It demands public sacrifice and private respect. There is no point in either denying its power or looking for a rational explanation for its behaviour.

The absolute rule of the patriarchal gods has been under challenge for some time, and it may be that these gods will eventually be domesticated in their turn, the way the patriarchy domesticated Hera. For the time being, however, power is very much alive in education as elsewhere. Human beings in our society show an enduring tendency both to seek power for themselves and to respect it in others. Children are as likely to feel lost and resentful as to feel free and creative when their teachers refuse (or fail) to acknowledge and exercise their own power. Unfortunately, many teachers are unwilling to acknowledge either their own tendency to find satisfaction in power or the reality of the power which their role gives them to make an impact, for better or worse, on children's lives. Jungian theory supports the Greeks' conviction that unacknowledged gods are dangerous. If we do not give a particular aspect of our personality a place in our awareness, it will make itself felt in our unconscious behaviour, often destructively. Teachers who disown their power may find themselves unable to control its excesses.

When people see a decline of behaviour, morality, and academic standards from what they believe they experienced in "the good old days" they are inclined to think that the remedy can only be found in a return to the patriarchal strategies of punishment and control. Punishment and control are certainly established ways of dealing with chaos and of satisfying our need for order and security. However, Zeus and Poseidon represent only one aspect of our understanding and our needs. There are other gods to be worshipped, who represent other ways of dealing with chaos.

#### DEMETER

*Of Demeter, the lovely-haired and august goddess,  
and of her daughter, the fair Persephone, I begin to sing.  
Hail, O goddess! Keep this city safe, and guide my song.<sup>7</sup>*

The Great Mother has many names - Ge (Gaia), Rhea, Kybele, Themis, Maia. She is the primeval womb from which we all come, the primeval breast which continues to nourish us. Primal humans had no sense of themselves as distinct from the earth, just as infants have no sense of themselves as being distinct from their mother. Rational consciousness broke our union with the earth, and we have been suffering the loss ever since.

The indigenous inhabitants of the Balkan peninsula worshipped this Great Mother under her many names. The Greek invaders readily identified her with the consort of their Sky-god. The myths of Demeter, and the rituals associated with her worship, carry traces of the ancient cult of fertility. The central myth of Demeter's loss and recovery of her daughter Persephone is a narrative which resonates powerfully for people today, just as it did for the ancient Greeks.

It has been argued very plausibly that in the second half of this century we are experiencing a shift from a patristic to a matristic society. The grounds for this argument have been drawn from many fields and the argument has by no means been confined to feminist writing. There is a sense that the growth of feminism and the growth of the ecological movement are aspects of the same phenomenon. Many people in the late twentieth century are energised by the conviction that the future, if there is to be a future at all, must belong to Gaia/Demeter.

The image of Demeter points to a strong connection between earthcare and mothering. This connection may not be easily established through rational argument, but it is deeply known in our magical consciousness, and is clearly marked in

Demeter's myth. When we give our students information about environmental threats, when we try to give them a clear understanding of what is at stake, we are acting out of the perspective of Apollon, the clear-sighted god. This is not enough. Apollon will never tell us that we must feel for the earth. It is the Demeter and Gaia myths which tell us that Earth is Mother to be loved and revered, not Territory to be defended or Resource to be exploited.

There may be some shift towards Demeter values in schooling, but it is hard to discern. Our society maintains a sentimental attitude towards motherhood, but remains essentially matriphobic. Freud must take some of the blame for the fact that it is socially approved to blame our mothers for everything we don't like about ourselves. Even many feminists have colluded with the patriarchy in ridiculing motherhood. When we find schools seriously devoted to mothering their students, protecting and nourishing them in a cycle of mutual affection and dependence, we may be concerned that children will not grow up "tough" enough for the "real" world. When we find teachers (women or men) engaged in "mothering behaviour" with their students we may find it slightly ridiculous, or even unhealthy. We can see readily enough the negative aspects of the goddess in Demeter-inflated teachers. We see dependence, possessiveness, vicarious living, neediness, the manipulation of affection. It has become unfashionable to acknowledge too loudly the positive Demeter aspects - nurturance, protection, sacrifice, love. Demeter's right to be revered is, indeed, acknowledged in the infant class, where mothering needs little excuse, but it tends to be resisted elsewhere in the schooling system. Mothering is certainly resisted in men. Male infant teachers get used to seeing people raise their eyebrows when they say what they do for a living.

The patriarchal society is ambiguous about motherhood, yet the myth of Demeter suggests that if mothering is not honoured, Earth is not honoured, and if Earth is not honoured we all die. It is an education which is committed to nurturing the growing child (of whatever age) which is most likely to be committed to honouring the earth.

#### ATHENA

*I sing of Pallas Athena, the glorious goddess,  
gray-eyed, resourceful, of implacable heart.  
This bashful maiden is a mighty defender of cities,  
the Tritogeneia, whom Zeus the counsellor himself  
bore from his august head, clad with golden and resplendent  
warlike armour, as awe lay hold of all the immortal onlookers.<sup>8</sup>*

When the Sky-god arrived in Greece, he brought with him his consort and his warrior-daughter, whom people variously called Kore, Parthenos or Pallas, all of which simply mean the Girl. There was already a Girl-goddess worshipped in Greece, who was in some places called Athena. She was a sort of "palace goddess", of Cretan origin<sup>9</sup>, responsible for protecting the peace and good order of the royal household, a goddess of practical wisdom and practical crafts. Since the Greek invaders happily adopted the gods of the conquered peoples rather than suppress their worship, these two goddesses were readily identified as one. As Pallas Athena she became the protector-goddess of the city-states, especially of the city-state of Athens, where her worship was most enthusiastic. With the development of both democracy and imperialism in fifth century Athens she became, for the Athenians at least, the symbol of both. In late classical times she became the personification of wisdom, and stayed on in Christian times as Sophia, the Wisdom of God.



There is plenty of evidence in art and poetry that the ancient Greeks were deeply devoted to Athena. They told of her birth from the brow of Zeus, of her unconsummated marriage with Hephaistos, another god of crafts, of her competing with Hera and Aphrodite in the divine beauty contest judged by the Trojan prince Paris, of her patronage of heroes like Odysseus, Jason, Herakles and Perseus, whom she assisted in their various adventures. They told of her help to those engaged in crafts, and her vindictive punishment of human women like Medusa and Arachne, who claimed to rival her beauty or skill.

Since Athena is the assimilation of the patriarchal daughter with one of the manifestations of the Great Goddess she represents a point where sky-worship meets earth-worship, where masculine meets feminine, where abstract culture meets concrete culture, where vertical power structures meet horizontal ones. She is, then, the goddess of balance, of normality. Unlike the numerous gods of the bizarre, who manage to make our lives exciting, Athene represents our instinct for the normal, our tendency to avoid extremes. She is a goddess with attributes which we now stereotype as masculine. She is, for instance, a god of war. Not vehement, sword-wielding, blood-lusting warfare, waged for the violence and the glory of it (like Ares, the other Olympian war god), but cool, intelligent, calculating, strategic warfare, waged to defend one's city and citizens. She is also a god of peace, and of the civilised living which comes with peace. She teaches us the arts and sciences which form the basis of this civilisation. She also teaches us that we must fight to defend them. She is the goddess of common sense. Like Artemis she has the containment and self reliance symbolised by virginity. She is the goddess of the democratic process, and was worshipped most intensely in Athens, where our democratic institutions had their source.

Athena still has many disciples in the education system. They believe in doing things well. They believe in participative decision-making. They use cooperative teaching methods. They see schooling as an apprenticeship in democracy. They favour a problem-solving approach to curriculum. In their teaching, they like to use a lot of group work, not because relationships are all-important, but because group work is a very functional and efficient method of teaching. As administrators they believe in listening to every side of every argument, and have a great deal of faith in consensus. They put great store by the professional expertise of their staff. However, for all their interest in the sharing of power they are certainly not revolutionaries. They accept the realities of a patriarchal society, and manage to work within it.

Yet, while we find some Athena values honoured in contemporary education, we will have to look very hard to find some others. Many teachers encourage a problem-solving approach to their subjects, for instance, but neither teachers nor curriculum designers are inclined to list the development of wisdom as a primary objective of education. Educational policy-makers encourage teachers to give great emphasis to the learning of technical skills, but in order to produce wealth, not in order to produce civilisation. Students sit in classrooms, paralysed by boredom, having learned Athena's lesson of non-engagement and having applied it to everything they experience, but not having learned the point of that non-engagement, which is to enable a clear-sighted and focused attack on a critical problem. Many educators believe firmly enough that it is their task to champion civilisation, to keep at bay the barbarians (inside and outside the education system) who would destroy it, but they do not find in themselves the will to fight fiercely in its defence.

## APOLLO

*I shall remember not to neglect Apollon who shoots afar.  
The gods of the house of Zeus tremble at his coming,  
and indeed all spring up from their seats  
as he approaches, stringing his splendid bow.<sup>10</sup>*

Like Athena, Apollo seems to be an assimilation of two similar deities. There is one line of evidence which points to an origin in Asia, and another which suggests that he was an Indo-European god who entered Greece with the invading Dorians<sup>11</sup>. There were actually two distinct cults of Apollo, one centred in the Aegean island of Delos, and the other in the mountain shrine of Delphi on the mainland, where Apollo spoke through his oracle. In addition, there was a tendency to identify him with Helios, the sun, and by Roman times this identification was complete.

Whatever his origins, he became a thoroughly Greek god, the eldest son of Zeus, the symbol of what it meant to be Greek and civilised: art, music, poetry, physical and moral beauty, respect for law, athletic prowess, a sense of moderation. He was, besides, the god of prophecy and healing.

The image of Apollo has been a powerful one in European culture. If we look specifically at the basic assumptions behind traditional notions of education, we will find Apollo the god of clarity, understanding, civilisation, enlightenment and order claiming our attention and demanding our worship. However, Apollo's claim to this domain has been under challenge for some time. It used to be assumed without question that, while there were certain skills which everyone ought to learn, and certain habits that everyone ought to acquire, the real purpose of education was knowledge, understanding, even wisdom. This Apollonine fantasy may have persisted in universities longer than it has at other levels of education, but at present it seems to be hanging on grimly even in that sanctuary, in the face of a challenge from other more fashionable gods.

While mourning the displacement of Apollo (which is probably temporary and certainly incomplete) we ought to acknowledge his limitations. Apollonine wisdom is patriarchally conceived. It specifically serves Zeus, with whom Apollo is closely associated. The traditional Apollonine institutions of education have been essentially patriarchal<sup>12</sup>. The image of enlightenment, which has dominated European intellectual culture for the past four hundred years, has been a source of dogmatism and arrogance as well as understanding. The fantasy of rationality has not lived up to its promise. The Age of Enlightenment had to end eventually, and it appears to have been ending fairly decisively in the later years of this century. The worship of reason appears to have gone out of fashion.

Where reason is not honoured, Apollo appears in the form of rationalisations and rationalisms of various kinds. When we cease to respect our sense that reason can guide us towards truth, we find ourselves in a groundlessness which we can only escape by embracing dogma. Without Apollo we have no ability to discriminate between good and bad, right and wrong, sane and crazy, and must ask authority to make these distinctions for us. Apollo may be only one god among many, but he must be worshipped with the rest. The polytheistic classroom is not a place where anything goes, where nothing is true. Each of the gods gives us a different meaning for our being, a different truth, and all these meanings and truths must be held in balance. It is Apollo, the clear-sighted one, to whom we turn to make the

discriminations and judgements we must constantly make to act humanly in a human classroom.

## ARTEMIS

*I sing of Artemis of the golden shafts, the modest maiden  
who loves the din of the hunt and shoots volleys of arrows at stags.  
She is the twin sister of Apollon of the golden sword,  
and through shady mountains and windy peaks  
she delights in the chase as she stretches her golden bow  
to shoot the bitter arrows.<sup>13</sup>*

Artemis, or Diana as the Romans called her, is the goddess of sisterhood. She is the virgin goddess of the woods and mountains, the goddess of the moon, a goddess who is both a hunter and a protector of animals. Having assisted her mother, Leto, with the birth of her twin brother, she is the goddess of childbirth. She is surrounded always by a band of nymphs with whom she enjoys her freedom from any relationship or obligation to men. She has neither the need nor the desire to make herself pleasing to men or to give them power. As goddess of wild animals she shares their natural grace, their ability to live in harmony with nature and their fierceness.

Like Apollo, Artemis has an Asian as well as a Greek origin. Her main place of worship was her temple at Ephesus, on the Asian coast, where she seems to have been revered as a fertility goddess, clearly the descendent of the ancient nature goddess of the region. Like Athena, she has a Cretan as well as a Greek history, for the Cretans also worshipped a young huntress-goddess, Mistress of Animals. However, while Athena is a god of urban and domestic civilisation, Artemis is a god of the wild outdoors. As a nature-goddess she is clearly distinguished from Demeter, as the virgin forest is distinguished from the mothering earth.

Artemis is paranoid as well as powerful. She ruthlessly exacts absolute loyalty from her followers. Her myth includes the story of Callisto, a companion of Artemis who was raped by Zeus. When her pregnant condition became apparent Artemis turned her into a bear and drove her away. Companion-nymphs who cast their eyes curiously or affectionately or lustfully towards a man were punished severely. When the young hunter Actaeon chanced upon the goddess as she was bathing, he was so enraptured by her beauty that he was, for the moment, unable to move. She assumed without evidence that he had come to mock her nakedness. Accordingly, she turned him into a deer, so that he was torn to pieces by his own hounds. Nature is not always gentle, and the goddess whose task it is to preserve and protect the natural and feminine from the managed and masculine is inclined to adopt ruthless and violent means of doing so. Her ruthlessness, like her single-mindedness, she shares with her brother Apollo. Like him, also, she is not particularly successful in her relationships.

However, it must be observed that the values of Artemis, the heroic feminine, provide an essential counterbalance to the images of the masculine hero which have played a dominant part in our culture. Modern European images of the hero continue to follow the Greek classical masculine model. Heroes are fighters. (Artemis herself carries some of this meaning: she is closely associated with the Amazons.) Heroes overcome obstacles, escape from captivity, kill monsters, conquer evil, are pathologically competitive, tame the wilderness, leave a trail of wreckage behind them. It is a perspective which has been the source of a great deal of the

achievement of Western society; it is also the source of much of the damage which we continue to do to our planet and to our relationships. It can be argued that our culture and our educational institutions have been suffering from a hero-pathology for some time. The infatuation with technology is one aspect of it. Our identification of personal growth with ego-development is another. When we talk of education in terms of "mastery", "comprehension" and "achievement", we are caught in this same fantasy.

This is not to suggest that education must give up the hero-image completely. Heroism belongs to adolescence - at whatever age it occurs. Popular culture provides the archetypal image of Herakles (Rambo, Superman), which feeds the developing male ego. The archetype of the feminine hero, of which Artemis is one personification, demands expression also. Both girls and boys, both women and men, have suffered from the devaluation of the qualities peculiar to Artemis: the ability to live within the rhythms of nature, to move lightly over the earth, to deal with crises precisely and gracefully, to build community, to be self-contained, to protect the weak, to observe the world with detachment. Next to Artemis, the masculine hero Herakles appears as a good-hearted and enthusiastic buffoon, who is as likely to wreck the world as save it. The truth of Artemis, that we must live in harmony with nature, not in opposition to it, is one which must be fought for, ruthlessly if need be.

Artemis, like the other Nature-god, Dionysos, exercises her influence over her disciples through personal power. She is not dependent on roles and structures, but on a sort of animal bonding which is sometimes called charisma. Teachers who have this power, should recognise it as a gift, but a dangerous one. It can help them immeasurably in the work, if they can acknowledge it without embarrassment. It can enable them to do great harm, if they refuse to own it or if they identify with it too completely. Artemis and Dionysos must be worshipped, but so must their brother, Apollo, who understands such things and knows how to discriminate.

#### APHRODITE

*Sing to me, O Muse, of the works of golden Aphrodite,  
the Cyprian, who stirs sweet longing in gods  
and subdues the races of mortal men as well as  
the birds that swoop from the sky and all the beasts  
that are nurtured in their multitudes on both land and sea.<sup>14</sup>*

When we consider that, in classical Greece, Aphrodite was perhaps the most popular of all the gods, it is interesting to note that she was a foreigner. She is a Greek version of the Great Goddess of Western Asia (variously called Ishtar, Ashtoreth, Astarte or Bilith), who was worshipped with her son-lover (Tammuz, Dumuzi, Bel) from Scythia to Cyprus. It was probably through Cyprus that the worship of this Semitic mother-goddess made its way to Greece, for the most popular story of her origin has her emerging from the sea near that island, having sprung from the foam around the genitals of the old god Uranus when his son Kronos sliced them off and cast them over the sea. The Greek-Phoenician culture of Cyprus began Aphrodite's transformation from a fertility goddess to a goddess of beauty and pleasure. In classical Greece and in European culture since then she is Beauty personified, whose particular domain is sexual attraction. She gets plenty of attention in popular culture, and a good deal of it is pathological. However, she does not get much acknowledgment in an education system dominated by other gods.

There are not many classrooms where educational activity is driven by the pursuit of beauty, where poems are read, stories are told, photographs are looked at, mathematical formulations are admired, scientific experiments are performed, systems of government are examined, objects are crafted, languages are practised, simply because they are beautiful. The teachers who see their teaching of mathematics, language, drama or chemistry in terms of the pursuit of beauty tend to be considered a little odd, if indeed they are rash enough to confess to their obsession. Yet it can be argued that our constant physical and conceptual exploration of our universe is driven as much by a need for beauty as by a need for power or understanding. In the myth of Psyche, it is Aphrodite, Beauty, who drives the human soul to the depths of the Underworld in her reluctant quest for the meaning of it all, and it is Beauty which she finds there. There are many writers for whom the right phrase is the most beautiful one rather than the most accurate. There are many mathematicians who will seek the most elegant solution to a problem rather than the most useful one. Yet the school forces the worship of Aphrodite to be carried on in secret, if at all. The "appreciation" of art, or music, or literature, or nature no longer has a proud place in the curriculum, and we are all a little sicker for it. Furthermore, many of us, teachers and students are starved of beauty in the places where we work.

One way in which Aphrodite makes herself present in the classroom is through seduction. This may be an expression of either the positive or negative polarity of the archetype. Good teachers are all involved in seduction. They want to seduce their students into learning. They want to seduce them into loving history or physics or yoga. They attempt to present their subject as attractively as possible so their students will share their own love for it. They are also involved, consciously or unconsciously, in presenting their own personalities attractively, for it is important to them to be liked by their students. It requires no great effort to imagine the ways this can tip over into the negative, in the teacher who has no other gods to worship, or whose need for beauty gets no satisfaction elsewhere. Exploitative sexual seduction in "helping" professions such as teaching, counselling and medicine is too common to be ignored.

John Keats upheld the Aphroditic fantasy that :

*Beauty is truth, truth beauty, that is all  
We know and all we need to know.*<sup>15</sup>

While there may indeed be other perspectives on truth, and there may be other things we need to know, we ought to recognise that Beauty is a powerful and demanding goddess in her own right, who needs no other god's approval to legitimise her. It may not be conventional any more to think of beauty as a goddess, or even as an instinct or drive or need, but she/it has had a powerful part in shaping our culture and our sensibility. The Greek myths warn that she ruthlessly punishes those who ignore her.

Aphrodite is closely connected with Eros<sup>16</sup>, god of love, who is usually depicted as her son. It is Eros whom Psyche, the soul, eventually marries when she completes the tasks which Aphrodite forces on her. We find him in the classroom where the teacher is convinced of the critical importance of relationships. We find him in the teacher who is able, somewhat unfashionably, to say that she loves mathematics, loves Shakespeare, loves teaching, loves her pupils. Much has been written about the place of Eros in education. He is easily recognised in the work of the sane and healthy teacher who goes to great pains to establish a climate of non-dependent trust in his classes, who genuinely loves his students and has their good

always in mind. He can be recognised just as easily in the insane and unhealthy teacher whose life is bound up entirely in his relationships with his students, so that they seem to exist principally to satisfy his emotional needs.

## HERMES

*O Hermes sing, O Muse, the son of Zeus and Maia,  
lord of Kyllene and Arcadia abounding with sheep,  
helpful messenger of the immortals, whom Maia bore,  
the fair-tressed and well-loved nymph, when she mingled  
in love with Zeus.<sup>17</sup>*

If there was any god more popular in classical times than Aphrodite, it was Hermes, the god of travellers, shepherds, thieves, merchants and scholars. It appears that the god known to the classical Greeks as Hermes was an amalgamation of several more ancient deities. There was a god who protected the flocks of the native peoples, and who lived in the stone-heaps they set up as boundary-markers. When the Greek invaders took their lands the natives saw this god as their protector in whatever guerrilla activities they undertook to make life unpleasant for their oppressors. He became the god of thieving and trickery. The Cretans also, during their cultural domination of southern Greece, had introduced their own god of the stone-heap, the master of wild animals (and therefore protector of shepherds and travellers), who seems to have been a version of the earth-mother's son and consort and consequently a god of fertility. The Greeks saw, naturally enough, that they were dealing with one god rather than two, and associated him also with trade, good luck, protection of the house, the bearing of messages from the gods and the conduct of the souls of the dead to the Underworld. Like other Indo-European peoples, they already worshipped a god of trickery and magic<sup>18</sup>, and readily identified him with this god of the natives, making Hermes a very complex character indeed.

The myth of Hermes, as recounted in the Homeric hymn in his honour, makes Hermes a very slippery character, an opportunist without any respect for conventional morality, a trickster, a liar and a thief. He is elusive, unpredictable and mischievous. He is also very charming. We may distinguish between the infantile Hermes who steals the cattle of the gods, subverts Apollo's attempts to get to the truth of things in a rational way, and cannot resist a chance to make a profit on a deal, and the mature Hermes who is the healer and guide of souls; yet we would do well to watch him carefully. The Greeks believed him to be friendly to mortals, but they were careful not to trust him too much.

In recent years Hermes, god of the marketplace, has taken a strong hold on our consciousness, and this is manifested in the way we now look at education. The marketplace is becoming the dominant metaphor. Teachers in times past have been seen as custodians of the culture (Zeus), developers of social responsibility (Hera), givers of parental care (Demeter), providers of understanding (Apollo), protectors of the fragile and vulnerable (Artemis), guides to the appreciation of beauty (Aphrodite), defenders of civilisation (Athena) or facilitators of personal growth (Dionysos); now they are asked to be nothing but retailers of marketable skills. Educational institutions have ceased resisting the pressure to take their offerings into the market and have begun to hawk them to whoever will buy. They happily base curriculum decisions not on what best serves the culture, or what most intelligently examines it, but on what sells best. In the Hermes-driven classroom, there is plenty of concern about communication and communication skills, but not so much concern about what is worth communicating. Hermes is the messenger, but has no messages of his own.

He does not believe that some things are intrinsically more worthy of study than other things. He has little interest in quality. In a Hermes culture content gives way to process and exchange; substance gives way to image.

While there is much to appal us in a tendency to worship Hermes uncritically, whether in politics, economics or education, it is well to remember that Hermes is the god of magic, of transformation. He subverts the conventionally accepted order of things, ambiguises all our certainties, unties all our knots, and makes change possible.

## ARES

*Mighty Ares, golden-helmeted rider of chariots,  
stout-hearted, shield-carrying and bronze-gear'd saviour of cities,  
strong-handed and unwearying lord of the spear, bulwark of Olympos  
father of fair Victory, and succorer of Themis,  
...from above shine a gentle light on my life  
and my martial prowess, that I may be able  
to ward off bitter cowardice from my head.<sup>19</sup>*

In the Greek pantheon, Ares would seem to have assured status as the only son of the marriage of Zeus and Hera. However, his parents don't seem to be particularly fond of him and the Greeks seem to have been suspicious of him. Homer makes him look somewhat ridiculous in his stories of how Ares was trapped in a net by Hephaistos while making love to Aphrodite, and of how he was beaten in battle by Athena (who detests him) and by the human hero Diomedes. His worship seems to have originated with the Thracians of Northern Greece, who were much fonder of war than the urbanised people of the South. As a war-god, Ares represents battle-fury, blood-lust, the exhilaration of conflict and conquest. This may have suited the Thracians, but most Greeks preferred to give their devotion to Athena, who personified intelligent, strategic warfare, undertaken in the defence of their city and civilisation.

Ares is recognised easily enough in his negative aspect. The centuries are strewn with the consequences of Ares-pathology, both personal and tribal, and we have good reason to be suspicious of him. However, Ares has a significant place in our lives, and even in our classrooms. He is the god of energy, of vehemence, of conflict, of challenge, of activism, of fire in the belly and fire in the eyes. If as teachers we are devotees of Athena, Eros or Hermes we are not likely to have much time for Ares. If we are religiously committed to the values of cooperation, relationship and dialogue, we are likely to see conflict and competition in an entirely negative light, and give them no place in our classrooms. Because we believe cooperation is good we think we must also believe competition is bad.

It is certainly not a good idea to hand over the classroom entirely to Ares; he is emotionally immature and not very smart. Yet some of the worst teaching comes from Athena, Eros and Hermes, and some of the best teaching comes from Ares. The classroom where Ares is properly worshipped is full of challenge and excitement; conflict is not avoided but welcomed and enjoyed; the satisfactions of competition are acknowledged; the teacher and students revel in each other's energy. The need of many adolescents to resist, to be counter-dependent, is acknowledged, and they get the fight they ask for. Intellectual subtleties may be neglected, but there is real engagement in what is happening. Ares is often mistaken, but never boring. Ares does not care much what is taught, as long as it is taught energetically.

It is particularly important that Ares be given some attention in the education of girls. When Pandora, the first woman, was crafted by Hephaistos, the gods each gave her a gift. Ares' gift was the fire which flickers within her. It is a fire which the Senex culture prefers to keep under strict control. Our society makes sure that most boys pick up more than enough of Ares values. Girls, on the other hand, are not encouraged to engage in the friendly physical rough and tumble that boys grow up with; they are taught not to assert themselves, not to fight for their rights; they do not get a chance to learn the rituals of "fighting fair". Vehemently activist women are perceived as "unfeminine". Many women feel great resistance to the notion of learning to defend themselves against physical assault. Yet both men and women are incomplete without Ares, just as both women and men are incomplete without Artemis. To allow Ares to be undeveloped and unacknowledged in us is to risk having him run out of control. To deny him proper worship in the classroom is to invite the emotional and physical violence which belong to his pathology.

### HEPHAISTOS

*Sing, O clear-voiced Muse, of Hephaistos renowned for skill  
who along with gray-eyed Athena taught fine crafts  
to men of this earth; indeed before that time  
they used to live in mountain caves like wild beasts.  
But now, thanks to Hephaistos, the famous craftsman,  
they have learned crafts and easily for the full year  
they lead a carefree existence in their own homes.  
But have mercy on me, Hephaistos, and grant me virtue and happiness.<sup>20</sup>*

Hephaistos is the only god who works. He is the divine blacksmith, the god of craftwork. His status as a god rose and fell with political and economic conditions in ancient times, as in our own. Originally a Lycian god of fire<sup>21</sup>, he moved from Asia to Greece, where he is represented in the Iliad and Odyssey as a crippled and comical god of metal-working, who is definitely numbered among the Olympians. His status and responsibilities rose enormously during the golden age of Athens, along with the status of his worshippers, and fell again as the metal-workers, potters, sculptors, wood-workers and jewellers fell in the social hierarchy. His role as husband to Aphrodite shows how deeply he is obsessed with beauty, and the myths reveal how little reward he gets for his devotion. Hephaistos is the ugly god, who creates beauty through pain and tedium. He is the god who drives the dancer or gymnast or musician or sculptor to craft something beautiful through the aches and pains of practice and performance, and to bear the calluses and other physical deformities that are the price of this obsession.

Hephaistos is honoured in the arts, but gets little worship in the normal classroom. There is too little value put on beauty to expect children or adolescents to endure pain to create it. There is too little value put on teaching as craft to properly reward teachers who make each of their lessons a work of art. It is no longer fashionable to see work as a good in itself, and many teachers are reluctant to demand hard work from their students. In a commodity-driven society such as our own there is too little value put on any sort of crafting to give it a respected place in the classroom. Teachers who are committed to teaching the crafts of living and who regard their own profession as a craft are really a bit old-fashioned, like Hephaistos and his mother, Hera.

The gods will be worshipped, however. The Hephaistos stories are told and retold in teachers' staff-rooms. There is the story about teaching being a greatly



undervalued profession, whose practitioners slave day and night down at the forge while fancier, more fashionable gods enjoy themselves upstairs in the palace. There is the story about how all problems can be solved by working harder. There are stories about trapping Hera or Ares or Aphrodite in compromising or embarrassing situations and having a good laugh at their expense. Hephaistos complains a lot about the way he is treated but he stays where he is, for he has no doubt that he is superior to those who lord it over him.

## HESTIA

*Hestia, you who tend the sacred dwelling  
of the far-shooting lord, Apollon, at holy Pytho,  
from your tresses flowing oil ever drips down.  
Come to this house! Come in gentle spirit  
with resourceful Zeus and grant grace to my song.<sup>22</sup>*

Hestia is another fire-god, but the fire which she personifies is the domestic fire, the hearth. For the Indo-European nomads, keeping the fire alight from day to day was a crucial responsibility which was given to a woman, generally an unmarried sister or daughter who was given the status fitted to such an important function. Naturally, the Sky-father and his family had someone to perform this task for them, so we find that Zeus has an elder sister, a maiden aunt among the gods, who looks after the divine fire. Hestia is hardly personified in Greek mythology. She was felt as a place rather than as a person or an energy; she dwelt in the heap of glowing coals which was the clan's source of warmth. She dwelt in the hearth which was the focus of each home, and in the communal fire which was the focus of each village or city.<sup>23</sup>

Hestia is the centre of things. She is the centre of the individual, the centre of the family, the centre of the city, the centre of the world. She represents the place of stillness from which we come and to which we go, the focus towards which everyone faces, the point around which everything revolves. She does not enter into the squabbles of the gods, but sits quietly and works at her weaving. She is quiet and self-effacing, but demands considerable honour from humans. It was to Hestia that the Greeks said "grace" before and after their meals.

There are societies whose notions of education give Hestia a central place, where "just sitting" is regarded as a legitimate activity. Obviously, our mainstream society is not one of them. There is not much value placed on introversion, on stopping to rest in what is essential. Things have been falling apart for so long that there is little sense of a focal point around which everyone is happy to gather from time to time. Yet Hestia, like the other gods, represents both an individual and a collective need.

Some people learn to satisfy this need through meditation. Indeed, meditation is gaining more and more legitimacy as the pace of life increases. People can identify themselves as meditators without arousing more than the mildest curiosity. "Just sitting" is a permissible activity in the most unlikely places. However, schools generally manage to keep themselves remote from such activities. When teachers want to argue for the value of meditation in the classroom, they are forced to fall back on utilitarian arguments, and evidence of the way meditation will increase their students' attention and production. Fortunately, there are plenty of such arguments and plenty of such evidence available, so we are able to find a handful of teachers and their students practising centring or meditation with their students. They may not be able to argue persuasively that there is a Hestia perspective on education which must be taken seriously in the development of curriculum, but they are able to manifest the

presence of Hestia in the serenity of their classrooms, in their students' balance and focus and in the ease with which they learn.

## DIONYSOS

*Hail, child of Semele with the fair face! There is no way  
one can forget you and still compose sweet songs.<sup>24</sup>*

When Semele<sup>25</sup>, Zeus' human lover, persuaded the god to swear to grant her a request, and then demanded that he show her his face, Zeus had no choice but to keep his word. He showed himself as he is and she was scorched to death by his glory. He snatched the child from her womb as she died, and sewed it into his thigh. The child, when he was born for a second time, was called Dionysos.

Like other children of Zeus' lovers, Dionysos was persecuted and pursued by Hera, as were all those who assisted and protected him. To fool Hera, Zeus arranged for him to be raised as a girl, and at one stage turned him into a goat. He spent many years in Asia, followed by crowds of female worshippers, punishing with madness all those who would not acknowledge him, and rewarding those who acknowledged him by granting them fertility, ecstasy and his gift of the grape. Eventually he returned to Greece and was welcomed as a god by the other Olympians.<sup>26</sup>

Dionysos seems to have been an Asian deity, whose cult was not acknowledged in Greece until the eighth century B.C. He looks very much like the son-lover of the Great Mother of Western Asia, who dies and is born again each year. When his cult arrived in the Greek city-states, the authorities found it somewhat unsettling. Here was a god to be worshipped through mystical rites, whose followers sought ecstatic communion with him, who ran enthusiastically into the mountains to give themselves over to madness and orgiastic celebrations. The worship of Dionysos was therefore incorporated into the state cults; the god of licence and chaos was worshipped side by side with Apollo, god of order and moderation. In particular, the development of the theatre came under his sponsorship, so that the exploration of the most intense human experience was pursued through a sophisticated and highly structured art form.

The authorities are still suspicious of Dionysos, and acknowledge him very reluctantly. He gets very little honour in schooling, and that only on the fringes of the curriculum. It is tragic that he gets no more. Indeed, he is himself the god of tragedy, of feeling, of suffering, of joy, of charisma, of performance, of ecstasy, of newness. Certainly, like the other gods, he has his nasty manifestations as well as his nice ones. However, he demands acknowledgment and it is dangerous to deny him.

It is hardly necessary to point out that there is not much ecstasy apparent in schools. Feeling of any kind does not have much of a place in a schooling entirely given over to turning both children and knowledge into commodities. Dionysos would have our students dance, sing, perform, be creative and spontaneous, experience the animal flow of life, be utterly engaged in what they are learning - but there is little time for such things in most schools now. One fruit of this neglect is apathy, the absence of feeling. Another is the uncontrollable explosion of feeling whose expression has been frustrated. If policy makers in education persist in their primitive, narrow, simple-minded worship of the marketplace, and if civilised teachers stop resisting the pressure to join in this worship, we will find that we are performing education not as farce but as tragedy.

The twelve Olympians had special honour among the ancient Greeks, but twelve was not a number to contain all the divinities demanding worship. Pan and Persephone, Prometheus and Priapus, Hades and Hekate and Herakles, the Graces, the Muses, the Fates and the Furies, were all alive in their awareness of the world, and they are still competing for our attention.

Each of the gods represents a different notion of the aims of education, a different perspective on curriculum. Each appears differently in the personalities of teachers and in their ways of teaching and learning. Each is present in her or his distinctive form in the truths we adhere to, in the instincts which drive us and the visions which draw us, in teaching as in the rest of our lives. In our arguments about the purposes of education and the best ways of providing it, the ancient and immortal gods are still involved in their old arguments.

While we must honour them all, we are unlikely to honour them all equally. We each have particular gods which shape our personality, our values and our perceptions. And while there is no single god who can claim the classroom as his or her personal sphere of influence, some of them may have a greater claim on it than others. Each god has her or his sacred time or place, and the gods which rule our childhood and adolescence may not be the gods which govern us as adults.

We may like to see the eternally squabbling gods simply as colourful images, and their worship simply a useful metaphor to help us explore a multi - dimensional approach to education. On the other hand we may wish to take them more seriously, to acknowledge that the Greeks, like other polytheistic cultures, knew something about cosmology and psychology which we have forgotten. We may as readily approach ultimate reality through a fantasy of the Many as through a fantasy of the One. Whatever our religious beliefs, it can be argued that psychologically we are polytheistic. Whether we summon them or not, the gods are present.

#### ENDNOTES

1. Apostolos Athanassakis, *The Homeric Hymns*, John Hopkins University Press, 1976, p. 64. The Homeric hymns are a collection of devotional songs once ascribed to Homer but apparently the work of various poets between the eighth and fifth century B.C.

Themis is an early earth-goddess. In Olympian myth she is a Titaness, the second wife of Zeus. She was honoured in classical Greece as a goddess of order, responsible specifically for public assemblies. Zeus is called Kronides as the son of Kronos, who was probably originally a harvest-god (the Roman Saturn).

2. Epiminides (c.500 B.C.) quoted by St Paul in Acts, xvii, 28. The idea which the Greek philosophers developed of Zeus as a supreme and benevolent deity owed a great deal to the increasing influence of Judaism.
3. The Senex ("old man" in Latin) is the name given collectively to Uranus, Kronos and (the Roman) Saturn, who represent the patriarchal line from which the Olympians are descended.

4. *ibid* p. 59. Rhea is an ancient earth-goddess. In the Olympian myth she is wife to Kronos and mother of Hestia, Demeter, Hera, Poseidon, Hades and Zeus.
5. *ibid* p. 64.
6. The divine couple worshipped by the Minyans, who invaded the peninsula c.2000 B.C., were called Dan and Da. They became in time Potei-Dan (master-Dan), or Poseidon and Da-Mater (mother-Da) or Demeter. The Achaians, when they invaded c.1400 B.C. called the father-god Zda, which became Zeus. The worship of his wife, Dione, did not spread beyond the north of Greece.
7. *ibid* p. 60. Persephone, daughter of Demeter and Zeus (or Poseidon) was abducted by Hades, god of death, to be his bride. After Demeter brought famine on the earth by withholding her bounty, the gods negotiated to allow Persephone to return for part of each year to live with her mother and make the earth fertile again.
8. *ibid* p. 66. The name Tritogeneia is of pre-Greek origin. Its meaning is uncertain.
9. The Cretans (Minoans) had cultural (and occasionally political) dominance of southern Greece between 2000 and 1400 B.C. The bronze-age Mycenaean culture which is described by Homer in the Iliad and Odyssey, was the product of an enthusiastic acceptance of the Cretan civilisation by the invading Minyans.
10. *ibid* p. 15.
11. The Dorians were a Indo-European people who entered the peninsula c. 1200 B.C. and settled in central and southern Greece.
12. Apollo's credentials as a specifically patriarchal god are well established. The story of Apollo's slaying of the earth-dragon at Delphi, which enabled him to claim the shrine as his own, reflects the supplanting of the Great Goddess by the patriarchal politics and cult of the invaders. There is evidence, in archaeology as well as in myth, that the shrine and oracle were originally the domain of Ge.
13. *ibid* p. 65.
14. *ibid* p.47.
15. John Keats, *Ode to a Grecian Urn*.
16. Eros, called Amor or Cupid by the Romans, was originally imagined as an ancient god of cosmic harmony, older than the Olympians, born like Ge out of Chaos at the beginning of time. The later myths make him a somewhat irresponsible adolescent, the son of Aphrodite and Ares, who shoots his arrows mischievously at gods and mortals.
17. *ibid* p. 31. Maia (mother) is another personification of goddess-earth.
18. Compare the Nordic Loki, the Irish Lugh and the Roman Mercury.

19. *ibid* p. 58.
20. *ibid* p. 63.
21. Hephaistos, whose (non-Greek) name probably means fire, seems to have originally been worshipped as such, specifically as a jet of flaming gas near the summit of Mt. Olympos in Lycia, the south-western region of Asia Minor. The myth of Hephaistos' conception and birth from Hera, without any involvement by Zeus, would seem to refer to this emergence as Fire from the belly of the Great Mother.
22. *ibid* p. 64.
23. The Latin word *focus* simply means hearth. The task of maintaining the fire remained reserved for unmarried women. In Rome this goddess (Vesta) was served by the Vestal Virgins, who were sworn to celibacy during their time in her service.
24. *ibid* p. 58.
25. Semele may have been the Phrygian earth-goddess Zemelo. The Greeks were inclined to identify her with the mother of the Egyptian god Osiris, whose myth shares common elements with that of Dionysos.
26. Apparently there was only room around the gods' table for twelve. Aunt Hestia retired to the kitchen and Dionysos took her place.

While the myth carries the Greek understanding that Dionysos was an Asian import, there is evidence that Dionysos was worshipped in Greece before the Indo-Europeans arrived, and that the conquered peoples continued to worship him under Greek domination. He was the personification of new life, the child-lover of the fertility goddess. The official acceptance of the cult of Dionysos in public worship in the sixth century B.C. was an acknowledgment that this god of the common people could not be ignored any longer.

