See pp. 2, 5, 6, 10, 11, 16, 17, 31, 33, 34, 35, Notes: 22.

COMING TO TERMS WITH HERA

"To transmute gross matter into subtle, immaterial bodies"
-Paracelsus

In her essay on "The Older Woman", Irene Claremont de Castillejo says, "I believe one has to return to one's past, not once, but many times, in order to pick up all the threads one has let fall through carelessness or unobservance. I believe above all one has to return again and again to weep the tears which are still unshed".[1] Each such return involves for me the discovery of the importance in my life of yet another goddess--a goddess who has perhaps been present all along but only now becomes observable or just now needs to be newly observed.

About a year and a half ago I realized that the goddess before whom I needed to bring myself at that point was Hera. After having been married for more than twenty-five years, I was about to be divorced. My husband and I had been separated for several years; the divorce felt right to each of us, but I knew that for me some ritual observance of this ending was essential. That intuition somehow led me to recognize that what I wanted to do was to come to terms as wholly as I could with what "wifeness" had meant in my life, and that my way of doing that was to turn to the Greek mythological representation of wifeness, the figure of Hera, and ask what role she has played in my life. This seemed to provide a way of understanding that more fully, more consciously, more symbolically, at a point in my life where in an outward literal sense I was no longer to be defined by my relation to her.

I hoped that I might thus now become more aware of just what I had lived and what it meant, not to wish it away nor to get past it through understanding it. It was not that I felt my life should have been different, but that I wished to know better how it has been. had?

So I spent most of a winter weekend lying on my bed, propped up by pillows, surrounded by books and half-emptied coffee cups, writing about Hera, about me, about our connection. I had imagined this as a kind of ritual farewell to Hera--and so it was--but, as you will see, it became a kind of greeting as well. I had thought of it as something I was doing only for myself, but found when I was done that I wanted to share what I had written with my husband 3000 miles away, though I had no sense at all of what he might be able to make of it. For him, too, it turned out to be an important way of naming where we had been and now were. "I have just been reading Philip Zabriskie's 'Goddesses In Our Midst'[2]," he wrote back, "and realized that, like it or not, Hera is the goddess who has been most actively present in my life."

Then a few months later my mother was to celebrate her seventy-fifth birthday. As I considered what might serve as a gift which could adequately articulate all that she had been in my life, all that she had given me, consciously and unconsciously, I remembered what I had written that earlier weekend of how Hera had first been present in my life through my mother's ambivalent allegiance to her. Since it was from her that I had first learned of the still living power of Greek mythology, I knew she would understand the medium should I send her those pages, though I was not at all sure how ready she would be to receive what I was communicating through it. But her response indicated that

again this seemed to work as a way of naming experience more true to its complexity and depth than could have been possible in less symbolic language. She said she had been led by what I had written to imagine a scene in which we two would approach this goddess together and then each in turn step forward to voice our thanks and our complaint.

Their response, my husband's and my mother's, and that of a few other intimate friends with whom I had shared those written reflections, led me to recognize that the reviewing of Hera I had undertaken might have a pertinence beyond the personal at a time when many are engaged in a critique of the image of marriage correlated with patriarchy. The predominantly negative image of Hera with which I began was not peculiar to me but rather had been conveyed to me not only by my family's but by my culture's messages about what "wife" means; it had been reinforced by my own discovery that I could never be comfortably contained within that role. This depreciative image is congruent with the one that emerges from the most familiar classical mythic accounts, which present her as unhappy, jealous, possessive, and vindictive. The Hera of the Homeric and Post-Homeric world is, of course, Hera as viewed by men, as seen from the perspective of a patriarchial culture; as such she might seem irrelevant to those of us who want to move beyond the limitations and distortions of that perspective. And yet this <u>is</u> the Hera we nesessarly begin with, the Hera alive to some degree in the unconscious of each of us, and deeply embedded in our language, literature and social institutions. I believe we must begin with her and then, reading mythological history backwards, go in search of an earlier Hera belonging to the period dominated by female divinities who I believe also still

lives in us. As Carl Kerenyi, speaking of the Hera of Homer, "the powerless half of a whole needed by her and not by Zeus," says: "Hera cannot originally have been like this! A figure as dependent as this could not have been the object of a cult."[3] Jane Ellen Harrison agrees:

> The figure of Hera remains. At first sight she seems all wife, not maiden; she is the great typical bride, Hera Teleia, queen in Olympus by virtue of her marriage with Zeus; their Sacred Marriage is the prototype of all human wedlock. This is true for Homeric theology, but a moment's reflection on the facts of local cultus and myth shows that this marriage was not from the beginning. The Hera who in the ancient Argonautic legend is queen in Thessaly and patron of the hero Jason is of the old matriarchal type; it is she, Pelasgian Hera, not Zeus, who is really dominant; in fact Zeus is practically non-existent. In Olympia, where Zeus in historical days ruled if anywhere supreme, the ancient Heraion where Hera was worshipped alone long predates the temple of Zeus. At Argos the early votive terra-cottas are of a woman goddess, and the very name of the sanctuary, the Heraion, marks her supremancy. At Samos, at the curious festival of the Tonea, it is the image of a woman goddess that is carried out of the town and bound among the bushes, and Strabo tells us that in ancient days Samos was called Parthenia, the island of the Maiden. At Stymphalus, in remote Arcadia, Pausanias says that Hera had three sanctuaries and three sunames: while yet a girl she was called

Child, married to Zeus she was called Complete or Full-Grown (τελεία), separated from Zeus and returned to Stymphalus she was called Chera (Widow). Long before her connection with Zeus, the matriarchal goddess may well have reflected the three stages of a woman's life; Teleia, full-grown, does not necessarily imply patriarchal marriage.

Homer himself was dimly haunted by the memory of days when Hera was no wife, but Mistress in her own right. Otherwise, unless the poet was the lowest of low comedians, what means her ceaseless turbulence and the unending unseemly strife between the Father of Gods and Men and the woman he cannot even beat into submission? What her urgent insistent tyranny over Herakles whom Zeus loves yet cannot protect? Is the tyrannous mistress really made by the Greek housewife even of Homeric days in her own image? The answer is clear: Hera has been forcibly married, but she is never really wife.[4]

Even in classical Greece Hera was seen as Hera Teleia, Hera Fulfilled. I felt a need to recover that Hera, to understand her pathos and power as well as her unfullfillment, her pathology. This Hera is visible in the sculptural representations which show her as serene and poised, as vibrant with a youthful maturity. Hera Teleia is associated with the moment of the emergence of the female into her womanhood, her full essence, a moment recognized as the mystery underlying the hieros gomos, the sacred wedding. Hera's daughter, Hebe, the goddess of youth, her double as same sex offspring so often are in Greek mythology, represents precisely this moment of transition from maiden to woman. Kerenyi, speaking of Hera's (and Hebe's)

gámos (γάμος)
γόμος means, a ship's cargo, freight, load!

Roman counterpart, Juno, says that every woman possesses a young feminine nature comparable to the "genius" of a man: this is her Juno, her individuality, an eternally self-renewing youthful femininity.[5] The statues and bas-reliefs surprise: I had imagined Hera differently, as more matronly, harsher, somewhat heavy in a coarsened way, somehow both smug and discontent. I had forgotten the mythological accounts of the pride Hera takes in her beauty: how she had expected Paris to choose her as more beautiful than Athena or Aphrodite, how she had sent Orion's wife, Side, to Hades for claiming to be more beautiful than she. The Hera of cult, the Hera celebrated by women, seems to be viewed in terms of this beauty, to be envisioned as quietly content, filled with a secret smiling knowledge. The Orphic hymn to Hers invokes her thus: Hera?

> You are ensconced in darksome hollows, and airy is
> your form,
> O Hera, queen of all the blessed consort of Zeus.
> You send soft breezes to mortals, such as nourish
> the soul,
> and, O mother of rains, you nurture the winds and
> give birth to all.
> Without you there is neither life nor growth;
> and, mixed as you are in the air we venerate, you
> partake of all,
> and of all you are queen and mistress.
> You toss and turn with the rushing wind.
> May you, O blessed goddess and many-named queen of
> all,
> come with kindness and joy on your lovely face.[6]

The Hera of cult was one who was worshipped by all women and pertinent to every stage of a woman's life. She was Hera Parthenos, Hera Teleia, Hera Chera; maiden, wife, and also woman on the other side of marriage, woman separated from her spouse, woman as widow or divorcee. As ~~Philip~~ M.I. ~~Slater~~ Finley puts it, Hera was "the complete female whom the Greeks feared a little and did not like at all."[7] What I wanted to do was to recover this complete Hera, to discover those positive aspects of which I knew almost nothing. Yet I sensed that it would probably be only by going more deeply into the already familiar more negative aspects that the others might emerge. That to start there, with the dark, would be the appropriate approach to this goddess associated with the dark time of the new moon, with child births that take place in caves, with light issuing forth from darkness. In my understanding of Persephone it had happened the other way around--I had begun with the maiden goddess of spring and only later discovered the integral importance of her underworld role.[8] But that discovery had taught me that it is the dark side of the goddesses that is most intimately connected to their association with transformation, that not to turn from this side of them may lead toward a new relation to our own woundedness and woundingness, to what Jungians would call our shadow. One learns: stories about goddesses, and true stories about ourselves, aren't pretty. Orual, in C.S. Lewis's retelling of the Psyche tale, Till We Have Faces, begins her review of her relationship to the gods with the question: "Why must holy places be dark places?"

> I say the gods deal very unrightly with us. For they will neither (which would be best of all) go away and leave us to live our own short days to ourselves, nor

> will they show themslves openly and tell us what they would have us do. For that too would be endurable. But to hint and hover, to draw near us in dreams and oracles, or in a waking vision that vanishes as soon as seen, to be dead silent when we question them and then glide back and whisper (words we cannot understand) in our ears when we most wish to be free of them, and to show to one what they hide from another; what is all this but cat-and-mouse play, blindman's buff, and mere jugglery? Why must holy places be dark places?

Yet she finds herself changed by the very careful spelling out of her complaint:

> Since I cannot mend the book, I must add to it. To leave it as it was would be to die perjured; I know so much more than I did about the woman who wrote it. What began the change was the very writing itself. Let no one set lightly about such a work. Memory, once waked, will play the tyrant. I found I must set down (for I was speaking as before judges and must not lie) passions and thoughts of my own which I had clean forgotten. The past which I wrote down was not the past I thought I had (all these years) been remembering. I did not, even when I had finished the book, see clearly many things that I see now. The change which the writing wrought in me (and of which I did not write) was only a beginning--only to prepare me for the gods' surgery. They used my own pen to probe my wounds.[9]

So, as we turn to Hera, we begin where we must, with Hera as wife -- yet as also at the same time maiden and widow, as though marriage never quite contains her. Perhaps the very ambivalence toward wifeness suggested by her triple status may lead toward an appreciation of how for us women marriage may inevitably be something we are both pulled toward and resistant against.

This central ambivalence, the double message associated with Hera, was, I have come to realize, very clearly present in the image of Hera first conveyed to me by my mother. "I have chosen Hera as my goddess," she seemed to be saying all through my childhood, "but she asks too much; I will protect you from Her. This goddess demands total allegiance. If one is wife, that is all one gets to be." (And I was aware, though only subliminally then, how the psychic energy which could not be expressed within that role had only indirect outlets: how it went into migranes and menstrual cramps, into dreams for her daughters and somewhat sentimental poetry, into a slightly hysterical preferment of her own playfulness and spontaneity, her sensitivity to feeling and intuition.)

In his essay on the Mother archetype, Carl Jung speaks of the importance for daughters of coming to recognize "the human being who is our mother" as the "accidental carrier" of the archetype.[10] Yet, as Greek mythology suggests, the Great Mother has many guises; each of the goddesses gives a different archetypal perspective to motherhood. Probably all of them enter into our own relation to the archetype, but probably each of us bears the mark all our life long of the particular goddess who first initiated us into the realm of the Mothers. (Though it is too simple to understand our mother "imago" as direct trans-

mission of what was objectively the case in our childhood history.) Neither Hera nor either of her Olympian sisters represent the full scope of mothering encompassed by the earlier goddesses. Indeed in Rome it is Hera's spinster sister, Hestia (as Vesta), who becomes the symbol of idealized maternity. Mothering is here radically differentiated from biological procreation and viewed as being expressed in a warm and protective but essentially impersonal and impartial nurturing love. Demeter, on the other hand, represents an intensely partial devotion to her children. To be introduced first to the mother archetype as Demeter embodies it--Demeter whose existence is defined by her relation to her daughter, to whom the relationship to the child's father is almost incidental--is very different indeed from knowing Mother first in her Hera aspect. Indeed, so basic is the antagonism between Hera and Demeter that in Athens the temple of one goddess would be closed whenever that of the other was open. (My own mother's delight in having her first daughter born on the first day of spring expressed in part, I imagine, her fantasy that if I were Persephone, then she might be Demeter and not only Hera.)

Yet it is as Hera that I most often experienced her. For Hera the relation to her husband takes precedence over all other relationships. At least on Olympus, whatever she may have been earlier, Hera is not the Great Mother but rather the spouse. That Hera is preeminently wife means that although she is a mother she is not mother as mother but mother as wife. The pervasive influence of this aspect of the mother on our entire lives is a central theme in Sigmund Freud's psychological vision. This is the mother who we discover is already somebody's wife,

the mother of the Oedipus traingle whose exclusive love we yearn for and will never receive.

In Hera's sphere wifehood and motherhood belong together. Sexuality is not primarily directed to ecstasy but to procreation, and children in turn are seen as the co-creation of wife and husband, as living embodiments of their bond. Thus, although Hera is a goddess of childbirth, she extends her aid only to mothers giving birth to legitimate children. She prohibits her daughter, Eileithyia, the divine midwife, from attending Alcemene when she is in labor with Herakles and tried to keep her from assisting Leto when "for nine days and nine nights she was subjected to unimaginable pain,"[11] struggling to give girth to Apollo. How different this is from Artemis' relation to childbirth which expresses her attachment to all that is young, wild and vulnerable, and from Athena's which is directed toward insuring generational continuity, the future of the polis.

It follows that, unlike Demeter, Hera in the classical period is not a fertility goddess, though there are reminiscenes of the cosmogonic holy marriage between earth goddess and sky king in Homer's description of Zeus and Hera's love-making:

> So speaking, the son of Kronos caught his wife in his arms. There underneath them the divine earth broke into young, fresh grass, and into dewy clover, crocus and hyacinth so thick and soft it held the hard ground deep away from them. There they lay down together and drew about them a golden wonderful cloud, and from it the glimmering dew descended.[12]

Although archaeological excavations have discovered a marriage bed as occupying a central place in Hera's temples, suggesting that the sexual consummation of the marital bond played an important part in her cult, the evocation of a passionate connection between Zeus and Hera so evident in this passage from the Iliad is rare in the mythic and epic accounts. Indeed, the Hera of the myths seems so fearful of all that pulls away from the contained love of husband and wife that she often appears obsessively anti-sexual. Her opposition to Dionysos and his women devotees, the maenads, stems from her recognition that sexual ecstasy pulls women away from their husbands. Perhaps the fear is really directed toward her own repressed sexuality. There is a tale to the effect that at one time Zeus and Hera were debating as to whether men or women had greater pleasure from sexual intercourse. They called in Tiresias, the only being who had lived both as male and female, to arbitrate their dispute. When he confirmed that women experience nine times more satisfaction, Hera was so infuriated that she blinded the seer on the spot.

Hera's absolute commitment and fidelity is at the very heart of her self-image. In the myths this is represented by the violence with which she rejects those men who dare to try to seduce her: Endymion is condemned to eternal sleep; Ixion to be chained forever to a revolving fiery wheel. Ephialtes is bound with snakes back to back to a pillar with his twin brother Otus who dared to woo Artemis when he was after Hera. Ceyx was turned into a bird for bragging his wife was Hera. Her very faithfulness seems to provoke Zeus to test it. He fills the giant Porphyrion with lust for Hera, and then kills him with a thunderbolt when he tries to rape her. He will not believe in Hera's report

of Ixion's desire for her and her resistence, until he tricks the mortal into making love to a cloud shaped in the goddess's likeness.

Her faithfulness is a provocation to Zeus because it encompasses the demand that she should be loved for what she has given up. She expects absolute fidelity in return and is inevitably jealous of any other who receives any of his attention. Hera, as so many myths represent her, is a wife who always expects more total commitment from her husband as her due than she will ever get. Her jealousy is most virulently evoked by Zeus's sexual involvements with other females, but Hera-women may be just as jealous of their spouse's devotion to his parents or children, his job or hobby. Truly to understand the Olympian Hera is to realize that Zeus' promiscuity is not her bad luck, is not something that could have been different. That she experiences him as betraying her is the inevitable correlate of her own obsessive fidelity; it is a necessary part of being Hera so long as we see Hera only as woman defined by being wife. She projects on to him not only the sexuality but the libido in the more extended Jungian sense that she has repressed in herself. We might note that actually Zeus's other involvements are all ephemeral dalliances, that her primacy is never really threatened. Indeed, as Philip Slater suggests, perhaps Zeus's promiscuity, his flagrant display of his sexual potency, can best be understood as an expression of his insecurity.

Thus, although in some way Zeus and Hera are "supposed" to represent the ideal patriarchial family, they seem to represent instead the tensions which undermine its stability. That there is something radically amiss here is also reflected in the notable lack of lawful offspring to these

patrons of lawful marriage, particularly the lack of the lawful male heir so important to the perpetuation of patriarchy. They are, of course, sister and brother before they are wife and husband and some of the strife between them has the flavor of unmitigated sibling rivalry. She is the older, at least in Hesiod's account (in Homer's more patriarchial version, Zeus is the oldest of all Rhea and Cronus' children), and Zeus seems sometimes to turn to her as to a mother, as in Pausanias' account of their wooing when he comes to her as a half-frozen cuckoo in search of shelter from the rain. Yet in a strange way Zeus played a kind of mother or at least midwife, role in Hera's life too, since he was responsible for Cronos' vomitting up the five children he had swallowed in fear that one of them would overthrow him as he had overthrown his father. Such overdetermination of relationsips is obviously present, confusingly, in marriages in our world as well. Much of what happens within the Hera-Zeus marriage is contaminated by their prior histories. (It is noteworthy how the myths emphasize that this divine couple is not the primordial couple, that they enter their marriage as persons already involved in a complex interpersonal system. Both Hera and Zeus are much more "human" than the previous generation of gods, the Titans--this may both facilitate our recognition of their pertinence to our own lives and betray us into seeing the connections too literally, too personally.)

Zeus, of course, began as his mother's pawn in her struggle against her husband and not too surprisingly inherited his father's anxiety that he, too, might someday be overthrown by one of his children. So he enters the marriage with Hera imbued with a distrust of matriarchial ambition, a fear of spouses who are mothers first and foremost. In

none of the traditions is she his first consort. The goddesses with whom he is earlier involved are closer to that Great Mother paradigm; indeed, the first two were his mother's sisters: Metis, the goddess of wisdom, who it was prophecied would give birth to a son stronger than his father; Themis, the goddess associated with the very existence of natural order. His union with Demeter was one in which he was used, as the earth mother has primordially used her male consorts. Dia (or Dione) whose name is simply the feminine form of Zeus's own suggests an almost opposite conception: a consort who has no individuality of her own, who exists only as Zeus's counterpart. Hera is the first (and only) wife; she is of the same generation as he and thus a putative equal; that she is somewhat older might be a way of compensating (mythically) for the inferiority within a patriarchial order of female to male and thus of emphasizing the mutuality and equality that this marriage is ideally directed toward. Zeus turns to Hera as spouse--but perhaps he never quite trusts her not to be the Great Mother after all.

Just as Zeus may have been contaminated by a childhood spent too exclusively in the female realm, with his mother and grandmother and their nymphs, and thus have grown up with the typical mother's son's anxieties about his ability to ever fulfill her expectations or to be more than her phallus, the instrument of her power, so Hera may have spent too much of her early life swallowed up by her father. Losing her mother too soon may have provoked in her (as perhaps it did in Athena, as well) what Jung calls a negative mother complex, an over-identification with her own masculine, aggressive side. Those years spent in Cronus's stomach may also be connected to her very oral conception of love, as

swallowing or being swallowed, containing or being contained. Hera seems to grow up expecting from men the nurturance and confirmation that many women turn to other females for. Perhaps we might also understand those years in Cronus's womb as in some way analogous to the experience all of us have of growing up in a male-ordered world--though obviously our responses to that may vary as much as Hera's and Demeter's. Initially Hera seems to have turned to Zeus for the sake of her own self-completion, a kind of primary narcissism that involves the longing for a return to the father's womb. Her possessiveness and jealousy express her resentment that he isn't all hers. The early loss of her mother shows in the power of her fear of abandonment--clearly an extra-rational fear since, despite his many affairs, there is never any real danger of Zeus leaving her. This fear is evident on the part of her sisters as well, though expressed differently--in Hestia's refusal to make the kind of personal commitment that would expose her to abandonment, in Demeter's convulsive reaction to Persephone's abduction.

That both Zeus and Hera were brought up with such a heavy emphasis on the contrasexual may also be associated with the strong pull each feels toward psychological androgeny, toward an in-one-self-ness that encompasses their "feminine" and "masculine" potentialities. Each, for example, is represented as tempted to parthenogenetic creation of offspring. The sons Hera has without the aid of any father are, as we shall see, clearly expressions of her own unconscious masculinity, of what Jungians call the "animus"--and they seem to merit some of the denigration so often associated with that term. Zeus's children, Dionysus and Athena, may be more successful creations--but then they were originally

conceived in female wombs before being transplanted for a final period of incubation in his. (There is actually some ambiguity about Ares and Hephaestus's parentage, too--according to some accounts, Homer's for instance, Zeus is their father, after all.) Those claims to parthenogenetic capability are not entirely foreign to our experience either. It is not only Zeus or Hera who wish to see "our" children as just "my" children. As I look back on my own childhood, I remember not only how my mother encouraged my identification with Persephone (and thus indirectly suggented that my sexuality, my pull toward men, represented an abduction from my true being) but also how my father inspired me to imagine myself as an Athena--another sexless virgin but one wholly and prouldy identified with the world of men, a brave and victorious warrior, clear-eyed, rational, practically creative, never possessed by emotion or passion. (Both seemed to wish to protect me from Hera, and though they couldn't succeed, perhaps because the one thing forbidden is always the one thing we must have, they may have had much to do with Hera's never having been my only goddess.)

In mythology brother-sister incest is also typically a symbol of androgenous yearning. Tradition has it that when Zeus and Hera first have intercourse together, they do so without their parents' knowledge. Thus may represent something unconscious in their connection--as long as the incestuous element remains unconscious it signifies a regressive return to a lost indifferentiated wholeness--fusion, merging. Become conscious it symbolizes what Jung calls the "mysterium coniunctionis"--the goal of the individuation process.

The relation between Hera and Zeus has in it elements that express the

pull in any marriage to escape differentiation and elements that pertain to the longing for participation in a match between two self-fulfilled persons--but mostly it reflects the struggle that ensues when both partners are confusedly and contradictorily trying to realize both aims, and how this struggle is exacerbated in a patriarchially-determined marriage where the wife will almost envitably become pathologically possessive and jealous.

There is no doubt about it--Hera's jealousy is pathological. Indeed, in some sense Hera is this jealousy. As Jung said, the gods (and goddesses) have become diseases. Hera's jealousy is a goddess's jealousy; it is divine jealousy, eternal, a mystery. Infact, it may be precisely in her jealousy that the Olympian Hera is divine, as Demeter is divine in her grief, Persephone in her rapedness, Ariadne in her desertion. To understand Hera means going into this dark side, not to cure but to interpret. This means recognizing that Hera's jealousy is a particular mode of jealousy, intertwined with all that she is, not an isolated symptom. Hera's spousal jealousy is different, indeed, from Artemis's jealous regard for her and her nymphs' purity, different from the jealousy Aphrodite directs towards females who threaten her reputation as unrivalled in her beauty and sexual attractiveness and also from Demeter's jealousy of anyone who might separate her daughter from her.

Hera's jealousy, though it is provoked by Zeus, is mostly actively directed into persecution of his mistresses and their children: Semele and Dionysus, Alcemene and Heracles, Io and Epaphus. She seems not to discriminate between those who knowingly welcome Zeus into their arms and those who like Io energetically resisted his advances or who like

Callisto and Alcemene were deceived by the god's coming to them disguised. That the anger is played out against women suggests that much of it may still be directed against her (and Zeus's) mother--and against her own gender identity. The Hera of Olympus does not like women--or being a woman--at all. She is singularly without any positive relation to other females--except for the two daughters whom she completely dominates. They are perfect examples of a mother complex which, as Jung describes it, leads into identification with the mother and to paralysis of the daughter's feminine initiative:

> A complete projection of her personality then takes place, owing to the fact that she is unconscious both of her maternal instinct and of her Eros.... As a sort of superwoman (admired involuntarily by the daughter), the mother lives out for her beforehand all that the girl might have lived for herself.... The daughter leads a shadow existence, often visibly sucked dry by her mother and she prolongs her mother's life by a sort of continuous blood transfusion.[13]

The only female with whom Hera seems ever to have joined forces is that other male-identified goddess, Athena: these two once joined Poseidon against Zeus; they were both strongly supportive of the Greeks during the Trojan War.

Hera's gynephobia like her jealousy is part of what makes her so unattractive to us women and makes us reluctant to recognize her role in our lives. It may help to remember that to live in Hera's realm does not necessarily mean to be identified with Hera but to find our-

selves in the world defined from her perspective. To recognize ourselves in her daughters, her sisters or her rivals is to discover how inescapably her world is our world. I, for example, have much more often found myself to be the object of "the wife's" jealousy than its subject--nevertheless, it is Hera's jealousy that has invaded my life and I have slowly and reluctantly come to acknowledge my participation in a too often repeated scenario, and how my side (like Hera's) expresses a too little heeded misogyny.

The divineness of Hera's jealousy is confirmed by Sigmund Freud's conviction that we can understand jealousy best from its pathological manifestations because in all of us jealousy assumes some pathological characteristics. Perhaps there is no wholly "normal" jealousy, no jealousy that is "completely rational, that is, derived from the actual situation, proportionate to the real circumstances and under the complete control of the conscious ego."[14]

> In its root sense, which Freud wants to return us to, pathology means woundedness. He hopes to bring us back in touch with that in each of us which has been wounded, hurt, and abandoned, that which still cries and rages. We have all been deprived of the mother's breast, we all have had to give up our claim for exclusive possession of her. Mostly, we have forgotten these childhood longings and losses, and especially how much feeling was attached to them. We have little sense of the strength of these jealousy impulses, of the tenacity with which they persist, and of the magnitude of their influence on later life.

> Jealousy is "regressive," immature; but at some level every one of us is still a child, as well as the adult we pride ourselves on having become. The memories and the overintense feelings persist. We continue to respond emotionally in ways that are exaggerated, are not appropriate to a rational response to situations, and are perhaps not even based on a realistic assessment of them. In us, too, there is something that wants to "kill" the one who has usurped our place (as in childhood we dream of murdering a father or younger brother), or the one who has proven "faithless" (as the mother was when we were infants). In all of us there still lives the child's unregarding possessiveness--the longing for an absolute, certain, and exclusive love, Each of us still experiences the child's greedy passivity, his conviction that love means receiving love. The child is "narcissistic," is unquestioningly its own preferred love-object, and so are all of us.[15]

We are more interested in what Hera's jealousy tells us about her than in what it may reveal about Zeus. Much of it is clearly "displaced" from earlier experiences of loss. Much of its passion derives from the intensity with which she has repressed direct expression of her own sexuality: she projects onto Zeus the fulfillment of her own denied desires. Her jealousy may also include "penis envy" not just in the narrow sense of envy of Zeus's genital potency but as expressing her resentment of his unrestrained freedom and aggressive power. In a sense her jealousy

is an overt expression of her otherwise repudiated masculinity since in it she moves from "feminine" passivity to forcible activity. Thus her jealousy is a kind of fantasy activity that both expresses and disguises her deepest wishes and fears.

Freud refers often to the importance of the "third" in provoking psychic life. The dyad, whether it unites mother and infant or husband and wife, tends to be static. It is often characterized more by fusion than by genuine relating; the arrival of the third (father or mistress) forces differentiation, change, movement. Perhaps this is why the relationship between Hera and Zeus seems most alive when she is stirred to jealousy. It is her jealousy that provokes her to creative activity in the form of parthenogenetic procreation; it is also her jealousy that finally leads her to leave Zeus--not for another lover but for her own self-renewal, the recreation of her virginity, her in-one-self-ness. In his essay on "Marriage as a Psychological Relationship," Jung says:

> Seldom or never does a marriage develop into an individual relationship smoothly or without crisis. There is no birth of consciousness without pain.... Disunity with oneself begets discontent, and since one is not conscious of the real state of things, one generally projects the reasons for it upon one's partner. A critical atmosphere thus develops, the necessary prelude to conscious realization.[16]

Fron this perspective Hera's jealousy is a painful initiation into the realization that Zeus cannot bring her to fulfillment after all, that she has projected onto him her own unlived masculinity, her "animus" (and thence, Jung would say, stems the "animosity" between them.)

Initially when Hera discovers that Zeus won't or can't complete her, can't be her animus, she looks to her male children to fulfill that role. Hera and Zeus's relation to their children reflects the power struggle continually going on between them. Children are viewed as ideally strengthening the hold the parents have on one another, but they are also used in the parents' struggle to be independent of one another. They grow up resentful at not receiving the unstinted love from either parent for which they long; they are pulled into fighting on one side or another or into believing it is up to them to establish a reconciliation.

Though Hera's daughters are biologically Zeus's as well, they are clearly as we have already indicated, psychologically completely identified with her--their bloodlessness suggesting what an exclusively "feminine" Hera, unshadowed by her "masculine" longings, might have been like. Concerning her sons' parentage there is, however, considerable ambiguity. According to Homer Ares and Hephaestus are Zeus's children as well as hers, but in other accounts they and also Typhaon are hers alone. The twofold genealogies tell us again that we stand here at the meeting of matriarchial and patriarchial culture. There is symbolic meaning in both accounts: Ares and Hephaestus both represent the relationship between Zeus and Hera--Ares, its unmitigated tension; Hephaestus, its creative possibilities--<u>but</u> as this relationship is experienced from <u>her</u> side. Even in those traditions which make Zeus their natural father, he rejects them as "really" Hera's--he flings Hephaestus out of heaven for siding with her and dismisses Ares for taking after her in his mindless delight in battle for its own sake.

The stories that represent them as Hera's children alone show their

creation as an expression of her rage at Zeus. They are both substitutes for her husband and part of her battle against him. It is thus perhaps no wonder that each of them suffers from some obvious deformity, that the parthenogenetic mother is the pathogenic mother as well.

This is most clear in the case of Typhaon, a horrible creature endowed with a hundred burning snake heads, who became Zeus's most dangerous adversary. That this monster is sometimes said to be Gaia's child rather than Hera's only underscores that here Hera is involved in trying to repeat her mother's and grandmother's attempts to use a son to overthrow their husbands--though this time the project fails (because of her bad luck, really, or Zeus's good fortune--that is, because of Hermes's intervention.) The fear of such a subjugation haunts Zeus--it lies behind his swallowing Metis and then giving birth himself to her first child, Athena, as though this were proof that

> There can
> be a father without any mother. There she stands,
> the living witness, daughter of Olympian Zeus,
> she who was never fostered in the dark of the womb
> yet such a child as no goddess could bring to birth.[17]

Hera's response to this was ~~then~~ to bear Hephaestus parthenogenetically. (The peculiarities of mythic chronology are evident in that Hephaestus is also represented as having split open Zeus's head with an ax to make Athena's emergence possible.) So much ambiguity is evoked by this god. In his artistry he makes manifest the sublimated creativity which in Hera herself remains frustrated. The Orphic hymn celebrates him as a gentle and gifted artist, creator of Achilles's intricately worked shield,

the magnificent Olympian palaces, and of the first human female, Pandora:

Powerful and strong-spirited Hephaistos,
unwearying fire
that shines in the gleam of flames, god bringing
light
to mortals, mighty-handed and eternal artisan.
Worker, cosmic part and blameless element,
highest of all, all-eating, all-taming and all
haunting,
ether, sun, stars, moon and pure light;
for it is a part of Hephaistos all these reveal
to mortals.
All homes, all cities and all nations are yours,
and, O mighty giver of many blessings, you dwell
in human bodies.
Hear me, lord, as I summon you to this holy
libation,
that you may always come, gentle, to make work a
joy.
End the savage rage of untiring fire
since, through you, nature itself burns in our
bodies.[18]

He is steady and trustworthy, distressed by the strife between his parents and longing to serve as a peacemaker between then. A passage from the Iliad shows him as acutely sympathetic to his mother's painful discontent, yet asking her not to allow it to possess her:

All the Uranian gods in the house of Zeus were troubled.
Hephaistos the renowned smith rose up to speak among them,
to bring comfort to his beloved mother, Hera of the white arms:
'This will be a disastrous matter and not endurable
if you two are to quarrel thus for the sake of mortals
and bring brawling among the gods. There will be no pleasure
in the stately feast at all, since vile things will be uppermost.
And I entreat my mother, though she herself understands it,
to be ingratiating toward our father Zeus, that no longer
our father may scold her and break up the quiet of our feasting.
For if the Olympian who handles the lightning should be minded
to hurl us out of our places, he is far too strong for any.
Do you therefore approach him again with words made gentle,
and at once the Olympian will be gracious again to us.'
He spoke, and springing to his feet put a two-handled goblet
into his mother's hands and spoke again to her once more:
'Have patience, my mother, and endure it, though you be saddened,
for fear that, dear as you are, I see you before my own eyes
struck down, and then sorry though I be I shall not be able
to do anything. It is too hard to fight against the Olympian.
There was a time once before now I was minded to help you,
and he caught me by the foot and threw me from the magic threshold,
and all day long I dropped helpless, and about sunset
I landed in Lemnos, and there was not much life left in me.
After that fall it was the Sintian men who took care of me.'
He spoke, and the goddess of the white arms Hera smiled at him,
and smiling she accepted the goblet out of her son's hand.
Thereafter beginning from the left he poured drinks for the other
gods, dipping up from the mixing bowl the sweet nectar.
But among the blessed immortals uncontrollable laughter
went up as they saw Hephaistos bustling about the palace.

> Hera of the white arms smiled and as she smiled she received the cup from his hand. He drew sweet nectar from a mixing bowl and poured it like wine for all the other gods from left to right. Then unquenchable laughter rose up among the blessed gods as they saw Hephaestus bustling about the house.[19]

This gentle introverted son who deliberately backs away from anything resembling strife echoes in exaggerated form her own overt denial of the will to power. He represents in her all that is self-immobilizing--as the tale of his sending her a golden throne from which she cannot extricate herself demonstrates. Animus-ridden women often seem drawn to such sensitive, creative men--but also drawn to destroy them. Hephaestus is her crippled animus, an expression of her own thwarted masculine energies. He was created in anger and born lame. One story has it that Hera found his disfigurement so disgusting that she threw him from heaven when he was born. She rejects this side of herself even ~~when~~ in projected form. Whether thrown out by father or mother, he lands on Lemnos and grows up there. It cannot be accidental that the most noteworthy period in the history of this island is that during which it is ruled by bloodthirsty women who have slain their fathers and husbands--an anti-conjugal (indeed, post-conjugal) community, strikingly consonant with Hera's most vengeful fantasies. Hephaestus' marriage to Aphrodite who of course cuckolds him (most flagrantly by her affair with his brother, Ares) seems cruelly designed to make us discern in his crippledness some essential emasculation. Though the tale according to which he designed an invisible golden net which trapped the lovers in view of all the other gods suggests a re-

sourcefulness and a resilient sense of humor which allows him to triumph over Ares after all. He was so aroused during his unsuccessful pursuit of Athena that he ejaculated against her leg; his semen dropped to the ground and from it grew Erecthionius, the progenitor of the Athenians. The ambiguity remains; there is something about Hephaestus which inspires rejection and yet his creativity remains unquenched.

Ares, too, represents Hera's repressed masculinity but in an entirely different way. As god of war, of delight in strife and destruction for its own sake, he seems to be an embodiment of her instinctual rage allowed full sway.

> Lord, Ares, yours is the din of arms, and
> ever bespattered by blood
> you find joy in killing and in the
> tray of battle, O horrid one.[20]

He is the first being, mortal or divine, to be tried for murder, and is hated even by the gods, even by his own parents. Despite his lust for battle, he is represented as singularly unsuccessful, regularly defeated by the much more clearheaded Athena, but also by less divine opponents such as Otus and Ephialtes, Heracles and Diomedes. He seems to represent a kind of hypermasculinity that is self defeating. Perhaps this underlies the Amazons's claim to be descended from him. Although he has liaisons with many women and sires countless children, he never marries. The most important woman in his life as in his brother's is Aphrodite--whose unfettered indulgence of her own sexuality makes her, in Jungian terms, Hera's shadow side. Though Aphrodite was married to Hephaestus her union with Ares was more fruitful. Their children include Deimos

(Fear) and Phobus (Panic) but also Eros and Harmonia--as though when united with love Ares' instinctuality might be creative after all.

Perhaps we should also at least refer to Hera's singularly complicated relation to one of her "stepsons", Herakles, whose whole life, as his name suggests, was defined by his relationship to her. It may well be that originally (before her cultic association with Zeus) he was Hera's male counterpart, the son-lover-victim traditionally associated with the archaic mother goddess. The story that, despite her implacable enmity toward him, she was at one point tricked into suckling him at her breast may be a dim echo of an earlier tradition according to which she is his mother; that, after the death by fire of all that is mortal in him, he eventually marries Hebe, Hera's double-as-daughter, is further confirmation. In any case in the classical myths he is the paradigmatic hero, compulsively undertaking one trial after another in his hopeless attempt to fulfill the negative mother's expectations and demands. Like Ares and Hephaestus, he is both an extension of Hera and object of her persecution.

Hera's children, as we have already noted, can not be understood as products of the great mother's boundless and essentially impersonal fertility. They are very clearly the children of this particular, highly differentiated Olympian goddess, and thus are the children of Hera-as-spouse, the children in that sense of Hera and Zeus. Hera is preeminently wife, her mothering is defined by that more fundamental (in her life) role. Zeus, from most perspectives, is more father than husband. He is the father of gods and men, the paradigmatic patriarchial ruler. Though this is essentially a political role, it is given substantiation

by Zeus's having many biological children both divine and human. But, though his union with Hera is the marriage on Olympus, it is strikingly infertile. Hera will not see him as father, will not even allow him to be father to her children; she wants him simply as husband, as Zeus Heralus. Vis-a-vis her, even according to Homer, Zeus's dominance is never secure; they are in a continual power struggle. The classical accounts say plainly: if being wife means being dominated by a male, then being wife means being unhappy, jealous and vindictive. Part of what emerges from reflection on those accounts is the conviction that if one stays in marriage as defined by partiarchy, one ~~would~~ becomes that Hera.

Zabriskie speaks of Hera as a "restless matriarch in a patriarchial world."[21] To recover the full meaning of Hera for contemporary women demands that we examine more carefully Hera's connection to the pre-Homeric matriarchial tradition.[22] What might have led an ancient mother goddess to become Zeus's spouse? Sociologically, of course, we can explain this as the mythological correlate of the synthesis of two cults, but there is more to it than that: Hera seems in some unique way to be the mother goddess ready-to-become-spouse. This is one of those points where reflection on my own life-experience opens me to an understanding of an aspect of the myth that had remained opaque apart from that correlation--in contrast to those many other times when it is recognition of the parallel to some mythic pattern that makes visible the significance of some fragment of personal history. I find I can understand Hera very well as embodying that moment when a woman discovers intuitively that she does not want only lover-victims, that she doesn't want from a male only the phallus, only the necessary instrument of her experience of her own passion or of her fertilization. She wants another who is

"man" as fully as she is "woman"; in some sense she is only fully woman if thus met. We might also speak of this as the move from the narcissistic world of dream to the world of actual others, the world of I and Thou. Murray Stein has this in mind when he speaks of Hera in terms of a "mating instinct" and asserts that "the telos of Hera is gamos."[23] Though his language doesn't feel quite right to me, I agree with Stein that what pulls Hera to Zeus is not really sexual longing. The longing has a political element in that it represents her hope for a matching of power. (We should remember that Hera's promise to Paris is sovereignity and wealth.) She wants to be fully met, matched, mated--sexually, yes, but more importantly, psychologically. (I am half-embarrassed to recall now how ripe I was for marriage when I was a bride, how though I had gone to college as Athena's, I left to my own surprise as Hera's. Yet it seems important to remember and acknowledge that, to feel again what it was like to need to live being wife now as an imperative as impelling as is orgasm when one is at its brink, to recall the certainty of that conviction: "I am living exactly what I was created to live.")

To understand this longing is, I believe, to understand Hera from within. We are introduced here to marriage not as something imposed by patriarchy but as something fulfilling a deep longing of women themselves. This understanding of marriage is what underlies the fact that in Greek cultic life the gamos, the wedding, was part of the Hera cult, not part of the Zeus religion. As Kerenyi observes:

> The historical phenomenon is this. In Athens, a city that worshipped as its supreme goddess Pallas Athena--the virgin associated with the father and representing patriarchial ideas--the contracting of marriage....was a

> sacred act owed to Hera and performed in her honor. This was completely determined by a way of thinking dominant in matriarchial societies, a way of thinking that Hera embodied.[24]

Hera, I believe, represents that moment of transition between matriarchy and patriarchy when both mother-right and father-right are honored. This is a moment the myths never catch; in a sense it is a moment that never happens except in Hera's fantasy. All that is ever visible is the move from one exclusive claim to the other, and so in the myths Hera is represented as the goddess who has capitulated. Yet somehow even in the myths both Heras are present: the one connected to patriarchy and the archaic one. Both are present in the myths--and in us: the one who chooses marriage and the one who works to undermine it. Inevitably this is confusing, to Hera and to Zeus, to husband and to wife. Yet that the fantasies of swallowing him and making his power her own or of losing herself in him are inevitably intermingled with the fantasy of being truly met does not mean that those are somehow "realistic" fantasies and the latter pure illusion.

I see Hera as poised between the two worlds, as the goddess ready to move from the female-dominated world as a world which does not truly fulfill her as a female. She stands for the transition from in one-selfness[25] to hieros gamos in response to a vision of a coniunctio that is neither dissolution nor battle. She is never just Hera Teleia but also Hera Parthenos; the two belong together not as subsequent stages but as co-existent, mutually illuminating aspects of who Hera is. The narrative temporality of myth necessarily obscures this and by focussing in on the

married-to-Zeus aspect of Hera's life without recognizing how she is still also the virginal Hera misrepresents her. Cult with its recognition that the transition from one phase to the other happens repeatedly opens us to a deeper understanding. Ritually Hera renews her virginity annually when she immerses herself in the spring of Canathus near Nauplion; ritually Hera is never only the Hera of Olympus but the prolympian Hera as well. Kerenyi describes how at Paestum there were two sanctuaries belonging to the goddess used by the same cultic community; each was dedicated to one of the goddess's aspects, and the rites involved a procession from one to the other.[26] Hera's ability to rejuvenate herself, to recover her virginity is echoed in Hebe's restoration of the youth of Iolaus.

Hera represents that in virginity which longs for conjunction as part of its own nature and that in coniunctio which looks back nostalgically toward in-one-self-ness as part of its own nature. Clearly, just as there are several different ways of being mother, there is more than one mode of virginity. Artemis's entire withdrawal from contact with the world of men is different indeed from Athena's sisterly ease in their company. That Hera's virginity is a virginity directed toward marriage is implicit in Kerenyi's reference to the union between Hera and Zeus as corresponding "to possibilities stored up in the original character of each of the two deities."[27] He also says that in the case of Hera:

> Parthenos and Paus, "virgin" and "girl"...by no means had the simple meaning of being without a man, without the brother-husband! Rather these names meant secret love-making with him. ...In Hera the woman and wife was always present from the beginning, in all the

Pais? (παῖς, ἡ)

> forms of a woman's loving fancy, without her thereby becoming polygamous.[28]

Zeus thus is imaged precisely as the fulfiller of the virgin's "loving fancy", of her own fantasies--as the one who brings her to perfection as a consort like those associated with the archiac mother goddesses could not.

Hera's pathos is that after her marriage she finds that Zeus isn't Zeus after all, isn't the fully equal other, the perfectly matched other, she had imagined him to be. As Stein puts it:

> Zeus thwarts Hera in a specific way, i.e., he will not allow her to find her "perfection" and fulfillment in gamos. He will not be married to her in more than a token way, nor allow her to be deeply married to him.[29]

The Hera-Zeus struggle appears inevitable, and yet one also feels that they both really know better, both really mean something else, want something different. Reflection on their union brings us to an appreciation of the "dialectical content" of marriage, of its "progressive as well as regressive aspects, helps us see monogamy not simply as human oppression but as the attempt at a sustained relation between two people."[30]

It was only as I came to understand this that I began also to comprehend why there are not just two Heras but three and that they all co-exist and mutually define one another. Hera is not only Parthenos and Teleia; there is also Hera Chera, Hera unbound, widowed or divorced, no longer married. Hera represents not only the transition to marriage but the transition beyond. Here my reading of Hera (perhaps because I am a woman) is radically different from Stein's who sees Hera Chera as

Why not force — by including Paris — the female child

perhaps 4 phases of the moon: crescent, 1st quarter, full, last quarter; girl, maiden, bride, "individuate"

Chera as "The Solitary" (Kerényi)?

representing the ugly, unhappy phase of Hera's life. Though of course I agree with Kerenyi that this is its most dangerous phase--dangerous to men, that is, and to patriarchy. It is dangerous also to women as any phase that implies radical transformantion must be, but I imagine many women will understand the insight that underlies "the increased religious valuation of this lowest phase."[31] Stein's interpretation seems to proceed from an entirely negative view of Hera's jealousy and possessiveness, which no longer seems adequate to me, and to issue in a therapy which would aim at making Hera content in her marriage. I have come to see journeys into dark places in a different way and am struck by how it is from Virgil's Hera, Juno, that Freud took the line which stands at the beginning of The Interpretation of Dreams and thus at the point of initiation into depth psychology: "If I cannot bend the gods to my will, I shall move the underworld."

The mythological version of Hera's separation from Zeus describes her as finally, when she could take his infidelities no longer, leaving him and returning to her birthplace in Euboea. I understand this as providing the distance from him that might allow each to rediscover the fantasy, the hope, that had brought them together in the first place. Perhaps she had only really discovered her essential aloneness within the relationship, and could only learn what genuine relationship might be in solitude. The separation can be understood as the necessary prelude to what Jung would call a genuinely psychological marriage. The divorce is thus an integral part of the shared history. According to the myth Zeus and Hera reconnect afterwards. When he is unable to persuade her to return, he approaches Mt. Cithaeron in the company of a veiled female statue and has it given out that he is about to marry a local princess.

come together again? reunite? perhaps to binding? - reconnect! too mechanical.

When Hera discovers the ruse, she is amused and reconciled to him. Though, of course, such a return to marriage might not on the human level necessarily mean remarriage to the original spouse or remarriage at all, but only a recognition of how the pull to what Stein calls "deep marriage" continues to be important. I suggested earlier how well Hera seems to fit Jung's picture of a woman with a negative mother complex. When writing of such women, Jung says:

> As a pathological phenomenon this type is an unpleasant, exacting and anything but satisfactory partner for her husband, since she rebels in every fibre of her being against everything that springs from natural soil. However, there is no reason why increasing experience of life should not teach her a thing or two.... Her own masculine aspirations make it possible for her to have a human understanding of the individuality of her husband quite transcending the realm of the erotic. The woman with this type of mother complex probably has the best chance of all to make her marriage a success during the second half of life.[32]

Hera Chera is then still a Hera related to marriage and to in-one-self-ness, one who knows the costs of both. The in-one-self-ness on the far side of marriage is different from the maiden's innocent self absorption and immersion in her fantasies--it is an aloneness that includes within it being-with as both memory and hope. This is what I had in mind when I suggested at the beginning of this essay that what began as a farewell to Hera became a greeting. Just when I had thought myself to be leaving her realm I found her waiting for me in this new phase of my life. There-

by I discovered not only a new understanding of Hera Parthenos and Hera Teleia as I viewed them from the perspective of Hera Chera but also learned something about myself I had not been prepared for: how in my soul also I am now and not only in my past related to Hera in all three of her aspects. I had not expected to experience at this point in my life an initiation into Hera's mysteries.

Here I sing of Hera
She has a golden throne
Rheia was her mother
She is an immortal queen
Hers is the most eminent of figures
She is the sister
she is even the wife
of Zeus thunderer
She is glorious
All the gods on vast Olympos
revere her,
They honor her
even equal to Zeus
the lover of lightning[33]

Christine Downing
San Diego State University

Notes

1. Irene Claremont de Castillejo, Knowing Woman, (New York: Harper & Row, 1974), p. 157.

2. Philip Zabriskie, "Goddesses In Our Midst," Quadrant #17, Fall 1974, p. 34-45.

3. Carl Kerenyi, Zeus and Hera, (Princeton: Princeton University Press, 1975), p. 114.

4. Jane Harrison, Prolegomena To the Study of Greek Religion, (New York: Meridian Books, 1957), p. 315f.

5. Carl Kerenyi, The Religion of the Greeks and Romans (New York: Dutton, 1962), p. 231.

6. Apostoios N. Athanassakis, transl., The Orphic Hymns, (Missoula, Montana: Scholor's Press, 1977), p. 27.

7. ~~Philip Slater, The Glory of Hera, (Boston: Beacon Press, 1968), p.~~ M. I. Finley, The World of Odysseus (New York: Meridian, 1959, p. 140)

8. cf. Chris Downing, "Persephone in Hades," Anima, IV:1, p. 22-31.

9. C.S. Lewis, Till We Have Faces, (Grand Rapids, Michigan: Eerdmans, 1956) p. 249, 253.

10. C.G. Jung, "Psychological Aspects of the Mother archetype," Collected Works, 9.1 (New York: Pantheon, 1959), p. 92.

11. Charles Boer, trans. The Homeric Hymns, (Chicago: Swallow Press, 1970), p. 154.

12. Richard Lattimore, trans., The Iliad of Homer, (Chicago, University of Chicago Press, 1951), Book 14: 346-351, p. 303.

13. C.G. Jung, "Psychological Aspects of the Mother Archetype," Collected Works, 9.1, (New York, Pantheon Books, 1959), p. 74.

14. Sigmund Freud, "Certain Neurotic Mechanisms in Jealousy, Paranoia and Homosexuality," Collected Papers, 2, (New York: Basic Books, 1959), p. 232.

15. Chris Downing, "Jealousy: A Depth Psychological Perspective," in Gordon Clanton and Lynn G. Smith, Jealousy, (Englewood Cliffs, New Jersey: Prentice-Hall, 1977), p. 74.

16. C. G. Jung, "Marriage As a Psychological Relationship," Collected Works 17, (New York, Pantheon Books, 1954) p. 194.

17. Richard Lattimore, trans, Aeschylus I: Oresteia, (Chicago: University of Chicago Press, 1953), p. 158.

18. Athanassakis, p. 87f.

19. Lattimore, Iliad, Bk. 1: 570-600, p. 74f.

20. Athanassakis, p. 87.

21. Zabriskie, p. 38.

22. I do not intend to imply that matriarchy in the strict sociological sense ever obtained in Greece; I am referring to a mythology dominated by female divinities.

23. Murray Stein, "Hera Bound and Unbound," Spring 1977, p.107.

24. Kerenyi, p. 108.

25. cf. Ester Harding, Woman's Mysteries, (New York, Bantam, 1973), esp. ch. 9.

26. Kerenyi, p. 93.

27. Kerenyi, p. 93.

28. Kerenyi, p. 129.

29. Stein, p. 111.

30. Russell Jacoby, Social Amresia, (Boston: Beacon Press, 1975), p. 111.

31. Kerenyi, p. 122.

32. Jung, "Mother," p. 98.

33. Boer, p.10.