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An Arts-informed Study of Artemis and Apollo:
Implications for Teachers.

Alyson Kailik

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ABSTRACT

Using arts-informed research and the intuitive artistic processes of drawing and painting I searched for visual symbols and feelings in the myths of Artemis and Apollo. Visual imagery, symbols and meaning provide a different understanding from standard mythological texts. Artemis and Apollo represent the dualities of nature and the human sphere. Artemis is a protector of young children and emerges as a role model for young women today, while Apollo is associated strongly with the passing of time and agriculture. Ways of understanding Artemis and Apollo that are relevant to youth and the teaching of mythology can inform secondary level classrooms in Ontario. Artemis and Apollo symbolize roles relating to sexuality and gender; lifecycles; and most importantly the balance between wilderness and civilization as constructed by human.

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Last, but not least, to my wonderful cats for a quick cuddle, a comforting meow and always ensuring I did not get a moments peace during times of stress.

A positive attitude may not solve all your problems, but it will annoy enough people to make it worth the effort.

Herm Albright (1876 - 1944)

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CHAPTER ONE INTRODUCTION

It is difficult to think that a possible role model for young girls can be found in a myth that originated as far back as 800 B.C.E. The prospect of the ancient goddess Artemis being an example of a positive role model for girls today might seem strange to parents; however, in the right context she is ideal. Confident and self-assured, Artemis has a strong tie to her friends and is extremely chaste with no interest in the opposite sex. In opposition to this view on chastity is her brother Apollo. Apollo would be an ideal role model for boys in ancient times; however, his sexual promiscuity is problematic today because parents may have trouble discussing the issue of teen sexuality. Apollo also represents the perfect child which is another issue both boys and girls face in this increasingly competitive age. This demonstration of opposites is just one example of how Artemis and Apollo symbolize the oriental yin and yang spheres of nature and society. Apollo governs people and domesticated animals while Artemis governs wild things. Some of these concepts are not always presented to undergraduate students of classics either in lectures or in the literature.

In this arts-informed study, I examine the myths of Artemis and Apollo and ask the question, how can arts-informed research provide new ways of knowing the myths of Artemis and Apollo through journaling, art making, and the literature? Mythology, like art, provides abstract concepts which inform life experience, providing new ways of knowing. Arts-informed educational research according to Barone and Eisner (1997; Eisner, 1995, cited in Fordon, 2000) is an examination and presentation of educational research using an artistic framework.

According to religious historian Karen Armstrong (2005), mythology is a product of the imagination. She adds that it is this same imagination that enables scientists to invent and “bring new knowledge to light [and] extend the scope of human beings” (p. 2-3). Like myth, art possesses this imaginative quality; art and myth make possible new knowledge, new connections and they inspire the imagination: “mythology is an art form that points beyond history to what is timeless in human existence, helping us get beyond the chaotic flux of random events, and glimpse the core of reality” (p.7).

In spite of this, the question “what is myth” is still debated in academic circles because it is difficult to define. While Lenardon and Morford (2007) believe that there is no single agreement on the definition of myth, Graf (1993) finds that the least controversial and most accepted view by scholars is that myths are traditional tales. Traditional Greek tales are studied by classicists who then research and disseminate findings in colleges and universities. Classical education at the university level involves researching texts and reproducing information through the production of essays or tests. This method of research is something classic scholars repeatedly teach to each new generation of students.

Arts-informed research serves to find new meaning through art and uses art to collect and disseminate findings. Elliot Eisner (1997) believes that although multiple perspectives may complicate the situation, good research always provides more questions than answers. Art allowed me to create different forms of examining, knowing and understanding myth, and a different way of disseminating mythological information. I found that the essence of the emerging data in arts-informed research on Artemis and Apollo was more complete in comparison to classical sources. Examination of the

classical literature on an intuitive and emotional level was neglected while undertaking my degree in classics. The classicists sometimes delved into history and language, but neglected the emotions of the people they studied. How the myths made students feel or the images that were evoked from students reading the passages were never discussed. When a person looks at a painting or reads a poem about mythology, the information transmitted and experienced is different from reading about mythology in a scholarly text. This is because it is arts-informed. Embracing this approach to knowledge creation and knowledge transmission is the necessary paradigm shift that a scholar or consumer of AIR (arts-informed research) has to make in order to engage on any level. My immersion in AIR has allowed me to engage in knowledge creation from multiple points of view, embracing and unifying the scholarly and the creative.

I aim to bring about awareness of the complexity of Greek myth, and reveal how relevant Artemis and Apollo are to teaching and learning in relation to the current Ontario curriculum: *Classical Studies and International Languages* (Ontario Ministry of Education, 2000). This curriculum offers Classics classes to grade 11 and 12 students. Based on the curriculum, it would appear that teachers are provided few specific beneficial mythological sources. One myth does not provide a holistic understanding of an individual entity, be s/he a god or mortal. Furthermore, the strands are confusing as mythology is positioned alongside Christianity in the strand on religion; however, a separate strand is devoted just to mythology. The curriculum strands separate myth and religion into separate strands then myth and religion are within combined curriculum expectations. This only serves to complicate and confuse students, but also causes unnecessary duplication of the two strands.

The *Classical Studies and International Languages* curriculum does not provide supporting information, and this is especially important as not all teachers have a background in the area of mythology. Variety of patterns emerges when different versions of myth are read in succession then analyzed as a whole. As an example, the myths of Artemis and Apollo by themselves tell one story, but when the body of literature is examined as a whole, which includes history and socio-cultural sources, different patterns emerge from the material. One obvious pattern that emerges because of the frequent reference to hunting and the symbols of the bow and arrow is that both Artemis and Apollo are hunters. Subtle themes, hidden within the myths, are the lifecycles of life and death, health and healing, plant growth cycles and seasons. This is especially evident in Homer (trans, Evelyn-White, 1959) and Ovid's (trans. Allen Mendelbaum, 1995) *Metamorphosis*. Yet these patterns cannot be found by examining one or two myths as unrelated entities as suggested by the curriculum. It is the placement of all the stories together that reveals the deeper characteristic of the gods and narratives told about them. Symbols and archetypes are heavily scattered throughout classical mythology. In addition to my analysis of the myths themselves, modern sources are discussed to demonstrate how myth is understood and analyzed today. In particular, this includes scholarship from non-classicists in the fields of psychology and anthropology.

CHAPTER TWO METHODOLOGY

In arts-informed research, art is used as a means of collecting, creating and disseminating findings. Its aim is to extract the essence of a phenomenon and provide an arts-informed means of understanding the researched subject. Cole and Knowles (2008) argue that “the central purpose of arts-informed research is knowledge advancement through research not the production of fine art works” (p. 66). The final results of the research are represented in artistic forms such as theatre, poetry, visual art and dance as a means to transmit and evoke the spirit of the phenomenon to the audience. Barone and Eisner (1997) clarify arts-informed inquiry by providing seven features of this type of research. These features are: the manufacturing of a virtual reality or a manufactured world with its own rules, the expression of a statement through art rather than providing a written statement of the meaning, promotion of empathy and understanding with the subject, the signature of the researcher or personal artistic style which shows up in the research, presence of different art designs and principles, common and contextual language, and presence of ambiguity. For this study, data forms and the process of collection have included reviewing literature including fictional prose, journaling, drawing, and painting.

Arts-informed research embodies the idea that through the process of art making, alternative artistic knowing and understanding of what is being researched are created. Unlike scientists who try to state meaning in words Barone (1997) argues, in arts-informed research an artist aims to express meaning through other forms. Through the process of artistic creation, the artist takes on the role of researcher. Barone and Eisner

(1997) describe arts-informed research as “defined by the presence of certain aesthetic qualities or design elements that infuse the inquiry and its writing” (p.73). As an example, I recently did a phenomenological study using arts-informed research on my lived-experiences as an autopsy assistant. One of the most prominent aspects of the phenomenon was smell. My challenge was to create, with visual images, the complex and perplexing smells of the environment. I had to consider texture, composition and a variety of other visual elements and principles to create a successful image (Kailik, 2007). What I found through my prior use of the arts-informed research process was two fold: it was a new means of identifying and presenting my experience that I would not have tried before, and it is a unique artistic means of conveying information. I found arts-informed research assists in conveying the ephemeral, to point toward what words cannot.

Arts-informed research moves the researcher and viewer beyond written words. Glesner (1997) states that “researchers need to be aware of many ways to re-present data” (p. 219). Fordon (2000) believes that findings “strive to engage the reader with the research by creating a ‘virtual reality’... the reader becomes emotionally involved in the recreation of the details of the research and examines his or her previously held assumptions about the research topic” (p. 1). Springgay (2001) created an installation that “assumes that the viewer will respond to the art in their own way” (p. 25). Rather than simply stating the artist’s findings, it is important for the audience to engage in reflection and use the art as a means of making their own connections and understanding.

Arts-informed research allows the researcher to gain a wider understanding of the subject itself, attaining more empathy with the subject (Eisner, 1997). Jongward (1997)

found a number of ways that arts-informed research assisted in her research while exploring the creativity of adult learners and their connection to the creative process. Initially she did not plan on using art, but concluded her study by creating portraits of her subjects that complemented the profiles of the participants. From this experience, she found coherence between her final paintings and her final findings. The portraits created for her a feeling of relatable intimacy between her and her participants. My experience in doing this thesis research aided in my understanding of ancient authors and the original ancient audiences of mythology. I have tried to transmit this understanding through both my final paintings and written text. By focusing on the images the authors created in their variation of the myths, I was able to fabricate an interpretation of what I thought their ancient audience saw or felt when reading or hearing the myths.

The Necessity of Experience in Art Forms for Arts Based Educational Research

Connoisseurship refers to the connoisseur, someone who possesses expert judgment, discriminating taste or mastery in a particular area. Connoisseurship is essential for engaging in arts-informed research. Eisner (1991) describes connoisseurship as relating to knowing, or as another way of seeing with all five senses. He views connoisseurship as the art of appreciation: “Connoisseurs of wine, of art, of cabinetry,” Eisner argues, “are typically those who can discern the value of what they attend to. They can often provide reason for their judgment” (p.69). Eisner is not alone in his position. Michael Jarvis (2004), a practicing teacher and artist, argues that with practice comes confidence and increased creativity. He emphasizes that the practice of painting is essential to learning how to improve and to awaken understanding that comes from repetition. Christina Thompson (2006) believes that intellectual and imaginative work

done by the artist constitutes a form of research. She argues that informed theories and practices are found in the studio and that research comes from practice. This is only useful if the questions being asked, for her, are studio based, such as creating sculpture or painting. Montgomery-Whicher's (1997) thesis found that the artists in her research enjoyed discussions about what they had done in their drawings and found that the process of completing the work created awareness, breakthroughs, invention, and understanding of their own work. This personal understanding ranges from why they enjoy drawing to why they prefer one style of drawing to another. It makes sense that these issues can only be practiced and discussed by researchers with a background in the visual arts.

Arts-informed researchers need to be knowledgeable in the medium they use for their research. Jane Piirto (2007) questions the qualifications researchers need to have in creating arts-informed projects. She examines how poetry is a domain of literature and how poetic knowledge, symbols and techniques are highly specific to this domain. She asserts that a researcher's incorrect use of techniques is due to inexperience in the artistic domain. Piirto cites her extensive qualifications in poetry and aids the reader in her analysis by dissecting an inferior poem she wrote and discussing why it is of such poor quality. Her recommendation to enhance the quality of arts-informed research in graduate work is a minimal minor in the area, preferably a major, and or peer reviewed exhibits. Piirto concludes that the issue of art quality is still hotly debated. In my experience I recall one art student who admitted to having no background in watercolours but wanted to try using them for a third year undergraduate art project. Her final visual presentation was of a very poor quality because she was unfamiliar with, and

underestimated, the medium. Limited understanding resulted in muddy colours from choosing the wrong paints, bleeding of colours, and patchy spots from trying to erase pencil marks. This student admitted her original vision was lost because she did not know the proper techniques necessary.

Examples of poorly done work provide weight to Piirto's argument; if arts-informed researchers are to gain wider acceptance within academe they need to show work of the highest standards, written and artistic. One fear of arts-informed researchers in the arts is that if we limit access we become elitist. However, when is requesting excellence from a researcher elitist? When discussing connoisseurship, I feel it would be appropriate to discuss my background to gain an idea of my personal lens on this topic. I am a painter and illustrator and have worked with a variety of visual media. I hold two honours degrees: one in fine arts specializing in visual arts and another in classical studies. I obtained my Bachelor of Fine Arts degree to complement my technical skills by providing new theories and connections with the drawing and painting. I also hold a degree in education with almost enough credits in history and anthropology to hold two others. I have been displaying my artwork for over twenty years in a variety of professional galleries and a few smaller venues. My area of focus in art making has largely been wildlife and fantasy. I work in drawing, watercolour, and acrylic media.

Concerns

The literature raises a number of concerns about arts-informed research. Elliot Eisner (1997) examines the pros and pitfalls of the new ways of representing data and validity. Eisner believes that validity is a concern because individual interpretations of media may differ from person to person. The researcher's interpretation may be lost when

balanced with the viewer's perspective. This concern about misinterpretation between researcher and viewer is reiterated by Howard Becker (1998) and Ann Fordon (2000). Fordon, for example, states that qualitative researchers might have a problem with the subjectivity of the art because the result may simply be a personal display of emotion. This is something I personally dealt with when creating the images. My first instinct was to resort to illustrations of the myths because it was something comfortable. It took a number of drawings and redrawing of some images to produce something I felt was authentic and fundamental to the myth. Fordon also argues that Eisner and Barone (1997) themselves have not defined the steps necessary when conducting arts-informed research. Fordon suggests that this is done by defining and justifying what is considered data and how the process of collection was carried out and why some things might be omitted or included.

The Research Question and Data Collection Activities

The main question guiding all aspects of the data collection process is "what are the individual personalities, characteristics, attributes and values associated with Artemis and Apollo?" I conducted my research over a six-week period where I devoted an average of one hour a day to journaling, sketching, painting, and drawing after the reading of each classical text on Artemis and Apollo. I worked from the drawings and the thumbnail sketches to help create and inspire my final painted artworks.

There were three steps to the data collection process. The first step was reading the literature and journaling, the second was sketching, and the third involved final drawings and paintings. Reviewing the literature was done with the translated primary sources on Artemis and Apollo. I wanted to keep information from the primary classical

sources in their purest form by examining them first before examining modern interpretations. The literature examined included Homer, Hesiod, Apollodorus, Callimachus, Herodotus and Ovid but I kept Homer as my primary focus, with Callimachus and Ovid as my main comparative sources.

When using authors such as Homer there was plenty of information to compare and contrast. Journaling on the sources and sketching was conducted after each reading, but I found the drawing to be more fruitful. Information from modern classicists and other researchers were examined with the same amount of journaling and sketching. Secondary sources were classical authors such as Dowden (1992), Graf (1996), and Pomroy (1995). After the primary and secondary literary sources were examined, I did a comparative analysis to see if any new information emerged. This provided three different perspectives; original myth, additional ancient sources and secondary material. I was also originally going to use various images of myths of Artemis and Apollo, but found that time restricted the number of sources I could examine. Additionally, after examining all the literature I found that the number of visual sources was too extensive to add to the data and would make this thesis unmanageable. The journaling was generative and what emerged after reflecting on the literature was written in rough notes and on my computer. It was to be carried out until data saturation point; this is when the data collected becomes repetitive (Bogdan & Biklen, 2003, p. 62).

However, myth is malleable to various environments, it is my opinion that myth is not meant to become fixed at any one point. Acknowledging this, I wrote until I had found solid symbols and attributes dedicated to both gods and a clear understanding of their areas of influence. I also reflected on the process of creating the literature journals

and sketches. Journaling was and is an important aspect of the arts-informed process, as a form of data collection and reflection. Despite this, I found that the process of creating images more enriching than journaling. For me, the images flowed better than words and through working with the images my understanding increased. Eisner (2002) believes that “in this process there is a distillation of experience; it is compressed through the material so that it takes on a life of its own” (p. 232). Jongward (1997) argues that arts-informed research can expand the data collection process in educational research and allow the “essence” of the research to emerge. Within this context, essence is defined as various properties that make one particular phenomenon distinguishable from another (van Manen, 2006). The aim of journaling and sketching in arts-informed research is to extract the essence of the phenomenon and the feeling of the experience the same way a good piece of art transmits a knowing, intuitive, emotive response. In arts-informed research one utilizes the artistic products of the research to transmit and evoke these essences of the phenomenon. Van Manen believes that there are unique features that allow the reader to differentiate one closely related phenomenon from the other.

Visual art creation is a significant part of the data collection and in this thesis it takes the form of drawings and painting. I found the drawing became primary to understanding the myths. Journaling became frustrating whereas visual creation came easily and made sense. I believe that this is because in myth, which was heard orally, the listener creates images. For me to try to write what I initially saw when reading became counter intuitive. The drawing was done in pencil or ink and emerged in the form of thumbnail sketches. These sketches were done after reading literary sources. In this arts-informed research study, the findings take the form of paintings and drawings, acrylics on

canvas board and drawings on watercolour paper. Like drawing, the paintings were carried out as a result of journaling, thumbnail sketches or reading of a specific literary source. Some of the final images emerged after examining all the final drawings and reflecting on the body of work, and culling redundant pieces.

Analysis

Examples of the most exemplary journal entries, the best drawings and paintings were selected for presentation. This was done after reviewing the entire body of sketches and drawings and picking the images that would best convey my findings. Final visual pieces include process-based works such as early drawings as well as final visual pieces based on emergent themes. From these themes additional final visual images were created that solidify the findings into cohesive forms or, as Eisner (2004) states, “when the composition *feels right*” (p.5). Irwin (2004) believes that creation and recreation are an important aspect of the artistic process. The idea is not to be satisfied with the first images created, the researcher must continue to write or sketch ideas until that feeling of “rightness” and finality combines completeness. Eisner (2002) describes this best as follows: “the process of representation stabilizes the ideas and images, makes the editing process possible, provides the means for sharing meaning, and creates the occasions for discovery” (p. 239). Without this distillation the work would cease to be effective for either researcher or viewer. The final works are not just my reflection on the literature, but my reaction to my own journals and drawings. For example, some images I first created were jumbles of simple illustrations. It is easy to portray music in the form of simple instruments. It took many sketches to reduce the idea of music to a simple form that both reflected music in the myth and represented an image unique to that myth. This

was a process of evaluation and self-evaluation and the new knowledge that comes from both.

Reflection on the Process

Like water, the myths have a fluidity that allows them to form and be applied to their surrounding environment. Armstrong (2005) mentions that when myth loses its ability to enrapture us it becomes redundant. For me this has obviously not occurred and caused problems for my methodology because I feel with myth that there is not supposed to be a saturation point. It did not help that there are numerous symbols and attributes dedicated to both Artemis and Apollo. Many symbols and images held equal weight for various reasons and trying to pick the most important ones became trying. For this reason I chose to stay with themes that could be found in the Homeric hymns.

While conducting the research I was surprised to find that I relied more on my visual instinct to find meaning in the myths than I did on my journaling. It was easier to simply draw what I saw mentally and what I felt physically than to try to write it out first. In fact, I found this reversal of the data collection process was more successful for me because my visual abilities help me to convey meaning better than journaling, images flowed when the words would not. Honing the image was like clarifying the meaning though journaling. It was then easier to go back to the art and ask myself “How would I say this in words?” Creating the artwork while writing the thesis caused additional pressure on time and I had to be more selective with my final images.

During the data collection process I noticed nature and animals more than I anticipated, especially in the myths of Apollo, I worried constantly that my own interest in wildlife and nature was drawing me to these conclusions and might blind me from

other pieces of relevant data. In spite of this, it is irrefutable that the myths are about various nature and animal cycles as well as the human sphere.

Translations

Various translations of the Artemis and Apollo myths and my own personal lens had an effect on the final data. For the sake of simplicity, I have added extracts from my journaling in italics, positioned as needed throughout this thesis. The translations of individual authors had a great impact on the way my mind processed images for each of the translations. Although I do not want to devote my entire thesis to this subject, I do want to emphasize how different translations impact the reader's ability to see images. When examining translations, it is always important to remember that information will be lost due to the nature of language. Languages are both fluid in evolution but can also be fixed in meaning. For a novice teacher of myth, it is key to remember that no translation can ever be exact. Reading in the original language is always the best method; however, most high school students would not be able to gain enough background to read the authentic text. For this reason, I used translated versions of the texts.

I read all the translations and then produced images from the texts. Boer's (1970) translations, in particular the hymn to Artemis, made little impression on me as the descriptive quality of his translations I found greatly lacking.

To be truthful I was not too impressed with Boer's treatment of Artemis. With so little to work with the poems focus seemed to be in the layout rather than in the text. The information was bland and washed out, the visual images I see are faded paintings. Simple and lacking any real interest. It seemed as if he was providing the bare bones for the hymns and really cared little for them. The myth

too is very simple almost too simple.

Despite the blandness of Boer's translation, the overall impression provided the idea that sacred spaces were a focus, however, the forest could be any forest. It is perplexing that this translation causes both boredom and yet forces creativity. Due to the blandness of the translation, I felt I had to find a way to visualize Artemis' space as sacred (see Image 1). My mind filled in the gaps of missing detail, but whether my images are what the artist wanted me to see is another question.



Image 1. Sketch of Forest

Initial sketch for the theme of sacred spaces

Powell's (1998) translation is more descriptive and detailed, in his forest the trees possess volume and are lush. Whereas in the work of Lenardon and Morford (2007) I found

the sections from this book are incomplete and shorter but they still provided information that is more descriptive and telling. The choir is "exquisitely attired" not just attired in anything, which is a word not used in the other translations. This is enough information to provided some idea of how the choir was treated and how they appeared without giving a description of what they wore. This left enough to the imagination but also supplies boundaries.

The volume of Loeb translations that includes Homer (trans, Evelyne-White, 1959) possesses an old Biblical quality to the language that made it difficult to read. This did not aid in the flow of the text nor help the visual process. I kept thinking of stained glass windows with mythical images. My images felt tainted with the primary colours found in stained glass that was difficult to shake. The image I kept getting from the Pythian myth to Apollo was the battle between St. Michael and the dragon. Apollo slays the she-dragon and frees the area from her presence. I feel that this is most likely Apollo's cult overcoming the local deity. This is confirmed by a variety of sources that is discussed in the next chapter. Ironically, I question whether this is where the original Biblical image of St. Michael came from. Since Catholicism is known for its appropriation of images, I would not be surprised if this were true. In comparison, Martin's (2003) translation had me seeing the dragon as a giant serpent not a dragon.

The more detailed and accurate translations add richness to the myth and specific images. The language added or diminished the regality of the myth. These elements are important if one wants to gain the authentic feel of the ancient listeners or to understand what readers got from these myths. In some way, the dull translations forced me to look beyond the passages to find images that are more specific. I wondered if visual freedom was something the translator had in mind. Furthermore, lack of detail could lead the reader to fill in the gaps with information not relevant to the myth or use features that have no basis in Greece or the Greek experience. The result is that images from both good and poor translations depend on the creativity of the reader. However, the authentic feel will need to come from the more accurate translation to gain a better tone of the time and voice of the original writers.

While examining the translations, I realized that one of the main themes that I expected in the myths of Artemis, but not in Apollo, is the theme of animals. I have considered that because my artwork is primarily wildlife art, I could be seeing what I want to see; however, it is clear that animals are a prominent symbol. Apollo domesticated animals from dogs to cows, and sheep are creatures he has influence over. Animals that have a reputation for intelligence and beauty such as the swan and the dolphin are also symbols of Apollo in the myths. In the Homeric hymns Artemis governs the wilderness and her cult image is the bear, with the stag playing a prominent role in many of her myths, most likely due to the obvious idea that deer and stags are common hunting animals. Horses are also a common symbol with Artemis. An average girl in ancient Greece was viewed as an untamed horse that needs to be yoked.

There are fewer animals that are attributed to Artemis than Apollo. This is an odd contradiction considering she is the mistress of wild things. It is difficult to tell if I am on the right track with myth because not all questions are answered from the ancient sources. Such questions usually emerge when the lines between Apollo and Artemis blur. In some cases I try to make a practical and informed guess from the material available. Such issues come up when dealing with animals that are used by both Artemis and Apollo like hunting dogs and horses. Seeing as both Artemis and Apollo are hunters, neither is allowed sole dominance over animals used for hunting purposes. There are other elements to both gods but, I will admit, my pull is toward the animal theme.

Classical Material: The Primary Sources in the Literature on Myth

The body of literature on Greek and Roman mythology is colossal. It would be impossible to discuss all the primary sources on Artemis and Apollo in one thesis. The

selection process was refined to full bodies of work and not fragmented remnants or other broken or other disjointed bodies of work from antiquity. Due to the volume of material available, I have also left out plays and other dramatic works as main sources on Artemis and Apollo. However, on selected occasions, I did draw upon fragments and plays for supporting documentation for various segments. I have selected three main works from three main authors for my research: Homer, Callimachus and Ovid.

Homer

Homer provides some of the earliest written documents about the Greek gods. As Charles Boer (1970) argues, “they are among the most important primary documents we have of Greek mythology, for they offer a first-hand view of the Greek mytholographic experience at a crucial, if late period in the development of that experience” (p.1). Homer is famous for his two epic poems the *Iliad and the Odyssey*, but for this dissertation I focus on his hymns. It is believed that Homer, a blind bard from Chios, may not be the originator of the epic poems (Crawford and Whitehead, 1998) and that the epics may have been repeatedly reworked for centuries. This means the hymns may also not have originated with Homer; however, since there is no definitive evidence linking the hymns to another author, Homer maintains the credit of creator.

Despite their importance, the hymns alone cannot depict all the attributes that Greeks ascribed to their gods. Every translation has the potential to add or eliminate information. Boer’s (1970) translation of the Homeric Hymns illustrates how a poor translation contributes to loss of meaning. He admits that he chose not to preserve the original meter because he hoped “the status of the hymns as poems might somehow be preserved instead” (p.3). In Boer’s translation of the Homeric hymns he states that the

relationships between the humans and gods were consistent themes. Boer's translation consists of the bare bones of the hymns with details left to a minimum. He mentions examining the hymns as a whole because keeping to the exact wording can cause the translator to lose sight of the original idea of the poem.

As a comparison to Boer (1970), translations by Powell (1998) Lenardon and Morford (2007) are examples of translations with intensely more accurate, descriptive, and rich vocabulary. These comparisons demonstrate the importance of using descriptive translations when obtaining information from Greek mythology. The text by Lenardon and Morford (2007) is used in classics classes and is more recent than Powell. It discusses more in depth topics related to Artemis and, in particular, to themes related to women. Some of these themes are lesbianism, misandry, and misogyny. Each central myth that relates to Artemis is summarized, as well as her presence in theatrical works. Lenardon and Morford also discuss the origins of Artemis in Asia Minor, her cults, and her association with other goddesses. The authors provide the same treatment of the god Apollo with the addition of a discussion on the nature of Apollo.

To complement Powell (1988), I referred to the Loeb translations in the *Hesiod the Homeric Hymns and Homerica* (trans, Evelyne-White, 1959). I used the Loeb translation as a comparison to other translations to see how different translations could play a part in providing new insights. In comparison to Boer's (1970) work on the Homeric hymns, the Loeb translations provide the Latin alongside the English so that readers can examine the original text for themselves. In this text Hesiod does not provide any great insight on Apollo, but he does discuss myths relating to Artemis and how figures like Callisto and Orion became constellations in the section called *Astronomy*.

Callimachus

Callimachus is described by Trypanis (1958) as “ the most characteristic representative of Alexandrian [sic] poetry”(p. viii). Callimachus’s importance is that he adds additional information not included in Homer’s myths. For instance, he includes something not discussed in Homer or Ovid, the youth of Artemis. Callimachus’s version of events describes Artemis’ childhood and relates more of her past than Homer’s version. The question is why are the two versions so different? Whether Callimachus’ version of the myth was inspired from something he heard or read is unknown; however, he adds a new perspective. His *Hymn to Apollo* is shorter than the one to Artemis. Bing and Uhrmeister (1994) examine and deconstruct the *Hymns to Artemis* by Callimachus. What they provide is a review of various scholar’s criticisms along with their own.

Ovid

The third author is Ovid, a Roman poet, 43 B.C-17 A.D. Ovid’s *Metamorphosis* flows from one myth to another and covers fifteen books. It is a canonical resource for students learning about myth and epics. The work provides myths on Apollo’s love lives, something Homer did not discuss in the hymns. He also provides a Roman perspective to the myths. The translation I chose is by Mandelbaum (1993), who won the United States National Book award for his translation of *Aeneid*.

A few additional authors are used for my thesis as modern comparisons to the ancient primary sources. Martin (2003) provides his own retelling of a selection of myths that includes a historical overview of the myth. I have included Martin as a source because he retells the myths from a contemporary perspective. In Martin’s book he does his own retelling of myth by taking compilations of myths from archaic or classical

sources and recreating them. He admits to choosing sources from a later timeframe that had personal appeal. He invents his own dialogue, transitions and creates a framework for the myths, borrowing snippets from such authors as Homer, and others. Grant (1995) is another classics text and serves as an overview for readers. Like Martin's translation, Grant has created his own version of the myths by combining various sources. He has a chapter dedicated to Apollo and another female deity Demeter, but not Artemis. Artemis is included in the chapter but as an afterthought. This provides an example of how Artemis is almost a second-class deity when presented alongside her brother. This is now evident not only in ancient sources but contemporary ones too.

Context: Historical, Social and Cultural

Myths told in a vacuum have the potential to create misinformation. Myths must be placed in historical and cultural contexts for both teachers and students. I use two primary classical sources in my thesis: Herodotus (trans, David Green. 1987) and Apollodorus (trans, J.G Frazer. 1956). Herodotus is considered the father of history and provides both first hand and secondary accounts. Though he is writing from a timeframe closer to the actual happenings than my own, I still have to be cautious. Some of his claims are secondhand or rumored to be so, though the information may be able to support some claims, they may not be exact. He also views history from a personal lens that may taint the information presented. Due to this dilemma, I use him as an additional source rather than a primary source. Apollodorus is an additional source for verification of other sources or for added information. Although, he does discuss many of the same myths as Homer, Ovid, and Callimachus, he only mentions very brief overviews of the myths and never in their entirety. Despite this, Apollodorus (trans, J.G Frazer. 1956) is

useful because he is attributed with the creating of the work called *The Library*. In his introduction Frazer (1954) claims *The Library* is “ a plain unvarnished summary of Greek myths and heroic legends, as these were recorded in literature; for the writer makes no claim to draw on oral tradition, nor is there the least evidence or probability that he did so” (p. xvii). Frazer appears grateful that Apollodorus was not a great writer, rhetorician, or philosopher because he leaves the works free from extra flourishes that can plague other works.

Cultural and social aspects of Greek and Roman history are just as important as historical events. Further information on cultural, social and historical sources, religious cults, and festivals related to Artemis and Apollo are included from a variety of sources such as Lenardon and Morford (2007) and selected sources from Crawford and Whitehead (1998) and Buckley (1996). Dowden (1992) provides historical, social and cultural context for the Homeric hymns. Dowden’s (1992) *Approaching the Ancient World, The Uses of Greek Mythology* discusses the uses and theories behind Greek myth. Dowden also reflects on Greek myth and how it reflects identity, culture, society, and politics. Like many of the other books there is a discussion from the perspective of both ancient and modern thinkers on Greek myth; however, unlike other books Dowden declares that his focus is on how Greeks used myth, and myth’s place in Greek history. Also included in this section is additional information on Homer and the hymns by Graf (1996). Prophecy and the Delphic Oracle are both attributed to Apollo and are essential elements in Greek society. Park (1940) provides information on the Delphic Oracle and the temple, while De Boer, Hale, and Chanton (2001) provide some interesting and recent research on the intoxicating effect on gases said to be the source behind the prophecies.

Despite the geological explanation, Milner (2000) offers a more organic explanation behind the euphoria by suggesting that the vapors came from burning certain plants.

The temple at Delphi brings me to the discussion on religion, an important issue in both Greek and Roman culture. Armstrong (2006) aids this conversation by providing a different perspective from the other authors I have included in my thesis. She writes on various religions around the world and is known as a religious historian writing on everything from Islam and Christianity to Buddhism and now myth. Her extensive writings and education on various religions allows for a unique perspective and context when dealing with the topic of religion and its origin in antiquity. Due to her background, I have included her for her insight when dealing with myth. This book examines myth starting from the Paleolithic period to the present century.

Beard, North, and Price (1999) survey a thousand years of religious rites in ancient Rome. The book does not delve into the specifics of various deities but provides an understanding of the various religious shifts that occurred. I will discuss this last theme with reference to external religions infiltrating Rome, specifically the cults of Apollo and Artemis. As a complement to Beard et al. (1999), Zaidman and Pantel (1999) examine the same content from Greek perspective. Their main focus is on ritual and myth and unlike Beard et al.(1999) it is not only an overview of the history of Greek religion, but a source for more specific details about the rituals involved in Greek religion.

Dowden (1992) also covers a variety of aspects of myth in his book. This includes myth's use in religion, initiation rights and the arrival of new religions.

Classicist Perspective, Education in Classics and Women in Antiquity

The work of Helen Morales (1995) provides a wonderful overview of and

introduction to some of the main issues that concern myth. The difference between Morales' mythological review and my own is her use of the Europa and Jupiter myth as a thematic focus where as mine is Artemis and Apollo. She focuses on the changeable nature of myth, its interpretation being dependent on the current ethnographic environment and the various lenses that have played a part in Classical antiquities evolution. Morales reiterates that myth does not work in a vacuum but "in relation to other representations of the same story, and in relation to other myth" (p.115). Morales also provides a very thorough summery of the role Freudian psychoanalysis plays in the historical development of myth in the twentieth century. She highlights the rationale behind Freud's use of myth and some of the pitfalls. Peppered throughout Morales' discussion of myth are also contemporary examples of how filmmakers and artists have interpreted and used various myths to support her conclusion that myth is not static but changeable which is also something I found during the data collection process. What caught my attention in particular are the sections that focus on myth in early childhood education in both the United Kingdom and United States. The focus is on the earliest introduction of myth to children but neglects the later levels of education which is where my argument is focused. In relation to the Ontario Ministry of Education (2000) *Classical Studies and International Languages Grades 11-12*, it makes sense to provide a classical education perspective. To date the work by Marrou (1982) is the best resource for education about the classical world. What this book provides is a way for teachers to gain an understanding of classical education without having to conduct any of the research themselves.

Gender and the Perspective of Women

The myths of Artemis and Apollo demonstrate gender and gender differences. The work of Sarah Pomroy (1995), Fantham, Foley, Kampen, Pomroy, and Shapiro (1994), in particular, show the treatment of women in ancient myth while Lefkowitz and Fant (1992) refer to female perspective and voice in classical antiquity. Pomroy's (1995), *Goddesses, Whores, Wives, and Slaves* adds more of a historical element to the issues of gender and homoerotic relationships. There are a few smatterings of Artemis mentioned in Pomroy's book. The main contribution her book provides is an understanding of the perception of chastity and virginity. More an introductory overview of main issues that effected women in Ancient times, it does not discuss Artemis in particular. There is also little effort to distinguish among the various attributes of goddesses. Though Artemis is associated with childbirth, and death in childbirth, there is no further discussion in the book about the death of women. The subtle distinctions are important in the domain of mythology. Artemis is shown in the myth of Niobe that she can strike at will when offended. How this dual role of death in childbirth versus the death of everyday events is perceived in the eyes of women of the time is not fully discussed.

One issue that emerges in the discussion of women and classics is that male scholars have been accused of ignoring the history of ancient women; however, feminists, too, have been accused of offering both positive and less than venerable treatment of Greek history. Du Bois makes no illusion that the chances of there actually being a group of radical feminists hidden in robes is less than likely because the cultural climate may not have lent itself to some of the feminist beliefs of today. However, one of the most positive features of feminist writing is that it does not seek to replicate male-centered findings of the past (Du Bois, 2007).

Imagery and Semiotics

Two books have emerged in the last few years on imagery in the ancient world. Buxon's (1995) book is recommended for those interested in curriculum focused upon Classical Greece. Buxon focuses on the context of myth, Greek reality versus the world of myth and the functional aspect of myth telling. He tries to examine both past and present from the teller's point of view. Buxon references over eight other authors that claim the visual images in mythology are in fact more important than the literature. Lewis (2002) examines the iconographic depiction of women in classical antiquity and demonstrates how what is read and what is visual are not always in agreement.

Semiotics, the study of signs and symbols, makes sense when dealing with both art and mythology. I found a variety of symbols in my research, but it is important to understand how semiotics became linked to mythology, and then linked to education. I have done this by examining how the works of Freud and Jung became associated with myth. To examine some of Freud's work I have used an online translation of version Freud's (C.D. Green, 1913) *The Interpretation of Dreams*, on York University's website. To discuss some of the abuses of myth and why Freud is not a credible source for discussion I use Du Bois's (1988) *Sowing the Body: Psychoanalysis and Ancient Representation of Women* and the work of Dufresne (2007). Du Bois' work, as the title suggests, aims to examine ancient representation of women through psychoanalysis. She also explains some of the issues that have resulted from Freud's misuse of ancient works as well as other academics. Dufresne examines the overall problems with Freud's research and clearly makes a point of explaining why Freud is not a reliable source of any kind, despite his contribution to psychoanalysis. The main issue using this source is

Freud's troublesome hypothesis on the Oedipus complex, use of myth, and questionable research. As an example of how incest is a fundamental component of Freud's theory, I use Seneca (trans, E.F. Watling, 1966) to show how it was portrayed in literature. In comparison to the introduction on Freud I also introduce the work of Carl Jung and his theories on archetypes and symbolism.

CHAPTER THREE THE MYTHS OF APOLLO

When thinking of Greek mythology and the gods, I often saw the gods as simplistic beings with power over particular areas of human existence. Aphrodite, also known as the Roman goddess Venus, is the mistress of sexual love. Ares, Mars in Rome, is commonly known as the god of war. This is how I was introduced to the Greek gods in grade school. The gods and goddesses were reduced to simple themes for easy absorption. The main problem is they were too simplistic. In schools and university, mythology is often taught with the teacher lecturing, the students absorbing the information and then regurgitating it back to the teacher via a test or essay. There is little creativity, room for imagination, or reflection in the classroom setting. Even in classics courses gods and goddesses are introduced and dissected into easy to absorb chunks of various, but simplistic attributes. This is due to the bombardment of symbol and analogies that can plague many myths. The themes can be useful as an introduction for students but it is just a starting point. Unfortunately, classicists sometimes forget that the myths are teaching tools in the form of stories.

From an educational perspective these myths have the potential to open the door to discussion on sensitive topics, even taboo topics that students face today. Myths can be used in classes other than classics because of the range in topics and social situations that span social, age, and gender boundaries. More importantly, the process of making art after reading the myths provided a means of seeing the myths in a manner relevant to me while also finding the necessary information. Teachers can do the same with students by asking them to read the myths and generate images that speak to them. This makes myth both relevant to the student and provides an avenue for discussion on sensitive topics. I

recommend that art creation may be more relevant and interesting for students. The students can create their own themes or a teacher could use the ones I found to start a discussion. All these ideas can still be done within the confinements of the curriculum.

For this thesis and my own research I focus on the attributes and archetypes attributed to Artemis and Apollo. I examine their interaction with others and try to understand them from both an ancient Greek or Roman perspective and my own. What can the myths of Artemis and Apollo tell us about the values of the ancient Greek and Romans and how do these compare with today? Are there hidden elements or underlying stories that are less obvious? In other words, what can I learn that I cannot simply find in a regular textbook?

In a ways the analysis process in arts-informed research allowed me to reduce the noise and to hone into just a few sounds. The journaling and reflection through art, and more importantly, the creating and recreation of the symbols, forced me to see beyond the words in the literature and look for the subtle clues in the myths. My final themes were generated from the data collection and were chosen not only for their prominence within the data, but also for their relevance in the Homeric hymns. This was how I limited the scope of the vast amount of data and images. Completion of final drawing and paintings were greatly time consuming and for this reason I chose to generate only the stronger themes.

A subtle theme is that Artemis and Apollo represent the seasons and hours in nature and human existence. Homer depicts Artemis dancing with the seasons. I see this as nature in conjunction with the passing of the seasons. Apollo too, though not directly part of the dance, plays the lyre and holds the tempo reflecting time and the passing of

time.

Apollo

The archer Apollo is a god of youth, good looks, and vitality. He is associated with the sun, gold, and is sometimes confused with sun god Helios. The pride of his father Zeus, Apollo is a jack-of-all-trades he is proficient in music, athletics, prophecy, and the healing arts. Apollo governs over the social orders of humans, cities, and festivities and the world of travel and foundation building. He can bring financially prosperity and fecundity in domesticated animals. Despite his good looks and various attributes Apollo has unfortunate luck in romance with his love interests either fleeing from, dying or turning into some sort of vegetation.

The history of Apollo is unclear. Lenardon and Morford (2007) found that Apollo's Greek origins could have originated from the north in 2000 B.C.E. The Homeric hymn to the Pythian Apollo indicates that by Homer's time, his cult had already overtaken the preexisting cult of the she-dragon. Apollo's cult came into Rome by way of Etruria (Gordon, 1932) and Beard et al., (1998) found that in Rome Apollo was considered to a minor deity used by Augustus to strengthen his own ties to divinity. Augustus built a temple to Apollo on his own property containing the three statues of Apollo, Leto and Artemis that were brought from Greece. The two front doors show different scenes: The first is the removal of the Gauls at Delphi and represents Augustus at the battle at Actium where he fought both Mark Anthony and Cleopatra. The second door depicts the myth of Niobe, where Apollo and Artemis strike down her children. After surveying Pausanias's work Schlesinger (1931) established that many temples dedicated to Apollo are also associated with Artemis and Leto. On the other hand, some

gods such as Apollo could also be associated with non-family members like the muses. Beard et al., (1998) states “ previously Apollo’s assigned role had been as a healing god, of no particular prominence; now he was to be central to Augustus’ new Rome” (p. 199).

Sun Theme

In the myths of Apollo, there are constant references to gold and light that represent the sun. I even perceived one of Ovid’s myths as a blending of Apollo and the sun because the imagery was so similar. I noticed that Callimachus does not call Apollo the sun nor does he directly refer to him as the sun, but his repeated reference to gold and time gives the illusion of the sun moving. In the Homeric hymn gold is of particular prominence when examining Apollo. In the hymn everything about Apollo is golden from his tunic to his sandals. The colour gold is most prominent in Homer’s hymns where everything he owns is gold. The Delian hymn repeatedly mentions the colour gold; which includes: the peg that holds his cloak, the sword he carries and the lyre; the only silver is Apollo’s bow. This is odd because the god of gold has a bow the colour silver, but the golden bow belongs to Artemis. Why this occurs, is never discussed in any of the sources I examined. Herodotus (trans, David Grene, 1987) provides an idea of some of the gifts people give to Apollo, these include gold and other opulent gifts. Apollo is also associated with opulence. As an example, one individual gave animal sacrifices, couches, purple cloaks, refined gold, white gold, bowls, goblets etc. (1.50-51). The items that were provided were mostly gold or silverbased and Apollo’s temples sometimes served as treasuries (Boedeker and Raaflaub, 1998). This association with currency would explain the frequent association between Apollo and the colour gold in many of his myths (see Image 2, p.33).

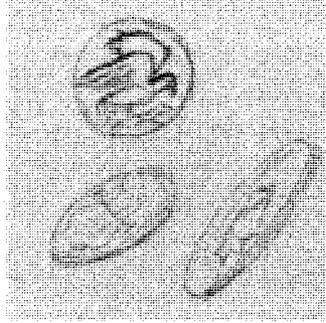


Image 2. Sketch of Coins

Fontenrose (1940) confirmed that other scholars both modern and ancient had asked the same question about whether Apollo also represents the sun. Unfortunately, the issue has never totally resolved. Fontenrose later came to his own conclusion arguing that, “I think, that we have no support here for the belief that the Augustan poets considered Apollo a sun god” (1943, p. 137). Despite this, in the myths, I noticed Apollo’s association with the Hours in Homer and the frequent reference to gold and light; however, this could be the writer’s making reference to Apollo’s association with treasuries. It was Ovid’s myths that blur the distinction between Apollo and the god Helios (the sun). Due to the inconclusiveness of the findings from so many scholars, I decided to simply include some details that I found in the visual data.

Theme of Travel

There are two Homeric hymns dedicated to Apollo. The first is dedicated to the Delian Apollo and the second to the Pythian Apollo. The hymn of Delian Apollo is about the journey of Leto in her search for a place to have the twins. Zeus’s wife Hera has discovered the affair between Leto and Zeus and threatens to punish any land that will accept her. The opening part of this hymn focuses on family and family strife and sets the foundation for the story of Apollo; however, the theme of foundation is more prominent in the next hymn. Apollo is also frequently referred to as a “far-shooter”

because he is a proficient archer killing both animals and people. When he walks in a room, the gods shudder much like the animals do for Artemis (Homer, trans, Evelyn-White 1959). This is one of a few indications of the division of worldly spheres between Apollo and Artemis.

Most of the Homeric hymns (trans, Evelyn-White, 1959) are devoted to this theme of the travel of Leto and very little to Apollo himself. Leto finally found a land, the floating island Delos, which says to her that it will accept Leto even after Hera sent out her warning. Leto negotiates an agreement with the island of Delos which allows Leto to have the twins there. In return, Apollo will build his temple on the island. Leto holds onto a palm to have Apollo and the attending goddesses feed him ambrosia, Delos blooms for joy. Artemis is not mentioned in this hymn and neither is her birth. It is my belief that hidden in the theme of travel is the possible telling of how Apollo's followers moved from one place to another looking for a site to establish his cult in Greece.

The rest of the hymn focuses on the wooded groves and temples of Apollo and how he delights in the Ionians who gather at Delos. Apollo's handmaids sing and know many languages; the atmosphere of the myth is loud with men talking and singing is very prominent. The hymn gives the audience little information about Apollo's personality or why the gods shudder in his presence. It might be that the listener would have been more familiar with Apollo's abilities. The extra information that would aid the listener of today might have been redundant embellishment for the listeners of the past.

Homeric Hymns Delian Themes: The Traveler and Sound

Next is a discussion by Homer of song making and various sounds associated with human speech. The theme stems from the songlike speech of the Ionians to the idea

of Homer singing to the music Apollo plays. Another prominent topic in this hymn, and one that will resurface in the second Homeric hymn, is travel. This hymn is about Leto's journey for a land that will accept her, the travel of the child through birth and Apollo's roaming of Delos. All these are a form of travel or wandering that is prominent in not just this myth, but in the second myth.

The sketches for the Homeric hymns are like Apollo, lavish and golden. These myths depict festivals with minstrels and dancers clothed in beautiful colours.

Because of Apollo's association with prophecy I see Apollo as the traveler in a tarot card. The theme of travel made me think of the tarot card the fool with the baggy traveling cloths and walking stick.

When I thinking of prophecy I think of the tarot cards used in divination. When I think of Apollo I think of royalty. When I put these two ideas together with bright colours and the theme of travel I saw the image of Apollo as one of the royal figures in tarot cards. Tarot cards can convey a complex meaning through simple images. This is appropriate for Apollo because his attributes can be both obvious and subtle. For my image Apollo is refined and is in white and gold with a lyre, to reflect the lavish life of the gods. The other travel symbols I saw were pretty common, stamps on letters and maps. I was unsure how to take these symbols and draw something that did not look clichéd. I left these symbolic images and waited to see if something more would come from the second myth to enhance symbols I saw at this point.

The Hymn to Pythian Apollo

The Pythian hymn by Homer (trans, Evelyn-White, 1959) is longer and more complicated than the Delian hymn and opens again with a description of Apollo and his

gift for music. Apollo joins the other gods specifically, the Seasons, the Graces, Muses, Harmonia, Hebe, and Aphrodite. All the goddesses are somehow connected to either sound or time. Aphrodite's association binds all of the other goddesses together to create Apollo's association with music and time. It is the love for music, the inspiration of the muses, and timing that brings about music. The muses are singing about their immortality and how they have no remedy for human death while the others dance. Artemis also is found singing in this hymn and the audience is told that her singing is quite good. Homer inquires into what he should sing about regarding Apollo. He mentions that he could sing of Apollo's love affairs (which there are quite a number), but chooses instead to sing about the founding of Apollo's oracle. Again the theme of travel is apparent as Homer mentions all the places Apollo travelled before finally settling on Parnassus.

Onehestus is mentioned as a place where horses are broken and chariots are briefly discussed for a time. Apollo then stops to talk to Telphusa, which, like Delos is a location not a person. This seems to mimic the conversation Leto had with Delos with the opposite effect. Telphusa tries to convince Apollo to move on to Crisa at Parnassus which he does. This is where he sets up his oracle and discusses how many tribes and other gods assist in setting up the foundation.

The Image of the Land Traveler

Some of the same themes from the Delian hymn are apparent in the Pythian hymns. However, a theme that is more prominent in this hymn than the Delian one is foundation building in the process of temple creation. Unlike the Delian hymn this Pythian hymn's travel theme is recreated in the image of sea voyages as well as land travel. This hymn has added some images to my original symbols of themes that feel

more accurate. First there are the colours that are more strongly seen in this hymn.

The colours I get for this are both filled with rich and dark colours since a traveler's adventures are rich in experiences but also neutrals and greys because the journey seems both tiring and lonely.

The colour of the sky and sea keep occurring because of the imagery in the hymn. I chose to combine the style of the tarot card and the traveling images with the tans and golds that are mentioned in the myths (*See Image 3*).

The next hymn entitled the Pythian Hymn to Apollo discusses how Apollo killed the she-dragon and the foundation of his oracle in Crisa. There is no description of the she-dragon except that she was a "bloody plague" because she killed people and livestock. At this point, the hymn takes a long detour and discusses how the she-dragon came into existence. This detour includes Hera's involvement in the creature's creation. This distracts from the story of Apollo until the point in the hymn where he kills the dragon and relieves the people from her mischief. Pythian was the name given to Apollo for the location where he killed the dragoness.

Pythian Hymn and the Theme of Travel

In the Pythian Hymn Apollo's attention turns to the question of who should serve and maintain his temple. Apollo becomes a dolphin, jumps aboard a vessel full of Cretans from Knossos, and takes the people to his temple in Crisa. During the journey, descriptions of the cities they pass are mentioned. When Apollo jumps from his ship, he is described as a flash of fire. He then proceeds to tell the Cretans how to live and worship him. Again, song becomes a part of the hymn as he teaches them



Image 3. The Traveler

what they are to sing, “Hail healer”. This is the first direct mention of Apollo’s healing ability (Pythian Apollo, sec. III. 179-546). Aelian (trans, A.E. Scholfield, 1959), a Roman citizen who wrote about animals states, “ all men who appreciate music bury dead dolphins out of respect for their love of music” (On Animals, XII. 6). This again ties Apollo to music, musicians, and the song of the dolphin.

Images of Travel and Foundation Building

The theme of travel and foundation building came to me in an image that is combined with the prominent dolphin role in the Pythian hymn. Foundations and cities are themes that keep coming up in both Delian and Pythian myths.

With the theme of foundation, the dolphin and travel reminded me of the work of the artist Robert Lynn Nelson. Nelson’s primary images are whales and dolphins and, while living in Maui as a child, I often saw much of his work.

One of Nelson’s compositional techniques involves images that are bisected with a view of the ocean on the bottom and a view of the Hawaiian mountains on the coast above (see Image 4).

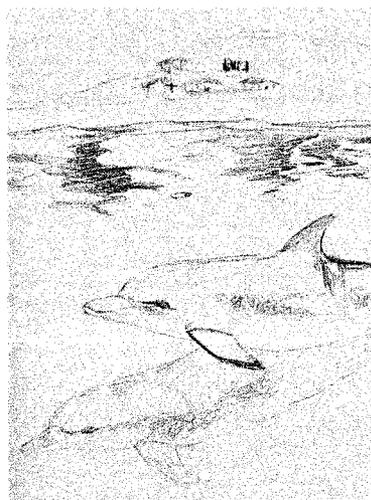


Image 4. Sketch of Dolphin

Nelson was an inspiration for me as a child on the island of Maui in Lahina. He was the founder of the modern marine art movement in the 1970s. A passionate environmentalist and artist like Robert Bateman, Nelson (2007) states “I wanted to paint the precise sensation of being in two universes at once. I could see it when I went diving, and I wanted to share it with the world.” (Robert Nelson, 2007, ¶ 1). This historical attachment to Nelson’s work, and my own ability as a wildlife artist enabled me to come up with an image that worked with these themes (see Image 5, p. 56). The image is of a dolphin underwater in a bisected image with a city being built above the water symbolizing society and foundation. I wanted to take something I could relate to from my past and include the data I found in the hymns. Movement in the image comes from the fact that the dolphin is swimming. The waves also demonstrate movement. The colours are all in blues golds and greens. Due to the frequent discussion of the sea, I keep seeing open skies in cerulean and seas of cobalt blue. Taking this image from my childhood, I created the dolphin to symbolize Apollo searching for his soon-to-be followers. The builders represent foundation building and the anticipation of new beginnings, the Cretan followers and the cities that were mentioned on the way to Crisa. The ruins underwater depict the old life, the ship that Apollo used to bring the Cretans and the life they were forced to leave behind.

Another image reminded me of this theme of society and foundation building. The hymn opens with Apollo in all his grandeur and his mother Leto at Olympus. Homer claims that Apollo enjoys the long-robed Ionians and their daily activities that include boxing and dancing. The theme of building and society reminds me of simple blueprints for a house, brick and Amish barn building which is done with the participation of the

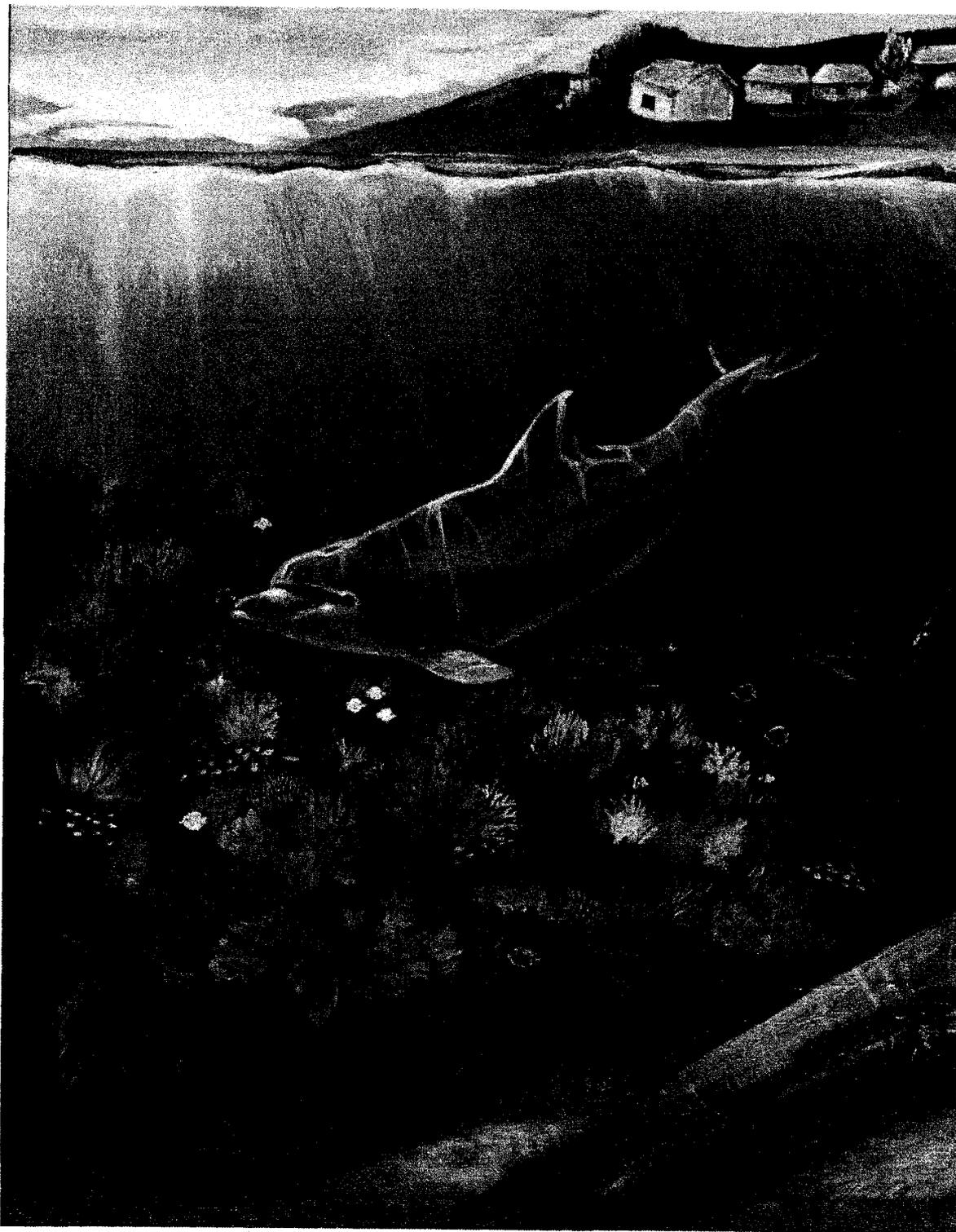


Image 5. Sea Traveler

entire community.

The feelings of the hymn are of pastoral festivals and are understandably bright and cheerful much like the feeling of warm sun. I see people with festive reds and yellows and primary blues rather than sea or sky blues.

Ironically enough, the hymn to Delian Apollo is the introduction and foundational information for Apollo, a god involved with foundation building.

Biblical Imagery

One image that came forward in the Pythian hymn, but not others, is the image of St. Michael. Due to the symbolism and the language of the text, I kept feeling like I was reading something from the Bible and what I drew to reflect this was a stained glassed image of St. Michael fighting the dragon with a fiery background. Bright colours are enhanced when I think of Apollo fighting the Pythian dragon a scene that emerges is St. Michael battling the dragon/devil. I kept thinking of the colours of stained glass that are rich in order to capture the light. When examining the secondary sources, I was not the only one who made the biblical connection. Lenardon and Morford (2007) state that Apollo “may be used as a meaningful contrast to the figure of the spiritual Christ” (p. 259). In the hymn, it is also stated, “Apollo hath power, for that he sitteth on the right hand of Zeus”(hymn 2, p. 51). This again brings up biblical imagery of Jesus and how he sits at the right hand of God. It again makes me think that the writers of the Bible may have borrowed from Apollo’s myth.

Pausanias (trans, W.H.S. Johns, 1961) mentions Apollo’s position in Tegea and that “Apollo received his name from the help he gave in the time of the plague, just as the Athenians gave him the name of Averter of Evil for turning the plague away from them”

(XLI. 8-9. I). Pausanias also refers to a temple of Apollo called Apollo the Helper which reminded me of the idea of the good Samaritan. This theme is very minor in comparison to others so I did not feel that it warranted a final image but should be included as an observation.

Religion and Romance

Zaidman and Pantel (1999) discuss various types of sacrifices that are made to gods and goddesses. People sacrificing to Apollo would make something called bloodless sacrifice consisting of plants. The opposite type of sacrifice was made to Artemis. Both wild and domesticated livestock would be killed, some burned alive. Zaidman and Pantel state that Apollo is in fact attributed to the vegetative cycle, further confirming my findings of growing cycles in some of Ovid's myths. The Pyanopsia is an autumn festival that is the " offering to Apollo of a cooking-pot in which a kind of pottage (*puanos*) of pulses, especially dried ones, had been boiled (*hepsein*)" (p. 38). For Pythagoreans there would be an attraction to Apollo since one sacrificial altar is dedicated non-blood sacrifices. Pythagoreans were vegetarians and purported worshipers of Apollo further substantiating the link between the plant growth cycle in the Apollo myths and cultural rituals involving cultivated vegetation.

Ovid's Theme of Transformation and Romance

In Ovid (trans. Allen Mendelbaum, 1995), all the myths dealt with transformation on some level. The number of plant references that kept appearing surprised me. It is only in this hymn that I have found the reference to plants and cultivation to be so abundant. Ovid presents Apollo as the archetypal tragic lover because he is known for his various unfortunate love affairs; the most prominent of these being his pursuit of

Daphne, the woman he tries to rape. Many of Apollo's myths revolve around romantic pursuit, or less than romantic unions. Homer mentioned various people Apollo has relations with but did not go into any detail, Ovid does. After spurning Apollo's advances, Cassandra was cursed with always speaking the truth but having no one believe her (Buxton, 1995). In fact, the only two individuals that survive Apollo's affairs unscathed are Apollo's son Asclepius and his love interest Marpessa. Either there is a transformation that occurs or someone dies.

The theme of Ovid's book is metamorphosis but it is not uncommon for this theme to run through other authors' versions. However, in Ovid (trans. Allen Mendelbaum, 1995) there is the overarching theme of romance but each myth also reveals underlying attributes of Apollo. As an example, the first three of Ovid's myths to Apollo dealing with romance also provide some ancient insight into the Greek awareness of the growing cycle of plants. I originally found it confusing that both Roman and Greek architecture could be so complex yet the understanding of natural science so poor. Marrou (1956) reminds us "the culture that arose out of classical education was essentially aesthetic, artistic and literary, not scientific" (p. 224). He continues to emphasize that, "In spite of Plato's efforts, the higher Hellenistic culture remained faithful to the archaic tradition and based itself on poetry, not science" (p.161). What Marrou (1956) is looking at is the neglect of the natural sciences because the Greeks did learn math, astronomy, and music. This neglect continued with the Romans who would examine astronomy, not from a mathematical perspective but a mythological one (p. 282). With this information, I was better equipped to understand why the myths explain the behavior of nature in the manner that they do. The myth of Daphne and Apollo

provide a window into the Ovid's perception of plant growth.

Myths of Daphne, Hyacinthus and Apollo

Daphne is the daughter of Peneus a river deity. Cupid hits Apollo with an arrow making Apollo instantly enamored of Daphne; however, striking her with an arrow has the exact opposite effect. When Apollo sees her, he immediately pursues and she flees. During the pursuit, fearing rape, Daphne pleads with her father for help. In response, her father changes her into a laurel tree (Ovid, trans, Allen Mendelbaum, 1995). The second myth involves the love affair between Apollo and a Spartan youth Hyacinthus. While the two were throwing the discus, Apollo's throw came back to the ground. On hitting the ground hard, the discus came shooting back into the face of Hyacinthus. Apollo tried to revive him but Hyacinthus was too badly injured and died. From the blood that fell from Hyacinthus came a flower of a bright purple colour. The flower is said to have mournful markings on it and was used in festivals of Sparta (Ovid, trans, Allen Mendelbaum, 1995). These myths depict Apollo's romantic encounters turning into plant life. The myths emanate from relationships between not just people, but also from the understanding of plant growth. Apollo acts as the sun, Daphne's is the daughter of a water deity, and together they create a laurel tree.

Cassirer (1946) discusses how the story of Apollo and Daphne might be different if it were mistranslated. The word for dawn and for the laurel are very similar in Greek and Cassirer believes that this new version makes more sense. He states that "The story of Phoebus and Daphne is nothing more but a description of what one may observe every day...the rising of the sun god who hastens after his bride, then the gradual fading of the red dawn at the touch of the fiery rays" (p.4).

Strangely, the laurel and the hyacinth are not plants cultivated for food production. The plants and trees like laurel are used in religious or festive ceremonies for Apollo. The laurel is still used at the Olympics and at various games as crowns for the winners. This connection to the Olympics feeds back into the concept of Apollo as a champion of people and what he loves is also transformed into something that would be associated with champions. In the Pythian hymn Apollo “speaks... from his laurel tree” (trans, Evelen-White, 1959, p. 353), another indication that the laurel is important and he keeps it close.

For the myths of Daphne and Hyacinth, the image is the plant’s growth cycle.

The su’ns love for the water turns the lover into a tree. It is something I did not expect to see by examining Homer or individual myths in Ovid but when the myths in Ovid were placed together the images became obvious.

However, these transformation themes attributed to Apollo are only found in Ovid and may have been created to serve his theme of metamorphosis. Dowden (1992) found that the motif of transformation of Daphne represents the death of the maiden and her childhood before marriage (p.3). These myths are not found in Homer, Hesiod, or Callimachus.

Images of Plant Transformation and the Roots of Men

When the theme of vegetation was considered in relation to Homer and Callimachus’ themes of foundation, what emerged was the image of Dryads. I realized that

I have frequently created images of dryads in the past and had to consider if I was just creating this out of personal interest. When I examined these ideas I

soon realized that Apollo is a foundational god attached to natural elements and that my image was not simply personal. Roots are foundations for trees and Apollo's myths revolve around tree imagery. To see him as I see Daphne, as a person turning into a tree, is not unrealistic or a great jump from the theme. It might actually be that Daphne is the image of Apollo in female form or she represents another form of foundation Apollo creates. She is the start or foundation of the idea of the laurel, associated to Apollo and the laurel crowns of the Olympic winners.

I have always had a fascination with dryads so, for me, the image of tree people came easily. The picture of Daphne was too basic, for it is really Apollo that forms the roots of everything. This image reminded me of Dante (trans, Henry W. Longfellow, 2006) who might have borrowed this idea from Ovid for his own work in the *Divine Comedy* where the tortured souls say “men once we were, and now are changed to trees” (Canto XIII, p. 74). From this idea came a simple sketch of Apollo as a tree (see Image 6, p. 63). I hoped this drawing might evolve, but in time, I came up with other ideas for the theme foundation which tied back to the travel themes (see Image 3, p 38).

The Olympic Games

In comparison to the solitude that I see with the temple of Delphi, the idea of sport is another aspect that is briefly discussed but plays a prominent social role.

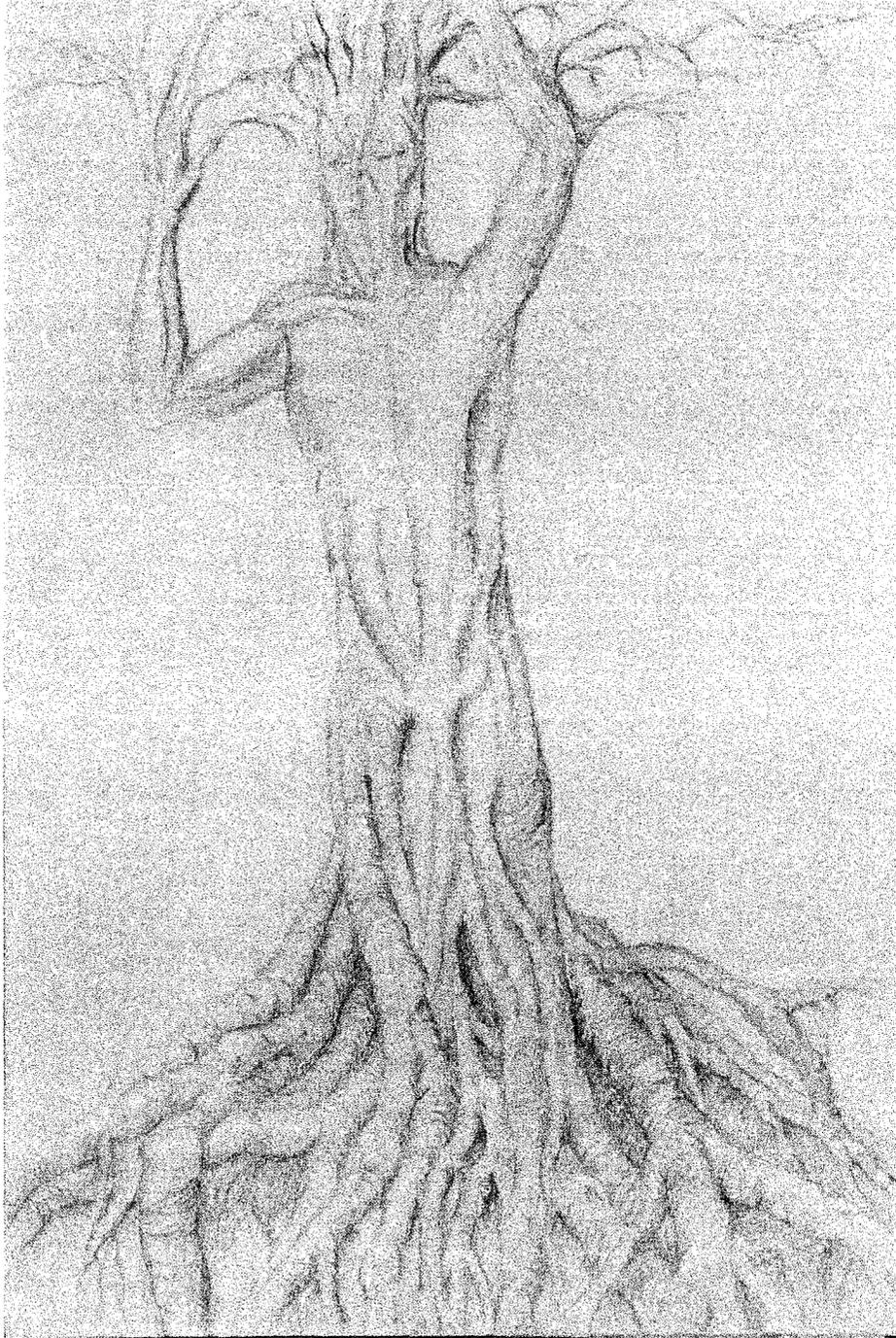


Image 6. Roots of Men

Apollo plays a strong role in the Olympic games, but this is not discussed in the hymns. During the Olympic games the Pythian flute is played because it is sacred to Apollo (Crawford and Whitehead, 1998). When I think of the story of Apollo and

Daphne and how she changes into a laurel tree, the next thing I think of is the Olympics. Laurel has a strong association today with the games, but sport is not mentioned very much in any of the selected works. The exception is the myth of Hyacinth and Apollo where Hyacinth is killed by a discus. Between the gods, Apollo is the sport champion having won two events against two gods, a footrace with Hermes and a boxing match with Ares (Crawford and Whitehead, 1998). The boxing is mentioned in the Pythian hymn and the Pythian games were held every fourth year at Delphi. The images for this are Attic vases and men in various forms of sport. For some reason it is the only image I really see which may have to do with the lack of description from the authors. This is not a strong theme in the hymns, but it is one of Apollo's attributes.

Theme of Music in Homer



Figure 1. Athenian Red Figure

Source: <http://www.theoi.com/Olympios/Apollon.html>, Retrieved April 1 2008. Apollo, god of music, Athenian red-figure kylix C5th B.C., Archaeological Museum of Delphi.

With the festivities of the Olympic games comes the sound of music. The theme of music is introduced in the first two myths in the Homeric hymns of Artemis, but not the hymns directly attributed to Apollo. The only inkling of Apollo's ability emerges

when he plays the lyre for Artemis and company so they all can dance. One type of music comes in the form of communal music, choirs and minstrels in a parade and pastoral scenes that are common in Roman literature.

The social and musical aspect reminds me of festivals and Roman-like triumphs. Apollo imbues richness and strength, every quality he owns displays quality breeding. The brightness of the images I see is also in sync with the loud clamor from the sounds of music and sound in this hymn.

Another theme associated with music involves the particular origins of instruments and with it the theme of foundation reemerges. The Homeric hymn to Hermes (trans, Evelyn-White.1959) tells of how Apollo's musical ability with the lyre came into existence. It was Hermes who, without any care for the tortoise, scoops it out from its shell and adding strings to create the instrument. It is also in the Hymn to Hermes that we find out that Apollo owns cattle because Hermes steals them. Zeus intervenes and to placate Apollo, Hermes give him the lyre which then becomes attributed to Apollo along with the cows, one black bull and hounds that follow them in the hymn. The cattle are a symbol of Apollo's domain over livestock and the hymn explains Apollo's association with the lyre. The grander theme of music is more prominent in the hymn to Hermes where the origin of Apollo's lyre materializes from Hermes' creating the instrument.

In Ovid (trans, Allen Mendelbaum, 1995) there are two other music myths dedicated to Apollo that differ from other previous myths because, unlike the others, these do not involve foundation or creation. This first myth involves Pan, a pastoral god like Apollo, the other a satyr named Marsyas, and both myths involve a competition of musical abilities. Pan's criticism of Apollo's playing initiated the contest between the

two. This contest was judged by Tmolus and various inhabitants of the area, who all agreed that Apollo's playing was the best, all except King Midas. As punishment for challenging Tmolus's judgment Apollo gave Midas donkey ears (Lenardon & Morford, 2007). The second myth involves a satyr named Marsyas and Apollo competing in a musical contest of the flute. The winner could do as they wished to the loser, and when Marsyas lost, Apollo had him flayed alive. It is said that from the tears of the nymphs and other satyrs came a river named Marsyas (Ovid, trans, Allen Mendelbaum, 6. 385-400). Apollo here reminds the audience of the retribution in store for those who boast of their superiority in the god's area of influence. Ovid's two myths add the emotional and competitive side of Apollo and have a bit of flare to Apollo's retribution; this will also be seen in his sister Artemis.

For more information on Apollo, I examined the works of Hesiod. Unlike the hymns to Artemis, Hesiod does not present any myths on Apollo because there are no constellations attributed to him. Hesiod (trans, Evelyn-White, 1959) does mention that Apollo is born on the holy day of the seventh. Hesiod also mentions that "it is through the Muses and far-shooting Apollo that there are singers and harpers upon the earth" (p. 85). These bits of information may not provide much context but do solidify some attributes to Apollo found in other sources than the main ones I have used.

Image of the Tortoise

The image I created from the musical theme is that of a tortoise. Hermes scooped out the tortoise to make the lyre so I looked to see if there was a Greek tortoise on the Internet and quickly found images of the Golden Greek Tortoise. The tortoise is a light tan colour hence the reference to it being gold. I remembered that tortoises are the

ultimate geriatrics; they are known to live for over a century. The tortoise helps portray my theme of time associated with Apollo. I pondered over the link between Apollo and the tortoise and wondered how long the tortoise had this name. It may have originated from the myth and people attributing the gold colour to Apollo.

When I think of how to incorporate the gold colour that is found in the myths to Apollo I think of coins that held the image of Apollo and the idea of the Golden tortoise.

I realized that the gold coins could be my symbol for both. Out of all the images I made of the tortoise (the tortoise in the water, a tortoise by a lyre surrounded by golden grass) the image that is the strongest, and the one I use, is a golden tortoise with several gold coins beside it.

I used the tortoise to represent the lyre that it later becomes. I originally was going to use the background grass to symbolize the strings that are golden in colour and a lighter colour to represent the string.

Strings move as they are played, I see the god as an invisible being. The grass blowing in the wind made me think of the god stringing his lyre.

When I drew the final image I found that adding the gold and the grass a bit problematic. For one, the image seemed very busy already. I felt that adding the grass and the gold might disrupt the flow of the image. Concerning the gold, I feel that the coins symbolize the wealth and gold attributed to Apollo. I contemplated whether I needed to use the colour gold to get the viewer to see gold.

My next challenge was getting across the connection between music and the tortoise. It was here that I again became stuck. Was I again feeding the audience too

much in one image? Could I get the point of music across by using the less-is-more approach? I found that I might be trying to accomplish too much in one image that may result in clutter rather than clarity. I stayed with the image of the tortoise and the coins because they are pure symbols from the myths (see Image 7). I believe that the ancient Greeks would understand my image because they understood the context, as will the reader of this thesis. I also think this image might be a good introductory lesson to the Apollo myths. I would ask students, before and after introducing them to the myths to tell me what they see in the image. This would aid students in understanding how symbolism is represented in myth and how it might continue to evolve in both literature and art.

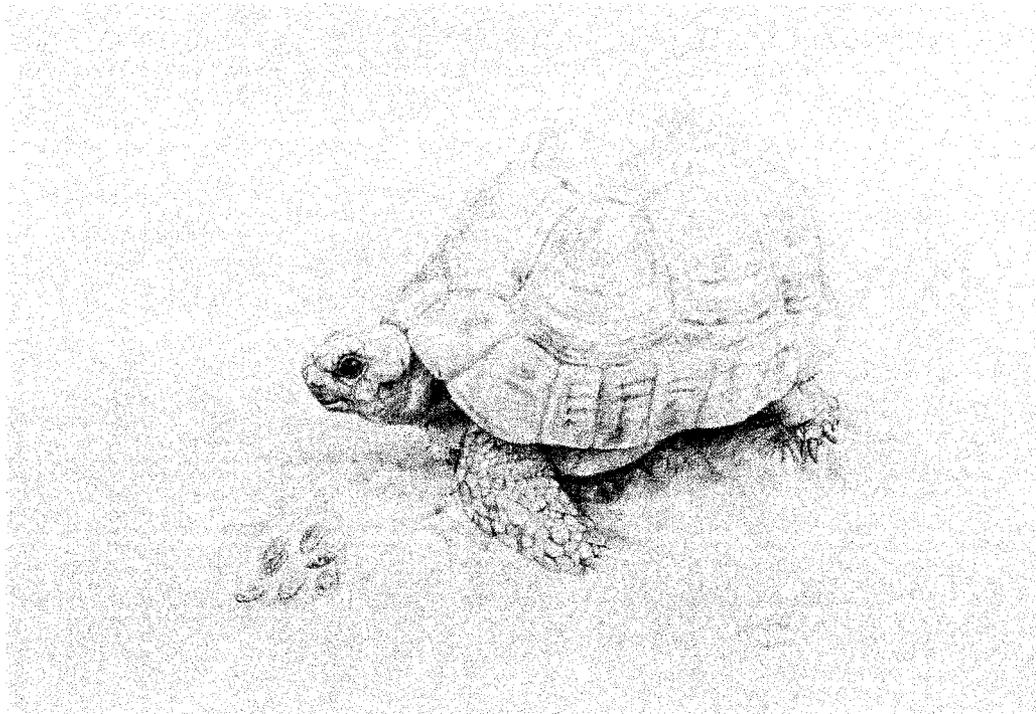


Image 7. The Golden Tortoise

Delphic Oracle

The Oracle of Delphi is a good example of Apollo's influence in the domain of prophecy. The Delphic Oracle is a name that is recognizable today and held special

privilege. Lewis and Reinhold (1990) found that because of the Delphic sanctuary the Roman Senate granted Delphi autonomy to govern itself and was free from tribute. It was a place of influence and great leaders would ask for council. Due to its enormous influence in society, its position was subject to political abuse. Buckley (1996) states that the Delphic oracle burnt in 548 B.C.E and was rebuilt by the Alcmaeonids, a family hoping to end tyrant rule in Athens. They were exiled from Sparta but regained influence through their generous offer to rebuild the temple in marble; “As a result, every Spartan consultation of the oracle met with the command from the priestess to free Athens” (p. 124). This quote incorporates the theme of foundation that was frequently found in the Apollo myths.

In fact, the theme of prophecy had not come up to any great degree in the hymns with the exception to its foundation. The Hymn to the Pythian Apollo is about the foundation of his temple but it does not delve into actual prophecy to any extent. Most of the discussion in the hymn is based on building aspects and how Apollo obtains the Cretans to run the temple. Callimachus also seems to neglect the prophecy aspect attributed to Apollo and focuses more on the foundation building. Despite this neglect on the part of Homer and Callimachus, Apollo is strongly associated with prophecy and the temple of Delphi is a recognized name even today.

Lenardon and Morford (2007) discuss how the temple site of Apollo and the killing of the Pythian dragon is really the story of the replacement of a mother-goddess site, also originally an oracle. They believe that it was probably done during the time between “ the Minoan- Mycenaean period, sometimes known as the Ge-Themis” (p. 243). They also discuss the festival held every nine years at Delphi called the Stepteria.

Festivals and social activities are frequently discussed in the hymns. Many images I started with involved festivals and parties but the Delphic oracle is sacrosanct so the image of festivities does not seem quite fit with the oracle. Therefore, I looked for an image more serene and fitting for a sacred space.

Despite its neglect by the authors, prophecy was known and attributed to Apollo in historical, archeological and a wide variety of other sources. Herodotus frequently mentions stories consisting of individuals getting cryptic messages from the oracle at Delphi and how these messages were unraveled. Plutarch talks about the oracle as if it was Apollo speaking to them not the priestess (Parke, 1940). The Delphic oracle was the most renowned temple in Greece. Crawford and Whitehead (1998) state that just like many religions there was dissent within various factions and even war among fractioned practitioners done in Apollo's name.

The Delphic structure sits on a fault line and the vapors are believed to be what the priestess, Pythia, inhaled to put her in a hallucinogenic state. She would offer a prediction and her voice was supposedly Apollo's transmitted through her. Next, the priests would recite and translate the prophecies to the awaiting questioner (Buxton, 1995). However, Etiope, Papatheodorou, Christodoulou, Geraga, and Favali (2006) found that "if gas-linked neurotoxic effects upon Pythia need to be invoked, they should be sought in the possibility of oxygen depletion...in the indoor temple"(Abstract). De Boer, Hale, and Chanton (2001) found that the fault lines under the temple at the time of volcanic activity would release ethylene vapors that could give a person a feeling of euphoria. While geologists debate the point, Milner (2000) states that the Pythia was inhaling vapors from a tripod which consisted of burnt bay leaves and barley meal.

The tripod is another symbol spoken of by scholars, but is not discussed in the hymns. This single symbol can play many roles but is most attributed to either prophecy, Delphi, or most of all Apollo. The tripod is often associated with Apollo and Herakles. Hölscher (1998) mentions “the Phokians set up two monuments representing the struggle of Apollo and Herakles over the tripod, one at Delphi, the other in their own sanctuary at Abai”(p.165).

The feeling I have from imagining the inner chamber of the Delphic temple is of the reverence for sacred space. The clamor of people is outside the temple, but inside there is smoke and a feeling of peace. The tripod is gold and the Pythia has her head covered in meditation. This is in contrast to the idea of Apollo being a god of society but there are other aspects that seem better suited since temples were seen as places of quiet and concentration. None of the myths that I examined discussed prophecy to any extent. I did find the discussion of prophecies in other sources but decided for the thesis to focus on creating final images only for those that were discussed in the hymns. Unlike the allusions to Apollo’s affiliation with the sun, the symbol of the tripod and the theme of prophecy are both fairly absent and because of this I did not feel it essential to include them in any of the final drawings.

Birds and Animals

The final theme I want to address is animals. There are numerous pieces of information on this theme so I have been selective. I was surprised to see so many animals in the hymns to Apollo.

Artemis is portrayed as the goddess who governs over the wild side of nature while Apollo looks after domesticated animal life. The part that I found odd, at

first, is that he is also associated with two animals which today we consider very intelligent, the raven and the dolphin. Ravens are known for their tool making and people would have seen this even during classical times and even today people have an affinity with dolphins. It is not unreasonable to assume that the people chose these particular animals to represent the son of Zeus.

Apollo deals with people and time not the wild, reason and intellect not chaos.

It makes sense to attribute the most intelligent animals with the god that governs humanity, which is at this stage for history, still very anthropocentric.

Another animal that may not be associated so much with intelligence but rather with beauty is the swan. The swan is mentioned in hymn 21 to Apollo, which is extremely brief. The swan is by a riverbank and “sings with a clear voice... and of you the sweet-tongued minstrel, holding the high pitched lyre, always sings first and last” (trans, Evelen-White, 1959, p. 447). Here, Apollo’s voice is compared to that of a swan and the song. The theme of music and the swan are all tied together. I have never regarded the swan as a beautiful singer, only farm fowl, but the Greeks might have wanted to attribute Apollo with the most beautiful bird. Lewis (2002) claims from sources on pottery that the swan is associated to both Apollo and Artemis. She backs up my feelings about swans when she says that the chance of a swan being a pet is unlikely. For Apollo, bird symbols are rather appropriate symbols since mostly birds and other animals were used for augury. For a visual image, I paired the information I found here with similar avian symbols I found in my readings on Artemis. To eliminate duplication, in the next chapter I will discuss the combined bird imagery I have found here with similar imagery I found with Artemis.

Some final symbols on animals I found in Nilsson (1998) who mentions another name of Apollo which is Lykeios meaning wolf god. If this seems like a contradiction to the god of pastoral life Nilsson states “Why should not the shepherds have appealed to the great averter of evil for the protection against the most dangerous of their flocks, the wolf?” (p. 10). Apollo also has the power over killing the same livestock he protects which is seen in Homer’s *Iliad* (trans, Lattimore, 1961). Apollo strikes down the domestic livestock first.

Terrible was the clash that rose from the bow of silver. First he went after the mules and the circling hounds, then let go a tearing arrow against the men themselves and struck them. The corpse fires burned everywhere and did not stop burning. (1, 49-53).

Scattered in other Homeric hymns are fragments and, in this case, a whole story that explains Apollo’s attachment, and destruction, of domesticated animals.

He is actually a practitioner of animal husbandry in the hymn to Hermes, something left out in his own hymn. In Apollo’s hymns animals such as horses and cattle are mentioned but ownership or governance is not.

These frequent symbols of pastoral life invoke a simple farm scene, which I thought would be nicely paired with my scene of the Amish barn builders. I decided to go further and pair the theme of animals theme with the theme of time.

Time

Ageing and the Passing of Time. The theme of time is strongly associated with Apollo. The myth of Cyparissus tells of the passing of time from youth until death unlike Artemis who governs over the time between birth until maturity. This section on time

starts with a myth about the youth Cyparissus who gained Apollo's affection. Cyparissus like Daphne was transformed into a tree, but this tree was a Cypress. Cyparissus was loved by Apollo and possessed a stag that he dearly loved. When Cyparissus accidentally kills the stag he is inconsolable and before his life drains away, he requests to be able to grieve forever. At his request, Apollo turns his beloved into a Cypress tree and Apollo says that he too will forever mourn but he will mourn Cyparissus. In this myth Apollo's association with plants is again prominent, but also is the theme of time. The myth has Cyparissus turn into a cyprus tree and plays into the idea of time through Cyparissus' eternal mourning. John Lascaratos (2004) refers to the cypress as the henna plant which was used as a hair darkener, something that could cover grey, and might be why it is associated with Apollo who is always portrayed as youthful.

This theme of time is found again in Ovid's myth of Apollo and Marpessa and is summarized in Apollodorus (1.7.7-9). Marpessa is the granddaughter of Ares who was carried off by Idas. Idas is one of the various Argonauts pursued by Apollo since he was one of her suitors for Marpessa's hand. Idas and Apollo fought over Marpessa. Zeus intervened asking Marpessa to decide between the two. She chose Idas because she realized that at some point she would age and Apollo, being immortal, would stay young forever. She feared that Apollo would grow weary of an old woman and leave her, so she made the practical choice and chose the mortal man. Here the idea of time is more directly discussed than the last myth and this theme does fall within some of the other myths of Apollo. Time is subtly mentioned here and is another theme that will become more prominent as I move through the myths.

Healing, Sickness, and Death. Imagery of the life cycle and time plays a strong

role in this theme. Something in Callimachus' hymns is the rite of passage during the time of marriage; it includes men cutting their hair. This ritual of hair cutting is associated with both Artemis and Apollo. However, in this hymn Apollo's locks of hair are attributed to healing, healing being another facet of Apollo. Time and the Hours are also mentioned in this hymn.

The final myth of Apollo strongly associated with healing introduces Asclepius and involves a raven, a bird sacred to Apollo. Asclepius is the son of Apollo and Coronis and, like his father is known for his healing abilities. In Ovid's version of the myth of Asclepius' birth Coronis is pregnant with Asclepius when she has an affair with another man. A raven, witnessing the affair, informs Apollo, who then flies into a rage and kills her. Apollo regrets his hasty behavior and as Coronis burns on the pyre Apollo snatches Asclepius from the fire and brings him to the Centaur Chiron to raise. In the myths, Artemis was the midwife for Leto and helped Leto have Apollo. Here the pendulum swings from Artemis being the midwife to Apollo being midwife to his son Asclepius.

In this myth the raven is also introduced and plays the role of the transmitter of information to Apollo. The raven acts in opposition to the priestess in Apollo's temple in Delphi who gets information from Apollo and directs it to the people. An interesting fact is that the raven is known as an intelligent bird that can mimic various sounds. Carrion is also identified with the raven; being a scavenger it quickly presents itself when something has died. The association with Apollo and death is also something for which he is well known. Fontenrose (1943) supports the twins association with death by referring to both Apollo and Artemis as underworld deities. Plagues and epidemics are both attributed to Apollo and he is seen as the ultimate bringer of death. This myth also

introduces Asclepius, known for his ability as a healer like his father Apollo. Milner (2000) states “Apollo’s healing role was transferred to his son Asklepios from about the fifth century BC” (p. 148). Milner goes to say that the sick consulted Asklepios but when plague hit it is Apollo that the people turned to for assistance. This dual nature and balance was part of the process towards renewal and decay. With the concepts of decay and renewal reemerges the theme of time, linking Apollo to the lifecycle of growth in people, plants and the seasons which encompass all these elements.

Pastoral and Seasonal Time. Domesticated animals are another domain that Apollo influences. In the hymn of Callimachus it tells the reader of how Apollo can bestow twins on domesticated animals and, unlike his sister, delights in founding cities. It is also difficult to ignore the numerical references that are peppered throughout the hymn (Callimachus, trans, J.G Frazer, 1955). The number seven is associated with Apollo in this myth and it is the same number in Hesiod. This number has a history for being a perfect number because it combines the four physical elements and the trinity of mother, father and child. When I examine the idea of Apollo’s governance over livestock, commerce, social functions and now the trinity I also see the idea of family. The problem is that this theme is not strongly presented in the hymns with the exception of Leto, Artemis and Apollo. This trinity is strongly represented in the myth but the father is not present. I find it strange to see the creation of the family unit here in the theme of time. The images of society, family, and families of livestock, agriculture and a calendar of festivities both social and economic are all associated to Apollo and all are dependant on the seasons. I was not sure where to put this idea of family under the umbrella of Apollo’s attributes, however, when combined with past images associated with seasons, agriculture,

commerce and society I imagined the following image (see Image 8, p, 78).

Images of Seasonal Time. I once created an image of the four seasons on a very long canvas. I thought this could actually be useful to represent Apollo's link to time since I could show all of the four seasons at different times during the day. I could also



Image 8. Sketch of Pastoral Scene

show this in a long horizontal canvas piece with a farm and the appropriate livestock to represent the domesticated animals. The matter of plant growth and decay can present itself seasonally in the farm scene where community and family can also be included.

The previous idea of the farm scene could be combined with the seasons and the theme of time. I then discovered that the length was impractical for my workspace and transport. I decided that each season could be on one canvas but displayed side-by-side by splicing one image to gain the same effect. It would also make working on the piece easier. I did not feel that I would lose the connection of the seasons blending because the movement

of the seasons from one to another is apparent.

I have found that the Ovid myths indicate that Greeks and Romans did have a functional concept of how life and the weather worked and demonstrated the knowledge through myth.

In some way this piece works like music because there is harmony when everything works together. In this final image, the swan and the raven are included with the other animals.

Final Thoughts on Time. In the Homeric hymns, the seasons demonstrate the passing of time, while in other myths Apollo is shown to be associated with a wide variety of additional concepts involving time. In Artemis' hymn, both Artemis and Apollo dance with the seasons. Seasons, again, possess a strong influence on both wilderness and farming and demonstrate visual time. Apollo is also associated with the hours in Callimachus demonstrating Apollo's influence on created or fabricated time (trans. A.W. Mair and G.R. Mair, 1955). However, Artemis is not mentioned as strongly associated to the division of time during the night as Apollo is with time during the day. It might be that the time during the night is not as strictly parceled out, or was as useful to monitor as the hours during daylight. Additionally, Artemis governs nature, which is not as dependent on time as stringently as the domesticated and agricultural sphere of Apollo. The myth of Marpessa directly discusses the passage of time in humans and the lack of it in the gods. The Asclepius myth also deals with a type of human time that involves birth and death, the start and process of healing.

When examining the Apollo myths in my classic classes the themes presented were mainly music, prophecy and a discussion on Apollo's various love affairs. In

contrast, the numerous themes that emerged most strongly from the arts-informed data included the classical themes along with foundation building, travel, plants, agriculture and the passing of time. Some of the more hidden themes that emerged were the symbols of birds and animals, various sounds, healing and aging as part of the passage of time. Though the theme of the sun was prominent, there is still debate as to whether this frequent reference to gold has more to do with Apollo's association to currency.

**CHAPTER FIVE
THE MYTHS OF ARTEMIS**



Image 9. Image of Bear

Introduction

Artemis is the goddess of the hunt. She governs the wild, the wilderness, animals and their young. She is the protector and slayer of women, particularly in childbirth. This

might be why her symbolic image is the bear (see Image, 9) which can be both a killer and strong protector. Her associations are women, close female friends, darkness, seclusion and sacred spaces. In the realm of women, she is a formidable protector of chastity, privacy, and can possess a terrible and cruel temper like her brother. From the literature it would seem that her sphere of influence, nature, is much more limited in scope compared to the variety of areas Apollo influences. Yet nature in its entirety is vast compared to the relatively small numbers of humans. In many ways Artemis' influence over nature dwarfs Apollo's influence over humanity. Nature has its own set of mysterious rules that were not yet fully understood by the ancient Greeks. The myths of Apollo show the first understanding of plant growth. However, the mysteries of the wild, women, and the unexplainable natural phenomenon of birth might be why ancient authors remained fairly silent.

In fact, in comparison to Apollo, there is a dearth of information on Artemis. This mimics my initial research on the Homeric Hymns where there is a small body of information on the goddess. In a way, Homer's treatment reveals that there is a significant distinction between Artemis and her male counterpart Apollo. Artemis' hymns are shorter, less detailed, and the locations she visits are more isolated from Olympus. In comparison to her brother, she is not very extraordinary because she confines herself to the woods with her female companions, or to her brother's home. This mimics the life of women in ancient Greece and Roman society where the domain of influence for women is not in the social sphere, but in the private rooms and gardens of the home. In comparison to other goddesses, her isolation from the external world is also more in line with everyday women rather than their divine sisters in Olympus.

In this chapter, I focus less on the Homeric myths, reflecting the limited data from Homer, and will discuss such rituals as the Bauron festivals of Artemis. Artemis reveals how difficult it is to gain a holistic picture of a goddess by relying on one source, or worse just myth alone. Outside Homer there is a great deal of information on Artemis. Larger bodies of data from classical sources that discuss her specific attributes emerge from the works of authors such as Callimachus and Ovid.

Arts-informed research

The images for Artemis were more difficult to create because there were many weak or varied symbols. This made it difficult to consolidate my thoughts on some of the themes. Emergent symbols and images include: the stag, bow and arrows, a host of fowl, wind and water, horses and hounds, deep woods and forest, bears and night plants. The most prominent emotional elements are wrath, insult, serene solitude, and strength. Abstract concepts such as life and death come in many forms. It would be easy to depict Artemis in human form; however, this would be nothing more than illustrative and would miss the essence of her being. The only useful illustrative image was of Niobe holding her dead daughter with Artemis in the background. However, I found another image that represented the feeling of memory and remembrance more accurately. The other final images I decided on included the sacred groves, the birds, and the girl holding her bow.

My journaling for Artemis illustrates what I found in the Homeric hymns and why I felt my focus outside Homer might be more fruitful.

The second section of this piece is unremarkable and also very short. It simply states that when she is tired of hunting she goes to her brother's house where they praise Leto for having Artemis and Apollo and that Artemis leads the dance. She

dances with the muses and the seasons, but there is no real description of any of the people. What does Artemis look like? The poem does not say. Her mother has thick hair but that is really all it tells us... I feel disappointed by what is not there in the poem, but at the same time it leaves more to the imagination.

Due to the lack of information in Homer and the wealth of information on other sources, I turned my attention to what the larger body of data was telling me. Instead of just relying on the myths, I examined the repetitive theme of hunting and Artemis in her day-to-day activities.

History of Artemis

After reading Homer, it is difficult to understand both why Artemis is treated differently from her brother and why she is revered. This shows why studying myth alone is not enough to acquire cultural and social understanding. One point Lewis (2002) explains is that when it comes to the evidence of women's lives in classical literature and in art, the information is sparse. Men wrote for other men in a world run by men. Many aspects of women's lives and history would be forbidden to males or were simply not appropriate for discussion. Some rites and rituals were even forbidden for men to see or participate in. Pomroy (2002) states that girls who danced for Artemis were assumed to have done so in seclusion. Since most girls were not educated past marriageable age, the information was not recorded. Alternatively, some men simply had little or no interest in the world of women, but still wrote the bulk of the historical information. Researchers are also cautious of historical writings about classical women if written from a male perspective. Reliability and objectivity on women without their direct participation can be problematic.

The Homeric myths tell of Apollo's arrival in Greece, but they do not tell of Artemis' real origin or how she arrived in Greece. It is assumed in the Homeric hymns that they arrived together, but this is known to be an artificial link. Artemis' origins (Diana in Rome) can be attributed to somewhere outside of Greece. Herodotus (trans, David Green, 1987) states that the Egyptians had built a temple to her in Bubastis and that they "hold their assemblies not once a year but very often. The chief of these and the most reverentially celebrated is in honour of Artemis"(2.59). In fact "Bubastis in Greek is Artemis" (2.137). Herodotus (trans, David Green, 1987) states that the Egyptians saw Artemis as the daughter of Demeter and that they saw Apollo as Horus, and Demeter as Isis. Their father was not Zeus but Dionysus and their mother Leto was in fact not their mother but just a nurse (2.154). Other sources like Grant (1995) states that Artemis is depicted as a goddess in a non-Greek Cretan religion. On the Macquarie University website it states that "Some scholars trace the Ephesian Artemis back to an earlier Anatolian goddess whom the Hittites called Hannahanna, who sent a bee to wake up the god Telepinu from sleep/death" (Macquarie University, ¶ 3). The question I wanted answers to was who borrowed from whom?

To understand Artemis' beginnings in Greece, we have to go back to Ephesus, now Turkey, where she was worshiped (Lefkowitz & Fant, 1992). She held a unique position in Greek society because of her extreme freedom and independence. For the Greeks, she was one of six goddesses in the Pantheon. The others included Hera, Zeus' sister and wife, Athena, Aphrodite, Demeter, and Hestia. Artemis is mainly a reclusive goddess who spends her time hunting in groves and forests; however, her social side occasionally comes out in the myths of Homer where she dances with the Seasons and

the Muses to her brothers music.

The Moon

Artemis is associated with the moon and also associated with other goddesses such as Hecate, Selene and Persephone. Powell (1998) adds in a footnote that Hecate “is an evil counterpart of Artemis-the dark of the moon, a deity of darkness, fear and death...concerned with witches and poisoners, who search out her baneful herbs in the darkness of the moon”(p. 194). When I did my journaling I found that

Artemis is asked by her father to be the bringer of light, she holds a torch, light that is used at night, is this her connection to the moon? Is this silently added for the viewer to indicate that she is not night but the light of the moon?

Selene is the goddess of the moon and sometimes associated with Artemis.

Selene’s brother Helios is the sun and is associated with Apollo in various myths of Ovid.

However, the idea that both Artemis and Selene represent the moon is much weaker.

Artemis is associated with being the bringer of light and with the night, but she is not sexual like Selene. At first, I thought that the myths of Artemis in Hesiod involve constellations and may indicate that she is more connected with the stars. This would fit nicely with being the bringer of light and make her, in a way a sister to Selene. However, I could not find any evidence of this. I then thought the connection between Artemis and the moon may have more to do with the similarity with the female reproductive cycles and lunar transit than the moon itself. Artemis, like Apollo is associated with time, but nighttime rather than daytime. The concept of time suggests reproductive cycles and birth.

Night Theme and the Moon

The image from Artemis' nocturnal associations is a picture of the nightshade plant with a full moon behind it. Artemis is symbolized in the plant with Hecate because the plant is poisonous and can lead to death. Death can be the result of both Artemis and Hecate. Selene is the moon in the distance that simply sits in the background passively watching. I also thought about nocturnal animals that are associated with poison such as poison dart frogs and some species of scorpions. The scorpion is part of the Orion myth, which will be discussed further in this chapter, and seems more appropriate than the frog. When I think of night, I think of clear skies and a cool, but not uncomfortable, summer breeze. The stillness of this piece depicts the rest that comes with nighttime. This was an image that emerged in the data, but it was in many bits and pieces. The darker side of Artemis was really a footnote in this here and the theme was not strong enough to warrant a final image.

Virginitly and Fertility

When examining social and religious rites associated with Artemis, I found they could not be separated because the lifecycle of women, religion and ritual are all connected. This becomes evident as I explain the role of Artemis in the daily lives of Greek and Roman women. Artemis is important as a guardian in two main arenas of an ancient woman's life. One role she plays is a guardian for girls during early childhood until marriage and as a protector of women in childbirth. Confusion around Artemis is compounded when she is connected to both virginitly and fertility. It seems even stranger that, in spite of her role in the protector of women, Artemis is best known in both Greek and Roman life as the slayer of women (frequently in childbirth). This will be apparent at

the end of the chapter when I discuss the myth of Niobe.

Upon questioning childhood and marriageability, chastity and virginity I found that all are significant to Artemis' attributes. Pomroy (1995) states, "For the Greeks, chastity, was a virtue only in women" (p. 5). Buxton (1995) states that there is a stigma associated with virginity. Such a characteristic is only valued in women and not regularly demonstrated in a man except one named Hippolytus. However, any male worshiper of this trait would have to follow Artemis for there was no male equivalent. Pomroy mentions that there is a misunderstanding of the idea of virginity when examining the goddesses Athena and Artemis. Both Artemis and Athena are considered virgins because they have never been married; Pomroy states that this is a misinterpretation. She argues that it is "succeeding generations of men who connected loss of virginity only with conventional marriage"(p.6).

The concept of virginity in ancient Greek myth is often associated with relative benevolence, while sexually experienced women are perceived as destructive influences. A good example of this is Zeus' wife Hera who, in some of Apollo's myths, demonstrates vengeance on the helpless women ravaged by Zeus. Hera is also an example of a destructive goddess who intimidates any land that will accept Leto and her children. The myth where virginity is harshly protected is in the myth of Actaeon. In this myth Artemis' nakedness/virginity is seen and needs to be protected through the destruction and silencing of the viewer by turning him into a stag. It is both her virtue and virginity that is protected through this act and the myth demonstrates that mortal men need to be weary of initiating her wrath and respecting her privacy, including the forests considered sacred to her.

Images Social Cultural Aspects

When I examined the cultural aspects of Artemis I thought of my own culture.

In this culture, purity is seen in wedding dresses and in the colour white. The colour red is usually associated with both wrath and lust. The idea of protection of virtue and the anger Artemis has displayed in the myths provide me an image of a circle. Circles are often used for protection in various cultures, and encircle the things to be protected. The colours I saw are red and white circles blended together to form one. The image is simple and unexpected but like virtue and emotion, clear. The image came from a combination of the new information but also a reduction of the myth to its bare concept. Basically what was Artemis trying to accomplish? What were her emotions and what was she protecting? The basic interests were virtue and fear and wrath.

I saw the image of Artemis in her basic form, playing the cyclical function like her brother, but in the lives of women and society. Apollo is a traveler and represents the outside world while Artemis represents the seclusion of women in the home. The image like the myth strips Artemis to her bare symbol. A circle representing cycles of white, purity and life and red, death. A pure minimalist symbol also seems to incorporate Apollo because they balance like yin and yang. I chose to quietly incorporate this symbol into one of the other images that I will discuss later.

Callimachus: The Childhood of Artemis

Another source of hymns to Artemis comes from Callimachus (trans, A.W Mair. & G.R. Mair, 1955). Callimachus's hymn provides some of the information I was initially looking for in the Homeric hymns. What I noticed with the help of Callimachus

is that,

Before it appeared that Apollo governed cattle and animals that are domesticated, but it appears that Artemis will be allowed to strike down even farm animals.

Most of this fills in some of the missing elements in Homer's hymns Artemis is not neglected and her temples are discussed just like Apollo's were in the Homers

Hymns. It might be that Callimachus felt the same way as I about Homers treatment of Artemis and felt a fuller explanation of her life was needed.

In many ways I see Callimachus's hymns as a compliment to the Homeric hymns because they provide a reason for Artemis' nature and being. The hymn confirms that others in antiquity had the same issues I did with the Homeric hymns. Callimachus provides detailed if not some conflicting information.

Homer has Artemis playing midwife and aids the birth of Apollo right after her birth. This scenario either implies that she was born fully-grown or that she grew very quickly within minutes. In the Callimachus version Artemis is depicted as a child sitting on her fathers lap. The age is not provided, but the impression is that Artemis is just a young child, maybe five years old. Bing and Uhrmeister (1994) reiterate the idea that the language Artemis uses in Callimachus's hymn is wording used by young girls. They also remark that the manner of her requests to her father are equally important because they depict an immature Artemis, one very unlike the Artemis seen in Homer. The relationship we see in Callimachus is the one between a daughter and father. Additional information in the hymn by Callimachus (trans, A.W Mair. & G.R. Mair 1955) has Artemis asking for numerous requests from Zeus such as life long virginity, a great number of female attendants, and her bow and arrows to be fashioned by the Cyclops.

Callimachus provides information on her lack of interest in cities by allowing her father to decide which to choose for her since she states that she has no real interest in them. This is in direct contrast to her brother where cities and society play a prominent role. Artemis, on the other hand, only comes into towns to aid women in childbirth. She sees this as more of a task assigned to her by fate and not of her own free will.

Callimachus might have included this to mimic the lives of women who really had no choice in having children even if their health was at risk. Callimachus still does not elaborate on this issue which may mean that the real reason Artemis partakes in this role in human affairs was already lost by the time of Callimachus. He does still attempt to provide a necessary explanation. It seems very out of place that a goddess that requests life long virginity would also have a job that deals with human procreation. Especially since society is not in the realm of Artemis. However, Artemis also protects young girls, women, and governs over the private spaces of women. Her protection starts at birth which would make her presence acceptable. However, it still would not explain her relationship with male children as Apollo is the protector of males.

The Callimachus Image of Artemis as a Child

Callimachus provides the reader with a scene of Artemis and her father. She is asking Zeus for various things and the image that came from this hymn is a child sitting on Santa Claus's lap going through the list of things she wants for Christmas. It was clear and unmistakable.

One of her titles she asks for is the bringer of light. She wants many titles as not to have to vie with her brother, sibling rivalry, and like her father she wants the Cyclops to make her bow and arrows. She asks for 60 daughters of Oceanus of

the age of 9 to be in her choir. This is a bit confusing unless 9 year olds hold a good tune. Why 60? Why these daughters is something not explained. She wants a shortened tunic so she can hunt and 20 nymphs of Amnius who will attend to her hounds. She also wants all the mountains which seems to be a rather great request but cares not for which cities Zeus gives to her. He gives her 30 cities with groves and temple and makes her the watcher of streets and harbors (why, who knows he doesn't say).

After a list like this, the image of a child sitting on Santa's lap seems appropriate. Her father Zeus is looking at her with interest and kindness, not impatience, at her long list of demands but still shows amusement. I found this an acceptable image, but fleeting, especially when placed along side other images that held more strength. This section of Callimachus's myth is also fleeting and one small portion of the hymn, so I did not feel that it held enough significance for a final image. In comparison to all the other images to Artemis, this one also felt the most out of place.

Homeric Hymns: The Huntress

In the Homeric Hymns, Artemis is supposed to be a goddess of wild things such as wild animals. Strangely, she is linked back to the domestic married life by being the midwife for Apollo and women. I wondered why a goddess of wild things, animals and wilderness would be linked back to the human domain in this manner. It would make sense for Homer to discuss a link between Artemis and the reproduction of wild animals, which would contrast her brothers association with fecundity in domesticated animals. Unfortunately, she is tied back to the human domain and chained to the unfortunate role as midwife. I say unfortunate because this seems to be a means of ensuring that the

goddess does not stray too far from the domestic home. It appears to me, that for Artemis to be let loose without restraint would be a symbol too powerful for any woman, even a goddess, in a very male dominated society of Ancient Greece.

Other elements that the hymn highlights are her pastimes and the locations she enjoys visiting. The hymn acquaints us with her being a huntress and how she likes to dance with the muses. Fear and merriment here are contrasting features of Artemis. Animals fear her and run from her and yet she enjoys dancing with the Muses and listening to her brother play the lyre. Her attributes are not linked with the cognitive, but the physical and emotional. Regrettably, beyond the descriptive elements of the locations she visits, there is little physical description of her. Unlike other gods she is merely a huntress without any great powers, or at least nothing that is discussed in the hymns. Unlike Apollo, there is no colour or metal ascribed to her. Additionally, from the detail provided in the Homeric Hymns there seems little substance to Artemis. She is like any woman with the exception of her parentage, and aside from without her unusual hunting abilities, she would be unexceptional and rather dull for a goddess. As I tried to express in my journaling:

The second section of this piece is unremarkable and also very short. It simply states that when she is tired of hunting she goes to her brother's house where they praise Leto for having Artemis and Apollo and that Artemis leads the dance. She dances with the muses and the seasons but there is no real description of any of the people. What does Artemis look like? The poem does not say. Her mother has thick hair but that is really all it tells us, so does Apollo. So it can be assumed that so does Artemis. I feel disappointed by what is not there in the poem, but at the

same time it leaves more to the imagination.

From an educational point of view, this myth alone can only tell the reader of the human likeness the goddess possesses. She is much like the young girls that are part of her Bauron cult. All this being said, the hymn creates a role model for girls. Artemis is someone both girls from ancient times and present can relate to because her abilities are in many ways, quite attainable. Artemis can be any girl since no physical description is provided. She is good at archery; likes to dance and hang out with her friends and is watched over dutifully by her older brother. From the perspective of ancient and modern parents, her behavior is ideal because she is not interested in promiscuous behavior. In some ways this is very telling about how the myth could serve a purpose, basically to provide a good role model for the society in which it was created. As stated, Artemis is something attainable and pure, but retains the wildness of youth that is not yet destructive beyond what was reasonably expected within youthful boundaries. What I mean by reasonable is that hunting, which is still a pursuit of some of today's youth, was and is not considered sinister by many. If a teacher were to use these hymns by Homer in a class without any supporting information, there would still be little gained of the fuller picture Artemis. Problems would become apparent after the discussion of other sources.

Images of the Huntress.

When thinking of Artemis there were two images that surfaced. The first is a girl from ten to twelve years old walking through the woods with a bow and arrows carrying

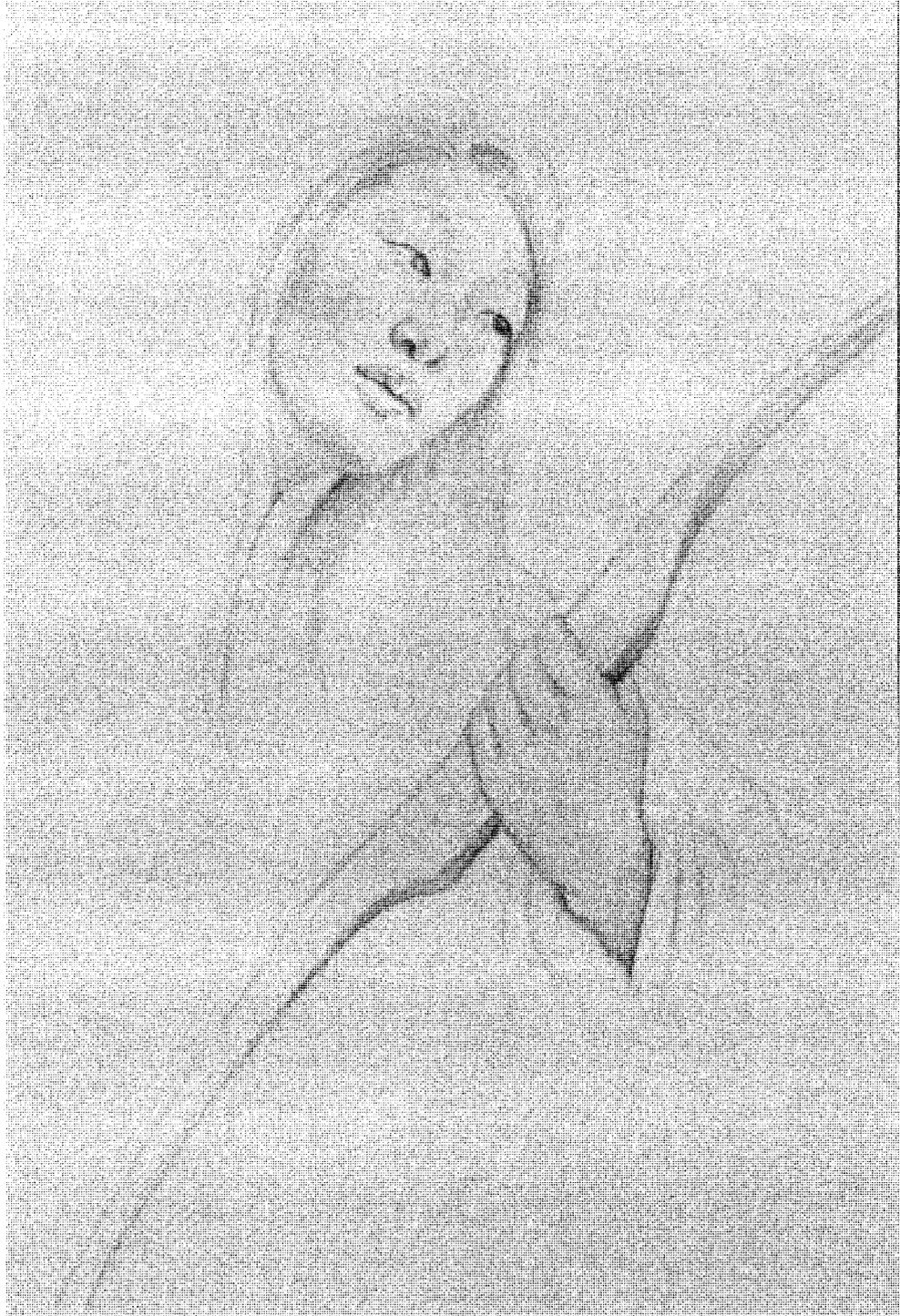


Image 10. Artemis

some freshly killed rabbits. Though I do not care for hunting myself, for the ancient people of Greece and Rome this was their nourishment and an essential part of the myths. I did not necessarily see a girl from ancient times, but a girl in flannel shirt and jeans. I saw rabbits because this is something easy for someone of this age to carry also, the images I initially saw were like Artemis, something attainable, and did not denote someone with super human abilities. Artemis is mentioned hunting a stag but this is something that is not easily carried.

It is the one element that does not fit my image. For Artemis to carry a full grown stag she would have to be over six feet tall. This is so she could handle the size and weight. This tall attribute is alluded to in the myth but not in gigantic proportions. I see Artemis as an attainable role model and because of this I made visual accommodations. I simplified the image further and I thought of Kyudo, the ancient Japanese art of archery. In this martial art there is feeling of sacredness attributed to this art. The image of a girl pondering her bow was an image that I felt held the strongest connection and feeling of the sacred (see Image 10. p 79).

Image of Sacred Space

The second image of sacred space came from various translated versions of the myth. My image came from the concept of sacred spaces that emerged from the idea of Artemis' hunting grounds and her solitary pursuit of animals in nature. The theme of sacred space is also tied to the idea of Artemis and her nymphs in secret groves and the isolated inner space of women in the home. As mentioned earlier, while examining Boer's (1970) work I found it very bland; however, an unexpected result was that Boer's work also left the images open to the imagination. My remedy for the blandness of his work was for my

mind to fill in my own details. What resulted is an image from some New Age artwork I remembered from my own childhood by Gilbert Williams. Williams is known in his field as a Visionary painter and I often saw his work in a New Age store that used to exist in my hometown.

William's images are airy and of people and beings that possess an inner glow. Even as a young girl they attracted me. They were not girly, but held a lightness and etherealness. This ghostly style is something I have always attributed to the other-worldliness and mythical world. Since gods are discussed as immortal beings, I feel that they possess a quality and energy beyond the human realm. The gods frequently possess the ability to metamorphose into many shapes and can even turn into water or clouds. To me William's artwork represents the idea of divinity. The other theme tied to this one is of territory; this can come literally or figuratively. Artemis and Apollo are both tied to the concept of ownership of some aspect of territory and boundaries. While Apollo is fixed to foundations that are more concrete than a sacred grove, the idea is still the same.

When creating the image for this theme, I wanted to combine the groves and streams spoken of in the hymns. I also wanted my image to have the airiness and feeling of sacredness (see Image 11, p.82). To do this I used extreme contrasts in light and dark. I also used extremely rich colours, prism-like and unnatural. In the background there is evidence of a temple off in the distance. I wanted the scene to be that of someone emerging from a dark forest into the light.



Image 11. Sacred Space

Other Hymns: Retribution for Boasting

There are other elements to Artemis' nature that I feel would be best included here as they still involve a work by Homer. In a section of Homer's (trans, H.G. Evelyn-White, 1959), *Epic Cycle* called the Cypria it discusses Agamemnon bragging about killing a stag better than Artemis. What it depicts is Agamemnon acquiring the rage of Artemis through his boasting and how the goddess became furious at the insult. Her response is to create a wind that prevents the ships from sailing. To remedy things it was determined that a girl named Iphigeneia should be sacrificed to the goddess. Instead, Artemis took the girl to Tauri and put on the altar a stag in her place and Iphigeneia was made immortal. This is confirmed in the works Callimachus (trans, C.A. Trypanis, 1958). Since Artemis is the protector of young girls, this might be why she did this for Iphigeneia. Buxton (1995) states that it was either by hunting a deer in a sacred grove or boasting about being a better hunter than the goddess that "infringed on the goddess's territory" (p.74). Either way, both versions provide another side to Artemis that is less than benign and demonstrates Artemis as the goddess she is, through her supernatural powers. Here there is no disputing her power and her authority. In this fragment of the Cypria the image of a stag again emerges. It is a symbol prevalent in many myths attributed to Artemis. Animals and animal imagery is something overwhelmingly widespread in both hymns to Apollo and Artemis and will be discussed again later in the chapter.

The Temper of Artemis

The image that emerges is a woman scorned. Not shown respect, Artemis lashes out at her offenders. However, she still does protect her charge Iphigenia. The

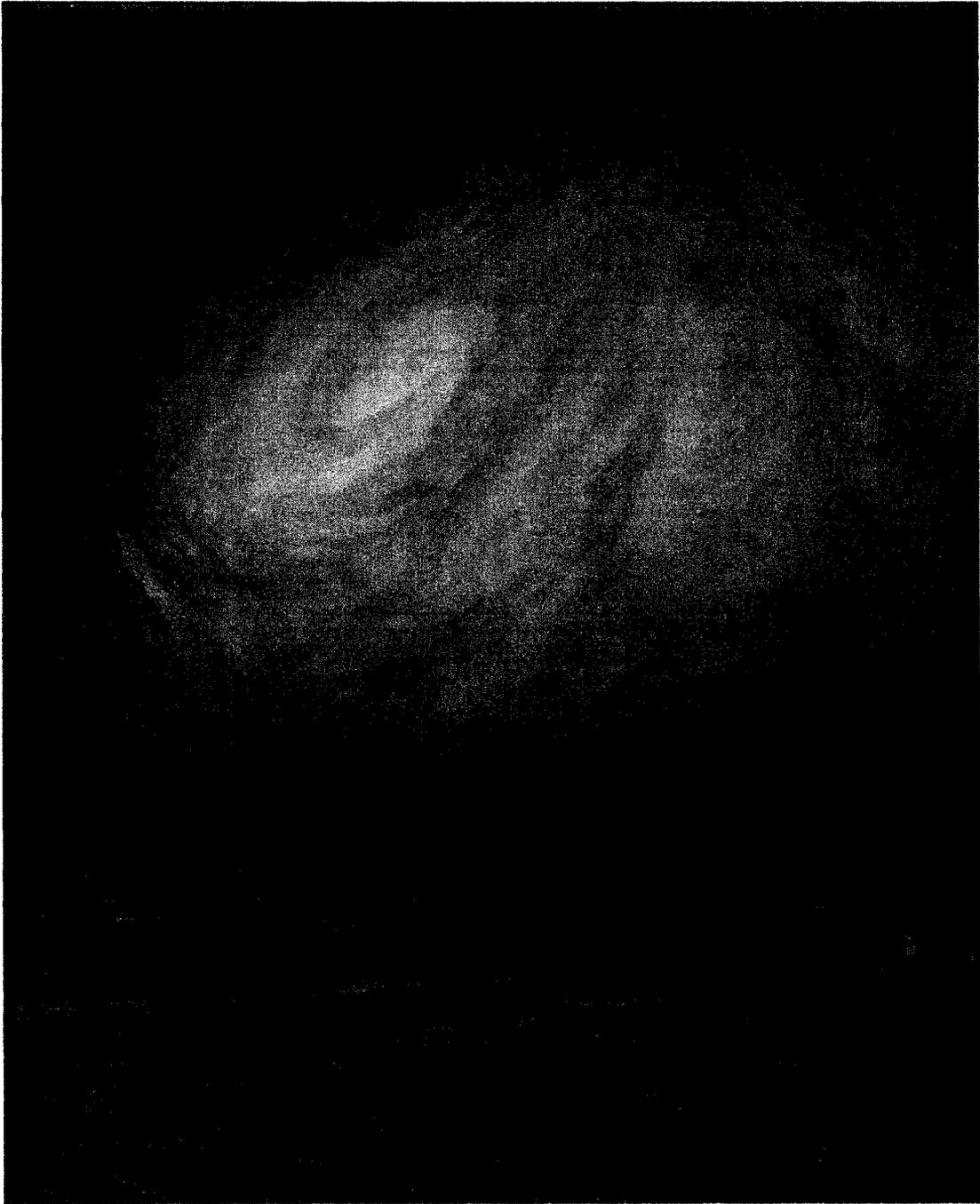


Image 12. Maelstrom

feelings are of rage and vengeance which reminded me of a passage I found in Downing (2000) who writes a reflective psychological profile of her own life. She uses as a focus and comparison various Greek goddess archetypes to depict these life stages. In her life stage that involves Artemis she writes that

Contemplation of Artemis' solitude provokes not only fear of loneliness but savagery, wildness, of a passion entirely different from Aphrodite's sensual indulgence of feeling. In Artemis' realm, feelings do not issue creative expression ...the feelings evoked in her realm are of many hues- vulnerability, solitude, rage, instability...each is pure, entire, for the time all-encompassing (p. 172).

I found some similarities between the journaling of Downing and my own. We agree on the idea of emotional bluntness of Artemis' attacks. They reminded me of sudden rage or a nuclear explosion-you can see the wave of destruction coming, but there is silence until the sound waves finally hit. Everything comes at one moment, a sudden blast with no time to escape. Upon reflection of this initial image, I found it inappropriate because it relies too heavily on a modern theme. Artemis is nature so the event had to be rooted in the natural world. I chose to look to the elements in the myths of Artemis to find inspiration.

The rage of Artemis in the myth comes in the form of wind and water. Artemis is very much a water, earth and air deity. There is nothing fiery about her just her temper, but even that feels cool. Fire is more of Apollo's element and so water and air feel more appropriate for this image. The image was inspired by a recent movie I saw and, strangely enough, the goddess involved is also in Greek myth. *Pirates of the Caribbean:*

At Worlds End (2007) depicts the goddess Calypso who was bound in human form by the pirate's brethren court. In attempt to gain her favor during battle they release her. However, she has not forgotten that both sides in the battle have caused her years of suffering. Instead of aiding one side over another, she creates a maelstrom between the two battle lines that will surely claim at least one of the flagships. It is this image of ships at sea being sucked down into the maelstrom of near black waters and a sky of grey green storm clouds above that I see for this source. However, for this image I created a red maelstrom to represent the fiery temper of Artemis (see Figure 12).

Pausanias (1959) takes this water theme further by stating "Eurynome is believed by the people of Phigalia to be a surname of Artemis. Those of them, however, to whom have descended ancient traditions, declare that Eurynome was a daughter of Ocean" (Arcadia, XLI. 5). He also mentions that during the festival of Eurynome gold chains bind a statue of a woman, but instead of legs the statue has the tail of a fish. Pausanias quickly dismisses this image as Artemis as a mermaid, but provides no reason why except he claims there is no probable connection. These aquatic themes have already been attributed to Apollo and his dolphin imagery. Here too Artemis seems to share a tie to the water.

Hunting and the Hunted

Other than the two Homeric hymns, there are three other main myths associated with Artemis and one lesser-known myth. One myth involves both her and the hunter Actaeon. The other is about the nymph Callisto and her son Arcas. The third is about Artemis and Orion and finally, a less recognized myth is that of the Artemisian follower Arethusa. The myth of Callisto and Orion are both found in Hesiod's *Works and*

Days (trans, Evelyn-White, 1959) in the section on Astronomy and Ovid's *Metamorphoses*. Hesiod's myths focus on how particular constellations came into being while Ovid's version focuses on the topic of metamorphosis in various forms. Ovid does not mention how Artemis changed into a deer during a brief story of the Aloids in Naxos (Apollodorus, trans, Sir J.G Frazer, 1.7.4). For the sake of brevity, I have provided the abridged version of the myths taking the general story from both sources.

The story of Actaeon is a sad tale where Artemis turns the hunter into the hunted. Actaeon is a hunter with a pack of ferocious dogs. While wandering in the woods he comes upon Artemis and her nymphs bathing. His gaze offends her and to keep Actaeon quiet, she splashes him with water that turns him into a stag. Actaeon's scent is caught by his hounds and he is torn apart by his own pack of dogs. Authors and researchers have reviewed the variations of this tale and each provides different interpretations of what this myth is supposed to tell the reader. Each interpretation can be based on either the variation of the myth or the individual reader. Regardless, one thing that can be agreed on is that Actaeon's fate is pitiable.

Image of the Deer. The image is of two deer in the forest and something has startled them (see Image 13, p.88). They are at the point of fleeing. This image could represent many instances where stags are used in the myths of Artemis. The image is one that I had initially and in each myth there is a stag or deer that is at a point of fear. In this myth it is Actaeon who feels fear; however, I wanted one image that could represent the many. This one is simple and impressionistic because at any point you expect the deer to bolt and flee. The impressionism unlike realism reminds me of the impermanence of the deer's presence.



Image 13. Hunters Presence

Animals and Hunting Myths

A myth that involves Artemis and deals with constellations is the myth of Orion. Orion is a hunter who tries to rape Artemis. She creates a giant scorpion from the ground that pursues Orion and stings him to death. Orion's constellation is followed by his dog's constellation Sirius. In Hesiod's version (trans, Evelyn-White, 1959), Orion is hunting with Leto and Artemis and for some unknown reason he threatens to kill every animal on earth. The Earth is the one that is angered and sends the giant scorpion that kills Orion. The prayers of Zeus, Leto and Artemis turn him into a constellation. In Hesiod's (trans, Evelyn-White, 1959) version, it was said that this was done "because of his manliness, and the scorpion also as a memorial of him and what had occurred" (p 73). Apollodorus

(trans, Sir J.G Frazer, 1956) thought that, “Orion was challenged to a match at quoits”(1.5.5). It is rather apropos that Hesiod mentions in his *Books and Days* that sailors should not sail when Orion is in the sky due to the treacherous waters. The connection between Artemis and water was apparent in the findings in the previous myths. The next myth of Artemis has no association with cosmology, but does deal with the sky.

This myth is about a follower of Artemis, the nymph Arethusa who is loved by Alpheus. While being pursued by Alpheus she cries for Artemis’ help and Artemis covers Arethusa with a cloud. Then Arethusa in cloud form turns into a stream. Alpheus is a river god and Artemis joins the two streams together that emerge in Sicily as the fountain Arethusa. The theme of this myth reminds me of the water cycle, mimicking some of the other lifecycles found in the Hymn to Apollo. In fact, the theme that emerges when comparing both Apollo and Artemis are cycles in nature. Artemis has so far invoked the wind and clouds while Apollo has invoked the growth cycles in plants. I felt the image for this could still be contained in the previous image of the maelstrom. The next myth is a story that initially starts on earth but then moves into the cosmos.

Ovid’s myths are about Callisto a follower of Artemis, who is later raped by Jupiter. She tries to conceal her pregnancy, from Artemis and her entourage of nymphs. When Artemis finds out about the pregnancy, she and her nymphs Callisto her to leave and not return. In Ovid’s version Hera sees the whole event and waits for this moment for her revenge on the adulteress. Hera changes Callisto into a bear for her part in the adultery. In Hesiod’s version (trans, Evelyn-White, 1959) Artemis turns Callisto into a bear and the ultimate suffering is that Callisto still retains her human consciousness, but

is unable to communicate with anyone. Callisto's son Arcas grows up and is hunting in the woods when he sees his mother in bear form. Unable to communicate with Arcas, Callisto is helpless to stop him from seeing her as anything but prey. Just as Arcas is about to kill her with a spear Jupiter takes pity, intervenes, and turns them both into constellations. These myths are of later antiquity and provide an etiology for the constellations (Lenardon & Morford, 2007).

What I have seen in the myths can be summarized easily: they add additional elements to Artemis' personality. They tell of her protective nature and demonstrate the power of transformation as she turns Actaeon into a stag and summons creatures from the ground. In the mythic woods of Homer only animals tremble in Artemis' presence; however, no one is immune from her wrath. She strikes down both animal and human with equal ferocity and, as will be seen in the myth of Niobe, without any mercy or remorse. Campbell (1988) states that many war gods have a range when it comes to both their display of destruction and mercy. One of the "requirements in the order of nature...is the suppression of the natural impulse to mercy"(p.15-16). Artemis is merciless even in the event of the rape of Callisto by her father Zeus. The child of Callisto would then be Artemis' half-brother. The harsh treatment could be an indication of not wanting another brother to compete with and maybe an unspoken means of protecting her own status within the house of Olympus. This is an assumption which was confirmed by an article by Bing and Uhrmeister (1994) which discusses Callimachus' Hymn to Artemis. In this article, it states that Artemis wanted Zeus to grant her eternal virginity and many names "so that Phobus can't vie with her" p.20. My personal speculation is that Artemis already knows how Hera treats mothers that bare Zeus' s

illegitimate children. It is then possible to speculate that Artemis left it to Hera to deal with the issue; all she had to do was let Callisto out of her protection. Images for this theme were not satisfying because there were so many possibilities.

The earliest were simple constellations in the sky. One image though, that did emerge was a scorpion in the sand and an image of Actaeon peering through the reeds at Artemis just as she turns around and captures him watching her. I also sketched an image in woodland style art of a dog with Actaeon inside. I think I chose the native woodland style because it provides both spiritual and practical applications. The spiritual element comes from the work itself as symbols are used to represent the spirit of the animal. The practical aspect is that the image allows a view of both the dog shell and the human spirit combined. In my journals I discuss how Artemis

uses a new weapon, water. She casts "the waters of revenge" It states " though it doesn't say how, that she transformed him and added timidity.

It is this section where I came up with the image of a werewolf that possesses an animal body and human eyes and intelligence. In fact, there were so many different images that I was unsure of what I should choose. Due to this dilemma, I chose to wait and see what the other myths provided before deciding which image here might be usable. I thought that the symbols might also be better amalgamated with symbols or themes from the other myths. One image that I did complete was a small image of a bears head open mouthed and roaring (see Figure 9). The image reminds me of Callisto when she realizes what she has become. There are also images of hunting that created energy in the myths. When examining the Loeb examples of the same translation

the first images are of an animated traditional English fox and hound hunt.

The energy and movement is found again in the dance and music between Artemis, Apollo, the Graces, and the Seasons. I had trouble creating the movement that is found in the pieces. I kept trying to think of what visually depicts movement and found that each visual instant for movement involves the presence of air. In fact, in all the visual images that I can imagine that shows movement included: blowing hair, cloth, or grass. Technical aspects depicting movement also involve the loss of detail because to denote speed, lines representing wind are used in cartoons. At first to combine the images I chose a side profile of an English hunt with Artemis at the lead on horseback with her dogs running beside her. The background holds a sunset in the light yellows that make it feel warm and exhibits excitement. I tried a number of images of running or jumping horses to provide more movement (see Image 14). Reds are also in the details, bringing the idea of the hunt, blood, and energy. I then considered the same theme but using the bow and arrows. Instead of showing Artemis directly, I wanted just the idea of the hunt with the excitement showing in the dogs.



Image 14. Sketch of Jumping Horse

I also noticed the theme of horses is prominent in the poems and journaling.

Artemis IX. This is so short that there is little to write on or work with. It simply states that she is the sister of Apollo and is watering her horses in a heavily reeded area. This idea reminds me of the paintings by Waterhouse. I'm not sure why but it might be the mysterious woman by herself which is similar to many Waterhouse paintings.

These short poems in combination with the hunting theme present a variety of horses. The impressionism in the Waterhouse style of painting and the technical aspects needed to create the idea of movement in hunting complement one another. Unfortunately, after finishing the rough sketches I felt the image very unfulfilling. Again, the image felt stereotypical and I tried to see if something else from other myths would feel more complete and less illustrative.

The Bauron Festival: Youth

I was surprised to see that the myths did not include anything on the Bauron festival. Few women would have the honour of being selected to serve Artemis. This service would occur for a year and the girls chosen were known as bears for Artemis of Bauron. Why the girls represent bears is not known. Like horses, the girls ran races during puberty rites at the festival like horses (Lefkowitz & Fant, 1992). The idea is transmitted through the concept of yoking and taming of the young girls into dutiful wives. Doves are also symbols representing the vulnerability of women. The only connection to the myths and the Bauron festival emerge in the myth of Callisto.

Dowden (1992) writes that little is known of the actual rituals involved in this festival. What is known is mostly from visual sources such as pottery. Young girls

between the ages of five and ten were selected. On pottery they are depicted either as running or in bear costumes. Dowden states that in one image an actual bear is present. Sometimes saffron robes were worn and he thinks that this might be a more civilized version of the bear costume. Girls at this festival would be expected to sacrifice a goat. Strangely, in the myths of Homer, these rituals are not discussed at all. There is also no mention of bears in the hymns. There is mention of horses in bits of Callimachus and Homer, but as stated, only in the myth by Ovid of Callisto does a bear play a prominent role.

Dowden (1992) provides two versions of a myth that details how the Bauron rituals came into practice. Dowden sites both from The *Souda* or Byzantine encyclopedia, which discusses the two locations of the Artemis cult one at Bauron and one at Mounichia. There are two different myths of how the ritual began. The one at Mounichia has to do with a bear being killed at a temple, with a famine following the incident. The oracle states that sacrifice of a daughter would end the famine. A priest agreed to provide his own but sacrificed a goat in clothes instead. At Bauron a tame bear was at the temple and a girl mocked it to the point where it scratched her face. Her brothers killed the bear for the attack and a famine came. There is no understanding provided of why this would anger Artemis other than she is the protector of animals. In this version, the oracle claimed that the ritual of the bear by the girls would end the famine.

Here I would like to review the information in Dowden's (1992) book that discusses the *Souda* because it presents two similarities and overlaps between Artemis and Apollo. In this Byzantine source both gods have the ability to bring about human suffering. In this myth Artemis brings famine, something I thought was more likely for

Apollo whose influence is over agriculture and animal husbandry. Meanwhile, Apollo is known to bring pestilence. This is something usually attributed to Artemis. In Greek society, every maiden would have to perform the Bauron ritual before marriage. Dowden (1989) has found a few ongoing themes related to these types of myths and the goddess. Many of the themes Dowden found were transitions through the rites of passage. The three rites of passage are: transition from child or maiden, transition within the social order, a period of separation from society itself, and incorporation into society with a new form of status. He also found a theme of the father sacrificing his daughter. This is similar to the father giving his daughter to another for marriage and the end of youth. Dowden adds that the girl did not get married directly, but first went to the temple of Artemis for a period of seclusion. This idea of seclusion comes back to the concept of Artemis and isolation.

Image of the Bauron Bear. The overall image that I envisioned from combining the idea of clothing and the imagery of the bear was of it casually lying on a yellow dress. The reasoning behind the reclining bear is because I have seen no evidence in the myths of excessive action. The only exception is the one myth attributed to a girl being scratched, but this is from toying with the animal. By nature, the bear is reclusive and will leave things alone unless provoked. I found it humorous that a bear is a symbol for Artemis because of the idea of a woman being a potential terror in sheep's (in this case bear's clothing) might have been the part of the idea. The image is of a docile bear with very alert eyes. She is resting on a robe haphazardly (see Image 15). The dress is the humanized symbol of the bear and a discardable garment. The story of the bear may have been real and prompted the myth. With this in mind, I found it appropriate that a real bear

is in the picture looking out at the viewer because the bear where the myth begins. The dress is merely a symbol.



Image 15. Bauron Bear

Other Associations: Amazons, Friends and Birds. Worshippers of Artemis are huntresses called Amazons (Pomroy 1995). The amazons are said to mimic Artemis. They wore similar attire to the goddess which consisted of the shorter tunics that made hunting more easy, avoided men whenever possible, and used archery as their form of hunting. Hölschler states (1998) that, “the Ephesian Amazons represent an act of self-assertion against overpowering Athens”(p.173). If the Amazons did mimic Artemis then they provide information related to her appearance (see Figure 2, p.97).



Figure 2. Diana of Versailles

Source: <http://www.theoi.com/Gallery/S6.1.html> retrieved March 10, 2008

"DIANA OF VERSAILLES" Museum Collection: Musée du Louvre, Paris, France.

Original / Copy: Roman copy of Greek statue attributed to Leochares ca 325 BC.

Restorations by Barthélemy Prieur (1602) and Lange (1808). Style: Late Classical Date:

1st - 2nd AD. Period: Imperial Roman

There is also a section in Lewis (2002) that found Artemis was associated with birds, in particular quails. This is not unlikely as the island she was born on translates into Quail Island. She also found in her studies numerous depictions of birds on pottery. There is no direct reason provided for the specific symbol of birds, but the quail is a wild bird that would have been hunted. Lefkowitz and Fant (1992) have already associated girls with doves so when reviewing Artemis and Apollo I felt I needed to create an image that included birds. Before I did this I found another article that associated a flying creature dedicated to Artemis, the bee. Bees are a symbol not discussed in any of the other passages but is something associated with Artemis on coins, specifically the honeybee. Elderkin (1939) states that the bee "seems to be the emblem of Artemis at

Ephesus” (p.203). Elderkin claims that the priestess of Artemis’ temple in Ephesus is named Melissa, Greek for bee. Apparently, Artemis’ Cretan name is honey-maiden or Britomartis (Elderkin, 1939). Honeybees also seem to be a local phenomenon since it is not a common symbolic image associated with Artemis in other literary sources. The author found that the population where the temple resides was largely Lydian, which made the author wonder if this was a cultural influence presenting itself.

Coins provide another source of information and in Ephesus the coins dedicated to Artemis depict both the familiar deer image and bees. One other creature association presents itself in a story in Apollodorus’ library (trans, Sir J.G Frazer, 1954). It is the story of Pelias who promised his daughter to Admetus in marriage, but forgot to sacrifice to Artemis. On the day of his marriage, Admetus pulled back the drapes to the bed and found that it was covered in snakes (1.9.15). This image of snakes is more associated with Asclepius and his staff consisting of two entwined snakes. The association to Artemis might simply be attributing the snake to poisonous creatures, which ties into the next segment of associations.

Images of Others: Birds. When examining Artemis and her prominent associations I see phantasmagorical images of the Homeric hymns where all the women were dancing together. Artemis is associated with nymphs and amazons, goddesses, muses, and seasons. These were really not prominent enough in the myths to become individual themes and to try to include all these fragments into one image was daunting. The one image that became apparent was a menagerie of birds either in a farmyard or in pens (see Image 16, p.100). I actually looked forward to this image because my element is drawing wildlife. The birds I see are in pens at a market.

When I read about women the most common theme that emerges has to do with birds and horses. Animals that are tamed, caged or broken, used, eaten and beaten.

Upon reflection, I found that the image of the caged birds is not just from the frequent reference, but from the life of an Athenian woman. To me it was a life that seems very caged from the outside world. This image also holds for me the feeling of sociability that occurs between various peoples and the multiculturalism of Rome. When thinking of all Artemis' friends and associations, I thought of a flock of various birds. Aelian (trans, A.E. Scholfield, 1959) states that "the partridge-catcher, they say, and the ocypterus are servants of Apollo...and the buzzard, as it is called, of Artemis" (On Animals XII. 4). In fact, he states various birds are assigned to various gods.

In Homer, the quail is associated with wild Artemis, while I see doves for the young girls with one big white plump one for Selene. There are other birds including a swan in the back for Apollo with the others under his watchful gaze. I thought that all these birds could be either caged, served up as either sacrifice or for festivities or free to wander, cooked, changed and transformed, all like the women in the myths. The birds of yesterday, as today, are sold in this manner for people to buy, sacrifice, given as gifts or food so the image serves both the ancient and present day. It hardly seems fitting for sacred birds, but I am sure not all birds were afforded the luxury of being taken to the temple to remain as living pets. On one of the boxes that lie under the birds there are some coins with a bee on them. I thought this would be both a fitting tie to the coins produced in ancient times at Ephesus and to the image of Artemis. In addition to the coins, I wanted a jar of honey and honeycomb. It is not only something associated with

Artemis but a food item I have a particular affinity for and used in my last arts-informed research project. This one symbol ties my past work with my current work and personalizes it for me; however, the image did not work well so I took it out.

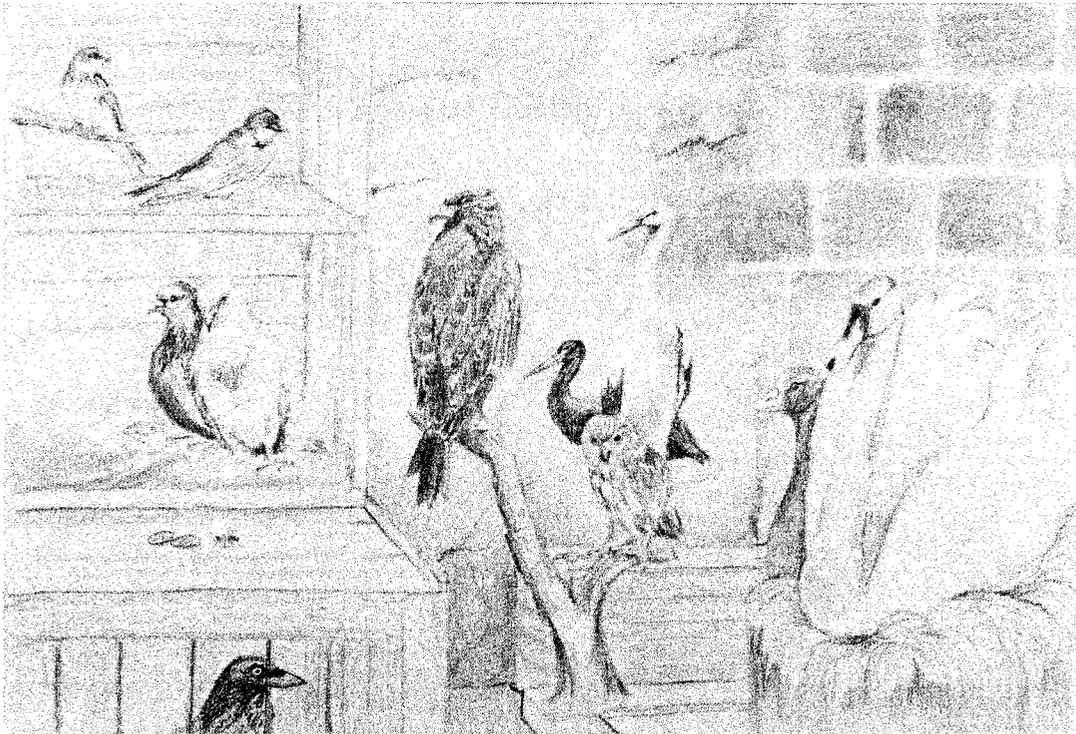


Image 16. In the Company of Birds

Niobe: Sacrifice. I decided to place the myth of Niobe here because it involves both Apollo and Artemis. It also ties into the concept of youth, child mortality and the idea that Apollo and Artemis were thought to *strike down* their victims. This idea has already presented itself in the *Iliad* when Apollo *struck down* all the cattle and hounds (Lattimore 1961, 1, 49-53). Ovid is the author of this myth of Niobe and it begins with the insult of Leto. Niobe makes the mistake of insulting Leto by bragging about her fourteen children compared to Leto's two. It was Leto's request for vengeance that leads to the death of Niobe's children. To avenge their mother, the twins both take out their bows and proceed to let loose a shower of arrows. Apollo kills all of Niobe's boys and the girls fall dead

from the arrows of Artemis. There is one scene in the myth where Niobe begs for her one last child, a girl, to be spared. Unfortunately, Artemis does not take pity on Niobe and kills the last girl. Niobe then is turned into a stone that weeps.

This myth of Niobe encompasses many themes and attributes of Artemis. Artemis is both the protector and slayer of the young from childbirth to the age of citizenship in boys, and marriage in girls. This is her realm and she governs it as she sees fit. The life and death process of childbirth or illness in females are all attributed to her. Apollo has the same right with regards to boys and men. This myth does more than illustrate the slaying of children of a boasting woman, it tells us of an essential component of both gods by providing a clear division of the sexes.

Other underlying themes in this myth are fertility and children, but the main issue was Niobe's boasting about her fertility. If a woman were to die, especially in childbirth, it was believed that the woman had been *struck down* by Artemis. Artemis has particular rituals that are dedicated to her and a handful of other goddesses who are associated with this role, specifically Demeter and Eileithyia. It is then appropriate that rituals and offering surrounding the goddess mainly deals with passages of children. Zaidman and Pantel (1999) state that all clothing soiled in childbirth were dedicated to the goddess. Dedications such as robes of those women who died during childbirth were also given to Artemis at Brauron (Pomroy, 1995). A pregnant woman must do the same but give the skin of the sacrifice to the bear priestesses. The head and the feet of the sacrifice were also provided to the priestess, but what she did with these offerings was not stated. If the woman could not perform the sacrifice before the birth she must provide a full-grown sacrifice after with all the necessary observances towards pollution. There were even

particular days, seventh, eighth and ninth that ritual purity or rites were performed (Leftkowitz & Fant, 1992). These sacrifices all mimic the hunting of Artemis on a more attainable level. Sacrifice is discussed in the myths, but nothing directly discusses these types of dedications by women.

Zaidman and Pantel (1999) provide a respectable overview of much of the religious rituals associated with Artemis and state that her governance of wild things include children. Artemis' governance lasts from birth until the time of acknowledgement by the community of the child into society, or the leaving of childhood in the form of formal marriage. During the Ionian festival called the *Apatouria* the community acknowledged boys as adult men and citizens. The three-day festival took place between October and November. On the third day, the boys indicate their passage to adulthood, by dedicating a lock of hair to Artemis called the *koureotis*. The festival comes nine months after January-February, the months that marriages are customarily held (Zaidman & Pantel, 1999). Only in Callimachus are these rites of passage in boys discussed in the hymns. The focus is on boys cutting their hair as part of their rites of passage. The rites of passage for girls are not discussed in the myths.

During the time before marriage, girls were expected to dedicate symbols of their childhood to Artemis such as toys. Herodotus (trans, David Grene, 1987) claims that it is not just the boys that cut their hair before marriage, but also the girls too who "cut off a tress of their hair, winding it about a spindle" (4.34). The hair is placed on a tomb that has an olive tree growing near it and the locks are dedicated to girls who died (p. 291). Leftkowitz and Fant (1992) found that the records from Bauron mention that a bride must sacrifice to Artemis as soon as she is able and make a visit to the bride-room during the

festival of Artemis. Other objects of sacrifice come in the form of instruments, earrings, valuable ornaments and other types of jewelry and bowls.

Clothing was dedicated as a gift and sacrifice. Lefkowitz and Fant (1992) state that in Sparta women dedicated their best robes to Artemis. In addition, if a woman recovered from hysteria she was also to donate her best clothes to Artemis. This idea of the dedication of clothing surfaced in some of the cultural rituals of the Artemis Bauron cult. Finally, Artemis is called upon to stand in judgment during various life duties. According to Lefkowitz and Fant (1992) when a divorce occurs if the wife is accused of taking anything that belongs to the husband she is asked to swear on Artemis. The records found also provide the procedures that come with attending the dormitory. Most of these discuss purification that will come before entering the dorm and following any type of pollution. All these are bits and pieces of various events that happen in women's lives. The myths do very little about bringing about an awareness of the scope of Artemis' influence in the lives of women. It is by examining the Greek and Roman culture that we gain the depth of her influence in women's lives.

Images. When hearing of the religious rites the images that emerge stem from the idea of sacrifice and leaving behind the past. I saw a bowl of items including dolls, clothes and hair (see Figure 17). Today someone might dedicate modern items like plush animals, photos stickers, and posters. However, I saw this modern image as sloppy and thought the ancient symbols, though simpler, were actually more aesthetically appealing. The ancient toys seemed more appropriate, had a rustic appearance and more in tune with the mood of the rest of the images. In addition, the ancient images and items women used in the past have really not changed much by today's standards. In other words, the items

cross time and cultural barriers. I thought that the items also could represent the lost daughters of Niobe. All that is left of her children are objects from the past. Included in the image is the yin yang symbol hidden in the background to indicate the presence of Apollo and Artemis. Another image that came to mind is clothing, but I found this theme is better tied to symbols I found in the section after surveying the Bauron festival.

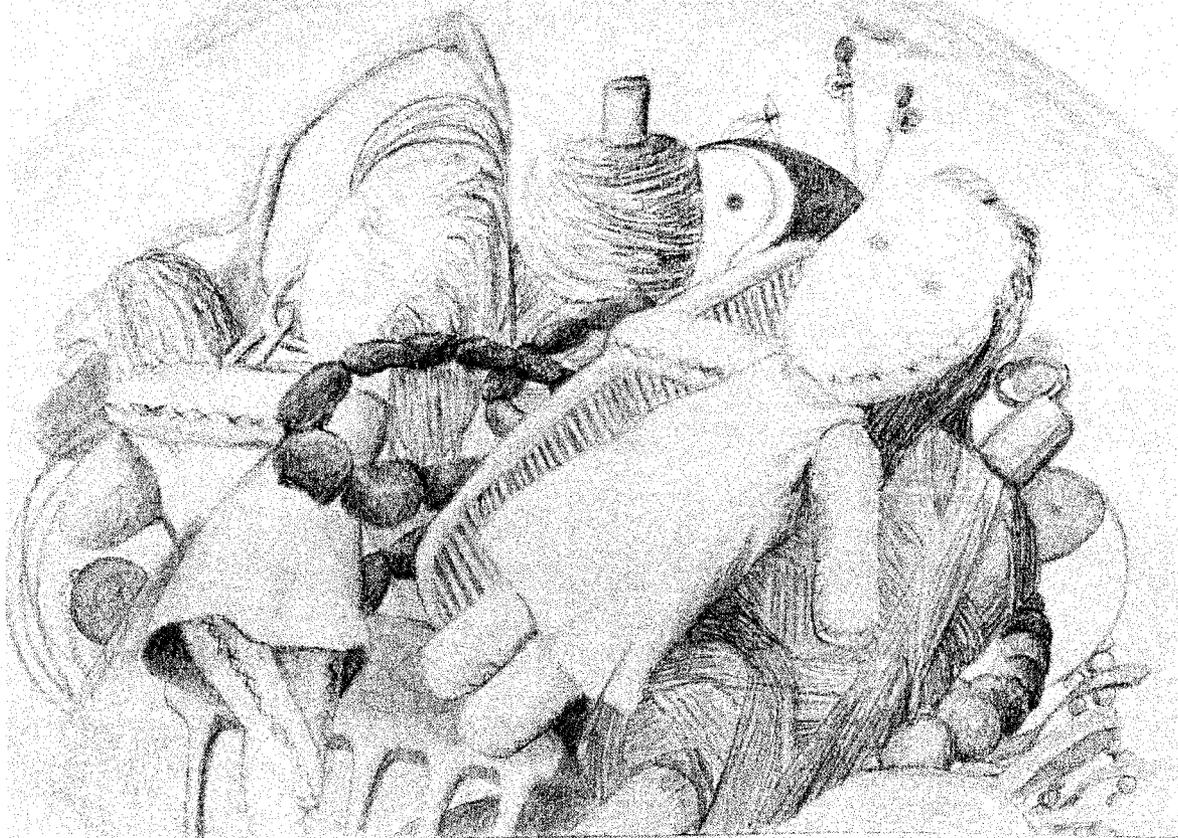


Image 17. Memories of Niobe

Final Image, Synthesis

I simply started to draw and see what would emerge from the symbols. It also represents the difficulties that occurred when trying to analyze overlapping themes and spheres representing the two gods. However, I finally created an image that represented both deities (see Image. 18)

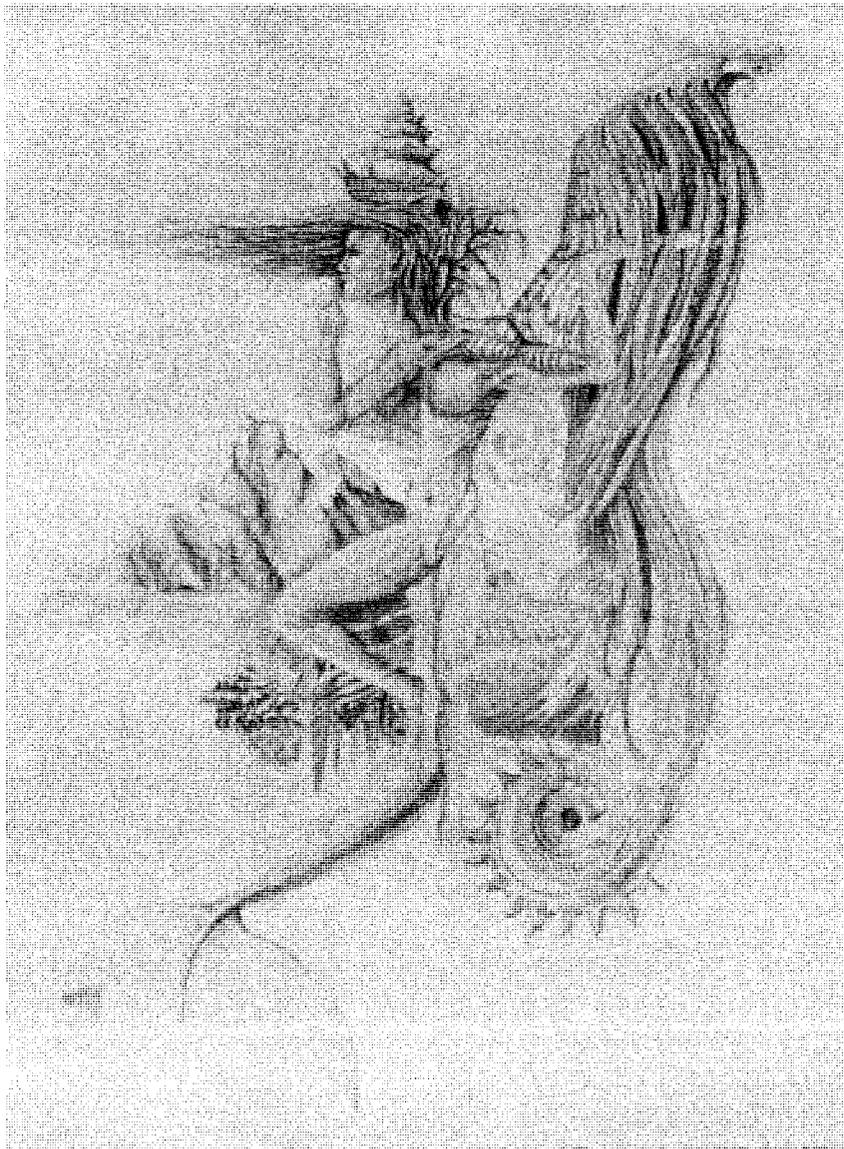


Image 18. Artemis and Apollo

CHAPTER FIVE IMPLICATIONS FOR EDUCATION AND RECOMMENDATIONS

Mythology in the *Classical Studies and International Languages* (Ontario Ministry of Education, 2000) curriculum is divided into two strands. One is dedicated to mythology. The other strand is focused on religion, with mythology comprising half of the curriculum expectations. In my opinion, positioning myth alongside Christianity and Judaism diminishes the value of myth. As Armstrong (2006) points out, myth is not about religion as we might experience it today. Myth is not about simply praying to one god, but seeing the gods within us. Armstrong states “There was initially no ontological gulf between the world of the gods and the world of men and women”(p 5). Being Roman Catholic, I found that mythological views conflict with some religious doctrines because the Judeo –Christian belief is that God is perfect. In Greek myth the gods are far from perfect. Should myth be compared with Western religions? The mythology strand could include its own religious component devoted to the understanding of rites, rituals and mysteries as practiced in antiquity. Unfortunately there is currently only a suggestion to examine religious beliefs in the mythology strand.

When examining the *Classical Studies and International Languages* (Ontario Ministry of Education, 2000) curriculum I did a basic assessment of the curriculum and focused on the expectations in terms of completeness and relevance. I also examined the relevance of the Artemis and Apollo myths to and how they could be applied to the expectations. I found that they could be used as a tool to guide students, a foundation point, from which to compare and contrast other myths.

The first set of overall expectations comes from the mythology strand and

requires that students: “demonstrate an understanding of the characteristics and functions of myths” (Ontario Ministry of Education, p. 29). The expectation does not ask what myth is. This is most likely due to the complexity associated with describing myth. The question “what is myth?” is one which academic scholars still do not agree. It is a simple question that a student may ask at some point in the class.

At best teachers can propose a simple, yet inadequate and limiting statement; however, the task is not impossible. The best way to reveal the meaning of myth is not to explain it to the students, but have the students try and explain it themselves by creating their own myth. David Porter (2006), a teacher of classics, concurs. In his mythology class he asks students to answer the question “what is myth?” He discovered that introducing different kinds of myths enriches students’ perspectives. By comparing cosmological myths to epic myth students’ perception of myth altered with the change in the type of myth. He shows that there was no right answer due to the changeable nature of mythology and that myth can be viewed from many conflicting angles. Questioning what myth is made students think actively rather than listen passively to find the answer. The final project asked students to create their own myth. This project proved very fruitful towards students understanding of myth and Porter states that a failing grade is given only if the task is not completed. Porter finds that the understanding of myth emerges when students create myths themselves. Students understand it better because the myths are relevant to their lives and situations (Porter, 2006). Porter demonstrates that the characteristics and functions of Greek myth become apparent not only through discussion, but through reflection and creation. This improves the quality and intensity of learning on the part of the students.

The second overall expectation in the mythology strand is to “explain the impact of mythology on the arts and the sciences” (Ontario Ministry of Education, 2000, p. 29). This request is not unreasonable; however, it is fraught with problems since both aspects of ancient art and science are strongly tied to ritual and religion. A main expectation in the mythology strand could be to examine the relationship between myth and religion and then how intertwined myth and religion are in all aspects of Greek and Roman society. For example, in my findings I found that Apollo is a god that can promote fecundity in animals and growth of plant life. Through myth the Greeks demonstrated that they attribute the growth cycles of animals and plants directly to a divine influence that are then displayed in various artworks.

The mythology strand also asks students to “apply their knowledge of Latin and/or ancient Greek in the study of mythology” (Ontario Ministry of Education, 2000, p. 29). This expectation serves the purpose of language inclusion, but takes away from the context of the subject of mythology. This expectation could easily be placed in a language strand. Elements of language can be discussed in class, but if the focus is on myth then this focus should not be overrun with a language agenda that is already an overwhelming component of the curriculum. The language courses in the *Classical Studies and International Languages* (Ontario Ministry of Education, 2000) already include for grades 11-12: Classical Languages, University Preparation (Greek/Latin) Level 2 and 3, the International Languages, Level 3 and 4, University Preparation, and finally the International Languages, Level 3 and 4 Open. In total, there are six-language courses devoted to Greek and Latin language. Trying to make language the third expectation for the mythology strand seems to be excessive and more appropriate at the

tertiary level. Another observation is that having a Classical Civilization course with yet another language component may turn off students who do not possess a strong background or aptitude in languages but are very interested in the culture. The overall expectations that I have just discussed demonstrate that there is room to improve. I also have some suggestions for the specific expectations.

The first of five curriculum specific expectations states: “By the end of this course, students will: describe some of the essential aspects and characteristics of myths (e.g. myths originate in a culture’s oral traditions; they reflect aspects of culture, especially religious beliefs) (Ontario Ministry of Education, 2000, p. 29). Here is a good example of problems within the strand itself. There is a unity of a large topic like religion with another large one, oral tradition. The request itself makes sense, for the students will learn various aspects of myth; however, it replicates the first overall expectation which is, the understanding of the characteristics and the functions of myth. This specific expectation should have simply focused on oral tradition as a means of cultural dissemination that can be covered relatively quickly using Homer. By the end, students are also expected to be able to describe essential aspects of myth. One aspect students should know is how myth reflects religious beliefs. I find this requirement confusing because the same issues do not bind oral tradition and religion, religion and oral traditions are major topics on their own. Each issue needs to be discussed separately then discussed together, not placed into one expectation. Religion and rituals should be discussed first so it is clear how religion and rites are performed. It is also beneficial to demonstrate how myth and oral tradition are used to transmit the religious information. Religion has been placed beside language, science and art, yet in Greek and Roman

society religion, myth and oral tradition are strongly linked and create movements in art, science and even philosophy.

In the second specific expectations student are to “identify different types of myth (e.g., heroic quests, creation myths) and explain their significance, orally and in writing (Ontario Ministry of Education, 2000, p. 29). Here both Artemis and Apollo can be utilized. Both Artemis and Apollo are part of Hero quests in the *Iliad*. When it comes to pastoral themes and traveling myths, the Homeric Hymns provide examples such as Apollo and Artemis’ mother Leto and her journey to find land, and Apollo’s journey in finding a place to build his temple. The pastoral examples are numerous for Apollo as he governs over domesticated animals. The best source can be found in Homers hymn to Hermes (trans, Evelene-White.1959). Here is where Porter’s (2006) exercise could be helpful in that it allows students to document their thoughts through each type of myth.

The third specific expectation I examined asked students to “trace English words used in the study and discussion of mythology to their Latin and ancient Greek roots (e.g., myth comes from the Greek word mythos; etiological comes from the Greek words aitia and logos)” (Ontario Ministry of Education, 2000, p. 29). This could be replaced with something more pertinent to myth. Asking students to trace English words to Latin or Greek words will mostly benefit students with a basic level of Greek and Latin or those continuing in languages. If the teacher applies this too strongly it may hurt students without a strong language base.

The fourth specific expectation is one that I find particularly problematic. The problem does not lay in the expectation itself, but the examples provided. It asks students to “identify and demonstrate an understanding of aspects of modern culture that show the

influence of myths (e.g., some of Freud's theories) as well as some universal character traits and personality types by applying their knowledge of classical mythology (e.g., explain Freud's use of classical mythology)" (Ontario Ministry of Education, 2000, p. 29). I believe the intention of this objective is for students to see how other historically influential individuals have used myth in their research. The issue I have here is use of Freud as an example. Freud is tossed in without any consideration of the problematic issues associated with his theories. Freud seems to be used as a default, and Jung's theories dismissed even though they are more applicable. I do think Freud can be used as an example to students of how myth can be inappropriately used. If Freud's use of myth is not explained properly students may gain a skewed view of psychology and of myth.

In the fifth expectation students are asked to "compare classical myths of various types (e.g., creation myths, myths of heroic quests) with the myths of other cultures" (Ontario Ministry of Education, 2000, p. 29). Both myths of Artemis and Apollo are useful for this expectation because of their history. Apollo's Pythian myth demonstrates how he usurped an older religion and put his own in its place. The myth explains how one religion in Greece displaced another and founded itself within a society. Students could do a cross cultural comparison between how both Artemis and Apollo were depicted and discussed in other cultures like Egypt or how they were viewed in Greece and Rome. After the comparison and discussion is done between Greece and Rome the students would possess tools to compare these myths to other world myths. They can do this when they are asked to "show an understanding of the myths studied by expressing personal interpretations orally (e.g., in group discussions, dramatizations, presentations, skits) and in writing (e.g., in journals, plays, and essays)"(p. 29).

The expectations do not allow for examining plays where various myths are present. Students could gain a great deal, from seeing how plays represent a variety of myths and how people portrayed mythological figures. There is no discussion in the expectation of tragedies or of variations of myth used in modern or historical sources such as Dante, Chaucer, Boccaccio, or Shakespeare. There are symbols, life lessons, and mythic figures in classical myth used in later artistic and literary works. Many of the stories in myth are universal and timeless. Myths speak of topics students can relate with such as love, anger, loss, vengeance and other timeless issues. For high school students to understand symbols, people, and stories in the works of required readings like Shakespeare they must review myth to some extent. It is in Greek and Roman myth that many of these symbols and stories originate. A review of even one modern version of a Greek myth can show myths historical evolution from its origin to new contemporary uses. As Thomas (1928) explains:

Teachers have attempted too long to teach Milton, Shelly, Wordsworth, Browning and Tennyson with no preparation for the classical allusions to be found in their works and to teach epic poetry without laying the foundation in the mythology out of which epics were born (p. 232).

Making myth relevant for students today is a strong way to get them more interested in Classical content. The Ontario curriculum expectations ask students to be creative and make their own plays and speeches on myth, but are not required to provide any classic examples from previous authors. Thomas (1928) also explains that many classical symbols are in currently embedded in our present culture. I believe it would make sense to ask students to try to identify these symbols to gain a better understanding

of how enduring they have been over the centuries. I believe that art can be used as a tool for helping students understand various symbols and making myth.

Once again myth, religion, and religious rites play an important role in art because many symbols of religious practice are in ancient artwork. Students are asked to “identify elements of classical mythology in art (e.g. in paintings, mosaics, sculptures), literature, and music” (Ontario Ministry of Education, 2000, p.29). Students may be asked to examine the art in a vacuum as teachers are not required to follow any of these expectations in any particular order. By not requiring students to study religious rites and rituals in myth first, students may be disadvantaged in understanding the symbolic meaning in some art pieces. These expectations allow flexibility for teachers, which may result in turning this expectation into a simplistic survey of art. Due to its strong artistic theme, myths of Artemis and Apollo can be used for this expectation. The amount of archeological and artistic evidence for both these myths are extensive and can be mainly seen, not just in literature, but found in pottery in the works of Boardman (2002,1989,1993). Boardman’s career is focused on classical art and he provides extensive written work on visual images of the Classical world. For visual images, those of just Artemis can be used to meet this expectation. Many sculptures of Artemis span over different time frames and regions.

In the discipline of music Apollo wields influence. In the myths about Apollo in the Hymn to Hermes Hermes creates the lyre that Apollo is famous for playing. Apollo also has two other myths ascribed to him; both are musical contests found in Ovid’s *Metamorphosis* which are discussed in detail in the chapter on Apollo. Both author’s myths contribute historical and cultural information on Greek and Roman music and

provide information on culturally acceptable behaviors especially around humility. They both demonstrate how instruments were made and the consequences for boasting about talent. The combined myths of Ovid and Homer involve various classes of individuals both mythical, and human. Finally they demonstrate not just musical depictions, but familial relations between Hermes and Apollo as a contrast to Apollo's relationship to Artemis. The myths also demonstrate how Greeks and Romans viewed and valued music and musical ability in their society.

The educational relevance of the myths of Artemis and Apollo are apparent as they can be used to cover many requirements of the Grade 11-12 Ontario Ministry of Education (2000) curriculum on *Classical Studies and International Languages* curriculum expectations. The myths examine all the following issues: the possible origins of gods and goddesses, how different genders are viewed, the relationship between the gods and their treatment of mortals, how gods are viewed by mortals, how myth can be tied to both religion and ritual, why gods play such a predominant role in daily life, who is most affected by the gods, and why each god is important to their area of influence. The myths also cover various themes and subjects that students can study. I would not use Artemis and Apollo solely to explain these expectations, but having a constant theme of one or two gods, and a point of reference for students will help them through the complexity of myth. Instead, students are expected to learn the characteristics of myths, as well as the similarities and differences between them. The overall expectations focus on remembering names of gods rather than examining their social function in Greek society. The specific expectations require students to express their understanding of myth orally or through other forms of expression. This thesis provides sources that teachers can

use to help students form their opinions. I also try to provide ideas about how to make myth relevant for students by providing some examples of some topics in both myth that can promote discussion.

The Artemis and Apollo myths are relevant to all aspects of the mythology portion of the *Classical Studies and International Languages* curriculum content. They emerge in oral poetry and heroic epics and both have cults and art dedicated to them. Myths of Artemis and Apollo are abundant in Greek and Roman culture. The myths demonstrate an evolution from their Greek foundation to their appropriation by Roman society. The evolution within the myths also demonstrates sociocultural change and the appropriation of myths over time.

As Armstrong (2006) reminds us, “Mythology was not about theology, in the modern sense, but about human experience” (p. 5). The myths provide the opportunity to explore with students moral issues and unsettling questions such as rape, conflicting social roles, and sexuality. They are stories that are at the universal core because they discuss the human condition. Classics scholars sometimes focus too heavily on language and forget to connect the past with the present. As teachers we also may miss the opportunity to use myth to connect with students through a discussion of the stories that sometimes bring up unsettling issues that students need to discuss and reflect on in their own lives.

When examining the myths of Artemis and Apollo, it is difficult to miss the many symbols that are scattered throughout the text. The two men who are attributed with the identification of universal symbols and archetypes are Freud and Jung. In particular, Freud is suggested as a source for teachers to use when examining mythology because he

uses myth to verify his findings (Green, 1913). However, my research shows that Jung would be better suited as a suggested focus because his work on archetypes is more relevant and meaningful to students.

I do not propose that Freud be totally eliminated from the *Classical Studies and International Languages* curriculum, but used as an example of the misuse of myth to justify findings. For example, Dufresne (2007) suggests that the verification for some of Freud's observations on the Oedipus complex is impossible. Freud not only engages in cultural appropriation, but his view of the Greek culture itself appears questionable since he viewed the ancients as intellectually primitive. There is no indication that anyone attempted to ask what Freud's theory would look like if he chose a different myth or one from a different culture. Morales (1995) believes that "had Freud taken Antigone, rather than Oedipus, as his point of departure, psychoanalysis might have paid more attention to understanding the *female* psyche" (p 75).

However, I should point out that Freud is also not alone in his questionable use of myth. Du Bois (1988) states that it is common for researchers to rift through various cultures histories to verify their findings. She has found that some researchers have made the allegation that Greek society represents less admirable behavior, using the words *deviant and neurotic*. Du Bois takes this information further by stating that the "readings for the most part see the characters in classical literary texts as if they were patients in analysis; they colonize ancient culture in support of a psychoanalytic reading of the gendered body" (p 23). If anything, Freud is an example to students of how not to use myth, or of how myth can be used in a negative, skewed or erroneous manner for ones own agenda.

Conclusion

In this thesis I examined via arts-informed research new ways of knowing and understanding Artemis and Apollo. Myths are stories that people relate to. They are in fact teaching tools. In the case of the Artemis and Apollo myths, they can help break student teacher boundaries on some sensitive issues such as sexuality, gender roles, role models, rape, abuse, social expectations, and personal boundaries. The interpersonal disputes among the Greek gods are issues that can occur in all cultures, classes, religions and ages. It is these emotional interpersonal conflicts between the gods and humans that, at the core, reveal and facilitate understanding of the common human condition.

Myths about Apollo suggest notions of images of men, manliness, and different ways men perform. These are important issues for boys. There is the challenge of discussing on the one hand Apollo as an ideal masculine figure in Greek society and on the other Apollo as a god who rapes and brutalizes women. One is a good role model for boy to aspire to while the other side is an example to how not to behave. Both parts of Apollo's nature can be used for educational purposes. The figure of Artemis raises issues for women such as, motherhood versus chastity. The myths tell us that it is socially unacceptable for women, even strong independent goddesses, to be too sexually independent. The roles between Artemis and Apollo demonstrate contradictions between the sexes. Men can be strong and explore their sexuality, but for women this is not acceptable. Students face these issues today. A discussion about these myths can help open a dialogue and start moral and ethical discussions.

In classics texts, the main attributes of Apollo and Artemis are discussed. These attributes include music, prophecy and the wilderness. Beyond these aspects other

attributes are only given a brief review by ancient authors. In my research, there is a richer understanding of Artemis and Apollo. For example, Apollo is Artemis' counterpoint Artemis governs from birth till maturity while Apollo has influence from maturity until death. As individuals they each govern a specific sphere of influence, but jointly Artemis and Apollo encompass the entire sphere of human existence and nature. Together they possess osmotic boundaries, their attributes overlap just enough. Artemis and Apollo represent the dualities of nature and the human sphere. Artemis is a protector of young children and emerges as a role model for young women today, while Apollo is associated strongly with the passing of time and agriculture. Ways of understanding Artemis and Apollo that are relevant to youth and the teaching of mythology can inform secondary level classrooms in Ontario. Artemis and Apollo symbolize roles relating to sexuality and gender; lifecycles; and most importantly the balance between wilderness and civilization as constructed by human. The experience of art making as research has provided many more layers to my knowledge and understanding of myth. Art making made me focus much more on symbols, feelings and layers of meaning that were previously hidden. The process was a personal challenge to my ability to understand meaning through art. It was through the process of creation rather than through the process of absorption that I discovered and learnt to understand myth, how it functioned in the past, and how it can be applicable in secondary level classrooms today.

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