

## *Women in Myth and in Society*

*Short Summary of Project: Greco-Roman and Indian mythology and epic poetry give us many examples of goddesses and women. This research paper will explore the relationship between myth and culture in the epic poetry of Greece, India and Rome in order to answer these questions: What do these stories show us about women's roles in these cultures and how do these roles compare to what is known of real women in society?*

*Statement of Student's Expectation:*

- 1) To concisely frame and then develop this thesis.*
- 2) to properly use and interpret textual evidence.*
- 3) to compare and contrast the three cultures while briefly indicating the changes that occurred over time.*

*A search of titles and articles shows that there has been much work done to analyze these mythologies in light of the rituals they contain, or in light of the hero's quest undertaken by the men in the epics. However, little work has been done with the women in these narratives other than to use the mores of the culture to explain their behavior, or to discuss them as literary devices. I would like to analyze them as women. To determine in what ways are they alike or unlike each other, how they compare to documented women of their cultures, and in what ways they are constructs of the men writing the epics?*

*Statement of Advisor's Expectation: It is my expectation that Inga will: Utilize her already extensive reading and course work on the literature, culture and role of women in Epic Period Greece, Rome and India to advance new understanding of the correlation between the women of myth and the real lives of women in those times; To make some observations on how those myths (set the archetypes for?) or relate to the modern woman; To make comparisons between the roles of women in Eastern and Western (define East and West) cultures of the specified time range; and 4) To (from the evidence) speculate upon the involvement of women in defining their own roles in the culture.*

*List three learning objectives or demonstrations of knowledge:*

*Objective 1: To demonstrate the relationship between the attributes and behavior of Goddesses and the societal expectations of women.*

*Objective 2: To demonstrate how the female characters in literature support or contradict these societal expectations or roles.*

*Objective 3: To cite examples of real women who both fulfill and contradict those roles.*

## Mythology, Literature and Culture

The study of mythology and literature is an important means of determining the paradigms of a culture. This paper will examine examples of Goddesses and women from Greco-Roman and Indian mythology and epic poetry to determine what these stories show us about women's roles in these cultures and how these characters compare to what is known of real women in each society. The historical period under examination is each culture's "epic period." This term covers different years for each civilization in the same way that the term "iron age" does. The term "epic" originally referred to poems written in dactylic hexameter but *The Oxford Dictionary* defines it as, "a long poem, typically one derived from ancient oral tradition, narrating the deeds and adventures of heroic or legendary figures or the past history of a nation."<sup>1</sup> Oxford's *Encyclopedia* adds "A long, narrative poem in grandiose style. The earliest known form of Greek literature, epics were originally used to transmit history orally. Using highly formalized language, epics tend to involve gods, men and legendary battles. Homer is the author of two of the most famous epics, the *Iliad* and the *Odyssey*, which effectively established the scope and conventions of the form. Later examples include the *Aeneid* by Virgil, *Paradise Lost* (1667) by Milton, and *The Faerie Queene* (1589-96) by Spenser."<sup>2</sup> Vandiver says, "Homer's epics were set down in the ninth century BCE and dealt with events believed to have occurred in the twelfth century BCE. Athens reached its cultural and political zenith in the fifth century BCE, when Rome was still a small kingdom in central Italy."<sup>3</sup>

Homer's *Iliad* and the *Odyssey* are generally believed to have been composed in the 8th century BCE. Vandiver describes the *Iliad* and the *Odyssey* as the primary cultural texts for classical Greek civilization and says that they are the earliest literary works in the European tradition. They represent the culmination of a centuries-long tradition of orally transmitted poetry and served as educational tools and moral frameworks providing examples of proper and improper behavior. They codified information about the value system of ancient Greek culture.<sup>4</sup> She adds that in their own time, these poems were performance pieces. Bards traveled to cities, sang their epics and even competed for titles like athletes. These stories and performances promulgated cultural norms and the myths, such as the story of the Trojan War, which "everyone knew," provided a "stock of common reference points against which the Greeks could map their everyday experiences, frame moral questions, and so on."<sup>5</sup>

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<sup>1</sup> "Epic ", in *Oxford Dictionary of English, 2nd Edition* (Oxford University Press, 2003).

<sup>2</sup> "Epic," in *Oxford World Encyclopedia* (Philip's, A division of the Octopus publishing Group, Ltd. , 2003).

<sup>3</sup> Elizabeth Vandiver, *The Aeneid of Virgil* (Chantilly, VA: The Teaching Company, 1999), Lectures on CD.

<sup>4</sup> \_\_\_\_\_, *The Iliad* (Chantilly, VA: The Teaching Company, 1999), Lectures on CD.

<sup>5</sup> Ibid.

The Mahabharata is attributed to the sage Vyasa and was composed between 300 BC and 300 AD. It describes events that took place in ancient Bharata around 5000 BCE and it is about the god Vishnu in his incarnations as Rama and Krishna. Krishna was directly involved in the epic war between the Pandava brothers and their rivals the Kaurava brothers. The Aeneid was written by Virgil, and was composed between 29 BCE-19 BCE during the reign of Octavian. It is the story of Aeneas, a Trojan who escaped the sack of Troy and traveled to Italy, where he became the ancestor of the Romans. Vandiver says, "Instead of developing its own traditions, Roman culture derived a great deal of its art, philosophy, literature, and even religion directly from Greece. Virgil chose to write an epic that drew upon both Greek and Roman strands of tradition. He cast it most obviously in the Greek tradition by using the Trojan War as his starting point, but altered many elements of the traditional story and brought in many elements of native Roman tradition as well. The primary mythic background of the Aeneid is the story of the Trojan War, the most famous legend in ancient literature and the culmination of the Greek mythic past."<sup>6</sup>

Myths and literature can teach us how another culture views its life events and how they view their gods. They can demonstrate societal expectations and human behavior with one large caveat, that it can be argued equally effectively that myths grow from social norms or that social norms grow from myths. This is especially true with characters in literature because these are not real women but are really what the (male) poets or (male) playwrights or even the (male) actors imagined women are like or think like or what they needed them to be like to serve as a foil for the noble male characters. As a reader, it is easy to get caught up in the richness of these characters, Kunti, Draupadi, Briseis and of course Nausicaa. But as a researcher one must remember Hesiod's description of woman in the Pandora story as necessary for procreation but an evil to mankind, to remember that she was created with the face of a goddess and "mind of a bitch." Is Briseis in love with Achilles because there is something loveable about him or is it because Homer, writing for fighting men, needs to reinforce that their captive women really do love them and aren't just biding their time waiting to stab them in their sleep? Is Draupadi married to five brothers because Kunti really said "share equally in whatever you have won" before seeing that he won a bride like the story says or did that become the story later when polyandry became less common among the wealthy families? Aristophanes' characters in *Lysistrata* demonstrate masculine traits like autonomy, intelligence and organization but was Aristophanes showing real women or spoofing men since he most often used comedy to show contrast with Athens rather than to show Athens.

One definition of myth in *The Oxford English Dictionary* is, "A traditional story, typically involving supernatural beings or forces or creatures, which embodies and provides an explanation, etiology, or justification for something such as the

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<sup>6</sup> Vandiver, *The Aeneid of Virgil*.

early history of a society, a religious belief or ritual, or a natural phenomenon."<sup>7</sup> Myths teach us about the religion, customs and rituals of a civilization. Myths also teach us about ourselves, It is too easy to read myth without acknowledging its own cultural milieu and while its relevance to all eras is part of myths' appeal, this can cause misunderstandings of the myth itself. For instance, the myth of Persephone: moderns tend to read this myth through their own lens and to emphasize the violence of the "rape" motif saying that Hades abused or tricked Persephone into eating the pomegranate seeds that will keep her in the underworld for one third of the year.

### **Archetypes and their Relation to Myth**

A simple definition of archetype is a "an original which has been imitated; a prototype."<sup>8</sup> In Jungian terms, archetypes are internal patterns. Boeree describes these as "innate, universal prototypes for ideas [that] may be used to interpret observations. A group of memories and interpretations associated with an archetype is a complex, e.g. a mother complex associated with the mother archetype. Jung treated the archetypes as psychological organs, analogous to physical ones in that both are morphological constructs that arose through evolution."<sup>9</sup> Jung outlined four main archetypes: The Self, the Shadow, the Anima, the Animus. Other writers have identified many more although one could say that many of these are not archetypes but are attributes or manifestations of the archetypes. For example, Mother is an archetype but Madonna, earth mother, devouring mother, or Jewish mother are varieties or manifestations of the archetype. Studying the manifestations of an archetype in a given culture will give insights into the culture (although not necessarily into the archetype). Carol Pearson discusses this in relation to the hero archetype, "Any culture's or individual's myths of the hero tell us about what attributes are seen as the good, the beautiful, and the true, and thereby teach us culturally valued aspirations. Many of these stories are archetypal."<sup>10</sup> Fortunately, for this particular research project, these hero myths contain women. The three feminine archetypes or roles that this paper will explore are based on a woman's sexual status; they are the virgin, the wife, and the mother.

### **Greco Roman Virgin Goddesses**

Artemis was the daughter of Zeus and Leto and twin sister of Apollo. He rules the day and reason, while she, in contrast, rules the night, wild things, youth and the hunt. Women prayed to Artemis for a safe labor and delivery, possibly because of her associations with "wildness." She became syncretized with the Moon in the

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<sup>7</sup> J. A. Simpson, E. S. C. Weiner, and Press Oxford University, *The Oxford English Dictionary* (Oxford; Oxford; New York: Clarendon Press ; Oxford University Press, 1989).

<sup>8</sup> Archetype, in *Oxford Dictionary of English, 2nd Edition* (Oxford University Press, 2003).

<sup>9</sup> Dr. C. George Boeree, "Carl Jung," Shippensburg University, <http://webpace.ship.edu/cgboer/jung.html>.

<sup>10</sup> Carol Pearson, *The Hero Within : Six Archetypes We Live By* (San Francisco: Harper & Row, 1989).Introduction

same way as Apollo did with the Sun and so took on the characteristics and myths of Selene and Hecate (Homeric Hymn to Artemis).<sup>11</sup> One story describes Actaeon, a hunter who stumbled upon Artemis bathing in a forest cavern. She threw water from the spring at him which transformed him into a stag but left his mind human. His human mind was therefore able to experience being torn apart by his own hunting dogs while his friends watched. (Apollodorus 3.4.4) This story reveals the nasty temper she inherited from her father as well as demonstrating just how far an "active" goddess will go to protect her independence and herself from domination. Sex was seen as an act of dominance and submission in Greek culture and according to Muller, one meaning of wife in Greek is "tamed,"<sup>12</sup> Artemis is not tamed. In many hero stories, Amazons serve as an example of unnatural women. The heroes generally overcome them and have sex with them, thereby "taming" them.

Athene was the daughter of Zeus and Metis. Gaia, their mother, told Zeus that Metis would bear a son mightier than his father, so Zeus swallowed the pregnant Metis. When it was time for the baby to be born Hephaestus split Zeus' skull and from it emerged Athena, fully grown and wearing her mother's robe and helmet. She is the patron of wisdom, war and the benefactor of heroes.<sup>13</sup> After the birth of a child in ancient Athens, the doorway of the home was decorated with a wreath of olives for a boy or a wreath of wool for a girl. Athena is associated with virgins, olive trees, weaving and spinning. Therefore, both the girl's and boy's wreaths are associated with Athena.

The olives would be seen as "more useful" by any Greek who remembers the story of the naming of Athens. "Athena and her uncle Poseidon were both very fond of a certain city in Greece. Both of them claimed the city and it was decided that the one that could give the finest gift should have it. Leading a procession of citizens, the two gods mounted the Acropolis. Poseidon struck the side of the cliff with his trident and a spring welled up. The people marveled, but the water was as salty as Poseidon's sea and it was not very useful. Athena's gift was an olive tree, which was better because it gave the people food, oil and wood. Athena named her city Athens."<sup>14</sup> Athena, like Artemis, also has a nasty temper. Ovid tells the story of Arachne, a maiden who arrogantly wished for a weaving contest with her. Ovid is writing during the Roman era so he calls her by the name Minerva. Minerva immediately challenged Arachne to a duel and wove the story of her contest with Poseidon over the naming of Athens while Arachne wove 21 incidents of infidelities of the gods. Minerva, overcome by both the perfection of

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<sup>11</sup> Mark P. O. Morford and Robert J. Lenardon, *Classical Mythology* (New York: Oxford University Press, 2003). Character Glossary, <http://www.us.oup.com/us/companion.websites/0195153448/studentresources/mainglossary/characterglossary/?view=usa>

<sup>12</sup> Joan Leopold, *The Prix Volney : Contributions to Comparative Indo-European, African and Chinese Linguistics : Max Mä¼ller and Steinthal*, Prix Volney Essay Series, V. 3 (Dordrecht; Boston: Kluwer Academic Publishers, 1999). Page 136.

<sup>13</sup> Morford and Lenardon, *Classical Mythology*. webpage, character glossary.

<sup>14</sup> "Athena," Encyclopedia Mythica Online, <http://www.pantheon.org/articles/a/athena.html>.

her work and the sacrilege of the subject matter, assaulted her, transforming her into a spider.<sup>15</sup>

Hestia was first child born to Cronus and Rhea. "Thus she was the oldest of the Olympians and always maintained her precedence, Men understood this well and when they offered sacrifices consecrated the first morsels of the victims to Hestia and in festivals poured her the first and last libations."<sup>16</sup> She was not merely the goddess who tended the hearth she was the hearth. While Hephaestus represented the creative fires of the forge, Hestia represented the domestic fire around which the family gathered. She was the one divinity who functioned primarily as a symbol, she had no love affairs and no adventures outside Olympus. She is chaste but her role primarily reflects that of the generic womanhood rather than the autonomous virginity of Artemis or Athena. Speaking about women, Thucydides says, "A woman's greatest glory is not to be talked about by men, whether for good or ill." (The Peloponnesian War 2.45.3)

There are few stories about her because she was not talked about, because she stayed inside and literally kept the home fires burning. Xenophon describes women's work, "You must stay indoors and send out the slaves whose work is outside. Those who remain and do chores inside the house are under your charge. You are to inspect everything that enters it and distribute what is needed, taking care not to be extravagant. When the slaves bring in wool, you must see that it is used for those who need cloaks. You must take care of the grain-store and make sure that the grain is edible. One of your less pleasant tasks is to find out whenever one of the slaves becomes sick and see that they are properly looked after." (Household Management 7.35–37) The Athenian cultural ideal was for a woman to stay sequestered in her own home and even within the home women's quarters were separate from the men's quarters, usually on separate floors. The hearth is the center of the home and the public hearth is the center of the community.

### **The Indian Virgin Goddess**

Kumari Amman is an avatara of the goddess Parashakti. A vicious demon, Banaasuran wreaked havoc in his part of the world, the people pleaded to God and their prayers were answered. The goddess Parashakti incarnated as a girl, Amman, and even as a young child she determined to marry the god Shiva. She spent her time in meditation and performing austerities and eventually determined that she was ready. Narada, the sage, scheduled the wedding for the auspicious time of midnight and the young bride waited at the temple of Kanyakumari. As Shiva's procession approached, a rooster crowed and Shiva, assuming that midnight had passed and Dawn was arriving, returned to his own

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<sup>15</sup> Ovid and Charles Martin, *Metamorphoses* (New York: W.W. Norton & Co., 2004). vi. 5-54 and 129-145

<sup>16</sup> Felix Guirand and Felix Guirand, *New Larousse Encyclopedia of Mythology* (London; New York: Hamlyn, 1968). Page 136.

lands without marrying Amman. Banaasuran was overjoyed and attempted to force Amman to marry him instead but they battled and eventually she was victorious over him. Unlike the Greek goddesses she did not choose the autonomy of virginity and even though fulfilled her destiny without marrying Shiva she still remained, waiting for him at the temple of Kanyakumari.

## Literary Virgins

Nausicaa is about 14 years old. Athena wants her to find Odysseus, so in the guise of a friend of hers she wakes Nausicaa and tells her to go to the shore and wash her clothes because her wedding day approaches and "fine raiment is how she will make a noble reputation among men." While she is out doing this with Athena (disguised) and two servants, Athena makes sure that she comes upon Odysseus. Odysseus lives up to his reputation as a strategist as he approaches Nausicaa for help. Formal supplication would require him to clasp her around her knees and plead his case but he is dirty, naked and afraid of frightening her, so being Odysseus, he lets her know he will not harm her by "metaphorically invoking' Artemis before he speaks. He says: "O queen," he said, "I implore your aid - but tell me, are you a goddess or are you a mortal woman? If you are a goddess and dwell in heaven, I can only conjecture that you are Zeus' daughter Artemis, for your face and figure resemble none but hers; if on the other hand you are a mortal and live on earth, thrice happy are your father and mother - thrice happy, too, are your brothers and sisters; how proud and delighted they must feel when they see so fair a scion as yourself going out to a dance [khoros]; most happy, however, of all will he be whose wedding gifts have been the richest, and who takes you to his own home."

Nausicaa lets Odysseus know what behavior is appropriate: She knows she is to be married and that her father has not chosen her husband. She is interested in Odysseus and very subtly lets him know that she is available while at the same time instructing him "I am afraid of the gossip and scandal that may be set on foot against me later on; for the people in the dêmos here are very ill-natured, and some lowly person, if he met us, might say, 'Who is this fine-looking stranger that is going about with Nausicaa? Where did she find him? I suppose she is going to marry him. Perhaps he is a vagabond sailor whom she has taken from some foreign vessel, for we have no neighbors; or some god has at last come down from heaven in answer to her prayers, and she is going to live with him all the rest of her life. It would be a better thing if she would take herself away and find a husband somewhere else, for she will not look at one of the many excellent young Phaeacians in the dêmos who woo her.' This is the kind of disparaging remark that would be made about me, and I could not complain, for I should myself be scandalized at seeing any other girl do the like, and go about with men in spite of everybody, while her father and mother were still alive, and without having been married in the face of all the world."

- 1 Fantham et al comment that, "Nausicaa's fears for a maiden's reputation are not ill-founded. In Archaic Athens, the young sister of Harmodius was first invited and then declared to be unfit to carry a basket, a task for a virgin in a festal procession. Her brother's enemy Hipparchus thus managed to cast a slur on her reputation for chastity (Thucydides 6. 56.1, Pseudo-Aristotle *Athénaion Politeia*, *The Constitution of Athens* 18.2)."<sup>17</sup> Every woman in Athens had a *kyrios* (guardian) who was either her closest male birth-relative or her husband. Women were not permitted to buy or sell land, and although they were entitled to acquire property through dowry, inheritance, or gift, it was managed for them by their legal guardian (i.e., their father, male next of kin, or husband).

Iphigenia :the sacrificed virgin

- (a) Iphigenia a daughter of Agamemnon and Clytemnestra who is sacrificed to Artemis by her father Agamemnon for favorable winds when the fleet is unable to leave the harbor for Troy. This sacrifice becomes the reason for Agamemnon's murder by Clytemnestra and the dissolution of his line, the House of Atreus, upon his return from Troy.

b The Aeneid:

- (1) Lavinia was the daughter of Latinus and Amata who hosted Aeneas' exiled Trojans. Lavinia is used by Juno/Hera to create enmity between the Rutulians and the Trojans. She had been betrothed to Turnus, king of the Rutuli, but Latinus had been told by an oracle that Lavinia would marry a stranger so he offers her to Aeneas. Juno speaks through Alecto, Amata's sister and because of her manipulations Turnus declares war on Aeneas with the eventual result (after much carnage) that Turnus was killed and his people captured.

(2) Camilla

- (a) One of Turnus's allies, the female warrior Camilla leads a doomed attack on the Trojans during the battle in Latium. Her death is avenged by the goddess Diana, who sends an emissary to slay warrior who killed her.

2 Cultural

- a All three cultures enrolled boys in schools, where they learned rhetorical skills, while girls generally learned to read at home. girls also learned household skills spinning, weaving, sewing, cooking and to play musical instruments. The young girl is generally kept at home where she (and her reputation) can be under her father's protection. "Spartans were the only

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<sup>17</sup> Helene Peet Foley Elaine Fantham, Natalie Boymel Kampen, Sarah B. Pomeroy, and H. Alan Shapiro, *Women in the Classical World : Image and Text* (New York: Oxford University Press, 1994). Page 25.

- Greek girls for whom the state prescribed a public education. This education included a significant physical component."<sup>18</sup>
- b Dowries and marriages were and are expensive
  - c Her virginity is all-important to her marriageability
  - d Greek Girls performed a number of ritual functions, like weaving the peplos ("robe") for Athena or washing the cult-statue, grinding the corn for ritual cakes offered to Athena or Demeter, serving Artemis as acolytes in her sanctuary at Brauron, or carrying special ritual olive-branches as they processed to the temple of Apollo Delphinios in the harbour, where they offered propitiatory prayers to the god.<sup>19</sup>
  - e a Greek or Roman woman could choose to dedicate herself as a temple virgin. The cult was served by six virgins, whose duty it was to keep the sacred fire which took the place of a cult statue
    - (1) The "qualifications" as described by Aulus Gellius quoting from Labeo Antistius, say that "it is unlawful to take a girl younger than six or older than ten, or to take a girl whose father and mother are not living, or who has a speech or hearing defect, or any other bodily imperfection. She must not have been freed from her father's power, even if her father is alive and she is in the power of her grandfather; likewise, neither of her parents must never have been slaves nor held lowly occupations. But they say that she is exempt if her sister was elected to the priesthood; likewise if her father is a flamen or auger or one of the Fifteen in charge of the Sibylline Books,[6] one of the Seven of the banquets, or a Salian priest (of Mars).[7] Also exempt are girls who are betrothed to a pontifex or daughters of priests of the tubilustrum. Moreover, Ateius Capito writes that the daughter of a man who does not have a residence in Italy cannot be chosen, and the daughter of a man who has three children is to be excused."<sup>20</sup>
    - (2) the penalties for sexuality for a Vestal
      - (a) The Lightmans describe Aemilia, a 2<sup>nd</sup> century BCE Roman priestess who "was one of three Vestal Virgins charged with violating the vow of chastity in 114 B.C.E. A daughter of the clan of the Aemilii, she was one of the six virgins dedicated for a period of 30 years to protect the sacred flame of Rome in the temple of Vesta, the goddess of the hearth, and one of the oldest temples in the Forum. Aemilia had an affair with L. Veturius, a Roman equestrian, and induced two of her sister Vestals, Licinia and Marcia, similarly to engage Veturius's companions. It was said that Aemilia had several lovers, including Licinia's brother. Tried before the

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<sup>18</sup> Ibid. Page 59.

<sup>19</sup> Marilyn A. Katz, *Women, Children and Men*, ed. Paul Cartledge, The Cambridge Illustrated History of Ancient Greece (Cambridge University Press, 1998).

<sup>20</sup> "Diotima," [www.stoa.org/diotima](http://www.stoa.org/diotima) . <http://www.stoa.org/diotima/anthology/wlgr/wlgr-religion408.shtml#fn>

Pontifex maximus, Lucius Caecilius Metellus, Aemilia was found guilty and condemned to death. Licinia and Marcia, initially declared innocent, were retried and condemned the following year. Evidence against the women came from a slave, Manius, who felt insufficiently rewarded by the women for his role as their go-between.

Romans traditionally regarded violations of chastity by the Vestal Virgins as signs of ill omen. Tales of their promiscuity often accompanied other indications of impending trouble for the city-state and sometimes preceded periods of political instability. In 111 BCE a fire destroyed much of Rome and during these years there was a war against Jugurtha of Numidia in North Africa.<sup>21</sup>

f The Mahabharata

i Kunti who remains a virgin despite the births (by immaculate conception) of her children. Karna, the one child she bore before her marriage to Pandu (although immaculately conceived like the others) is a shame to her.

g In India, girls were married early, as young as 8, and generally prior to puberty. This was to shift responsibility for protecting her virginity to her husband's family. The family, Auboyer, says, "represented the smallest, yet certainly the most important, social unit. Through the rules that governed it, the family exercised a direct influence on the individual and determined his behaviour, not only in the daily accomplishment of his duties but throughout his entire life. The kula maintained its ascendancy, in this way, from generation to generation, imposing durable ethical standards and a remarkable continuity of traditions."<sup>22</sup>

i A girl could be dedicated to the temple at a young age as a Devadasi women who danced in the temple premises and were considered to be dedicated or "married" to a deity. In some regions, they lived celibately in the temple and performed menial labor as well as dancing. However, in other regions they were not virgins although not the temple harlots that the British colonials imagined. The Devadasi learned and taught classical Indian dancing and music and in many areas enjoyed a high social status. Parker says, "Temple dancing girls typically entered into highly stylized relations of concubinage with upper caste elite males; they did not participate in the urban sex trade that so completely captured the Victorian reformist imagination."<sup>23</sup> Chawla asserts that the practice was misunderstood and proscribed by the British during their

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<sup>21</sup> Marjorie Lightman and Benjamin Lightman, *Biographical Dictionary of Ancient Greek and Roman Women : Notable Women from Sappho to Helena*, Facts on File Library of World History (New York: Facts On File, 2000). Page 2-3.

<sup>22</sup> Jeannine Auboyer, *Daily Life in Ancient India, from Approximately 200 B.C. To 700 A.D.*, Daily Life Series (New York: Macmillan, 1965). page 186-7.

<sup>23</sup> Kunal M. Parker, "'a Corporation of Superior Prostitutes' Anglo-Indian Legal Conceptions of Temple Dancing Girls, 1800-1914," *Modern Asian Studies* 32, no. 3 (1998). Page 562.

occupation of India which had the effect of debasing the devadasi's status and livelihood, thereby forcing them into prostitution.<sup>24</sup>

- ii Courtesans in Buddhist India, Andrews says, "Some women chose this life for themselves. Others had less choice. It is recorded that in Vaisali, there was a law forbidding a perfect woman to marry, and demanding that she be made available for the pleasures of the people. There were both advantages and disadvantages to the life of a courtesan. Courtesans often learned to play music and to dance. They were relatively independent, and could earn their own living. They had an accepted place in society. However, their lives were unsafe. As they had no one protecting them, they easily fell victim to robbers and murderers."<sup>25</sup>
- 3 Marriage:
- a The Wedding Ritual is designated by the terms *ekdosis* and *gamos*. *Ekdosis* is the giving away of the bride from father to husband in order to create an *oikos*. The *ekdosis* does not render a single moment, but is a process of transfer where a variety of preliminary sacrifices are performed. The offerings presented before the wedding consist of dedications to various gods. Many offerings and sacrifices are made to divinities, especially to Artemis who is associated with menstruation, virginity and childbirth. The most frequent dedication is locks of hair. The recipients of these hair offerings are representative of virginity. The offering of hair by the bride to virgin deities might be understood as a substitute for the bride herself who is about to leave the virginal way of life. The bride's passage from childhood to maturity is marked by her dedication of a lock of hair at the shrine. On the wedding day both the bride and groom are each given a ritual bath with water brought from the Kallirroe spring. The nuptial bath is believed to induce fertility. The bride is assisted in adorning herself for the wedding night. At a banquet given at the family's home, the bride first appears veiled. The unveiling of the bride, *anakalupteria*, possibly took place at this celebratory feast where music and dancing play a large role in the festivities. Both the bride and groom wear a crown or garland to mark the occasion. The actual transfer of the bride from father to groom takes place at night after the bridal banquet. The central event of the Athenian wedding is the procession in a chariot from the home of the bride to the home of the groom. The veiled bride stands in the cart as her husband mounts it in preparation for their journey. The families follow the chariot by foot, bearing gifts. In the procession the bride's mother carries torches which stressed her protective role. Traditionally, this journey took place at night, hence the figures carrying the torches to light the way. The flames of the torches and the sound of the music function against evil spirits which intend to harm the bride during the procession. As a part of the incorporation rites, the bride eats a quince or an apple, demonstrating

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<sup>24</sup> Anil Chawla, *Devadasis - Sinners or Sinned Against* (Bhopal, India: Samarthbharat, 2002).

<sup>25</sup> Karen Andrews, "Women in Theravada Buddhism," (unknown), <http://www.enabling.org/ia/vipassana/Archive/A/Andrews/womenTheraBudAndrews.html>.

that her livelihood now comes from her husband. This is a way of marking her initiation into the new oikos. The fruit and nuts which the bride and groom are showered with act as agents of fertility and prosperity. The physical union of bride and groom takes place in the nuptial bed where intercourse marks the goal in the transferal of the bride to her husband. The gamos is the consummated marriage. One day after the wedding the couple receives gifts in a ceremony called the epaulia , an outdoor procession of people bringing gifts or an indoor gathering with only women in attendance. The gifts are carried in procession to the house and are presented to the couple. Some of the gifts include vases filled with greenery, baskets, pots, furniture, jewelry, combs and perfume which allude to the domestic role or sexual identity of the new wife, and mirrors or wreaths which are attributed to the bride. Ultimately, the "Athenian marriage was a relationship between a man and a woman which had the primary goal of producing children and maintaining the identity of the oikos unit within the social and political community." <sup>26</sup>

#### 4 The Greco Roman Wife Archetype

##### a Hera is patron of marriage

- i She "was thought of as Woman deified. She presided over all phases of feminine existence. [There were] at Stymphalus three temples to her: the first to the child-goddess, the second to the wife-goddess, the third to the widow-goddess. But primarily she was the goddess of marriage (Gamelia) and maternity. She represented the idealized wife."<sup>27</sup>
- ii In her early manifestations, she appears to be an earth or sky goddess who nourishes monsters and spontaneously births typhoon from her anger
- iii Later Greek writers represented Hera as constantly being jealous of Zeus's various amorous affairs. She punished her rivals and their children, and especially hated those of Zeus' children who were born to mortal women. She became the epitome of the malcontented shrewish wife.
- iv After the reforms of Cleisthenes in 508 BCE, the family was "less important" as a social structure than the phratry or various fraternities a man was part of. A man's closest emotional bonds were often with his male friends rather than his wife, who was simply seen as an agent for producing children

##### b Persephone The marriageable daughter

- i daughter of Demeter and Zeus
- ii She is abducted by her uncle with her father's consent. Her mother seeks her throughout the earth and finally finds her in Hades. She demands her return but Persephone has eaten pomegranate seeds while in the underworld and this is given as the reason that she can not

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<sup>26</sup> Jana Shopkorn, "'Til Death Do Us Part: Marriage and Funeral Rites in Classical Athens," *The Perseus Digital Library*, <http://www.perseus.tufts.edu/classes/JSp.html>.

<sup>27</sup> Guirand and Guirand, *New Larousse Encyclopedia of Mythology*. Page 106.

return to the upper world full time. It is logical to say, as Myres does,<sup>28</sup> that Persephone or any other Greek girl would have known that taking fruit from her betrothed/abductor was part of the marriage ritual and that she is willingly marrying her uncle and accepting her new status as both woman and queen. However, it is equally logical to say that the question is not really whether Persephone chose or did not choose but whether she really understood what she was choosing. Although during the Spring, Summer and Autumn she is with her mother- a source of production in the earth, during the Winter, her time with her husband, she is literally in the home of the dead, or as Oliver and Pearsall say, "Veiled, outside and in, the Kore is arrested in her becoming."<sup>29</sup> Her change in status is irrevocable, she is no longer a virgin but a wife, and like death, the barrier, the veil between the two states is impenetrable. The wife's capability of production is effectively "transferred" to the husband in these cultures. Only his children can be produced, only goods for his benefit can be produced and if a skill or talent is not required for his pleasure, it is discouraged.

- iii Traditionally, girls were married early, as young as 15, partly to insure virginity and partly to insure subservience. Greece was a patriarchal culture meaning descent is through the male. Legitimacy of offspring was important since the only purpose of marriage is carrying on the male line. Virginity (of the female) before marriage was important because it was the only guarantee of legitimate offspring.
- iv Keuls states, "Attic authors make no bones about the purpose behind the premature marriage for girls: "Didn't you marry her as young as possible so that she would have seen and heard as little as possible?" Socrates asks Ischomachus (Xen. Oec. 3, 13)."<sup>30</sup>
  - i Keuhls notes, "The events of premature marriage to an unknown husband at the command of a callous and remote father and the traumatic separation of mother and daughter closely resemble Athenian wedding practices. No wonder that the mother-and-daughter pair were the divinities most often invoked by women, who alone swore by the "twain goddesses."<sup>31</sup>
  - ii Eos and Tithonus
    - (1) Eos: The goddess of the dawn, daughter of Hyperion and Theia, who was in love with Tithonus, a royal Trojan. She asked Zeus to grant him immortality, but she forgot to ask that he be ageless as well as deathless. Tithonus got older and older and eventually became a grasshopper and Eos closed him up in a room and

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<sup>28</sup> John L. Myres, "Persephone and the Pomegranate (H. Dem. 372-4)," *The Classical Review* 52, no. 2 (1938).

<sup>29</sup> Kelly Oliver and Marilyn Pearsall, *Feminist Interpretations of Friedrich Nietzsche*, Re-Reading the Canon (University Park, Pa.: Pennsylvania State University Press, 1998). Page 103.

<sup>30</sup> Eva C. Keuls, *The Reign of the Phallus : Sexual Politics in Ancient Athens* (New York: Harper & Row, 1985). Page 104.

<sup>31</sup> Ibid. Page 112.

visited him no more. They have 50 children so the relationship is certainly productive.

- (2) One can see at least five different meanings to this story
  - (a) it is a general cautionary tale to be careful what you wish for.
  - (b) it is an illustration of the gap between mortals and immortals.
  - (c) It is an example of the immortal "demeaning" herself with a mortal that she is then stuck with.
  - (d) It may be a cautionary tale to women not to choose men on their own but to leave the choosing to their Kyrios
  - (e) It also may express the poignancy of how a 14 year old girl must have felt waking up married to a 30 year old man who will get older and older.

c Thetis

- i Thetis was one of the Nereids. All the gods desired her until the goddess Themis revealed that Thetis was fated to bear a son who was mightier than his father
- ii Fearing for his dominion, Zeus gave Thetis as bride to a mortal, Peleus, and all the gods attended the wedding which led to the Trojan War because the goddess Eris, discord, was not invited and literally crashed the party with a golden apple addressed "for the fairest" that created a controversy that ... well, that is another story.
- iii Thetis bore a son, Achilles, who was indeed greater than his father and was killed in the Trojan war

d Aphrodite

- i married to Hephaestus
- ii Passion was not part of marriage, passion is "inflicted" by the gods
- iii She also rules prostitutes
  - (1) Citizen men could have sexual relations without penalty with slaves, foreign concubines, hetaira, or willing pre-adult citizen males. "There were many types of prostitutes in Athens. Hetairai, or "female companions," at the top of the social scale of these professional sexual entertainers, were well trained and possessed artistic talents; pornai were at the bottom. Some were free foreign women or resident aliens or metics, and others were slaves. They could entertain men at symposia or drinking parties in the men's quarters of a respectable house, in houses rented for them by patrons, or at their own establishments."<sup>32</sup>

5 India

- a Sarantanalakshmi, an aspect of Lakshmi Indian Goddess of Marriage
  - i She gives children and helps the marriage to function
  - ii look for more stories about her – all I have found so far are very idealized Sita-like stories.
  - iii So far She doesn't seem to have the "reality" of Hera, very interesting
- b Historical evidence: Marriage in Greece

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<sup>32</sup> Elaine Fantham, *Women in the Classical World : Image and Text*. Page 116.

- i (what is true of Athens is not true of Sparta) But, In Athens, according to the literature, women were valued for not gossiping, for managing the household, and, most of all, for producing legitimate children. The aristocratic woman was secluded in the women's quarter and had to be accompanied in public places. She could own, but not sell property. The Athenian woman was subject to her father, and even after marriage, he could ask for her return.
  - ii Men were still free to establish relations with courtesans and prostitutes
  - iii In the home, women's quarters were separate from men's
  - iv In Athens Heterai, or geisha-like servants served the male guests
  - v Girls in Athens were normally married soon after puberty to men who were typically in their late twenties or early thirties.
  - vi Marriage consists of a contract between a father and a husband
  - vii A dowry was paid to the husband
  - viii In choosing a prospective husband, the kyrios would consider political and economic factors.
  - ix marriage to a family member was an acceptable alternative and occasionally encouraged in order to consolidate family wealth.
  - x Keuls cites an example, "Demosthenes tells his own family story in the speech *On the Guardianship of Aphobos* (27). Demosthenes' father died while he and his sister were still small children. In his will the father appointed one nephew to marry his widow and another to marry his daughter as soon as she came of age. This scheme did not work out at all: the prospective husband of the mother collected her dowry, but refused to marry or support her. The other nephew refused to marry Demosthenes' sister (66)."<sup>33</sup>
  - xi If parents could not afford a dowry, they could give, or sell, a daughter as a concubine rather than a legal wife.
  - xii the classes: classes in Athens
    - (a) citizens, consisting of men and sometimes women, metics or resident aliens and former slaves, persons who did not have citizen- rights in the polis, and slaves
    - (b) Classes in Sparta
      - (i) The Spartiates [or Spartans] were full citizens; the periokoi were free, non-citizens; and the helots were unfree workers.
    - (c) Classes in Rome,
      - (i) patricians, plebians, freedman and slaves, women were citizens if the families were.
- 6 Marriage in Rome (differences)
- a laws in Alexandria were much different probably owing to the precedence of Egyptian laws
- 7 Marriage in India

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<sup>33</sup> Keuls, *The Reign of the Phallus : Sexual Politics in Ancient Athens*. page 102.

- a like Greece and Rome, marriage consists of the transference of the woman from her father or male guardian's protection to that of her husband The law of Manu says, "A woman is not fit for independence"
- b Indian Men's roles
  - i Auboyer describes the "four successive and essential 'stages' (àshramas): first that of initiation, which marked the end of childhood. Until that moment (the age of initiation varied according to the caste) the child did not yet belong to the Aryan community, remaining outside society on its ritual plane and having simply the potentiality of being worthy of his ancestors. After the initiation which enabled him to enter into the life of ritual with the rank of student (braimacàrin], he attained, through the sacrament of marriage, the state of householder (grhastha), thanks to which he in his turn possessed a domestic hearth, founded a family and brought it up following sacred traditions. The third stage saw him renounce his worldly goods and withdraw into a hermitage of which he became a member (vànaprastha). Finally, by an ultimate renunciation, he had to sever all relations with society and become an itinerant monk (samnyàsin), heedless of all contingency, concerned solely with achieving his karma and so ameliorating his future rebirths."<sup>34</sup>
  - ii The stages of a woman's life are defined by the "life stage" of the man "protecting" her. During her Brahmachari phase, she is protected by her father, during Grihasta, by her husband, during Vanaprasta by her sons, and during Sannyasi by her gods and community.
  - iii Following the wedding the bride became part of her husband's family
  - iv She was expected to defer to her mother-in-law in all things
- c The Marriage Ritual: (from daily life)
- d Widowhood in India
  - i At the death of her husband, a woman came under the protection of her sons
  - ii A wife shared her husband's karma and his destiny. His premature death was often regarded as her responsibility
  - iii Few options for a widow: Suttee, self-immolation, outlawed by the British or becoming a sort of household servant
  - iv Widows were generally not permitted to remarry, even though women were frequently widowed in their twenties and thirties
  - v They were expected to wear a white sari for the rest of their lives because white is the color of mourning in India
  - vi Widows were sometimes expected to shave their heads to be unattractive to men
  - vii They were given the hardest household tasks to perform and forbidden to eat with the rest of the family
  - viii Suttee The first explicit reference to the practice in Sanskrit appears in the great epic Mahabharata (compiled in its present form in 400 CE). It is also mentioned by Diodorus Siculus, a Greek author of the 1st

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<sup>34</sup> Auboyer, *Daily Life in Ancient India, from Approximately 200 B.C. To 700 A.D.* page 160.

century BCE, in his account of the Punjab in the 4th century BCE. Numerous suttee stones, memorials to the widows who died in this way, are found all over

#### Wives in literature

- e Penelope: Odysseus' wife, mother of Telemachus
- f She waited patiently and faithfully for her husband to return from the Trojan War. With her father in law, Laertes retired, Odysseus gone and Telemachus still a child, she has no legal guardian, no Kyrios
- g For three years she put her suitors off by saying she would choose one of them as her new husband as soon as she finished weaving a burial shroud for Laertes, her father-in-law. Each day she worked at her weaving, but at night she secretly undid what she had accomplished during the day. Penelope does an excellent job of manipulating the suitors. She uses the powers available to a woman and she uses these powers to protect herself and her son
- i Penelope writes to Odysseus from The Epistles of Ovid "A dissipated set of wooers from Dulichium, Samos, and lofty Zacynthos, tease me without intermission. They reign uncontrolled in your palace, and devour your wealth, [90] our very life and support. Why should I mention Pisander, Polybus, ugly Medon, and covetous Eurymachus and Antinoüs, beside many others, who all in your absence live upon the means gained at the hazard of your life? [95] Indigent Irus, and your goat-herd Melanthius, serve to finish your disgrace. We are only three in number, unable to defend ourselves; your wife weak and helpless, Laertes an old man, and Telemachus a child. That beloved boy we were lately in danger of losing, [100] as, against all our wills, he prepared to go in quest of you to Pylos. May the gods grant, that by the order of fate he may be appointed to close my eyes; to close also yours. The neat-herd, swine-herd, and aged nurse, all join in this prayer. [105] Laertes, now unfit for arms, is unable to maintain your right against such a crowd of enemies. Telemachus, it is true, if spared, will arrive at a more vigorous age; but at present he requires his father's protection. Nor can it be supposed that I am able to drive away this hostile crowd. [110] Come therefore speedily, you who are our only defence and sanctuary! You have (whom Heaven preserve) a son, whose tender years should have been formed to his father's virtue and prudence. Think of Laertes, and that it is your duty to close his eyes; he now languishes on the verge of dissolution. [115] Surely I, who, when you left me, was but a girl, when you return must appear old and decayed."
- h Helen wife of Menelaus and Paris
  - i her seduction by Paris is the cause of the Trojan War
  - ii Helen, like Penelope, is also pictured as weaving when Iris, Paris' sister comes to look for her, she "found her in her own room, working at a great web of purple linen, on which she was embroidering the battles between Trojans and Achaeans, that Mars had made them fight

for her sake. Iris then came close up to her and said, "Come hither, child, and see the strange doings of the Trojans and Achaeans till now they have been warring upon the plain, mad with lust of battle, but now they have left off fighting, and are leaning upon their shields, sitting still with their spears planted beside them. Alexandrus and Menelaus are going to fight about yourself, and you are to the wife of him who is the victor." "Iliad 3

- iii Then Helen leaves her weaving and walks along the city wall toward the tower overlooking the battle lines and is bidden by King Priam to join him, "My child," said he, "take your seat in front of me that you may see your former husband, your kinsmen and your friends. I lay no blame upon you, it is the gods, not you who are to blame. It is they that have brought about this terrible war with the Achaeans. Tell me, then, who is yonder huge hero so great and goodly? I have seen men taller by a head, but none so comely and so royal. Surely he must be a king." Iliad 3 "Sir," answered Helen, "father of my husband, dear and reverend in my eyes, would that I had chosen death rather than to have come here with your son, far from my bridal chamber, my friends, my darling daughter, and all the companions of my girlhood. But it was not to be, and my lot is one of tears and sorrow. As for your question, the hero of whom you ask is Agamemnon, son of Atreus, a good king and a brave soldier, brother-in-law as surely as that he lives, to my abhorred and miserable self." Iliad 3
- iv Helen leaves her husband, marries again, and then is welcomed into "conference" with men; a modern reader may not notice that Menelaus refers to Helen as a Spartan.<sup>35</sup> Fantham et al (speaking of references to Sparta in general) say that "It is important to read such descriptions in the light of the authors' desire to contrast Sparta with their own societies. In Athenian thought, Spartan women served as the "Other" vis-à-vis Athenian women. For example, Spartan women spent their time out-of-doors and spoke freely to men; Athenians ideally stayed indoors and scarcely spoke to their husband. Therefore, writers exaggerated the differences between them. Like Amazons, Spartans were also exploited as a means of praising or blaming the women in an author's own state or women in general."<sup>36</sup> By Athenian standards, Helen is acting abnormally, and Helen has, by Homer's time, achieved the immortality of fame, her name is remembered for all the things a woman is not to be remembered for in a culture where a woman's name is not to be remembered at all.
- i Andromache:
  - i In the Iliad

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<sup>35</sup> Euripides. "The Trojan Women." (Place Published: The Internet Classics Archive, 415 BCE), [http://classics.mit.edu/Euripides/troj\\_women.html](http://classics.mit.edu/Euripides/troj_women.html).

<sup>36</sup> Elaine Fantham, *Women in the Classical World : Image and Text*. page 63.

- (1) She is the wife of Hector the hero of Troy and the mother of Astyanax the child who is thrown from the wall at Odysseus's urging after Hector's death.
  - (2) Unlike Helen, who is walking outside and talking to Priam about about the warriors, Andromache is told by her husband to stick to her weaving. *Iliad* 6:490-93
  - (3) She says of herself, "For all that stamps the wife a woman chaste, I strove to do in Hector's home. In the first place, whether there is a slur upon a woman, or whether there is not, the very fact of her not staying at home brings in its train an evil name; therefore I gave up any wish to do so, and abode ever within my house, nor would I admit the clever gossip women love, but conscious of a heart that told an honest tale I was content therewith. And ever would I keep a silent tongue and modest eye before my lord; and well I knew where I might rule my lord, and where 'twas best to yield to him."<sup>37</sup>
- ii Katz says, "The polis is often characterized as a 'male club', since women were excluded from political rights in the ancient city-state. Men constituted the citizen assembly which made decisions affecting the community as a whole; men were the jurymen in the courts; and all of the polis' several hundred public officials were men. Furthermore, from the perspective of social ideals, the spaces of the polis were segregated: the public realm belonged to men, whereas women were consigned to the private domain of the home. This picture, however, is not an entirely accurate one. In the first place, the men who possessed citizen rights were themselves a minority of the population of all city-states, including the most famous one, Athens. And our sources for the lives of ancient Greek women and children are predominately Athenian. Athens, to be sure, was not a typical polis, but neither was it unique in the world of the ancient Greeks: many others shared the broad outlines of Athens' political history, constitutional arrangements, and social structure. The inhabitants of Athens included, besides its male citizens, a large number of male and female slaves, a population of male and female resident aliens or 'metics' roughly equal in number to citizens, and the wives and children of citizen men. Citizens' wives shared in citizen status, but this entitled them principally to bear sons who would become citizens or, daughters who would become the wives of citizens."<sup>38</sup> But she reminds us, "there were other areas of civic and communal life in the ancient polis besides the political one, and women, non-citizens, and even slaves played important parts in many of them: the religious and economic spheres, for example, as well as the various aspects of community in the demes or villages."<sup>39</sup>
- j In the Aeneid

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<sup>37</sup> Euripides. "The Trojan Women." (Place Published).

<sup>38</sup> Katz, *Women, Children and Men*.

<sup>39</sup> *Ibid.*

- (1) She is Queen of Buthrotum, widow of Hector, remarried to Hector's brother, Helenus, She counsels Aeneas and his men
- k Creusa: Aeneas's first wife and Ascanius's mother, Creusa pleads with Aeneas to flee Troy to save their family. When their group is besieged during the flight, Aeneas, in a panic, loses Creusa. He returns to Troy in search of her, but is met by Creusa's shade, who urges him to escape so that he can fulfill his destiny to rule a kingdom and win a royal bride.
  - l Dido Queen of the African city of Carthage, Dido is one of the strongest female characters in the Aeneid. Dido left her homeland, Tyre, when her husband was murdered, and began construction on a great new city. Although she is portrayed as Aeneas's equal, Dido is undone by her love for him; the gods use her as a pawn in their conflict over the fate of the Trojans. Overwhelmed by passion, Dido builds a funeral pyre and stabs herself atop the structure using Aeneas's sword.
  - m Amata: The wife of Latinus and the Queen of Laurentum, where Aeneas and his crew seek their destiny, Amata is strongly opposed to the proposed marriage between Aeneas and her daughter, Lavinia. Favoring the disagreeable Turnus, Amata becomes a mortal assistant to the goddess Juno in her quest to destroy the Trojans, and eventually takes her own life once she realizes that Aeneas is destined to win the battle.
- 8 Historical evidence: The Ideal Wife
- i In one divorce case the husband complained that his wife told him she had to sleep downstairs to be near their son when it was really so her lover could visit
  - ii Spartan and Alexandrian women seem to have had more freedom than Athenian women
  - iii A woman seen outside on her own was assumed to be a slave, prostitute, concubine or a woman so poor that she had to work
  - iv Keuls quotes a "fragment of a speech by Hyperides (Fr. 204, also attributed to Solon) the speaker says, "The woman who leaves her house should be of such an age that those who encounter her do not ask whose wife but whose mother she is."<sup>40</sup>
- 9 Real Wives: Legal Standing
- a A law quoted by the fourth-century BCE orator Isaios decreed, "No child or woman shall have the power to make any contract above the value of a medimnos of barley" (10.10). (A medimnos was sufficient to sustain a family in food for about a week.)
  - b Although she could own her clothing, jewelry, and personal slave and purchase inexpensive items, she was otherwise unable to buy anything, own property or enter into any contract.
  - c This is in contrast to ancient Egypt where women could own property and were recognized as legal entities separate from male members of their family.
- 10 Xantippe

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<sup>40</sup> Keuls, *The Reign of the Phallus : Sexual Politics in Ancient Athens*. page 88.

- a Socrates' wife is said to have doused the philosopher in water on one occasion and to have stripped him of his cloak in public on another (Diogenes Laertius, *Lives of Famous Philosophers* 2.36– 37)
- 11 Work Outside the Home
- a In *Poet and the Women* Aristophanes comments that Euripides' mother ran a vegetable stall on the market. Implying that his family was poor as an upper-class family wouldn't own a vegetable stall
- 12 The orator Demosthenes reports that one of the effects of the poverty that afflicted Athens after its defeat in the Peloponnesian War was that many women had to go out to work, typically as wet nurses, weavers, and grape pickers (57.45)
- 13 Women's roles in Greco-Roman Religious Observances
- a Even in the "ideal wife" scenario, a woman was expected to attend funerals and festivals of the specific cults that were open to woman.
  - b One important public role for women was in mourning the dead. "Women not only laid out the bodies of the dead for burial, but played the major role in lamenting them. Women could be so effective at traditional mourning songs and gestures, such as tearing hair, cheeks, and clothing and beating the breast, that they were often hired to participate in the funeral lamentations and processions of important aristocrats and warriors. In the *Iliad*, Achilles' concubine Briseis plays an important role in mourning the hero Patroclus (19.282-303)"<sup>41</sup>
  - c One divorce case brings up the fact that a woman and her lover met at funerals. One obvious inference that can be drawn from this is that a woman must have been unchaperoned at a funeral and therefore these situations could have provided opportunities for flirtation.
  - d Plutarch writes of a clandestine meeting between Publius Clodius and Julius Caesar's wife Pompeia. Plutarch states that she was not unwilling but that she was closely watched by Caesar's mother. The only time Clodius deemed safe was during the rites of the Goddess Bona, when all men were banished from their homes. He dressed as a female lyre player and invaded the house but his voice gave him away before he found Pompeia. He was indicted for sacrilege and she was immediately divorced by Caesar.<sup>42</sup>
- 14 Divorce
- a Greco Roman:
    - i a husband could expel his wife from his home, while a wife, in theory, could on her own initiative leave her husband to return to the guardianship of her male relatives
    - ii Keuls notes "To be sure, a substantial dowry gave a wife some leverage in her marriage, because in case of divorce it had to be returned, with a hefty 18-percent interest, to her father or other guardian. However, the wife's technical right to divorce in case of

<sup>41</sup> Elaine Fantham, *Women in the Classical World : Image and Text*. page 44.

<sup>42</sup> "Diotima." Plutarch's Life of Caesar, <http://www.stoa.org/diotima/anthology/wlgr/wlgr-religion412.shtml>

maltreatment was largely illusory. For one thing, since she could not initiate legal action, she had to enlist the cooperation of her guardian, who would normally be loathe to have her back to marry off a second time."<sup>43</sup>

- iii Often divorce was initiated by the Kyrios for political reasons or to keep an inherited estate intact. For instance, "If a property owner died intestate and without obvious male heirs, his wealth attached itself to a daughter or other female relative who became an epikleros, a word usually translated as "heiress," in this case a misnomer. Her nearest male relative had the privilege of marrying her, a provision designed to keep the estate in the family. If she was already married, she was forced to abandon her husband and any children; if the male relative was married, he had the option of divorcing, which he could do at will in any case, or of passing the opportunity on to the male next of kin."<sup>44</sup>

## 15 India

### a Sita

- i The wife of Rama, Rama was an incarnation of Vishnu, and Sita was an incarnation of Lakshmi or Sri. In the Vedas, Sita is "the Furrow", the personified goddess of the female principle of fertility.
- ii Considered the ideal wife because of her fidelity and obedience to her husband. When Rama is exiled she shares his wanderings. Surpanakha tells King Ravana that he cannot kill Rama in battle but only by guile. She says that if he is deprived of Sita, he will be unable to exist without her. Ravana's brother Maricha shapeshifts into the form of a golden deer to lure Rama away from Sita. Sita says she wants the deer's skin and Rama sets out to get it for her. When he shoots the deer, Maricha shifts back into "human" form and cries out in Rama's voice to deceive Sita and Lakshmana. Lakshmana isn't fooled but Sita is and coerces Lakshmana to leave her and go to find Rama. Ravana shows up at her door disguised as a sage and she admits him
- iii He kidnaps her and Rama eventually saves her. But when Rama is restored to his throne, Sita's "virtue" is questioned and proved by ordeal. When the people begin to doubt her again, Rama banishes her. Her sons become Rama's heirs and she is eventually brought back to Rama after the horse sacrifice but she asks to be swallowed up by her mother, the Earth

### b Draupadi (deal with polyandry)

- i Kunti had promised Madri that all the Pandavas would share all things, so they end up sharing Draupadi too.
  - (1) One of the most important scenes in the Mahabharata is the disrobing of the humiliated Draupadi. She is stripped of her saree but prays to Lord Krishna who provided her with a never-ending drape. She has 1 son by each brother. None of her sons survive the Great war.

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<sup>43</sup> Keuls, *The Reign of the Phallus : Sexual Politics in Ancient Athens*.Page 101.

<sup>44</sup> Ibid.page 102.

- c Kunti (deal with the issue of multiple wives)
  - i When she was young, the rishi Durvasa told her a mantra with which Kunti could summon any deva and have a child by him without a pregnancy. She was married to Pandu, who was impotent because of a curse. She used her gift four times, first receiving a son, Karna from the god Surya, then Yudishtira, from the god Yama, then Bhima from the god Vayu, and thirdly Arjuna, from the god Indra. Kunti revealed the mantra to Madri, Pandu's second wife, who bore twin sons, Nakula and Sahadeva, from the twin gods the Aswini. The five together are known as the Pandavas. Pandu dies because of the curse, Madri commits Sutte, and Kunti spends most of her long life as a widow. She never remarries but is treated as a venerable matriarch
  - ii
- d Gandhari- sharing her husband's blindness
  - i Gandhari was the wife of Dhritarashtra, the eldest prince of the Kuru kingdom, Pandu's brother. When she learned from her maid that he was blind, Gandhari voluntarily blindfolded herself saying that she decided to deny herself the pleasure of sight that her husband could never relish. She bore one hundred sons, and one daughter. Her sons, the Kaurava, were the villains of the Mahābhārata, and were all killed by its end. Gandhari wasn't evil herself, she was a devout Shaivaita and exhorted her sons to follow dharma and make peace with the Pandavas. Gandhari's sacrifice of her eyesight and her austere life was to grant her great spiritual power.India
  - ii Status of Women in Medieval Karnataka (by Dr. (Mrs.) Jyotsna Kamat) According to B.P.Mazumbar says, although "Northern India did not have any women administrators of provinces or kingdoms during this period. In contrast, Karnataka had women who administered villages, towns, divisions and heralded social and religious institutions. Piriaketala Devi, a queen of Chalukya Vikramaditya VI ruled three villages. According to an inscription of 1148 A.D. Lakkadevi was a village headman. Jakkiabbe ably administered seventy villages after premature death of her husband. Mailaladevi, a senior queen of Someshwara-I ruled the important province of Banavasi comprising 12,000 villages It is suggested in an inscription of 1187 A.D. that the Jain nuns enjoyed the same amount of freedom as their male counterparts. There were female trustees, priestesses, philanthropists, musicians and scholars."  
<http://www.kamat.com/kalranga/women/index.htm>

## 16 Religious roles of women in India

- a Many rituals require that the wife of the person for whom the ritual is performed is present. Yazbeck Haddad discusses changes between the eras of the vedas and upanishads saying, "Although the history of women in ancient India reflects an increasingly inflexible social structure the Vedic period (c. 1200-600 BCE) in many ways represents an era of unsurpassed

- advantage and opportunity for women. Opportunities for a woman in this early period were based upon an understanding of the adult female as asdhangini, partner to her husband in religious rites (SB.5.2.1.10; Manu.9,45), an ideal so strong that no sacrifice could be performed without her. The gods, in fact, would not accept a sacrifice offered by a bachelor, and a husband had to call his wife to accompany him in the symbolic ascent to heaven during the worship (SB.5.2.1.8, 10).<sup>45</sup>
- b women could free themselves from some of the stigma of widowhood by becoming religious hermits. this is reminiscent of medieval Europe where a widow was often "forced" into a religious order. This could still represent a freedom as Andrews shows, "The greatest source of women's voices in the Pali canon is in the Therigatha--the enlightenment songs of the early bhikkhunis. Although the Therigatha was probably edited by monks, it still allows us a glimpse of the early bhikkhunis' delight at their freedom. For example, a nun named Mutta wrote: "Free I am free I am free from the three crooked things: the mortar, pestle, and my crooked husband. I am free from birth and death and all that dragged me back."<sup>46</sup>
  - c Andrews reasons about the importance of women to the beginnings of Buddhism "Wealthy women gave the monastic orders mansions, money with which to construct monasteries, material for robes, bowls, food, medicine, and so forth. Historical studies have found that during the first seven or eight centuries of Buddhism in India, Buddhism was patronized by wealthy queens. These women provided a large portion of the material wealth of the monasteries, as well as probably helping the political position of the Buddhists. Although we cannot definitively say that Buddhism would not have survived that period without the help of the queens, it is certain that Buddhism would not have prospered nearly as much as it did. On a more mundane level, most of the daily giving of food to the bhikkhus and bhikkhunis was done by lay women, as they were the ones who traditionally prepared and served food. Thus, the daily life of the renunciates required interaction with the lay women. As the bhikkhus were supposed to be celibate, this constant interaction with lay women could cause quite a problem. The lay women provided a temptation and a target for lust. In defense against their own lustful tendencies, the bhikkhus developed a misogynistic philosophy."<sup>47</sup> She adds, "This point of view was given credence by the circumstances surrounding many monks' entrance to the order. Often, husbands abandoned their wives and children in order to become monks. As the women were left with little financial support and a greatly reduced status in society, they often tried to woo their husbands back. Although this tendency to present women as temptresses did have the positive effect of helping the monks resist the temptation to renounce the monastic life, it also had the negative effect of vilifying women. It

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<sup>45</sup> Yvonne Yazbeck Haddad et al., "Women, Religion, and Social Change" (Albany, 1985). page 37.

<sup>46</sup> Andrews, "Women in Theravada Buddhism."

<sup>47</sup> Ibid.

placed the blame for monks' feelings of lust on the women instead of on the monks."<sup>48</sup>

## 17 motherhood

### a Hera

i The children of Hera and Zeus are the smith-god Hephaestus, the goddess of youth Hebe, and the god of war Ares. According to some sources, however, her children were conceived without the help of Zeus. So Hera falls short of the Athenian ideal of the compliant subservient wife but she also falls short of the wife's most important role of motherhood

### b The goddess Demeter

i daughter of Cronus and Rhea was one of the twelve Olympians-goddess of grain and the earth's fertility.

- (1) By Iasion she is the mother of Plutus, the god of wealth, and by Poseidon she gave birth to Arion.
- (2) Her affair with Zeus produced Persephone.
- (3) She searched for Persephone after the maiden was abducted by Hades (Homeric Hymn to Demeter; Apollodorus 1.5.1-3; Ovid, *Metamorphoses* 5.359-550). This story was the basis for the Eleusinian Mysteries-initiates into these mysteries believed in a life after death and trusted that their lot in that life would be better because they had taken part in the mysteries.<sup>49</sup>
- (4) Tripolitis (2002) discusses the development of the worship of Demeter into a mystery religion, "Traditional evidence places the introduction of the cult of Demeter at Eleusis sometime in the second half of the 15<sup>th</sup> century BCE... These included citizens, strangers, and slaves from both sexes and all ages, but only Greeks. Because of the secrecy imposed on the initiates, the cult came to be known as the mysteries of Demeter and, since it was located at Eleusis, the Eleusinian mysteries. Demeter was one of the most important of the Greek deities, deeply rooted in the religious beliefs of the people."<sup>50</sup> "Initially, the Eleusinian mysteries were concerned with the cultivation of grain and the well-being of the independent community of Eleusis. The festivals were linked to the important stages in the grain cultivation, the plowing and sowing in autumn and the growth of the crops in spring and early summer, and paralleled Persephone's time spent with her mother Demeter and with Pluto."<sup>51</sup>

### c Aphrodite and Anchises

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<sup>48</sup> Ibid.

<sup>49</sup> Morford and Lenardon, *Classical Mythology*. character glossary, website, <http://www.us.oup.com/us/companion.websites/0195153448/studentresources/?view=usa&view=usa>

<sup>50</sup> Antonia Tripolitis, *Religions of the Hellenistic-Roman Age* (Grand Rapids, Mich.: W.B. Eerdmans, 2002). Page 18-19

<sup>51</sup> Ibid.

- (1) Aphrodite is the embodiment of sexual passion. She often "causes" the gods to have sex with mortals. In the case of women, these liaisons result in heroic children. Zeus tires of Aphrodite embarrassing the gods by forcing them to fall in love with mortals so he makes her fall for Anchises
- (2) She seduces Anchises by pretending to be a Phrygian maiden and gives birth to Aeneas whose story is told in the Aeneid
- (3) Afterward, she is ashamed and when he reveals her name as the child's mother some stories say she blinded him with lightning. The story illustrates that sex with a mortal is demeaning for a goddess though not for a god
- (4) Iliad: She only involves herself in his life once when she attempts to save him from Diomedes on the battlefield before Troy. But Diomedes wounds her and she drops Aeneas and returns to Olympus to be comforted by her mother Dione.
- (5) Aeneid
  - (a) She is involved in guiding him, making him appear more attractive so that others will help him, and in imitation of Thetis in the Iliad, she has Hephaestus, her husband, make him armor.

d Thetis mother of Achilles

- i Unlike Aphrodite, Thetis is very involved with her son. She has attempted to make him immortal and there are two traditions about this. In one story she anoints him, like Demeter does to Demophoon, with ambrosia and places him in a fire. However, Peleus, his father, disturbs the ritual just as Demophoon's mother disturbs Demeter and prevents his son from becoming immortal. This is often given as her reason for leaving Peleus. In another story, she holds the baby by his heel and dips him into the river Styx all the parts that the river touched became invulnerable, but the heel remained dry. Ptolemy catalogues benefic and malefic by wet and dry, (this version may have grown out of the Iliad because Paris is able to kill Achilles after first shooting him in the heel).
- ii Achilles has been in battles risking death for a long time but since his father is still alive and his mother is immortal he hasn't really confronted grief until Patroclus' death. Thetis is well aware of her son's mortality and she mourns Achilles while he is still alive. She also discusses his choice between two destinies with him. His choice is a reputation that will live forever, what every man is supposed to strive for and what every woman to fear, or a prosperous unremembered life. Achilles understands the Greek concept of excellence, Arete, the closest a human can come to immortality, more deeply because of his mother, and she understands the cost of that kind of immortality because of her love for her son.

18 Iliad:

- a Hecuba, wife of Priam, mother of Hector

- i "Hector," she cried, "dearest to me of all my children. So long as you were alive the gods loved you well, and even in death they have not been utterly unmindful of you; for when Achilles took any other of my sons, he would sell him beyond the seas, to Samos Imbrus or rugged Lemnos; and when he had slain you too with his sword, many a time did he drag you round the sepulchre of his comrade- though this could not give him life- yet here you lie all fresh as dew, and comely as one whom Apollo has slain with his painless shafts." Iliad 24.719-776
- b Andromache mother of Astyanax
  - i Andromache led their wailing as she clasped the head of mighty Hector in her embrace. "Husband," she cried, "you have died young, and leave me in your house a widow; he of whom we are the ill-starred parents is still a mere child, and I fear he may not reach manhood. Ere he can do so our city will be razed and overthrown, for you who watched over it are no more- you who were its saviour, the guardian of our wives and children. Our women will be carried away captives to the ships, and I among them; while you, my child, who will be with me will be put to some unseemly tasks, working for a cruel master. Or, may be, some Achaean will hurl you (O miserable death) from our walls, to avenge some brother, son, or father whom Hector slew; many of them have indeed bitten the dust at his hands, for your father's hand in battle was no light one.
- c Clytemnestra
  - i The double bind: Agamemnon is directed by Artemis to sacrifice his daughter in order to get the expedition to Troy underway. His wife, Clytemnestra, kills him as retribution for this upon his return. Apollo then directs Orestes, Agamemnon's son, to avenge his father's murder even though this means he will murder his mother. The furies still pursue Orestes for his mother's murder even though he was directed to do so by Apollo.
  - ii When Orestes kills his mother Clytemnestra, Athena's defense of Orestes is based on the "fact" that the substance of a baby came from the father rather than the mother. This counterintuitive theory demonstrates the Athena's testimony that a child has no relation to its mother
- d Cornelia
  - (1) The mother of the Graachi
- e Rome: Comparison to Greece
  - i highest moral value is filial piety
  - ii In contrast to Greece, the Roman woman was subject to the paterfamilias, whether the dominant male in her household of birth or the household of her husband. She could own and dispose of property and go about as she wished. From epigraphy, we read that a Roman woman was valued for piety, modesty, maintenance of harmony, and being a one-man woman. She could be a Roman citizen.

- iii McCabe says, "In the second century before Christ we find symptoms of revolt The wealthier women of Rome resent the curtailing of their finery by the Oppian Law now that the war is over 195 BC Old fashioned Senators are dismayed to find them holding a public meeting besetting all the approaches to the Senate demanding their votes and even invading the houses of the Tribunes and coercing them to withdraw their opposition The truth is that Rome has changed and the women feel the pervading change."<sup>52</sup>
- f Cleopatra VI
  - (1) mother of children with Julius Caesar and Mark Antony
- 19 Motherhood in India
  - (1) Auboyer states, "From the moment of conception, the greatest care was taken of the mother-to-be who immediately became the most enviable of women and was entitled to be surrounded by respect and affectionate attentiveness."<sup>53</sup>
  - ii if a woman gave birth to a son, her status was greatly enhanced within the family unit. Daughters, on the other hand, were and are considered economic liabilities. Auboyer says, "About this time [the third month], the expectant mother could try to divine the sex of her future child. One method, among many others, consisted in having herself touched by one of her youngest children, with his head turned away; if his finger pointed towards a member or organ on his mother's body that was designated by a word of masculine gender, it would be a boy (a good omen); in the opposite case it would be a girl. It was also during the third month that the father undertook a ceremony which would ensure the birth of a son (pumsavana)."<sup>54</sup>
  - b Sita.
  - c Kunti mother of the pandava brother's jealous of her rival Madri who has twins
  - d Rama's mother and stepmother
    - i His father, Dasaratha, choose Rama to succeed him but Dasaratha's second wife, Kaikeyi, wants her son Bharata to be his heir instead. Actually, she was happy about Rama's succession until her old servant stirred up her jealousy. Long ago, she saved Dasaratha's life and he granted her two boons that she has kept for future use. The servant reminds her of this and Kaikeyi threatens to kill herself if Sasaratha doesn't accede to her. First, she wants her son "crowned" and second she wants Rama exiled for 14 years. Rama goes because he has promised his father. He says, "I will depart this day in fulfillment of my father's vow." Sita accompanies him because a wife "must ever accompany her husband and share his sufferings."

<sup>52</sup> Joseph McCabe, *The Empresses of Rome* (New York: H. Holt & Co., 1911). Page 102

<sup>53</sup> Auboyer, *Daily Life in Ancient India, from Approximately 200 B.C. To 700 A.D.* Page 161.

<sup>54</sup> Ibid. page 162.

## Motherhood and the Birth of Ideas

We have seen how the Greek, Indian and Roman cultures all shared a passionate reverence for paternity. Lineage was important with respect to ideas, those children of the mind, as well as the children of the body, and their fascination with it provides us with insight into the development of archetypes from myth. In the Oxford Handbook of Classical Mythology, Morford mentions in his discussion of the Titans that many of the gods are “deified or personified abstractions.”<sup>55</sup> My understanding of this idea is that an idea can be formed by inheriting and transforming its “parent’s” attributes. These lineages are the means by which an idea or abstraction’s meaning can be understood by understanding the nature of its parental archetype. It also explains why many more goddesses than gods are abstractions. In the case of the Greeks, this is so that Zeus could “cause” or initiate other abstractions by mating sexually with them. For instance:

- Zeus + Mnemosyne (Memory) = the Muses, the patrons of creative endeavor. The combination of sheer creative power (Zeus) combined with memory would be a very logical way to describe the creative arts.
- Athene, though born from Zeus’ head, is his daughter with Metis (wisdom) Athene is the personification of wisdom, war, arts and crafts -a virgin goddess- known as a protector and benefactor of heroes,<sup>56</sup> again inheriting and transmuting her parent’s attributes.
- Zeus + Hera (his legal wife) = Hebe and Eileithyia. Hera is the patron goddess of marriage and their daughters are Hebe “goddess of youthful bloom and the first blush of puberty”<sup>57</sup> and Eileithyia, “goddess of childbirth.”<sup>58</sup> Both of these are logical attendants to marriage.

This may also be the case within the Hindu pantheon. One interesting difference between Greek and Indian thought is that in Greek thought “cause” or active force is masculine, while in Indian thought it is feminine, the shakti, so instead of Zeus bringing the abstractions into being, the female consort does so. The Pandava brothers are examples for my “expansion” of Morford’s theory. Like an avatara, the child produced by a god mating with a human, Kunti or Madri will bring that god’s attributes or significations to earth in some way. For example,

- Yudhishtira is born to Kunti and fathered by Dharma or Yama (according to some translations), the judge of the dead. In Hindu belief, Dharma administers justice (karma) and also duty. Karma is the ultimate justice for

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<sup>55</sup> Morford and Lenardon, *Classical Mythology*. Page 56.

<sup>56</sup> Ibid. website

<sup>57</sup> Ibid. website

<sup>58</sup> Ibid. website

all mortal beings and Yudhishtira is depicted as a just king who seeks righteousness, shows no favorites and gives to "each what is due to each."

- Vayu is the father of Bhima, Vayu is the Air, or wind god. As the prana, breath is the primary referent of life, so Bhima is the most active, the angriest of the brothers. It is he who Draupadi reaches out to to avenge her after the disrobing incident.
- Indra is the father of Arjuna, He "possesses on a large scale the defects and qualities of a Kshatriya, or at least of a primitive Arya – he has their courage but also their intemperance. He cleaves demons asunder, as the Indo-European warrior overcame inferior races. This swashbuckler swills ambrosia, not to live but to get drunk."<sup>59</sup> Arjuna is the hero, the warrior, and Draupadi's favorite.
- Nakula and Sahadeva are twins born to Madri who uses Kunti's gift to call down the Ashwini twins to father them. The Ashwins "are the doctors of the gods, the friends of the sick and unfortunate. They heal the blind, and the lame, and give back their youth to the old."<sup>60</sup> Ashwini is the Horse's Head, the first Nakshatra, which relates to transport, motion, adventurous pioneers. Those of quick intellect, headstrong, impulsive, playful, having high spirits, The twins cared for horses and cows during the incognito period and Sahadeva was an astrologer who was supposed to have known the events of the Mahābhārata war beforehand but was unable to share his knowledge because of a curse.
- Karna is Kunti's first child. Surya, the Sun, is his father. He was born when Kunti, as yet unmarried decided to test the boon Durvasa had granted her. However, she was not ready to have a child and bear the stigma of unwed motherhood so she abandoned the baby and he was raised by a charioteer. He grew up equal in prowess to her acknowledged sons but through a lie and a mistake he suffered two curses from hotheaded brahmins. Eventually he earned the blood enmity of Arjuna as well. He was finally killed in the war when one curse was activated causing his chariot wheel to stick in the mud leaving him vulnerable to a killing blow from Arjuna. Gomes says the Sun is "the natural atmakaraka (soul indicator) in Vedic astrology, and can give the individual great pride and authority, when well placed by sign and house. It can give a great or powerful father, or give the individual "royal" stature, or benefits from rulers. The Sun, of course, when too strong can give too great an ego, or

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<sup>59</sup> Guirand and Guirand, *New Larousse Encyclopedia of Mythology*. page 326.

<sup>60</sup> Ibid. Page 329.

too high a level of pride. This often results in a great fall."<sup>61</sup> Both the strength and the malefic nature of Surya are evident in Karna.

## Conclusion

remarkable similarities despite differences in timeline and geography the experience of goddesses and women in literature are relevant to and indicative of the experience of real women despite their fabulous elements. Greek view of women as passive and men as active

The impact of gossip/slander in the ancient world is much greater than it is in the world today. The Indian Epic treats reputation in the same way as the Greek and Roman and this indicates "shame-based" cultures according to Sociologists. Human societies can be divided into Shame-based and Guilt-based groups. The difference between the two becomes evident when looking at how the different kinds of societies define what constitutes a good person.

In a guilt-based society, (like our own) I examine myself and ask, "Am I a good person? Are my actions in alignment with my words? Does my life give evidence of my values? The great majority of human societies are shame-based. In a shame-based society one doesn't analyze himself at all. What you are is determined by what others think you are. If the community considers you good, then you are good. If you are considered bad, then you must prove it wrong, kill yourself, or kill the people who spread the story.

In the Iliad, a warrior's "arete" is all that will live on after him therefore; he cannot brook any affront to his honor. Honor in both these works is literally, "how one is spoken of" and this is taken to be more important than the truth. In the Ramayana, Kaikeyi threatens to kill herself when Dasaratha balks at fulfilling her 2 boons. Sita threatens to kill herself repeatedly to force Lakshmana to help Rama, rather than become Ravana's wife, rather than live with Rama's doubt and finally does so by being swallowed up by Earth when "the people" doubt her purity.

sexuality is numinous both a god and a devil Aphrodite: Jung, Memories, page 154

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<sup>61</sup> Gary Gomes, "Surya: The Sun in Vedic Astrology " (2002), <http://www.astrologyguild.com/surya.htm>.

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