# Ensnare: The Myth of Ambrosia and the Archetypal Project of Creative Womanhood

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*Abstract*. The present research blends archetypal and feminist perspectives, along with current research into the hemispheres of the brain, to investigate the psychological implications of the pursuit and attempted murder of Ambrosia, a nymph and nursemaid to Dionysus, by King Lycurgus of Thrace in Ancient Greece. A depth psychological story of psychic activism, feminine liberation, and transformation, "Ensnare" builds around a single image from a piece of Greco-Roman artwork—the attack and attempted murder of Ambrosia by Lycurgus, whose deeds evoke the destructive forces of literalism, monotheistic temperaments, intolerance to diversity, exclusively rationalistic attitudes, and patriarchal systems that deaden the imagination and imperil the unfolding of soul. Theoretically, this project of creative womanhood relies upon Hillman's (1975) four modes of re-visioning psychology: personifying, or imagining things; pathologizing, or falling apart; psychologizing, or seeing through; and dehumanizing, or soul-making. Following Hillman, "Ensnare" invites the reader to find and make soul through a non-literal attitude of *fantasying* that creatively engages the imagination and images of female empowerment from the myth. The aim of this imaginal engagement with the mythological figures of Ambrosia, Lycurgus, Gaia, and Athene is to discover and partner with the archetypal presences who supported Ambrosia's liberation as we work to bring the meaning of her initiatory experience to our own ideas and ways of being.

*Keywords*: Ambrosia, anima, archetypal psychology, Athene, creative womanhood, female empowerment, feminine wisdom, Gaia, hemispheres of the brain, imagination, Lycurgus, monotheism, myth, mythic identity, patriarchal oppression, polytheistic psyche, ritual art, soul, soul-making.

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it took
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—Anaïs Nin, *Risk*

## Introduction

Ambrosia, one among the sisterhood of nymphs, was a nurse to the wine God, Dionysus. The following discourse investigates the psychological implications of the pursuit and attempted murder of Ambrosia by King Lycurgus of Thrace in Ancient Greece. Drawing on a piece of Greco-Roman artwork, the present research focuses on the creative act of ensnaring as an aesthetic response from the nymph. Our imaginal inquiry shows that the story of Ambrosia features a villain, King Lycurgus, whose deeds evoke the destructive forces of literalism, monotheistic temperaments, intolerance to diversity, immoderate unbounded energy, violence, hubris, exclusively rationalistic attitudes, and systems that champion singularity of meaning that stultify and even deaden the imagination. Caught with Ambrosia between the ax of Lycurgus and the soulful ground of Gaia, the Earth Mother, we use an archetypal perspective to engage with images in the myth and with current research into the hemispheres of the brain. Our aim is to discover and partner with the archetypal presences who supported Ambrosia's liberation as we work to bring the meaning of her experience to our own ideas and ways of being.

In our weavings we go beyond explaining or amplifying symbols. Instead, through reflecting upon the horrendous attack on Ambrosia, we hope for an illuminating and transformative experience with what Hillman (1985) called the soul: "We fall in and out of love or are carried and redeemed, or cursed, through its working, but that which love works upon is not love but soul. Soul is the arrow's target" (p. 21). Following Jung, Hillman likened the soul to the anima, which he described "as an *archetypal structure of consciousness*" that "provides a specifically structured mode of being in the world, a way of behaving, perceiving, feeling" that turns events into experiences, giving them "significance not of love" but of meaning (pp. 21–23).

## Ensnaring Essentials: Tapestry and Theory

Here, at the beginning, we take up thread and needle, for we are about to weave a tapestry. In other settings, we would call these weaving tools theory. As a metaphor, weaving equips us not only to see but also to enter into the myth of and attack on the nymph, engaging the archetypal forces at work in her capture and attempted murder in ways that enliven our connection with soul. From an archetypal perspective, we pull together various threads and follow soul into and through the stages of transformation Hillman (1985) described as the metamorphosis of the butterfly: "Like the butterfly, anima-consciousness moves through phases, bearing a process, a history. It is egg, worm, cocoon, bright wing—and not only successively but all at once" (p. 25). As we work to better understand the patterns we will engage, our primary tools of engagement, our frame loom, are the four modes of soul-making, a phrase Hillman (1975) borrowed from the Romantic poets and outlined in *Re-Visioning Psychology*: personifying, or imagining things; pathologizing, or falling apart; psychologizing, or seeing through; and dehumanizing, or soul-making.

"By soul," Hillman (1975) wrote, "I mean . . . a perspective rather than a substance, a viewpoint toward things rather than a thing itself" (p. xvi). Beyond Hillman's starting point, what really is soul-making? It is a method and attitude of fantasying that creatively and mythically engages the imagination. It is a sophisticated and necessary crafting, transformation, and elaboration of psychic images. This psycho-poesis (Miller, 1976) attends to making relations between our subjective everyday events and experiences and our interior or psychological existence. Hillman, turning to Blake and Keats, forged a connection with the fields of archetypal psychology and the poetic arts when he borrowed the concept. Offering further clarity, Hillman (1975) expressed that the imaginative work of soul-making

> is concerned essentially with the evocation of psychological faith, the faith arising from the psyche which shows as faith in the reality of the soul. . . . Psychological faith begins in the *love of images*, and it flows mainly through the shapes of persons in reveries, fantasies, reflections, and imaginations. Their increasing vivification gives one an increasing conviction of having, and then of being, an interior reality of deep significance transcending one's personal life. (p. 50)

With a vivified understanding of the flow and shape at work, we can envision what Hillman (1975) outlined as "the deepest patterns of psychic functioning" (p. xix), the metaphoric archetypes, which are the models, fundamental forms, and principles governing our consciousness and psychic life. It is through the eye of the archetypal perspective we thread and weave our understanding. The archetypes are the entry points into the spaces of the soul through which we weave theories, events, and experiences and through which the style of our actions is directed. Hillman picked out one elemental thread, noting an absolute essential regarding the view of archetypes, that is, "their emotional possessive effect, their bedazzlement of consciousness so that it becomes blind to its own stance" (p. xix). Archetypes, he held, are best akin to gods. Further, the plural reference to the archetypes enlightens us about the polytheistic nature of the psyche. It is with this animistic spectrum of colorful perspectives, various archetypal styles, and points of view that we engage with the myth and attempted murder of the nymph, Ambrosia.

Our aim, as has been said, is to participate in the myth's weavings of soul and thread our own imaginings into the tapestry. Through the in and out of our imaginings, we follow Ambrosia, who used the horrendous experience of being hunted and seized to free herself from the literalism and rationality that defined Lycurgus. To find and make soul, we treat mythic and fantasy images as Hillman (1975) did: as "the basic givens of psychic life, self-originating, inventive, spontaneous, complete, and organized in archetypal patterns. Fantasy-images are both the raw materials and finished products of psyche, and they are the privileged mode of access to knowledge of soul" (p. xvii). With these thoughts in mind, let us now engage with the soul-generating movements of Ambrosia as she moves from a seemingly powerless victim ambushed in male-dominated patterns to a more diverse realm of soul in which she is anchored into the Earth, a symbol of the feminine ground of her own being.

## The Myth—and a Turning Point

Lycurgus was known to be an impious King who despised, persecuted, and drove out Dionysus as the wine God traveled through the lands. For this insolence, Dionysus punishes Lycurgus by driving him mad. In his state of madness, Lycurgus goes on a rampage. Believing that he is exterminating the vine stocks belonging to the God, Lycurgus chops off the limbs of his own son, Dryas. In another spell, as he storms upon the Dionysian camp, Dionysus's followers flee, but Lycurgus seizes Ambrosia and launches an attack with his axe (Theoi Project, 2017).

The myth meets a crossing here. Many versions tell that Ambrosia is murdered, but in at least one version (ARAS Online, 2022), it is said that she *would* have been killed had it not been for the intervention of Mother Earth whom Ambrosia calls out to for help, pleading for salvation through an invoking gesture (Bruneau, 1966, p. 401). In a mosaic (ARAS Online, 2022) depicting that moment in the myth of Lycurgus and Ambrosia, Lycurgus is shown in a posture of attack, holding an axe over his shoulder while Ambrosia holds her right hand up in defense, placing her left hand on the earth. The scene forms the center of the mosaic, surrounded by the depiction of a Dionysiac initiation process that moves clockwise, featuring the infancy and education of Dionysus—with nursing nymphs—and scenes of sacrifice. From a Jungian perspective, the image in the mosaic of Ambrosia's left hand touching the soil represents her contact with and plea to Gaia. Mother Earth intervenes and transforms Ambrosia into a vine that Ambrosia then uses to ensnare her attacker.

It is the cultivation of this aesthetic response—the ensnaring—that I intend to bring into focus from the myth and toward which I hope to inspire and evoke notice, close attention, and appreciation. The image of horror in the pursuit and attack is manifest, emotionally evocative, and important; but the response, with its peculiarities, is that place where we go beyond the thresholds—beyond immediate sight—to explore, to find and form beauty and meaning, to awaken awareness and assuage psychic movement. The task is to reflect upon that repressive experience, observe what is made of and what we (can) make of it, and so use the soulful response in epistrophe as a method to examine and vision that which is manifest, emotionally evocative, and important. "Ensnare" and its ecologically contained ritual art of ensnaring, the psychic and emotional container that it forms, and the poetic effect that it fosters give us a concrete yet imaginal account of the psychological activity and necessity toward soulful healing and transformations.

## Bare of Foliage: A Pattern of Initiation

It is fascinating and psychologically significant that the mosaic bearing the attack of Lycurgus on Ambrosia appears in the center of the Dionysiac scenes of initiation. It appears that here, too, in the scene and mood, there is a pattern of initiation as Ambrosia transforms into a vine. Given that Mother Earth offers Ambrosia assistance in her transformation, we will engage Gaia akin to a containing force and mythic guide. Rossi (2023), offering a response on the theme of dismemberment and gathering in the archetypal processes of birth/death/rebirth, underscored that

> the Mother as vesseling force is crucial because what the experience of dismemberment requires for it to be in service to healing rather than further destruction is a strong psychic container. Metaphorically speaking, to have

> a strong psychic container is what being well vesseled in the Mother archetype engenders in us, like a fundamental trust in life and the rightness of our being. (n.p.)

Archetypally, this mythic configuration and constellation relates us to and grounds us into Dionysian consciousness, the themes of whose mythos we will find continually emerging as we deepen into the discourse.

Hillman (1975) declared that there are deities in our ideas. The exploration of Ambrosia's myth directly addresses the tendency toward a monotheistic approach to language and meaning and advocates the embrace of a pluralistic idea and polytheistic imagination. With the plurality of idea and image in mind, we regard the word *ensnare* as a perspective, a psychological process or operational activity. We lift it from the constraints of literalized systems, grammar, and conceptual systems calibrated to rationality and perhaps even to what Hillman (2010) called *delusional literalism* (p. 192). The word *ensnare* has long suffered an ugly view of snaring, seizing, entrapping, to the neglect of its deeper plural essence. How might the expression be reinstated with its virtues and reinfused with its beauty? What other meanings does it carry or can it be invested with? How can we imagine into the word as it appears in context, recognizing its particularity? In what other modes can it function that will enable the imagination to open to meaning and possibilities?

Looking into the etymology of *ensnare*, we find that the movement "in," from the root "en" of ensnare (*Etymology Dictionary*, n.d., para. 1), offers support to the word's deliteralization. *In-snare* suggests other possible meanings—to gather, contain, bind, guard, bring body to, and grasp—and is an antidote to polarization and opposition. It liberates rather than dominates. So, as we turn the word upon itself like a reflecting mirror, we begin to see that the word bears its other side, its in-side. A poetic understanding is effected by imagining into the word, by *insighting*. Hillman (1975) called this move psychologizing or seeing through: "An event that is psychologized is immediately internalized," he wrote. "[I]t returns to soul" (p. 117). Psychologizing, Hillman added,

> seems to represent the soul's desire for light, like the moth for the flame. The psyche wants to find itself by seeing through; even more, it loves to be enlightened by *seeing through itself*, as if the very act of seeing-through clarified and made the soul transparent—as if psychologizing with ideas were itself an archetypal therapy, enlightening, illuminating. (p. 123)

## The Initiation

Berry (2017) spoke of simultaneity and encouraged examining the image all at once, where there is no priority in the image—no part preceding, leading to, or causing the other. Returning to the myth in this way, we find a series of actions occur. Lycurgus drives out the Dionysian troupe, advances upon Ambrosia, and raises his axe. She reaches out to Gaia, transforms into a vine, and ensnares Lycurgus. Looking at the image as a whole rather than in linearity or narrative, we observe "a web of psychological ideas which attempt to do justice to the soul's variety and depth" (Hillman, 1975, p. 120). Lycurgus's *driving out* and Ambrosia's *turning into* vine might together be envisioned as an ensnared—gathered, contained, bound, and embodied—expedition of psychologizing activities. That is, we might psychologize these events that share psychological relatedness toward the same aim—to see through or disclose the ideas and archetypal influences governing our

perspectives; to gain clarity of vision on our ways of and viewpoints toward existence; to intensify experience, deepen knowledge of soul, and know the self through knowing the metaphorical figures steering fate; to discover the soul's path; and to "open anew the questions of the soul and to open the soul to new questions" (Hillman, 1975, p. xxii).

In this sense, Ambrosia's transformation into vine is a soulful initiation. Her becoming vine is the fulfillment of an instinctual need, an elaboration of the psyche's ideas that nurture and further the emotional life of the soul. Such soul-making possibility, as will evolve with more complexity throughout the discourse, is channeled through a kind of death experience that Ambrosia undergoes, but it is peculiar to the feminine soul and its journey in the form of creative movement. The *play-tectonic* interaction and activity she engages in, a divine movement, occurs in the imaginally fertile field of Greek mythology with other feminine figures, seeding Ambrosia with depth potential. As a kore figure, a maiden, Ambrosia is a carrier of possibilities. Rossi (2023) noted that "the legacy of the past and the hope for the future [are] held within the figure of kore" (11:45). The creative dialogue that ensues in the archetypal mother-maiden dynamic between Gaia and Ambrosia and the extension of that matrix, as we shall come to see, activates potential.

As Hillman (1975) pointed out, "The psyche seems to be driven to ideation in order to exercise its reflective function, and this drive or function means as much to its survival as do reproduction, aggression, and play" (p. 119). Thus, the ideas engaged in such a soulful operation are a working out by working *through* the forest of the psyche. The soul itself hunts these ideas for deeper psychological awareness—the flesh and blood for its existence and subsistence. It pursues insight for a vision and reflection of itself. Ambrosia's story, as a simultaneous image, includes her face-off with Lycurgus, her relationship with Gaia, and ensnaring as a transformative vessel: soul and body reveal each other.

**The Call**

There is something significant in Ambrosia's plea to Mother Earth for help. We can here observe the mythic pattern of the maiden in distress. But there should be no mistake about it, for she is certainly not powerless or passive. She demonstrates assertiveness and awareness of the provenance of her resources. As we engage that moment of slaying as a *dying fantasy*—a "movement of rebirth from natural existence to psychological existence" (Hillman, 1975, p. 206)—Ambrosia's imaginal capacity becomes enlivened, her psychic womb made fertile. She knows whom to call and what to ask for. Discussing the Hades perspective and evoking the imagery whereby Hades is side by side with his brother Zeus, Hillman expressed the rebirth enactment as requiring a simultaneous dying, a death in the soul that is "not lived forward in time and put off into an 'afterlife'; it is concurrent with daily life" (p. 207).

In her metaphoric afterlife experience, Ambrosia returns to a mythical mode of being. Embracing this style of consciousness, she was able to access Gaia, an authentic presence and intelligence that is always available in the archetypal spaces of soul. The fertile continuity of legacy that Ambrosia leads is psychological. Hall (1989) expressed profoundly that "women's response to the call does not produce children. . . . Women engaged with women who are engaged with Dionysus excite themselves. Their passion does not result in literal offspring. The spring-off goes in other directions" (p. 99). We shall further see into such other direction momentarily.

As the receiver of death and the dying and the giver of life, Gaia gifts Ambrosia with vivacity and with her *goddessness*. We here recognize a remarkable demonstration of the quality of relatedness—a revelation of her belongingness to creation, a confirmation of her ecological foundation, her affinity with Earth and all of nature. And Ambrosia, immersed in Gaia's eternality, emerges as a disclosure and embodiment of Gaia's regenerative vitality and numinosity. Cashford (2021) noted:

> "Gaya" first appears, in Sanscrit, in the Old Indian Vedas and the Upanishads, where the "Gayatri Mantra" was named as the first to come forth from the Om, the original sound. "Gayatri" has a meaning which expands infinitely to include Earth, humanity and all other beings, and was also a Story of Origin relating human beings to Earth as the image or "'Moving Song' of the whole." (p. 3)

This little bridge between the versions of the myths, the would-have-been-slain, to which we must say more presently, is precisely that ineffable place of soul. Ambiguous, it appears in many forms throughout different myths and imaginal texts. It is a place of mythic remembrance, mystery, moisture, an opening that creates possibilities and dialogue. Still more, it is the paradoxical realm of the imaginal that breeds and breathes new imaginings throughout time. Deepening into the idea of place, it is soul, anima, in its connecting operational nature. Hillman (1975) arched us into such an understanding when he explained, "functionally anima works as that complex which connects our usual consciousness with imagination. . . . She is both bridge to the imaginal and also the other side, personifying the imagination of the soul" (p. 43).

**Why Gaia?**

Mythic history reveals that Mother Earth is well experienced, being one of the major entities from which all else would descend. She embodies the matrix. But something particular obtains in the myth of Gaia and its relation to the myth of Ambrosia. Gaia and her son Uranus, as earth and sky forces, had intimate relations. Attending to mating every night, Uranus "covered the earth in his starry splendour" (Matyszak, 2010, p. 13). They had many offspring, but Uranus despised his children who were engendered with Gaia, and he did a cruel thing. Kerenyi (1998) related that as soon as the children were born, Uranus would hide them in the *inward hollows* of the earth and that "the gigantic goddess Gaia groaned under this affliction, and felt herself oppressed by her inner burden" (p. 21). The painful treatment continued. Eventually, as Matyszak (2010) pointed out, "Gaia took a dim view of Uranus' treatment of their children, and decided it was time to do something about it" (p. 14). She made a plot with her son Kronos, giving him a sickle that he would later use in an ambush to cut off his father's genitals.

We can now better understand the dynamics at play in the maiden Ambrosia's reaching out to Gaia in her oppressive distress. Her hand on the earth as she makes her plea puts her in touch from the outside, mirroring Gaia's children's pressing upon her from the inside. Gaia feels something she is all too familiar with, and again she decides to do something about it. In that twist of fate, an imaginative re-visioning took place, for we could say that Gaia becomes a (di)vine mediator and mother at that moment, teaching Ambrosia the ways of birth and transformation. Both Ambrosia's and Gaia's reactions are instinctive and ensouled. For a long time, Gaia suffered with her children trapped in her

hollows. So, when Ambrosia calls out, she empowers her. Gaia's groan becomes a gift of gnosis. The groan is the eternal sound and unseen breath in the archetypal configuration and consummation of this present and presence of higher insight and knowing, as in Rumi's (2017) prayer of lamentation: "O God . . . make our wailing sweet (to Thee) and an object of (Thy) mercy" (p. 438).

The dim view that Gaia took of Uranus's treatment—looking upon his behavior with divine grievance—is fascinating as we engage it through the lens of psychologizing. Our force becomes a method, and a multi-transformation occurs. Lycurgus is thrust into what Hillman (1971) called a *field of circularity* (p. 196). We might envision the circularity as a psychological containment where diversity of the different modes of existence, kinds of consciousness, and patterns for meaning are honored—including the multiplicity of divine forms, the archetypal dominants of the psyche, the gods. Within such circularity, Lycurgus is held. Here, Gaia is a participating subject. She is attentive in her observation, her looking. It extends to her being in service of soul. Hillman (1983) spoke of the healing capacities of the dim view, noting that "the curative or salvational vision . . . focuses upon the soul in the world which is also the soul of the world" (p. 26).

**Binding and the Madness of Monotheism**

Berry (2017) noted that another quality Gaia possesses is immovability: "Gaia made things stick. She was the goddess of marriage. . . . Mother/matter as the inert becomes now mother as the settler, the stabilizer, the binder" (p. 15). Like Uranus, Lycurgus is out of his mind and out of control. He is possessed with a madness of monotheism. So we see how all these qualities of Gaia became necessary to be effected. In the activity of ensnaring, Ambrosia meets Lycurgus's cult-like consciousness with an alternative approach that sheds light on denial and intolerance and shows the reality of another, more inclusive, realm. Bearing the stabilizing aspect of Gaia in mind, we can perceive how confrontation and distinction in the encounter with Ambrosia and Lycurgus reflect the value of psychological ideation and its connection to action. Facing Lycurgus's acting out, Ambrosia's style of action is neither oppositional nor possessively espousing, alienating nor clingy, compulsive nor blind. Rather, it is psychological and thus performs an infusion of meaning and vivacity. Hillman (1975) observed that "psychological ideas do not oppose action; rather they enhance it by making behavior of any kind at any time a significant embodiment of soul" (p. 117). From an archetypal perspective, this feat is accomplished through the agency of psychologizing or seeing through.

Ambrosia enacts the quality of gathering-binding with the gift of magic she receives from Gaia. It is a gift that is wrapped in the value of love, which opens to make space for diverse traits, characteristics, perspectives, and needs that sometimes manifest in less-than-expected or ideal ways. Of the stated binding, Lopez-Pedraza (2000) offered that it is "not a task to be done once and only once, for the binding is a constant necessity" (pp. 9−10). Lycurgus, in this context, became an essential in the complex formulation of Ambrosia's poetic inscape—her Gaia-infused binding of events in recognition of multiplicity. Thus, the imaginal dimension becomes enlarged. Jung's (1951/1968) description of magic circles seems relevant here. These qualities "bind and subdue the lawless powers belonging to the world of darkness, and depict or create an order that transforms the chaos into a cosmos" (para. 60). Taking in and giving form to chaos, as seen in the ensnaring of the impulsive Lycurgus in the myth, weaves the chaotic into a civilized functioning framework, where

growth can be furthered from the order and pattern. We will examine the application of such strategic ordering quality to our myth later in the discourse.

**Wide Eye: Openness to See Through**

In Ambrosia's original role as nurse or guardian to Dionysus—embodiment of openness, wildness, multiplicitous otherness, and enduring life energies—we can grasp Heidegger's vision of humankind as the "shepherd of Being" (as cited in Barrett & Aiken, 1962, para. 288), meant to dwell in openness. The archetypal significance of openness and its guardianship becomes particularized as Ambrosia attends to and addresses the singleness of Lycurgus's vision as an egoic attitude and the transformation of his attempt to murder her into soulful experiences. Here, in this imaginal scene, Ambrosia brings body to, and brings into body, the Lycurgian egoic force. Further, the word *ensnaring*, in its image-making activity, manifests its angelic capacity—an archetypal intelligence that carries a message from the deities—and we can discern what Hillman (1975) hailed as "the angel in the word" (p. 9). Paradoxically, in the entrapment and slaying attempt on her life, there is a movement in Ambrosia's role as nursemaid and guardian to Dionysus; gathered and bound in and by the vine, her transmutation brings to root openness of Being and produces inspiriting divine food. Now we have several archetypal roles being enacted and multivalent meanings, possibilities, and ways of experiencing being freed.

As we take further notice of the in-snaring of Lycurgus and Ambrosia, of which Gaia is also a part, Hillman's discourse on the psyche's polytheism enhances the value of psychologizing the activity of ensnaring complete with its aspects of gathering-binding. In fine detail, Hillman (1971) wrote that the psychologizing process of gathering and binding aims

> less at gathering [fantasies or experiences] into a unity and more at integrating each fragment according to its own principle, giving each God its due over that portion of consciousness, that symptom, complex, fantasy which calls for an archetypal background. It . . . accept[s] the multiplicity of voices . . . without insisting upon unifying them into one figure, and accept[s] too the dissolution process into diversity as equal in value to the coagulation process into unity. (pp. 197−198)

**Why Salvation?**

Hillman's statement situates our engagement with Ambrosia's transformation perfectly for the movement into the *salvational*. The idea of the salvational can be viewed through Hillman's (1975) second notion of pathologizing or falling apart. In the myth, as Lycurgus launches his attack, Ambrosia pleas to Mother Earth for salvation, and the first signs of the vine appear around her neck and on her head. Engaging with the myth as an initiation, we can begin to imagine an alchemical process as the psychic dissolution and coagulation occur. Ambrosia is being saved, partly due to the gift of gnosis from Gaia. This gnostic knowledge transforms soul through direct connection or deep acquaintance with its divine roots. Such a connection fosters a remembering of the soul's virtue, integrity, and heritage; the soul gathers together and remembers itself. We perceive such happening as Ambrosia descends into deeply rooted contact with Gaia and arises as a vine of divine virtue. Corbin (1980) related that gnosis is a "salvational, redemptive, soteriological knowledge because

it has the virtue of bringing about the inner transformation of man" (para. 6). He added that "in contrast to all other theoretical learning or knowledge, gnosis is knowledge that changes and transforms the knowing subject" (para. 10).

As we imagine Ambrosia and notice the psychological activities being enacted in her experiences of now being ensnared and transformed, we deepen our exploration of the gnosis Gaia grants Ambrosia in her salvation. Avens (1984) offered that the German word for salvation, *retten*, means to "rid something of what impedes it from being itself, to set it free to be what it is" (p. 9). He argued that the salvational does not result in anything. In other words, it is not about acquisition or possession but is rather an event in the soul. In this etymological light, the transformation of soul seen in Ambrosia is not about being separate or escaping from the world. Instead, salvational knowledge for her not only re-collects and re-members her own soul but also re-souls the world itself. In such a soulful event, we witness Ambrosia breaking the buds of her psychological naïveté, releasing her innocence and her identity as a follower of the charismatic deity Dionysus. Ensnared but now more fully ensouled, she transforms into an imaginal space that no longer confines her in a role as a member of a frenzied cortège. Now in a deeper relationship with herself, and with Gaia, the divine ground of the archetypal Feminine, she is liberated to become what she already always was—Vine.

**Becoming vine, and the entry into the domain of Athene**

What is the psychological significance of becoming vine? The poetic conception of becoming vine returns us to that bridge, the *betweenness* in the versions of myths where we earlier stood, to the would-have-been-slain, the place of soul. Here we encounter a distinguishing feature of Hillman's (2004) view of the "soul as a *tertium* between the perspectives of body (matter, nature, empirics) and of mind (spirit, logic, idea) . . . the perspective *between* others and from which others may be viewed" (p. 16). Imagining the myth as such, we find a presence so subtly perched in the air of this archetypal background that, if we are not vigilant, it could be easily missed.

We draw nearer to remembering Ambrosia's original role as guardian to Dionysus. We search this guardianship for its hidden wisdom and find clarity reflecting through the lens of the goddess Athene, who serves as patron of civilization and, accordingly, of strategy. For Downing (1981), Athene possesses "a 'watery' wisdom—intuitive, attuned to subtleties and transformations, sensitive to nuances of personal feeling, poetic rather than abstract, receptive rather than commanding" (p. 117). Hillman (2007) colored the goddess in a different shade:

> Athene acts as a self-restraining voice or insight within our reflections. She is the internal Mentor. . . . When one takes counsel with oneself, the act is itself Athenian, and so the counsel that emerges reflects her norms. She is the reflection awake in the night, like the owl and the sudden call, like her trumpet that makes one hear despite one's inner deafness. (pp. 68−69)

With these thoughts and images in mind, and in the context of Ambrosia's transformation into a vine, we might say that the nymph was knighted under the spear of Athene—that she was promoted in her role as guardian, initiated into the civilizing aspect or quality of her being. Like the gifts of the olive tree, cultivation, and craft that Athene offered to the people in Athens, the vine has that social, civilizing, and cultural significance. It houses and hosts

vitality. It is "a symbol that promises a renewal of life . . . a living reality" (Jung, 1971, p. 184). Not only did Ambrosia receive the gift of the vine; she became the gift that gives.

**The culture of the vine and the lesson of how to be in the world**

Several aspects of Athene—civilization, order, and strategy—are bestowed in the knighting and mentoring of Ambrosia, aspects of soul that invite the ego to relate and engage with the worlds that live and breathe beyond the confines of one's personal experiences. Related to the initiatory impact of Athene upon Ambrosia, we are now talking about the lesson of how to be in the world. As it turns out, these are Athenian norms. Athene, as Downing (1981) asserted, is concerned with furthering "the outwarding of soul, its expression and realization in what we do and make" (p. 118). This objective way of being takes a step out of the imaginal and into the community of human culture. Here we have noticed a cultural pattern that gathers the fabric of the political, economic, spiritual, social, ecological, and other such factors relating to collective standards; in that space Ambrosia learns what it is to be the individual she is in society. Crucially, through the relational civilizing, and through cultivating craft and activity, Athene, in her unique co-creator capacity, grasped the thread passed over from Gaia and guided Ambrosia back into the quality of her humanness.

**Tracking back: Personifying and ordering the experience of becoming vine**

The personifying mode of re-visioning as "a way of psychological experience and a method for grasping and ordering that experience" (Hillman, 1975, pp. 37–38) also appears vivified in Ambrosia's transformational act of becoming vine. It seems a strategic psychological defense and necessity for the particularities of the images and mythical occurrences—for the reawakening, preservation, and carrying forward of the soul life. For soul to come alive in Ambrosia, something *other* was needed—something sufficient, substantial, sacrosanct. In *The Dream and the Underworld*, Hillman (1979) suggested that what feeds the soul is not literal food but images. "The psyche needs to be fed," he wrote, adding that "images are the soul's best food" (pp. 172, 174). "With this," Hillman wrote, relating the life of dreams to the myths of the Underworld, "I am suggesting that eating in dreams nourishes the mouths of our ghosts, giving back to the other souls and our own dream-soul some part of what grows in our psyche" (p. 174). "Eating in dreams," Hillman concluded, "would therefore have little to do with a hunger instinct and much to do with a kind of psychic need for nourishing images" (p. 174).

**Constellation of the Vine**

To bring about the transformation her soul had in mind, Ambrosia cannot turn to just any system. She needs the acuity to discern and discriminate what energies were being constellated, the archetypal premises, persons, and patterns at play in the encounter with Lycurgus, the style of consciousness that is required to face and linger with these presences. A radical move and remembrance are necessary—a turning around and *turning into*—a "moving meditation" (Barks, 1995b, p. 277). These moves mark the territory and work of Athene, the place where she springs forth, and it is in these that we find the intensity of the goddess's martial, strategic, artistic, ordering, and mentoring qualities.

Again, we note that Ambrosia exhibits another mode of consciousness. The Apollonian warrior response would not have been effective in this situation. The nursemaid

was no match for the thoroughly entrenched and fiercely defended patriarchal values of King Lycurgus. Even Dionysus escaped the oppressive paradigm and had to be given refuge by the sea goddess, Thetis (Homer, 1924, VI.135). As the image from the mosaic shows, in a gesture to ward off the blow, Ambrosia puts her right hand up. But even with her hand up, she does not have the *upper* hand. Another solution needs to be imagined, one more creative, aesthetic, and fitting to the arc her soul wants (or needs) to travel. These nuances further emphasize Hillman's (1975) mode of psychologizing or seeing through, which he described as "moving through the literal to the metaphorical" (p. 149). Hillman offered nuanced reflections on the danger of literalism, which he warned "prevents mystery by narrowing the multiple ambiguity of meanings into one definition" (p. 149). He clarified the link between literalism and mystery by pointing out that

> literalism is itself a kind of mystery: an idol that forgets it is an image and believes itself a God, taking itself metaphysically, seriously, damned to fulfill its task of coagulating the many into singleness of meaning which we call facts, data, problems, realities. The function of this idol—call it ego or literalism—is to keep banality before our eyes, so that we remember to see through, so that mystery becomes possible. (p. 149)

Importantly, then, despite the seeming Apollonian versus Dionysian style, we are not getting caught in the oppositions of literalism. It is the sensibility that is key. The mythic approach embraces the co-existence of psychic fragments and presences. From this perspective, it seems to be a plausible suggestion that the approach Ambrosia turns to when Lycurgus attacks is requisite for her transformation. Her gesture—a limb upward toward Lycurgus and the other toward Earth—intimates an almost erotic image that could hint at another suggestion illustrating the possibility that something transcendent was occurring (or was about to occur). Berry (2017) noted that "to get in touch with Earth is also to connect with a sky that proceeds from Earth, and the seeds that drop create a kind of original self-fertilization" (pp. 13−14).

With these thoughts we touch into what Downing (1981), Whitmont (1982), and others have written about rediscovering the relationship with the divine, or archetypal feminine. From the archetypal perspective we are engaged with in this discourse, to entertain the idea of reclaiming feminine values needed for soul-making invites us to see through what has been subordinated or even relinquished to western patriarchal preferences for control and power. Deliteralizing the will to power, we can now approach these styles as aspects of Athene, recognizing their integrity as fibers belonging to the feminine.

## Neuroscience and Aesthetics: A Poetic Basis of Mind

Imagining Ambrosia's defensive gesture and contact with Gaia—her left arm on the soil to offer support and indicating her plea to Mother Earth for salvation, while her right arm is lifted in defense to ward off Lycurgus—we might feel the sparking of the corpus callosum's cluster of nerves, signaling a neuropsychological perspective from which to view Ambrosia's actions. This viewpoint is linked to our discourse on guardianship and civilization and our brief treatment of language. It places in a new light the age-old contention on brain lateralization, the division of the brain into right and left hemispheres, and these related functions' role in the evolution of culture and in the mythic narrative that describes that evolution.

At the risk of oversimplification, we can envision that Ambrosia's left arm on the Earth intimates the right hemisphere of the brain in operation. The right brain deals with the big picture—it considers the whole of experience, including the embodied and the emotional; that which is novel and other-than-self is brought into relationship in the right brain. McGilchrist (2009) contended that the right brain is the rightful master, having a fuller way of receiving and contextualizing experience, while the left is the valued emissary. McGilchrist argued that a danger plaguing contemporary culture is the pattern of the emissary's seizing the master's throne, a position that the left brain lacks the necessary essentials to hold as it cannot attend to the whole but only to fragments. He expressed, quite emphatically, how the history of the last century has offered us "many examples of the left hemisphere's intemperate attacks on nature, art, religion, and the body, the main routes to something beyond its power . . . the Master's emissary become a tyrant" (p. 230).

Considerable proclivity has been shown toward the functions of the left brain in Western culture, where reason, rationalistic and positivist values, and scientific materialism are held in high regard. The left brain, the region of instrumentality where priority is given to the parts constituting the whole, deals with abstractions and established facts. It is categorical and "excels at creating mechanistic mental representations to aid in manipulating and controlling the world" (Erickson, 2023, 14:16). These latter sentiments are reflected in Ambrosia's conceptual, categorical characterizing of Lycurgus's actions and give "flesh and blood" (Arnheim, 1977, p. 134) to the left brain's idea of self-defense as she responds appropriately, raising her right arm against Lycurgus. Here, the left brain envisions and focuses on a fragment of the situation: the physical possibility of Ambrosia's fending off the king's attack. In another fragment, the right brain imagines another possibility, one that in touching the earth and reaching to Gaia takes in both Ambrosia's physical and spiritual situation as a whole and seeks their salvational union.

It is fascinating to imagine into the activities between Lycurgus's threat and Gaia's salvation, an interchange between two different worlds, interconnected and communicating with each other through Ambrosia's gestures, working in partnership yet contending with or inhibiting each other. This dynamic mirrors the relationship between the brain's hemispheres. Understanding the hemispheres and their functions clarifies their significance in both of Ambrosia's gestures. The right hemisphere, which relates holistically to the environment and the body as constituting reality, activates as Ambrosia engages the sensory and touches Gaia, the mediator between spirit and matter. By means of the gesture, Ambrosia communes with and informs Gaia of what now has the focused attention of her left brain—the tyrannical threat to her life. Erickson (2023) elucidated such a mode of engagement: "The right hemisphere mediates the emotional and musical qualities of language as well as the non-verbal social meanings communicated through tone. It reads implicit and non-literal communications, including metaphors" (12:37).

McGilchrist (2009) asserted that the right brain values "creativity as an unveiling . . . process rather than a willfully constructive process" (p. 177). The creative unveiling of Ambrosia's salvation in Gaia's intelligent somatic response to her plea reflects the right brain's mapping of both the whole situation and the analysis of its parts, bringing meaning into context and effecting a sophisticated and embodied solution. In the soulful encounter we see gnosis as the right brain's way of knowing: a mystical empathy, a metaphoric identification, is evoked whereby Gaia comes "to feel what it is like to be the person who

is communicating" (p. 122). In this way the goddess informs and inhabits Ambrosia's anguish.

Holding as a simultaneously occurring gesture the action of *grasping* and the activity of *ensnaring*, the word *ensnare*'s semantic mold is lifted out of linear logic of the left brain to a new vantage point that perhaps reveals the hidden roots of language in the far depths of the right hemisphere. Showing up as both embodied and ensouled, ensnare is no longer understood to be solely verbal or literal in nature. Rather, the word seats itself at the heart-throne of the conversation around the origin of language and the bodily—sensorial and experiential—beginnings of thought. Ambrosia's physical ensnaring and grasping bridge the presence hidden in language of body and mind, matter and spirit, right-brain metaphoric and bodily gnosis, and left-brain analytical thought. These aspects of language enable a symbolic view of the theatrics of the mythic scene, including Ambrosia's reaching out to Gaia. Herder (1996) pronounced the way in which language carries intertwining multiplicities:

> We are full of such interconnections of the most different senses . . . in nature all the threads are one single tissue. . . . The sensations unite and all converge in the area where distinguishing traits turn into sounds. Thus, what man sees with his eye and feels by touch can also become soundable. (pp. 140−143)

With such a sensibility, the words *ensnare* and *grasp,* along with the brain's right hemisphere or region that holds a metaphoric, soulful perspective, we can perceive a relationship between Ambrosia and Athenian qualities. Downing (1981) wrote that Athene is the "artist who has a clear sense of just which gesture . . . most fully express[es] an intended meaning . . . [she is] 'the spirit of brightest vigilance which grasps with lightning speed what the instant requires'" (pp. 125−126). Downing cited Hillman's excursion where he contrasts these Athenian qualities to Apollo's "indifference to the momentary" (p. 26) and his attentiveness to the abstract. We see operating in Ambrosia's grasping for Gaia the essence of Athene as psychological reflection that tends to inner integration and as one "who grants *topos*, judging where each event belongs in relation to all other events" (Hillman, 1980, p. 29).

**Rhetoric, Retrograde, and Re-membering**

Considerations I have fantasized about while contemplating the mythic attempted murder and the transformation of Ambrosia include thoughts on how she was captured by Lycurgus. Everybody else got away. The occurrences have caused me to wonder: could Ambrosia have stayed, that is, might she have *decided* to stay with the experience of being attacked? Etymologically, to decide, from the Latin *decidere*, means to cut off. With this definition in mind, is it possible that Ambrosia made a choice not to run? Is it possible that she made the choice to exercise her power and agency by entering into her powerlessness? From an imaginal perspective, it is worth considering that staying was a powerfully feminine way Ambrosia chose to defend her sovereignty, eclectic creativity, and psychological virginity. Entertaining such a soul-fantasy might have been the courageous nymph's way of cultivating her own fantastic love-path—the soul-searching possibilities on her vale toward meaning, mystery, and freedom.

If not for the regressive *looking backward*, how else would Ambrosia's transformation have taken place? What other situation could have occasioned the depression that grounded her, a circumstance in which she was not merely reposed on the surface but also forced to make contact with Earth, where an interiorization of values unique to women and the feminine could take place? How else could she have become vine and understood the necessity of this soul-expanding experience? A mythical model emerges—the soul-making experience of Ambrosia as an imaginal site for resistance, return, recognition, re-membering, and revivifying for a revolution of consciousness and a *resouling* of the world.

In Ambrosia's decision to stop running, to stay, and to contact the ground of her feminine being, even if doing so means injury, trauma, or death, we catch a glimpse of soul's elusive catch-me-if-you-can nature. Here, soul appears personified as an initiator or guide. Hillman (1975) noted that soul "teaches personifying, and the very first lesson of her teaching is the reality of her independent personality over and against the habitual modes of experiencing with which we are so identified" (p. 43). In this lesson, where the soul intervenes to intensify the experience, Ambrosia is being moved in and out of imaginal wisdom, and these actions are facilitated by love through an imagining heart—her love for life and reverence for completeness. Perhaps only the Sufi poet Rumi (ca. 1250/1995), could portray so elegantly and bring body to the spirit of such an expression in his "Granite and Wineglass" when he expressed, "love opens my chest, and thought returns to its confines" (p. 103), and "love has taken away my practices and filled me with poetry" (p. 103).

**Athene and the gifts of a father's daughter**

A striking thread of color to arrange here is Downing's (1981) insight on Athene as an anima figure for women. Here, Downing investigated Athene's preference for male and the masculine, along with concomitant repression of the feminine throughout her myths, patterns ostensibly stemming from the experience of her father, Zeus, who devoured her mother, Metis, causing Athene to be sprung to birth from the head of this masculine figure with whom she then aligned and identified herself. Downing asserted that "to recover this aspect is to see her, not as a goddess who has renounced her femininity but as one who teaches us to recognize courage and vulnerability, creativity and receptivity as equally feminine qualities" (p. 103). As the soul lesson becomes amplified, Otto (1964) offered us the opportunity for a wider understanding of the Pandora-like present that eases the suffering of mankind—the gift that Ambrosia becomes and gives—through his insights on Athene. He noted,

> the divine precision of a well-planned deed, the readiness to be forceful and merciless, the unflagging will to victory—this, paradoxical as it may sound, is woman's gift to man, who by nature is indifferent to the momentary and strives for the infinite. (p. 55)

From an archetypal perspective, Hillman's (1975) discourse on grasping ideas finds visual concreteness in the image of Ambrosia's turning, or being turned, into a vine. It is psychologically noteworthy that before Ambrosia grasps Lycurgus, she grasps and is first grasped by the vine. Through the act of grasping she is able to find practicality—it is how she deepens into a way of seeing not only through her own eyes but with the vision of her

soul, and perhaps even of soul itself. McGilchrist (2009), elaborating on language and the hand in the hemispheric dialogue, asserted that "the grasp we have, our understanding in this sense, is the expression of our will, and it is the means to power. It is what enables us to 'manipulate'—literally to take a handful of whatever we need" (p. 113). Applying these thoughts to the myth, we see that Ambrosia never needs to ask Gaia how to use the vine. She seems to understand the soulful mentorship and lesson being offered, a gift Barks (1995b) called "the language inside the seeing" (p. 277).

We see something emerging in the engagement with Ambrosia, in this knitting of creative womanhood. Whereas Gaia is a mother-ally figure to the wonder-child, we see Athene entering in a big soul-sisterly mode to the delicately youthful Ambrosia. Remembering that it is Athene's insight that dwells within our reflections (Hillman, 2007), we can now more vividly understand that counsel with oneself is an Athenian act. It is her voice, one of love and siblingship, that offers radiance for the younger woman to find her way. As Prometheus, in Goethe's "Prometheus Fragment," said of Minerva, the Roman equivalent of Athene:

> From the beginning thy words have been celestial light to me!
> Always as though my soul spoke to herself
> Did she reveal herself to me,
> And in her of their own accord
> Sister harmonies rang out.
> And when I deemed it was myself,
> A goddess spoke,
> And when I deemed a goddess was speaking,
> It was myself.
> So it was between thee and me,
> So fervently one.
> Eternal is my love for thee! (Goethe, 1773, as cited in Jung, 1971, p. 174)

**The gift of the vine and the deepening of vision**

One definition of movement relates "a series of organized activities working toward an objective" (Merriam-Webster, n.d.). Hillman (1975) suggested that one of the main activities of the soul is the "*deepening* of events into experiences" (p. xvi). Not only was the vine *concrete* and practical, the means by which Ambrosia could carry out her activity, but in receiving the vine as a gift of vision, it could appear in the psyche, allowing her to grasp it by finding it significant and effective. From an archetypal perspective, this constellation effected a soulful connection and transformation into experience. As Hillman argued,

> simply to participate in events, or to suffer them strongly, or to accumulate a variety of them, does not differentiate or deepen one's psychic capacity into what is often called a wise or an old soul. . . . there must be a vision of what is happening, deep ideas to create experience. Otherwise we have had the events without experiencing them. . . . (p. 122)

In the gift of the vine and the deepening of vision, Ambrosia looks for and finds herself. She now *knows* herself. Looking, searching, and noticing correspond to the reflective function of the psyche—psyche's self-reflection in order to gain clarity and new perspectives. It feels significant to affirm something we already know, but with more insight as we deepen into this event, it now has more intensity and value. Here it is possible to fantasize that it is Ambrosia who ensnares Lycurgus. Ambrosia herself is the vine. No longer pinned down in the literalism and rationality that define Lycurgus, she moves from her powerless state to a new realm of soul in which she is anchored into the Earth, a symbol, as we have said, of the feminine ground of her own being.

**Sacrifice and the Feminine**

Daly (1978) captured the sacrifice unique to a woman's profoundly feminine journey of transformation and the qualities that emerge in a predominantly masculine landscape. She specifically mentioned Athene in a passage on radical feminism:

> Radical feminism is not reconciliation with the father. Rather it is affirming our original birth, our original source, movement, surge of living. This finding of our original integrity is re-membering our Selves. Athena remembers her mother and consequently re-members her Self. Radical feminism releases the inherent dynamic in the mother-daughter relationship toward friendship, which is strangled in the male-mastered system. Radical feminism means that mothers do not demand Self-sacrifice of daughters, and that daughters do not demand this of their mothers, as do sons in patriarchy. What both demand of each other is courageous moving which is mythic in its depths, which is spell-breaking and myth-making process. The "sacrifice" that is required is not mutilation by men, but the discipline needed for acting/creating together on a planet which is under the Reign of Terror, the reign of the fathers and sons. (p. 30)

**Conclusion**

We now pull together the threads in this woven account of Ambrosia, Gaia, Athene, and the project of creative womanhood. From an archetypal perspective, we endeavor not only to close but also to continue examining more closely. In his effort to re-vision psychology, Hillman (1975) was determined to reinstate the primacy of the soul over the humanistic tendency to prioritize "what we today believe is human" (p. 180). "When we lose the focus on psyche," he believed,

> psychology becomes medicine or sociology or practical theology or something else, but not itself. . . . Psychology collapses into these different frames of humanism when it loses the courage to be itself, which means the courage to leap qualitatively out of its humanistic presuppositions, out of man in the personal sense, out of psyche in the humanistic sense. Soul-making means dehumanizing. (p. 180)

"Should we dehumanize psyche," Hillman believed,

> we would no longer speak so possessively and with such clinging subjectivism, about *my* soul, *my own* feelings, emotions, afflictions, dreams. . . . Soul-making becomes more possible as it becomes less singly focused

> upon the human; as we extend our vision beyond the human we will find soul more widely and richly, and we will rediscover it, too, as the interiority of the emptied, soulless objective world. (p. 181)

This discourse has been an introduction to the imaginative depths of the myth of Ambrosia. Regarding the myth and with the primacy of soul and of soul-making in mind, our self-reflections raise a host of questions, including: What aspects of the archetypal feminine might need recovery and re-membering in our current experience? We might also ask: Where do we locate the myth of Ambrosia in our contemporary psyche? And how does its strategic revisioning and re-presentation offer an account relevant for our lives today? Rather than insist on producing answers to such questions, it might well be more fruitful to recall the poetic accent of Anaïs Nin (n.d.), whose poem uses a flower as a metaphor for each of us who risks leaving the space we have inhabited.

Making such a move, Ambrosia lives into the fantasy her soul invites her to experience. Through a surrender to her fear and powerlessness, this feminine being found courage, resilience, and the strength of a soul that could now be planted in the feminine ground of her being and connected to the soul of the world itself. Surrendered to soul, Ambrosia liberated herself to imagine further, freeing herself from the certainty of ideas and the patriarchal demand to surrender her feminine gifts. Through her initiatory experience, she freed herself, as Downing (1981) stated, "from having to understand . . . creativity as masculine, freed for psycho-poesis rather than psychologic . . . soul made manifest in artistic creation" (p. 126).

The weaving that we have undertaken is the mystical poetry on which Barks (1995a) commented in his work on Rumi's odes: "mystical poetry *can* be a subject for study, but in its essential nature it is not something to locate or describe within a cultural context. It is a way to open the heart" (pp. xvii−xviii). Barks wrote that his intention was not to *place* Rumi but to "free his text into its essence" (p. xviii). I, too, have come to this place. I have sat in the shadow of the echoing mountain to ponder, to fantasize on the essential nature of the myth of Ambrosia. Here, now, I am ready to release my grasp—to dislocate it; to free it from any personal, practical, political, philosophical, socio-historical, spiritual, or cultural confines.

For me, and I suspect for each of us, the essence of the myth imbues us with wisdom to stand in the mythic patterns that live through us. Now more intimately connected with the animating presence, desires, and afflictions of soul, my sense is that we have been readied to feel our courage more firmly. We are now more able and willing to come alive and come to terms with the individuation demands our soul places upon us. My feeling, too, is that we have been working to re-discover our mythic identity, our creative capacities and powers of expression. These experiences and qualities are vital, I think, for in our world both men and women are being called, like Ambrosia, to align and armor ourselves with martial-like feminine qualities as we listen into, embark upon, and make haste to accomplish the *soul-outwarding* labor that awaits us in service to the community of the world.

## Contributor

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