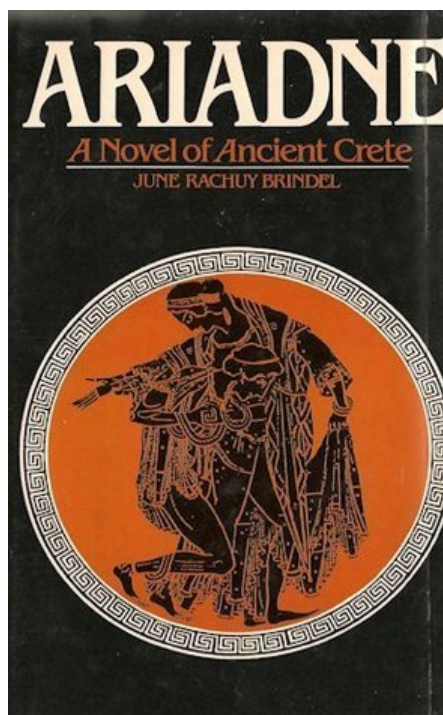




Ariadne

June Rachuy Brindel

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As Minos plots against the matriarchy, as famine stalks the mountains and the people grow restive, Ariadne struggles to preserve her religion, her throne, and her life. Bold, handsome Theseus, prince of Athens, appears to offer help: but does he come to save Ariadne—or destroy her?

"*Ariadne* is a sensitive and poetic interpretation of Minoan civilization at the end of its glory... Like the best of Mary Renault, *Ariadne* clothes the bones of ancient mysteries in vivid flesh and blood." - Iris Cornelia Love, Classical archeologist

"An awesome word-creation... Brindel's premise and method were risky ones, retelling an ancient myth from unexpected points of view. Those risks made the unparalleled intensity of feeling she has captured and conveyed all the more a triumph." - *Chicago Tribune*

Ariadne Details

Date : Published August 1st 1980 by St. Martin's Press (first published 1980)

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Author : June Rachuy Brindel

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From Reader Review Ariadne for online ebook

Sonia says

I have to believe that I'm not the only reader who prefers writing reviews for books that I either loved or hated, but generally don't have a lot to say about books that just left me feeling a bit ho-hum.

The premise of *Ariadne* is interesting. Brindel cleverly takes an ages old mythological tale and puts a unique spin on the legend. Ariadne is a bit more coldly calculating and Theseus a complete DB.

It wasn't horrible, but I didn't feel as focused or "into" the read as I could have been.

Pamela says

I first read *Ariadne* around the time of its publication in 1980. Since then it has survived many cullings of my bookshelf - as well as a house fire. I cracked its spine again this summer and was amazed (probably all over again) at how brilliant it is. Brindel has decoded and reimaged the Cretan and Greek Myths of the Minotaur, Daedalus, Icarus, Theseus and, above all, Ariadne. She clearly brings a good deal of scholarship (includes a long bibliography) to her fictional interpretation of the collapse of the Mother centered religions and political structures (Crete) and the rise of the patriarchal structures exemplified by Zeus (Athens).

This is not an airy, romantic rendition of an idealized Goddess centered past. We enter the palace at Knossos after the rot has already set in. Pasiphae, Ariadne's mother, Queen of Crete and the Mother made flesh, has already broken the ancient laws by her submission to her consort Minos, who should have been ritually sacrificed long ago. Minos and his henchmen are in charge. Crete has long been infiltrated by Atticans/Athenians. Minos himself is on a mission to replace the Father/Zeus with the mother. Brutal massacres of priestesses and corruption of the sacred rites is the order of the day.

We are guided in this dog eat dog world by Daedalus, Athenian architect and all round handyman to Minos, and Ariadne who we watch grow from young princess to Queen to.....read the book.

Lucinda Elliot says

12 April

This is one of the few books to which I must give a five star. It is a masterpiece of vivid, evocative, sensitive writing, research, and the way that the author has shown how the Theseus myth can be shown to have evolved as a work of patriarchal propaganda. I feel so sorry for Ariadne in this (although I always did sympathise with her, anyway).

Two thirds of the way through. I found the love story between Icarus and Ariadne very touching. The scenes of rape and torture of the women prisoners, and particularly the pregnant one, in the overthrown matriarcal culture from which Ariadne's servant Korkayne comes, probably disturbed me more than anything I have read since 'For Those I Loved'.

Theseus has arrived; he is obviously a 'bad un' but an entrancing one, and Ariadne's fate is sealed.

Nada says

This book is among the many I have found on the ground, and as such, I wasn't expecting all that much of it. I was expecting some sort of histrionic "sex and death among the alabaster pillars of the ancients!!!!1!" - but, I was pleasantly surprised. This book offers a realistic version of the semi-mythical events that lead up to the Athenian Theseus slaying the minotaur at Knossos and marrying, somewhat messily, the two princesses, Ariadne and Pheadra. What the book really explores, though, is the development of a realistic account of how mother-goddess worship could turn into father-god worship. What would a normal person, not essentially credulous by nature, who was born into the priestesshood, think of her own form of worship compared to the new Zeus-centered religion? Etc.

The author switches back and forth quite enjoyably between the voice of the priestess Ariadne and the builder Daedalus. Both of the voices are well-articulated, and it's so enjoyable to explore their development. Ariadne changes quite a bit as she ages (I think she's 13 or so at the start of the book, and maybe mid-twenties at the end), and Daedalus, likewise, goes through his own aging process as he reaches the end of his life and becomes increasingly bitter and rigid. Both voices ring true; the author succeeds in developing a story that's about actual people rather than chess-pieces in an historical game.

Jen says

Good enough to warrant buying the sequel. Total downer ending, though this is Greek Tragedy, so it goes with the territory.
