

Chapter 1 : THEOI GREEK MYTHOLOGY - Exploring Mythology in Classical Literature & Art

Ancient biography or in the Greek language βίη, Bioi ; "Lives" was by ancients like Plutarch, Tacitus, and Lucian seen as very important literature during ancient times. It is handled today within the domains of New Testament and Greco-Roman literary criticism as an inclusive literary genre.

The earliest known Greek writings are Mycenaean , written in the Linear B syllabary on clay tablets. These documents contain prosaic records largely concerned with trade lists, inventories, receipts, etc. Within poetry there were three super-genres: The common European terminology about literary genres is directly derived from the ancient Greek terminology. Although the works as they now stand are credited to him, it is certain that their roots reach far back before his time see Homeric Question. It centers on the person of Achilles , [8] who embodied the Greek heroic ideal. Penelope was considered the ideal female, Homer depicted her as the ideal female based on her commitment, modesty, purity, and respect during her marriage with Odysseus. During his ten-year voyage, he loses all of his comrades and ships and makes his way home to Ithaca disguised as a beggar. Both of these works were based on ancient legends. The Homeric dialect was an archaic language based on Ionic dialect mixed with some element of Aeolic dialect and Attic dialect , [10] the latter due to the Athenian edition of the 6th century BC. The epic verse was the hexameter. He was a native of Boeotia in central Greece , and is thought to have lived and worked around BC. Works and Days is a faithful depiction of the poverty-stricken country life he knew so well, and it sets forth principles and rules for farmers. Theogony is a systematic account of creation and of the gods. It vividly describes the ages of mankind, beginning with a long-past Golden Age. Greek Lyric A nineteenth-century painting by the English painter Sir Lawrence Alma-Tadema depicting the poetess Sappho gazing on in admiration as the poet Alcaeus plays the lyre Lyric poetry received its name from the fact that it was originally sung by individuals or a chorus accompanied by the instrument called the lyre. Despite the name, however, the lyric poetry in this general meaning was divided in four genres, two of which were not accompanied by cithara , but by flute. These two latter genres were elegiac poetry and iambic poetry. Both were written in the Ionic dialect. Elegiac poems were written in elegiac couplets and iambic poems were written in iambic trimeter. The first of the lyric poets was probably Archilochus of Paros , circa BC, the most important iambic poet. The few remnants suggest that he was an embittered adventurer who led a very turbulent life. Lyric poems often employed highly varied poetic meters. The most famous of all lyric poets were the so-called " Nine Lyric Poets. In antiquity, her poems were regarded with the same degree of respect as the poems of Homer. The poetry written by Alcman was considered beautiful, even though he wrote exclusively in the Doric dialect , which was normally considered unpleasant to hear. The tragic plays grew out of simple choral songs and dialogues performed at festivals of the god Dionysus. In the classical period, performances included three tragedies and one pastoral drama, depicting four different episodes of the same myth. Wealthy citizens were chosen to bear the expense of costuming and training the chorus as a public and religious duty. Attendance at the festival performances was regarded as an act of worship. Performances were held in the great open-air theater of Dionysus in Athens. The poets competed for the prizes offered for the best plays. The authorship of Prometheus Bound , which is traditionally attributed to Aeschylus, [30] and Rhesus , which is traditionally attributed to Euripides, are still questioned. Although the plays are often called a "trilogy," they were actually written many years apart. The most well-known of these plays are Medea , Hippolytus , and Bacchae. At Athens , the comedies became an official part of the festival celebration in BC, and prizes were offered for the best productions. As with the tragedians, few works still remain of the great comedic writers. The only complete surviving works of classical comedy are eleven plays written by the playwright Aristophanes. He poked fun at everyone and every institution. In The Birds , he ridicules Athenian democracy. In The Clouds , he attacks the philosopher Socrates. In Lysistrata , he denounces war. When it was performed for the first time at the Lenaia Festival in BC, just one year after the death of Euripides, the Athenians awarded it first prize. A commercially successful modern musical adaptation of it was performed on Broadway in Although the genre was popular, only one complete example of a satyr play has survived: Herodotus is commonly called "The

Father of History. Xenophon also wrote three works in praise of the philosopher Socrates: Although both Xenophon and Plato knew Socrates, their accounts are very different. Many comparisons have been made between the account of the military historian and the account of the poet-philosopher. Among the earliest Greek philosophers were the three so-called " Milesian philosophers ": Thales of Miletus , Anaximander , and Anaximenes. Some of the best-known of these include: However, none of these exist today. The body of writings that has come down to the present probably represents lectures that he delivered at his own school in Athens, the Lyceum. He explored matters other than those that are today considered philosophical; the extant treatises cover logic, the physical and biological sciences, ethics, politics, and constitutional government.

Chapter 2 : Greek literature - Wikipedia

Greek literature, body of writings in the Greek language, with a continuous history extending from the 1st millennium bc to the present day. From the beginning its writers were Greeks living not only in Greece proper but also in Asia Minor, the Aegean Islands, and Magna Graecia (Sicily and southern.

Latin Literature Roman literature was written in Latin and contributed significant works to the subjects of poetry, comedy, history, and tragedy. A large proportion of literature from this time period were histories. The period of time they cover extended from late in the 4th century BC to the 2nd century AD. Eratosthenes of Alexandria wrote on astronomy and geography , but his work is known mainly from later summaries. The physician Galen pioneered developments in various scientific disciplines including anatomy, physiology, pathology, pharmacology, and neurology. This is also the period in which most of the Ancient Greek novels were written. The New Testament , written by various authors in varying qualities of Koine Greek , hails from this period. The Gospels and the Epistles of Saint Paul were written in this time period as well. Byzantine literature A page from a 16th-century edition of the 10th century Byzantine encyclopaedia of the ancient Mediterranean world, the Suda Byzantine literature refers to literature of the Byzantine Empire written in Atticizing , Medieval and early Modern Greek. Byzantine literature combined Greek and Christian civilization on the common foundation of the Roman political system. This type of literature was set in the intellectual and ethnographic atmosphere of the Near East. Byzantine literature possesses four primary cultural elements: Greek, Christian, Roman, and Oriental. Aside from personal correspondence, literature of this period was primarily written in the Atticizing style. Some early literature of this period was written in Latin ; some of the works from the Latin Empire were written in French. Chronicles , distinct from historic, arose in this period. Encyclopedias also flourished in this period. During this period, the modern vernacular form of the Greek language became more commonplace in writing. This period saw the revival of Greek and Roman studies and the development of Renaissance humanism [9] and science. The Cretan Renaissance poem Erotokritos is a prominent work of this time period. It is a verse romance written around by Vitsentzos Kornaros â€” Modern Greek literature is significantly influenced by the Diafotismos , a movement that translated the ideas of the European Enlightenment into the Greek world. Adamantios Korais and Rigas Feraios are two prominent figures of this movement.

Chapter 3 : Classical Literature

Ancient Greek literature refers to literature written in the Ancient Greek language from the earliest texts until the time of the Byzantine calendar. The earliest surviving works of ancient Greek literature, dating back to the early Archaic period, are the two epic poems The Iliad and The Odyssey, set in the Mycenaean era.

A virgin deity, she was also somewhat paradoxically associated with peace and handicrafts, especially spinning and weaving. Majestic and stern, Athena surpassed everybody in both of her main domains. In fact, even Ares feared her; and all Greek heroes asked her for help and advice. The Ancient Greeks debated whether she got her name after the city or the other way around. Modern scholars usually agree that the former was the case. Portrayal and Symbolism In art and literature, Athena is usually depicted as a majestic lady, with a beautiful, but stern face, unsmiling full lips, grey eyes and a graceful build, emanating power and authority. She is always regally clad in either a chiton or a full armor. In the former case, she is sometimes represented with a spindle. In the latter case, she wears an elaborately crested Corinthian helmet and holds a long spear in one hand and an aegis in the other. Epithets Athena was one of the most important Olympian gods and she had many functions. Unsurprisingly, she was known under many different epithets. When the time came, Zeus started feeling tremendous headaches. Zeus was delighted and full of pride. Her name was Pallas and she was all but her equal in the art of war. However, one day, as they were practicing some martial exercises, Athena accidentally killed her friend. Consequently, she never had any children. Some say that Erichthonius was an exception, but, in fact, Athena was only his foster-mother. True, Hephaestus did try to violate her, but she fought him off, so he spilled his semen over the Earth, after which Gaea was impregnated. When Erichthonius was born, Athena took him under her wing, just like she would do afterward with another cult hero, Heracles. Athena, the Patron of Athens Poseidon and Athena had a much-publicized quarrel over who deserves to be the patron of the most prosperous Ancient Greek city, Athens. Poseidon claimed that the city would benefit more from him than Athena and to prove this, he struck his trident into a rock, creating a seawater stream which welled up in the Temple of Erechtheion on the north side of the Acropolis. Smart as she was, Athena did nothing spectacular: However, the first king of Athens, Cecrops, who was the judge of the contest realized that the olive tree was much more beneficial, since it gave the Athenians fruit, oil and wood. As much as she was the women counterpart of Ares as a war goddess, she was also the female equivalent of Hephaestus when it came to arts and crafts. Homer says that Athena fashioned ornate and luxuriously embroidered robes for Hera and herself. Some even say that she combined her two main interests to invent the war chariot and even the warship. However, the most famous myth which connects Athena with handicrafts is the story of Arachne, a mortal craftswoman who boasted that she was more skillful than Athena herself. Athena offered her a chance to repent, but after Arachne refused, she challenged her to a weaving duel. The goddess fashioned a beautiful tapestry which illustrated the gruesome fate of the mortals who had the hubris of challenging the gods. Arachne, on the other hand, chose for a subject the stories of the mortals unjustly victimized by the gods. As such, Arachne is doomed to weave ever since. Most famously, she guided Odysseus during his ten-year-long journey back to Ithaca.

Chapter 4 : Greek and Latin Biography - Classics - Oxford Bibliographies

In art and literature, Athena is usually depicted as a majestic lady, with a beautiful, but stern face, unsmiling full lips, grey eyes and a graceful build, emanating power and authority. She is always regally clad in either a chiton or a full armor.

Charles Talbert has proposed a typology based exclusively on five possible functions of biography: The Genre of the Canonical Gospels. Talbert produced not only scholarship that advances past that of his predecessor Friedrich Leo with his simplistic yet helpful two-fold typology, but also Fritz Wehrli in [10] and Klaus Berger in [11]. There however still remains something missing according to David Aune. A correct analysis of Greco-Roman biography is achieved when, "many examples of this literary type have undergone detailed literary analysis. The subjects "upbringing, formative years, schooling, psychological development and so on" [12] were the focus and so made the gospels look less like ancient biography bioi. The gospels began to be seen against the backdrop of modern biography and so were dismissed as biography. What resulted in the 20th century was the form critical view that the gospels are, "popular folk literature, collections of stories handed down orally over time" [12] rather than the traditional view of bioi of Jesus. This began the view describing the gospels as "sui generis" or unique literature, especially by Rudolf Bultmann within his work of [13]. Instead of opting to categorize them as basically fictional myth. The fatal flaw however within the work of Bultmann in the area of the gospels as myth was his comparison to modern biography as opposed to ancient biography. Talbert with his work of [15] then pioneered the sway in proper thought away from myth to the comparison of the gospels to bios as a genre ancient biography. Contemporary and Later Ancient readers of the first and second centuries AD especially would have high esteem for contemporary biography, namely a biography written during the lifetimes of the eyewitnesses to the sayings and events of an individual. Contemporary biography is opposed to later biography which was not favored nor revered as much for its substance within the literate and learned culture of the time. Reading a text written during the lifetime of eyewitnesses meant that facts could be checked, and stories followed up. Thus contemporary biography was favored because of its ability to cohere historically with reality. Later biography was and is still seen within the academic world as being composed hundreds of years after the life of the individual. While there can be bits and pieces of actual history about the person being covered, favor still goes with contemporary biography. This favoritism however does not remain in regard to the ways of ordering events for ancient biographies. Ancient biographers handled the recording of events as strictly chronological or linear, and thematically or topically. Peripatetic and Alexandrian During especially the fourth century BC different schools of thought formed about how to write about the lives of certain people who deserved so. There are two major types. First is the Peripatetic or what can be called chronological biography. This is so, but to a degree in Lives by Plutarch. Second is the Alexandrian way of writing biography, also referred to as a topical or thematic arrangement of events for biographical material. Alexandrian biography originated from within the, "grammarians at the Museum at Alexandria who were also under the influence of Aristotle. A German classical philologist. Leo however did not take into account a single biography in which incorporated both Peripatetic and Alexandrian. The more written about an event duration, and the amount of times the same event is mentioned frequency help identify narrative structure. Narrative structure is determined then by the; order of events chronological or topical, duration and frequency. Within the Peripatetic school of biographical writing the narrative structure is chronologically arranged by a predictive first to last order of events. Representative types, the character of an individual, selectivity of the arrangement of events and sayings of the individual are all utilized to help build thematic or Alexandrian structure of bioi. Plutarch implies just as much within the introduction of his biography on Alexander the Great. Although Plutarch practiced history throughout his bioi, he famously juxtaposes Peripatetic and Alexandrian biography and underscores exactly which would be at the forefront in his Life of Alexander. The author begins outlining a case, or an argument for or against the way life was lived by that person. This in of itself is encomium. Encomium is a very important type of rhetoric in praise of a person or thing. At the very least rhetoric in this narrow sense, influenced by encomium, allowed the systematic topical arrangement and style of bioi. Ancient biographers always wrote, "in the light of the

influence of encomium Rhetoric was used, influenced by the effects of encomium, within bioi in order to illustrate, "the particular situation of each Life. A New Atmosphere Arnaldo Momigliano, a notable and influential scholar of ancient biography and historiography during the 20th century laid out all relevant texts and reasoned that the appearance of the gospels coincide with a "new atmosphere" in writing. Lucian a traveling sophist or philosopher wrote with rhetoric mostly for entertainment rather than for persuasion. Agricola reflects this concentration on death and life quite well as it is generally focused on elegy. It is then maintained through expression under the genre of ancient biography Greek: The new atmosphere of ancient biographical writing however changed into conscious hagiography, not biography, in the second century. The "philosophical-religious interest" [19] guided the transition. This bios by Philostratus contained, "historiography, romance, travelogue and the novel, as well as rhetoric. It is similar to the biographical works of Isocrates and Xenophon. Philo employed the Greco-Roman literary genre because of the framework of flexibility allowed. Within "biographical narrative" as a way of writing in the first century AD, cross-cultural contact and impact occurs between Jewish and Greco-Roman cultures. Gospels In the 21st century there is widespread recognition, among critical scholars who actively research, write and debate in the field of ancient biography studies, that the canonical gospels fit within and are understood by realizing that they are ancient Greco-Roman biography. Greco-Roman culture of the first century AD is understood to have influenced the gospel writers, giving a realm of literary freedom of expression necessary for their goals pertaining to their subject of interest. Therefore, in accord with scholarship the gospels should not be read with skepticism , nor with kerygma as the linchpin of all criticism, but rather with the assumption that each authors intent was to convey the life or bios of Jesus Christ. Talbert, What is a Gospel? They are what is referenced and quoted above in David E. Rogerson and Judith M. Licona, The Resurrection of Jesus:

Chapter 5 : 10 Ancient Greek Writers You Should Know - Listverse

The ancient Greek and Roman civilizations spawned and recycled a great deal of stories about heroes, tyrants, sages, and other (predominantly male) celebrities. Yet, a holistic reading of Greco-Roman biography is tricky. The common denominator of Greek and Latin texts that must or may be considered.

A similar point can be made regarding Greek literature as a whole. Over a period of more than ten centuries, the ancient Greeks created a literature of such brilliance that it has rarely been equaled and never surpassed. In poetry, tragedy, comedy, and history, Greek writers created masterpieces that have inspired, influenced, and challenged readers to the present day. To suggest that all Western literature is no more than a footnote to the writings of classical Greece is an exaggeration, but it is nevertheless true that the Greek world of thought was so far-ranging that there is scarcely an idea discussed today that was not debated by the ancient writers. The only body of literature of comparable influence is the Bible. The language in which the ancient authors wrote was Greek. Like English, Greek is an Indo-European language; but it is far older. Its history can be followed from the 14th century BC to the present. Its literature, therefore, covers a longer period of time than that of any other Indo-European language. Scholars have determined that the Greek alphabet was derived from the Phoenician alphabet. During the period from the 8th to the 5th century BC, local differences caused the forms of letters to vary from one city-state to another within Greece. From the 4th century BC on, however, the alphabet became uniform throughout the Greek world. Of these the most significant works were produced during the preclassical and classical eras. The figure of Homer is shrouded in mystery. Although the works as they now stand are credited to him, it is certain that their roots reach far back before his time. It centers on the person of Achilles, who embodied the Greek heroic ideal. It is the story of Odysseus, one of the warriors at Troy. After ten years fighting the war, he spends another ten years sailing back home to his wife and family. During his ten-year voyage, he loses all of his comrades and ships and makes his way home to Ithaca disguised as a beggar. Both of these works were based on ancient legends. The stories are told in language that is simple, direct, and eloquent. Both are as fascinatingly readable today as they were in ancient Greece. The other great poet of the preclassical period was Hesiod. He is more definitely recorded in history than is Homer, though very little is known about him. He was a native of Boeotia in central Greece, and he lived and worked in about BC. The first is a faithful depiction of the dull and poverty-stricken country life he knew so well, and it sets forth principles and rules for farmers. It vividly describes the ages of mankind, beginning with a long-past golden age. Together the works of Homer and Hesiod made a kind of bible for the Greeks. Homer told the story of a heroic past, and Hesiod dealt with the practical realities of daily life. Lyric Poetry The type of poetry called lyric got its name from the fact that it was originally sung by individuals or a chorus accompanied by the instrument called the lyre. The first of the lyric poets was probably Archilochus of Paros about BC. Only fragments remain of his work, as is the case with most of the poets. The few remnants suggest that he was an embittered adventurer who led a very turbulent life. The two major poets were Sappho and Pindar. Sappho, who lived in the period from to BC, has always been admired for the beauty of her writing. Her themes were personal. They dealt with her friendships with and dislikes of other women, though her brother Charaxus was the subject of several poems. Unfortunately, only fragments of her poems remain. With Pindar the transition has been made from the preclassical to the classical age. He was born about BC and is considered the greatest of the Greek lyricists. His masterpieces were the poems that celebrated athletic victories in the games at Olympia, Delphi, Nemea, and the Isthmus of Corinth. Tragedy The Greeks invented the epic and lyric forms and used them skillfully. In the age that followed the defeat of Persia to BC, the awakened national spirit of Athens was expressed in hundreds of superb tragedies based on heroic and legendary themes of the past. The tragic plays grew out of simple choral songs and dialogues performed at festivals of the god Dionysus. Wealthy citizens were chosen to bear the expense of costuming and training the chorus as a public and religious duty. Attendance at the festival performances was regarded as an act of worship. Performances were held in the great open-air theater of Dionysus in Athens. All of the greatest poets competed for the prizes offered for the best plays. Of the hundreds of dramas written and performed during the

classical age, only a limited number of plays by three authors have survived: Aeschylus, Sophocles, and Euripides. The earliest of the three was Aeschylus, who was born in BC. He wrote between 70 and 90 plays, of which only seven remain. Many of his dramas were arranged as trilogies, groups of three plays on a single theme. For about 16 years, between and BC, Aeschylus carried off prize after prize. But in his place was taken by a new favorite, Sophocles of Colonus. The third of the great tragic writers was Euripides. He wrote at least 92 plays. Sixty-seven of these are known in the 20th century--some just in part or by name only. Only 19 still exist in full. His tragedies are about real men and women instead of idealized figures. The philosopher Aristotle called Euripides the most tragic of the poets because his plays were the most moving. His dramas are performed on the modern stage more often than those of any other ancient poet. At Athens the comedies became an official part of the festival celebration in BC, and prizes were offered for the best productions. As with the tragedians, few works still remain of the great comedic writers. Of the works of earlier writers, only some plays by Aristophanes exist. These are a treasure trove of comic presentation. He poked fun at everyone and every institution. For boldness of fantasy, for merciless insult, for unqualified indecency, and for outrageous and free political criticism, there is nothing to compare to the comedies of Aristophanes. Only 11 of his plays have survived. During the 4th century BC, there developed what was called the New Comedy. Menander is considered the best of its writers. Nothing remains from his competitors, however, so it is difficult to make comparisons. He concentrated instead on fictitious characters from everyday life--stern fathers, young lovers, intriguing slaves, and others. In spite of his narrower focus, the plays of Menander influenced later generations. Of the two, Thucydides was the better historian. His writings were superficial in comparison to those of Thucydides, but he wrote with authority on military matters. Although both Xenophon and Plato knew Socrates, their accounts are very different, and it is interesting to compare the view of the military historian to that of the poet-philosopher. Philosophy The greatest prose achievement of the 4th century was in philosophy. There were many Greek philosophers, but three names tower above the rest: Socrates, Plato, and Aristotle. It is impossible to calculate the enormous influence these thinkers have had on Western society see Philosophy. All human experience is within its range. See also Plato; Socrates. In the history of human thought, Aristotle is virtually without rivals. None of these exists today. The body of writings that has come down to the present probably represents lectures that he delivered at his own school in Athens, the Lyceum. Even from these books the enormous range of his interests is evident. He explored matters other than those that are today considered philosophical. The treatises that exist cover logic, the physical and biological sciences, ethics, politics, and constitutional government. With the death of Aristotle in BC, the classical era of Greek literature drew to a close. In the successive centuries of Greek writing there was never again such a brilliant flowering of genius as appeared in the 5th and 4th centuries BC. Most are available in paperback editions. Greece was not independent again until the early 19th century, a period of more than 2, years. In so doing he inaugurated what is called the Age of Hellenism. The Greek word for Greece was Hellas. Hellenism, therefore, signifies the spread of Greek language, literature, and culture throughout the Mediterranean world. Athens lost its preeminent status as the leader of Greek culture, and it was replaced temporarily by Alexandria, Egypt. After the rise of Rome, all the Mediterranean area was brought within one far-flung empire. Greek civilization then spread westward as well. So dependent did Roman writers become, in fact, that they produced very little that was not based upon Greek works, especially in drama and philosophy.

Chapter 6 : An Introduction to Greek Mythology - Mensa for Kids

Biography, form of literature, commonly considered nonfictional, the subject of which is the life of an individual. The science of the oldest forms of literary expression, it seeks to re-create in words the life of a human being as understood from the historical or personal perspective of the author by drawing upon all available evidence, including that retained in memory as well as written, oral.

Hermes, Athenian red-figure lekythos C5th B. He was the herald and personal messenger of Zeus, King of the Gods, and also the guide of the dead who led souls down into the underworld. The hat was often winged. In ancient art he rode on the back of a large ram. As the god of herds he was also closely associated with cattle, sheep and goats. His sacred plants were the crocus flower and the strawberry-tree. COM This site contains a total of 13 pages describing the god, including general descriptions, mythology, and cult. The content is outlined in the Index of Hermes Pages left column or below. He was the second-youngest of the twelve Olympian gods and was often depicted as a beardless youth. Hermes was the father of the goat-legged god Pan by the nymph Penelopeia. He also had many mortal offspring. In the first hours after his birth, he escaped from his cradle, went to Pieria, and carried off some of the oxen of Apollo. In the Iliad and Odyssey this tradition is not mentioned, though Hermes is characterised as a cunning thief. Other accounts, again, refer the theft of the oxen to a more advanced period of the life of the god. In order not to be discovered by the traces of his footsteps, Hermes put on sandals, and drove the oxen to Pylos, where he killed two, and concealed the rest in a cave. The skins of the slaughtered animals were nailed to a rock, and part of their flesh was prepared and consumed, and the rest burnt; at the same time he offered sacrifices to the twelve gods, whence he is probably called the inventor of divine worship and sacrifices. Hereupon he returned to Cyllene, where he found a tortoise at the entrance of his native cave. The number of strings of his new invention is said by some to have been three and by others seven, and they were made of the guts either of oxen or of sheep. Apollo, by his prophetic power, had in the meantime discovered the thief, and went to Cyllene to charge him with it before his mother Maia. She showed to the god the child in its cradle; but Apollo took the boy before Zeus, and demanded back his oxen. Zeus commanded him to comply with the demand of Apollo, but Hermes denied that he had stolen the cattle. As, however, he saw that his assertions were not believed, he conducted Apollo to Pylos, and restored to him his oxen; but when Apollo heard the sounds of the lyre, he was so charmed that he allowed Hermes to keep the animals. Hermes now invented the syrinx, and after having disclosed his inventions to Apollo, the two gods concluded an intimate friendship with each other. The principal feature in the traditions about Hermes consists in his being the herald of the gods, and in this capacity he appears even in the Homeric poems; his original character of an ancient Pelasgian, or Arcadian divinity of nature, gradually disappeared in the legends. As the herald of the gods, he is the god of skill in the use of speech and of eloquence in general, for the heralds are the public speakers in the assemblies and on other occasions. As an adroit speaker, he was especially employed as messenger, when eloquence was required to attain the desired object. Hence the tongues of sacrificial animals were offered to him. As heralds and messengers are usually men of prudence and circumspection. Hermes was also the god of prudence and skill in all the relations of social intercourse. These qualities were combined with similar ones, such as cunning both in words and actions, and even fraud, perjury, and the inclination to steal; but acts of this kind were committed by Hermes always with a certain skill, dexterity, and even gracefulness. Examples occur in the Homeric hymn on Hermes 66, ; comp. Being endowed with this shrewdness and sagacity, he was regarded as the author of a variety of inventions, and, besides the lyre and syrinx, he is said to have invented the alphabet, numbers, astronomy, music, the art of fighting, gymnastics, the cultivation of the olive tree, measures, weights, and many other things. The powers which he possessed himself he conferred upon those mortals and heroes who enjoyed his favour, and all who had them were under his especial protection, or are called his sons. He was employed by the gods and more especially by Zeus on a variety of occasions which are recorded in ancient story. Thus he conducted Priam to Achilles to fetch the body of Hector II. In the Trojan war Hermes was on the side of the Greeks. His ministry to Zeus is not confined to the offices of herald and messenger, but he is also the

charioteer and cupbearer. The idea of his being the herald and messenger of the gods, of his travelling from place to place and concluding treaties, necessarily implied the notion that he was the promoter of social intercourse and of commerce among men, and that he was friendly towards man. In this capacity he was regarded as the maintainer of peace, and as the god of roads, who protected travellers, and punished those who refused to assist travellers who had mistaken their way. Hence the Athenian generals, on setting out on an expedition, offered sacrifices to Hermas, surnamed Hegemonius, or Agetor; and numerous statues of the god were erected on roads, at doors and gates, from which circumstance he derived a variety of surnames and epithets. We have already observed that Hermes was considered as the inventor of sacrifices, and hence he not only acts the part of a herald at sacrifices Aristoph. Pax, , but is also the protector of sacrificial animals, and was believed in particular to increase the fertility of sheep. For this reason he was especially worshipped by shepherds, and is mentioned in connection with Pan and the Nymphs. This feature in the character of Hermes is a remnant of the ancient Arcadian religion, in which he was the fertilising god of the earth, who conferred his blessings on man; and some other traces of this character occur in the Homeric poems. Another important function of Hermes was his being the patron of all the gymnastic games of the Greeks. This idea seems to be of late origin, for in the Homeric poems no trace of it is found; and the appearance of the god, such as it is there described, is very different from that which we might expect in the god of the gymnastic art. But as his images were erected in so many places, and among them, at the entrance of the gymnasia, the natural result was, that he, like Heracles and the Dioscuri, was regarded as the protector of youths and gymnastic exercises and contests Pind. Athens seems to have been the first place in which he was worshipped in this capacity. The numerous descendants of Hermes are treated of in separate articles. It should be observed that the various functions of the god led some of the ancients to assume a plurality of gods of this name. The most ancient seat of his worship is Arcadia, the land of his birth, where Lycaon, the son of Pelasgus, is said to have built to him the first temple. From thence his worship was carried to Athens, and ultimately spread through all Greece. The festivals celebrated in his honour were called Hermaia. His temples and statues Dict. Hermae were extremely numerous in Greece. The Romans identified him with Mercury. Among the things sacred to him we may mention the palm tree, the tortoise, the number four, and several kinds of fish; and the sacrifices offered to him consisted of incense, honey, cakes, pigs, and especially lambs and young goats. The principal attributes of Hermes are: A travelling hat, with a broad brim, which in later times was adorned with two little wings; the latter, however, are sometimes seen arising from his locks, his head not being covered with the hat. According to the Homeric hymn and Apollodorus, he received it from Apollo; and it appears that we must distinguish two staves, which were afterwards united into one: The staff, in later times, is further adorned with a pair of wings, expressing the rapidity with which the messenger of the gods moved from place to place. They were beautiful and golden, and carried the god across land and sea with the rapidity of wind; but Homer no where says or suggests that they were provided with wings. In addition to these attributes, Hermes sometimes holds a purse in his hands. Several representations of the god at different periods of his life, as well as in the discharge of his different functions, have come down to us. Dictionary of Greek and Roman Biography and Mythology. Evelyn-White Greek epic C7th to 4th B. He consorts with all mortals and immortals: And so, farewell, Son of Zeus and Maia; but I will remember you and another song also. He was born of Maia, the daughter of Atlas, when she had made with Zeus,--a shy goddess she. Ever she avoided the throng of the blessed gods and lived in a shadowy cave, and there Kronion Cronion [Zeus] used to lie with the rich-tressed Nympe at dead of night, while white-armed Hera lay bound in sweet sleep: And so hail to you, Son of Zeus and Maia; with you I have begun: Hail, Hermes, giver of grace kharidotes , guide diaktoros , and giver of good things dotor eاون! For without you mortals hold no banquet. And you, Argeiphontes [Hermes], Son of Zeus and Maia, messenger of the blessed gods angelos makaron , bearer of the golden rod khrysorrapis , giver of good dotor eاون , be favourable and help us, you and Hestia, the worshipful and dear. Come and dwell in this glorious house in friendship together; for you two, well knowing the noble actions of men, aid on their wisdom and their strength. Now I will remember you and another song also. Taylor Greek hymns C3rd B. Celestial messenger of various skill, whose powerful arts could watchful Argos kill. With power endued all language to explain, of care the loosener, and the source of gain. Whose hand contains of blameless peace the rod, Korykion Corycion

, blessed, profitable God. Of various speech, whose aid in works we find, and in necessities to mortal kind. O Bakkheios Bacchian Hermes, progeny divine of Dionysos, parent of the vine, and of celestial Aphrodite, Paphian queen, dark-eyelashed Goddess, of a lovely mien: Thine is the wand which causes sleep to fly, or lulls to slumberous rest the weary eye; for Persephone, through Tartaros dark and wide, gave thee for ever flowing souls to guide. Shewring Greek epic C8th B. Melville Roman epic C1st B. Yet though his trust was sound, he spared no pains; he smoothed his hair, arranged his robe to hang aright, to show the whole long golden hem, saw that his wand, the wand he wields to bring and banish sleep, shone with a polish, and his ankle-wings were lustrous and his sandals brushed and clean. Walsh Roman novel C2nd A. Tiny wings of gold were projecting from his locks, in which they had been fastened symmetrically on both sides.

Chapter 7 : Ancient biography - CreationWiki, the encyclopedia of creation science

Homer is traditionally held to be the author of the ancient Greek epic poems "The Iliad" and "The Odyssey", widely thought to be the first extant works of Western literature. He is considered by many to be the earliest and most important of all the Greek writers, and the progenitor of the whole Western literary tradition.

Most of what scholars know about the playwright comes from two sources: His Life and Works, an undated manuscript found in the thirteenth century. Sophocles was born about B. His father, Sophillus, was a wealthy weapons-maker and a leading citizen. Both birth and wealth, then, set Sophocles apart as someone likely to play an important role in Athenian society. Education Like other Greek boys from wealthy families, Sophocles studied poetry, music, dancing, and gymnastics – subjects regarded as the basis of a well-rounded education for a citizen. His early schooling prepared him to serve as a leader in all aspects of public life, including the military, foreign policy, and the arts. The young Sophocles showed great skill at music and dancing. This achievement foreshadowed the leadership role Sophocles would have in society, both as an active member of the government and as an influence on Greek arts. Sophocles lived during the Classical Period to B. As a dramatist, Sophocles played an important part in this creation of a civilization, which included looking backward to ancient traditions and the first epic poetry of Greece, written by Homer. Sophocles probably also studied under the Greek playwright Aeschylus. Public Service Over many years, Sophocles actively participated in Athenian political and cultural life, often in positions of great responsibility. Besides his contributions as playwright, Sophocles served as a diplomat, general, and even a priest of Asclepius, a minor god of healing. While some of his public service may seem beyond his professional experience as a dramatist, Athenian democracy nevertheless demanded that its citizens take part in all aspects of government. As Hellenotamias – his official title – Sophocles collected taxes from the states under the control of Athens. In effect, he represented the power of the entire Athenian empire in his office, and the funds he collected bolstered Athenian glory at home and around the Mediterranean. He may have served another term as a general in either B. During the crucial Peloponnesian War, Sophocles conducted negotiations with Athenian allies. Despite all his public service, though, Sophocles remained first and last a dramatist. His death in B. Literary Writing Athens in the fifth century B. For Sophocles to emerge as the most popular playwright among his contemporaries – the older Aeschylus and the younger Euripides – attests to his genius for moving audiences with powerful poetry and stagecraft. Sophocles wrote more than plays, but only seven complete tragedies survive. Of the rest, only some titles and fragments remain. As late as , a papyrus with several hundred lines of a Sophoclean play called The Ichneutae turned up in Egypt. Perhaps someday other lost plays will come to light, although the prospect seems unlikely. Originally produced around B. In Antigone B. Oedipus the King B. Sophocles dramatizes the story of the death of Hercules in The Trachinae B. Of all the surviving plays, the tragedies of the Oedipus Trilogy – Oedipus the King, Oedipus at Colonus, and Antigone – are the best known and most often produced. Although all three plays are part of the same story, Sophocles did not create them to be performed as a single theatrical production. Instead, the three tragedies represent separate dramas on related subjects. Many people choose to read the plays of the Oedipus Trilogy in the chronological order of the story – Oedipus the King, Oedipus at Colonus, Antigone – while others prefer the order in which Sophocles wrote them – Antigone, Oedipus the King, Oedipus at Colonus. In any order, readers will note the unique qualities in each drama, especially the important differences in character and tone. In his Poetics, Aristotle writes that the purpose of tragedy is to arouse pity and fear in the audience, and so create a catharsis – or cleansing of emotions – that will enlighten people about life and fate. Each of the plays of the Oedipus Trilogy achieves this catharsis that Aristotle defined as the hallmark of all tragedy. Honors and Awards Athens held a dramatic competition every year, at the Festival of Dionysus. At this time, three playwrights would each present a tetralogy – four tragedies as well as a "satyr play," a kind of short, rough comedy – on three successive days. At the end of the festival, ten judges would award first, second, and third prizes for the best drama. The prize itself is not known, although it was probably money and a symbol of some sort; but the true glory of winning first place was the approval of the Athenian public.

Sophocles won first prize at the Festival of Dionysus 18 times, frequently over such competitors as Aeschylus and Euripides. The fact that his works are studied today, approximately 2, years after they were written, is a testament to the power of his words and the impact those stories have on current culture.

Chapter 8 : Greece, A History of Ancient Greece, GREEK LITERATURE

Greek literature has influenced not only its Roman neighbors to the west but also countless generations across the European continent. Greek writers are responsible for the introduction of such genres as poetry, tragedy, comedy, and western philosophy to the world.

See Article History Greek literature, body of writings in the Greek language , with a continuous history extending from the 1st millennium bc to the present day. Later, after the conquests of Alexander the Great, Greek became the common language of the eastern Mediterranean lands and then of the Byzantine Empire. Literature in Greek was produced not only over a much wider area but also by those whose mother tongue was not Greek. Even before the Turkish conquest the area had begun to shrink again, and now it is chiefly confined to Greece and Cyprus. Ancient Greek literature Of the literature of ancient Greece only a relatively small proportion survives. Yet it remains important, not only because much of it is of supreme quality but also because until the mid-th century the greater part of the literature of the Western world was produced by writers who were familiar with the Greek tradition, either directly or through the medium of Latin, who were conscious that the forms they used were mostly of Greek invention, and who took for granted in their readers some familiarity with Classical literature. The periods The history of ancient Greek literature may be divided into three periods: Archaic to the end of the 6th century bc ; Classical 5th and 4th centuries bc ; and Hellenistic and Greco-Roman 3rd century bc onward. Archaic period , to the end of the 6th century bc The Greeks created poetry before they made use of writing for literary purposes, and from the beginning their poetry was intended to be sung or recited. The art of writing was little known before the 7th century bc. The script used in Crete and Mycenae during the 2nd millennium bc [Linear B] is not known to have been employed for other than administrative purposes, and after the destruction of the Mycenaean cities it was forgotten. Its subject was myth – part legend , based sometimes on the dim memory of historical events; part folktale; and part religious speculation. But since the myths were not associated with any religious dogma , even though they often treated of gods and heroic mortals, they were not authoritative and could be varied by a poet to express new concepts. Thus, at an early stage Greek thought was advanced as poets refashioned their materials; and to this stage of Archaic poetry belonged the epics ascribed to Homer, the Iliad and the Odyssey, retelling intermingled history and myth of the Mycenaean Age. These two great poems, standing at the beginning of Greek literature, established most of the literary conventions of the epic poem. The didactic poetry of Hesiod c. The several types of Greek lyric poetry originated in the Archaic period among the poets of the Aegean Islands and of Ionia on the coast of Asia Minor. Archilochus of Paros, of the 7th century bc, was the earliest Greek poet to employ the forms of elegy in which the epic verse line alternated with a shorter line and of personal lyric poetry. His work was very highly rated by the ancient Greeks but survives only in fragments; its forms and metrical patterns – the elegiac couplet and a variety of lyric metres – were taken up by a succession of Ionian poets. At the beginning of the 6th century Alcaeus and Sappho , composing in the Aeolic dialect of Lesbos, produced lyric poetry mostly in the metres named after them the alcaic and the sapphic , which Horace was later to adapt to Latin poetry. No other poets of ancient Greece entered into so close a personal relationship with the reader as Alcaeus, Sappho, and Archilochus do. They were succeeded by Anacreon of Teos, in Ionia, who, like Archilochus, composed his lyrics in the Ionic dialect. Choral lyric, with musical accompaniment, belonged to the Dorian tradition and its dialect , and its representative poets in the period were Alcman in Sparta and Stesichorus in Sicily. Both tragedy and comedy had their origins in Greece. Comedy , too, originated partly in Dorian Greece and developed in Attica, where it was officially recognized rather later than tragedy. Both were connected with the worship of Dionysus , god of fruitfulness and of wine and ecstasy. Written codes of law were the earliest form of prose and were appearing by the end of the 7th century, when knowledge of reading and writing was becoming more widespread. No prose writer is known earlier than Pherecydes of Syros c. To Aesop , a semi-historical, semi-mythological character of the mid-6th century, have been attributed the moralizing beast fables inherited by later writers. Classical period, 5th and 4th centuries bc True tragedy was created by Aeschylus and continued with Sophocles and Euripides in the

second half of the 5th century. Aristophanes, the greatest of the comedic poets, lived on into the 4th century, but the Old Comedy did not survive the fall of Athens in 404. The sublime themes of Aeschylean tragedy, in which human beings stand answerable to the gods and receive awe-inspiring insight into divine purposes, are exemplified in the three plays of the Oresteia. The tragedy of Sophocles made progress toward both dramatic complexity and naturalness while remaining orthodox in its treatment of religious and moral issues. Euripides handled his themes on the plane of skeptical enlightenment and doubted the traditional picture of the gods. Corresponding development of dramatic realization accompanied the shift of vision: The Old Comedy of Aristophanes was established later than tragedy but preserved more obvious traces of its origin in ritual; for the vigour, wit, and indecency with which it keenly satirized public issues and prominent persons clearly derived from the ribaldry of the Dionysian festival. This phase was followed toward the beginning of the 4th century by the New Comedy, introduced by Menander, which turned for its subjects to the private fictional world of ordinary people. Later adaptations of New Comedy in Latin by Plautus and Terence carried the influence of his work on to medieval and modern times. In the 5th century, Pindar, the greatest of the Greek choral lyricists, stood outside the main Ionic-Attic stream and embodied in his splendid odes a vision of the world seen in terms of aristocratic values that were already growing obsolete. Greek prose came to maturity in this period. Earlier writers such as Anaxagoras the philosopher and Protagoras the Sophist used the traditional Ionic dialect, as did Herodotus the historian. His successors in history, Thucydides and Xenophon, wrote in Attic. The works of Plato and Aristotle, of the 4th century, are the most important of all the products of Greek culture in the intellectual history of the West. They have formed the basis of Western philosophy and, indeed, they determined, for centuries to come, the development of European thought. This was also a golden age for rhetoric and oratory, first taught by Corax of Syracuse in the 5th century. The study of rhetoric and oratory raised questions of truth and morality in argument, and thus it was of concern to the philosopher as well as to the advocate and the politician and was expounded by teachers, among whom Isocrates was outstanding. The orations of Demosthenes, a statesman of 4th-century Athens and the most famous of Greek orators, are preeminent for force and power. Hellenistic and Greco-Roman periods In the huge empire of Alexander the Great, Macedonians and Greeks composed the new governing class; and Greek became the language of administration and culture, a new composite dialect based to some extent on Attic and called the Koine, or common language. Everywhere the traditional city-state was in decline, and individuals were becoming aware of their isolation and were seeking consolidation and satisfaction outside corporate society. Artistic creation now came under private patronage, and, except for Athenian comedy, compositions were intended for a small, select audience that admired polish, erudition, and subtlety. An event of great importance for the development of new tendencies was the founding of the Museum, the shrine of the Muses with its enormous library, at Alexandria. The chief librarian was sometimes a poet as well as tutor of the heir apparent. The task of accumulating and preserving knowledge begun by the Sophists and continued by Aristotle and his adherents was for the first time properly endowed. Through the researches of the Alexandrian scholars, texts of ancient authors were preserved. The Hellenistic period lasted from the end of the 4th to the end of the 1st century bc. For the next three centuries, until Constantinople became the capital of the Byzantine Empire, Greek writers were conscious of belonging to a world of which Rome was the centre. The genres Epic narrative At the beginning of Greek literature stand the two great epics, the Iliad and the Odyssey. Some features of the poems reach far into the Mycenaean age, perhaps to 1500 bc, but the written works are traditionally ascribed to Homer; in something like their present form they probably date to the 8th century. The Iliad and the Odyssey are primary examples of the epic narrative, which in antiquity was a long narrative poem, in an elevated style, celebrating heroic achievement. The Iliad is the tragic story of the wrath of Achilles, son of a goddess and richly endowed with all the qualities that make men admirable. With his readiness to sacrifice all to honour, Achilles embodies the Greek heroic ideal; and the contrast between his superb qualities and his short and troubled life reflects the sense of tragedy always prevalent in Greek thought. Whereas the Iliad is tragedy, the Odyssey is tragicomedy. Odysseus too represents a Greek ideal. Though by no means inadequate in battle, he works mainly by craft and guile; and it is by mental superiority that he survives and prevails. Both poems were based on plots that grip the reader, and the story is told in language that is simple and direct, yet eloquent. The Iliad and the

Odyssey, though they are the oldest European poetry, are by no means primitive. They marked the fulfillment rather than the beginning of the poetic form to which they belong. They were essentially oral poems, handed down, developed, and added to over a vast period of time, a theme upon which successive nameless poets freely improvised. The world they reflect is full of inconsistencies; weapons belong to both the Bronze and Iron Ages, and objects of the Mycenaean period jostle others from a time five centuries later. In the ancient world the Iliad and the Odyssey stood in a class apart among Archaic epic poems. Of these, there were a large number known later as the epic cycle. They covered the whole story of the wars of Thebes and Troy as well as other famous myths. A number of shorter poems in epic style, the Homeric Hymns, are of considerable beauty. A subgenre was represented by epics that recounted not ancient mythical events but recent historical episodes, especially colonization and the foundation of cities. Examples include Archaeology of the Samians by Semonides of Amorgos 7th century bc; in elegiac couplets, Smyrneis by Mimnermus of Colophon 7th century bc; in elegiac couplets, Foundation of Colophon and Migration to Elea in Italy by Xenophanes of Colophon 6th century bc; metre unknown, none of which are extant. Epic narrative continued and developed in new forms during the Classical, Hellenistic, and Greco-Roman periods; works represented both subgenres. Notable mythical epics included the lost Thebais of Antimachus of Colophon 4th century bc, the surviving Argonautica in 4 books by Apollonius of Rhodes 3rd century bc, and the surviving Dionysiaca in 48 books by Nonnus of Panopolis 5th century ad. The historical epics do not survive, but among them were Persica, on the Persian Wars, by Choerilus of Samos 5th century bc; an epic on the deeds of Alexander the Great by Choerilus of Iasus 4th century bc; an epic on the deeds of Antiochus Soter 3rd century bc by Simonides of Magnesia; and Thessalic History, Achaean History, and Messenian History by Rhianus of Crete 3rd century bc. As the greatest epic poet, however, Homer continued to be performed in rhapsodic contexts and was read in schools through the Classical, Hellenistic, and Greco-Roman periods. Didactic poetry was not regarded by the Greeks as a form distinct from epic. Yet the poet Hesiod belonged to an altogether different world from Homer. He lived in Boeotia in central Greece about bc. Lyric poetry Hesiod, unlike Homer, told something of himself, and the same is true of the lyric poets. Except for Pindar and Bacchylides at the end of the Classical period, only fragments of the works of these poets survive. There had always been lyric poetry in Greece. All the great events of life as well as many occupations had their proper songs, and here too the way was open to advance from the anonymous to the individual poet. The word lyric covers many sorts of poems. On the one hand, poems sung by individuals or chorus to the lyre, or sometimes to the aulos double-reed pipe, were called melic; elegiacs, in which the epic hexameter, or verse line of six metrical feet, alternated with a shorter line, were traditionally associated with lamentation and an aulos accompaniment; but they were also used for personal poetry, spoken as well as sung at the table. Iambics verse of iambs, or metrical units, basically of four alternately short and long syllables were the verse form of the lampoon. Usually of an abusive or satirical—burlesque and parodying—character, they were not normally sung. If Archilochus of Paros in fact was writing as early as bc, he was the first of the post-epic poets. The fragments reflect the turbulent life of an embittered adventurer. Scorn both of men and of convention is the emotion that seems uppermost, and Archilochus was possessed of tremendous powers of invective. Of lesser stature than Archilochus were his successors, Semonides often mistakenly identified with Simonides of Amorgos and Hipponax of Ephesus. Like the iambic writers, the elegiac poets came mostly from the islands and the Ionian regions of Asia Minor. Chief among them were Callinus of Ephesus and Mimnermus of Colophon. On the mainland of Greece, Tyrtaeus roused the spirit of the Spartans in their desperate struggle with the Messenian rebels in the years after His martial poems are perhaps of more historical than literary interest. The same is to some extent true of the poems in elegiac, iambic, and trochaic the latter a metre basically of four alternately long and short syllables metres by Solon, an Athenian statesman, who used his poetry as a vehicle for propaganda.

Chapter 9 : Ares – Facts and Information on Greek God of War Ares

Portraits: Biographical Representation in the Greek and Latin Literature of the Roman Empire, Mark J. Edwards, Simon Swain, Oxford University Press, , , , pages.

That is your answer key. Greek creation mythology Although when we think of mythology we think of a collection of stories, there is a beginning to them. Understanding the beginning of the story, the creation of the world, gives us a framework to build upon as we learn about the different myths. The short answer to how the Greeks viewed the creation of the world is this: Scary old gods came first; they got stomped down by their kids, who were better looking, younger gods. These gods created humans. Humans and gods fought for supremacy, and the humans won a few rounds but eventually got trounced and became more and more miserable. Now, the longer answer: In the beginning, the universe was without form. It was not nothing; there was matter, but it was unorganized, shapeless, mixed up and dark. This was called Chaos. After Chaos, more divinities, or gods, came into being. Gaia, the Earth, held up Uranus, the sky. Gaia and Uranus had a bunch of kids. First they had a bunch of monsters including the Cyclops, and then they created the Titans as the second generation. Uranus hated all the Titans and was actually quite ugly about it – but there are only a couple of Titans that you need to remember: Gaia was pretty ticked at Uranus for being a jerk, so she helped Cronus overthrow him. Cronus became the king bye-bye Uranus , and married his sister, Rhea – another Titan. This was called the Golden Age because men, who had been made by a Titan named Prometheus, were living in harmony. Everything was hunky dory. Rhea got a little sick of seeing all of her children swallowed alive, so she tricked Cronus when her sixth child, Zeus, was born; she wrapped up a rock to look like a baby and had Cronus swallow that instead. Zeus rescued his previously swallowed siblings, and all was right with the world.

World View The Greek view of the world was a little different than ours. The Greeks believed that the world was flat, but circular, like a paper plate. At the center of the Universe was Greece. Their world was divided by the Mediterranean, which means "Middle of the Lands" in Latin. The river Ocean flowed around the world in a clockwise motion. In the north lived the Hyperboreans – an extremely happy people for whom life was sweet. When the old people became tired of living, they threw themselves into the sea. This was a land of constant vacation where people were said to live for 1, years. In the south lived the Ethiopians. In Greek drama, mention is often made of various gods being in Ethiopia, meaning really far away. The Ethiopians were said to be on good terms with the gods and liked to entertain them. To the west were the Elysian Fields. This was the closest the Greeks got to the idea of heaven; only the best and brightest of the dead people got to go there. Draw your own representation of the Greek view of the world on the paper plate using colored pencils and the map on the previous page as a guideline. Be sure to include the Ethiopians, the Hyperboreans and the Elysian Fields on your map. Write a one-paragraph essay comparing the Greek view of the world to the contemporary view of it, including at least two points of comparison and two of contrast. You can follow this guideline: Begin with a topic sentence. Here is an example: The Greek view of the world both resembles and differs from the contemporary view. Next, list two ways the views are similar. The Greek view resembles the contemporary view in that: Additionally, the views are similar because: Next, list two ways the views are different. However, the Greek view is not the same as the contemporary view because the Greeks believed The Greeks also thought Last, you will state a conclusion. Therefore, even though the views have similarities, they differ in important ways. The Olympian gods Use the information in this lesson to begin to fill in the gods and goddesses chart at the end of this lesson; you will also need to do your own research to complete it. Now that you understand the way that the Greeks viewed the beginning of the world, you are ready to learn about the Olympian gods. First, we have to explore exactly what we mean by "Olympian gods. Gradually, it became associated less and less with an actual mountain and more with an imaginary place high above the earth. According to the ancient Greeks, the gate to Olympus was made of clouds and it was guarded by four goddesses, the Seasons. Each god had his or her own dwelling place, but Olympus was home base. There were up to 14 gods considered Olympian gods. Seven of them were Zeus and his siblings, and seven others were children of Zeus. Sometimes only 12 will be listed. The Greeks and Romans shared mythology, so you will

find two names for most gods. Zeus was the king of the hill. He was dominating, powerful and had a soft spot for pretty women. He could be terrifying when angry. His symbols were the thunderbolts, or lightning bolts made for him by the Cyclopes his uncles ; the eagle; and the scepter, or rod. Please copy this information onto your chart. Hades, or Pluto, was the god of the underworld and of the dead. He was called the same names by the Romans, but they also sometimes called him Dis or Dis Pater. He was gloomy and frightening. Next, we have Poseidon, or Neptune, as the Romans called him. Our first goddess is Hera. She sits on the right side of Zeus and is his wife. The peacock was her symbol. Next is Athena, or Minerva, the daughter who sprang fully formed from the head of Zeus after a major headache. She is the goddess of wisdom and war and also the protector and namesake of the city of Athens. She preferred reason to violence unless she was pushed. She turned Arachne into a spider for bragging that she could spin better than Athena. She was very competitive and is often pictured with her helmet and a spear. The owl was her bird. Can you see it in her hand? Apollo was a twin. His Roman name was the same as his Greek name. He was the god of the sun or light, poetry, music and medicine and was famous for his oracles wise women to whom he gave his power to predict and interpret the future. He was very proud and also protective of his mother and sister. His symbols were the gold bow and arrows, and he often appears golden and shining. Her Roman name was Diana, and she was the goddess of hunting, chastity and the moon. She protects women and small children, is fiercely independent and particularly dislikes men. In pictures, she is seen accompanied by three hunting hounds, a bow and a fawn. Ares or, as he is known by his Roman name, Mars, was the god of war. He would fight on both sides, if possible. Hephaestus, or Vulcan, was born lame and was further crippled when he was thrown from Olympus by his mother, Hera, in a rage. He was the only Olympian with a disability. She was born out of sea foam when the blood of Uranus dropped into the ocean. She was the mother of Eros and was irresistibly charming, fickle, vain and competitive. Her symbol was a cestus, or magic belt, that made everyone fall in love with the wearer; sometimes she would lend it to humans. This is a famous painting of the birth of Venus, or Aphrodite, by Botticelli. Dionysus was the partier of the mountain retreat. Dionysus went all around teaching people how to make wine and having a good time. Eventually, Hestia gave up her throne for him, and he lived on Olympus. He was the god of wine, of course, and also vegetation. Hermes, or Mercury, was the god of science and invention, but he is best known as the messenger of the gods. He is often pictured with a winged helmet and sandals.