

Chapter 1 : Oral Storytelling, Ancient Myths, and a Narrative Poem | Owlcation

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From stuff like the legend of King Arthur and his magic BFF to the mischievous gods of Ancient Greece to the insane epics of Hindu mythology, just about every culture comes with a set of stories that most other cultures call foreign or strange. But then there are the universal myths—myths that crop up repeatedly in cultures separated by hundreds of miles and thousands of years. These myths are so near-universal that their prevalence is downright spooky. Jews and Christians know it as the story of Noah, but other versions almost certainly predate the Genesis account. The Ancient Sumerian Epic of Gilgamesh includes the tale of Utnapishtim, who builds a boat, fills it with animals to escape a deluge, and eventually comes to rest on a mountaintop. The Greeks had Deucalion, who survived a flood sent by Zeus. Other versions appear in Hindu, Mayan, and Native American legends. These tales may or may not be inspired by reality. In 2006, National Geographic reported on the utter lack of evidence for a globe-destroying super-flood. Yet theories still persist of an ancient comet strike near Madagascar sending tsunamis across the globe or a sudden flood caused by melting glaciers drowning the entire Black Sea area. Could this universal myth simply be the faded memory of a real event that occurred around 5,000 BC? We may never know. Very often, it fills entire cultures. Take the Garden of Eden. Similar ideas appear in Hindu, Norse, and Persian belief, always featuring a lost utopia to which modern culture can never return. Interestingly, there may be a scientific reason behind all this. Recent research into nostalgia has shown that idealized memories of the past may make us happier in the present. It can be found in the legends of almost every ancient culture. Christianity has the battle between God and the rebel angels led by Satan. Ancient Greece had the story of the Titans taking on the gods of Mount Olympus. There are couple of ways of looking at this. One is to go down the Scientology route of claiming these legends are genetic memories of some apocalyptic battle that tore the galaxy apart billions of years ago. Either way, it suggests the human drive to war is just about universal. Bin im Garten If you hated the last couple of years of hormone-driven angst-inspired vampire media, try living in Medieval Europe. Cultures as mind-bendingly old as the Ancient Egyptians believed wholeheartedly in their existence, while versions of them turn up everywhere from China to Tibet to India. Even the Persians of Mesopotamia had a selection of ferocious blood-drinking demons to terrorize children, although they bore differences from our modern Anne Rice-inspired variety. Looking at it again after dark when a scary wind howls outside. But Atlantis is only the most famous of mythical lost cities. Take Iram also known as Ubar. A fabled city in the deserts of modern Saudi Arabia, Iram is said to have been wiped out in a single night when Allah buried it under a flood of sand. Then you have Ys off the coast of France, which was supposedly flooded around the 5th century by a mythical warrior king. In short, the idea of a city obliterated overnight is so powerful it seems to show up everywhere. Are these half-remembered tragedies with some basis in fact like Pompeii or just stories that play to the apocalyptic fantasist in all of us? In reality, the idea of a dying deity or important human who is later resurrected has been around for millennia. Most famously, this includes the story of Osiris, the ancient Egyptian god whose birth was heralded by a star, who was betrayed by a friend, was murdered, and was later resurrected. But there are less explicit versions too. The Greek cult of Dionysus had their figurehead killed off every two years, only to rise again at a later date. Persephone also died regularly, and many pagan traditions from Scandinavia to Central America involved gods dying and returning to life or men dying and coming back as deities. It was written in 4 BC, over 30 years before Jesus allegedly pulled off the same trick. Robert Helvie Dragons are likely the most traveled creature in all of mythology. There are ancient Sumerian tablets that record the act of dragon-slaying, Greek tales of dragons cavorting with other monsters, and an entire science built around the uses of their bones in China. As late as 1859, Victorian scientists still held that dragons had once existed but had gone extinct. Not until dinosaurs became firmly established in the public mind did people see the probable link between ancient fossils and dragon myths. Currently, our best guess is that various cultures all stumbled over dino bones at some point and translated them into gigantic mythological beasts. Bibi

Saint-Pol Thanks to the occasional self-indulgent movie adaptation , most of us probably have a vague knowledge of the poems of Homer. Considered the earliest examples of Western literature, his Iliad and Odyssey are epic myths of tortured heroes fighting their way across oceans and continents in search of metaphorical salvation”and they appear in near-identical form in almost every culture. But this archetypal myth was around even before fancy-pants anthropologists handed it over to lazy scriptwriters. In fact, nearly every single culture in recorded history has myths that fall into this category. We as a species truly are lazy storytellers. They also serve to explain why the world is the way it is. Hence the prevalence of stories designed to give a reason for some mystery of existence. In the Bible, we have the Tower of Babel, which explains why we have different languages. Wander across traditions into the stories of the Ancient Greeks and the legend of Prometheus demonstrates why fire is so valuable, while the story of Pandora gives a reason for the existence of disease and suffering. There are myths that explain why rhinoceroses have no hairs , why incest is forbidden, and how medicine came into existence. Anything you can think of has some poetic explanation somewhere. In an unscientific age, poetry was often all we had. Same with the Norse Ragnarok, which is a collection of disasters and battles that results in the Earth being drowned and recreated afresh. In other words, most humans throughout history have lived with their own personal vision of the end of everything, one that makes sense in the context of their lives and cultures.

Chapter 2 : Muses - Wikipedia

Ancient Myth in Modern Poetry CLASSICS 29N For millennia, the myths of ancient Greece and Rome have been objects of fascination and tools for exploring humanity's most abiding concerns: self, society, birth, death and the afterlife, the cosmos, and the divine.

Ancient Greece is considered one of the first civilizations, and arguably one of the most important in world history. With knowledge in mathematics, physics, science, astronomy, astrology, geometry, and much more, Ancient Greeks were much more developed than their peers in other countries. With that being said, we will explore the work of some of the Greek poets in Ancient Greece. Their work is considered pillar in world literature and history. Greek Literature had a huge influence on Western Literature. Ancient Greek literature influenced the Latin Literature first and foremost, and then the European literature until the 18th century. Many of the works we read today, especially poems and tragedies were modeled by the writers of Ancient Greece. Euripides Along with Socrates, he is considered leader in decadent intellectualism. Euripides wrote between 92 and 95 plays depending on the source. Of those, only 18 survived, which is tragic, considering the quality of his plays. He is famous for using ordinary people, and turning them into heroes in his plays. His influence on drama is seen today. He thrived in presenting traditional heroes as ordinary people who thrive in extraordinary situations. From his works, some later writers adapted his style to comedy and romance. In his plays, Euripides focused on motives and inner drive of his characters. Some of the plays like Othello by Shakespeare have been largely influenced by Euripides. Another thing that was unique in his plays was the use of women. Homer Homer is considered the first and greatest poets in Ancient Greece, setting the table for many future generations of poets. He managed to tell the entire history of Greece in two novels, The Iliad, and the Odyssey. The first one describes the events of the war between Greece and Troy, while the latter talks about the adventure of Odysseus, a hero from the war and his journey coming back home. He is crucial figure in Western Canon as the author of the first known literature of Europe. His works, even though most of them are speeches, have provided model for writing and persuasive speaking. Sophocles Some estimate that Sophocles has written more than plays during his life. Sadly, only seven of those have survived, and those include Electra, Antigone, and Oedipus the King. Sophocles is responsible for one of the major innovations in theater, the addition of the third actor. Before Sophocles, plays consisted mostly of chorus, but since his addition of the third actor, the importance of the chorus was reduced. Sophocles also intruded scenography to the theater. With the addition of the third actor, the opportunity for character development and conflict rose. Sophocles is also credited with the introduction of logic into Greek Tragedy. It was Sophocles that made sure fatalism is part of his plays, paving the way for Socratic logic to become mainstream aspect of Greek tragedy. The style is characterized by the use of sexual and scatological innuendo, and lots of political satire. One of the most famous writers that adopted the style is Voltaire who copied Aristophanes technique of masking political attacks as buffoonery. The same style was immortalized by Monty Python on the big screen. Aristophanes was feared among his contemporaries, and he was the one to continue the legacy of Ancient Athens after the death of Socrates and Euripides. And while he was the inventor of Old Comedy, his later works helped theater transition to Middle Comedy and New Comedy. The artistic influence of his plays is just half of the story. Aristophanes also managed to tell the history of Athens through his plays, making them historical evidence. Philemon Philemon was responsible for the development of the New Comedy genre along with his rival, Menander. But while both of them are important to the development of the genre, Philemon was the more popular one. He repeatedly won over the younger Menander. He spent most of his live in Athens, where he wrote 97 books. Of those, more than half, or 57 are known by titles and fragments. Some of his plays were later adapted by Latin writers. Archilochus Celebrated for his versatile and innovative use of poetic meters, Archilochus made a living out of declaiming poetry in private homes and at festivals. From a historic aspect, his work represents the dual aspect of the personality of the poet. He described himself as both a poet and a warrior. From a style standpoint, Archilochus used a style similar to that of Homer, or in other words, the dactylic hexameter. It is a style that was developed by the latter poets in Greek history. His songs were

performed at festivals, especially during initiation rites of the girls. There are rumors he composed choral songs for boys as well, but they are lost. His work had huge influence on the French scholar Claude Calame. In his work, the women maiden expressed homoerotic feeling, which is why some believe his work was meant for the cult. Alcman is probably one of the earliest writers to write songs about the same sex relationships between Spartan women. Theocritus Theocritus might not have written much, but he was creator of a genre that was later used by many modern writers. The genre was later used by the great roman writer, Virgil. Bucolics are different than mimes in the way the scenes of bucolics are laid in the country, while mimes are used as scenes in a town. Poems by Theocritus consist mostly of singing-matches, and they are conducted according to the rules that apply to amoebaeon poetry. According to those rules, the second singer must take the subject chosen by the first and then contribute on the same theme. Sappho In a world dominated by men, Sappho was a woman that managed to carve a name for herself. Sappho is one of the most influential female poets in the history of Ancient Greece. She was born on the island of Lesbos. The connection with the island goes deeper, as her poetry centers on passion and love for people of both sexes. But while love between women in her poems is obvious, there are few, if any evidences of physical act. The physical act between women in her poems is up for debate. Her influence continues in the Victorian era. Aristotle Many people know Aristotle as the great philosopher, the father of philosophy. However ,his writings cover so many subjects, including logic, ethics, music, poetry, linguistics, and much more that characterize him more as a poet and a writer, than a philosopher. It would be an understatement to say that Aristotle is the most important poet in the history of the world, but that would be the closest and most realistic description. From Around the Web.

Chapter 3 : Greek Mythology Allusions in Modern Literature and Media by Melarie Cardenas on Prezi

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The Old West is the setting of many movies, with an enduring place in the mythology of America. Ancient and mediaeval epic tales like the Iliad and Odyssey, Gilgamesh, and the Chanson de Roland had plots made up of modular elements taken from traditional themes or story lines. These same themes, with the same panoply of elements, as outlined in the following essay, have persisted through many civilizations, and can be found in our own movies. We act out the plots of our myths, too, as can be seen in some poignant moments from our space program. The movies named are ones that were current in theaters or on television at the time. Later readers can fill in the blanks with movies of other eras, finding in them the same themes and the same recurring characters. Identifying the elements of myth: The Godfather and Odysseus Blood spurting from his chest, the young Italian writhes in a dance of death, his body jerking to the rhythm of the machine gun bullets. Do these scenes, from The Godfather and Jaws, represent an American myth of cruelty and violence? Or should the word "myth" be reserved for more austere and decorous tales, like those we associate with the gods and goddesses of an idealized Greek and Roman antiquity, leaving us to dismiss The Godfather and Jaws as gruesomely hypnotic stories? Many people are surprised to learn that ancient myth was often at least as violent, if not more so, than the mayhem of our modern fantasies. The Greek god Kronos castrated his father with a pruning hook, then swallowed his own children; later, he was forced to vomit them up. The accursed hero Atreus cut the children of his brother Thyestes into little pieces, then served them to their father at a banquet. So much for the austere and decorous. But mythologers today define "myth" in a more subtle and discerning way, to include both the Corleone family and the shark, and Kronos and Thyestes, as well as gentler products of the human imagination. Myth is the system of recurring patterns and themes that people use to make sense out of the world. Significantly, ancient and modern patterns often turn out to be the same, even in small details; in their universality, they seem to have an intimate connection with the way all human beings think. The Godfather, and its companion, Godfather II, have been justly praised for excellence in such technical matters as acting and direction; their popularity is enhanced by less pleasant preoccupations: The typical Succession Myth covers three generations--grandfather, father, and son. Or the succession might be a series of female characters, grandmother, mother, and daughter. It chronicles the passage of power from generation to generation. A typical ancient example is the Theogony of Hesiod, a contemporary of Homer: Ouranos, the Sky God, was castrated by his son Kronos; Kronos, in turn, was overthrown by his youngest son Zeus, who became king of the gods. This story, with its Oedipal associations, describes the basic facts of family descent and competition. He is the youngest of three sons: This variation in which the youngest and least-favored ends by being the most successful, is known from folklore as The Tale of the Three Brothers. The female equivalent is Cinderella. It is the way of mythic stories to combine more than one myth; the basic theme is extended with subplots from other mythic themes. This gives greater length and variety. Born in secret, the infant Hero is hidden from hostile members of the older generation. But the Hero grows miraculously fast, or attains prodigious strength at an early age, and so is able to save himself. Zeus grew quickly under the care of the Nymphs, and forced his father to vomit up all his brothers and sisters, whom he had swallowed--demonstrating that we moderns have nothing on the ancients when it comes to action and violence. When he is older, the Hero performs the Great Exploit, which confirms him as a mature Hero. Always one of the most popular parts of the Hero myth, this is the part where the Hero kills the Monster, or performs some equivalent feat. The world has always loved a good monster. Zeus destroyed Typhoeus and the Titans, but the Exploit proliferates easily into a whole series, like the Twelve Labors of Herakles. After the Exploit, the Hero consolidates his power by distributing rewards and positions to his friends and punishing his enemies. His children are the fourth--Zeus, too, had many sons. Michael goes to Sicily to escape the cop-killing rap. The Journey theme has always been a favorite one for story-tellers everywhere, as a metaphor

for life and its experiences. It is popular with us, too, for Americans are also a mobile people. But the relationship of man and Goddess is doomed, for the Hero returns to his human wife. The Hero also meets two Helpers, one female, the other male, an aged or immortal seer. On his return, the Hero loses someone near and dear to him, the Substitute Who Dies in place of the Hero. In *The Godfather*, Apollonia, the beautiful girl described as "looking more Greek than Italian," is the Goddess with whom the Hero lives but with whom he cannot stay. Iasion, beloved of Demeter, suffered this punishment; Anchises dared not reveal his afternoon of love with Aphrodite for fear of it. But in *The Godfather* it is Apollonia herself who is killed, by a bomb in their car intended for Michael. Tragedy for the goddess was always implicit in the theme; for though immortal, the ancient goddess was touched by death by losing her mortal lover. With the mortal Apollonia, the motif is made explicit. Michael goes back alone to America, where he marries his back-home girlfriend, Kay Adams. This is the Death of the Substitute, without which the Hero cannot return from the great Journey. The Journey theme is a myth of Death and Resurrection. Throughout mythology, there are many death and resurrection myths, sometimes literal, as in Christian mythology, but also including journeys to the Underworld of the Dead, journeys up to Heaven and back, and other lengthy absences from society. A woman or young person occupying the role of Hero may experience "death" by being raped or kidnapped--an involuntary journey. But usually the Journey is motivated by a felt lack or longing, and there is good reason to think the basic longing is for immortality. A myth even older than the Greek, the Sumero-Babylonian Gilgamesh epic, illustrates this clearly. Gilgamesh crossed the sea in search of immortality. Arrived at the other side, he was told that if he could stay awake for six days and seven nights, he would become immortal, but he fell asleep. He was given another chance to become immortal, if he could pluck and eat the magic plant that grew at the bottom of the sea. He plucked the plant, but before he could eat it, a snake ate it, and became immortal instead of Gilgamesh. The Search for the Secret of Life is not unknown to us: A detective named Thorn Charlton Heston sets out to learn the secret that he knows the authorities are hiding from the people. Helped by a beautiful girl and an old man, appropriately named Solomon, Thorn learns the secret, which is that the wafers are made from human corpses. But he cannot bring back the secret; he is murdered by the authorities before he can tell the people what they are eating. But the Journey Myth, in common with other Death and Resurrection myths, may have less to do with literal dying and its literal aftermath than with the psychological coming to maturity of the individual, who must give up his infantile belief in his own immortality and omnipotence, and confront his own mortality. It is an experience from which he emerges a sadder but wiser person. This is why the Substitute must die: No one can return from the Land of the Dead without losing some part of himself; no one can reach maturity except at great cost. The Death of the Substitute is so important that it often appears even in stories that lack an explicit Journey. War stories frequently have both the meeting with the goddess and the Death of the Substitute. In such movies as *The Big Parade*, *Wings*, *Task Force*, and many others, the hero goes overseas to war, falls in love with a girl often French or Oriental, and his best buddy gets killed. In the war movies, the hero sometimes gets the girl at the end and sometimes not, but someone important to the hero always dies. The cop-killing provides the motivation for the Journey, and this, too, is thematically correct; a Journey required as expiation for a murder is a variation known from many ancient examples. Apollonia, the Goddess, represents both sexual initiation and that life-enhancing touch with mysterious forces that we often, for lack of a better explanation, ascribe to a supernatural agency. But Michael cannot remain forever isolated from real life in his idyllic Sicilian hideaway. Like all of us, he returns to the responsibilities of his mature life. On his return, he consolidates his position by distributing positions and power to his friends and punishing his enemies, completing his role in the Succession myth. *A Godfather III* is already being readied for television. We have had other Succession stories; the familiar show-business story about the aging star who is being displaced by the younger, more glamorous star is another version of the same myth. The most famous examples are *A Star is Born*, which has just been remade again, and *All About Eve*, recently revived on Broadway under its original name of *Applause*. In a story framed by the cyclic year that begins with the burning of the Witch of Winter, an old woman dies, a young woman marries, and a little girl catches the bridal bouquet. The myth of Ouranos, Kronos, and Zeus is old, but it seems to have a particular applicability to our own times. II Widening our

search for mythic themes: Indeed we can, and a look at some other movies from this point of view gives a deeper understanding of both the movies and the myths. Some movies use the myths already found in *The Godfather*, but other themes appear, too, illuminating other aspects of our personal and social lives. For the mythic themes have to do with the universal life crises--birth, maturation, survival, sickness, death, and those moments when human beings confront the inexplicable forces of the universe. The myths separate and interweave, even as the events of which they are stylized versions touch us in changing patterns during our real lives. The myth that is the "frame" in one story may supply the subject for another and vice versa. In *The Godfather*, the frame, or basic myth, was the Succession, and the Journey was the subsidiary theme. But the Journey could just as well be, and often is, the frame, into which other myths are fit as details. Odysseus spent ten years getting home from the Trojan War, which had itself lasted ten years. In *Sounder*, Nathan Morgan, the Black sharecropper, is sentenced to a work camp for a petty theft. And this, on the same day that he had proved his prowess in an American heroic activity, the local baseball game. His son David goes looking for him. As in the *Odyssey*, the son does not find his father, though in both stories the father eventually returns. David meets the Two Helpers, but instead of male and female, they are both female--but one is White, the other Black. Returning, like Odysseus, injured and in rags, the father--again like Odysseus--is recognized first by his dog on his return. Who is the Substitute Who Dies in *Sounder*? But father and son return home injured, too, and a close look reveals a recurring symbolism:

Chapter 4 : Greek Mythology - HISTORY

*Ancient myths in modern poets [Archibald Helen Clarke] on blog.quintoapp.com *FREE* shipping on qualifying offers. This book an EXACT reproduction of the original book published before*

Her favourite genres are classic literature, fantasy, myth, and poetry. This is an early rendition of a mythical Siren created in the 6th century BC. Local myths are often part of oral storytelling. Source The Magic of Oral Storytelling Oral storytelling is an old, widespread, and much loved tradition in many cultures. The tradition appears to be experiencing a revival in some parts of the world, including North America. The event is used to entertain the listeners, to teach or reinforce information or cultural values, and to share memories. It can be very enjoyable for both children and adults. An oral story is frequently presented as prose but may take the form of a poem or a song instead. A performance may include engaging acting or elements such as dance or music. Ideally, the storyteller presents his or her ideas in a way that stimulates the listeners to visualize or otherwise imagine the story in their own mind. The presentation and interpretation combine to create the story. Myths and traditional stories are often shared orally. In this article I describe oral storytelling. I also describe some Ancient Greek myths that I used as the basis for a narrative poem told by an oral storyteller. The myths describe the beguiling creatures known as Sirens, a gifted musician named Orpheus, and the beautiful lyre music that protected sailors from entrapment by the Sirens. The decoration on this vase BC shows Odysseus, his crew and the Sirens. His crew put beeswax in their ears so that they were unable to hear the Sirens.

Storytelling as a Performance Art Some storytellers use only the power of their speaking voice to transmit their message. Others add movements and special effects created by their voice. Some use props as part of their presentation. Singing, chanting, music, and dancing are other methods used to convey an idea, information, or mood. Some storytellers include photos, paintings, or short videos as a background to their talk. One of my former colleagues became an oral storyteller when he retired. He was a drama teacher, which probably helped his performance.

Performance Benefits and Disadvantages Oral storytelling has both advantages and disadvantages compared to writing stories. The immediacy of an oral presentation is missing in a written one that is read later. The narrator often receives feedback from their audience and can modify their presentation as they progress. The audience may even participate in the story or its creation. Sharing a tale orally can be a rich form of communication. For people used to writing a story and then carefully editing their creation, telling a story orally could be daunting. During editing of written work, a storyteller can delete parts that seems inappropriate, unnecessary, or clumsy, correct errors, and add points that they forgot. Storytellers that work with large audiences in a formal setting almost certainly rehearse their story before its presentation. During a performance it may be hard to compensate for mistakes or make adjustments due to audience reactions, however. An experienced storyteller may be able to deal with these situations creatively. They may even enjoy the challenge.

Traditions, Memories, and Connection Storytelling enables people to keep the traditions, values, and memories of their culture alive. Written stories can do this, too, but oral ones allow the narrator and the audience to share memories and ideas as a group and in some cases for questions to be asked and answered. It can be informal and spontaneous. Even two people—the storyteller and the listener—are enough for a storytelling session. I fondly remember the bedtime stories that my father told me. I loved the characters that he created and the adventures that they experienced. In some cases, such as when an older person is sharing memories from the past with a younger relative, they may prefer to share it orally instead of writing it down. Sharing a story in oral form can provide a human connection that is missing or at least delayed in written work. It can sometimes be a healing process. World Storytelling Day is held every year on March 20th. This date is the time of the spring equinox in the Northern Hemisphere and the autumn equinox in the Southern Hemisphere. The day is a celebration of the oral storytelling tradition.

Storytelling Festivals, Events, and Websites Storytelling festivals, competitions, and conferences are held each year in North America as well as in other parts of the world. Links to the websites of three storytelling societies are given at the end of this article. The first site includes a calendar of events for the United States. The second includes similar information for Canada and the third for the UK. All of the sites contain useful information

about storytelling. Oral storytelling is a versatile art with many functions beyond entertainment. The stories that are told are not always fictional. On a recent visit to the National Storytelling Network site, I discovered articles about oral versions of African-American folklore and the use of storytelling to form a bridge between countries currently involved in a tense relationship. An additional article described the oral presentation of personal history by the residents in a seniors home. Telling the stories could be a good experience for the residents and could build a sense of community in the home. Another article described a story project in which cancer patients described their lives. A perfume vase in the form of a Siren, circa BC Source The Myth of the Sirens In some parts of the world, myths are a frequent theme of oral stories. While the myths are not always viewed as literally true, they may still impart important truths or ideas about life to the listeners. The tale told by the storyteller in my poem below is based very loosely on the Ancient Greek myth of the Sirens and the stories of Orpheus. The Sirens were beings that sang an irresistible song. Their music lured sailors to their death by shipwreck on the island or islands inhabited by the Sirens. There were often said to be three of the beings, but the reported number varies. In classical art, Sirens are often depicted as beautiful women. In the time of the Ancient Greeks, however, they were said to either have the head of a woman and the body of a bird or the upper body of a woman with or without wings and the legs of a bird. The Sirens were believed to have originally had the form of a woman. Their form was changed by a goddess either to enable them to complete a task by flying or as a punishment for a misdeed. As is often true in mythology, the stories that have survived vary in their details. An Ancient Roman depiction of Orpheus and the animals that he has charmed Source Orpheus, Jason, and the Argonauts Orpheus was a legendary musician and poet who was said to produce exquisite and magical lyre music. The music charmed and calmed animalsâ€”including fierce onesâ€”and protected humans from the Sirens. The latter ability is highlighted in a myth from Ancient Greece described below. In some legends Sirens play lyres, too, but their music was no match for that of Orpheus. Jason led a band of heroes called the Argonauts. The group went on a sea voyage to search for the Golden Fleece of a ram, which was a symbol of kingship. They travelled on a ship called the Argo. The term Argonauts means "Argo sailors". Although their story has been enhanced over the years, the basic ideas come from ancient times. Jason was the rightful heir to a throne, but his uncle had claimed the throne instead. The uncle gave Jason the task of finding and delivering the Golden Fleece, believing that Jason would be killed during the difficult journey. After many adventures, however, Jason succeeded in his quest. He needed the help of a sorceress named Medea, though. She put a spell on the dragon guarding the Golden Fleece, causing him to sleep. Jason took the fleece and used it to claim the throne. During their voyage, Jason and the Argonauts encountered the Sirens. Orpheus was on board. He played beautiful music on his lyre that drowned the song of the Sirens and kept the men safe. Another story about Orpheus describes his visit to the underworld to rescue his wife Eurydice, who has died. He finds her and returns to the upper world in front of her. Against the order of the god Hades, he turns to look at Eurydice before she has fully emerged from the underworld. As a result, Orpheus loses his wife. An illustration on a vase showing a muse playing a lyre; dates from BC Source The Lyre The lyre is a plucked string instrument that is handheld. The ancient lyre looked like a small, u-shaped harp. It was played in different cultures and in multiple historical periods. The number of strings varied. The lyre in my poem contains seven strings, as in the photo above. Lyres are still played today, although they often have a modern design and are sometimes known as lyre harps. They are usually plucked but are sometimes bowed. Some musicians try to create historically accurate versions of lyres based on the remains and illustrations that have been discovered.

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Contact Author Source If there is one subject that is still widely taught today, it has to be the subject of ancient Greek mythology. Some people might wonder why the world is still so hung up on ancient Greek myths when they are nothing but stories and they came from thousands of years ago. However, one look at the vast amount of ancient Greek-themed movies and literature today, people will quickly come to the conclusion that the world is still fascinated with Greek mythology though they might not always be able to say why. For those who think that ancient Greek mythology stories are nothing more than a bunch of outdated tales, they just happen to be wrong. For sure, these stories may have been written hundreds if not thousands of years ago, but it is good to remember they were written by wise men who had a hand in helping shape modern thinking. They were too good for that and this is why their Greek myths have withstood the test of time and are relevant until today. In fact, they might even still be relevant a hundred years from now. What are Greek Myths? To some people, Greek myths are these epic tales of gods and goddesses gallivanting about the earth, achieving all sorts of impossible tasks. They are stories of people dealing with the gods and either they come out triumphant or they end up bloody and charred or turned into animals and plants. A deeper look at Greek myths should reveal morals, philosophies, and even warnings. In truth, these myths give people a chance to glimpse at the way the Greeks lived and how they thought back then. It might seem hopelessly outdated and unimportant but the exact opposite of that is true. What is the Importance of the Greeks? Most people will not really notice it unless they are told to do so, but there are so many Greek influences around the world today. In fact, it is impossible to go around to completely understand the basics of things like fine arts, literature, and performing arts without touching on some Greek myth. These myths were an integral part of ancient Greek culture because this was how they passed down lessons from one generation to the next without things getting boring and dull. Anyone who has ever picked up a book on Greek myths or seen a movie inspired by one can attest to its action-packed nature. Some might wonder what the point is to just passing down stories—stories that were made up and were in no way true but that was the beauty of Greek mythology in ancient times. They became the perfect way to impart lessons without being dull or boring. What Did These Myths Do? These myths were told to people and it helped them realize the difference between right and wrong. It helped them come to terms with how they should be humble and never think themselves immortal or they might just be proven wrong in the most horrible and inopportune of ways. Also, these tales tell people of heroes and how true greatness was achieved by those who dared while at the same breath, showing the flaws of these heroes. Any modern person who reads or hears of Greek myths will be hard-pressed to stay unaffected. They are simply that good and this proves just how relevant they still are. Anyone can pick up a book of Greek myths. For sure, they will get something from it. Why Study Greek Myths? Reading and hearing about Greek mythology is one thing but why are modern people still made to study them? The answer to that is very simple: People still study the ancient Greeks and their myths much in the same reason they study other cultures and that is so they can learn from it. These myths, for their part, show modern people a glimpse of how they thought in the past, what they considered important, how their morals worked, etc. Another reason to study those Greek myths is because they have contributed a lot to classic and modern literature in the form of symbols. It has been said that simply by studying or even just reading some of these myths, people can learn how to control their actions or at least think better of what they do. After all, a lot of these stories tell tales of how human follies, stupidity, and even hubris get people in trouble. In a sense, these myths serve as a warning for people on how they should and should not be. The irony of the situation is that most people still tend to go with their follies, choose to make stupid decisions, and have hubris. It is almost comical how these myths capture human behavior in the ancient times that are still alive and kicking today. Who are Some Famous Authors? Below is a short list of some famous Greek mythology authors and their equally famous works: Plato — This is perhaps one of the most famous of famous Greek writers. Nothing much is known about Plato but it cannot be denied that his writings have had lots of influence on classic literature as we know it

today. Sophocles â€” Sophocles wrote plays during his career and while some people might expect a happy ending from those plays, they will be sorely disappointed. Sophocles was a tragedian and came up with famous tragedies like Oedipus, the King and Electra, and Antigone. Of his plays, only 7 survived intact. Euripides â€” He was also a tragedian like Sophocles and while he wrote only 95 plays, at least 18 of them survived. Some of his famous works include Medea, The Bacchus, and Alcestis. What made his plays and stories stand out was that they tended to be realistic and would show strong women with wise slaves. He had a massive influence on the concept of European Tragedy. Aristophanes â€” This writer was a comedian and at some point, his pen was the most feared weapon in Athens. He wrote 40 plays but only 11 have survived. Plato even pointed out that the play The Clouds written by Aristophanes was responsible for the trial and execution of Socrates.

Chapter 6 : Gods and Mortals: Modern Poems on Classical Myths by Nina Kossman

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Etymology[edit] The word "Muses" Ancient Greek: Beekes rejects both etymologies and suggests a Pre-Greek origin. Some ancient authorities thought that the Nine Muses were of Thracian origin. Writers similarly disagree also concerning the number of the Muses; for some say that there are three, and others that there are nine, but the number nine has prevailed since it rests upon the authority of the most distinguished men, such as Homer and Hesiod and others like them. It was not until Hellenistic times that the following systematic set of functions was assigned to them, and even then there was some variation in both their names and their attributes: Calliope epic poetry , Clio history , Euterpe flutes and lyric poetry , Thalia comedy and pastoral poetry , Melpomene tragedy , Terpsichore dance , Erato love poetry , Polyhymnia sacred poetry , and Urania astronomy. Aoide "song" or "tune" , Melete "practice" or "occasion" , and Mneme "memory". In Delphi three Muses were worshiped as well, but with other names: Nete , Mese , and Hypate , which are assigned as the names of the three cords of the ancient musical instrument, the lyre. For Alcman and Mimnermus , they were even more primordial , springing from the early deities Ouranos and Gaia. Gaia is Mother Earth , an early mother goddess who was worshipped at Delphi from prehistoric times, long before the site was rededicated to Apollo, possibly indicating a transfer to association with him after that time. Sometimes the Muses are referred to as water nymphs , associated with the springs of Helicon and with Pieris. It was said that the winged horse Pegasus touched his hooves to the ground on Helicon, causing four sacred springs to burst forth, from which the Muses were born. They also gathered the pieces of the dead body of Orpheus , son of Calliope , and buried them in Leivithra. In a later myth, Thamyris challenged them to a singing contest. They won and punished Thamyris by blinding him and robbing him of his singing ability. He thus challenged the Muses to a match, resulting in his daughters, the Pierides , being turned into chattering magpies for their presumption. Another, rarer genealogy is that they are daughters of Harmonia the daughter of Aphrodite and Ares , which contradicts the myth in which they were dancing at the wedding of Harmonia and Cadmus. Cult[edit] The Muses had several temples and shrines in ancient Greece, their two main cult centres being Mount Helikon in Boiotia and Pieria in Makedonia. Here are the temple of the Mousai and Hippukrene and the cave of the Nymphai called the Leibethrides; and from this fact one might infer that those who consecrated Helikon to the Mousai were Thrakians, the same who dedicated Pieris and Leibethron and Pimpleia [in Pieria] to the same goddesses. The Thrakians used to be called Pieres, but, now that they have disappeared, the Makedonians hold these places. Polyhymnia , the Muse of sacred poetry , sacred hymn and eloquence as well as agriculture and pantomime.

Chapter 7 : Greek mythology in popular culture - Wikipedia

THE USE OF ANCIENT MYTHS IN MODERN POETRY: THE MYTH OF SISYPHUS AS A CASE STUDY Dr. Nader Masarwah **ABSTRACT:** *The purpose of this study is to shed light on esthetic uses of Greek myth, its artistic and realistic uses, and the reasons for the allusions to it in contemporary poetry.*

Chapter 8 : Why Ancient Greek Mythology is Still Relevant Today | Owlcation

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Chapter 9 : Ancient Myths in Modern Movies

VANDYCK Edmund Keeley in Modern Greek Poetry: Voice and Myth and David Ricks in The Shade of

blog.quintoapp.com much of the work that has been done on myth and modern poetry there seems to be an implicit value judgement that poetry.