

Chapter 1 : Greek Mythology - HISTORY

Zeus (a Greek god) is depicted here throwing lightning. However, the Romans would assume this was a depiction of Jupiter, the king of gods. The Greek mythology names of the gods and goddesses varied from the Roman names, although each culture ascribed to deities with comparable powers and spheres of influence.

The Greek poets of the Hellenistic period: Prose writers from the same periods who make reference to myths include Apuleius , Petronius , Lollianus , and Heliodorus. Two other important non-poetical sources are the *Fabulae* and *Astronomica* of the Roman writer styled as Pseudo- Hyginus , the *Imagines* of Philostratus the Elder and Philostratus the Younger , and the *Descriptions* of Callistratus. Finally, a number of Byzantine Greek writers provide important details of myth, much derived from earlier now lost Greek works. They often treat mythology from a Christian moralizing perspective. Unfortunately, the evidence about myths and rituals at Mycenaean and Minoan sites is entirely monumental, as the Linear B script an ancient form of Greek found in both Crete and mainland Greece was used mainly to record inventories, although certain names of gods and heroes have been tentatively identified. Firstly, many Greek myths are attested on vases earlier than in literary sources: In some cases, the first known representation of a myth in geometric art predates its first known representation in late archaic poetry, by several centuries. Eventually, these vague spirits assumed human forms and entered the local mythology as gods. Other older gods of the agricultural world fused with those of the more powerful invaders or else faded into insignificance. The achievement of epic poetry was to create story-cycles and, as a result, to develop a new sense of mythological chronology. Thus Greek mythology unfolds as a phase in the development of the world and of humans. The resulting mythological "history of the world" may be divided into three or four broader periods: The myths of origin or age of gods *Theogonies*, "births of gods": The age when gods and mortals mingled freely: The age of heroes heroic age , where divine activity was more limited. The last and greatest of the heroic legends is the story of the Trojan War and after which is regarded by some researchers as a separate, fourth period. For example, the heroic *Iliad* and *Odyssey* dwarfed the divine-focused *Theogony* and *Homeric Hymns* in both size and popularity. Under the influence of Homer the "hero cult" leads to a restructuring in spiritual life, expressed in the separation of the realm of the gods from the realm of the dead heroes , of the Chthonic from the Olympian. Golden, Silver, Bronze, and Iron. These races or ages are separate creations of the gods, the Golden Age belonging to the reign of Cronos, the subsequent races to the creation of Zeus. The presence of evil was explained by the myth of Pandora , when all of the best of human capabilities, save hope, had been spilled out of her overturned jar. By Michelangelo Merisi da Caravaggio , circa 1600 He begins with Chaos , a yawning nothingness. Out of the void emerged Gaia the Earth and some other primary divine beings: Eros Love , the Abyss the Tartarus , and the Erebus. From that union were born first the Titans    six males: After Cronus was born, Gaia and Uranus decreed no more Titans were to be born. They were followed by the one-eyed Cyclopes and the Hecatonchires or Hundred-Handed Ones, who were both thrown into Tartarus by Uranus. This made Gaia furious. He did this, and became the ruler of the Titans with his sister-wife Rhea as his consort, and the other Titans became his court. A motif of father-against-son conflict was repeated when Cronus was confronted by his son, Zeus. Because Cronus had betrayed his father, he feared that his offspring would do the same, and so each time Rhea gave birth, he snatched up the child and ate it. Zeus then challenged Cronus to war for the kingship of the gods. At last, with the help of the Cyclopes whom Zeus freed from Tartarus , Zeus and his siblings were victorious, while Cronus and the Titans were hurled down to imprisonment in Tartarus. Zeus was plagued by the same concern, and after a prophecy that the offspring of his first wife, Metis , would give birth to a god "greater than he", Zeus swallowed her. When Hermes invents the lyre in the *Homeric Hymn to Hermes*, the first thing he does is sing about the birth of the gods. *Theogony* also was the subject of many lost poems, including those attributed to Orpheus, Musaeus , Epimenides , Abaris , and other legendary seers, which were used in private ritual purifications and mystery-rites. There are indications that Plato was familiar with some version of the Orphic theogony. After they ceased to become religious beliefs, few would have known the rites and rituals. Allusions often existed, however, to aspects that were quite public. Images existed on pottery and

religious artwork that were interpreted and more likely, misinterpreted in many diverse myths and tales. A few fragments of these works survive in quotations by Neoplatonist philosophers and recently unearthed papyrus scraps. Some of these popular conceptions can be gleaned from the poetry of Homer and Hesiod. In Homer, the Earth was viewed as a flat disk afloat on the river of Oceanus and overlooked by a hemispherical sky with sun, moon, and stars. The Sun Helios traversed the heavens as a charioteer and sailed around the Earth in a golden bowl at night. Sun, earth, heaven, rivers, and winds could be addressed in prayers and called to witness oaths. Natural fissures were popularly regarded as entrances to the subterranean house of Hades and his predecessors, home of the dead. Greek pantheon Zeus, disguised as a swan, seduces Leda, the Queen of Sparta. A sixteenth-century copy of the lost original by Michelangelo. According to Classical-era mythology, after the overthrow of the Titans, the new pantheon of gods and goddesses was confirmed. The limitation of their number to twelve seems to have been a comparatively modern idea. In addition, there were the dark powers of the underworld, such as the Erinyes or Furies, said to pursue those guilty of crimes against blood-relatives. According to Walter Burkert, the defining characteristic of Greek anthropomorphism is that "the Greek gods are persons, not abstractions, ideas or concepts". The Greeks considered immortality as the distinctive characteristic of their gods; this immortality, as well as unfading youth, was insured by the constant use of nectar and ambrosia, by which the divine blood was renewed in their veins. When these gods are called upon in poetry, prayer or cult, they are referred to by a combination of their name and epithets, that identify them by these distinctions from other manifestations of themselves. Alternatively the epithet may identify a particular and localized aspect of the god, sometimes thought to be already ancient during the classical epoch of Greece. Most gods were associated with specific aspects of life. For example, Aphrodite was the goddess of love and beauty, Ares was the god of war, Hades the ruler of the underworld, and Athena the goddess of wisdom and courage. The most impressive temples tended to be dedicated to a limited number of gods, who were the focus of large pan-Hellenic cults. It was, however, common for individual regions and villages to devote their own cults to minor gods. Many cities also honored the more well-known gods with unusual local rites and associated strange myths with them that were unknown elsewhere. During the heroic age, the cult of heroes or demi-gods supplemented that of the gods. Age of gods and mortals Bridging the age when gods lived alone and the age when divine interference in human affairs was limited was a transitional age in which gods and mortals moved together. These were the early days of the world when the groups mingled more freely than they did later. Tales of love often involve incest, or the seduction or rape of a mortal woman by a male god, resulting in heroic offspring. The stories generally suggest that relationships between gods and mortals are something to avoid; even consenting relationships rarely have happy endings. In another story, based on an old folktale-motif, [47] and echoing a similar theme, Demeter was searching for her daughter, Persephone, having taken the form of an old woman called Doso, and received a hospitable welcome from Celeus, the King of Eleusis in Attica. As a gift to Celeus, because of his hospitality, Demeter planned to make his son Demophon a god, but she was unable to complete the ritual because his mother Metanira walked in and saw her son in the fire and screamed in fright, which angered Demeter, who lamented that foolish mortals do not understand the concept and ritual. According to Ken Dowden, "There is even a saga effect: We can follow the fates of some families in successive generations". Great gods are no longer born, but new heroes can always be raised up from the army of the dead. To the Heroic Age are also ascribed three great events: Traditionally, Heracles was the son of Zeus and Alcmene, granddaughter of Perseus. According to Burkert, "He is portrayed as a sacrificer, mentioned as a founder of altars, and imagined as a voracious eater himself; it is in this role that he appears in comedy, While his tragic end provided much material for tragedy" Heracles is regarded by Thalia Papadopoulou as "a play of great significance in examination of other Euripidean dramas". Vase paintings demonstrate the unparalleled popularity of Heracles, his fight with the lion being depicted many hundreds of times. This probably served as a legitimation for the Dorian migrations into the Peloponnese. Hyllus, the eponymous hero of one Dorian phyle, became the son of Heracles and one of the Heracleidae or Heraclids the numerous descendants of Heracles, especially the descendants of Hyllus—other Heracleidae included Macaria, Lamos, Manto, Bianor, Tlepolemus, and Telephus. These Heraclids conquered the Peloponnesian kingdoms of Mycenae, Sparta and Argos, claiming, according to legend, a right

to rule them through their ancestor. Their rise to dominance is frequently called the " Dorian invasion ". The Lydian and later the Macedonian kings, as rulers of the same rank, also became Heracleidae. Like him, their exploits are solitary, fantastic and border on fairy tale , as they slay monsters such as the Chimera and Medusa. Sending a hero to his presumed death is also a recurrent theme of this early heroic tradition, used in the cases of Perseus and Bellerophon. Argonauts The only surviving Hellenistic epic, the Argonautica of Apollonius of Rhodes epic poet, scholar, and director of the Library of Alexandria tells the myth of the voyage of Jason and the Argonauts to retrieve the Golden Fleece from the mythical land of Colchis. In the Argonautica, Jason is impelled on his quest by king Pelias , who receives a prophecy that a man with one sandal would be his nemesis. Jason loses a sandal in a river, arrives at the court of Pelias, and the epic is set in motion. Nearly every member of the next generation of heroes, as well as Heracles, went with Jason in the ship Argo to fetch the Golden Fleece. This generation also included Theseus , who went to Crete to slay the Minotaur ; Atalanta , the female heroine, and Meleager , who once had an epic cycle of his own to rival the Iliad and Odyssey. Pindar , Apollonius and the Bibliotheca endeavor to give full lists of the Argonauts. The story of Medea, in particular, caught the imagination of the tragic poets. This includes the doings of Atreus and Thyestes at Argos. Behind the myth of the house of Atreus one of the two principal heroic dynasties with the house of Labdacus lies the problem of the devolution of power and of the mode of accession to sovereignty. The twins Atreus and Thyestes with their descendants played the leading role in the tragedy of the devolution of power in Mycenae. As far as Oedipus is concerned, early epic accounts seem to have him continuing to rule at Thebes after the revelation that Iokaste was his mother, and subsequently marrying a second wife who becomes the mother of his childrenâ€”markedly different from the tale known to us through tragedy e. Paris is holding the golden apple on his right hand while surveying the goddesses in a calculative manner. The sudden appearance of the goddess Athena, who, in this fresco, has grabbed Achilles by the hair, prevents the act of violence. Eris and the golden apple of Kallisti , the Judgement of Paris , the abduction of Helen , the sacrifice of Iphigenia at Aulis. Before they could take Troy, the Greeks had to steal from the citadel the wooden image of Pallas Athena the Palladium. At night the Greek fleet returned, and the Greeks from the horse opened the gates of Troy.

Chapter 2 : About Roman Mythology

Greek and Roman Mythology Most of the Greek deities were adopted by the Romans, although in many cases there was a change of name. In the list below, information is given under the Greek name; the name in parentheses is the Roman equivalent.

As a rule the Romans were, not myth-makers, and the myths they had were usually imported. The Roman gods were utilitarian, like the practical and unimaginative Romans themselves. These gods were expected to serve and protect men, and when they failed to be useful their worship was curtailed. This does not mean the Romans lacked religious sentiment. They had a pantheistic sense of the divinities present in nature. But their deepest religious feelings centered on the family and the state. When the Romans adopted the Greek gods from the third century B. Mars was the chief god of the imperial age, more honored than Jupiter, since he aided and symbolized the Roman conquests. The writers who handled mythological subjects typically dealt with patriotic legends that glorified the Roman past, or in love tales. Thus they paid tribute to the state or to love, the basis of the family, in terms derived from Greek mythology. Sometimes in their borrowings they achieved true originality, as Vergil did in his epic poem, *The Aeneid*, or as Ovid did in his poetic compilation, *The Metamorphoses*. These had importance in both Roman mythological writing and in the Roman religion. Then we will list some of the purely native gods, who were significant mainly for the Roman religion. Jupiter, Jove Zeus reigned in the Roman pantheon and defended the state, a god of celestial phenomena and justice. Juno Hera , the wife of Jupiter, a goddess of motherhood and childbearing. The Saturnalia was held in his honor, a winter festival in which masters and slaves exchanged roles, a time of gift giving and license. Mars Ares , the son of Juno, was a highly respected god of war but also an agricultural deity. Thus he represented two primary Roman preoccupations – farming and fighting. Vesta Hestia was a lovely goddess of the hearth and of sacrificial fire. Her temple was tended by the Vestal Virgins. Ceres Demeter was a goddess of grain. Minerva Athena was a warrior goddess who also presided over commerce. Neptune Poseidon was lord of the sea. Dis, Pluto Hades ruled the underworld of death. Mercury Hermes was a god of commerce and messages. Venus Aphrodite , originally an agricultural goddess, was the deity of love, particularly sexual love. Cupid Eros , her son, was the god of erotic attraction. Vulcan, Mulciber Hephaestus was a god of fire and warmth, of the forge and of volcanic eruptions. Liber, Bacchus Dionysus was the god of wine and drunkenness. Diana Artemis was a huntress, goddess of the woods and moon. Apollo was the god of truth and light, as in Greece. Proserpina Persephone , a goddess of spring, the daughter of Ceres and wife of Pluto. The Numina were vague, protective powers that inhabited nature and presided over daily human activities, the earliest gods. Janus was the god of beginnings, of doorways and public gates, of departures and returns. The statue of Janus in his temple had two faces, a young one that looked toward the rising sun and an old one that faced the setting sun. At his temple in Rome the doors were shut only in times of peace, which were extremely rare. The Lares and Penates were mainly gods of the family. A Lar was a protective ancestral spirit, while the Penates were household gods, guardians of the hearth and storerooms. Each Roman family had its own special gods. However, Roman cities had public Lares and Penates to safeguard them. Priapus, an ugly god with huge genitals, promoted fertility. Sylvanus and Faunus were rustic gods of the forest and possessed goat-shanks, like Pan. Flora was a goddess of flowers, fruits, and springtime. The Manes were benevolent spirits of the dead, good souls, as opposed to the Lemurs also Larvae , which were evil discarnates.

Roman mythology is the body of traditional stories pertaining to ancient Rome's legendary origins and religious system, as represented in the literature and visual arts of the Romans. "Roman mythology" may also refer to the modern study of these representations, and to the subject matter as represented in the literature and art of other cultures in any period.

The legion consisted of knights celeres under the command of a tribunus celerum, appointed by the king, and 3,000 foot soldiers, under the command of three tribuni militum. Each of the three ancient tribes provided a third of this force and one tribune. With the increase of the military forces of Rome the name of legio was given to each of the sub-divisions equivalent in numbers to the original army. The military system of king Servius Tullius made the infantry the most important part of the military forces, instead of the cavalry as heretofore. The five classes included in the census were: 1. The iuniores, those who were from 17 to 46 years old, were appointed for field service, and the seniores, those from 47 to 60, for the defence of the city. The first and second lines of the legion, drawn up in unbroken order like the Greek phalanx, consisted of citizens of the first class, equipped with helmet, cuirass, round shield clipeus, and greaves, all of bronze. The third and fourth lines were from the second class, and had no cuirass, but had the helmet and greaves and large oblong shields scutum. The fifth and sixth were armed similarly, but without greaves, and were drawn from the third class. The fourth class was armed with the scutum as its only weapon of defence, but, like the others, provided with spear hasta and sword. It either filled the seventh and eighth lines, or, with the fifth class, formed the rorarii, who opened the battle with slings and other light missiles. An important alteration, ascribed to Camillus about 477 B.C. In the flourishing days of the Republic, the normal strength of a legion, which could be increased in time of need, consisted of knights equites, and 4,000 foot soldiers pedites. In respect to the weapons used, the latter were divided into four kinds, according to their length of service and familiarity with warfare. The three first classes had a bronze helmet cassis with a lofty plume of feathers, a scutum, a leathern cuirass lorica, and a spear, which in the two first divisions was a pilum. The velites were armed with a leather helmet galea, a light shield parma, and a sword and several light javelins. The 3,000 heavily armed men were divided into 30 manipuli, numbering men each among the hastati and principes, and 60 each among the triarii, and were again subdivided into two bodies called centuriae, and led by centurions. Of the 1,000 velites, 20 were allotted to each century, and they formed the final complement of each maniple. On the field of battle the maniples were drawn up in open order, separated laterally from one another by intervals corresponding to the breadth of each maniple in front. The arrangement of the maniples would thus resemble that of the black squares on a chessboard. They fell into three divisions; the hastati in the front rank, with the principes behind them, and the triarii in the rear. If the first division, the hastati, were compelled to give way, then the second division, the principes, advanced through the intervals between the maniples of the first division; if the principes in their turn had to retreat, then the third division, the triarii, who had been previously kneeling, protected by their shields, allowed the hastati and principes to fall back into the intervals separating the maniples of the triarii, and themselves closing their ranks pressed forward to meet the enemy. The knights of the legion were divided into 10 turmae of 30 men each, and were equipped with a bronze cuirass, leathern greaves, helmet, shield, a long sword for attacking, and a long lance provided at both ends with an iron point. Each turma was under three decurions and three underofficers optiones. The legion as a whole was under the command of six tribuni militum. The consular army consisted of two legions. Four legions were regularly levied in each year; in other words, 16,000 foot soldiers and 1,000 cavalry. This levy of citizens was further swelled by the Italian allies socii, a body of 20,000 foot soldiers and 3,000 cavalry, thus adding to each of the two consular armies 10,000 foot soldiers and 1,000 cavalry. Ten of these cohorts fought on the right wing, and ten on the left wing of the legions. Besides these, four cohorts of men each were formed into a picked body. The cavalry were in six squadrons See ALA, 1,000 of men each. Four of these belonged to the main army, and two to the picked body. In wars beyond the limits of Italy there were also auxiliary forces auxilia, consisting either of soldiers raised in the country where the war was being carried on, or of light-armed troops furnished by allied kings and nations. Besides the ordinary component parts of the legion there was also the bodyguard of the commander-in-chief, the cohorts

proetoria. In the course of the 1st century B. In the first place, in the time of Marius, the census ceased to be the basis of the levy, and all the citizens collectively were placed on the same footing in respect to their military service and the uniform which they wore. All the soldiers of the legion alike received the heavy equipment and the pilum, while the light-armed velites were done away with. After the right of citizenship had been conferred on the Italian allies, these no longer formed a separate part of the legions, but were incorporated with them. Thus the Roman army now consisted only of heavy-armed legions and of light-armed auxiliary troops. The latter were partly raised in the provinces and divide into cohorts, and partly enlisted as slingers and archers. The cavalry of the legions ceased to exist. Like the light-armed soldiers, the whole of the cavalry consisted of auxiliary troops, who were partly enlisted and partly levied from the provinces, while some were supplied according to agreement by allied nations and princes. A further important novelty introduced by Marius was the use of the cohort-formation, instead of the maniple-formation, which broke up the front too much. The legion was now divided into ten cohorts, in each of which there were three maniples of hastati, principes, and triarii, designations which now only concern the relative rank of the six centurions of the cohort. The customary battle array was in three divisions, the first being formed of four cohorts, and the second and third of three each. Again, while in earlier times the obligation of service extended at the most in the infantry to twenty campaigns and in the cavalry to ten, from the days of Marius the soldier remained uninterruptedly for twenty years with the army; an earlier dismissal being only exceptional. For this reason the well-to-do classes sought to withdraw themselves from the general military service, and it thus came to pass that the legions were for the greater part manned by means of conscriptions from the lowest strata of the burgher population of Italy, in which the service was regarded simply as a means of livelihood. Thus from the original army of citizens there was gradually developed a standing army of mercenaries. The legions are now once more provided with a corps of cavalry strong, and are designated not only by numbers, but also by distinctive names. The strength of the legion now amounted to , men, raised partly by a regular levy, partly by drawing recruits from the Roman citizens of all the provinces beyond the bounds of Italy. As under the Republic, it was divided into 10 cohorts of 6 centuries each; the first cohort was, however, twice the strength of the remainder. It was not until the second half of the 3rd century A. At the death of Augustus, the number of the legions was 25; it was then increased to 30, and this number was maintained until the end of the 2nd century, when three new legions were added by Septimius Severus. From the beginning of the 4th century it gradually rose to about , each of them, however, mustering a considerably smaller contingent. In course, of time, and especially after the 2nd century, owing to the conflicts with the barbarians, the legion was drawn up more and more after the manner of the Greek phalanx, without intervals in its line and with a division of troops in its rear. In its equipment there was an important alteration beginning with the second half of the 3rd century, when ad the soldiers of the legion carried long swords Spathae , and the first five cohorts two pila, one larger and another smaller, while the last five had lanceae, or javelins serving as missiles, and fitted with a leather loop to help in hurling them with precision. The accompanying cut from the Column of Trajan represents the soldiers of a legion on the march, carrying their helmets close to the right shoulder, and their kit at the top of a pole resting on the left.

Chapter 4 : Roman Gods – List of the Names and Influences of Roman Gods

Greek and Roman Mythology from University of Pennsylvania. Myths are traditional stories that have endured over a long time. Some of them have to do with events of great importance, such as the founding of a nation.

Twelve Olympians The main and most important gods were the Twelve Olympians. The home of these gods is at the top of Mount Olympus. There was some variation as to which deities were included in the Twelve. It includes all those who are commonly named as one of the Twelve in art and poetry. Dionysus was a later addition; in some descriptions, he replaced Hestia. Hades is not usually included among the Olympians, because his home was the underworld. Some writers, however, such as Plato, named him as one of the Twelve. She was married to Hephaestus, but she had many lovers, including Ares, Adonis and Anchises. She was depicted as a beautiful woman and often naked. Her symbols include roses and other flowers, the scallop shell, and myrtle wreath. Her sacred animals are doves and sparrows. The Roman version of Aphrodite was Venus. He is the son of Zeus and Leto, and the twin brother of Artemis. Apollo was associated with the Sun; while Artemis was the Moon. Both use a bow and arrow. In the earliest myths, Apollo fights with his half-brother Hermes. In sculpture, Apollo was depicted as a handsome young man with long hair and a perfect physique. His attributes include the laurel wreath and lyre. He often appears in the company of the Muses. Animals sacred to Apollo include roe deer, swans, cicadas, hawks, ravens, crows, foxes, mice and snakes. He was the son of Zeus and Hera. He was depicted as a young man, either naked with a helmet and spear or sword, or as an armed warrior. Ares generally represents the chaos of war in contrast to Athena, who represented strategy and skill. The Roman version of Ares is Mars. In later times she became associated with the Moon. She is the daughter of Zeus and Leto, and the twin sister of Apollo. She is depicted as a young virgin woman. In art she is often shown holding a hunting bow and arrows. Her attributes include hunting spears, animal furs, deer and other wild animals. Her sacred animals are deer, bears and wild boars. The Roman version of Artemis is Diana. She was depicted with a helmet, holding a shield and a spear, and wearing the Aegis over a long dress. Poets describe her as having very bright, keen eyes. She was a special patron of heroes such as Odysseus. She was also the patron of the city Athens which is named after her. Born from the head of Zeus her father and her mother is Metis, the first wife of Zeus. Her symbol is the olive tree. She is often shown beside her sacred animal, the owl. The Roman version of Athena is Minerva. Demeter is a daughter of Cronus and Rhea. Her brother is Zeus, with whom she had Persephone. She was one of the main deities of the Eleusinian Mysteries. She was depicted as an older woman, often wearing a crown and holding bunches of wheat. Her symbols are the cornucopia, wheat-ears, the winged snake, and the lotus staff. Her sacred animals are pigs and snakes. The Roman version of Demeter is Ceres. He was depicted in art as either an older man with a beard or a pretty young man with long hair. His attributes include the thyrsus a pinecone-tipped staff, drinking cup, grape vine, and a crown of ivy. He is often shown with his thiasos, a group of followers that includes satyrs, maenads, and his teacher Silenus. The consort of Dionysus was Ariadne. Animals sacred to him include dolphins, snakes and donkeys. Dionysus was a later addition to the Olympians; in some descriptions, he replaced Hestia. His consort is Persephone. His attributes are the cornucopia, key, sceptre, and the three-headed dog Cerberus. The owl was sacred to him. He was one of three sons of Cronus and Rhea, and therefore was ruler of one of the three realms of the universe, the underworld. He is not very often included as one of the Olympians, however. He was the son of Hera by parthenogenesis. He is the smith of the gods and the husband of Aphrodite. He was usually depicted as a bearded man with hammer, tongs and anvil – the tools of a smith – and sometimes riding a donkey. His sacred animals are the donkey, the guard dog and the crane. One of his many creations was the armour of Achilles. Hephaestus used fire to create things. The Roman version, however, Vulcan, was feared for his destructive power; he was associated with volcanoes. She is the wife of Zeus and daughter of Cronus and Rhea. She was usually depicted as a regal woman, wearing a crown and veil and holding a lotus-tipped staff. Her sacred animals are the heifer, the peacock and the cuckoo. The Roman version of Hera is Juno. He is the son of Zeus and Maia, Hermes is the messenger of the gods. He also leads the souls of the dead into the afterlife. He was depicted either as a

handsome and fit young man, or as an older bearded man. He was often shown wearing sandals with small wings on them. His sacred animals are the tortoise, the ram and the hawk. The Roman version of Hermes was Mercury. She was described as a virgin. She is a daughter of Rhea and Cronus, and sister of Zeus. She could not often be identified in Greek art. She appeared as a veiled woman. Her symbols are the hearth and kettle. In some descriptions, she gave up her seat as one of the Twelve Olympians to Dionysus , and she plays a minor role in Greek myths. The Roman version of Hestia, however, Vesta , was a major goddess in Roman culture. He is a son of Cronus and Rhea, and brother to Zeus and Hades. He rules one of the three realms of the universe as king of the sea and the waters. In classical artwork, he was depicted as an older man with a very large beard, and holding a trident. The horse and the dolphin are sacred to him. His wife is Amphitrite. The Roman version of Poseidon was Neptune. He is the god of the sky, thunder and lightning , law and order, and fate. He is the youngest son of Cronus and Rhea. He overthrew his father and took the throne of heaven for himself. In artwork, he was depicted as a regal, older man with a dark beard. His usual attributes are the royal sceptre and the lightning bolt. His sacred animals are the eagle and the bull. The Roman version of Zeus, Jupiter , was also the main god of the Romans. Coin made under Alexander the Great showing Zeus on his throne holding a sceptre and eagle. Primordial deities[[change change source](#)] The primordial deities are the first beings that existed. They are what makes up the universe. All other gods descend from them. The first among them is usually said to be Chaos.

Chapter 5 : Greek and Roman Gods – Greek Gods & Goddesses

Learn about the traditional tales Greek, Roman, Norse, Egyptian, American Indian cultures involving gods, goddesses, monsters, heroes, heroines, and much more.

Besides these gods and the Muses, Dionysus also was connected with music. Numerous myths, as for instance those concerning Amphion and Orpheus, tell of its mighty power, and testify to the Greeks having cultivated music at a very early epoch. It was always intimately allied to poetry. Originally, epic poems were also sung to the accompaniment of the cithara, and the old heroes of poetry, such as Orpheus and Musaeus, are at the same time heroes of music, just as in historical times the lyric and dramatic poets were at the same time the composers of their works. It was not until the Alexandrian times that the poet ceased to be also a musician. Owing to its connexion with poetry, music developed in the same proportion, and flourished at the same period, as lyric and dramatic poetry. Of the Greek races, the Dorians and Aeolians had a special genius and capacity for music, and among both we find the first traces of its development as an art. In the Peloponnesian school of the Terapandridce, who followed his teaching and formed a closely united guild, citharodice received its further artistic development. Of the two kinds of independent instrumental music, which throughout presupposes the development of vocal music and always adapts itself to this as its model, the earlier is the music on the flute, aulitice, which was especially brought into favourable notice by SACADAS of Argos about B. Music was much promoted by the contests at the public festivals, above all, by those at the Pythian games. Its highest point of development was attained in the time of the Persian Wars, which seems to have seen the completion of the ancient system as it had been elaborated by the tradition of the schools. The lyric poets of this time, as Pindar and Simonides, the dramatists, as Phrynichus and Aeschylus, were hold by the critics to be unsurpassable models. What was added in subsequent times can hardly be called a new development of the art. Athens in her golden age was the central city where professional musicians met one another,-Athens the home of Greek dramatic poetry. At this time vocal, combined with instrumental, music largely prevailed over instrumental music alone. The latter was chiefly limited to solo performances. Ancient vocal music is distinguished in one important point from ours: Again, in classical times, the music was subordinate to the words, and was therefore necessarily much simpler than it is now. It is only in this way that we can explain the fact that an ancient audience could follow the musical representation of the often intricate language of the odes, even when the odes were sung by the whole choir. Critics regarded it as a decline of art, when, at the end of the Peloponnesian War, the music began to be the important element instead of the poetry. This change took place at first in single branches of the art, as in the solos monodice in tragedy, and in the dithyrambic choruses. Thenceforward ancient music, like modern music, raised itself more and more to a free and independent position beside that of poetry. The first place among the various kinds of music was assigned to the indigenous citharodice, which was connected with the first development of the musical art; and indeed stringed instruments were always more esteemed than wind instruments, in part on account of the greater technical difficulties which had to be overcome, and which led to musicians giving particular attention to them. Moreover, playing on the flute was limited to certain occasions, as its sound seemed to the ancients to arouse enthusiasm and passion [Aristotle, Politics, viii 3]. There is evidence that, on the one hand, the ancient theory of singing and of instrumentation in spite of the primitive nature of the instruments was brought to a high degree of perfection; and that, on the other hand, the public must have possessed a severely critical judgment in matters of music. The characteristic feature of ancient music is the great clearness of its form, resulting, above all, from the extreme precision of the rhythmic treatment. Of these the Dorian and Phrygian are regarded by Plato as representing the mean in respect of pitch, while the highest varieties of the Lydian called Mixo-lydian and Syntono-lydian are contrasted with the Ionian and with the lower variety of the Lydian afterwards known as Hypo-lydian, the last two being described as "slack," or low in pitch Republic, p. Each of these was regarded as expressive of a particular feeling. Thus, the Dorian was deemed appropriate to earnest and warlike melodies; the Phrygian was exciting and emotional; the Mixo-lydian pathetic and plaintive. The Aeolian was intermediate between the high-pitched Lydian and the low-pitched Ionian

Athenaeus, p. These seven forms were known as harmonice harmonia meaning literally a "fitting" or "adjustment," hence the "tuning" of a series of notes, or the formation of a "scale". They were afterwards known as tonoi, or tropoi, the Latin modi and our moods or "modes. According to some authorities Westphal and his followers the ancient "modes" differed from one another as the modern major mode differs from the minor, namely in the order in which the intervals follow one another, the difference in the "modes" thus depending on the place of the semi-tones in the octave. Others suppose that the terms Dorian, Phrygian, Lydian and the rest, were applied to different scales of the same "mode" in the modern sense of the term. Monro, in his *Modes of Ancient Greek Music*, , maintains that, in the earlier periods of Greek music, 1 there is no distinction between "modes" harmonice and "keys" tonoi or tropoi ; and 2 that the musical scales denoted by these terms were primarily distinguished by difference of pitch p. To the passages quoted by Mr. Monro, from Plutarch *De Musica*, cc. The heptachord consisted of two tetrachords the central note was at once the highest of the first and the lowest of the second tetrachord. The heptachord was certainly in use before Terpander, who is said to have given to the lyre seven strings instead of four. He really increased the compass of the scale from the two conjunct tetrachords of the seven-stringed lyre to a full octave, without increasing the number of the strings. This he did by adding one more string at the upper end of the scale, and taking away the next string but one. Aristotle, *Problems*, xix From the lowest b onwards, this scale was divided into tetrachords in such a way that the fourth note was always also regarded as the first of the following tetrachord; [the intervals between the sounds of the tetrachord were, in ascending order, semi-tone, tone, tone]. This sequence was called the diatonic genus. Besides this there was also the chromatic, the tetrachords of which were as follows, b c d e e f g a [the intervals in this case were semi-tone, semi-tone, tone and a half]. In proportion to the amount of attention paid to music by the Greeks, it early became the subject of learned research and literary treatment. For representing the symphonic relations the Pythagorean school invented the monochord or canon, a string stretched over a sounding board and with a movable bridge, by means of which the string could be divided into different lengths; it was on this account known as the school of the Canonici as opposed to the Harmonici, who opposed this innovation and continued to be satisfied with a system of scales "harmonies" sung by the sole guidance of the ear.

Chapter 6 : Roman mythology | Encyclopedia Mythica

The first and second lines of the legion, drawn up in unbroken order like the Greek phalanx, consisted of citizens of the first class, equipped with helmet, cuirass, round shield (clipeus), and greaves, all of bronze.

Stories pertaining to the Nonae Caprotinae and Poplifugia festivals. The Etruscan city of Corythus as the "cradle" of Trojan and Italian civilization. Religion in ancient Rome Narratives of divine activity played a more important role in the system of Greek religious belief than among the Romans, for whom ritual and cult were primary. Although Roman religion did not have a basis in scriptures and exegesis, priestly literature was one of the earliest written forms of Latin prose. Some aspects of archaic Roman religion survived in the lost theological works of the 1st-century BC scholar Varro, known through other classical and Christian authors.

Capitoline Triad The earliest pantheon included Janus, Vesta, and a leading so-called Archaic Triad of Jupiter, Mars, and Quirinus, whose flamens were of the highest order. According to tradition, Numa Pompilius, the Sabine second king of Rome, founded Roman religion; Numa was believed to have had as his consort and adviser a Roman goddess or nymph of fountains and of prophecy, Egeria. The Etruscan-influenced Capitoline Triad of Jupiter, Juno and Minerva later became central to official religion, replacing the Archaic Triad – an unusual example within Indo-European religion of a supreme triad formed of two female deities and only one male. The cult of Diana became established on the Aventine Hill, but the most famous Roman manifestation of this goddess may be Diana Nemorensis, owing to the attention paid to her cult by J. Frazer in the mythographical classic *The Golden Bough*. Behind her Iris stands and gestures. On the left Vulcan the blond figure stands behind the wheel, manning it, with Ixion already tied to it. The gods represented distinctly the practical needs of daily life, and Ancient Romans scrupulously accorded them the appropriate rites and offerings. Early Roman divinities included a host of "specialist gods" whose names were invoked in the carrying out of various specific activities. Fragments of old ritual accompanying such acts as plowing or sowing reveal that at every stage of the operation a separate deity was invoked, the name of each deity being regularly derived from the verb for the operation. Tutelary deities were particularly important in ancient Rome. Thus, Janus and Vesta guarded the door and hearth, the Lares protected the field and house, Pales the pasture, Saturn the sowing, Ceres the growth of the grain, Pomona the fruit, and Consus and Ops the harvest. Even the majestic Jupiter, the ruler of the gods, was honored for the aid his rains might give to the farms and vineyards. In his more encompassing character he was considered, through his weapon of lightning, the director of human activity. Due to his widespread domain, the Romans regarded him as their protector in their military activities beyond the borders of their own community. Prominent in early times were the gods Mars and Quirinus, who were often identified with each other. Mars was a god of war; he was honored in March and October. Modern scholars see Quirinus as the patron of the armed community in time of peace. The 19th-century scholar Georg Wissowa [18] thought that the Romans distinguished two classes of gods, the di indigetes and the di novensides or novensiles: Arnaldo Momigliano and others, however, have argued that this distinction cannot be maintained. The Romans commonly granted the local gods of a conquered territory the same honors as the earlier gods of the Roman state religion. In addition to Castor and Pollux, the conquered settlements in Italy seem to have contributed to the Roman pantheon Diana, Minerva, Hercules, Venus, and deities of lesser rank, some of whom were Italic divinities, others originally derived from the Greek culture of Magna Graecia. In BC, Rome imported the cult object embodying Cybele from Pessinus in Phrygia and welcomed its arrival with due ceremony. In some instances, deities of an enemy power were formally invited through the ritual of evocatio to take up their abode in new sanctuaries at Rome. Communities of foreigners peregrini and former slaves libertini continued their own religious practices within the city. In this way Mithras came to Rome and his popularity within the Roman army spread his cult as far afield as Roman Britain. The important Roman deities were eventually identified with the more anthropomorphic Greek gods and goddesses, and assumed many of their attributes and myths.

Chapter 7 : Popular Greek and Roman Mythology Books

Greek Mythology: The Olympians At the center of Greek mythology is the pantheon of deities who were said to live on Mount Olympus, the highest mountain in Greece. From their perch, they ruled.

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Greek vs. Roman Mythology. Myths refer to a body of a culture comprising of narratives of historical thoughts explaining the diverse cultural practices upheld by various groups of people or natural phenomenon the people experienced, as well as, the magic in the world they observe.

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Roman Gods & Goddesses. Roman mythology, like that of the Greeks, contained a number of gods and goddesses, and because of the early influence of Greece on the Italian peninsula and the ever-present contact with Greek culture, the Romans adopted not only their stories but also many of their gods, renaming a number of them.