Click Here

Want to give your brand videos a cinematic edge? Join our visual experts and special guests for an info-packed hour of insights to elevate your next video project. Tune in on June 24 at 11amET.Register NowHow can financial brands set themselves apart through visual storytelling? Our experts explainhow.Learn MoreThe Motorsport Images Collections captures events from 1895 to todays most recentcoverage.Discover The CollectionWant to give your brand videos a cinematic edge? Join our visual experts and special guests for an info-packed hour of insights to elevate your next video project. Tune in on June 24 at 11amET.Register NowHow can financial brands set themselves apart through visual storytelling? Our experts explainhow.Learn MoreThe Motorsport Images Collections captures events from 1895 to todays most recentcoverage.Discover The CollectionWant to give your brand videos a cinematic edge? Join our visual experts and special guests for an info-packed hour of insights to elevate your next video project. Tune in on June 24 at 11amET.Register NowHow can financial brands set themselves apart through visual storytelling? Our experts explainhow.Learn MoreThe Motorsport Images Collections captures events from 1895 to todays most recentcoverage.Discover The CollectionList of gods, goddesses, monsters, daimones and other spirits of Greek mythology. (570 entries) GROUP Deity God Goddess Spirit-Daemon Monster-Giants Deified Human. ABA () : Nymph of Thrace, loved by Poseidon, mother of Ergiscos. ABARBAREA () : Naiad of Mysia loved by the Trojan prince, Bucolion, mother of the twins, Esepos and Pedasos. ACESO () : Goddess of the healing of wounds and the curing of illnesses. ACHELOUS () : River god of the Achelous River who gave his daughter, Callirhoe, in marriage to Alcmaeon. ACHERON () : Underworld river of woe. ACHILLES () : hero of the Trojan War, deified after his death. ACHLYS () : Spirit of the death-mist, personification of sadness, misery and poison. Said to have existed before Chaos itself. ACHOS () : One of the spirits of pain, "trouble distress" ACIS () : Young shepherd, in love with the Nereid Galatea, who was crushed under a rock by the jealous Polyphemus and who was transformed into a river. ACMON () : One of the Dactyls. ACRATOPOTES () : God of unmixed wine. ACTAEUS () : One of the Telchines. ADEPHAGIA () : Spirit of satiety and gluttony. ADIKIA () : Minor goddess of injustice and wrongdoing. ADONIS () : Son of King Cinyras and his daughter Myrrha who was loved by Persephone and Aphrodite. ADRASTEIA () : One the Oreades, a nursemaid of the infant Zeus. AEGAEON () : God of violent sea storms and ally of the Titans. AEGLE () : Goddess of radiant good health. AEOLUS () : A king of Thessaly,son of Hippotes, made the ruler of all the winds by Zeusby InfoBooks - Updated: June 2024Explore the ancient world of Greek mythology with our collection of free Greek mythology books in PDF.Greek mythology is a rich source of stories, gods, heroes, and creatures that have fascinated humanity for millennia.These tales not only offer entertainment but also provide profound insights into the human psyche and the traditions of one of the most influential civilizations in history.From classic works to contemporary analysis, our selection covers a wide range of texts that capture the essence and complexity of these ancient myths.Dont wait any longer to immerse yourself in the exciting world of Zeus, Hercules, and Aphrodite.Download your Greek mythology books in PDF now and embark on a journey through the stories that have shaped Western thought.Greek Mythology BooksExtension: PDF | 392 pagesGreek and Roman Mythology is a book that provides a concise and simplified introduction to Greek and Roman mythology, aimed at high-school students. It includes famous stories and names from mythology, utilizing ancient sources and illustrations to convey the essence of Greek culture and beliefs.Extension: PDF | 254 pagesGreek Myths Tell It Again! Read-Aloud Anthology, is a collection of Greek myths designed for read-aloud activities. It introduces various Greek gods and goddesses, explores famous myths such as Prometheus and Pandora, Theseus and the Minotaur, and includes lessons on Hercules, Oedipus, and more.Extension: PDF | 190 pagesMyths and Legends of Ancient Greece and Rome is a comprehensive book on Greek and Roman mythology, providing a lifelike picture of the deities, legends, and customs of ancient Greece.Extension: PDF | 76 pagesThe Function of Mythology and Religion in Ancient Greek Society. explores the roles of mythology and religion in ancient Greek society, discussing the functions served by mythology (such as history, education, explanation, and entertainment) and the functions of religion (civic and spiritual).Extension: PDF | 59 pagesGreek Gods, Heroes, and Men, is a collection of Greek mythology stories, intended for educational purposes. It provides an overview of various Greek gods, heroes, and historical figures, highlighting their significance in ancient Greek culture and their relevance to the study of history and mythology.Extension: PDF | 46 pagesThe Twelve Olympians Study Guide is a unit study guide that provides information about the Twelve Olympians, the principal gods in Greek Mythology, their attributes, and their stories.Extension: PDF | 40 pagesOedipus the King is a play written around 420 BC and is considered one of the finest examples of Greek tragic drama. It tells the story of Oedipus, who becomes king of Thebes and later discovers a tragic truth about his own identity.Extension: PDF | 29 pagesThe Pantheon, is a brief account of Greek mythology, including the story of Zeus and the gods of Olympus. It explores the birth of Zeus, his rise to power, and the battles against the Titans.Extension: PDF | 18 pagesGreek Myths, provides brief narratives of three Greek myths: "The Abduction of Persephone," "Medusa," and "Theseus and the Minotaur," explaining their significance in Greek mythology.Extension: PDF | 6 pagesJason & the Argonauts, is a brief article that narrates the early years of Jason, his quest for the Golden Fleece, and his encounters with mythical creatures and challenges.Extension: PDF | 42 pagesNature Myths is a collection of Greek mythology stories featuring Prometheus and Pandora. It explores Prometheus' defiance of Zeus to bring fire to humanity and Pandora's curiosity that leads to the release of misfortunes into the world.Extension: PDF | 33 pagesConstellation Legends is a collection of Greek mythology stories associated with various constellations. It explores the origins and legends behind constellations like Andromeda, Aquarius, Aries, and others.Extension: PDF | 7 pagesThe Creation of the Titans and the Gods, is a brief account from Hesiod's Theogony about the emergence of the immortal beings, including Gaea (Mother Earth), Uranus (Father Sky), and the birth of the Titans.Extension: PDF | 6 pagesThe Origins of Greek Myth. is a brief exploration of Greek mythology, highlighting the similarities between the gods and humans. It discusses various Greek heroes and their stories, as well as the transition from a mother-dominated society to a father-dominated society.Extension: PDF | 3 pagesSymbolism of the Apple in Greek Mythology, explores the symbolism of apples in Greek mythology, discussing their significance in various myths and their representation of immortality, selfishness, and discord.Extension: PDF | 19 pagesThe Olympians and Lesser Gods/Goddesses, is a presentation summarizing the key gods and goddesses in Greek mythology, including their attributes and relationships.Extension: PDF | 18 pagesIntroduction to Greek Mythology. is a concise introduction to Greek mythology, covering key gods, heroes, and myths.Extension: PDF | 17 pagesIntroduction to Greek Mythology, is a concise introduction to Greek mythology, highlighting key gods and goddesses such as Zeus, Hera, Aphrodite, Apollo, and Athena.Extension: PDF | 54 pagesThe Gods of Olympus. is a concise overview of the Olympian gods in Greek mythology, including Zeus, Poseidon, Apollo, Ares, Hermes, and Hephaestus, among others.Extension: PDF | 18 pagesGreat Greek Mythology Creatures, provides information on various Greek mythology creatures such as Gorgons, Medusa, Cerberus, Griffin, Cyclops, Hydra, and Minotaur. It includes descriptions, origins, and stories associated with these mythical beings.Here ends our selection of free Greek Mythology books in PDF format. We hope you liked it and already have your next book!If you found this list useful, do not forget to share it on your social networks. Remember that Sharing is Caring.Do you want more Mythology books in PDF format? Download Guide Here: The Ultimate Guide To The Olympian GodsThe twelve Olympian Gods of Mount Olympus were the rulers of the earth after Zeus defeated the Titans in the Titan War. All of the Greek gods were descendants of Uranus (Sky) and Gaia (Earth). Together Uranus and Gaia had Cronus and Rhea (Titans).Cronus and Rhea had 6 children together, Zeus, Hera, Demeter, Poseidon, Hades and Hestia (note that Hades and Hestia were not Olympians). Four of these children Zeus, Hera, Demeter and Poseidon became the first generation of Olympian gods.Aphrodite was also a first generation Olympian, however she was born from Uranus (youll find out her story below).Seven of Zeus and Heras children (both together and separately) became the second generation of Olympians.Unlike other gods that are all knowing and the pinnacle of human perfection, the Greek gods were a representation of humanity at its best and at its worst.While the gods relationships and history is a complex web of love, disagreements, betrayal, violence and affairs is confusing to say the least, this ultimate guide will give you all the clarification you need.Be sure to download the Greek gods chart below before you proceed as it will help you on this fascinating process of discovery, uncovering the intricacies of Greek mythology.The family tree pictured above is a great visual representation of these relationships. Note that the tree shows only the 12 Olympians. You can take away your own copy of the family tree when you download the Greek gods chart. Related: 5 Olympian Gods And Their Greek IslandZeusZeus, king of the gods, was the most powerful of all the those in Greek mythology. Son of Cronus and Rhea, he defeated his father Cronus and released his siblings from his belly.He was often called the god of lightning and thunder because he controlled the weather but was also known for being the god of justice. He is often depicted with a lightning bolt or a sceptre.While he married his sister Hera, he was also known to be a prolific adulterer, bearing children with both other goddesses and mortals.The Greek gods chart shows Zeuss Olympian children, but there were many, many more.One of the most important statues of Zeus can be seen at the National Archaeological museum in Athens. Related: National Archaeological MuseumHeraQueen of the Greek gods, and wife of Zeus, Hera was the goddess of marriage and family. She was also the daughter of Rhea and Cronus.Yes, Zeus did marry his sister (refer to your Greek gods chart and the family tree).Having such an unfaithful husband, she developed a habit for vengeance. Many of the myths involving Hera spoke of her taking some sort of revenge on one of Zeuss lovers or his illegitimate children. Unlike Zeus, she remained loyal to her husband she represented fidelity and the ideal woman.She was often depicted wearing a crown or holding a sceptre. She was also associated with a pomegranate, a symbol of fertility. Related: The Women Rulers Of Ancient Greece We Need To RememberPoseidonPoseidon was the god of the sea, like Zeus and Hera he was also the son of Cronus and Rhea.Much like the sea he often had a stormy disposition and was capable of great destruction, being also the god of earthquakes, flood and drought. But he was also considered to be the protector of sailors.He was depicted as a dark bearded man usually holding a trident, although he was associated with other symbols such as dolphins and horses.DionysusDionysus was a favourite amongst the Greek people. Why? Well he was the god of wine of course. He stood for rebellion, ecstasy, frenzy and sexual madness. A loveable and relatable rebel if there ever was one.He was the son of Zeus and Semele, the Greek princess of Thebes. Unfortunately, Semele was another victim of Heras jealously. Hera convinced the pregnant Semele to ask Zeus to show himself to her in his true form but being a mere mortal when he revealed himself to her she died. Zeus took the unborn Dionysus and reared him in his thigh.Dionysus was usually depicted as a beardless, attractive and androgynous looking young man, often with a cup of wine in hand. He was also associated with vines and grapes. Related: Get To Know The Best Wines Of Greece From Your Computer ScreenDemeterDemeter was the goddess of agriculture and harvest and the daughter of Cronus and Rhea.She was the goddess of cultivation and without her nothing would be able to grow.She was often depicted as a mature woman often wearing a crown, holding grain or with her daughter Persephone, who she had with Zeus. Symbols also included the cornucopia (horn of plenty). Related: The Women Rulers Of Ancient Greece We Need To RememberAphrodite Aphrodite was actually the first of the Olympian gods. She was the goddess of love and beauty and her entrance into the world is one youre unlikely to forget.As seen on the Greek gods chart she is not descended from Cronus and Rhea like the other first generation Olympians. When Cronus defeated Uranus and threw his genitals into the sea, the mixture of Aegean foam and sperm formed Aphrodite!She is often depicted as a gorgeous woman, often unclothed and seen with symbols such as an apple, scallop shell or a dove.AresAres was the god of war and the son of Zeus and Hera.While he was not particularly popular, among the other Greek gods, and the Greek people he was worshiped more in the north of Greece, especially by the Spartans. Unlike his half-sister Athena, the goddess of warfare, he was not respected and admired mainly due to his thirst for violence and blood lust.He was however courageous and good looking, which of course helped him win over the goddess of love and beauty, Aphrodite. They had a long running affair.He was primarily depicted in full armour, with a helmet and shield.AthenaAthena was the goddess of warfare and wisdom. Daughter of Zeus and the titan Metis, her birth has a rather unusual story. Zeus was told that if he had a son, that son would go on to take his throne. So, to prevent this from happening he consumed his pregnant wife! But after suffering with crippling headaches he did what any god would do. He asked Hephaestus for help by splitting his head open with an axe. Out from his head sprung a fully grown Athena, adorned for battle.Like at her birth she was often depicted wearing a helmet and holding a shield and a spear. Other symbols associated with her were an olive tree and an owl representing wisdom.She was also the patron Goddess of Athens and the reason Athens got its name. In competition with Poseidon she offered the gift of an olive tree. The Temple of Athena Nike can be seen atop the Acropolis. Related: Is The Agora In Athens Better Than The Acropolis? ApolloApollo was the god of music, prophecy and archery. He was the son of Zeus and Leto and had a twin sister Artemis.He was one of the most widely worshiped of all the Greek gods.He was depicted as a young beardless man, often with a lyre or a bow, but Apollo was also associated with a laurel tree. He was madly in love with the nymph Daphne but wanting to remain a virgin Daphne denied all his approaches and was eventually turned into a laurel tree so she could avoid him forever.The Sanctuary of Apollo and the legend of the oracle can be visited in Delphi. Related: The Best Authentic Greek Restaurants In The Delphi AreaArtemisArtemis was the goddess of hunting, nature and chastity. She was the daughter of Zeus and Leto, and the twin sister of Apollo. Together they were born on the Greek island of Delos as this was the only place they could hide from the scorn of Hera.When she was young, she asked her father, Zeus, if she could remain a virgin for eternity and he granted her wish. Despite this she was also the god of childbirth and protector of women.As the goddess of hunting she was often depicted with a bow or with wild animals such as a deer.HermesHermes was the messenger to the gods and the god of travel and trade. He was the son of Zeus and the nymph Maia.Hermes was known to be quite mischievous. When he was still just an infant, he played a trick on his brother Apollo by stealing his heard of cattle, putting shoes on them to reverse their tracks making them impossible to find. Because of this he was also the god of thieves and patron of shepherdsHe was depicted wearing a hat, a pair of winged sandals or helmet and sometimes with a sheep on one shoulder.HephaestusHephaestus was the god of fire and craftsmanship. As youll see on the Greek gods chart he was the son of Hera, and only Hera as she conceived him on her own. He is unique in that he was the only god with a disability (a lame foot). Because of this characteristic he also represented outcasts and undesirables.However, when he was born Hera was so repulsed by his deformities that she threw him off Mount Olympus.Hephaestus married Aphrodite, the goddess of love and beauty, not bad for the ugly god. But unfortunately, it was not a happy marriage and Aphrodite had an affair with the god of war, Ares.He was almost always depicted as an unkept bearded man with a hammer and an anvil.The temple of Hephaestus can be seen at the Agora in Athens, it is one of the most complete temples in all of Greece. Related: 10 Most Important Ancient Sites In Athens You Should Not MissDid our Greek gods chart help you understand the relationships between the 12 Olympians?0 ratings0% found this document useful (0 votes)283 viewsThis document lists many gods and goddesses from various mythologies including Greek, Roman, Norse, Egyptian, Hindu, Celtic, and others. It provides brief descriptions or associations for eaSaveSave Greek Mythology Gods and Goddesses For Later0%0% found this document useful, undefined0 ratings0% found this document useful (0 votes)283 viewsThis document lists many gods and goddesses from various mythologies including Greek, Roman, Norse, Egyptian, Hindu, Celtic, and others. It provides brief descriptions or associations for ea Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. List of Greek Gods and Goddesses The following list of Greek Gods and Goddesses is a complete list of the major and minor deities of Greek mythology. The list is presented in alphabetical order by Greek name, with commonly alternate names following, including both Roman and Etruscan versions. Some of the more famous heroes and demigods are also included for good measure. If you would prefer to have your deities sorted by gender, there are also lists of Greek Gods Only and Greek Goddesses Only. List of Greek Gods and Goddesses - A Achelois - One of the moon goddesses. Achelous - The patron god of the Achelous river. Aeolus - (a.k.a. Aeolos, Aiolos, Aiolus, Eolus) God of air and the winds. Aether - (a.k.a. Aither, Akmon, Ether) God of light and the atmosphere. Alastor - God of family feuds. Alcyone - One of the seven daughters of Atlas and Pleione. Alectrona - Early Greek goddess of the sun. Amphitrite - (a.k.a. Salacia) The wife of Poseidon and a Nereid. Antheia - Goddess of gardens, flowers, swamps, and marshes. Aphaea - (a.k.a. Aphaia) A Greek goddess who was worshipped exclusively at a single sanctuary on the island of Aegina in the Saronic Gulf. Aphrodite - (a.k.a. Anadyomene, Turan, Venus) Goddess of love and beauty. Apollo - (a.k.a. Apollon, Apulu, Phoebus) God of the sun, music, healing, and herding. Ares - (a.k.a. Enyalius, Mars, Aries) God of chaotic war. Aristaeus - (a.k.a. Aristaios) Patron god of animal husbandry, bee-keeping, and fruit trees. Artemis - (a.k.a. Agrotora, Amarynthia, Cynthia, Kourotrophos, Locheia, Orthia, Phoebe, Potnia Theron) Goddess of the moon, hunting, and nursing. Asclepius - (a.k.a. Aesculapius, Asklepios) God of health and medicine. Astraea - The Star Maiden - a goddess of justice, included in Virgo and Libra mythologies. At - Goddess of mischief. Athena - (a.k.a. Asana, Athene, Minerva, Menerva) Goddess of wisdom, poetry, art, and the strategic side of war. Atlas - The Primordial Titan who carried the world on his back. Atropos - (a.k.a. Aisa, Morta) One of The Fates - She cut the thread of life and chose the manner of a persons death. Attis - The (minor) god of rebirth. List of Greek Gods and Goddesses - B Bia - The goddess of force. Boreas - (a.k.a. Aquilo, Aquilon) The North Wind. One of the Anemoi (wind gods). Brizo - Protector of Mariners. List of Greek Gods and Goddesses - C Caerus - (a.k.a. Kairos, Occasio, Tempus) The (minor) god of luck and opportunity. Calliope - One of the Muses. Represented epic poetry. Calypso - (a.k.a. Kalypso) The sea nymph who held Odysseus prisoner for seven years. Castor - (a.k.a. Castore, Kastor) One of the twins who represent Gemini. Celaeno - The name of a wife of Poseidon. Cerus - The wild bull tamed by Persephone, made into the Taurus constellation. Ceto - (a.k.a. Keto) a sea monster goddess who was also the mother of other sea monsters. Chaos - (a.k.a. Khaos) The nothingness that all else sprung from. Charon - (a.k.a. Charun) The Ferryman of Hades. He had to be paid to help one cross the river Styx. Chronos - (a.k.a. Chronus, Khronos) God of time. Circe - (a.k.a. Kirke) A goddess who transformed her enemies into beasts. Clio - One of the Muses. She represented History. Clotho - (a.k.a. Nona) One of the Fates - Spun the thread of life from her distaff onto her spindle. Crios - The crab who protected the sea nymphs, made into the Cancer constellation. Cronus - (a.k.a. Cronos, Kronos, Saturn) God of agriculture, father of the Titans. Cybele - (a.k.a. Agdistis, Magna Mater, Meter, Meter Oreie) Goddess of caverns, mountains, nature and wild animals. List of Greek Gods and Goddesses - D Demeter - (a.k.a. Ceres, Demetra, Tvath) Goddess of the harvest. Dinlas - Guardian of the ancient city of Lamark, where wounded heroes could heal after battle. Dionysus - (a.k.a. Bacchus, Dionysos, Liber) God of wine and pleasure. Doris - A Sea Nymph, mother of the Nereids. List of Greek Gods and Goddesses - E Eileithyia - (a.k.a. Eileithyiai, Eilithia, Eilythia, Eleuthia, Ilithia, Ilithyia, Lucina) Goddess of childbirth. Eireisone - The deity who embodied the sacred ceremonial olive branch. Electra - (a.k.a. Atlantis) One of the seven Pleiades. Elpis - (a.k.a. Spes) The spirit of Hope. Enyo - (a.k.a. Bellona) A (minor) goddess of war, connected to Eris. Eos - (a.k.a. Aurora, Eosphorus, Mater Matuta, Thesan) Goddess of the Dawn. Erato - One of the Muses - represents Lyrics/Love Poetry. Erebus - (a.k.a. Erebos) God of darkness. Eris - (a.k.a. Discordia) Goddess of strife, connected to Enyo. Eros - (a.k.a. Amor, Cupid, Eleutherios) God of love, procreation and sexual desire. Eurus - (a.k.a. Euros, Vulturnus) The East Wind - One of the Anemoi (wind gods). Euterpe - One of the Muses - represents Music/Lyrics/Poetry. List of Greek Gods and Goddesses - G Gaia - (a.k.a. Celu, Gaea, Terra) Goddess of the Earth, also known as Mother Earth. Glaucus - (a.k.a. Glacus, Glaukos) A fisherman turned immortal, turned Argonaut, turned a god of the sea. List of Greek Gods and Goddesses - H Hades - (a.k.a. Aita, Dis Pater, Haidou, Orcus, Plouton, Pluto) God of the Dead, King of the Underworld. Harmonia - (a.k.a. Concordia) Goddess of Harmony and Concord. Hebe - (a.k.a. Juventas) Goddess of youth. Hecate - (a.k.a. Hekat, Hekate, Trivia) Goddess of magic, witchcraft, ghosts, and the undead. Helios - (a.k.a. Sol) God of the Sun. Hemera - (a.k.a. Amar, Dies, Hemere) Goddess of daylight. Hephaestus - (a.k.a. Hephaistos, Vulcan, Sethlans, Mulciber) God of fire and blacksmithing who created weapons for the gods. Hera - (a.k.a. Juno, Uni) Goddess of goddesses, women, and marriage and wife of Zeus. Heracles - (a.k.a. Herakles, Hercules, Hercle) An immortal hero of many Greek legends, the strongest man on Earth. Hermes - (a.k.a. Pyschopompus, Mercury, Turms) God of commerce and travel, and messenger of the gods. Hesperus - (a.k.a. Hesperos, Vesper) The Evening Star. Hestia - (a.k.a. Vesta) Greek goddess of the home and fertility. One of the Hesperides. Hygea - (a.k.a. Hygieia, Salus) Goddess of cleanliness and hygeine. Hymenaios - (a.k.a. Hymenaeus, Hymen) God of weddings. Hypnos - (a.k.a. Somnus) God of sleep. List of Greek Gods and Goddesses - I-L Iris - Goddess of rainbows. Khione - The goddess of snow and daughter of the North Wind (Boreas). Kotys - (a.k.a. Cotys, Cottyto, Cottytus) A Dionysian goddess whose celebrations were wild and liscivious. Kratos - A god of strength and power. Lacheses - (a.k.a. Decima) One of the Fates. Measured the thread of life with her rod. List of Greek Gods and Goddesses - M Maia - (a.k.a. Mya, Fauna, Maia Maiestas, Bono Dea) One of the seven Pleiades, Goddess of fields. Mania - (a.k.a. Mania, Manea) Goddess of insanity and the dead. Melpomene - One of the Muses - represented Tragedy. Merope - One of the seven Pleiades, married to king Sisyphos. Metis - Titan goddess of wisdom. Momus - (a.k.a. Momos) God of satire, writers, and poets. Morpheus - God of dreams and sleep. List of Greek Gods and Goddesses - N-O Nemesis - (a.k.a. Rhamnousia, Invidia) Goddess of retribution (vengeance). Nereus - (a.k.a. Phorcys, Phorkys) Titan God who Fathered the Nereids. God of the Sea before Poseidon. Nike - (a.k.a. Victoria, Nice) Goddess of victory. Notus - (a.k.a. Auster) The South Wind. One of the Anemoi (wind gods). Nyx - (a.k.a. Nox) Goddess of night. Oceanus - Titan god of the ocean. List of Greek Gods and Goddesses - P Pallas - A giant who was one of the ancient Titan gods of war. Pan - (a.k.a. Faunus, Inuus) God of woods, fields, and flocks. Also a Satyr. Peitha - (a.k.a. Peitho, Suadela) Goddess of persuasion. Persephone - (a.k.a. Persephassa, Persipina, Persipnei, Persephatta, Proserpina, Kore, Kora, Libera) Goddess of the Spring who lives off-season in the Underworld. Pheme - (a.k.a. Fama) Goddess of fame and gossip. Phosphorus - (a.k.a. Phosphor, Lucifer) The Morning Star. Plutus - God of wealth. Pollux - (a.k.a. Polydeuces) One of the twins who represent Gemini. Polyhymnia - One of the Muses - represents sacred poetry and geometry. Pontus - (a.k.a. Pontos) Ancient god of the deep sea. Poseidon - (a.k.a. Neptune, Nethuns, Neptunus) God of the sea and earthquakes. Priapus - (a.k.a. Priapus, Mutinus, Mutunus) A (minor) god of gardens and fertility, best known for having an enormous penis. Pricus - The immortal father of sea-goats, made into the Capricorn constellation. Proteus - An early sea god before Poseidon. List of Greek Gods and Goddesses - R-S Rhea - (a.k.a. Cybele) Goddess of nature. Selene - (a.k.a. Luna) Goddess of the Moon and the 'mother' of vampires. Sterope - (a.k.a. Asterope) One of the seven Pleiades, who bore a child of Ares. Styx - A Naiad who was the first to aid Zeus in the Titan war. (Not to be confused with the river Styx). List of Greek Gods and Goddesses - T Tartarus - (a.k.a. Tartaros, Tartarizo) God of the depths of the Underworld - a great storm pit - and the father of Typhon. Taygete - (a.k.a. Taygeti, Taigeti) One of the seven Pleiades, a mountain nymph. Terpsichore - One of the Muses - represented Dancing. Thalia - One of the Muses - represented Comedy. Thanatos - (a.k.a. Mors) God of death. Themis - Ancient goddess of divine order, law, and custom. Thetis - Leader of the Nereids, a shapeshifter, and a prophet. Triton - (a.k.a. Triton) Trumpeter of the sea and messenger of the deep. Tyche - (a.k.a. Fortuna, Nortia) Goddess of fortune and prosperity. Typhon - (a.k.a. Typhaon, Typhoeus, Typhus) God of monsters, storms, and volcanoes. Challenged Zeus for control of Mount Olympus. List of Greek Gods and Goddesses - U-Z Urania - One of the Muses - represented Astronomy and Astrology. Uranus - (a.k.a. Ouranos, Caelus) God of the sky and the heavens. Father of the Titans. Zelus - The god of zeal, rivalry, and jealousy. Zephyrus - (a.k.a. Zephyros, Favonius, Zephyr) The West Wind. One of the Anemoi (wind gods). Zeus - (a.k.a. Dias, Jupiter, Tinia, Jove, Jovis Pater) Leader of the Olympic gods, and god of lightning, thunder, and the heavens. 100%(1)100% found this document useful (1 vote)2K viewsThis document provides a list of Greek gods and goddesses from ancient Greek mythology. It includes over 80 entries with the name of each god or goddess and a brief description of their domaSaveSave A Complete List of Greek Gods For Later100%100% found this document useful, undefinedPart of a series onGreek mythologyTheseus slays the Minotaur under the gaze of AthenaDeitiesPrimordialTitansOlympiansNymphsWaterChthonicHeroes and heroismHeraclesLaboursAchillesHectorDiomedesTrojan WarOdysseusOdysseyJasonArgonautsGolden FleecePerseusMedusaGorgonOedipusSphinxOrpheusOrphismTheseusMinotaurBellerophonPegasusChimeraDaedalusLabyrinthAtalantaHippomenesGolden appleCadmusThebesAeneasAeneidPhaethonTriptolemusEleusinian MysteriesPelopsAncient Olympic GamesPirithousCentauromachyAmphitryonTeumessian foxNarcissusMeleagerCalydonian boar huntOtreraAmazonsRelatedSatyrsCentaursDragonsDemogorgonAncient Greek religionList of Mycenaean deities Ancient Greece portal Myths portalvteMythologyMythologiesAlbanianArabianArmenianAboriginal AustralianBerberBaltic (Latvian - Lithuanian - Prussian)BasqueBantuBrazilianBuddhistCatalanCantabrianCelticBretonCornishIrishScottishWelshChineseChristianEfikEgyptianEnglishEstonianEtruscanFinnishFrenchGeorgianGermanicNazi mythologyFrankishContinental GermanicNorseAnglo-SaxonGothicGreekGuancheHinduHittiteHungarianIndonesianItalianJapaneseKongoKoreanLugbaraLusitanianMaasaiMalagasyMoriMbutiMeiteiMelanesianMesopotamianMicronesianMongolNative AmericanAlgonquianAbenakiBlackfootLenapeAztecCaliforniaMiwokOhloneChanChiloteChoctawCreekGuaraniHaidaIncaInuitIroquoisMayaMuiscaPacific NorthwestKwakwakawakwPlains IndiansHo-ChunkLakotaPawneePuebloanHopiZuniSelk'namTalamancanOssetianPapuanPersianPhilippinePolynesianProto-Indo-EuropeanProto-UralicRomanRomanianSmiSlavicSomaliTalyshTaiThaiTibetanTurkicVietnameseWest AfricanYorubaTypesCreationFloodNationalOriginListsCreationsCreaturesDeitiesFeral childrenFloodsHeroesCultureFolkObjectsPairsPlacesSourcesRelated conceptsDeityLegendary creatureTypeLegendary progenitorTwinsCulture heroFolk heroSee alsoComparative mythologyComparative religionEuhemerismFolkloreEpicsLower mythologyPseudo-mythologyReligion and mythologySymbolismTheologyvteGreek mythology is the body of myths originally told by the ancient Greeks, and a genre of ancient Greek folklore, today absorbed alongside Roman mythology into the broader designation of classical mythology. These stories concern the ancient Greek religion's view of the origin and nature of the world; the lives and activities of deities, heroes, and mythological creatures; and the origins and significance of the ancient Greeks' cult and ritual practices. Modern scholars study the myths to shed light on the religious and political institutions of ancient Greece, and to better understand the nature of mythmaking itself.[1]The Greek myths were initially propagated in an oral-poetic tradition most likely by Minoan and Mycenaean singers starting in the 18th centuryBC;[2] eventually the myths of the heroes of the Trojan War and its aftermath became part of the oral tradition of Homer's epic poems, the Iliad and the Odyssey. Two poems by Homer's near contemporary Hesiod, the Theogony and the Works and Days, contain accounts of the genesis of the world, the succession of divine rulers, the succession of human ages, the origin of human woes, and the origin of sacrificial practices. Myths are also preserved in the Homeric Hymns, in fragments of epic poems of the Epic Cycle, in lyric poems, in the works of the tragedians and comedians of the fifth centuryBC, in writings of scholars and poets of the Hellenistic Age, and in texts from the time of the Roman Empire by writers such as Plutarch and Pausanias.Aside from this narrative deposit in ancient Greek literature, pictorial representations of gods, heroes, and mythic episodes featured prominently in ancient vase paintings and the decoration of votive gifts and many other artifacts. Geometric designs on pottery of the eighth centuryBC depict scenes from the Epic Cycle as well as the adventures of Heracles. In the succeeding Archaic, Classical, and Hellenistic periods, Homeric and various other mythological scenes appear, supplementing the existing literary evidence.[3]Greek mythology has had an extensive influence on the culture, arts, and literature of Western civilization and remains part of Western heritage and language. Poets and artists from ancient times to the present have derived inspiration from Greek mythology and have discovered contemporary significance and relevance in the themes.[4]:43Achilles and Penthesileia by Exekias, c.540BC, British Museum, LondonGreek mythology is known today primarily from Greek literature and representations on visual media dating from the Geometric period from c.900BC to c.800BC onward.[5]:200 Literary and archaeological sources sometimes age and sometimes conflict. integrate, sometimes mutually supportive and sometimes in conflict.Mythical narration plays an important role in nearly every genre of Greek literature. Nevertheless, the only general mythographical handbook to survive from Greek antiquity was the Library of Pseudo-Apollodorus. This work attempts to reconcile the contradictory tales of the poets and provides a grand summary of traditional Greek mythology and heroic legends.[6]:1 Apollodorus of Athens lived from c.180BC to c.125BC and wrote on many of these topics. His writings may have formed the basis for the collection; however, the "Library" discusses events that occurred long after his death, hence the name Pseudo-Apollodorus.Prometheus (1868 by Gustave Moreau). The myth of Prometheus first was attested by Hesiod and then constituted the basis for a tragic trilogy of plays, possibly by Aeschylus, consisting of Prometheus Bound, Prometheus Unbound, and Prometheus Pyrphoros.Among the earliest literary sources are Homer's two epic poems, the Iliad and the Odyssey. Other poets completed the Epic Cycle, but these later and lesser poems now are lost almost entirely. Despite their traditional name, the Homeric Hymns have no direct connection with Homer. The oldest are choral hymns from the earlier part of the so-called Lyric age.[7]:7 Hesiod, a possible contemporary with Homer, offers in his Theogony (Origin of the Gods) the fullest account of the earliest Greek myths, dealing with the creation of the world, the origin of the gods, Titans, and Giants, as well as elaborate genealogies, folktales, and aetiological myths. Hesiod's Works and Days, a didactic poem about farming life, also includes the myths of Prometheus, Pandora, and the Five Ages. The poet advises on the best way to succeed in a dangerous world, rendered yet more dangerous by its gods.[3]Lyrical poets often took their subjects from myth, but their treatment became gradually less narrative and more allusive. Greek lyric poets, including Pindar, Bacchylides and Simonides, and bucolic poets such as Theocritus and Bion, relate individual mythological incidents.[8]:xii Additionally, myth was central to classical Athenian drama. The tragic playwrights Aeschylus, Sophocles, and Euripides took most of their plots from myths of the age of heroes and the Trojan War. Many of the great tragic stories (e.g. Agamemnon and his children, Oedipus, Jason, Medea, etc.) took on their classic form in these tragedies. The comic playwright Aristophanes also used myths, in The Birds and The Frogs.[7]:8Historians Herodotus and Diodorus Siculus, and geographers Pausanias and Strabo, who traveled throughout the Greek world and noted the stories they heard, supplied numerous local myths and legends, often giving little-known alternative versions.[8]:xii Herodotus in particular, searched the various traditions he encountered and found the historical or mythological roots in the confrontation between Greece and the East.[9]:60[10]:22 Herodotus attempted to reconcile origins and the blending of differing cultural concepts.The poetry of the Hellenistic and Roman ages was primarily composed as a literary rather than cultic exercise. Nevertheless, it contains many important details that would otherwise be lost. This category includes the works of:The Roman poets Ovid, Statius, Valerius Flaccus, Seneca and Virgil with Servius's commentary.The Greek poets of the Late Antique period: Nonnus, Antoninus Liberalis, and Quintus Smyrnaeus.The Greek poets of the Hellenistic period: Apollonius of Rhodes, Callimachus, Pseudo-Eratosthenes, and Parthenius.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, several Byzantine Greek writers provide important details of myth, much derived from earlier now lost Greek works. These preservers of myth include Arnobius, Hesychius, the author of the Suda, John Tzetzes, and Eustathius. They often treat mythology from a Christian moralizing perspective.[11]The Roman poet Virgil, here depicted in the fifth-century manuscript, the Vergilius Romanus, preserved details of Greek mythology in many of his writings.The discovery of the Mycenaean civilization by the German amateur archaeologist Heinrich Schliemann in the nineteenth century, and the discovery of the Minoan civilization in Crete by the British archaeologist Arthur Evans in the twentieth century, helped to explain many existing questions about Homer's epics and provided archaeological evidence for many of the mythological details about gods and heroes. 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.[3]Geometric designs on pottery of the eighth-century BC depict scenes from the Trojan cycle, as well as the adventures of Heracles.[12] These visual representations of myths are important for two reasons. Firstly, many Greek myths are attested on vases earlier than in literary sources: of the twelve labors of Heracles, for example, only the Cerberus adventure occurs in a contemporary literary text.[13] Secondly, visual sources sometimes represent myths or mythical scenes that are not attested in any extant literary source. 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.[5] In the Archaic (c.750 c.500BC), Classical (c.480323BC), and Hellenistic (323146BC) periods, Homeric and various other mythological scenes appear, supplementing the existing literary evidence.[3]Phaedra with an attendant, probably her nurse, a fresco from Pompeii, c.60 c.20BCGreek mythology has changed over time to accommodate the evolution of their culture, of which mythology, both overtly and in its unspoken assumptions, is an index of the changes. In Greek mythology's surviving literary forms, as found mostly at the end of the progressive changes, it is inherently political, as Gilbert Cuthbertson (1975) has argued.[i][14]The earlier inhab

his mother, and subsequently marrying a second wife who becomes the mother of his childrenmarkedly different from the tale known to us through tragedy (e.g. Sophocles' Oedipus Rex) and later mythological accounts.[6]:311Further information: Trojan War and Epic CycleEl Juicio de Paris by Enrique Simonet, 1904. Paris is holding the golden apple on his right hand while surveying the goddesses in a calculative manner.In The Rage of Achilles by Giovanni Battista Tiepolo (1757, Fresco, 300 x 300cm, Villa Valmarana, Vicenza) Achilles is outraged that Agamemnon would threaten to seize his warprize, Briseis, and he draws his sword to kill Agamemnon. The sudden appearance of the goddess Athena, who, in this fresco, has grabbed Achilles by the hair, prevents the act of violence.Greek mythology culminates in the Trojan War, fought between Greece and Troy, and its aftermath. In Homer's works, such as the Iliad, the chief stories have already taken shape and substance, and individual themes were elaborated later, especially in Greek drama. The Trojan War also elicited great interest in the Roman culture because of the story of Aeneas, a Trojan hero whose journey from Troy led to the founding of the city that would one day become Rome, as recounted in Virgil's Aeneid (Book II of Virgil's Aeneid contains the best-known account of the sack of Troy).[52][53] Finally there are two pseudo-chronicles written in Latin that passed under the names of Dictys Cretensis and Dares Phrygius.[54]The Trojan War cycle, a collection of epic poems, starts with the events leading up to the war: Eris and the golden apple of Kallisti, the Judgement of Paris, the abduction of Helen, the sacrifice of Iphigenia at Aulis. To recover Helen, the Greeks launched a great expedition under the overall command of Menelaus's brother, Agamemnon, king of Argos, or Mycenae, but the Trojans refused to return Helen. The Iliad, which is set in the tenth year of the war, tells of the quarrel between Agamemnon and Achilles, who was the finest Greek warrior, and the consequent deaths in battle of Achilles' beloved comrade Patroclus and Priam's eldest son, Hector. After Hector's death, the Trojans were joined by two exotic allies, Penthesilea, queen of the Amazons, and Memnon, king of the Ethiopians and son of the dawn-goddess, Eos.[53] Achilles killed both of these, but Paris then managed to kill Achilles with an arrow in the heel. Achilles' heel was the only part of his body which was not invulnerable to damage by human weaponry. Before they could take Troy, the Greeks had to steal from the citadel the wooden image of Pallas Athena (the Palladium). Finally, with Athena's help, they built the Trojan Horse. Despite the warnings of Priam's daughter Cassandra, the Trojans were persuaded by Sinon, a Greek who feigned desertion, to take the horse inside the walls of Troy as an offering to Athena; the priest Laocoon, who tried to have the horse destroyed, was killed by sea-serpents. At night the Greek fleet returned, and the Greeks from the horse opened the gates of Troy. In the total sack that followed, Priam and his remaining sons were slaughtered; the Trojan women passed into slavery in various cities of Greece. The adventurous homeward voyages of the Greek leaders (including the wanderings of Odysseus and Aeneas (the Aeneid), and the murder of Agamemnon) were told in two epics, the Returns (the lost Nostoi) and Homer's Odyssey.[52] The Trojan cycle also includes the adventures of the children of the Trojan generation (e.g., Orestes and Telemachus).[53]The Trojan War provided a variety of themes and became a main source of inspiration for Ancient Greek artists (e.g. metopes on the Parthenon depicting the sack of Troy); this artistic preference for themes deriving from the Trojan Cycle indicates its importance to the Ancient Greek civilization.[52] The same mythological cycle also inspired a series of later European literary writings. For instance, Trojan Medieval European writers, unacquainted with Homer at first hand, found in the Troy legend a rich source of heroic and romantic storytelling and a convenient framework into which to fit their own courtly and chivalric ideals. Twelfth-century authors, such as Benot de Sainte-Maure (Roman de Troie [Romance of Troy, 115460]) and Joseph of Exeter (De Bello Troiano [On the Trojan War, 1183]) describe the war while rewriting the standard version they found in Dictys and Dares. They thus follow Horace's advice and Virgil's example: they rewrite a poem of Troy instead of telling something completely new.[55]Some of the more famous heroes noted for their inclusion in the Trojan War were:On the Trojan side:AeneasHectorParisOn the Greek side:Ajax (there were two Ajaxes)AchillesKing AgamemnonMenelausOdysseusDiomedesMythology was at the heart of everyday life in Ancient Greece.[15]:15 Greeks regarded mythology as a part of their history. They used myth to explain natural phenomena, cultural variations, traditional enmities, and friendships. It was a source of pride to be able to trace the descent of one's leaders from a mythological hero or a god. Few ever doubted that there was truth behind the account of the Trojan War in the Iliad and Odyssey. According to Victor Davis Hanson, a military historian, columnist, political essayist, and former classics professor, and John Heath, a classics professor, the profound knowledge of the Homeric epos was deemed by the Greeks the basis of their acculturation. Homer was the "education of Greece" ( ), and his poetry "the Book".[56]Plato in Raphael's The School of AthensAfter the rise of philosophy, history, prose and rationalism in the late 5th century BC, the role of myth became less certain, and mythological genealogies gave place to a conception of history which tried to exclude the supernatural (such as the Thucydidean history).[57] While poets and dramatists were reworking the myths, Greek historians and philosophers were beginning to criticize them.[7][58]By the 6th centuryBC, a few radical philosophers were already beginning to label the poets' tales as blasphemous lies: Xenophanes of Colophon complained that Homer and Hesiod attributed to the gods "all that is shameful and disgraceful among men; they steal, commit adultery, and deceive one another."[5]:169170 This line of thought found its most sweeping expression in Plato's Republic and Laws. Plato created his own allegorical myths (such as the vision of Er in the Republic), attacked the traditional tales of the gods' tricks, thefts, and adulteries as immoral, and objected to their central role in literature.[7] Plato's criticism was the first serious challenge to the Homeric mythological tradition;[56] he referred to the myths as "old wives' chatter".[59] For his part, Aristotle criticized the pre-Socratic quasi-mythical philosophical approach and underscored that "Hesiod and the theological writers were concerned only with what seemed plausible to themselves, and had no respect for us ... But it is not worth taking seriously writers who show off in the mythical style; as for those who do proceed by proving their assertions, we must cross-examine them."[57]Nevertheless, even Plato did not manage to wean himself and his society from the influence of myth; his own characterization of Socrates is based on the traditional Homeric and tragic patterns, used by the philosopher to praise the righteous life of his teacher:[60]But perhaps someone might say: "Are you then not ashamed, Socrates, of having followed such a pursuit, that you are now in danger of being put to death as a result?" But I should make to him a just reply: "You do not speak well, Sir, if you think a man in whom there is even a little merit ought to consider danger of life or death, and not rather regard this only, when he does things, whether the things he does are right or wrong and the acts of a good or a bad man. For according to your argument all the demigods would be bad who died at Troy, including the son of Thetis, who so despised danger, in comparison with enduring any disgrace, that when his mother (and she was a goddess) said to him, as he was eager to slay Hector, something like this, I believe,My son, if you avenge the death of your friend Patroclus and kill Hector, you yourself shall die; for straightway, after Hector, is death appointed unto you. (Hom. Il. 18.96)he, when he heard this, made light of death and danger, and feared much more to live as a coward and not to avenge his friends, and said,Straightway may I die, after doing vengeance upon the wrongdoer, that I may not stay here, jeered at beside the curved ships, a burden of the earth.Hanson and Heath estimate that Plato's rejection of the Homeric tradition was not favorably received by the grassroots Greek civilization.[56] The old myths were kept alive in local cults; they continued to influence poetry and to provide the main subjects of painting and sculpture.[57]More sportingly, the 5th-centuryBC tragedian Euripides often played with the old traditions, mocking them, and through the voice of his characters injecting notes of doubt. Yet the subjects of his plays were taken, without exception, from myth. Many of these plays were written in answer to a predecessor's version of the same or similar myth. Euripides mainly impugns the myths about the gods and begins his critique with an objection similar to the one previously expressed by Xenocrates: the gods, as traditionally represented, are far too crassly anthropomorphic.[5]:169170Cicero saw himself as the defender of the established order, despite his personal skepticism concerning myth and his inclination towards more philosophical conceptions of divinity.During the Hellenistic period, mythology took on the prestige of elite knowledge that marks its possessors as belonging to a certain class. At the same time, the skeptical turn of the Classical age became even more pronounced.[61]:89 Greek mythographer Euhemerus established the tradition of seeking an actual historical basis for mythical beings and events.[62] Although his original work (Sacred Scriptures) is lost, much is known about it from what is recorded by Diodorus and Lactantius.[6]:7Rationalizing hermeneutics of myth became even more popular under the Roman Empire, thanks to the physicalist theories of Stoic and Epicurean philosophy. Stoics presented explanations of the gods and heroes as physical phenomena, while the Euhemerists rationalized them as historical figures. At the same time, the Stoics and the Neoplatonists promoted the moral significations of the mythological tradition, often based on Greek etymologies.[63] Through his Epicurean message, Lucretius had sought to expel superstitious fears from the minds of his fellow-citizens.[64]:xxvi Livy, too, is skeptical about the mythological tradition and claims that he does not intend to pass judgement on such legends (fabulae).[61]:88 The challenge for Romans with a strong and apologetic sense of religious tradition was to defend that tradition while conceding that it was often a breeding-ground for superstition. The antiquarian Varro, who regarded religion as a human institution with great importance for the preservation of good in society, devoted rigorous study to the origins of religious cults. In his Antiquitates Rerum Divinarum (which has not survived, but Augustine's City of God indicates its general approach) Varro argues that whereas the superstitious man fears the gods, the truly religious person venerates them as parents.[64]:xxvi According to Varro, there have been three accounts of deities in the Roman society: the mythical account created by poets for theatre and entertainment, the civil account used by people for veneration as well as by the city, and the natural account created by the philosophers.[65] The best state is, adds Varro, where the civil theology combines the poetic mythical account with the philosopher's.[65]Roman Academic Cotta ridicules both literal and allegorical acceptance of myth, declaring roundly that myths have no place in philosophy.[61]:87 Cicero is also generally disdainful of myth, but, like Varro, he is emphatic in his support for the state religion and its institutions. It is difficult to know how far down the social scale this rationalism extended.[61]:88 Cicero asserts that no one (not even old women and boys) is so foolish as to believe in the terrors of Hades or the existence of Scyllas, centaurs or other composite creatures,[66] but, on the other hand, the orator elsewhere complains of the superstitious and credulous character of the people.[67] De Natura Deorum is the most comprehensive summary of Cicero's line of thought.[64]:xxviiSee also: Roman mythologyApollo (early Imperial Roman copy of a fourth-century Greek original, Louvre Museum)Ancient Greek myths took inspiration from folkloric portrayals of the Olympian gods, as well as Dorian and Ionian deities and their associated folk tales.[68]In Ancient Roman times, a new Roman mythology was born through syncretization of numerous Greek and other foreign gods. This occurred because the Romans had little mythology of their own, and inheritance of the Greek mythological tradition caused the major Roman gods to adopt characteristics of their Greek equivalents.[61]:88 The gods Zeus and Jupiter are an example of this mythological overlap. In addition to the combination of the two mythological traditions, the association of the Romans with eastern religions led to further syncretizations.[69] For instance, the cult of Sun was introduced in Rome after Aurelian's successful campaigns in Syria. The Asiatic divinities Mithras (that is to say, the Sun) and Ba'al were combined with Apollo and Helios into one Sol Invictus, with conglomerated rites and compound attributes.[70] Apollo might be increasingly identified in religion with Helios or even Dionysus, but texts retelling his myths seldom reflected such developments. The traditional literary mythology was increasingly dissociated from actual religious practice. The worship of Sol as special protector of the emperors and the empire remained the chief imperial religion until it was replaced by Christianity.The surviving 2nd-century collection of Orphic Hymns (second century AD) and the Saturnalia of Macrobius Ambrosius Theodosius (fifth century) are influenced by the theories of rationalism and the syncretizing trends as well. The Orphic Hymns are a set of pre-classical poetic compositions, attributed to Orpheus, himself the subject of a renowned myth.[71] The stated purpose of the Saturnalia is to transmit the Hellenic culture Macrobius has derived from his reading, even though much of his treatment of gods is colored by Egyptian and North African mythology and theology (which also affect the interpretation of Virgil). In Saturnalia reappear mythographical comments influenced by the Euhemerists, the Stoics and the Neoplatonists.[63]Further information: Modern understanding of Greek mythologyThe genesis of modern understanding of Greek mythology is regarded by some scholars as a double reaction at the end of the eighteenth century against "the traditional attitude of Christian animosity", in which the Christian reinterpretation of myth as a "lie" or fable had been retained.[72] In Germany, by about 1795, there was a growing interest in Homer and Greek mythology. In Gttingen, Johann Matthias Gesner began to revive Greek studies, while his successor, Christian Gottlob Heyne, worked with Johann Joachim Winckelmann, and laid the foundations for mythological research both in Germany and elsewhere.[5]:9 About 100 years later the interest for Greek mythology was still alive when Hermann Steuding published his book Griechische und rmische Gtter- und Heldensage in 1897.[73][74][75][76][77]See also: Comparative mythologyMax Mller is regarded as one of the founders of comparative mythology. In his Comparative Mythology (1867) Mller analysed the "disturbing" similarity between the mythologies of "savage races" with those of the early Europeans.The development of comparative philology in the 19th century, together with ethnological discoveries in the 20th century, established the science of myth. Since the Romantics, all study of myth has been comparative. Wilhelm Mannhardt, James Frazer, and Stith Thompson employed the comparative approach to collect and classify the themes of folklore and mythology.[78] In 1871 Edward Burnett Tylor published his Primitive Culture, in which he applied the comparative method and tried to explain the origin and evolution of religion.[79][80]:9 Tylor's procedure of drawing together material culture, ritual and myth of widely separated cultures influenced both Carl Jung and Joseph Campbell. Max Mller applied the new science of comparative mythology to the study of myth, in which he detected the distorted remains of Aryan nature worship. Bronisaw Malinowski emphasized the ways myth fulfills common social functions. Claude Lvi-Strauss and other structuralists have compared the formal relations and patterns in myths throughout the world.[78]Sigmund Freud introduced a transhistorical and biological conception of man and a view of myth as an expression of repressed ideas. Dream interpretation is the basis of Freudian myth interpretation and Freud's concept of dreamwork recognizes the importance of contextual relationships for the interpretation of any individual element in a dream. This suggestion would find an important point of rapprochement between the structuralist and psychoanalytic approaches to myth in Freud's thought.[81] Carl Jung extended the transhistorical, psychological approach with his theory of the "collective unconscious" and the archetypes (inherited "archaic" patterns), often encoded in myth, that arise out of it.[3] According to Jung, "myth-forming structural elements must be present in the unconscious psyche."[82] Comparing Jung's methodology with Joseph Campbell's theory, Robert A. Segal (1990) concludes that "to interpret a myth Campbell simply identifies the archetypes in it. An interpretation of the Odyssey, for example, would show how Odysseus's life conforms to a heroic pattern. Jung, by contrast, considers the identification of archetypes merely the first step in the interpretation of a myth."[83] Karl Kernyi, one of the founders of modern studies in Greek mythology, gave up his early views of myth, in order to apply Jung's theories of archetypes to Greek myth.[5]:38See also: Mycenaean religion; Mycenaean deities; and Similarities between Roman, Greek and Etruscan mythologiesMythologyMythologiesAlbanianArabianArmenianAboriginal AustralianBerberBaltic (Latvian - Lithuanian - Prussian)BasqueBantuBrazilianBuddhistCatalanCantabrianCelticBretonCornishIrishScottishWelshChineseChristianEfikEgyptianEnglishEstonianEtruscanFinnishFrenchGeorgianGermanicNazi mythologyFrankishContinental GermanicNorseAnglo-SaxonGothicGreekGuancheHinduHittiteHungarianIndonesianItalianJapaneseKongoKoreanLugbaraLusitanianMaasaiMalagasyMoriMbutiMeiteiMelanesianMesopotamianMicronesianMongolNative AmericanAlgonquianAbenakiBlackfootLenapeAztecCalifornianMiwokOhloneChanChiloteChoctawCreekGuaraniHaidaIncaInuitIroquoisMayaMuiscaPacific NorthwestKwakwakawakwPlains IndiansHo-ChunkLakotaPawneePuebloanHopiZuniSelk'namTalamancanOssetianPapuanPersianPhilippinePolynesianProto-Indo-EuropeanProto-UralicRomanRomanianSmiSlavicSomaliTalyshTaiThaiTibetanTurkicVietnameseWest AfricanYorubaTypesCreationFloodNationalOriginListsCreationsCreaturesDeitiesFeral childrenFloodsHeroesCultureFolkObjectsPairsPlacesSourcesRelated conceptsDeityLegendary creatureTypeLegendary progenitorTwinsCulture heroFolk heroSee alsoComparative mythologyComparative religionEuhemerismFolkloreEpicsLower mythologyPseudo-mythologyReligion and mythologySymbolismTheologyvteMax Mller attempted to understand an Indo-European religious form by tracing it back to its Indo-European (or, in Mller's time, "Aryan") "original" manifestation. In 1891, he claimed that "the most important discovery which has been made during the nineteenth century concerning the ancient history of mankind ... was this sample equation: Sanskrit Dyaus-pitar = Greek Zeus = Latin Jupiter = Old Norse Tyr".[80]:12 The question of Greek mythology's place in Indo-European studies has generated much scholarship since Mller's time. For example, philologist Georges Dumzil draws a comparison between the Greek Uranus and the Sanskrit Varuna, although there is no hint that he believes them to be originally connected.[84] In other cases, close parallels in character and function suggest a common heritage, yet lack of linguistic evidence makes it difficult to prove, as in the case of the Greek Moirai and the Norns of Norse mythology.[85]It appears that the Mycenaean religion was the mother of the Greek religion[86] and its pantheon already included many divinities that can be found in classical Greece.[87] However, Greek mythology is generally seen as having heavy influence of Pre-Greek and Near Eastern cultures, and as such contains few important elements for the reconstruction of the Proto-Indo-European religion.[88] Consequently, Greek mythology received minimal scholarly attention in the context of Indo-European comparative mythology until the mid-2000s.[89]Archaeology and mythography have revealed influence from Asia Minor and the Near East. Adonis seems to be the Greek counterpartmore clearly in cult than in mythof a Near Eastern "dying god". Cybele is rooted in Anatolian culture while much of Aphrodite's iconography may spring from Semitic goddesses. There are also possible parallels between the earliest divine generations (Chaos and its children) and Tiamat in the Enuma Elish.[90][91] According to Meyer Reinhold, "near Eastern theogonic concepts, involving divine succession through violence and generational conflicts for power, found their wayinto Greek mythology."[92]In addition to Indo-European and Near Eastern origins, some scholars have speculated on the debts of Greek mythology to the indigenous pre-Greek societies: Crete, Mycenae, Pylos, Thebes and Orchomenus.[19]:23 Historians of religion were fascinated by a number of apparently ancient configurations of myth connected with Crete (the god as bull, Zeus and Europa, Pasipha who yields to the bull and gives birth to the Minotaur, etc.). Martin P. Nilsson asserts, based on the representations and general function of the gods, that a lot of Minoan gods and religious conceptions were fused in the Mycenaean religion.[93] and concluded that all great classical Greek myths were tied to Mycenaean centres and anchored in prehistoric times.[94] Nevertheless, according to Burkert, the iconography of the Cretan Palace Period has provided almost no confirmation for these theories.[19]:24Further information: Greek mythology in western art and literatureSee also: List of films based on Greco-Roman mythology and Greek mythology in popular cultureBotticelli's The Birth of Venus c.14851486, oil on canvas, Uffizi, Florence)a revived Venus Pudica for a new view of pagan Antiquityis often said to epitomize for modern viewers the spirit of the Renaissance.[3]The widespread adoption of Christianity did not curb the popularity of the myths. With the rediscovery of classical antiquity in the Renaissance, the poetry of Ovid became a major influence on the imagination of poets, dramatists, musicians and artists.[3][95] From the early years of Renaissance, artists such as Leonardo da Vinci, Michelangelo, and Raphael, portrayed the Pagan subjects of Greek mythology alongside more conventional Christian themes.[3][95] Through the medium of Latin and the works of Ovid, Greek myth influenced medieval and Renaissance poets such as Petrarch, Boccaccio and Dante in Italy.[3]The Lament for Icarus (1898) by Herbert James DraperIn Northern Europe, Greek mythology never took the same hold of the visual arts, but its effect was very obvious on literature.[96] The English imagination was fired by Greek mythology starting with Chaucer and John Milton and continuing through Shakespeare to Robert Bridges in the 20th century. Racine in France and Goethe in Germany revived Greek drama, reworking the ancient myths.[3][95] Although during the Enlightenment of the 18th century reaction against Greek myth spread throughout Europe, the myths continued to provide an important source of raw material for dramatists, including those who wrote the libretti for many of Handel's and Mozart's operas.[97]By the end of the 18th century, Romanticism initiated a surge of enthusiasm for all things Greek, including Greek mythology. In Britain, new translations of Greek tragedies and Homer inspired contemporary poets (such as Alfred Tennyson, Keats, Byron and Shelley) and painters (such as Lord Leighton and Lawrence Alma-Tadema).[98] Christoph Gluck, Richard Strauss, Jacques Offenbach and many others set Greek mythological themes to music.[3] American authors of the 19th century, such as Thomas Bulfinch and Nathaniel Hawthorne, held that the study of the classical myths was essential to the understanding of English and American literature.[8]:4 In more recent times, classical themes have been reinterpreted by dramatists Jean Anouilh, Jean Cocteau, and Jean Giraudoux in France, Eugene O'Neill in America, and T. S. Eliot in Britain and by novelists such as James Joyce and Andr Gide.[3]^ Cuthbertson (1975) selects a wider range of epic, from Gilgamesh to Voltaire's Henriade, but his central themethat myths encode mechanisms of cultural dynamics structure community by the creation of moral consensusis a familiar mainstream view that applies to Greek myth.^ "Volume: Hellas, Article: Greek Mythology". Encyclopaedia The Helios. 1952.^ Cartwright, Mark. "Greek Mythology". World History Encyclopedia. Archived from the original on 18 April 2021. Retrieved 26 March 2018.^ a b c d e f g h i j k l Adkins, A. W. H.; Pollard, John R. T. (2002) [1998]. "Greek Mythology". Encyclopdia Britannica.^ Foley, John Miles (1999). "Homeric and South Slavic Epic". Homer's Traditional Art. Penn State Press. ISBN978-0-271-01870-6.^ a b c d e f Graf, Fritz. 2009 [1993]. Greek Mythology: An Introduction, translated by T. Marier. Baltimore: Johns Hopkins University Press. ISBN9780801846571.^ a b c d Hard, Robin (2003). "Sources of Greek Myth". The Routledge Handbook of Greek Mythology: based on H. J. Rose's "A Handbook of Greek mythology". London: Routledge. ISBN978-0-415-18636-0.^ a b c d e f g Miles, Geoffrey (1999). "The Myth-kitty" in Classical Mythology in English Literature: A Critical Anthology. Chicago: University of Illinois Press. ISBN978-0-415-14754-5.^ a b c d Klatt, Mary J., and Antoinette Brazouski. 1994. "Preface" in Children's Books on Ancient Greek and Roman Mythology: An Annotated Bibliography. Greenwood Press. ISBN978-0-313-28973-6.^ Cartledge, Paul A. 2004. The Spartans (translated in Greek). Livanis. ISBN978-960-14-0843-9.^ Cartledge, Paul A. 2002. "Inventing the Past: History v. Myth" in The Greeks. New York: Oxford University Press. ISBN978-0-19-280388-7.^ Pasiphae Archived 15 May 2018 at the Wayback Machine, Encyclopedia: Greek Gods, Spirits, Monsters^ Jane Henle, Greek Myths: A Vase Painter's Notebook (Bloomington: Indiana University Press, 1973) ISBN0-253-32636-2^ Homer, Iliad, 8. An epic poem about the Battle of Troy. 366369^ Cuthbertson, Gilbert (1975) Political Myth and Epic. Ann Arbor: Michigan State University Press.^ a b c Albala, Ken G, Claudia Durst Johnson, and Vernon E. Johnson. 2000. Understanding the Odyssey. Courier Dover Publications. ISBN978-0-486-41107-1.^ Calimach, Andrew, ed. 2002. "The Cultural Background." Pp. 12109 in Lovers' Legends: The Gay Greek Myths. New Rochelle, NY: Haiduk Press. ISBN978-0-9714686-0-3.^ Percy, William A. 1999. "The Institutionalization of Pederasty" in Pederasty and Pedagogy in Archaic Greece. London: Routledge. ISBN978-0-252-06740-2.^ a b Dowden, Ken. 1992. "Myth and Mythology" in The Uses of Greek Mythology. London: Routledge. ISBN978-0-415-06135-3.^ a b c d e f g h i j k l Burkert, Walter. 2002. "Prehistory and the Minoan Mycenaen Era" in Greek Religion: Archaic and Classical, translated by J. Raffan. Blackwell Publishing. ISBN978-0-631-15624-6.^ Hesiod, Works and Days, 90105 Archived 12 May 2015 at the Wayback Machine^ Ovid, Metamorphoses, I, 89162 Archived 23 October 2017 at the Wayback Machine^ a b Hesiod, Theogony, 116138^ Hesiod, Theogony, 713735^ a b Guirand, Felix (1987) [1959]. "Greek Mythology". In Guirand, Felix (ed.). New Larousse Encyclopedia of Mythology. Translated by R. Aldington and D. Ames. Hamlyn. ISBN978-0-600-02350-0.^ Homeric Hymn to Hermes, 414435 Archived 25 October 2008 at the Wayback Machine^ a b Betegh, Gbor. 2004. "The Interpretation of the poet" in The Derveni Papyrus. Cambridge: Cambridge University Press. ISBN978-0-521-80108-9.^ Algra, Keimpe. 1999. "The Beginnings of Cosmology" in The Cambridge Companion to Early Greek Philosophy. Cambridge: Cambridge University Press. ISBN978-0-521-44667-9.^ a b c Stoll, Heinrich Wilhelm. 1852. Handbook of the Religion and Mythology of the Greeks, translated by R. B. Paul. Francis & John Rivington.^ Adkins, A. W. H.; Pollard, John R. T. (2 March 2020) [2002]. "Greek Religion". Encyclopdia Britannica.^ J. Cashford, The Homeric Hymns, vii^ Nagy, Gregory. 1992. "The Hellenization of the Indo-European Poetics" in Greek Mythology and Poetics. Cornell University Press. ISBN978-0-8014-8048-5.^ Homeric Hymn to Aphrodite, 75109 Archived 12 September 2006 at the Wayback Machine^ Morris, Ian. 2000. Archaeology As Cultural History. Blackwell Publishing. ISBN978-0-631-19602-0.^ Weaver, John B. 1998. "Introduction" in The Plots of Epiphany. Berlin: Walter de Gruyter. ISBN978-3-11-018266-8.^ Bushnell, Rebecca W. 2005. "Helicocentric Stoicism in the Saturnalia: The Egyptian Apollo" in Medieval: A Companion to Tragedy. Blackwell Publishing. ISBN978-1-4051-0735-8.^ Trobe, Kala. 2001. "Dionysus" in Invoke the Gods. Llewellyn Worldwide. ISBN978-0-7387-0096-0.^ Nilsson, Martin P. 1940. "The Religion of Eleusis" in Greek Popular Religion Archived 1 December 2017 at the Wayback Machine. New York: Columbia University Press. p. 50.^ Homeric Hymn to Demeter, 255274 Archived 16 June 2022 at the Wayback Machine^ a b Kelsey, Francis W. (1889). A Handbook of Greek Mythology. Allyn and Bacon. p. 30.^ a b Rose, Herbert Jennings. 1991. A Handbook of Greek Mythology. London: Routledge. ISBN978-0-415-04601-5.^ Dupuis, C. F. The Origin of All Religious Worship. p. 86.^ a b "Heracles". Encyclopdia Britannica. 6 February 2020 [1999].^ Papadopoulou, Thalia. 2005. "Introduction" in Heracles and Euripidean Tragedy. Cambridge: Cambridge University Press. ISBN978-0-521-31682-8.Papadopoulou, Hopi Zuni Selk'nam Talamancan Ossetian Papuan Persian Philippine Polynesian Proto-Indo-European Proto-Uralic Roman Romanian Smi Slavic Somali Talysh Tai Thai Tibetan Turkic Vietnamese West African Yoruba Types Creation Flood National Origin Lists Creations Creatures Deities Feral children Floods Heroes Culture Folk Objects Pairs Places Sources Related concepts Deity Legendary creature Type Legendary progenitor Twins Culture hero Folk hero See also Comparative mythology Comparative religion Euhemerism Folklore Epics Lower mythology Pseudo-mythology Religion and mythology Symbolism Theology vte Max Mller attempted to understand an Indo-European religious form by tracing it back to its Indo-European (or, in Mller's time, "Aryan") "original" manifestation. In 1891, he claimed that "the most important discovery which has been made during the nineteenth century concerning the ancient history of mankind ... was this sample equation: Sanskrit Dyaus-pitar = Greek Zeus = Latin Jupiter = Old Norse Tyr".[80]:12 The question of Greek mythology's place in Indo-European studies has generated much scholarship since Mller's time. For example, philologist Georges Dumzil draws a comparison between the Greek Uranus and the Sanskrit Varuna, although there is no hint that he believes them to be originally connected.[84] In other cases, close parallels in character and function suggest a common heritage, yet lack of linguistic evidence makes it difficult to prove, as in the case of the Greek Moirai and the Norns of Norse mythology.[85]It appears that the Mycenaean religion was the mother of the Greek religion[86] and its pantheon already included many divinities that can be found in classical Greece.[87] However, Greek mythology is generally seen as having heavy influence of Pre-Greek and Near Eastern cultures, and as such contains few important elements for the reconstruction of the Proto-Indo-European religion.[88] Consequently, Greek mythology received minimal scholarly attention in the context of Indo-European comparative mythology until the mid-2000s.[89]Archaeology and mythography have revealed influence from Asia Minor and the Near East. Adonis seems to be the Greek counterpartmore clearly in cult than in mythof a Near Eastern "dying god". Cybele is rooted in Anatolian culture while much of Aphrodite's iconography may spring from Semitic goddesses. There are also possible parallels between the earliest divine generations (Chaos and its children) and Tiamat in the Enuma Elish.[90][91] According to Meyer Reinhold, "near Eastern theogonic concepts, involving divine succession through violence and generational conflicts for power, found their wayinto Greek mythology."[92]In addition to Indo-European and Near Eastern origins, some scholars have speculated on the debts of Greek mythology to the indigenous pre-Greek societies: Crete, Mycenae, Pylos, Thebes and Orchomenus.[19]:23 Historians of religion were fascinated by a number of apparently ancient configurations of myth connected with Crete (the god as bull, Zeus and Europa, Pasipha who yields to the bull and gives birth to the Minotaur, etc.). Martin P. Nilsson asserts, based on the representations and general function of the gods, that a lot of Minoan gods and religious conceptions were fused in the Mycenaean religion.[93] and concluded that all great classical Greek myths were tied to Mycenaean centres and anchored in prehistoric times.[94] Nevertheless, according to Burkert, the iconography of the Cretan Palace Period has provided almost no confirmation for these theories.[19]:24Further information: Greek mythology in western art and literature See also: List of films based on Greco-Roman mythology and Greek mythology in popular cultureBotticelli's The Birth of Venus c.14851486, oil on canvas, Uffizi, Florence)a revived Venus Pudica for a new view of pagan Antiquityis often said to epitomize for modern viewers the spirit of the Renaissance.[3]The widespread adoption of Christianity did not curb the popularity of the myths. With the rediscovery of classical antiquity in the Renaissance, the poetry of Ovid became a major influence on the imagination of poets, dramatists, musicians and artists.[3][95] From the early years of Renaissance, artists such as Leonardo da Vinci, Michelangelo, and Raphael, portrayed the Pagan subjects of Greek mythology alongside more conventional Christian themes.[3][95] Through the medium of Latin and the works of Ovid, Greek myth influenced medieval and Renaissance poets such as Petrarch, Boccaccio and Dante in Italy.[3]The Lament for Icarus (1898) by Herbert James DraperIn Northern Europe, Greek mythology never took the same hold of the visual arts, but its effect was very obvious on literature.[96] The English imagination was fired by Greek mythology starting with Chaucer and John Milton and continuing through Shakespeare to Robert Bridges in the 20th century. Racine in France and Goethe in Germany revived Greek drama, reworking the ancient myths.[3][95] Although during the Enlightenment of the 18th century reaction against Greek myth spread throughout Europe, the myths continued to provide an important source of raw material for dramatists, including those who wrote the libretti for many of Handel's and Mozart's operas.[97]By the end of the 18th century, Romanticism initiated a surge of enthusiasm for all things Greek, including Greek mythology. In Britain, new translations of Greek tragedies and Homer inspired contemporary poets (such as Alfred Tennyson, Keats, Byron and Shelley) and painters (such as Lord Leighton and Lawrence Alma-Tadema).[98] Christoph Gluck, Richard Strauss, Jacques Offenbach and many others set Greek mythological themes to music.[3] American authors of the 19th century, such as Thomas Bulfinch and Nathaniel Hawthorne, held that the study of the classical myths was essential to the understanding of English and American literature.[8]:4 In more recent times, classical themes have been reinterpreted by dramatists Jean Anouilh, Jean Cocteau, and Jean Giraudoux in France, Eugene O'Neill in America, and T. S. Eliot in Britain and by novelists such as James Joyce and Andr Gide.[3]^ Cuthbertson (1975) selects a wider range of epic, from Gilgamesh to Voltaire's Henriade, but his central themethat myths encode mechanisms of cultural dynamics structure community by the creation of moral consensusis a familiar mainstream view that applies to Greek myth.^ "Volume: Hellas, Article: Greek Mythology". Encyclopaedia The Helios. 1952.^ Cartwright, Mark. "Greek Mythology". World History Encyclopedia. Archived from the original on 18 April 2021. Retrieved 26 March 2018.^ a b c d e f g h i j k l Adkins, A. W. H.; Pollard, John R. T. (2002) [1998]. "Greek Mythology". Encyclopdia Britannica.^ Foley, John Miles (1999). "Homeric and South Slavic Epic". Homer's Traditional Art. Penn State Press. ISBN978-0-271-01870-6.^ a b c d e f Graf, Fritz. 2009 [1993]. Greek Mythology: An Introduction, translated by T. Marier. Baltimore: Johns Hopkins University Press. ISBN9780801846571.^ a b c d Hard, Robin (2003). "Sources of Greek Myth". The Routledge Handbook of Greek Mythology: based on H. J. Rose's "A Handbook of Greek mythology". London: Routledge. ISBN978-0-415-18636-0.^ a b c d e f g Miles, Geoffrey (1999). "The Myth-kitty" in Classical Mythology in English Literature: A Critical Anthology. Chicago: University of Illinois Press. ISBN978-0-415-14754-5.^ a b c d Klatt, Mary J., and Antoinette Brazouski. 1994. "Preface" in Children's Books on Ancient Greek and Roman Mythology: An Annotated Bibliography. Greenwood Press. ISBN978-0-313-28973-6.^ Cartledge, Paul A. 2004. The Spartans (translated in Greek). Livanis. ISBN978-960-14-0843-9.^ Cartledge, Paul A. 2002. "Inventing the Past: History v. Myth" in The Greeks. New York: Oxford University Press. ISBN978-0-19-280388-7.^ Pasiphae Archived 15 May 2018 at the Wayback Machine, Encyclopedia: Greek Gods, Spirits, Monsters^ Jane Henle, Greek Myths: A Vase Painter's Notebook (Bloomington: Indiana University Press, 1973) ISBN0-253-32636-2^ Homer, Iliad, 8. An epic poem about the Battle of Troy. 366369^ Cuthbertson, Gilbert (1975) Political Myth and Epic. Ann Arbor: Michigan State University Press.^ a b c Albala, Ken G, Claudia Durst Johnson, and Vernon E. Johnson. 2000. Understanding the Odyssey. Courier Dover Publications. ISBN978-0-486-41107-1.^ Calimach, Andrew, ed. 2002. "The Cultural Background." Pp. 12109 in Lovers' Legends: The Gay Greek Myths. New Rochelle, NY: Haiduk Press. ISBN978-0-9714686-0-3.^ Percy, William A. 1999. "The Institutionalization of Pederasty" in Pederasty and Pedagogy in Archaic Greece. London: Routledge. ISBN978-0-252-06740-2.^ a b Dowden, Ken. 1992. "Myth and Mythology" in The Uses of Greek Mythology. London: Routledge. ISBN978-0-415-06135-3.^ a b c d e f g h i j k l Burkert, Walter. 2002. "Prehistory and the Minoan Mycenaen Era" in Greek Religion: Archaic and Classical, translated by J. Raffan. Blackwell Publishing. ISBN978-0-631-15624-6.^ Hesiod, Works and Days, 90105 Archived 12 May 2015 at the Wayback Machine^ Ovid, Metamorphoses, I, 89162 Archived 23 October 2017 at the Wayback Machine^ a b Hesiod, Theogony, 116138^ Hesiod, Theogony, 713735^ a b Guirand, Felix (1987) [1959]. "Greek Mythology". In Guirand, Felix (ed.). New Larousse Encyclopedia of Mythology. Translated by R. Aldington and D. Ames. Hamlyn. ISBN978-0-600-02350-0.^ Homeric Hymn to Hermes, 414435 Archived 25 October 2008 at the Wayback Machine^ a b Betegh, Gbor. 2004. "The Interpretation of the poet" in The Derveni Papyrus. Cambridge: Cambridge University Press. ISBN978-0-521-80108-9.^ Algra, Keimpe. 1999. "The Beginnings of Cosmology" in The Cambridge Companion to Early Greek Philosophy. Cambridge: Cambridge University Press. ISBN978-0-521-44667-9.^ a b c Stoll, Heinrich Wilhelm. 1852. Handbook of the Religion and Mythology of the Greeks, translated by R. B. Paul. Francis & John Rivington.^ Adkins, A. W. H.; Pollard, John R. T. (2 March 2020) [2002]. "Greek Religion". Encyclopdia Britannica.^ J. Cashford, The Homeric Hymns, vii^ Nagy, Gregory. 1992. "The Hellenization of the Indo-European Poetics" in Greek Mythology and Poetics. Cornell University Press. ISBN978-0-8014-8048-5.^ Homeric Hymn to Aphrodite, 75109 Archived 12 September 2006 at the Wayback Machine^ Morris, Ian. 2000. Archaeology As Cultural History