

# The Open Court

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and the  
Extension of the Religious Parliament Idea

Editor: DR. PAUL CARUS.  
Assistant Editor: T. J. McCORMACK.

Associates: } E. C. HEGELER.  
                  } MARY CARUS.

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VOL. XIV. (NO. 9)                      SEPTEMBER, 1900.

NO. 532

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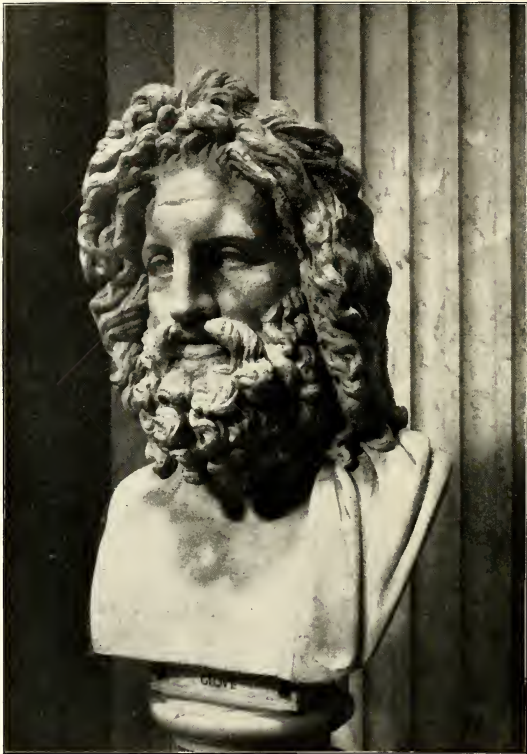
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## ZEUS.

Colossal mask of Carrara marble, found in Otricoli, near Rome, in the eighteenth century. Now in the Vatican. Period: Fourth century, B. C., or later. From a copyrighted carbon photograph published by A. W. Elson & Co., Boston, Mass.

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## ON GREEK RELIGION AND MYTHOLOGY.

BY THE EDITOR.

[This sketch of Greek mythology is not intended to be exhaustive. It is designed to serve as an introduction to the significance of Greek mythology solely, incidentally giving a bird's-eye view of the religion of classical Greece and a characterisation of the several divinities according to rank and importance. The philosophical and the moral trend of Hellenic beliefs is duly emphasised, and the data necessary to comprehend the religious spirit of the ancients are detailed in sufficient completeness to allow any one unfamiliar with Greek mythology to gain a general knowledge of the subject.]

### INTRODUCTORY.

LOVE of enemies is commonly regarded as an exclusively Christian virtue, and Oriental scholars actually encounter difficulties in finding credence for their assertions that the same injunction is found in the teachings of ancient Asiatic sages, notably in the doctrines of Lao-Tse and Buddha. Obviously the noble sentiment that pervades the Sermon on the Mount is much more universal than is generally assumed; it seems to have developed spontaneously everywhere, making its appearance at a certain stage of completion, at the pleroma or fulfilment of ideals, at the time of moral maturity, as the natural result of the religious evolution of rational beings. Our Teutonic ancestors rigorously condemned all foul methods of taking advantage of enemies and frequently even granted chances to weaker foes. The Indians of North America are still in the habit of doing the same. But it is generally ignored and sometimes even denied that the ethics of pagan antiquity ever reached the high plane of Christian sentiments. Nevertheless, the sages of Greece, the typical representatives of paganism, are full of the noblest morality, evidences of which are even more numerous in their writings than in the New Testament.

In this sketch of Greek religion and mythology we shall take pains to quote selections of such passages and shall add to the translation the original words, so as to leave no doubt in sceptic minds as to the prevalence of Christian morality, so called, among pre-Christian pagans.

The path on which Greek religion travelled to its goal was not the bold flight of prophets and preachers, as was the case with the Hebrews in Palestine; it reached the higher plane by the methods of art, the love of the beautiful, the reverence for scientific truth, and the earnestness of philosophical speculation.



TEMPLE OF PALLAS ATHENE AT ÆGINA.

(From Baumeister's *Denkmäler des klassischen Alterthums*,<sup>1</sup> Vol. I., p. 261.)

Nothing can be more characteristic of the Greek mind than the expression "Kalokagathia" (καλοκάγαθία) which means literally the virtue of beauty and goodness, but denotes actually the highest perfection of morality. The term "beautiful" was more significant to the ancient Greek than to other nations, for it always included moral loveliness.

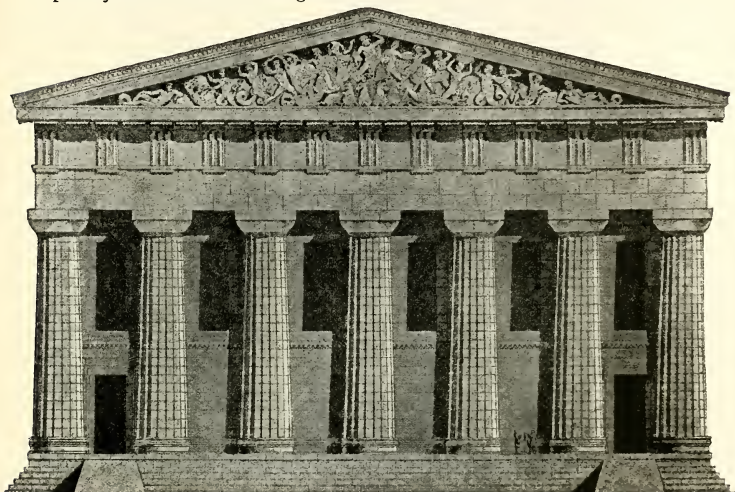
The Greek spirit, always aspiring and at the same time self-poised, always varied in expression and at the same time harmoni-

<sup>1</sup> Hereafter referred to by the abbreviation *B. D.*



ous, never given to exaggeration nor becoming monotonous, is shown forth in temples and public buildings as well as in magnificent marble statues of the gods. The Greeks created a type in art which is the natural idealised, and thus the purely human appears as a revelation of the divinity of man.

Religion transfigured the entire life of ancient Greece. The gods were everywhere: in the temples, in the senate, in the market-place, in the theater, in the homes of the poorest citizens. The mural paintings of Pompeii and Herculaneum prove that even the pantry was not devoid of gods.

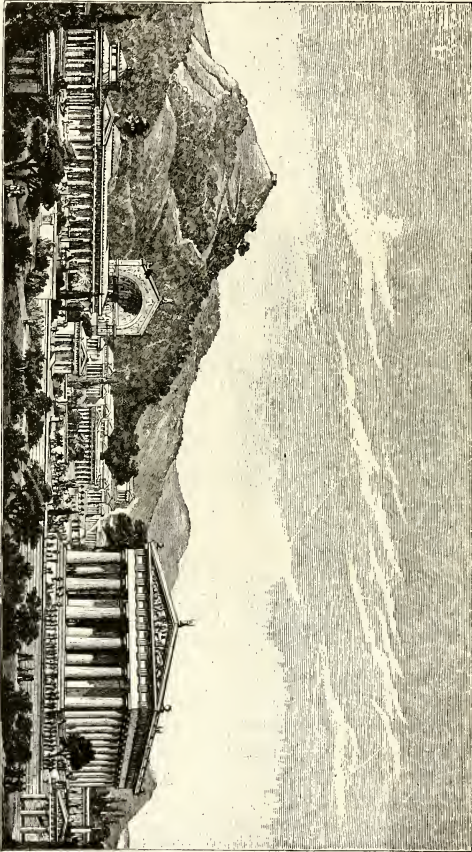


TEMPLE OF ZEUS AT AKRAGAS. (*B. D.*, p. 272.)

Owing to the significant part which beauty of form plays in the Greek religion, we cannot in sketching its evolution dispense with the artistic representations of the Greek deities, which, though sensuous, became transfigured by the artist's ideals and sanctified by the thinker's depth of comprehension. We accordingly propose to reproduce here the most famous statues and pictures of the several Greek deities and to exhibit thus their various characteristic conceptions, not only in the highest types of artistic perfection, but also in some of their archaic forms, so as to facilitate an insight into the historical development of Greek religion and indicate the struggle of Greek artists for the realisation of their ideals.

## THE OPPORTUNITIES OF GREECE.

Greek religion was originally mere nature-worship. The personified powers of existence were invoked, propitiated, and adored,



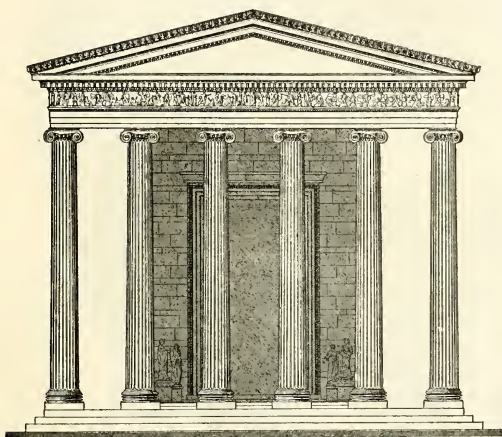
OLYMPIA RESTORED.

(From Springer, *Handbuch der Kunstgeschichte*, I., p. 83.)

and every district had its own mythology, sufficiently differentiated by local coloring, but having the same trend wherever the Greek language was spoken.

At the dawn of history the Greek tribes were still savages; for human sacrifices are mentioned as having taken place even as late as the Homeric age. But humaner conceptions spread rapidly and led to a nobler interpretation of religious traditions.

Greek mythology, as understood by the masses, degenerated through literalism, but, as interpreted by philosophers, attained in the golden age of Greek history a rare purity and loftiness. It is customary to call attention to the crudities of the mythological dress and to condemn the Greek religion as pagan, but the noble applications which the Greek sages made of their traditions are scarcely ever mentioned and are little heeded.

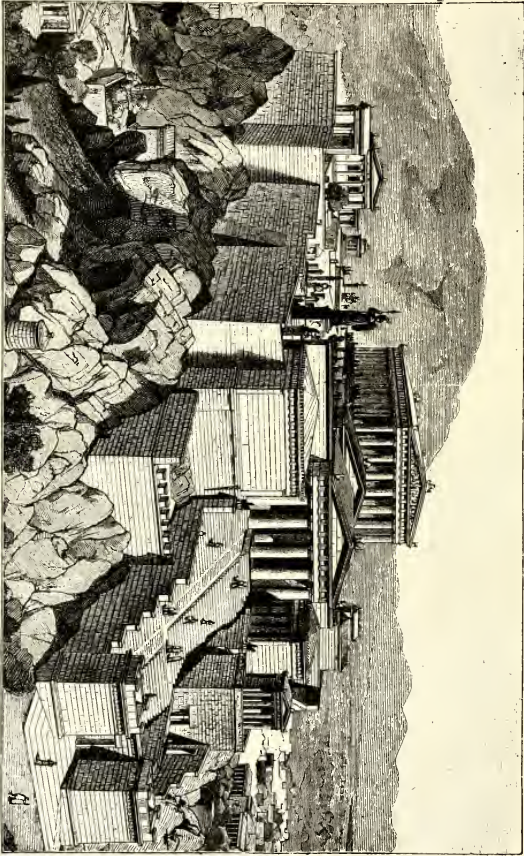


TEMPLE OF ATHENA AT PRIENE.

(*B. D.*, I., p. 276.)

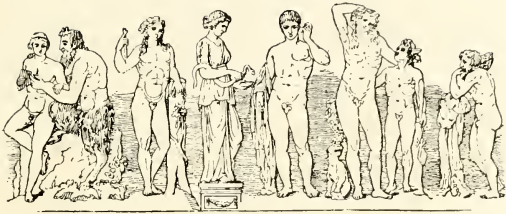
The legends of ancient Greece gradually led up to the monotheism of a belief in the fatherhood of Zeus, as the one uncreated creator and ruler of the Universe. The gods who in the earlier phases of Greek mythology had been the equals of Zeus, became in the more advanced stage like angels or messengers standing before his throne, or were conceived as manifestations of his power, identical with him in their essence; and the accounts of the origin and adventures of Zeus were then treated as mere folklore, no longer deemed worthy of credence except in a symbolical sense.

Further, it is noteworthy that the idea of divine sonship was understood in almost a Christian sense. The son of God, whether Apollo, Dionysos, Hermes, or Heracles, served as a revealer of



ACROPOLIS RESTORED.  
(Springer, *Handbuch der Kunstgeschichte*, I., p. 87.)

truth, as a mediator between God and men, and as a savior. In addition, the Dionysos and Adonis myths very plainly indicate the Christian conception of a God who dies and is resurrected for the benefit of mankind, so that all may live in him.



GROUP OF GREEK DIVINITIES.

(From Taylor, *Eleusinian Mysteries*, p. 168.)



HEPHAESTOS, ATHENE, AND THE SEASONS OFFERING WEDDING PRESENTS TO A YOUNG COUPLE.

(Relief in the Villa Albani. After Zoega Bassiril, I., 52.)



THE DIVINITIES PRESIDING OVER THE HOME.

(Fresco in Pompeii. □ *Mon. Inst.*, III., 6a. *B. D.*, II., p. 811.)

And how did Greece gain her prominence among the nations?

The tribes of Hellas, who were still in a semi-savage state when Egypt and Chaldæa had attained to a high state of civilisation, were visited by Phœnician ships, and thus Eastern culture was introduced among the inhabitants of the islands and coasts of the Ægean Archipelago. It quickly took root there and developed a new independent civilisation, favored above all by the liberty that prevailed in these parts of the world, almost inaccessible to the great conquerors that rose on the Nile and in the land between the two rivers.

The geographical situation of Greece developed in its inhabitants the seafaring instinct and brought them into contact with all



Full statue.



Bust of statue.

ARISTOTLE OF THE PALACE SPADA, AT ROME.  
(Visconti, pl. 20, 2 and 3.)

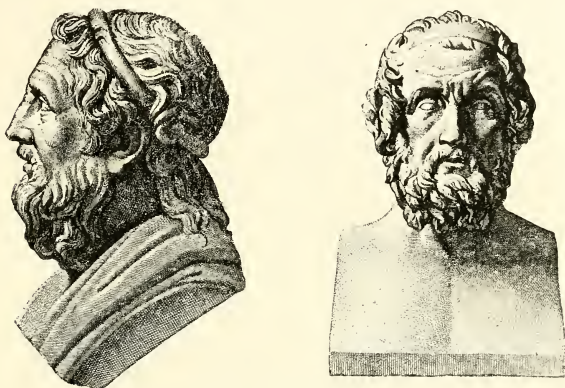
nations of the Mediterranean Sea. Fugitives from the East were welcome, and their superior knowledge was hailed as a revelation, taking root in the minds of the people and spreading rapidly over the whole country.

Transplantation of ideas to a new soil, unhampered by the venerable power of ancient institutions, seems to be an essential condition for progress. Whenever the main principles of an old civilisation take a new start in the hearts of an unprejudiced people whose conceptions of life have not as yet become fixed and are still plastic enough to admit of ventures into new fields, human ideals appear to have a good chance of being better realised and of producing a higher type of culture than before.

Greece in those days of remote antiquity was not unlike the New World. It was a land of liberty, of refuge, of courageous enter-

prise, of progress. Hence its rapid development and the proud rise of republicanism, the ideals of which left indelible traces upon the soul of mankind and contributed not a little toward the building-up of the great republic on the western shores of the Atlantic.<sup>1</sup>

The prehistoric inhabitants of Greece seem to have worshipped the same gods as other pagans in the same stage of culture, the personified sky, the earth, the sea; but as soon as a beneficial foreign influence made itself felt, the vernacular traditions developed a deeper significance, sometimes bringing out new and loftier ideas, leading up to a philosophical world-conception which found its realisation in Socrates and its spokesman in Plato.



TWO BUSTS OF HOMER.

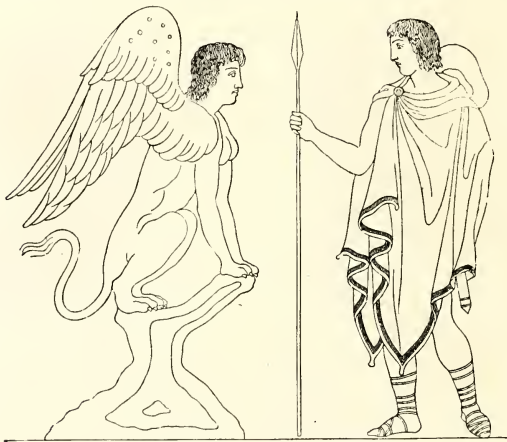
(Both in the Capitol at Rome. After Visconti, *Iconogr. gr.*, pl. I., 1 and 4.)

Greek religion is cosmopolitan. Vestiges of Phœnician, Egyptian, Thracian, Syrian, and even Assyrian and Indian legends can be traced in Greek mythology. But the lively intercourse among the various Hellenic tribes and cities assimilated the conflicting stories and produced upon the whole an agreement as to all those deities that played an important part in practical life, leaving contradictions only on questions which touched problems of an abstruse character, or were too indifferent to call for a definite settlement.

<sup>1</sup> While glancing through Turgot's works my eye lighted on a passage which contained a similar allusion. Speaking of the development of civilisation, he compares the Phœnician colonies, Carthage, etc., to the colonies in America, saying "elles (les colonies Phéniciennes) firent ce que fit depuis Carthage, ce que fera un jour l'Amérique." (*Œuvres*, II, p. 602.) He meant probably the French colonies, and we can scarcely assume that he foresaw all the changes which took place. His words are nevertheless a remarkable prophecy.

Many ideas reaching Greece from foreign countries were misunderstood, but even then the new conceptions that developed were happy and thoughtful. Thus, for instance, the Egyptian notion of the Sphinx<sup>1</sup> (*hu* in Egyptian), which was the emblem of Hor-emakhu, i. e., Horus in the Horizon, changed into a symbol of mystery, denoting mainly the riddle of life, the problem of the human soul, which according to the legend was solved by Œdipus.

To us later-born generations the transition from Phœnician and Egyptian beliefs to Greek modes of conceiving the divine appears as a decided advance; but we should bear in mind that considering the matter from the point of view of the Asiatics, our judg-



ŒDIPUS AND THE SPHINX.

Ancient vase-picture. (From Stoll, *Sagen des klassischen Alterthums*, I., p. 270.)

ment would be quite different. Assyrian priests would have felt chilled by the elegant and merely human beauty of the Greek gods; they would have contended that all the power of religion, all its depth and grandeur, were gone. The divine had ceased to be superhuman and had been degraded into commonplace rationalism; the incomprehensible and awful mysteries had been debased into trivial, shallow truisms of personified natural forces and empty abstractions. Even to-day the Hindu can see no divinity in the

<sup>1</sup>The Greek word *σφίγξ* meant "the strangler," and the Sphinx was said to destroy every one who could not solve its question, "Who is it that walks first on four feet, then on two, and finally on three?"—the answer being, "Man."



statue of a Greek god and prefers his multifacial, many-handed idol as being more expressive, more indicative of the supernatural, and more properly religious. We will not enter deeply into this question, but only point out that progress necessarily appears as a degeneration from the standpoint of the old culture, and may in some respects actually suffer losses, which in a certain sense are to be regretted. But progress for all that remains an advance, and we need not fear its changes. Thus the old Anglo-Saxon and still more so the old Gothic languages were possessed of a wealth of forms almost as rich as the Greek, and the development of modern English, in spite of the unfoldment of a beautiful literature, appears from a purely linguistic standpoint with respect to grammar and inflexions as nothing less than a degeneration.

Progress is a building-up of new and higher or broader forms of life and is frequently accompanied by a decay of the old modes of thought. This law manifests itself in the origin of Greek mythology from pre-Hellenic religious notions as well also as in the period of its decadence when it was swallowed up in Christianity. The same law holds good still, marking every step in the evolution of human thought and endeavor.

#### GREEK COSMOGONY.

The name Homer means "collector," and no scholar now doubts the theory that he is a legendary person. Hesiod lived in the eighth century before Christ, but the *Theogony* which goes by his name is, like the *Iliad* and *Odyssey*, a compilation of various traditions. Happily for the historian and the student of the evolution of religious thought, the *Theogony* did not receive the same careful final redaction as the great epics of Homer, and thus there are left in it a great number of significant crudities and contradictions.

Homer and Hesiod are the great unifiers of the ancient traditions of Greece, for they gave final shape to the mythological views of their nation. In this sense the statement of Herodotus is true that these two poets have formed the characters of the Greek gods and determined their relationships.

In the beginning, so Hesiod tells us in the *Theogony*, the world was a chaos and in it was formed the broad earth Gæa, and underneath it, Tartaros, the Nether World. All the while in the anarchical fermentation of aboriginal Chaos, Eros, or Love, was stirring, as the principle of attraction, the same fair god who moves

human hearts and makes them seek one another with tender devotion.

Chaos is commonly, and perhaps rightly, regarded as being without form and void, but its essential feature consists in being potential reality. The word is derived from the verb *χαίνειν* or



#### THE APOTHEOSIS OF HOMER.<sup>1</sup>

Relief made by Archelaos of Priene. (Overbeck, *Gesch. d. gr. Pl.*, p. 465. Roscher, II., p. 3266.)

*χάσκειν*, "to yawn," and means the yawning abyss from which existence develops.

<sup>1</sup>Below we see Homer receiving the homage of mortals. Above, Zeus is seated on Olympus surrounded by the nine Muses led by Apollo Musagetes. The tenth female figure, the one nearest to Zeus, is probably Mnemosyne, the mother of the Muses.

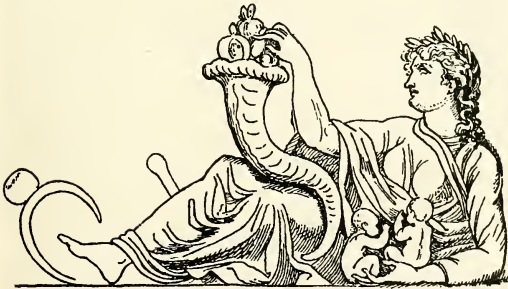
Hesiod proceeds to tell that Chaos begot Erebus (darkness) and Nyx (night), who in their turn brought forth Æther (i. e., the pure air of a clear sky), and Hemera, or Day.

Night, as might be expected, is the mother of all evil powers, including punishment and death. Hesiod says :

"Night bare also hateful Destiny, and black Fate, and Death; she bare Sleep likewise, she bare the tribe of Dreams; these did the goddess, gloomy Night, bear after union with none. Next again Momos [envy] and Care, full-of-woes, and the Hesperides [the children of evening], whose care are the fair golden apples beyond the famous ocean, and trees yielding fruit; and she produced the Destinies, and ruthlessly punishing Fates, Klotho, Lachesis, and Atropos, who assign to men at their births to have good and evil; who also pursue transgressions both of men and gods, nor do the goddesses ever cease from dread wrath, before that, I wot, they have repaid some vengeance to him, whosoever shall have sinned. Then bare pernicious Night Nemesis [vengeance] also, a woe to mortal men: and after her she brought forth Fraud, and Wanton-love, and mischievous Old Age, and stubborn-hearted Strife. But odious Strife gave birth to grievous Trouble, and Oblivion, and Famine, and tearful Woes, Contests and Slaughters Fights and Homicides, Contentions, Falsehoods, Words, Disputes, Lawlessness and Ruin, intimates one of the other, and the Oath, which most hurts men on the earth, whenscever one has sworn voluntarily a perjured oath."



THE GODDESS NIGHT.  
(Taylor, p. 168.)



GÆA.

(After Conze, *Götter und Heroengestalten*, II., pl. 56, fig. 2. Roscher, p. 1583.)

Gæa, the earth, then gave birth to Pontos, the sea, and Uranos, the sky. Pontos begot Nereus,<sup>1</sup> the father of the Greek mermaids

<sup>1</sup> The word is connected with *ναῦς*, ship, and means the Navigable. Nereus is a friendly beneficent deity.

called Nereids,<sup>1</sup> among whom Amphitrite, Thetis, Panope, and Galatea are best known.

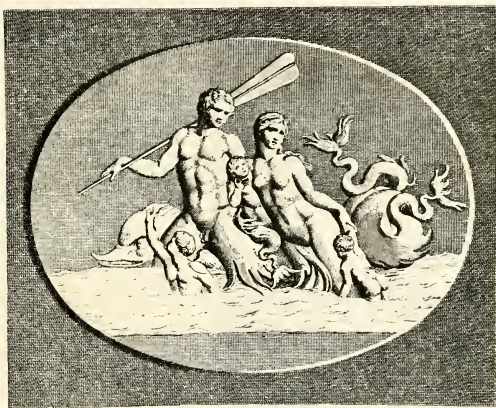


NEREUS.

Colossal Bust found in Naples ; now in the Vatican. (*B. D.*, II., p. 913.)

Amphitrite may be characterised as the soothing of the ocean, Thetis as its depth, Panope, the unlimited view to the horizon, and

<sup>1</sup>Also called Dorids, after their mother Doris, a daughter of Okeanos.



TRITON FAMILY.

(Enlarged, after Wicar's *Galérie de Florence*.)OKEANOS WITH THREE OKEANIDS, PRESUMABLY REPRESENTING ASIA,  
EUROPE, AND LIBYA.(Bronze Relief in the British Museum. After *Arch. Zeitg.*, 1884, plate 2, 2.)

Galatea (i. e., milkwhite), the beauty of the breakers in the surf; hence the latter is represented as a coquettish girl who teases and flirts with Polyphemos, chief of the Cyclops, the one-eyed thunder-cloud hovering on the rocky shore.



APHRODITE OF MELOS.

The Tritons, another personification of the billows, frequently appear in the company of the maritime divinities.

Gæa now produces a series of beings begotten partly by Pontos and partly by Uranos, among whom the Titans, the hundred-handed monsters, and the Cyclops are the most prominent.

There are twelve Titans, six male and six female. They are Koios, Krios, Hyperion, Japetos, Okeanos, and Kronos; and their sisters are Theia, Rhea, Themis, Mnemosyne, Phæbe, and Tethys.

The word "Titans," according to the opinion of Greek poets and grammarians, is derived from *τείνω*, to stretch, to reach out for; and is commonly interpreted to mean "the aspiring or the daring ones." Although our classical philologists now believe that the traditional derivation of the word is wrong, it is even to-day

used in the sense of *Uebermensch*, a man of unusual power, the "overman" of the first act of Goethe's "Faust," and the strong, bold intellectual man of the future, of Nietzsche.

As children of Uranos the Titans are called Uranids.<sup>1</sup> □ -

Okeanos, the all-surrounding ocean, is the ancestor of the Okeanids. His wife is Tethys<sup>2</sup> and his daughter Amphitrite (the same who is also enumerated among the Nereids) is married to Poseidon and becomes the mother of the Tritons.<sup>3</sup>

#### URANOS AND KRONOS.

The Titans are the forerunners of the gods, and the legend tells us that Uranos, the father of the Titans, offended his wife, Gæa, by not suffering her children to live, but throwing them back upon their mother. She requested her sons to take vengeance upon their unnatural father, but no one dared to rebel against the mighty Uranos except Kronos, the cleverest of them, who was full of cunning. Kronos attacked his father, Uranos, from behind, while the latter was visiting his wife, Gæa, and wounded him mortally, depriving him of his creative power. From the blood that dripped upon the earth originated a number of untoward demons, among them the Erinyes, or Furies, the giants and the ash-spirits. The Erinyes represent the pangs of a bad conscience, and the ash-spirits are supposed to



ARCHAIC APHRODITE.  
Relief from the Villa Albana.<sup>4</sup>



THE BIRTH OF APHRODITE ANADYOMENE NEAR THE ISLAND OF CYTHERA.  
(From Taylor, *Eleusinian and Bacchic Mysteries*, p. 229.)

be the evil-mongers among the tree-fairies, because lances are made of ash. The legend of the mutilation of Uranos was apparently

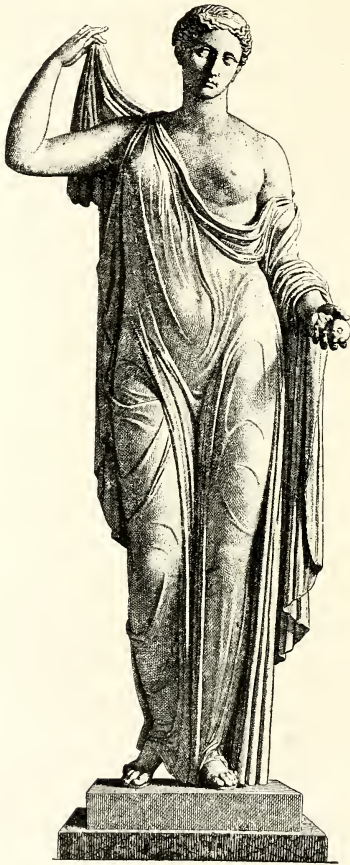
<sup>1</sup> Aphrodite, the goddess of love, too, is sometimes called a daughter of Uranos and bears therefore the name Urania; but the commoner version of the origin of Aphrodite will be mentioned farther on.

<sup>2</sup> Tethys, though similar in character, must not be confused with Thetis.

<sup>3</sup> According to Homer xiv, 246, Okeanos with his aboriginal floods is the father of all things and would take the place of Chaos.

<sup>4</sup> Müller-Wieseler, *D. a. K.*, plate 24., n. 257. Röscher, I., p. 399.

invented to account for the idea, commonly accepted as a fact, that after the world had been created, the creator discontinued creating new worlds, the creative faculty being then transferred to sexual propagation.



VENUS GENETRIX.

Aphrodite after Alexandrian prototypes.  
(Louvre. Bouillon, *Mus.*, I., 11.)

The creative faculty of the god was transferred to the billows of the sea, from whose froth rose Aphrodite, or Venus, the goddess of love. She is accompanied by her son, Eros, and the three graces, Himeros (i. e., longing), Pothos (i. e., desire), and Peitho (i. e., persuasion).

It is perhaps noteworthy that the birth of Eros is not related, but when Aphrodite originates he makes his appearance together with her as his mother.

Eros is commonly represented as the son of Aphrodite, and is called the youngest among the gods. This, however, does not alter the fact that he was the principle of creation as told above, and that he appeared first at the beginning as that principle by which Chaos, which according to its etymology does not seem to signify disorder but potentiality, developed into an orderly universe. Sometimes the two concepts of Eros are distinguished, sometimes

they are confounded. The older Eros, representing the attraction among the atoms as a universal principle of nature, has never be-



come an object of art, and has therefore not been developed into a concrete personality. The younger Eros, however, is regarded as his actualisation just as Jesus is conceived as the incarnation of the Logos that was in the beginning. Eros is frequently represented together with Psyche, the representation of the human soul; and the story of Eros and Psyche is perhaps the most beautiful in all Greek mythology.

Uranos, being defeated by Kronos, ceases to play a significant part in the story of the gods. He loses his power and curses his



KRONOS AND RHEA.

From the Capitoline altar. (After Overbeck's *Kunst-Myth. Atlas*, 3, 24. Roscher, *Lex.*, III., 1563.)

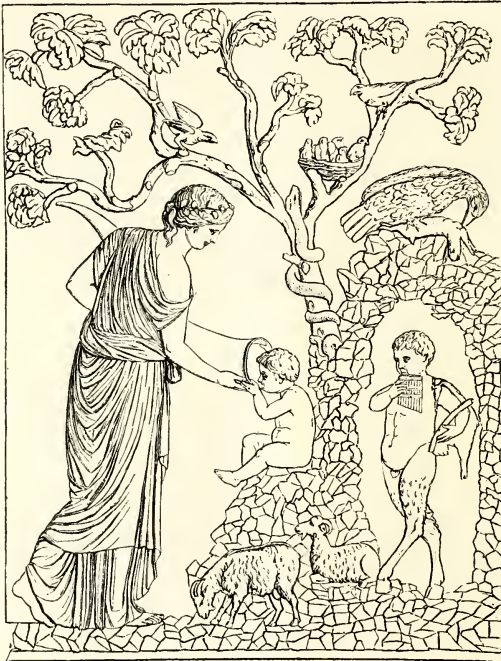
son, prophesying that a similar fate will befall him. Thus Uranos lost the government of the world, and Kronos reigned in his stead.

Uranos is not as yet a real mythological figure; he was never worshipped in Greece and is merely a product of philosophical reflexion.

Kronos, whose reign now begins, married his sister, Rhea, who bore to him three daughters, Hestia, Demeter, and Hera, and three sons, Hades, Poseidon, and Zeus.

Kronos may fairly be supposed to be a foreign, presumably a Phœnician, deity; for the legend tells that he, like the Phœnician

Moloch, demanded the sacrifice of children, and Hesiod, following the traditions of his home, the Island of Crete, relates that the old god was in the habit of eating his own offspring. The philosophers of Greece identified Kronos with Chronos, time, and explained his inhuman conduct in the sense that time swallows whatever it pro-



AMALTHEIA NURSING THE ZEUS-CHILD.

(Benndorf and Schöne, *Ant. Bilder d. Lat. Mus.*, p. 16. Roscher, I., 263.)

duces, and this interpretation, however doubtful the etymology of the word Kronos,<sup>1</sup> has been accepted and is current even to-day.

#### ZEUS AND HIS BROTHERS.

Whether or not Kronos was an Oriental deity or personified time, the fact remains that while there are very few traces of Kro-

<sup>1</sup>The derivation of Kronos from *κρᾶνεν* in the sense of maturing is not much more probable than its connexion with *χρόνος*, time. See Preller, *R. M.*, p. 51.

nos-worship in Greece, and those that exist are neither ancient nor unquestionably indigenous, Zeus is always called Kronion, or Kronid, i. e., the son of Kronos; and Cretan traditions preserved



1



2

THE MARRIAGE OF POSEIDON WITH AMPHITRITE.<sup>1</sup>  
By Skopas. Now in the Glyptothek at Munich. (*B. D.*, 1672.)

by Hesiod relate how Rhea, after having lost five children through the cannibalism of her husband, anxious to preserve the sixth child,

<sup>1</sup>Cn. Domitius Ahenobarbus, who had charge of Bithynia under M. Antonius, 40 B. C., placed this piece of art in a temple at Rome, and it is therefore probable that Skopas made it for a Poseidon temple of Bithynia.



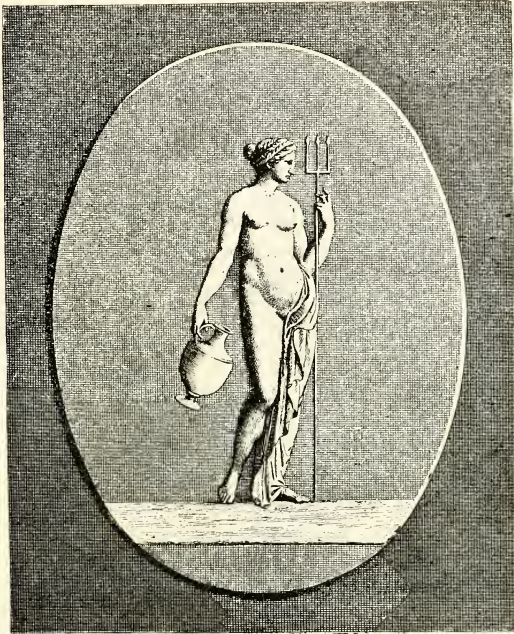
3.

THE MARRIAGE OF POSEIDON WITH AMPHITRITE.  
(Continuation of the frieze on the preceding page.)



POSEIDON AND AMYMONNE.  
(Pompeian Fresco. *Mus. Borbon.*, VI., 18.)

the new-born babe that was none other than Zeus, handed to her unsuspecting lord a stone wrapped up in swaddling clothes. The indigestible food, however, turned the stomach of the god, who threw up the five elder children, Hades, Poseidon, Hestia, Demeter, and Hera, and thus restored them to life. In the meantime Zeus was secretly reared by nymphs, with the milk of the goat



AMYMONE, POSEIDON'S WIFE.

(Considerably enlarged from a Florentine Gem. After Wicar, *Galérie de Florence*, I., pl. 91.)

Amaltheia, bees providing him with honey; while the Kuretes, the servants of Rhea, drowned the cries of the infant with the incessant noise made by beating their swords upon their shields. As soon as Zeus had attained to manhood, he combated his barbarous father, and slew him, whereupon the universe was divided between himself and his two brothers. The Under World, the realm of the dead, fell

to the grim Hades,<sup>1</sup> the invisible, so called because he stalks about unseen and his empire cannot be detected by the eye of mortal man. The sea was allotted to the rough Poseidon, but the best part, the inhabited earth and the heavens, was reserved for Zeus. Zeus selected as his residence Mount Olympos whence he and the other celestial gods derived the name Olympians. Though Hades and Poseidon are independent in their domains, they always obey their younger brother whose superiority is never questioned.

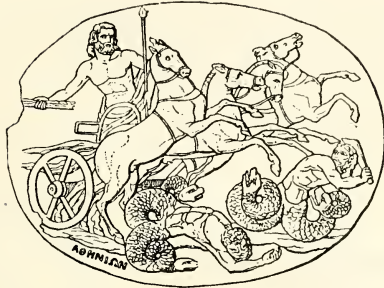


POSEIDON.

Mosaic found at Palermo. (After Overbeck, *Atlas*, XI., 8. B. D., 1391.)

The older powers in the formation of the world, the blind forces of nature, soon became jealous of the ascendancy of the new and more cultured gods, and so Briareus, Kottos, and Gyes with a swarm of other earthborn giants attacked the Olympians in a fierce combat, but Zeus smote them with his thunderbolts, last of all the youngest-born and most terrible son of the earth, Typhoëus.

<sup>1</sup> Ἄιδης from ἰδεῖν, to see, and α, privative.



ZEUS CONQUERING THE GIANTS.  
(Athenion's gem. After Müller-Wieseler, II., 3, 34a.)



GIGANTOMACHY; OR, THE GIANTS STORMING HEAVEN.  
From an ancient Greek frieze.



ZEUS CONQUERING TYPHOEUS.  
Picture on an antique water pitcher. (B. D., 2135.)

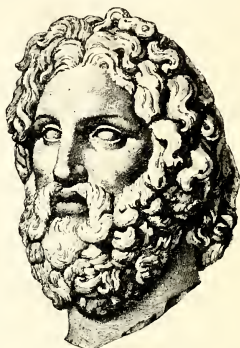
There is no need of mentioning all the love adventures in which, according to the poets, the great Zeus engaged. Most of them are local nature-myths telling the story of the fertilisation of the earth by the rain-spendng heaven in various ways and using different names.

Zeus was the chief deity of the Greek Pantheon, and remained so until Christianity degraded his majesty and repudiated belief in



ARCHAIC ZEUS.

Bronze figure found at Olympia.<sup>1</sup>  
(From *Ausgrabungen*, V., 27.)



ZEUS MEILICHIOS.

Colossal head found on the  
island of Melos.<sup>2</sup>

him as idolatry. Greek hymns praise him in terms which, in their way, are sometimes not inferior in theological conception to the psalms of the Hebrew, indicating how near the Greek mind had come to producing a pure monotheism and how worthily the Greek poets expressed the idea of the fatherhood of Zeus.

<sup>1</sup> This picture, probably a votive figure, represents the oldest type of Zeus, naked and throwing the thunderbolt.

<sup>2</sup> See Overbeck, *Kunstmythologie*, 87. His interpretation, however, is doubted and M. Moré (*Desc.*, III., pl. 29) claims the head for Æsculapius.