



普通高等教育“十一五”国家级规划教材

新世纪高等院校英语专业本科生系列教材（修订版）

总主编 戴炜栋

# 希腊罗马神话欣赏

*Appreciating Greco-Roman Mythology*

王磊 编著



W 上海外语教育出版社  
外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

新世纪高等院校英语专业本科生系列教材（修订版）旨在打造完整的英语专业学科体系，全面促进学生的语言技能、学科素养和创新能力的培养，必将为我国培养国际化、创新型、高素质的英语专业人才奠定坚实的基础！

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## 总序

社教政 研主

我国英语专业本科教学与学科建设,伴随着我国改革开放的步伐,得到了长足的发展和提升。回顾这30多年英语专业教学改革和发展的历程,无论是英语专业教学大纲的制订、颁布、实施和修订,还是四、六级考试的开发与推行,以及多项英语教学改革项目的开拓,无不是围绕英语专业的学科建设和人才培养而进行的,正如《高等学校英语专业英语教学大纲》提出的英语专业的培养目标,即培养“具有扎实的英语语言基础和广博的文化知识并能熟练地运用英语在外事、教育、经贸、文化、科技、军事等部门从事翻译、教学、管理、研究等工作的复合型英语人才。”为促进英语专业本科建设的发展和教学质量的提高,外语专业教学指导委员会还实施了“新世纪教育质量改革工程”,包括推行“十五”、“十一五”国家级教材规划和外语专业国家精品课程评审,从各个教学环节加强对外语教学质量的宏观监控,从而确保为我国的经济建设输送大量的优秀人才。

跨入新世纪,英语专业的建设面临新的形势和任务:经济全球化、科技一体化、文化多元化、信息网络化的发展趋势加快,世界各国之间的竞争日趋激烈,这对我国英语专业本科教学理念和培养目标提出了新的挑战;大学英语教学改革如火如荼;数字化、网络化等多媒体教学辅助手段在外语教学中广泛应用和不断发展;英语专业本科教育的改革和学科建设也呈现出多样化的趋势,翻译专业、商务英语专业相继诞生——这些变化和发展无疑对英语专业的学科定位、人才培养以及教材建设提出了新的、更高的要求。

上海外语教育出版社(简称外教社)在新世纪之初约请了全国30余所著名高校百余位英语教育专家,对面向新世纪的英语专业本科生教材建设进行了深入、全面、广泛和具有前瞻性的研讨,成功地推出了理念新颖、特色明显、体系完备的“新世纪高等院校英语专业本科生系列教材”,并被列入“十五”国家级规划教材,以其前瞻性、先进性和创新性等特点受到全国众多使用院校的广泛好评。

面对快速发展的英语专业本科教育,如何保证专业的教学质量,培养具有国际视野和创新能力的英语专业人才,是国家、社会、高校教师共同关注的问题,也是教材编撰者和教材出版者关心和重视的问题。



作为教学改革的一个重要组成部分，优质教材的编写和出版对学科建设的推动和人才培养的作用是有目共睹的。外教社为满足教学和学科发展的需要，与教材编写者们一起，力图全方位、大幅度修订并扩充原有的“新世纪高等院校英语专业本科生系列教材”，以打造英语专业教材建设完整的学科体系。为此，外教社邀请了全国几十所知名高校40余位著名英语教育专家，根据英语专业学科发展的新趋势，围绕梳理现有课程、优化教材品种和结构、改进教学方法和手段、强化学生自主学习能力的培养、有效提高教学质量等问题开展了专题研究，并在教材编写与出版中予以体现。

修订后的教材仍保持原有的专业技能、专业知识、文化知识和相关专业四大板块，品种包括基础技能、语言学、文学、文化、人文科学、测试、教学法等，总数逾200种，几乎涵盖了当前我国高校英语专业所开设的全部课程，并充分考虑到我国英语教育的地区差异和不同院校英语专业的特点，提供更多的选择。教材编写深入浅出，内容反映了各个学科领域的最新研究成果；在编写宗旨上，除了帮助学生打下扎实的语言基本功外，着力培养学生分析问题、解决问题的能力，提高学生的思辨能力和人文、科学素养，培养健康向上的人生观，使学生真正成为我国新时代所需要的英语专门人才。

系列教材修订版编写委员会仍由我国英语界的知名专家学者组成，其中多数是在各个领域颇有建树的专家，不少是高等学校外语专业教学指导委员会的委员，总体上代表了中国英语教育的发展方向和水平。

系列教材完整的学科体系、先进的编写理念、权威的编者队伍，再次得到教育部的认可，荣列“普通高等教育‘十一五’国家级规划教材”。我深信，这套教材一定会促进学生语言技能、专业知识、学科素养和创新能力的培养，填补现行教材某些空白，为培养高素质的英语专业人才奠定坚实的基础。

**戴炜栋**

教育部高校外语专业教学指导委员会主任委员  
国务院学位委员会外语学科评议组组长

年幼时期，我们都对普罗米修斯盗取火种造福人类、大力神海格力斯勇斩百头蛇怪、奥德修斯巧用木马计智取特洛伊等故事兴奋不已，同时又难以理解那些神和英雄们古怪但又富有人性的种种习性。之后，随着年龄渐长，我们对西方美术及文学作品中那些俯拾皆是的神话主题和典故也总是表现出极大的兴趣，但也时有困惑。近年来，国际市场上不时公映的神话题材大片，如2004年《特洛伊》(Troy)等，更是一再地将人们的神话情结撩起。的确，古希腊文化，包括其神话、悲剧及哲学等，是西方文明的活水源头之一，是每一位西方人士的第二天性(Greece is every Western man's second nature)。美国19世纪神话作家托马斯·布尔芬奇(Thomas Bulfinch, 1796—1867)对此意义作了具体而中肯的总结：

*Our young readers will find it (mythology) a source of entertainment; those more advanced, a useful companion in their reading; those who travel, and visit museums and galleries of art, an interpreter of paintings and sculptures; those who mingle in cultivated society, a key to allusions which are occasionally made; and last of all, those in advanced life, pleasure in retracing a path of literature which leads them back to the days of their childhood and revives at every step the associations of the morning of life.*

Thomas Bulfinch, *The Age of Fable*, 1855

正由于上述种种益处，国内外的教育机构纷纷开设了介绍和研究希腊罗马神话的课程，以帮助提高学生人文素养、增强跨文化交流能力。但鉴于希腊罗马神话的版本众多、浩繁复杂，以及对西方文化影响的深度和广度，开设该门课程绝非易事。作者出于对希腊罗马神话的浓厚兴趣，不避其烦，自2003年至今已连续数年为学生开设多媒体《希腊罗马神话欣赏》专业选修课程。课程的高选课率



和出勤率,以及学生们所表现出的高涨的学习和探究热情已成为本人不断完善该门课程的动力。作为课程载体的内部教材更是几经修改、日臻完善,业已成为学生爱不释手的解渴之物。独乐乐不如众乐乐,作者有幸获得了上海外国语大学教材出版基金的资助,从而得以在更大的范围内与大家分享阅读和欣赏西方文化重要源头的无穷乐趣。

《希腊罗马神话欣赏》的编写对象为英语专业学生以及英语达到中级水平且对希腊罗马神话有浓厚兴趣者。教材以精选并按一定系统编排的神话故事为主题,同时兼顾其对西方艺术、文学的影响,以及使用者语言学习的需要。教材正文共分三部分:奥林匹斯山众神及其他神祇(The Olympian Gods and Other Deities)、爱情及历险故事(Stories of Love and Adventure)、特洛伊战争及其后事(The Trojan War and Thereafter),基本涵盖了希腊罗马神话中最为著名的故事及其神、神人以及英雄三个时代。此三部分各单元的编排大致如下:

1. 导读(Reading Summary)。该部分对阅读材料的大意进行概括,并适当引申相关的文化含义。

2. 神话阅读(Reading)。以布尔芬奇撰写的语言优美、情节引人入胜的神话故事为底本叙述最为著名的希腊罗马神话故事。为了方便阅读,作者做了较为丰富、实用的脚注,并配有一定数量的西洋名画及雕塑的插图。文字与图片相得益彰,可谓图文并茂。

3. 读后感悟(Reflections)。该部分主要是针对“神话阅读”部分所设计的若干类巩固和拓展性的练习,它包括以下这些类型:

- 阅读思考题(Questions for review and discussion)。设计精当的思考题帮助读者回顾主要情节并进行更深层次的文化思考。

- 神话词汇扩充(Expand your mythological vocabulary)。提供若干个派生于神话故事及人物的词汇,提高读者对神话词汇的敏感度。

- 神话鉴赏(Appreciation)。分为文学中的神话鉴赏(Mythology in literature)和艺术中的神话鉴赏(Mythology in art)两部分。前者选取英美文学作品中使用神话典故的语句、段落供学生识别和欣赏;后者提供神话题材的艺术作品,包括绘画、雕塑及影视作品的名称,以使读者按图索骥进行艺术欣赏和个人消遣。

- 文化反思。该部分的设计较为灵活,或对单元所涉及的故事及角色进行深度思考(Thinking in mythological terms),或比较神话英雄(Heroes in perspective),抑或对中国神话与希腊罗马神话进行对比(Comparative mythology)

等，不一而足。

除了上述的三个基本部分外，《希腊罗马神话欣赏》教材还编排了神话经典选读 (Selected Readings in Mythological Classics) 和附录 (Appendices)。它们也是教材的组成部分，故以下稍作介绍。

“神话经典选读”节选了与教材前三部分相关的古希腊罗马神话典籍的英译，其中的佳译已成为英美文学的组成部分。希望读者将此部分与前三部分的相关故事对照阅读，或许能够得到英国浪漫主义诗人约翰·济慈 (John Keats, 1795 — 1821) 在初读乔治·查普曼 (George Chapman, 1559? — 1634) 的荷马史诗英译时所感受的类似的震撼。

“附录”收集了一些相关的地图、神话人物的谱系图等等，可说是一个神话小百科。特别值得一提的是“神话人物名称和典故汇编” (A Pronouncing Glossary of Mythological Names and Allusions)。这是一个小型但很实用的词汇表，收录了本教材中所出现的绝大多数神话人物的简短英文介绍以及衍生出的典故。每个词条后均配上了音标及约定俗成的中文译名。另外，“附录”中尚辑有“与希腊罗马神话相关的西方文学、绘画、雕塑以及影视作品一览” (A Selected List of Western Works with Greco-Roman Mythological Relevance)。此部分与本书各章中的“艺术中的神话鉴赏”的编写目的相同，旨在提供一张全方位了解希腊罗马神话对西方文化影响的便捷的路线图。读者如能按图索骥，必会领略到神话的种种魅力，深切体会到她对于西方文化的发生学意义。

在即将结束这篇应景文章之际，作者的眼前又浮现了过往的一幕幕：寒来暑往电脑前的正襟危坐、心无旁骛；课堂内外的神采飞扬、“臭味相投”；还有那书房中与爱子的手足胼胝。岁月匆匆，当年不时好奇地凑过来看看究竟的“小毛头”现已成为一所国家著名学府的一年级新生。他虽然攻读的是理工科，但也不时与我讨论某神乖张的秉性、某英雄凄惨的结局。恍惚间又见妻子厨房间劳作的疲惫背影，以及快车如飞地辗转于超市、菜场间矫健的身姿。我爱神话，但我更爱你们。

王磊

上海外国语大学英语学院

2008年3月

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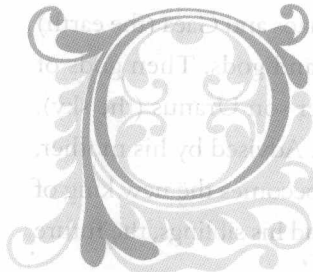
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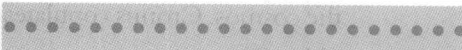
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History's "history" (god + god's offspring) provides two of the myths about the Greek gods' birth, upbringing, and genealogical descent from the post-pinnacled position of power and how they work. It also presents a general outline of inter-generational conflict among the gods.



# ART

## One



Now then, we turn to his father after studying the Titans and their offspring in Part One and detaching the Titans from the Titans-headed monster. Zeus makes his first appearance in a group of younger Olympians. Thus, after a cosmic history marked by acts of separating violence of chaos, creation, destruction, and war, Zeus himself enters a hierarchical and political order to the Greek cosmos.

The Greek gods are depicted quite differently from their counterparts in other cultures—

# The Olympian Gods and Other Deities

larger, more powerful, and more all-encompassing. They behave just like flawed mortals with their first and foremost qualities of human folly and divine perfection. This is the story of Zeus, for example, the god of justice and the world's ruler. Zeus is a powerful and wise god who is not afraid to use force to achieve his goals, and mortal man, even in some low life, is the product of Zeus' mind so much so that the Greek gods (Zeus, just like any mortal woman, similarly needs, especially women, the mortal object of his affection, danger, and change to keep his immortal aims and pursue the object of his affection. Athena (Minerva) is another case in point. She does show her determination to safeguard her self by bearing a hammer (Ares' spear), yet she is herself involved in a number of unions, one of which involves the mortal man, even in some low life, and the mortal who bears a human weakness, being the principle of Zeus, and therefore goddess of wisdom and art, and crafts, she out of her nature changes into a mortal. We are thus to challenge her for a contest at the foot.

In the Book and Part I, I used to focus on the relationship between the gods and the humans, particularly on how the latter become more and more alienated from the former and nature. The gods' humanity is caused by their possession of the stolen fire from the heavens by Prometheus, the Titan, which originates from all kinds of disease and miseries that

## Introduction to Part One

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Hesiod's *Theogony* (*theos*, “god” + *gonos*, “offspring”) provides most of the myths about the Greek gods' birth, offspring, and genealogical descent. Given the poet's bitter experience of poverty and hard work, Hesiod presents a grim picture of intergenerational conflict among the gods.

In the beginning, the universe is a cosmos evolving from Chaos. Chaos and Gaea (the earth) generate everything that exists, including seas, mountains, monsters and gods. Then gods of succeeding generations are traced back to Gaea and her mating with her son Uranus (the sky). This incestuous union produces 12 Titans with Cronus as their leader. Advised by his mother, Cronus castrates Uranus, severing the link between sky and earth, and becomes the new king of the cosmos. Cronus copulates with his sister Rhea to bring about Zeus and his siblings, the future older Olympians.

Zeus then overthrows his father after subduing the Titans and imprisoning them in Tartarus and defeating Typhoeus, the hundred-headed monster. Zeus mates with his sister Hera to produce a group of younger Olympians. Thus, after a cosmic history marked by acts of appalling violence of emasculation, cannibalism, treachery and war, Zeus ultimately initiates a hierarchal and patriarchal rule to the Greek cosmos.

The Greek gods are depicted quite differently from their counterparts in other cultures — humanism is more expressly emphasized. This human element can be shown through the fact that the Greek gods are very much like us human beings physically and psychologically, only larger, more powerful, and above all, immortal. They behave just like flawed mortals with their lusts and competitiveness, showing more of human foibles than of divine perfection. This anthropomorphism (神人同性) is found ubiquitous in the stories of gods. Zeus, for example, though the upholder of justice and the world's moral balance, is a promiscuous god, who to satisfy his sexual desire will use force to violate both goddesses and mortal maidens, even handsome boys like Ganymede. The promiscuity of Zeus runs so rampant that his graceful queen Hera, just like any married woman similarly treated, regularly resorts to the modern equivalent of cloak-and-dagger and sabotage tricks to abort Zeus' extramarital affairs and punish the objects of his affection. Artemis (Diana) is another case in point. She does show her determination to safeguard her celibacy by punishing a hunter (Actaeon) savagely, yet she herself is involved in a number of amorous liaisons, one of which involves the perpetually sleeping Endymion. Athene is still another immortal who betrays human weaknesses. Being the brainchild of Zeus, and thereafter goddess of wisdom and arts and crafts, she out of her divine anger changes into a spider — a mortal weaver who dares to challenge her for a contest at the loom.

In the *Works and Days*, Hesiod focuses on the relationship between the gods and the humans, particularly on how the latter become more and more alienated from the former and nature. The double alienation is caused by man's possession of fire stolen from the heavens by Prometheus and the curiosity of Pandora, which unleashes from a jar all kinds of diseases and miseries that



plunge the human world into a downward spiral. This irreversible devolution is represented by Hesiod as five metallic ages of gold, silver, bronze (and an interpolated Age of Heroes), culminating in the Age of Iron characterized by injustice and strife. To cleanse the earth of its filthiness, gods dispatch a global deluge, destroying all the humanity excepting Deucalion and his wife Pyrrha. This pious couple becomes the progenitors of a whole new race.

The legend of King Midas, popularized in Ovid's *Metamorphoses*, is just another example showing how man's vices, in this case, foolishness and greed bring miseries and destruction. From another story involving the same figure who gets punished after judging unwisely in a musical contest between Apollo and Pan, we have obtained a familiar allusion, *Midas's ears* — a symbol of poor judgment.

To go back to the world of immortals, let's take up the myth of Dionysus (Bacchus). This myth is interesting for a number of things. First, the god has a double birth, first from Semele's womb and then from his father Zeus's thigh. Then comes his traveling across foreign lands and changing into dolphins the pirates who kidnap and hold him for ransom. The god is also famous for his retinue of satyrs, panthers, maenads and goats. Lastly, Dionysus, god of intoxication and impulse, forms a striking contrast to Apollo, god of rational control and harmony.

The kidnapping of Persephone by Hades and the subsequent frantic search of Demeter for her daughter can be described as an etiologic myth showing the so-called *agricultural revolution* of planting, tending and harvesting crops. It can also be read as an exploration of the individual female as she goes through the life cycle from innocence to maturity.

Thus, Hades and Persephone become the joint sovereigns of the Underworld, land of no return. In Homer's account in the *Odyssey*, Hades's kingdom is situated far to the west, beyond the River of Ocean. It is eternally dark and cheerless, as the permanent prison of all dead souls; only a few of Zeus's favorites are sent to Elysium to enjoy earthly pleasures while the wicked including the deposed Titans suffer in anguish and despair. Among the famous sufferers in Tartarus, a mention should also be made of Tantalus, Sisyphus and Ixion, who meet their downfalls due to their insolent ambitions. While the Underworld proves to be torments for these god-offending souls, it becomes a testing ground for Hercules, Odysseus and Aeneas to prove their mettle as god-favoured heroes.

Apart from the twelve Olympian Gods who hold sway over most of the universe, there is a much larger number of minor deities who reside in geographically limited parts of the world: the Naiads of brooks and fountains, the Oreads of mountains and grottos, the Nereids of the sea, and the Dryads of trees. There are also the deities responsible for the making of all kinds of winds. In fact, almost every inanimate object and natural phenomenon is personified and animated, hence the term animism, a universal feature among world mythologies.

# I. The Olympian Gods

## Reading Summary

万物肇始天地不分，惟卡俄斯 (Chaos) 独尊。该神诞下黑暗神埃里伯斯 (Erebus) 和夜神尼克斯 (Nyx)，兄妹结合生出光亮、白日以及海洋、山岳。后有苍穹之神乌拉诺斯 (Uranus) 主宰世界，与母该亚 (Gaea, 大地女神) 结合产生一代提坦 (the Titans) 巨人。子女谋反，克罗诺斯 (Cronus) 取代父神乌拉诺斯。然而，一群新神——巨人 (the Giants) 已经诞生，领头者为宙斯 (Zeus)。于是，经过乱伦、吞噬、宫闱阴谋、阉割以及与波塞冬 (Poseidon) 和哈德斯 (Hades) 的三分天下，终于建立了以宙斯为首，其兄弟姐妹各司其职的奥林匹斯众神 (the Olympian Gods) 的统治。

## Reading

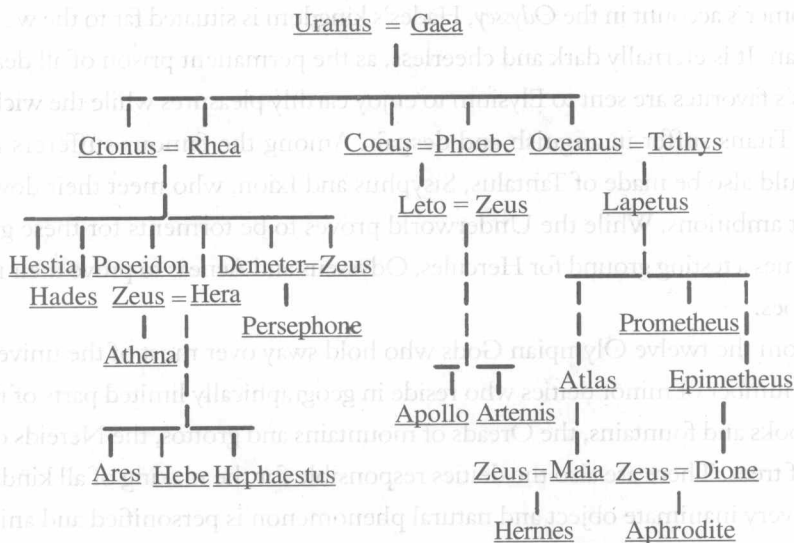


Figure 1-1 *The Principal Greek Gods Family Tree*, based on Edith Hamilton's *Mythology*.

1

The religions of ancient Greece and Rome are extinct. The so-called divinities of Olympus have not a single worshipper among living men. They belong now not to the department of theology, but to those of literature and taste. There they still hold their place, and will continue to hold it, for they are too closely connected with the finest productions of poetry and art, both ancient and modern, to pass into oblivion. All this being said, a systematic knowledge of the subject is nothing but a necessity.

2

To begin with, let's acquaint ourselves with the ideas of the structure of the universe which prevailed among the ancient Greeks.

3

The Greeks believed the earth to be flat and circular, their own country occupying the middle of it, the central point being either Mount Olympus, the abode of the gods, or Delphi, so famous for its oracle.

4

The circular disk of the earth was crossed from west to east and divided into two equal parts by the Sea, the Mediterranean, and its continuation **Euxine**<sup>1</sup>.

5

Around the earth flowed the River Ocean, its course being from south to north on the western side of the earth, and in a contrary direction on the eastern side. It flowed in a steady, equable current, unperturbed by storm or tempest. The Sea, and all the rivers on earth, received their waters from it.

6

The northern portion of the earth was supposed to be inhabited by a happy race named the **Hyperboreans**<sup>2</sup>, dwelling in everlasting bliss and spring beyond the lofty mountains whose caverns were supposed to send forth the piercing blasts of the north wind, which chilled the people of **Hellas**<sup>3</sup>. Their country was inaccessible by land or sea. They lived exempt from disease or old age, from toils and warfare. Equally happy and virtuous were the **Aethiopians**<sup>4</sup> who lived on the southern part of the earth, close to the stream of Ocean. The gods favoured them so highly that they were wont to leave at times their Olympian abodes and go to share their sacrifices and banquets.

7

The abode of the gods was on the summit of Mount Olympus, in **Thessaly**<sup>5</sup>. A gate of clouds, kept by the goddesses named the Seasons, opened to permit the passage of the Celestials to earth, and to receive them on their return. The gods had their separate dwellings; but all, when summoned, repaired to the palace of **Zeus (Jupiter or Jove)**<sup>6</sup>,

1 **Euxine** /'ju:ksain/ = Black Sea, *Lat.*, meaning "friendly".

2 **Hyperborean** /'haipɜ:bɔ:'ri:ən/ = hyper, "extreme" + boreas, "the north wind", meaning "inhabitant of the extreme north".

3 **Hellas** originated from *Hellene* which came in turn from *Hellen*, son of Deucalion and Pyrrha (see Chapter 4). The ancient Greeks called themselves *Hellenes*, meaning "inhabitants of Hellas", which formerly referred to an area in northern Greece but extended to include the whole Greece after the Council of the Amphictyonic League (近邻同盟会议). "希腊" is a transliteration of the Greek word *Hellas*. (陈恒, 2006: 27-28).

4 Now commonly spelt *Ethiopian*, via Latin from Greek *Aethiops*, from *aithein* "to burn" + *ops* "the face".

5 **Thessaly** /'θesəli:/, 塞萨利。

6 **Zeus** /zju:s/, 宙斯; **Jupiter** /'dʒu:pɪtə/, 朱庇特 = **Jove** /dʒəʊv/.