A JOURNEY TO GREEK CULTURE AND CIVILIZATION

张宏 | 【英】菲洛·范如聂 (Phiroze Vasunia) 编著

希腊文明初探

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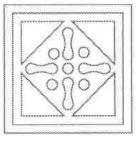
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As you set out for Ithaca
hope that your journey is a long one,
full of adventure, full of discovery.

前言



希腊文化与文明之于西方文化与文明，意义非凡，早已是共识。英国诗人雪莱（Shelley）甚至宣称："We are all Greeks. Our laws, our literature, our religion, our arts, have their roots in Greece."本书涉及的很多希腊人物，在西方世界几乎是家喻户晓——荷马（Homer），苏格拉底（Socrates），柏拉图（Plato），亚里士多德（Aristotle），索福克勒斯（Sophocles），埃斯库罗斯（Aeschylus），阿里斯托芬（Aristophanes），狄俄尼索斯（Dionysus），普罗米修斯（Prometheus），俄狄浦斯王（Oedipus），阿喀琉斯（Achilles），阿伽门农（Agamemnon），奥德修斯（Odysseus），珀耳修斯（Perseus），美杜莎（Medusa），潘多拉（Pandora），伊阿宋（Jason），美狄亚（Medea）…… 这些虚构或真实的人物以及他们所承载的丰富涵义，在某些程度上，勾勒出古希腊人的思想维度之图，渲染出我们谈论古希腊文化与文明的重要背景。

这本《希腊文明初探》的编写，源于三年前我开设的一门同名英语拓展课程，借着这样的教学机会我得以较全面深入地阅读古希腊经典英文译作，并与学生们一起探讨古希腊人应对生死、荣誉、欲望、伦理、个体与城邦等的关系冲突及和解之道，体验古典与现代跨越时空的精神互动。正如 Culture 的拉丁词源 ***Cultura*** 所暗示，"文化" 是 to cultivate（培育），即西塞罗（Cicero）所定义的"灵魂的培养"，强调"相互通过学习人类思想与行为的精华来达到完美"。文明 Civilization 的拉丁词源 ***Civilis***（包含城市与居民之意），凸显城市化与公民化的现代含义，直指人类和谐群居之理想。如果这本书收录的内容，在帮助读者提升英语能力的同时，还可以激发一些思考：当我们谈论文化文明时，我们谈论什么？这将是本书存在的另一种真实意义。 而生活在全球化的时代，我们更加体会到多元文明的碰撞和融合。了解古希腊文化与文明，也有助于加深我们对自身中国文化的深度认知，能更有效地促进跨文化国际交流，增强人类文明的共同体意识，创建更和谐的富于人文精神的生态文化环境。

以一本书或一门课去涵盖希腊文明的方方面面，是不可能的任务。我们的编写定位是"初探"，帮助读者在较短的时间内较有深度地了解古希腊文明的核心概念，最根本、最常识、却同时也是对现代文明影响最深远的领域。遵循人文直觉和教育理念，选择荷马史诗、神话、戏剧以及哲学的经典名篇，是我们心目中初探希腊文明的四大最佳视角。本书这四大模块的选读文本，神话部分节选自 Hamilton 的英文著作《神话》（*Mythology*），其余的三大模块都涉及英文译本的挑选，让人颇为纠结。Water Benjamin 说过："Translation is an art by which a literary work becomes something more and something less than itself."可见，完美的翻译很难企及。本书的另一位主编是伦敦大学学院（University College London）古典系的 Phiroze Vasunia 教授，也是我在英国访学期间的 Host Professor。我们曾多次认真讨论、反复比较多个主流名家英译本的信、达、雅水准及可读性，最终选出较适合中国英语学习者的译文，以期读者们能够在思想及英语上有双倍的收获。

具体而言，第一模块为希腊神话，选读内容为奥林匹亚主神、创世纪神话、英雄传说之伊阿宋及珀耳修斯，节选自美国学者 Edith Hamilton 的经典之作 *Mythology*。第二模块为荷马史诗，选读内容为《伊利亚特》（*Iliad*）第九章"与阿喀琉斯讲和"、《奥德赛》（*Odyssey*）第九章"在独眼巨人的山洞"，是美国古典学学者及诗人 Richmond Lattimore 的译本。第三模块为希腊戏剧，悲剧选读内容为《被缚的普罗米修斯》（*Prometheus Bound*）（删除了 Io 的片段）、索福克勒斯的名剧《俄狄浦斯王》（*Oedipus the King*）完整版，均为芝加哥

大学古典学教授 David Grene 的译本；喜剧选读文本节选自阿里斯托芬的《云》（*Clouds*），是一段强逻各斯（Just Discourse）与弱逻各斯（Unjust Discourse）之间的著名辩论，译者不详，是由英国雅典古典学会（The Athenian Society）出版的译本，也是美国麻省理工学院古典文献中心收录的译本，该剧也因剧中苏格拉底的争议性形象而影响甚广，与二十多年后苏格拉底的审判（399 BCE）有密切关联。第四模块为古希腊哲学家，选读文本一是柏拉图笔下的苏格拉底的《申辩》（*Apology*），为英国杰出的古典学学者 Benjamin Jowett 的经典译本；选读文本二是柏拉图《理想国》（*Republic*）第七篇“洞喻”，为剑桥大学古典学学者英国科学院院士 F. M. Cornford 的译本；选读文本三节选自亚里士多德的《修辞学》（*Rhetoric*）第二篇，为哈佛大学洛布（Loeb）古典文库 W. Rhys Roberts 的译本。

各章节前有相关导入简介，涉及荷马、苏格拉底和柏拉图的三篇为 Phiroze Vasunia 教授撰写，其余部分由我执笔。文中的背景注释采用了脚注形式，而核心词汇则放在附录中，提供中英文的文中释义，以求简明扼要。本书所涉内容的相关中英文资料及影像资源，列表呈现于书后，方便有兴趣的读者继续开展希腊文明之旅。

本书的编写过程比想象的辛苦很多，但我也乐在其中。有这般难得的机会沉浸在希腊文明的古典世界，反观现代社会的人类生活情态，感受微妙的精神共振。心生敬意，亦心怀感激，因为这些文字，要历经多少艰险，才能抵达我们的桌前。

想感谢的人很多，如果当初没有本院余渭深教授和欧玲教授的“命题作文”似的课程改革，就不会有我与希腊古典学之间的机缘；如果没有彭静教授及李永毅教授的真诚协助，我可能会错失在伦敦大学学院古典学系访学一年的宝贵机会，也就不会有我与 Phiroze Vasunia 教授的深度合作；如果没有多位同事和朋友的长期鼓励与支持，没有 Phiroze Vasunia 教授的权威护航，我也很难有信心完成最后的编写，请原谅我无法在此一一列出他 / 她们的名字，感谢他 / 她们无私的友情。本书的出版获得了重庆大学中央高校项目（项目号：2016CDJSK）的资助，在此表示感谢。

在附录中，有一首英译的诗歌，是希腊现代诗人卡瓦菲斯（Cavafy）的代表作《伊萨卡岛》（*Ithaca*），开头两行诗句是（黄灿然译）：

> 当你启程前往伊萨卡
> 愿你的道路漫长，充满奇迹，充满发现。

这是我对有缘分读者们的默默祝福，希望这本书引发的阅读挑战，能带给他 / 她们一些奇迹与发现。

本书编写的内容，若有疏漏不妥之处，还请读者见谅，如蒙不吝赐教，将不胜感激。

张宏（重庆大学外国语学院）

伦敦，Primrose Hill

2018 年 7 月 28 日

PREFACE



For many centuries, the ancient Greeks held a privileged place in Western culture. Their writings, art, architecture, military endeavours, and political accomplishments were discussed and celebrated by scores of intellectuals, thinkers, authors, and artists. The study of Greek and Latin literature is still referred to as "Classics" in Europe, North America, and elsewhere, and that very name tells us much about the status of Greek and Roman literature in history. Even in the globalizing and multicultural world in which we live, the ancient Greeks play an important role in the cultural and political conversation. Other ancient peoples also occupy a prominent place in contemporary debates, but the involvement of the Greeks is nonetheless remarkable for its depth and amplitude. It is not only European or Western cultures that pay attention to the Greeks: several cultures outside of the old West have found much to explore and discuss among the Greeks. One finds an interest in the ancient Greeks in China and South Africa, Hollywood and Indian cinema, London and Istanbul. Why this should be the case is worth understanding.

Since the Greeks had things such as epic poetry, democracy, and theatre, it has been tempting for many to say that the Greeks invented democracy, theatre, and the like. But the claim of Greek primacy in these matters is not true in any simple sense. The Greeks themselves borrowed from other cultures, near and far, whether it comes to epic poetry or architecture or even the alphabet. It is also difficult to show precisely how modern institutions of democracy or modern drama emerge directly from putative Greek equivalents, given the distance in time and difference in substance. And we might also want to acknowledge that various other ancient civilizations made radical innovations in the spoken and written arts, visual culture, politics, systems of belief, and the pursuit of wisdom. For these reasons, few scholars today would speak in any straightforward sense of a Greek "miracle" or claim to discover the origins art, literature, and thought in Greece. But the engagement with ancient Greece on the part of several cultures over millennia is undeniable. One reason for exploring ancient Greek culture is precisely the fact that it exerted so dynamic and powerful a force on subsequent traditions, in the West and beyond.

What we can say as well is that modern cultural or political forms still engage with ancient Greece and that we are all enriched by this dialogue between the ancients and moderns. Consider the Homeric poems, the *Iliad* and the *Odyssey*. These epic poems are celebrated and familiar already by an early date in Greek history. Virtually every Greek of the sixth or fifth century BCE would have been acquainted with the poems, and numerous Greeks would have been able to recite long

stretches from memory. Alexander the Great was so inspired by the poems that he carried a copy of the *Iliad* with him during his conquests in the fourth century BCE. The *Aeneid*, by Virgil, begins with the Trojan War and owes a profound debt to Homer. While Virgil's Latin epic is very different in feel and tone from the Homeric poems, the poem would be inconceivable without this precedent. The most accomplished epic poem of the Roman Empire, then, is the result of its author's fascination with Homer. We could trace this conversation with Homer forward through a long line of critics and poets up to a twentieth-century creation, the *Omeros* of Derek Walcott. Walcott's[1] epic, set in the Caribbean, is an astonishing achievement, in its verbal and metrical dexterity, treatment of race and colonialism, and the sympathy shown to its characters. You do not need to be intimately familiar with Homer to appreciate *Omeros*, but you would certainly refine your grasp of the work and its subtleties if you knew even small parts of the *Iliad* and *Odyssey*. So it is that one of the greatest English-language poems of the last century continues the dialogue with Homer, to the mutual benefit of both Homer and Walcott.

To study the ancient Greeks is to understand a culture as thoughtful, sophisticated, and ingenious as any. This is a culture that grappled with fundamental questions about religion and science, medicine and philosophy, democracy and politics, sex and the body, marriage and the family. Anyone looking for a historically informed analysis of these concerns should turn with full seriousness to the Greek writings. Thinkers as divergent as Gandhi and Leo Strauss, Freud and Marx turned to the Greeks in their own work. The art and literature of Greece are difficult, thought-provoking, and in many respects also quite alien, but their very complexity and strangeness are also what make them fascinating. The Greek texts give us a chance of understanding who we are and the opportunity to reflect, with nuance and rigour, about the most pressing issues of our time.

Phiroze Vasunia
Professor of Greek

Department of Greek and Latin
University College London

1.Derek Walcott (1930—2017) was a Saint Lucian poet and playwright. He received the 1992 Nobel Prize in Literature. His epic poem *Omeros* is widely acknowledged as his major achievement. The word "Omeros" also refers to the Greek name of Homer.

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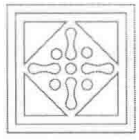
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GREEK MYTHOLOGY

Those who tell the stories rule the world.
— Plato

INTRODUCTION



In one sense, the universe we live in is not made up of atoms but of stories. Ancient Greek society was characterized by the frequent exchange of special stories — myths, told for different purposes. For Greeks, myth-telling at home in childhood was partly fun and partly educational, which consciously or unconsciously developed their perceptions of life, world and moral values. In their formal schooling, Homer (one major source of myths) was required to be studied thoroughly. From adolescence to adulthood, experience of mythology was also deeply enriched by regular participation in social rituals and local festivals where myths were widely recycled and adapted. It would be fairly reasonable to say that large parts of Greek mental life were shaped by their penetrating myths.

Many Greek myths look familiar; they are widely found in antiquity — vase paintings, wall paintings, sculpture, coins, and terra cotta plaques. However, scholars differ in how to define Greek myth properly. Thousands of stories, legends, and tales bear the single name "myth", yet they cover an enormous range of subjects, styles, and emotions. It is not easy to wrap up the nature, function, purpose and origin of myth into a single definition. Therefore, what we can offer is a largely accepted working definition: "A Greek myth is a narrative about the deeds of gods and heroes and their interrelations with ordinary mortals, handed on as a tradition within the ancient Greek world, and of collective significance to a particular social group or groups."[1] This may serve as relatively balanced understanding of Greek myth which has been thoroughly studied under the guidance of distinctive theories of mythology. Mythology refers to the study of myths or a set of myths. Currently there are five important approaches to mythology: comparative approach, psychological approach, ritualist approach, structuralist approach, and ideological approach.

Greek myths were frequently recounted in ancient Greek literature, dating back to the very authors like Hesiod[2] (*Theogony, Works and Days*), Homer (the *Iliad* and the *Odyssey*) and other important Greek poets (e.g. Aeschylus, Sophocles, and Euripides). Originally as a primary form of expression and communication in a non-literate society, mythic tales have no absolutely fixed outline. They were widely retold and adapted in various contexts such as drama competitions, public rituals and private drinking parties. Their central themes remain unchanged but there are often variations: these variant versions have multiple functions (ethical, aesthetic, religious, institutional, and political) and reflect different interests. Myths are not uniform but multiform. They are not logical and internally consistent, but imaginative and loose in their details. Therefore, plurality is their fundamental characteristic. The world of Greek mythology is not a dark place of terror but a world full of imaginative beauty and human spirit.

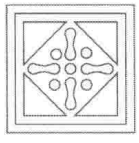
Continuous development and reception over generations have brought Greek myth an unusual degree

1. Buxton, R. (1994). *Imaginary Greece: The Contexts of Mythology*. Cambridge: Cambridge University Press.
2. Hesiod (赫西俄德) : Greek poet whose existing works describe rural life and the genealogies of the gods and the beginning of the world. He is generally thought by scholars to have been active between 750—650 BCE, around the same time as Homer. Ancient authors credited Hesiod and Homer with establishing Greek religious customs. Modern scholars refer to him as a major source on Greek mythology, farming techniques, early economic thought, archaic Greek astronomy and ancient time-keeping.

of density, complexity, imaginative depth and universal appeal. Undoubtedly Greek mythology has had tremendous impact on the Western culture, religion, architecture, arts, and literature. Being a vigorous part of Western cultural heritage, it has inspired generations of authors and artists from ancient times to the present day. The contemporary significance and relevance of Greek myths have been continuously explored and revealed to shed some light on our modern life.

The excerpts in this book were selected from Edith Hamilton's *Mythology*[1] and cover the origins of the world, the Olympian gods and goddesses, creation of mankind, two great gods (Demeter and Dionysus) and the legends of great heroes (Jason and Perseus).

THE TWELVE GREAT OLYMPIANS



Strange clouded fragments of an ancient glory,
Late lingerers of the company divine,
They breathe of that far world wherefrom they come,
Lost halls of heaven and Olympian air.

The Greeks did not believe that the gods created the universe. It was the other way about: the universe created the gods. Before there were gods heaven and earth had been formed. They were the first parents. The Titans were their children, and the gods were their grandchildren.

The Titans, often called the Elder Gods, were for untold ages supreme in the universe. They were of enormous size and of incredible strength. There were many of them, but only a few appear in the stories of mythology. The most important was CRONUS, in Latin SATURN. He ruled over the other Titans until his son Zeus dethroned him and seized the power for himself. The Romans said that when Jupiter, their name for Zeus, ascended the throne, Saturn fled to Italy and brought in the Golden Age, a time of perfect peace and happiness, which lasted as long as he reigned.

The other notable Titans were OCEAN, the river that was supposed to encircle the earth; his wife TETHYS; HYPERION, the father of the sun, the moon and the dawn; MNEMOSYNE, which means Memory; THEMIS, usually translated by Justice; and IAPETUS, important because of his sons, ATLAS, who bore the world on his shoulders, and PROMETHEUS, who was the savior of mankind. These alone among the older gods were not banished with the coming of Zeus, but they took a lower place.

The twelve great Olympians were supreme among the gods who succeeded to the Titans. They were called the Olympians because Olympus was their home. What Olympus was, however, is not easy to say. There is no doubt that at first it was held to be a mountain top, and generally identified with Greece's

1. Hamilton, E. (1942). *Mythology*. New York: Little, Brown and Company.



∧ *The Olympian Gods*, by Nicolas-André Monsiau (1754—1837).

highest mountain, Mt. Olympus in Thessaly, in the northeast of Greece. But even in the earliest Greek poem, the *Iliad*, this idea is beginning to give way to the idea of an Olympus in some mysterious region far above all the mountains of the earth. In one passage of the *Iliad*, Zeus talks to the gods from "the topmost peak of many-ridged Olympus," clearly a mountain. But only a little further on he says that if he willed he could hang earth and sea from a pinnacle of Olympus, clearly no longer a mountain. Even so, it is not heaven. Homer makes Poseidon say that he rules the sea, Hades the dead, Zeus the heavens, but Olympus is common to all three.

Wherever it was, the entrance to it was a great gate of clouds kept by the Seasons. Within were the gods' dwellings, where they lived and slept and feasted on ambrosia and nectar and listened to Apollo's lyre. It was an abode of perfect blessedness. No wind, Homer says, ever shakes the untroubled peace of Olympus; no rain ever falls there or snow; but the cloudless firmament stretches around it on all sides and the white glory of sunshine is diffused upon its walls.

The twelve Olympians made up a divine family: (1) ZEUS (JUPITER), the chief; his two brothers next, (2) POSEIDON (NEPTUNE), and (3) HADES, also called PLUTO; (4) HESTIA (VESTA), their sister; (5) HERA (JUNO), Zeus's wife, and (6) ARES (MARS), their son; Zeus's children: (7) ATHENA (MINERVA), (8) APOLLO, (9) APHRODITE (VENUS), (10) HERMES (MERCURY), and (11) ARTEMIS (DIANA); and Hera's son (12) HEPHAESTUS (VULCAN), sometimes said to be the son of Zeus too.

ZEUS (JUPITER)

Zeus and his brothers drew lots for their share of the universe. The sea fell to Poseidon, and the underworld to Hades. Zeus became the supreme ruler. He was Lord of the Sky, the Rain-god and the Cloud-gatherer, who wielded the awful thunderbolt. His power was greater than that of all the other divinities together. In the *Iliad*, he tells his family, "I am mightiest of all. Make trial that you may know. Fasten a rope of gold to heaven and lay hold, every god and goddess. You could not drag down Zeus. But if I wished to drag you down, then I would. The rope

I would bind to a pinnacle of Olympus and all would hang in air, yes, the very earth and the sea too." Nevertheless he was not omnipotent or omniscient, either. He could be opposed and deceived. Poseidon dupes him in the *Iliad* and so does Hera. Sometimes, too, the mysterious power, Fate, is spoken of as stronger than he. Homer makes Hera ask him scornfully if he proposes to deliver from death a man Fate has doomed.

He is represented as falling in love with one woman after another and descending to all manner of tricks to hide his infidelity from his wife. The explanation why such actions were ascribed to the most majestic of the gods is, the scholars say, that the Zeus of song and story has been made by combining many gods. When his worship spread to a town where there was already a divine ruler the two were slowly fused into one. The life of the early god was then transferred to Zeus. The result, however, was unfortunate and the later Greeks did not like these endless love affairs.

Still, even in the earliest record Zeus had grandeur. In the *Iliad* Agamemnon prays: "Zeus, most glorious, most great, God of the storm-cloud, thou that dwellest in the heavens." He demanded, too, not only sacrifices from men, but right action. The Greek Army at Troy is told "Father Zeus never helps liars or those who break their oaths." The two ideas of him, the low and the high, persisted side by side for a long time.

His breastplate was the aegis awful to behold; his bird was the eagle, his tree the oak. His oracle was Dodona in the land of oak trees. The god's will was revealed by the rustling of the oak leaves which the priests interpreted.

HERA (JUNO)

She was Zeus's wife and sister. The Titans Ocean and Tethys brought her up. She was the protector of marriage, and married women were her peculiar care. There is very little that is attractive in the portrait the poets draw of her. She is called, indeed, in an early poem,

Golden-throned Hera, among immortals the queen,
Chief among them in beauty, the glorious lady
All the blessed in high Olympus revere,
Honor even as Zeus, the lord of the thunder.

But when any account of her gets down to details, it shows her chiefly engaged in punishing the many women Zeus fell in love with, even when they yielded only because he coerced or tricked them. It made no difference to Hera how reluctant any of them were or how innocent; the goddess treated them all alike. Her implacable anger followed them and their children too. She never forgot an injury. The Trojan War would have ended in an honorable peace, leaving both sides unconquered, if it had not been for her hatred of a Trojan who had judged another goddess lovelier than she[1]. The wrong of her slighted beauty remained with

1. This refers to the story about The Judgement of Paris, one of the events that led up to the Trojan War and (in slightly later versions of the story) to the foundation of Rome. The story begins at the Wedding of Peleus and Thetis to which all of the gods were invited, all except Eris, the goddess of discord. When she appeared at the festivities, she was turned away, and in her anger cast a golden apple amongst the assembled goddesses addressed "To the Fairest." Three goddesses laid claim to the apple—Aphrodite, Hera and Athena. Zeus was asked to mediate and he commanded Hermes to lead the three goddesses to Paris of Troy to decide the issue. The three goddesses appeared before the shepherd prince, each offering him gifts for favour. He chose Aphrodite, swayed by her promise to bestow upon him Helen, the most beautiful woman, for wife. The subsequent abduction of Helene led directly to the Trojan War and the fall of the city Troy.

her until Troy fell in ruins.

In one important story, the Quest of the Golden Fleece, she is the gracious protector of heroes and the inspirer of heroic deeds, but not in any other. Nevertheless she was venerated in every home. She was the goddess married women turned to for help. Ilithyia (or Eileithyia), who helped women in childbirth, was her daughter.

The cow and the peacock were sacred to her. Argos was her favorite city.

POSEIDON (NEPTUNE)

He was the ruler of the sea, Zeus's brother and second only to him in eminence. The Greeks on both sides of the Aegean were seamen and the God of the Sea was all important to them. His wife was Amphitrite, a granddaughter of the Titan, Ocean. Poseidon had a splendid palace beneath the sea, but he was oftener to be found in Olympus.

Besides being Lord of the Sea he gave the first horse to man, and he was honored as much for the one as for the other.

Lord Poseidon, from you this pride is ours,

The strong horses, the young horses, and also the rule of the deep.

Storm and calm were under his control: —

He commanded and the storm wind rose

And the surges of the sea.

But when he drove in his golden car over the waters, the thunder of the waves sank into stillness, and tranquil peace followed his smooth-rolling wheels.

He was commonly called "Earth-shaker" and was always shown carrying his trident, a three-pronged spear, with which he would shake and shatter whatever he pleased.

He had some connection with bulls as well as with horses, but the bull was connected with many other gods too.

HADES (PLUTO)

He was the third brother among the Olympians, who drew for his share the underworld and the rule over the dead. He was also called Pluto, the God of Wealth, of the precious metals hidden in the earth. The Romans as well as the Greeks called him by this name, but often they translated it into *Dis*, the Latin word for rich. He had a far-famed cap or helmet which made whoever wore it invisible. It was rare that he left his dark realm to visit Olympus or the earth, nor was he urged to do so. He was not a welcome visitor. He was unpitying, inexorable, but just; a terrible, not an evil god.

His wife was Persephone (Proserpine) whom he carried away from the earth and made Queen of the Lower World.

He was King of the Dead — not Death himself, whom the Greeks called Thanatos and the Romans,

Orcus.

PALLAS ATHENA (MINERVA)

She was the daughter of Zeus alone. No mother bore her. Full-grown and in full armor, she sprang from his head. In the earliest account of her, the *Iliad*, she is a fierce and ruthless battle-goddess, but elsewhere she is warlike only to defend the State and the home from outside enemies. She was preeminently the Goddess of the City, the protector of civilized life, of handicrafts and agriculture; the inventor of the bridle, who first tamed horses for men to use.

She was Zeus's favorite child. He trusted her to carry the awful aegis, his buckler, and his devastating weapon, the thunderbolt.

The word oftenest used to describe her is "gray-eyed," or, as it is sometimes translated, "flashing-eyed." Of the three virgin goddesses she was the chief and was called the Maiden, Parthenon, and her temple the Parthenon. In later poetry she is the embodiment of wisdom, reason, purity.

Athens was her special city; the olive created by her was her tree; the owl her bird.

PHOEBUS APOLLO

The son of Zeus and Leto (Latona), born in the little island of Delos. He has been called "the most Greek of all the gods." He is a beautiful figure in Greek poetry, the master musician who delights Olympus as he plays on his golden lyre; the lord too of the silver bow, the Archer-god, far-shooting; the Healer, as well, who first taught men the healing art. Even more than of these good and lovely endowments, he is the God of Light, in whom is no darkness at all, and so he is the God of Truth. No false word ever falls from his lips.

O Phoebus, from your throne of truth,
From your dwelling-place at the heart of the world,
You speak to men.
By Zeus's decree no lie comes there,
No shadow to darken the word of truth.
Zeus sealed by an everlasting right
Apollo's honour, that all may trust
With unshaken faith when he speaks.

Delphi under towering Parnassus, where Apollo's oracle was, plays an important part in mythology. Castalia was its sacred spring; Cephissus its river. It was held to be the center of the world, so many pilgrims came to it, from foreign countries as well as Greece. No other shrine rivaled it. The answers to the questions asked by the anxious seekers for Truth were delivered by a priestess who went into a trance before she spoke. The trance was supposed to be caused by a vapor rising from a deep cleft in the rock over which her seat was placed, a three-legged stool, the tripod.

Apollo was called Delian from Delos, the island of his birth, and Pythian from his killing of a serpent,