

Indo European Poetry And Myth

Hans Ulrich Steymans

Indo-European Poetry and Myth M. L. West, 2008-11-13 The Indo-Europeans, speakers of the prehistoric parent language from which most European and some Asiatic languages are descended, most probably lived on the Eurasian steppes some five or six thousand years ago. Martin West investigates their traditional mythologies, religions, and poetries, and points to elements of common heritage. In *The East Face of Helicon* (1997), West showed the extent to which Homeric and other early Greek poetry was influenced by Near Eastern traditions, mainly non-Indo-European. His new book presents a foil to that work by identifying elements of more ancient, Indo-European heritage in the Greek material. Topics covered include the status of poets and poetry in Indo-European societies; metre, style, and diction; gods and other supernatural beings, from Father Sky and Mother Earth to the Sun-god and his beautiful daughter, the Thunder-god and other elemental deities, and earthly orders such as Nymphs and Elves; the forms of hymns, prayers, and incantations; conceptions about the world, its origin, mankind, death, and fate; the ideology of fame and of immortalization through poetry; the typology of the king and the hero; the hero as warrior, and the conventions of battle narrative.

Indo-European Poetry and Myth Martin Litchfield West, 2014-05-14 The Indo-Europeans, speakers of the prehistoric parent language from which most European and some Asiatic languages are descended, most probably lived on the Eurasian steppes some five or six thousand years ago. Martin West investigates their traditional mythologies, religions, and poetries, and points to elements of common heritage. In *The East Face of Helicon* (1997), West showed the extent to which Homeric and other early Greek poetry was influenced by Near Eastern traditions, mainly non-Indo-European. His new book presents a foil to that work by identifying elements of more ancient, Indo-European heritage in the Greek material.; Topics covered include the status of poets and poetry in Indo-European societies; metre, style, and diction; gods and other supernatural beings, from Father Sky and Mother Earth to the Sun-god and his beautiful daughter, the Thunder-god and other elemental deities, and earthly orders such as Nymphs and Elves; the forms of hymns, prayers, and incantations; conceptions about the world, its origin, mankind, death, and fate; the ideology of fame and of immortalization through poetry; the typology of the king and the hero; the hero as warrior, and the conventions of battle narrative.

Indo-European Poetry and Myth Martin Litchfield West, 2007 The Indo-Europeans, speakers of the prehistoric parent language from which most European and some Asiatic languages are descended, most probably lived on the Eurasian steppes

some five or six thousand years ago. Since the mid nineteenth century it has been realized that through the comparative method it may be possible to recover not only details of their language but also something of their religion and mythology and of the forms and diction of their poetry. Martin West's book provides a systematic survey of the solid results achieved in this field and develops them further. Topics covered include the status of poets and poetry in Indo-European societies; metre, style, and diction; gods and other supernatural beings, from Father Sky and Mother Earth to the Sun-god and his beautiful daughter, the Thunder-god and other elemental deities, and earthly orders such as Nymphs and Elves; the forms of hymns, prayers, and incantations; conceptions about the world, its origins, mankind, death, and fate; the ideology of fame and of immortalization through poetry; the typology of the king and the hero; the hero as warrior, and the conventions of battle narrative.--Résumé de l'éditeur

Gods and Mortals in Early Greek and Near Eastern Mythology Adrian Kelly, Christopher Metcalf, 2021-05-06 This volume centres on one of the most important questions in the study of antiquity - the interaction between Greece and the Ancient Near East, from the Mycenaean to the Hellenistic periods. Focusing on the stories that the peoples of the eastern Mediterranean told about the gods and their relationships with humankind, the individual treatments draw together specialists from both fields, creating for the first time a truly interdisciplinary synthesis. Old cases are re-examined, new examples discussed, and the whole range of scholarly opinions, past and present, are analysed, critiqued, and contextualised. While direct textual comparisons still have something to show us, the methodologies advanced here turn their attention to deeper structures and wider dynamics of interaction and influence that respect the cultural autonomy and integrity of all the ancient participants.

The World of Greek Religion and Mythology Jan N. Bremmer, 2020-01-07 In this wide-ranging work on Greek religion and mythology, Jan N. Bremmer brings together his stimulating and innovative articles, which have all been updated and revised where necessary. In three thematic sections, he analyses central aspects of Greek religion, beginning with the gods and heroes and paying special attention to the unity of the divine nature and the emergence of the category 'hero'. The second section begins with a discussion of the nature of polis religion, continues with various facets, such as seers, secrecy and the soul, and concludes with the influence of the Ancient Near East. The third section studies human sacrifice and offers the most recent analysis of the ideal animal sacrifice, combining literature, epigraphy, iconography, and zooarchaeology. Regarding human sacrifice, it concentrates on the famous cases of Iphigeneia and the werewolves of Mount Lykaion. The fourth and final section investigates key elements of Greek mythology, such as the definition of myth and its relationship to ritual, and ends with a brief history of the study of Greek mythology. The multi-disciplinary approach and rich footnotes make this work a must for anybody interested in Greek religion and mythology.

The Hindus Wendy Doniger, 2009 An engrossing and definitive narrative account of history and myth that offers a new

way of understanding one of the world's oldest major religions, *The Hindus* elucidates the relationship between recorded history and imaginary worlds. *The Hindus* brings a fascinating multiplicity of actors and stories to the stage to show how brilliant and creative thinkers have kept Hinduism alive in ways that other scholars have not fully explored. In this unique and authoritative account, debates about Hindu traditions become platforms to consider history as a whole.

Shaman and Sage Michael Horton, 2024-05-28 The first volume of Michael Horton's magisterial intellectual history of "spiritual but not religious" as a phenomenon in Western culture. Discussions of the rapidly increasing number of people identifying as "spiritual but not religious" tend to focus on the past century. But the SBNR phenomenon and the values that underlie it may be older than Christianity itself. Michael Horton reveals that the hallmarks of modern spirituality—autonomy, individualism, utopianism, and more—have their foundations in Greek philosophical religion. Horton makes the case that the development of the shaman figure in the Axial Age—particularly its iteration among Orphists—represented a "divine self." One must realize the divinity within the self to break free from physicality and become one with a panentheistic unity. Time and time again, this tradition of divinity hiding in nature has arisen as an alternative to monotheistic submission to a god who intervenes in creation. This first volume traces the development of a utopian view of the human individual: a divine soul longing to break free from all limits of body, history, and the social and natural world. When the second and third volumes are complete, students and scholars will consult *The Divine Self* as the authoritative guide to the "spiritual but not religious" tendency as a recurring theme in Western culture from antiquity to the present.

Comparative Early Modernities David Porter, 2012-09-14 Recent historical scholarship has shown the way towards a geographically capacious conception of the early modern world. Featuring essays by nine leading scholars of early modern Asia and Europe, *Comparative Early Modernities* casts aside the legacies of European exceptionalism to reveal the interconnected multiplicity of the early modern world and of the variety of unexpected pathways linking these histories to the evolving modernities of the 21st century. In their fresh and provocative examinations of topics in literature, philosophy, art history, and political economy, the authors transform our understanding of global early modernity and reassess the theoretical and methodological premises of comparative historical studies.

Book Review Digest, 2008

Greek Mythology Fritz Graf, 1993-11 Allegorists in ancient Greece attempted to find philosophical and physical truths in myth. Plato, who resolutely excluded myths from the sphere of truth, thought that they could express ideas in a realm he could not reach with dialectical reasoning. Freud built a science around the myth of Oedipus, saying that myths were distorted wish dreams of entire nations, the dreams of early mankind. No body of myth has served more purposes - or been subject to more analysis - than Greek mythology. This is a revised translation of Fritz Graf's highly acclaimed introduction to Greek mythology, *Griechische Mythologie: Eine Einführung*, originally published in 1985 by Artemis Verlag. Graf offers a

chronological account of the principal Greek myths that appear in the surviving literary and artistic sources, and concurrently documents the history of interpretation of Greek mythology from the seventeenth century to the present. First surveying the various definitions of myth that have been advanced, Graf proceeds to look at the relationship between Greek myths and epic poetry; the absence of an origin of man myth in Greek mythology; and connection between particular myths and shrines or holy festivals; the harmony in Greek literature between myth and history; the use of myth in Greek song and tragedy; and the uses and interpretations of myth by philosophers and allegorists.

The Transformations of Helen Peter Jackson, 2006

Pindaric Epinikion and the Evolution of Poetic Genres in Archaic Greece Boris P. Rodin, 2009

The Oldest British Prose Literature Nikolai Tolstoy, 2009 Oldest British Prose Literature : The Compilation of the Four Branches of the Mabinogi

Indian Linguistics , 2014

Current Swedish Archaeology , 2010

Gilgamesch Hans Ulrich Steymans, 2010 English summary: This collection of articles has two aims: The first is to create a comprehensive compendium of iconography on GilgameU. It includes reprints of three formerly published articles by Ruth Opificius (1970), Wilfred G. Lambert (1987) and Dominique Collon (2002). The second aim is to publish some objects of Near Eastern art from the Bible+Orient Collection in Fribourg, which relate to GilgameU. Seven new papers deal with the visual representation of GilgameU. Two of them discuss terracotta plaques and cylinder seals from the Bible+Orient Collection. The terms iconography and iconology have often been used loosely. In order to understand which method the authors of this book apply, an introductory article connects them to the history of the academic disciplines of archaeology and of art history. German description: Dieser Sammelband verfolgt zwei Ziele: Einerseits will er ein Kompendium zur GilgameU-Ikonographie bieten. Zu diesem Zweck werden drei Untersuchungen nachgedruckt und durch neue Forschungsbeiträge ergänzt. Andererseits sollen Bildzeugnisse der Sammlung Bibel+Orient in Freiburg publiziert werden, die einen Bezug zu Themen der GilgameU-Legenden aufweisen. Die Begriffe Ikonographie und Ikonologie werden oft recht frei gebraucht. Um zu verstehen, welche Methode die Autoren dieses Bandes anwenden, ordnet sie ein einführender Artikel in die Wissenschaftsgeschichte der Archäologie und Kunstgeschichte ein. Ausgehend von Humbaba-Masken identifiziert R. Opificius im ersten nachgedruckten Artikel den Typus einer Dreiergruppe, in der zwei Helden den in der Mitte befindlichen Gegner besiegen, mit der Überwindung Humbabas durch GilgameU und Enkidu. W.G. Lambert vergleicht in seinem Artikel systematisch unterschiedliche Versionen des Epos mit bildlichen Darstellungen. D. Collon hat ihren Aufsatz für diesen Band aktualisiert und ergänzt. Der größte Teil des ikonographischen Materials, das den Kampf von GilgameU und Enkidu gegen Humbaba darstellt, findet sich auf Rollsiegeln und greift eine häufig auf Siegeln abgebildete Konstellation auf, nämlich den Dreifiguren-

Kampf. Die beiden nächsten Beiträge stammen von Philologen. C. Mittermayer wirft ein Schlaglicht auf die Literaturgeschichte des GilgameU-Epos. D. Frayne untersucht, ob Keilschrifttexte und Rollensiegel des 3. Jahrtausends v. Chr. einen Bezug zu GilgameU aufweisen. U. Seidl beschreibt verschiedene altbabylonische Terrakotta-Reliefs, von denen einige aus der Sammlung Bibel+Orient stammen. Sie benennt zunächst vor-ikonographisch die Gegenstände und Figuren. Dann unternimmt sie eine ikonographische Analyse des Themas der Terrakotta-Reliefs, welches sie als GilgameU's Zug zum Zedernwald bestimmt. T. Ornan stellt schriftliche Versionen des Epos und Bilder nebeneinander. Mit Hilfe bildlicher Darstellungen, die älter sind als die schriftlichen Zeugnisse, kann sie die Entwicklungsgeschichte der Erzählungen und verloren gegangene Versionen rekonstruieren. M.-A. Atac fragt nach der tieferen Bedeutung von Zeichen, Symbolen und Figurentypen mit Bezug zu GilgameU in der neuassyrischen Kunst. H.U. Steymans stellt das Material über GilgameU in der Levante zusammen. Seine Liste umfasst die Keilschrifttafeln, die Handlungssequenzen der auf ihnen erhaltenen Texte und das Bildmaterial.

The Iliad Homer, Caroline Alexander, 2015-11-24 With her virtuoso translation, classicist and bestselling author Caroline Alexander brings to life Homer's timeless epic of the Trojan War. Composed around 730 B.C., Homer's Iliad recounts the events of a few momentous weeks in the protracted ten-year war between the invading Achaeans, or Greeks, and the Trojans in their besieged city of Ilion. From the explosive confrontation between Achilles, the greatest warrior at Troy, and Agamemnon, the inept leader of the Greeks, through to its tragic conclusion, The Iliad explores the abiding, blighting facts of war. Soldier and civilian, victor and vanquished, hero and coward, men, women, young, old—The Iliad evokes in poignant, searing detail the fate of every life ravaged by the Trojan War. And, as told by Homer, this ancient tale of a particular Bronze Age conflict becomes a sublime and sweeping evocation of the destruction of war throughout the ages. Carved close to the original Greek, acclaimed classicist Caroline Alexander's new translation is swift and lean, with the driving cadence of its source—a translation epic in scale and yet devastating in its precision and power.

How to Kill a Dragon Calvert Watkins, 1995-11-16 In How to Kill a Dragon Calvert Watkins follows the continuum of poetic formulae in Indo-European languages, from Old Hittite to medieval Irish. He uses the comparative method to reconstruct traditional poetic formulae of considerable complexity that stretch as far back as the original common language. Thus, Watkins reveals the antiquity and tenacity of the Indo-European poetic tradition. Watkins begins this study with an introduction to the field of comparative Indo-European poetics; he explores the Saussurian notions of synchrony and diachrony, and locates the various Indo-European traditions and ideologies of the spoken word. Further, his overview presents case studies on the forms of verbal art, with selected texts drawn from Indic, Iranian, Greek, Latin, Hittite, Armenian, Celtic, and Germanic languages. In the remainder of the book, Watkins examines in detail the structure of the dragon/serpent-slaying myths, which recur in various guises throughout the Indo-European poetic tradition. He finds the

signature formula for the myth--the divine hero who slays the serpent or overcomes adversaries--occurs in the same linguistic form in a wide range of sources and over millennia, including Old and Middle Iranian holy books, Greek epic, Celtic and Germanic sagas, down to Armenian oral folk epic of the last century. Watkins argues that this formula is the vehicle for the central theme of a proto-text, and a central part of the symbolic culture of speakers of the Proto-Indo-European language: the relation of humans to their universe, the values and expectations of their society. Therefore, he further argues, poetry was a social necessity for Indo-European society, where the poet could confer on patrons what they and their culture valued above all else: imperishable fame.

Homer the Classic Gregory Nagy, 2009 This book is about the reception of Homeric poetry from the fifth through the first century BCE. The aim of this book, which centers on ancient concepts of Homer as the author of a body of poetry that we know as the Iliad and the Odyssey, is to show how Homer's work became a classic in the days of the Athenian empire and later.

Strī Kevin McGrath, 2009 This book is a study of heroic femininity as it appears in the epic Mahābhārata, and focuses particularly on the roles of wife, daughter-in-law, and mother, on how these women speak and on the kinship groups and varying marital systems that surround them. It portrays those qualities that cohere about women in the poem, which are particular to them and which distinguish them as women, and describes how women heroes function as crucial speakers in the generation and maintenance of cultural value and worth. This includes men who have been transformed into women and women who have been reincarnated as men. The overall method accomplishes an ethnography of text, describing a special aspect of the bronze age preliterate and premonetary world as it is represented by the actions and metaphors of Mahābhārata. References to contemporary Indian cinema and popular culture support the narrative of the book, bringing modern valence to the arguments.

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