

**THE MUSES' PAGEANT.
MYTHS AND LEGENDS OF
ACIENT GREECE; VOLUME
I: MYTHS OF THE GODS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649155422

The muses' pageant. Myths and legends of acient Greece; Volume I: Myths of the Gods by W. M. L. Hutchinson

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W. M. L. HUTCHINSON

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THE MUSES' PAGEANT
BY W. M. L. HUTCHINSON
VOLUME ONE



THE
SAGES
OF OLD
LIVE
AGAIN
IN US
GLANVILLE



THE MUSES'
PAGEANT.

*Myths & Legends
of Ancient Greece
retold by W. M. L.*

HUTCHINSON

· VOLUME I ·

MYTHS OF
THE GODS



LONDON: PUBLISHED
by J. M. DENT & SONS, LTD
AND IN NEW YORK
BY E. P. DUTTON & CO

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“ La connaissance des contes helléniques, dont s'inspirent encore la littérature et l'art, est indispensable à tout homme cultivé.”

S. REINACH.

INTRODUCTION

THE title of this book, the *Muses' Pageant*, may serve to indicate its scope and aim. Just as, in the spectacles that have lately become popular among us, the heroes and heroines of our island story pass over the scene in their habits as they lived; so, in these pages, the divine and human figures of the Greek Mythology are presented after a fashion which, it is hoped, may bring them more vividly before the mind's eye. The promoters of our modern English pageants lay stress on their value as object lessons in national or local history; and this collection of the myths of ancient Hellas has been made with a kindred purpose—to give the general reader a bird's-eye view, so to speak, of "the realms of gold."

Again, our Pageant, though set forth in prose, is of the Muses; in other words, the legends it reproduces are those immortalised by the Greek poets. Classical mythology may be broadly divided into (1) Popular, (2) Poetical; the former division is, of course, the foundation of the latter, and, as embodied in local cults and traditions, is of primary importance to the folklorist and the anthropologist. But that division "belongs to another inquiry;" it is the poetical mythology of Greece only with which we are here concerned; for it is that alone

which, through its profound influence on medieval and modern literature and art, has an abiding interest for "Everyman" to-day. And of this mythology, as the Greeks devoutly believed, the Muses were the authentic, infallible source.

For that beautiful conception of the relation between the Poet and the Muse—so familiar by endless repetition that it has lost its savour for us—was no mere trope or allegory to the people whose supreme poetic instinct created it. To the Greeks, the Nine Muses were not personified abstractions, but most real persons—"the clear-voiced daughters of Zeus," whom the Titaness Mnemosyne bore to him in a glen of Pieria; who had their chosen habitation on Mount Helicon in Boeotia; and whose delight was with the sons of men, insomuch that they disdained not to become the brides and mothers of mortals. Thus the sweet singers Orpheus and Linus, the beautiful boy Hyacinthus whom Apollo loved, and the Thracian King Rhesus who came to the help of the Trojans against the Greeks, were the children of Muses by human sires. As for the functions of the Nine, the idea that each Sister had her own special department in poesy, music, or dancing was of comparatively late growth; in Homer, "the Bible of the Greeks," and Hesiod, their next earliest authority, it is the office of the Muses one and all to gladden the Gods banqueting on Olympus with their lovely choric song and dance, to the accompaniment of Apollo's golden lyre. It is also their common prerogative to inspire men on earth—if they are kings, with