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Apollo's lyre mythology

And when the brothers came before Jupiter's throne, Mercury said he had never seen cattle and didn't know what they were. Like he said, he gave Jupiter such a broken eru, that God smiled heartily. Then all of a sudden, he caught his lyre and started playing. The music was so beautiful that all the gods in Olympus held their breath to listen. Even Jupiter's uneasy eagle sneered its head off. When Mercury stopped playing, Apollo declared that such music was worth 50 cattle and agreed not to talk about theft again. It's so cheerful Mercury that he gave Apollo a lyre. Then, in exchange for the gift of the beautiful lyra, Apollo gave Mercury a gold rod called caduceus, which had power over sleep and dreams and wealth and happiness. Later, two wings were swept off the top of this rod, and two golden snakes multiplied around it. In addition to presenting Mercury with a cadash, Apollo made him a herd of beautiful white cattle. Mercury has now brought 50 teic back to its pasta paths. That's how the fights came up, and the Apollo brothers and Mercury became best friends. On a day when the wind blows and before that drives fleecy white clouds, you might, if you look up, see the white cattle of Apollo. But you're going to have to look very sharp to see the sheep, Mercury. The legend and myth of Apollo's lyrical myth of Apollo's lyrical story is presented in a book entitled Lilian Stoughton Hyde's popular Greek myths, published in 1904 by D.C. Heath and Company. Apollo's Lyre - Myth with morality Many ancient myth stories, such as Apollo's legend Lyre, include stories of morality that provided old storytellers with short examples of exciting stories for children and children, how to act and behave and reflect important life lessons. The characters of the heroes in this kind of fable have shown the virtues of courage, love, loyalty, power, perseverance, leadership and self-sufficiency. Because the bad ass showed all the vices and the gods killed them or punished them. The old, well-known mythical story and fable, like Apollo's Lyre, were designed to entertain, excite and inspire their young listeners... The myth of Apollo lir - the magical world of myth & legends The story of Apollo's lyricism is one of the fantastical stories that have been presented in ancient mythology and legends. Such stories serve as a gateway to the world of ancient Greeks and Romans. The names of so many heroes and characters are now known through movies and games, but the actual story of such characters is unknown. Reading mythical stories like Apollo's Lyre is an easy way to learn stories of classics. The magical world of myth and legend The short story and myth of Apollo's lyrical myth of apollo's lyric is presented in the book The story of Apollo's Lyre is presented in a book titled Lilian Stoughton Hyde's favourite Greek myths, published in 1904 by D.C. Heath and Company. Read more about the exciting adventures and dangerous journeys of mythical characters that are typical of the hero's myths, fables and stories about the gods and goddesses of Ancient Greece and Rome, which are available on this website. Myths and stories about gods and goddesses The Greek god This article is about the Greek and Roman gods. For the space jump program, see the Apollo program. For other uses, see Apollo (disambiguation). Phoebus's redirecting here. For other uses, see Phoebus (disambiguation). ApolloGod oracles, healing, archery, music and art, sunlight, knowledge, Stada i flock, ištita youngApollo Belvedere, c. 120-140 CEAbodeMount OlympusSymbolLyre, laurel venjak, python, gavran, swan, pramac i strelicelIntrasZeus i LetoSiblingsArtemis, Aeacus, Angelos, Aphrodite, Ares, Athens, Dioniz, Eileithyia, Enyo, Eris, Ers, Hebe, Helen of Troy, Hephaestus, Hermes, Hermes, Minos, Pandia, Persephone, Perseus, Rhadamanthus, the Graces, the Horae, Lita, Muse, MoiraChildrenAsclepius, Aristaeus, Corybantes, Hymenaeus, Ialemus, Apollonis, Borysthenis, Cephisso, Agreus, Amphiaraus, Amphissus, Amphithemis, Anius, Apis, Arabus, Centaurus, Ceo, Chaeron, Chios, Chariclo, Chrysorroas, Coronus, Cycnus, Cydon, Delphus, Dorus, Dryops, Eleuther, Epiurus, Eriopis, Erymanthus, Eurydice, Hector, Iamus, Idmon, Ileus, Ismenus, Laodocus, Lapithus, Linus, Linus od Thrace, Lycomedes, Lycorus, Marathus, Melaneus, Melite, Miletus, Mopsus, Naxos, Oaxes, Oncius, Orpheus, Tenes, Troilus, Parthenon, Farus, Phemonoe, Filamon, Filacidi, Filander, Polypoetes, Syrus, Tenerus, Trophonius, Zeuxippus Part of a series onAncient Greek religion Origins Ancient Greek Relig Mycenae Greece i mycenae religion Minoan civilization Classic Greek Hellenistic Greece Council of Cities Delos Ithaca Naxos Kythira Samothrace Crete Holy Mountain Mountain Lykaion Mount Ida (Turkey) Mountain Ida (Crete) Mount Olympus Mount Kyllini Mount Othrys Sanctuaries Aornum Delphi Didyma Dion Dodona Eleusis Olympia Second Cave Zeus Troy Lateral Olympians Aphdita Apollo Ares Artemis Athena Demeter Dionysus Hephaestus Hera Hera Hermes Hestia Poseidon Zeus Primordial Bozans Aether Aion Ananke Chaos Chronos Erebus Eros Gaia Hemera Nyx Phanes Pontus Thassa Tartarus Uran Manja ChristmasEs Alpheus Amphitrite Asclepius Bia Circe Cybele Deimos Eileithyia Enyo Eos Eris Harmonia Hecate Helios Herac Les Iris Kratos Year Metis Momus Nemesis Nike Pan Persephone Phobos

Proteus Scamander Selene Thanatos Theus Triton Zeus ConceptsWorldView Greek Mythology Orphic Egg Underworld and Afterlife Ariasta Daimon Greek Heroic Age Divine and Reality Apeiron Monism Polytheism Pantheism Form of 2010. Theory of Shapes Mind Anamnesis Ataraxia Apatheia Episteme Epoché Catlepis Logos Nohs Phronesis Soli Anima mundi Metempsychosis Henosis Platio E The theory of the soul Ethics Areta Hubris Xenia Ethics Recitation Delphic maxims Adiaphora Eudaimonia Kathekon Oikeiōsis Mysteries Mysteries Orphism Dionysian Mysteries PracticesWorship Agalma Dithyramb Paean Orgion Hiera Orgas Hero Cult Oracle and Pythia Sacrifs and Offerings Holoka Libation Votive offering Animal Sacrifice Temples i holy city Temple Temenos Meditation i goodness euzebeia Meditation Euergetism Rites of passage Amphidromia Marriage Funeral Rites Festivals Theosophoria Dionysia Daphnephora Antheistria Arrephoria Kroia Genesia Elapheloha Pyanopsia Khaikela Haloa Thargelia Three Monthly Festivals Deipnon Noume Agathodaemon Religious Games Panathenaea Herakleia Panhellenic Games Olympic Games Nemean Games Pythian Games Isthmian Games Hellenistic philosophy Stoicism Platonism Cynicism Epicureanism Peripatetics pythagorism Pironism Solism Philosophers Ancient Hesiod Homer Leucippus Democritus Diogenes from Apollonia Pitagora Hippasus Philolaus Archyta Thales of Miletus Anaximenes of Miletus Parmenides Melissus of Samos Anaxagoras Empedocles Anaximander Prodicus Classical Socrates Antisthenes Diogenes Aristippus Euclid of Megara Stilpo Aristotel Aristoxenus Theophrastus Strato from Lampascus Plato Speusippus Xenocrates Hellenistic and Roman Arcesilaus Carneades Epicurus Metrodorus of Lampascus (the youngsters) Plutarh Pyrrho Aenesidemus Agrippa Skeptic Timon of Phlius Sextus Empiricus Cicero Plotinus Julian (emperor) Zeno of Citrat Aus Aorist from Chios Cleanthes Chryssippus Panaetius Posidonius Marcus Aurelius Epictetus Arrian Tates Argonautica Bibliotheca Corpus Hermeticum Delphic maxims Dionysiaca Epic Cycle Homeric Hymns Iliad Odyssey Orphic Hymns Theogony Works and Days Other Topics Romania Sites Calendar Greek mythology Decline of Greco-Roman polytheism Julijanski restauration Modern Restoration Religion portal Ancient Greece portaltve This article contains special characters. Without adequate shut-off support, you can see the respondents, fields, or other symbols. Apollo is one of the Olympic gods in classical Greek and Roman religions and Greek and Roman mythology. The national divinity of the Greeks, Apollo was recognized as the god of archery, music and dance, truth and prophecy, father and disease, sun and light, poetry and more. One of the most important and most complex Greek gods is Zeeu and Leto's son and brother of artemid's twin, goddess of hunting. Apollo is considered the most beautiful god and ideal of kourosa (efebe, or without beard, athletic youth), for Apollo is considered to be the most Greek of all gods. Apollo is known in Greek under the influence of Etruscan mythology. [1] As patronage of the Delphi (Apollo) Apollo is an orakular god – the prophetic god of the Delphi orakla. Apollo is a god who affords help and drains evil; different epithly call it the remisser of evil. Delphic Apollo is a patron of seafarers, foreigners and protector of fugitives and refugees. Medicine and treatment are associated with Apollo, either through god himself or through his son Asklepi. Apollo delivered people from the epidemics, but he is also a god who could bring bad health and deadly plague with arrows. The invention of archery is attributed to Apollo and his sister Artemis. Apollo is usually described as carrying a golden bow and giggling silver arrows. Apollo's ability to grow young is one of the best chatty faces of his panellist cult persona. As a protector of young people (kourotrophos), Apollo refers to the health and education of children. He's preyed on their transition to adulthood. The long hair, which was the prerogative of the boys, was cut in the coming era (efebeja) and dedicated to Apollo. Apollo is an important shepherd's divine and was the patron saint of shepherds and shepherds. Protecting herds, flocks and crops from diseases, pests and predators was his primary tasks. On the other hand, Apollo also encouraged the creation of new cities and the establishment of a civil constitution. It's connected to the dominoes of the colonists. He was a law-a-legislate, and his father consulted before setting the city's laws. Like the god Mousike (the art of the music), Apollo presides over all music, songs, dance and poetry. He is the inventor of string music and a frequent companion of muz, who acts as their choral leader at the festivities. Lyre is a common attribute of Apollo. In Hellenistic times, especially in the 5th century before our eyes, as Apollo Helios became recognized among the Greeks by Helios, the personification of the sun. [2] In Latin texts, there are classical Latin poets up to the 1st century BC. There was no confusion of Apollo with Sol. [3] Apollo and Helios/Sol remained separate creatures in literary and mythological texts until the 5th century BC. Etymology Apollo sat with lyre. Porphyry and marble, 2nd century Farnese collection, Naples, Italy. Apollo (subterrmerit, ion and homear Greek: Πῑπλουν, Apollōn (GEN Πῑπλλωνν); Doric: Πῑππλουν, Apellōn; Arcadocyprriot: Πῑτελλν, Apeilōn; Aeolian: Πῑλουν, Aploun; Latin: Apollo) The name Apollo – unlike the related older name Paean – is not generally found in linear B (Micene Greek), although there is a possible confirmation in the form of lakunosis [pɛ-rusio-j- (Linear B: 𐀡𐀓𐀏𐀗) on the CN plate E 842.[4]§[5]6] The etymology of the name is uncertain. The spelling of Πῑπλλων (pronunciation [a.pɔl.lidjɔn] in the classical underpass) almost replaced all other forms until the common period, but the shape, Apellon (Πῑππῑλῶν), is more archaic, as it comes from the previous *Πῑππῑλῶν. It is probably cognat for the dorskí mesec Apellaios (Ἀπῑλλῑος),[7] and the offering of apellaia (ἀπῑλλῑα) at the beginning of the young man during the family festival apellaí (ἀπῑλλῑα). [8] According to some scholars, the words are derived from the dorsal word apella (πῑπῑλλα), which originally meant wall, animal fence and later assembly within the boundaries of the square. [10] Apella is the name of the popular assembly in Sparta,[10] corresponding to ecclesii (κκῑλησῑα). R.S. P. Beekes refused to link the theonim with the surname apellai and proposed the pre-Greek proto-form *Aपालun. [12] Several examples of popular etymology can be reported to ancient authors. Thus, the Greeks most often associated Apollo's name with the Greek verb πῑπῑλλῑμῑ (apollymi), destroy. [13] The plato in Cratylus links the name to the πῑπῑλλῑσι (apolis), salvation, with πῑπῑλλῑσι (apoulosis), purification and with πῑλῑον ([h]aplon), simple.[14] especially with regard to thesalian form of the name, Πῑλουν, i end with Εῑβῑλλῑον (aeiballon), ever-shooting. Hesychius connects the name Apollo with Doric ἰα (apella), which means choir, so apollo would be the god of political life, and he also gives an explanation σῑκ (sekos), in which case Apollo would be the god of flocks and herds. [15] In the ancient Macedonian language, πῑλλα (pella) means stone[16] and some toponyms can be derived from the following word: Πῑλλα (Pella,[17] capital of old Macedonia) and Πῑλλῑν (Pellēnē/Pallene). [18] Several non-Greek etymologists were proposed for the name.[19] The Hettitic form of Apaliunas (dx-ap-pa-li-u-na-as) was highlighted in a letter from Manapa-Tarhunt.[20] possibly associated with Hurrian (and certainly etruscan) Aplu, God of plague, but for this he is believed by the Akkadian Aplu Enlil and only enlilo's son, itita, given to the god Nergal, but she was associated with Shamash, the Babylonian god of the sun. Apollo's role as a plague god is evident in the annexation of Apollo Smintheus (mouse Apollo) of Chryses, The Trojan priest Apollo, with the nakani to be referred to the Greeks by the plague (the reasoning for the god of plague to become the god of the ispotropaic, but this is that god responsible for the plague should be washed in order to remove the plague). The testimony of the Rushes reflects the early form *Apeílōn, which can also be taken from the comparison of the Cypriot Πῑτελλῑων with Doric Πῑπῑλῶν. [22] The name of the Lyd god Qdāns /kwāḷdāns/ may reflect the previous /kwālyān-/ before palatalization, syncope, predilid sound change *y > j. d.[23] Observe the labialia /p/ labialium /p/ labialia /p/ site found in pre-Doric Πῑπῑλῶν and Hitite Apaliunas. Luwian etymology, proposed for Apaliunas, makes Apollo The One of Entrapment, perhaps in the sense of Hunter. [24] The Greco-Roman epithet of Apollo's main epic was Phoebus (/faiabos/ FEE-bos; Φοῑβῑος, Phoibos Greek excuse: [pῑhῑ.bos]), literally bright. The Greeks and Romans often used it for Apollo's role as the god of light. Like other Greek menas, he had a number of others that reflected the different roles, duties and aspects that were devoted to God. Although Apollo has many apylations in the Greek myth, there are few appearances in Latin literature. The Suns of Aegletes (/ə əθῑaitiəz/ ə-GLEE-teez; Ἀῑγῑλητή, Aigilētēs), ἠ ἀγῑλῑ, Light of the Sun[26] Helium (/həilias/ HEE-lee-əs; Ἡῑλιος, Helios), dosjeto sun[27] Licej (/ajēsijs/ ly-SEE-əs; Λῑκεῑος, Lykeios, proto-gr. *ῑῑκῑ) light. The meaning of the epithet Lyceus later became associated with Apollo's mother Leto, who was the patron saint of Lyce (Λυκκῑ) and who was identified by a wolf (ἄκκῑο). [28] Phanaeus (/fəniais/ fr-NEE-əs; Φῑναῑ-οο, Phanaios), literal giving or bringing light Phoebus (/faiabos/ FEE-bos; Φοῑβῑος, Phoibos, dosjeto bistri, his best epitet i Grka i Roman Sol (Roman) (Roman) (/sɔl/), son in Latin Wolf Lycegenes (ἴῑa as ad ani ə-nez/ Λυκῑγενῑς, Lukῑgēnēs), a native of Vučjeg i rodom from Lyce Lycotounos (/laiktənos/ ly-KOK-tə-nas; Λυῑ 2013- 2015: 2015- 2015: 100,000.00(2) Sinti (/sɪnθias/ SĪN-thee-əs; Κῑνθῑος, Kynthios), dosjet Cynthian Cynthogenes (/sɪnɔs/ sin-THOJ-i-teez; Κῑνθῑγενῑς, Kynthogenēs), sozjet roden od Cynthusa Delius (/thoalīs/ DEE-lee-əs; Δῑλιος, Delios), dosjeto Delian Didymaeus (/dɔdəmias/ did-i-MEE-əs; Δῑδυμῑα, Didymaios) from δῑδῑμῑ o, twin) how Artemis's twin Delimni look at the temple of Apollo Epikurios (icelio) at Bassae in southern Greece The adoration city of Delphi i Actium were its primary places of adoration. [29] [30] Acraepheus (/ə kriafias/ ə-KREE-fee-əs; Ἀκῑραῑφῑος, Akraiphios, literally Acraepheion) or Acraepheia (/ə əθῑias/ ə-KREE-fee-EE-əs; Acraepheia, from the boeoti city of Acraephea (Κῑραῑφῑα), is respectable that his son, Acraepheus, was eminent. [31] Actiacus (/ækata akas/ ak-TY ə-kas; Ἀκῑτιακῑ, Aktiakos), literally Actian, according to Actium Delphinium (/dai əθῑnias/ del-FIN-ee-əs; Δῑελῑνῑος, Delphinios), literally Delphic, for Delphic (Δῑελῑφῑος). The aetiology in the homeer's praise is associated with dolphins. Epactaeus, which means God worship on the coast, in Samos. [32] Pitaj (/pəpaios/ PĪTH-ee-əs; Πῑθῑος, Puthios, from Πῑθῑα, Pythō), from the delphi Smintheus region (/asm ənθῑjs/ SMĪN-thews; Σῑμῑνθῑς, Smintheus), Sminthian—this is from Sminthos or Sminthe[33] near the troad town of Hamaxitius[34] Hram Deliana on Delos, dedicated to Apollo (478 BC. 19th century, 19th century. Temple of Apollo Smintheus in Çanakkale, Turkey Treatment and disease Acesius (/ə əsi əsi əsi ə ə-SEE-zhəs; Ἄκῑσιος, Akesios), from ἀκῑσι, treatment. Acesius was Apollo's epos, which he worshipped in Elis, where he had a temple in agora. [35] Acestor (/asəstar/ ə-SES-tər; Ἄκῑστορῑ, Akestōr), literally healer Culiarius (Roman) (/əkjul əkərijs/ KEW-li-KARR-ee-əs), from Latin culicārius, from midges latrus (/aəstərs/ eye-AT-rəs; Medicus (novel) (/əm c/ MED-i-kəs), physician in Latin. The temple was dedicated to Apollo Medicus in Rome, probably next to the Temple of Bellone. Paean (/ˈpiːən/ PEE-ən; Πῑῑῑν, Paian), physician, healer[37] Panopius (/pəniˈ noʊpiəs/ par-NOH-pee-əs; Πῑνῑῑπῑος, Panopios), from πῑνῑῑν, locust founder and protector Agyieus (/ə dʒaɪ.ɪjuːs/ ə-JY-i-yooəs; Ἀγῑυῑος, Agyieus), from ἡγῑυῑα, street, for his role in protecting roads and homes Alexicacus (/ə lɛksɪˈ kɛtkas/ ə-LEK-si-KAY-kas; Ἀῑῑξῑκακῑος, Alexikakos), literally warding off evil Apotropaeus (/ə pɒtrəˈ piːəs/ ə-POT-tr-PEE-əs; Ἀπῑοτῑραῑος, Apotropaios), from ἀπῑοτῑραῑν, to avert Archegetes (/ɑrˈ kɛdʒətiːz/ ar-KEJ-a-teez; Ἀῑχῑγῑητής, Arkhēgētēs), literally founder Averruncus (Roman) (/ˌævəˈ rʌŋkəs/ AV-ə-RUNG-kəs; from Latin āverruncare), to avert Clarius (/ˈ kləriəs/ KLARR-ee-əs; Κῑλῑριος, Klārios), from Doric κῑλῑρος, allotted lot[38] Epicurius (/ˌ ɛpiˈ kjuəriəs/ EP-i-KEWR-ee-əs; Ἐπῑκουῑριος, Epikourios), from ἔπῑκουῑρεῑ, to aid[27] Genetor (/ˈ dʒɛnɪtər/ JEN-i-tər; Γῑνῑτῑρ, Genetōr), literally ancestor[27] Nomius (/ˈ noʊmias/ NOH-me-əs; Νῑμῑος, Nomios), literally pastoral Nymphetes (/nimˈ fɛdʒɪtiːz/ nim-FEJ-i-teez; Νῑμῑφῑητής, Nymphēgētēs), from Νῑμῑφῑη, Nymph, and ἡγῑητής, leader, for his role as a protector of shepherds and pastoral life Sauroctonus , lizard killer, possibly a reference to his killing of the Pylon's prophecy and the truth of Coelispex (Roman) (/sɔltˈ iŋcɪp/ SEL-i-specs), from coelum, nebo, in sperece glandati latromantis (/fai ətrəmantias/ eye-AT-rā-MAN-tis; Ἄτῑρομῑντις, latromantis), i ē ἄτῑρας, physician, and μῑντις, prophet, ingling on his role as a god both of healing and of prohecy Leschenorius (/ləsk ənərijs/ LES-ki-NOR-ee-əs; Λῑσῑχῑνῑριος, Leskhēnōrios), i λῑσῑσῑνῑ, konverzator Loxias (/ˈ lɔksias/ LOK-see-əs; Λῑκῑας, Loxias), od λῑγῑνῑ, da se rečē. [27] zgodovinski povezan s loās, dvosmjernim Mantikiosum (/aməntiˈkəs/ MAN-ti-kas; Μῑντικῑος, Mantikos), dosjedjeleno proŋoča Muzika i umetnost Musagetes (/mjʊdʒio əəd ətiːz/ mew-SAJ-i-teez; Doric Μουσαῑγῑητός, Mousāgētās), from Μουσα, Muse, and ἡγῑητής leader[39] Musegetes (/mjuːˈ sɔdʒɪtiːz/ mew-SEJ-i-teez; Μουσαῑγῑητής, Mousēgētēs), as the preceding Archey Aphetor (/faiˈ tɪtər/ ə-FEE-tər; Ἀῑφῑτῑρ, Arphētōr), from ἀφῑτῑ, to let loose Arphetorus (/əˈ fetaras/ ə-FET-ər-əs; Ἀῑφῑτῑρορῑ, Arphētōros), as the preceding Arctinens (Roman) (/ɑrˈ tɪsnɪz/ ar-TISS-neez), literally bow-carrying Argotroxus (/əˈ rɔdʒərəˈ tɒksəs/ AR-jər-ə-TOK-əs; Ἀῑγῑροτῑροξῑς, Argotroxos), literally with silver bow Hebaerqus (/ˈ hɛkiˈ ɜrɡəs/ HEK-ee-AR-ɡəs; Ἠκῑβῑρος, Hekaēros), literally far-shooting Hecebolus (/hɪˈ sɛbələs/ hi-SEB-əl-əs; Ἠκῑβῑβῑλος, Hekēbolos), far-shooting Ismenius (/ɪzˈ mɛnɪəs/ i-MEE-nee-əs; Ἰσῑμῑνῑος, Ismenios), literally of Ismenus, after Ismenus, the son of Amphion and Niobe, whom he struck with a arrow Amazons (Ἀμῑζῑνῑοῑ), Pausanias at the Description of Greece writes that near Pyrrhion there was a sanctuary of Apollo, called Amazonian (Ancient Greek: Ἀμῑζῑνῑοῑ) with image of the god said to have been dedicated by the Amazons. [40] Keltsci epiteti in kultrni nastlovi Apolon je častil po vsem Rimskem cesarstvu. V tradicionalno keltskih deželah so ga najpogosteje videli kot boga za ocelitev in sonce. Pogosto je bil enačen s keltskih bogov podobnega značaja. [41] Apollo Atepomarus (»veliki jezdec« ali »posedovanje odličnega konja«). Apolla so častil v Mauvièresu (Indre). Konji so bili v keltščini tesno povezani s soncem. [42] Apollo Belemus (svetlo ali briljantno). Ta epitet je dobil Apollo v delih Galije. Severne Italije in Noricum (del moderne Avstrije). Apollo Belenus je bil bog za opkelino in sonce. [43] Apollo Cunomaglus (hound lord). Nastlov, ki ga je Apollo dobil v sveitšču v Nettleton Shrubu, Wiltshire. Morda je bil bog za ocit. Sam Cunomaglus je bil morda neodvisni ocelitveni bog. [44] Apollo Grannus. Grannus je bil lečelci pomladni bog, kasneje enačen z Apolon. [45] [46] [47] Apollo Maponus. Bog znan iz napisov v This may be the local fusion of Apollo and Maponus. Apollo Moritasgus (masses of water). An epilate for Apollo in Alesia, where he was worshipped as a god of healing and perhaps doctors. [48] Apollo Vindonnus (clear light). Apollo Vindonnus had a temple in Essarois, near Châtillon-sur-Seine in present-day Burgundy. He was a god of grades, especially his eyes. [46] Apollo Viroutis (benefactor of mankind?). Apollo Viroutis was among others worshipped in the Fins d'Anney (Haute-Savoie) and in The Jublains (Maine-et-Loire). [47] The Origins of Omphalos at the Delphi Mission of the Cult Centers of the Apollo in Greece, Delphi and Delos are from 8th century BC. The Delos Refuge was primarily dedicated to Artemis, the Apollo twin sister. In Delphi, Apollo was worshipped as the Slayer of Python. For the Greeks, Apollo was all gods in one, and over the centuries it acquired various functions that could have originated from different gods. In archaic Greece he was a prophet, an oracular god who in ancient times was associated with healing. In classical Greece he was the god of light and music, and in the popular religion he had a strong function of keeping himself away from evil. [50] In the assumption of the worship of Apollo, Walter Burkert differentiated three components that he had for the Dorian-Northwestern Greek component, the Cretan-Minoan component and the sirohettite component. From its eastern origin, Apollo brought the art of viewing symbols and omine (σημῑα κα τῑρατῑα : sēmeia kai teratῑa), and observing the signs of the days. The inspiration of the oracular-cult was probably introduced from Anatolia. Ritualism belonged to the Apollo from the beginning. The Greeks created legalism, control over the orders of the gods and a demand for moderation and harmony. Apollo became the god of illuminating youth, ideal beauty, fine art, philosophy, moderation, spiritual life, protector of music, divine law and compromises. The improvement of the ancient Anatolia god and its rise to the intellectual realm can be considered an achievement of the Greek people. [52] The celler and god-protector against evil The function of Apollo as a doctor is associated with Paean (Πῑῑν-Πῑῑων), a doctor of the gods in the iliada, who apparently comes from a more primitive religion. [53] Paeon is probably associated with the mycenaē pa-ja-wo-no (Lineano B: 𐀡𐀓𐀏𐀗),[54][55][56], but this is not certain. He didn't have a separate cult, but he was the personification of the sacred magic-song, which was sung by magicians who were supposed to cure the disease. Later, the Greeks knew the original meaning of the corresponding song-paeon (πῑῑων). The wizards were also called eer-doctors, and they used ecstaticly prophetic art, which was used precisely by the god Apollo in oracles. [57] V Apollo is under the gods of the heal, but it is also a retriever of disease and death with arrows, similar to the function of the Vedic gods of the disease Rudra. [58] The Ahajev sent plague (λοιμῑμ). God, who sends the disease, can also prevent it; So when he stops, they do a purification ritual and offer him a hekatomb to drain evil. When the priest is rounded by his, they pray and with the song they call their god, Paeanu. [59] Some common epithelials of Apollo as medicines are paion (πῑῑν literally healer or helper)[60] epikourios (ἐπῑκουῑριος, counselling), oulios (οὐῑλιος, healer, baleful)[61] i Iomios (Ἰομῑιος, from the plague). In classical times, its powerful function in popular religion was to keep away from evil, and was therefore called apotropaios (1999, avoiding evil) and alexikakos (Ἀῑκῑκακῑος; from v. ἰλλῑ ὠν + κ. κῑαῑων). [62] In later writers, the word, usually written Paean, becomes merely an Apollonic epic in its role as god of oceret. [63] Homer illustrated God Paean and a poem of apotrophic appreciation or triumph. [64] Such poems were originally addressed to Apollo and then to other gods: Dionysus, Apollo Helios, Apollo son Asklepi healer. About the 4th century before our traces, the paean became only a formula of adulation; its aim was either to invoke protection against disease and misfortune or to offer gratitude after that protection has been stopped. In this way, Apollo became recognized as the god of music. Apollo's role as the exorcist of Pithon led to his connection to battle and victory; It became a Roman custom for Paena to be sung by the army on the march and before entering battle when the fleet left the port, and even after victory. Dorian origin of Apollo Victorious over The Pithon of Florentine Pietra Francaville (1591), which depicts Apollo's first triumph when he killed and arrows from the Snake Python, which lies dead beneath his feet.[65] (Walters Art Museum). The connection with doriani and their apella festival is reinforced by the month of Apellaios in the north-western Greek calendar. [66] The family festival was dedicated to Apollo (Doric: Πῑπῑλλῶν). [67] Apellaia is the month of these rituals, and Apellon is megistos kouros. [68] However, it can only be explained by the doran type of name, which is associated with the old Macedonian word pella (Pella), stone. The Stones played an important role in the cult of God, especially in the oracular shrine of Delphi (Omphalos). [69] The Homer hymn presents Apollo as a northern intruder. His arrival took place in the dark ages that followed the destruction of mycenaē civilization. His conflict with Gaia (Mother Earth) was represented by the legend that his daughter was killed by a Python snake. In 2013, She was the first woman to be 100. In the earlier stories, there were two dragons mentioned, which may have been deliberately confused. A female dragon named Delphine (Δῑελῑνή; prim. δῑῑφῑν, uterus).[73] and male snake Typhon (Τῑφῑν; from τῑφῑν, to smoke), Zeus's companion in Titanomachy, who was mistaken for Python by the narrators. [74] Python was a good daemon (γῑγῑθῑον) temple, as it occurs in the Minoan religion.[76] but it was represented as a dragon, which often happens in northern European folklore as well as in the east. [77] Apollo and his sister Artemis can bring death with arrows. The beginning that disease and death come from invisible shots sent by supernatural beings, or wizards are common in Germanic and Nordic mythology. [58] In Greek mythology, Artemis was the leader (ῑγεῑν, hegemon) of nimfah, god had similar functions with Nordic elves. [78] [78] The elf-shot originally pointed to disease or death attributed to the dwarfs, but was later attributed to the stone arrow heads used by witches to harm people, as well as to treat rituals. [79] Vedic Rudra has some similar features with Apollo. The terrible god is called the archer, and the arch is also an attribute of Shiva. [80] Rudra was able to bring diseases with arrows, but he was able to free people from them and his alternative shiva is doctor god. [81] However, the Indo-European component of Apollo does not explain his strong codescion with his eye, exorcism and oracular cult. Minoan origins Ornamented golden minoan labrys appear to have existed in Delphi an orakular cult from the Mycenaean era. [82] In historical times, the Delf priests were called Lab(r)iyadai, two-seeded men, which indicates Minoan origin. The double axe, the labyrinths, was a sacred symbol of the Cretan labyrinths. [83] The homer anthem adds that Apollo appeared as a dolphin and transferred Cretan priests to Delphi, where they apparently transferred their religious practices. Apollo Delphinios or Delphidios was a god as sea, especially worship in Crete and the islands. [85] Apollo's sister Artemis, who was the Greek goddess of hunting, is identified by Britomartis (Diktynna), the Minoan Mistress of animals. In her most beautiful depictions, she is accompanied by the Lord of the Animals, the male god of hunting, who had a bow as his attribute. His original name is unknown, but it seems to have been absorbed by the more popular Apollo, who stood next to the virgin Mistress of the Animals and became her brother. The ancient oracle in Delphi are clearly linked to the local tradition of the priesthood and there is no clear evidence that some kind of inspiration-prophecy exists in the temple. This led some scholars to conclude that, according to local tradition, The Pie performed rituals in a consistent process over several centuries. In this regard, the mythical orator Sibyl of Anatoly origin with her ecstasic art looks unrelated to just the oracle. [86] However, the Greek tradtion refers to the existence of fumes and chewing foliage, which is clearly confirmed by recent studies. [87] Plato describes the priestesses delphi and Dodone as waved women obsessed with mania (μῑνα, frenzy), a Greek word that he associated with mantis (μῑνῑτις, prophet). [88] Crazed women like Sibyls, from which the lip god speaks, are recorded in the Middle East as Mari in the second millennium BC. N. No. [89] Although Crete had contact with Mari in 2000 BC, No evidence that ecstasic prophetic art existed in the Minoan and Mycian era. It is more likely that this art was introduced later from Anatolia and regenerates the existing orthodox cult, which was locally delphi and dormann in several areas of Greece. [91] Anatol origin Illustration of the Apollo Agyieus coin from the Ambracija Non-Greek Origin of Apollo has long been an assumption in scholarship. [7] Apollo's mother Leto's name has Lyd origin, and has been worshipped on the shores of Asia Minor. The inspiration of the oracular cult was probably introduced to Greece from Anatolia, which is the origin of Sibyl, and where there are some of the oldest oracular sanctuaries. Signs, symbols, purification and exorcism appear in old Asiro-Babylonian texts, and these rituals were extended into the Empire Rush. The rushed text mentions that the King invited the Babylonian priestess to a certain purge. A similar story is mentioned by Plutarh. It says that the Cretan epimenides saw after the pollution brought by Alcmeonidae has cleared Athens and that it was a great help to Soloen in reforming the Athens state. [92] The story suggests that Epimenid was probably the heir to the Shaman religion of Asia, and along with the home anthem proves that Crete resisted religion until historical times. These rituals in Greece appear to have been peaceful and reinforced when the Greeks mneed into Anatolia. Homer pictures of Apollo on the side of the Trojans, fighting the Aheans, during the Trojan War. In the picture, he's like a terrible god, who the Greeks trust less than other gods. God seems to be related to Apallunias, the tutelar god of Wiluse (Troy) in Asia Minor, but the word is not perfect. The stones found outside the gates of Homer's Troy were symbols of Apollo. Western Anatolia origin may also be encouraged by references to the parallel worship of Artimus (Artemis) and whose name can match the rushed and Doric's form, in the surviving Lyd texts. Recent scientists, however, have questioned the identification of Qdāns with Apollo. The Greeks named him as the protector of the god of public places and houses that protect evil, and his symbol was a stone or a pillar. While Greek festivals were usually celebrated on a full moon, all Apollo's holidays were celebrated on the seventh day of the month, with the emphasis on Babylonian origins. [97] The late Bronze Age (1700 to 1200 bde) hittite and Hurrian Aplu was the god of plague that annexed the plague years. Here we have an apotropaic situation where the god who originally brought the plague was being asked to end it. Aplu, meaning son, was the title given to the god Nergal, which was associated with the Babylonian sun god Shamash. [21] Homer interprets Apollo as a terrible god (δῑειρ ῑε), which brings death and disease with arrows, but which can also be cured, which has a magical art that separates it from other Greek gods. [98] In the Ialada, his priest prays to Apollo Smintheus,[99] a mouse god who, as a protector of Polish rats, filled an older agricultural function. [100] [101] All these functions, including the function of doctor-god Paean, who is clearly of Mycenaē's origin, were confused in the cult of apollo. Oracular cult Pillars of the Apollo Temple in Delphi, Greece Oracular tripod. Unusually among olympic biohad, Apollo had two cult locations that had a widespread impact: Delos and Delphi. In cult practice, Delian Apollo and Pythian Apollo (Apollo of Delphi) were so separate that they could both have shrines in the same place. [102] Lycia was a sacred god, as this Apollo was also called Lycian. [103] [104] Apollo's cult was already fully established when the written sources, approximately BCE 650, began. Apollo became extremely important to the Greek world as the oracular godsae in the archaic, and the frequency of theophoric names such as Apollodoros or Apollonios and cities called Apollonia testify to its popularity. In other places, the oracular shrines of The Apollo have been established. In the 2nd and 3rd centuries CE, those at Didima and Claros uttered the so-called theological oracle, in which Apollo confirms that all theo is the aspects or servants of the all-encircling, highest of the fats. In the 3rd century, Apollo remained silent. Julian apostat (359-361) tried to revive delphi's oracle, but failed. [7] The Oracular Shrines delos lions apollo had a glorious prophetic site in Delphi and the other in Claros and Didymi. His oracular shrine in Abae, Focis, where he had the toponymous epic Abaeus (Πῑπῑλῑ ἴβῑ οο, Apollon Abaios), was important enough to consult Croesus. [105] His oracular shrines include: in Phocis, Bassae on the Peloponne. On Clarus, on the west coast of Lesser Asia; as in Delphi, the holy spring that gave the pneumo from which the priests drank. In Corinth, the Oracle of Corinth came from the city of Tenea, from prisoners believed to be in the Trojan War. In Khyrse, in Troad, the temple was built for Apollo Smintheus. She was in Delos in the summer at Delian Apollo. The Hieron (Shrine) of Apollo at Holy Lake was the place where God was to be born. In Delphi, Pythia became filled with Apollon pneumonia, which was supposed to come from a spring inside Adyton. In Didymi, an oracle on the coast of Anatolia, south west of Lycian (Luwian) Sardis, in which priests from the Branchidae line got inspired by drinking from a healing spring located in the temple. It is believed that the founder of Branchus, the son or lover of Apollo. In Hierapolis Bambyce, Syria (modern-day Manbij), under the De Dea Syria treaty, the shrine of the Syrian goddess contained a looted and bearded image of Apollo. Divination was based on the spontaneous movements of this image. At Patar, in Lyca, there was a seasonal winter oracle Apollo, which was supposed to be the place where God left Delos. Like in Delphi, the prey in Pa tara was a woman. Segesta, Sicily. The Oracles also gave apollo's sons. In Oropus, north of Athens, the Oracle amfiaraus is said to be the son of Apollo; Oropus also had a sacred spring. In Labadei, 30 miles east of Delphi, Trofonij, another son of Apollo, killed his brother and fled to the cave, where he was later consulted as a subversive. Temples of Apollo Main articles: Ancient Greek Temple and Roman Temple Many temples were dedicated to Apollo in Greece and greek colonies. They depict the spread of the Cult of Apollo and the development of Greek architecture, which was mostly based on the fairness of form and mathematical relations. Some of the oldest temples, especially in Crete, do not belong to any Greek order. The first fringe temples were rectangular wooden structures. Various wooden elements were considered divine, and their shapes were preserved in the marble or stone elements of the temples of the Doral order. The Greeks used standard species because they believed that the world of objects was a type of typical shape that could be represented in several cases. Temples should be canonically, and architects have tried to achieve this aesthetic perfection. Since the most popular times, certain rules have been strictly adhered to in rectangular peripheral and prostyle buildings. The first buildings were built narrowly to hold the roof, and when the dimensions changed some mathematical relationships, they became necessary to preserve the original forms. This is likely to have had an impact on The number of Pythagorians who believed that behind the appearance of things was a constant principle of mathematics. The Order of the Dorski prevailed in the 6th and 5th centuries BC. no. no. no. The order was almost abandoned for the ion order, but the ion capital on the corner of the temple also posed an insoluble problem. Both orders were abandoned gradually during the Hellenistic era and under Rome for the Corinthian order. The most important temples are: the Greek temples of Thebes, Greece: The oldest temple, probably dedicated to Apollo Ismeni, was built in the 9th century .C. It appears to have been a curvilinear building. The Doric Temple was built in the early 7th century b.C. but only some small parts [109] The festival called Dafneforja was celebrated every ninth year in honor of Apollo Ismeni (or Galasia). The people held the laurel branches (daphnai) and the youth (the chosen Priest of Apollo) walked to the fore of the procession, which was called dafnephoros. [110] Ereritia: After a homer to Apollo, God came into the plain looking for a location to establish his own slander. The first temple of Apollo Daphnephorosa, Apollo, holder of laurel or carrying Daphne, is from 800 B.C. The temple was a curvilinear hecatombedon (100 meters). The smaller building preserved the bases of the Laurel branches, which were used for the first building. Another temple was probably peripteral built in the 7th century .C., with an inner row of wooden columns above its geometric predecessor. The peripteral was restored around 510 B.C., with a 21.00 x 43.00 m style. The Temple of Apollo Delphinios dates from the 7th century b.C. [113] The dimensions of the design are 10.70 x 24.00 m and the building was not peripteral. Contains a database of minoa-type columns that can be considered precursors to Doric columns. [114] Gortyn (Crete). The Pythian Apollo temple was built in the 7th century .C. The plan measured 19.00 x 16.70 m and was not peripteral. The walls were solid, made of limestone, and on the east side there was one door. Thermon (West Greece): The Apollo Thermios temple was built in the mid-7th century .C. It was built on an older curvilinear building that dates back to perhaps the 10th century .C, to which peristyle was added. The temple was narrow and the number of ptero columns (probably wooden) was 5 x 15. There was one row of internal columns. It measures 12.13 x 38.23 m on the stibolob, which was made of stones. [115] The floor plan of the Temple of Apollo, Corinth: The Temple of Doran was built in the 6th century .C. The temple's stibolab measures 21.36 x 53.30 m and the number of pteron columns is 6 x 15. There was a double row of internal columns. The style resembles the Temple of Alcmeonidae in Delphi. Corinthians were considered inventors of the order. [115] Napes (Lesbos): The Aeolian Temple, probably Apollo Napaiois, was built in the 7th century .C. Some special capitals with a floral ornament called Aeolic were found and appear to have been borrowed from the east. [117] Cyrene, Libya: The oldest Apollo Temple was built in 600 b.C. The number of pteron columns was 6 x 11 and in the style of the room, it measured 16.75 x 30.05 m. There was a double row of sixteen internal pillars on the stibolabs. The capitals were made of stone. [117] Naukratis: The Ionian Temple was built in the early 6th century .C. Only some fragments were found, and previously made of limestone are identified among the oldest of the ion species. [118] The floor plan of the Temple of Apollo, Syracuse, Sicily: The Temple of Dour was built in the early 6th century .C. The temple's stitote measures 21.47 x 55.36 m and the number of pteron columns is 6 x 17. It was the first temple in the Greek west, built entirely of stone. A second column row has been added that has gained the effect of the internal veranda. [119] Selinus (Sicily):D or temple C is from 550 B.C., and was probably dedicated to Apollo. The temple stibolab measures 10.48 x 41.63 m and the number of pteron columns is 6 x 17. There was a portico with another row of columns, which is also about the temple in Syracuse. [120] Delphi: The first temple dedicated to Apollo was built in the 7th century .C. According to legend, it was wooden from laurel branches. The Temple of Alcmeonidae was built in 513 b.C. and is the oldest Dorian temple with important marble elements. The temple's stibolab measures 21.65 x 58.00 m, while the number of pteron columns is 6 x 15. [121] The festival, similar to the Apollo Festival in Thebes, was celebrated every nine years by Greece. A boy was sent to the temple, who walked along the holy road and returned with a factory (dopnephoros). The girls worked with the happy songs. [110] Chios: The Apollo Phanaios Ionian Temple was built in the late 6th century .C. [117] Abae (Focis). The temple was destroyed by the Persians in the 480.C invasion of Kserxes in 480.C and later by the Boeotians. Hadrian took it. [122] Oracle was in use from the beginning of the Mycenaē to the Roman period, showing the continuity of the Mycenaē and classical Greek religions. [123] Floor plan of the Temple of Apollo at Bassae Bassae The temple, dedicated to Apollo Epikourios (Apollo helper), was built iktinos.It 430 B.C. Iktinos.It and was designed by the combined Dorska and Ionian elements, and the most influential use of the column with the Corinthian capital iktinos. It the middle. [124] The temple is of a relatively modest size, with a 14.5 x 38.3-meter style, containing a Dorski peristyle of 6 x 15 columns. The roof left an open central space for the reception of light and air. Delos: The temple, which was probably dedicated to apollo rather than peripteral, was built in the late 7th century b.C., with a plan of 10.00 x 15.60 m. The Great Temple of Apollo was built in c. 475 B.C. The temple's stibolab measures 13.72 x 29.78 m and the number of pterone columns is 6 x 13. The marble has been widely used. [117] Ambracia: Doric peripteral temple, dedicated to Apollo Pythios Soir, was built in 500 b.C., and is located in the heart of the Greek city of Arta. They found only certain parts, and it appears that the temple was built on previous shrines dedicated to Apollo. The temple measures 20.75 x 44.00 m at the styleabate. The foundation that supported the statue of God still exists. [126] The Temple of Apollo, Didyma Didyma (near Miletus): The Apollo Didymaios Ionian Temple began around 540 b.C. Construction was stopped and then restarted in 330. .C. The temple is dipteral, with an output line of 10 x 21 columns, and at stiblot measuring 28.90 x 80.75 m. [127] Clarus (near the ancient Column): According to legend, the famous calchas see-off came to Clarus upon his return from Troy. He provoked a mopsis and died when he lost. The Apollo Clarius Temple of Dour was probably built in the 3rd century b.C., and was peripteral with 6 x 11 columns. At the end of the hellish period, it was reconstructed. I delay from the ruler of Hadrian or Pausanias claim that i 2ust day b.C.[129] Hamaksitius (Troad): U Ilijadi, Chryses svstevnik Of Apollo, is known to god with the epos Smintheus (Lord of the Mouse), associated with the god-old-age ologist of this disease (plague). Recent excavations show that the Temple of Apollo Smintheus was built at 150-125 B.C.. Or the symbol of the mouse god is depicted on a coin, probably from 4th Century. b.C.[130] The temple measures 40,00 x 23,00 m on the stibote, but the number of pterone columns was 8 x 14. [131] Pythion (ancient Greek Πῑθῑον), which was the name of apollo shrine in Athens near the River Ilios. It was created by Peisistratos, and tripods set up there by those who won the cyclical assembly at Thargelia. [132] Setae (Lydia): Temple of Apollo Aksyros, located in the city. [133] Etruscan and Roman temples of Veii (Etruria): The Temple of Apollo was built in the late 6th century b.c. to mark the spread of Apollonian culture (Aplu) in Etruria. The porch was prostyle, called Tuscan, and triple forehead 1800 wide. [134] Falerii Veteres (Etruria): The Temple of Apollo was built probably in the 4th-3rd century b.c.C. Parts of the capital's Teracootta and Teracotta base have been found. It seems that the Etruscan columns came from the archaic Doric. [134] The cult of Apollo Soranus, found near Falerii, was one inscription. [135] Plan of the Temple of Apollo (Pompeii) Pompeii (Italy): The Apollo cult has been extended in the Campania region since the 6th century

Python and the events after that. You killed him, o Phoebus, while still a baby, still jumping into your mother's arms, and you walked into the holy shrine and sat on a golden tripod on your true throne and spread prophecies from the gods to mortals. A detailed description of Apollo's conflict with Gaejo and Zee's intervention on behalf of his young son is also given. But when Apollo came and sent Temis, the son of the Earth, away from the holy python oracle, the Earth gave birth to dream visions of the night; and they told the cities of the men of the present and what will happen in the future, after the dark beds sleep on the floor; And so the Earth took the proro office from Phoebus in enviable because of his daughter. The Lord quickly made his way to Olympus, injuring his baby's arms around Zeus, asking him to take an angry earthly goddess from the Python home. Zees smiled that the child came so quickly to ask for worship, which pays in gold. And he twists his hair, ends the nightly voices and drags the mortals to the truth that appears in the dark, and returns the privilege of Loxias. Apollo also demanded that all other methods of dissuasion be desicidic as his, the wishes that Ze had fulfilled. As a result, Athena, who practiced divination by throwing pebbles, tossed the pebbles away in a relentless way. Apollo, who killed Pitihon, and Hendrik Goltzius committed a bloody murder and had to be cleaned up. Since Python was gae'e's child, Gaea wanted Apollo to be deported to Tartar as punishment. Zeus disagreed, exorcising his son and ordering him to clean up. Apollo had to serve as a slave for nine years. [172] When the hinge was completed, he traveled to Vale, Tempe, on his father's orders, to take a bath in the waters of Pene. There, Zee was doing pure rituals at the Apollo. The rested apollo was escorted by his half-sister Athena in Delphi, where the oracular shrine finally handed him Gae. [174] After the change, Apollo also traveled to Crete, where Carmanor cleaned him up. Apollo later set up a Pythian game that suited Gaei. From now on, Apollo has become a god who has cleaned himself up from the sin of murder and made people aware of his guilt and cleaned them up. Soon after, Zees told Apollo to go to Delphi and establish his own marriage. But Apollo, who disobeyed his father, went to hyperborejo land and stayed there for a year. [176] He didn't return until after the Delphians sang him the hymns and cursed him to return. Zees, pleased with the integrity of his son, gave Apollo a seat next to him to his right. He also gave Apollo various gifts, such as a golden tripod, a golden bow and arrows, a golden carriage and delphi. [177] Apollo won over Python by François Gaspard Adam Shortly after his return, Apollo had to recruit people to Delphi. When he spotted the ship sailing from Crete, he arrived in the shape of a dolphin. The crew was interrogated and followed the course that led the ship to the Delphi. That's where Apollo came out as a god. When he brought them into his job, he instructed them to keep justice in their hearts. Pythia was Apollo's high priestess and his mouthpiece through which he put prophecies. Pythia is probably the permanent darling of Apollo among mortals. Tityos Apollo, who killed Tityos, Kylix, 460-450 BC. N. No. Hera sent another giant, Tityos, to suck UP. This time, Apollo shot him with arrows and attacked him with a golden sword. In the second version, Artemis also helped him protect his mother with arrows. [178] After the battle, Zees finally lent his help and tityos vrgle to Tartar. It was housed there on a rocky ground covering an area of 9 hectares (36,000 m2), where a pair of vultures feasted daily on the liver. Admetus Apollo guarded the herd (or flock) of King Admetus, and Gianni Admetus was king of Pherae, who was known for his hospitality. When Apollo was expelled from Olympus for killing Python, under Admetus he served as a pack that was young and unreached at the time. Apollo reportedly shared a romantic relationship with Admetus during his stay. Apollo has returned to Olympus as a god. Because Admetus treated Apollo well, God in return gave him great benefits. Apollo's presence is supposed to give birth to twins. [180] Apollo helped Admetus conquer the hand of Alcestis, king of Pelias,[181][182] by tame the lion and the giant to draw the Admetus wagon. He was present during their wedding to give his blessing. When Admetus infuriated the goddess Artemis when he forgot to make her a proper offer, Apollo came to her rescue and reassured his sister. [181] When Apollo learned of Admetus's overly death, he persuaded or tricked Destiny into allowing Admetus to live past his time. [181] After the second version, or perhaps a few years later, when Zeus struck Apollo's son Asklepi with lightning to resurrect the dead, Apollo killed the Cyclops in retaliation, forming a screw. [180] Apollo would be banished to Tartath as a result, but his mother Leto intervened and reminded Zee of his old love, cursing him not to kill their son. Zeus once again sentenced Apollo to one year of hard labor under Admetus. [180] Love between Apollo and Admetus was a popular theme for Roman poets such as Ovid and Servius. Niobe Niobe's children are killed by Apollo and Diana Pierre-Charles. Nioba's fate was prophesied by Apollo while he was still in Leto's womb. Niobe was queen of you and wife of Amhion. Oholo showed up when she boasted she was better than Niobids, seven males and seven females, and Leto only two. She even more ated Apollo and Artemis's male appearance. A year, offended by this, she told the children to punish Niobe. Accordingly, Apollo killed Niobe's sons and Artemis her daughter. According to some versions of the myth, between Niobidi, Chloris and her brother Amyclas were not killed because they prayed Leto. Amphion killed himself, or Apollo killed them after he took revenge. Devastated Niobe fled to Mount Siplyos in Asia Minor and turned to stone as she cried. Her tears formed the River Achelous. Ze turned all the people of Thebes into stone, and no one buried the Niobids until the ninth day after their death, when the gods themselves buried them. When Chloris got married and had children, Apollo granted her son Nestor the years he took from Niobido. That's why Nestor could live for three generations. [183] The construction of the walls of Troy Once served Apollo and Sethdon under the Trojan King Laomedon in the words of Zeus. Apollodoros states that the gods of the chills went to the king, ified into the people, to check on his oolo. [184] Apollo protected laomedon's cattle in the valleys of Mount Ida, and Posejdon built the walls of Troy. Other versions make both Apollo and Sejdon for wall builders. In Ovid's account, Apollo completes his task by playing his melodies on his lyre. In Pindar's odes, the gods took the mortal Aeacus as his assistant. When the work was done, three snakes rushed to the wall, and although the two who attacked parts of the wall built by the gods fell dead, the third forced a path into the city through a path of the wall built by Aeacus. Apollo immediately preyed on Troy to fall on the hands of Aeacus's descendants, Aeacidae (that is, his son Telamon joined Heracles when he was behind Laomedon's reign. Later, his praanuk Neoptolemus was present in a wooden horse leading to the demise of Troy). Laomedon refused to pay Poseidon and Apollo by Joachim von Sandrart, but the king not only wanted to give the gods the wages he promised, but also threatened to tie their legs and arms and sell them as slaves. Angry at the unpaid work and insults, Apollo infected the city with the plague, and Poseidon sent the sea monster Cetus. To save the city from this, Laomedon had to sacrifice his daughter Hesione (who will later be saved by Heracles). During his stay in Troy, Apollo had a lover named Ourea, who was a nimfa and a daughter Together, they had a son, Ile, who Apollo loved. The Trojan War of Apollo stood on the Trojan side of the Trojans during the Trojan War, which the Greeks against the Trojans stood on the Side of the Trojans. During the war, The Greek King Agamemnon captured Chryseis, the daughter of Apollo's priest Chryses, and refused to return her. Angry about it, Apollo shot the plague-infested arrows into the Greek wagon. He demanded that the girl be returned, the Aheians (Greeks) were accomdate, and indirectly caused Ahil's anger, which is the theme of Ilijida. Apollo before Hector with his Aegis and the exother of the Greeks, John Flaxman Receives aegis from Zegis, Apollo entered the battlefield as at his father's command, causing great terror to the enemy through his war cry. He pushed the Greeks back and destroyed many soldiers. He is described as a Ruser army because when they fell apart, he crushed the Trojan Army. When Zeus allowed the other gods to get involved in the war, Apollo challenged Sejdon to the duel. Apollo, however, refused to fight him, saying he would not fight his uncle for mortals. Apollo prevents Diomed from chasing Aeena When greek hero Diomedes injured trojan hero Aeneas, Aphrodite tried to save him, but Diomedes also injured her. Apollo then sh called Aenea into the cloud to protect him. He reassed the attacks Diomedes made on him and gave the hero a stark warning to refrain from attacking God. Aeneas was then taken to Pergamos, a sacred city in Troy, where he was found. After the death of Sarpedon, Zeu's son, Apollo rescued the body from the battlefield at the father's request and cleaned it. He then gave it to Sleep (Hypnos) and Death (Thanatos). Apollo also once persuaded Athens to stop the war for the day, so that the warriors could relieve them for a while. Apollo, who protects Hector's body, was sympathetic to Apollo.[188]). When he was badly injured, Apollo healed him and encouraged him to take over his hands. During his duel with Ahil, when Hector was about to lose, Apollo hid Hector in a cloud of fog to save him. When the Greek warrior Patroclus tried to get into the Trojans, apollo stopped him. By encouraging Hector to attack Patroclus, Apollo tore off the greek warrior's armor and broke his weapon. Patroklu was eventually killed by Hector. Finally, after Hector's fate, Apollo protected his body from Ahil's attempt at mutilation by creating a magic cloud over the body. The Ahil who killed Troil Apollo, throughout the war, resents Ahil for murdering his son Tenes before the war began and brutally killing his son Troil in his temple. Not only did Apollo save Hector from the Ahil, but he also Ahil bent over into a Trojan warrior and chased him away from the gate. He stunned Ahil's attempt to mutilate Hector's body. Finally, Apollo caused Ahil's death by using an arrow that Paris shot into the Ahil's heel, causing Ahil's death. In some versions, Apollo himself killed Ahil by being amattering in Paris. Apollo helped many Trojan warriors, including Ageor, Polydamas, Glaucus on the battlefield. Although he was very sympathetic to the Trojans, Apollo was obliged to follow Zeus's command and served his father faithfully during the war. Heracles After Heracles (then called Alcides) was struck by madnes and killed his family, he wanted to clean up and consult apollo's oracle. Apollo, through Pitea, ordered him to serve King Euriste for 12 years and complete the ten tasks that the King will give him. Only then would Alcidea be absolutal. Apollo also renamed it Heracles. [189] Heracles and Apollo fought over the Hindu, as shown on the Corinthian helmet (early 5th century BC) To complete his third task, Heracles had to capture Ceryneian Hind, who was the last part of Artemis, and revive her. He chased the last one for a year. When the animal eventually got tired and tried to cross the River Ladon, he caught it. As he took it back, Apollo and Artemis confronted him, who was angry with Heracles for the act. However, Heracles comforted the goddess and explained her position. After a lot of with a little nod, Artemis allowed him to take the last one and tell him to return it later. Heracles steals Apollo's tripod, sub-feeds the black figure oinochoe, ca. 520 BC. N. No. After being released from his eurysthens log, Heracles fell into a dispute with Iphytus, Prince Echalie, and murdered him. Soon after, he got rid of the terrible disease. He once again consulted apollo's oracle, hoping to get rid of the disease. But Pythia denied giving her prophecies. In anger, Heracles kidnapped the holy tripod and began to leave, intending to start his own. But Apollo couldn't stand it and stopped Heracles; There was a fight between them. Artemis rushed to support Apollo and Athena rushed to support Jeracles. Soon, Zee will throw his lightning bolt at the fighters' brothers and separate them. For this act of violation, he ordered Heracles and asked Apollo to give a solution to Zaracles. Apollo then ordered the hero to serve under Omfal, Queen Lydia, for a year to cleanse himself. Perifas Perifas was king of Attis and priest of Apollo. He was noble, only and rich. He did all his duties right. Because of this, people loved him very much and began to worship him in the same way as Zees. At one point, they worshipped Perifas, in the city of Zeu, and installed shrines and temples. Zeus, who decided to destroy the entire Perifas family. But He was a righteer and a good ancestor, Apollo intervened and asked his father to spare Perifas. Zees took Apollo's words into account and agreed to let him live. But he metamorphos Perifphas into an eagle and is the eagle king of birds. When Perifas's wife demanded that Ze stay with her husband, Zee was turned into a clear man and fulfilled his wish. [190] Platono's concept of soul mate Long ago, there were three kinds of human beings: men who came off the sun; a female that has been coming off the ground; androgynous, he descended from the moon. Each human being was completely round, with four hands and four legs, two identical faces on opposite sides of the head with four ears, and everything else matched. They were strong and dishonest. Otis and Ephialtes have even dated the Olympus Mountain. To check on their redeness, Zeus came up with a plan to humiliate them and improve their manners, rather than completely destroy them. He cut it all into two and asked Apollo to make the necessary adjustments, and he gave people the individual form they still have. Apollo turned their heads and neck against the wounds, collected the skin on their stomachs and stitched the skin together in the middle. That's what we call the belly button today. He smoothed out the wrinkles and shaped his breasts. But he had to leave a few wrinkles on his stomach and pepper around to remember his punishment. [191] When [Zee] cut them one by one, he gave Apollo's face and half a neck a turn... Apollo was also a sufficient one for healing their wounds and the composition of their shapes. So Apollo turned to his face and pulled the skin from the side after everything in our tongue called the bely, like handbags that pulled, and he made one mouth in the middle [of the abdomen] that he nod to the knot (the same, called the belly button); it also pours the breasts and pulls out most wrinkles, as much as the shoemaker can smooth the leather at the back; But he left a few wrinkles in the region of his abdomen and belly as a reminder of the great country. The carer of the young Apollo Kourotrophos is a god who cares and protects children and young people, especially boys. It oversees their education and transition into adulthood. Education is said to have originated in The Apollo and the Muz. Many myths train him for children. It was customary for boys to cut and dedicate their long hair to Apollo after they reached adulthood. Hiron, an abandoned centaur, was promoted by Apollo, who injured him in medicine, prophecy, archery and more. Chiron will later become a great teacher himself. Asklepij gained a great deal of knowledge about healing arts as a child. Later, he was entrusted to Chiron for further education. Anius, Apollo's son, Rhoe, was abandoned by his mother shortly after birth. Apollo He's been a mantic art. Anij later became a priest of Apollo and king of Delos. Iamus was the son of Apollo and Evadne. When Evadne got greedy, Apollo sent Moirai to help her lover. After the baby was born, Apollo sent snakes to feed the baby honey. When Iamus reached the age of education, Apollo took him to Olympio and taught him a lot of art, including the ability to understand and explain the languages of birds. [192] Apollo was a see-ass. Although he predeaved his death, which will take place on his journey with the Argonauts, he accepted his fate and died a brave death. In memory of his son's bravery, Apollo ordered Boetians to build a city around the tomb of the hero and honor him. [193] Apollo adopted Carnus, the abandoned son of Zeus and Europe. He raised the child with the help of his mother Leto and taught him to be a see-ass. When his son Melanus reached the age of the wedding, Apollo asked Princess Stratonice to be his son's bride and take her away from her home when she agreed. Apollo rescued the shepherd (the name unknown) from dying in a large deep cave, with the help of the Clear men. To thank him, the shepherd built the Apollo temple under the name Vulturius. [194] The god of music immediately after birth, Apollo demanded lyre and invented the paean to become a god of music. As a divine singer, he is a patron of poets, singers and musicians. The invention of string music is attributed to it. Plato said it was the opportunity of people to enjoy music, rhythm and harmony, the gift of Apollo and the Muz. In Socrates's view, the ancient Greeks believed that Apollo was a god who directs harmony and moves all things together, both for the gods and for the people. For this reason, it was called Homopolon before Homo replaced A.[196][197] Apollo made harmonious music to draw people out of their pain, so, like Dionysa, they call it a liberator. In 1998, in Apollo's city, the birds were considered to be apollo singers. These are Apollo's sacred birds, and they acted as his vehicle during his trip to Hyperborea. Aelian says that when the singers sang hymns to Apollo, the hymns would unite in unasonable way. Among Pythagorians, the study of mathematics and music was associated with the worship of Apollo, their main divinity. [201] [201] Their belief was that music purud the soul, just as his medicine purers the body. It is also believed that music is passed on to the same mathematical laws of harmony as the mechanics of the universe, which evolves into an idea known as the music of the spheres. [203] Music of the Spheres. In this engravings from The Renaissance of Italy are Apollo, Muses, planetary spheres and musical relationships. Apollo appears as and as musagetes (head of the mus) leads them into dance. They spend their time on Parnassus, which is one of their holy places. Apollo is also a lover of The Muz, and after that he became the father of famous musicians such as Orpheus and Linus. Apollo is often found to disappoint the immortal gods with his songs and music on lyre. [204] As a banquet god, he was always present in music at the weddings of gods such as the marriage of Eros and Psyche, Pele and Thetis. It is a frequent guest of Bacchanalia, and many ancient ceramics show that it is available amid maenad and satyrs. [205] Apollo also participated in music competitions when challenged by others. He was a winner in all these competitions, but he punished his opponents harshly for their hubris. Apollo and Muze on Parnassus, after the lyric Andrea Appiani Apollo The invention of the lira is attributed to either Hermes or Apollo itself. [206] It was made clear that Hermes invented lyre from a turtle shell, and lyre Apollo was invented regularly. [207] They tell the myths that baby Hermes stole a number of Apollo's cows and took them to a cave in the woods near Pylos, concealing their tracks. He found a turtle in the cave and killed her, then removed the inside. He used the intestines of cow and turtle shell and made his own lyre. The friendship of Apollo and Hermes, by Noël Coypela After the discovery of the theft, Apollo confronted Hermes and asked him to return his cattle. When Hermes behaved innocently, Apollo took the matter to Zeeu. Zees, when he saw the events, he was on the apollo's side and ordered Hermes to return the cattle. Hermes then started playing music on the lyre he made up. Apollo fell in love with the instrument and offered to swap cattle for lyre. That's why Apollo then became the master of lyre. Details of Apollo's lyre According to other versions, Apollo was invented by Lyre himself, whose strings he tore in the way of the excess punishment he gave Marsyasu. Hermes's lyre would therefore be a reinventing. [208] In a competition with Pan and Apollo's Pan and Apollo music duel by Lauris Tuxen Once Pan, he had the audacity to compare his music to the song Apollo and to challenge the god of music with the competition. The mountain god Tmolus was chosen for adjudication. Pan was blowing through his tubes, and with his rustic melodies he gave great satisfaction to himself and his loyal follower, Midas, who happened to be present. Then Apollo hit the strings of his lyre. It was so nice that Tmolus gave apollo victory at the same time, and everyone was pleased with the verdict. Only Midas came out and questioned the right to the prize. Apollo refused to suffer such deprived ears and caused them to become donkey ears. The contest with Marsyas Marsyas was satyr, which was punished with for his oolo. He found aulos on the floor, which he knocked off after being invented by Athena because her cheeks were puffy. Athena is also on the instrument with a curse that whoever picks it up will be severely punished. When Marsyas played the flute, everyone went crazy with joy. This led Marsyas to think he was better than Apollo, and he challenged God to a musical contest. The competition was judged by muses or nyfa nysa. Athena was also present at the competition. Athena and Marsyas Marsyas questioned Apollo because he had long hair because he had a fair face and a smooth body for his skill in so much art. [209] He also said, his [Apollo] hair is smooth and made into tufts and curly succis and curly, falling on his forehead and hanging in front of his face. His body is fair from head to toe, his limbs are bright, his tongue gives oracles, and he is equally shining in prose or verse. suggest what you will. What's so fine with his gowns in textures, so soft to the touch that it moisturies with purple? What about his lyre, which flashes gold, glows white with ivory and glows with a rainbow jewel? What about his song, so cunning and so sweet? No, all these aurement dresses with nothing save luxury. For virtues bring shame to themselves! [209] Muse and Athena declined to comment. The contestants agreed that it was their turn to show off their skills, and the rule was that the winner could do whatever he wanted the losers to do. The contest between Apollo and Marsyas, carried out by Palma i Giovane According to one account, was both considered equal by Nysiad after the first round. In the next round, Apollo decided to play on his lyre and add his melolytic voice to his performance. Marsyas objected, saying Apollo would have the upper hand and accuse Apollo of cheating. But Apollo replied that since Marsyas played a flute that needed air to blow him out of his throat, it was like a foam, and that they should both be given the same chance to combine their abilities, or none of them should use their mouths. The nimfa decided that Apolo's argument was alone. Apollo then played his lyric and sang at the same time, and in doing so, he interrogates the audience. Marsyas couldn't do that. Apollo was declared the winner and was angry at Marsyas' sniff and decided to boo the sing-off. [210] According to the second account, Marsyas played his flute from the tune at one point and accepted his defeat. He was fined out of shame for being given a wine bag. [211] The second version is that Apollo played his instrument on his head. Marsyas couldn't do it with his instrument. So the Muses, who were judges, declared Apollo the winner. Apollo hung Marsyas from a tree to crush him. [212] Marsyas Flayed by the Order of Apollo, by Charles-André van Loo Apollo flayed uds of Marsyas alive in near Celaenae Celaenae Phrygia to challenge God to his hubris. He then gave the rest of his body for proper burial[213] and nailed Marsyas's furry skin to a nearby pine as a lesson to others. Marsyas' blood has turned into the Marsyas River. But apollo soon repented and was distressed by what he had done, tore the strings of his lira and threw it away. Liro was later discovered by Muses and Apollo's sons Linus and Orpheus. The muses corrected the middle set, Linus struck the string from the fore, orpheus hit the lowest set and the one next to him. They took him back to apollo, but the god, who for a while decided to stay away from music, took both the lyre and the pipes in Delphi and joined Cybele in her trek to Hyperborea. [210] [214] The competition with Cinyras Cinyras was the ruler of Cyprus, who was a friend of Agamemnon. Cinyras promised to help Agamemnon in the Trojan War, but he didn't keep his promise. Agamemnon cursed Cinyras. He convened the Apollo and asked God to aventure a broken promise. Apollo then had a lyre game with Cinyras, and beat him. Either Cinyras committed suicide when he lost, or Apollo killed him. [215] Apollon Raon, Versailles Patron of the Apollo Seamen acts as patron and protector of sailors, one of the duties he shares with Sejdon. In myths, he is seen helping the heroes who pray for him to travel safely. When Apollo spotted the Ship of Cretan sailors caught in the storm, it quickly took over the shape of a dolphin and safely headed their ship to Delphi. When the Argonauts faced a terrible storm, Jason prayed to his patron Apollo to help them. Apollo used his bow and golden arrow to illuminate the island where the Argonauts soon took refuge. This island has been renamed Anapoe, which means he exposed it. [218] Apollo helped the Greek hero Diomed escape from great temptation during his journey home. As a token of gratitude, Diomedes built a temple in honor of Apollo under the epithet Epithelial Epibatherium (embarker). During the Trojan War, Odysseus came to the Trojan camp to return Chriseis, daughter of the Apollonian priest Chryses, and bring a great sacrifice to Apollo. Satisfied with this, Apollo sent gentle winds to help Odysseus return safely to the Greek camp. [220] Arion was a poet who was abducted by some sailors for the rich prizes he had. Arion asked them to sing to him one last time, which the sailors agreed to. Arion began singing a song in praise of Apollo, who was looking for God's help. As a result, many dolphins surrounded the ship, and when Arion jumped into the water, the dolphins took him safely. Titanomy Wars When Hera in defiance instilled the Titans at war against Ze and took his throne. According to the Titans, as the Titans tried to climb Mount Olympus, Zeus with the help of Apollo, Artemis and defeat and throw them in the tartar. The Arion Trojan War played a key role in the entire Trojan War. He sent a terrible plague to the Trojans' side, which indirectly led to a clash between Ahil and Agamemnon. He killed the Greek heroes of Patroclus, Ahil and many Greek soldiers. He also helped many Trojan heroes, most importantly hector. At the end of the war, Apollo and Sejdon cleaned the remains of the city and the camps together. Paris (on the left) who put on his armour as Apollo (on the right) watches him. Sub-44s Kantharos, 425 - 420 BC. N. No. The telegonian war between the Brygo and the Tesprotis, who had the support of the Odyssey, was used by war. The gods of Athena and Ares came to the battlefield and took away. Athena helped the hero Odysseus while Ares fought alongside Brygoi. When Odysseus lost, Athena and Ares came into direct play. To stop the fighting gods and the terror created by their battle, Apollo intervened and stopped the duel between them. [222] [223] The Indian War, when Zeeu's war suggested that Dionysy would defeat the Indians in order to earn a place among the gods, Dionys commended war against the Indians and traveled to India along with his army of Bakhantes and satyrs. Among the warriors was Aristaeus, the son of Apollo. Apollo armed his son with his own hands and gave him a bow and arrows and placed a powerful shield on his arm. When Zee will call on Apollo to join the war, he went to the battlefield. [225] When he saw several of his nymphs and Aristaeus drowning in the river, he took them to safety and healed them. [226] Aristaeus inspected more useful and sent him back to help Dionysus. During the War of the Oedipus sons, Apollo favored Amhiarous, a prominent and one of the leaders of the war. Although he was sad that he was fatal, that he was fatal in the war, Apollo made Amhiarous the last hour magnificent by lighting his shield and rudder with starry gleam. When Hypseus tried to kill the hero with a spear, Apollo instead directed the spear toward the Ambijara carriage. Then Apollo changed the driver himself and took the reins. He bounced off a lot of spears and arrows. He also killed many enemy warriors such as Melanus, Antiphos, Aetion, Polites and Lampus. Finally, when the moment of departure came, Apollo expressed his sadness with tears in his eyes and said goodbye to the Amphitheatre, which was soon engulfed by the Earth. He killed the giants Apollo and Tityos, who attacked his mother Leto. Gigantomachy During gigantomahia, Apollo killed the giant Ephialtes by shooting him in the eye. He also killed Porphyron, king of giants, with his bow and arrows. [228] Aloadae Otis and Ephialtes, giant twins, were called Aloadae together. These giants are supposed to have each year for one elbow in the hinge and three elbows in height. [229] They once threatened a war against the gods and tried to break into Mt. Olympus by accumulating mountains. They also threatened to turn the earth into sea and sea into land. Some say they even dared to find a hand here and Artemis in marriage. Angry about it, Apollo killed them by shooting arrows at them. [230] After the second story, Apollo killed them with tricks. He sent a lead between them. When they tried to kill him with their javelin, they accidentally stabbed themselves and died. Phorbas Phorbas was a savage giant king of Phlegyas, which was described as such as features. He wanted to plunder Delphi for his fortune. He covered roads in Delphi and began harassing pilgrims. He captured old men and children and sent them into his army to hold them for ransom. He challenged the youngsters and the scrotum to a boxing match to cut off their heads when he beat them. He hung his severed heads on an oak tree. Finally, Apollo has come to the end of this cruelty. He entered boxing competitions with Phorbas and killed him with one punch. [232] Other Apollo stories like the rising sun, François Boucher Beat Ares at the first Olympics and became a wrestling winner. He overtook Hermes in the race and won first place. [233] Apollo divides months into summer and winter. [234] During the winter months, the ship rides on its back to the land of the Hyperborea, and the absence of warmth in winter is the result of his departure. During his absence, Delphi was under the care of Dionysuse, but during winters they did not get any prophecies. Molpadia and Parthenos Molpadia and Parthenos were sisters of Rhoea, a former lover of Apollo. One day they were tasked with observing their father's wine glass, but they fell asleep in the course of that duty. When they were asleep, the wine jar smashed the pigs their family kept. When the nurses woke up and saw what had happened, they threw themselves off a cliff in fear of their father's angry. Apollo, which was past, captured them and took them to two different towns in Chersonesus, Molpadia in Castabus and Parthenos in Babustas. He turned them into goddesses, and they both received divine honors. Molpadia's name was changed to Hemithea after defication. Prometheus Prometheus was a titan who was punished by Zeus for stealing a fire. He was tied to a rock, where an eagle was sent every day to eat Prometheus' liver, which would then grow again overnight to eat it again the next day. When he saw his torment, Apollo pped Zees to release the friendly Titan, and Artemis and Leto stood behind him with tears in their eyes. Zees, moved by Apollo's words and the tears of the goddesses, finally sent Heracles to free Promethe. [236] Apollo crowns art, with Brenet Skala Leukas Leukatias is said to be a white coloured rock that ranges from leukas island into the sea. She was present in the aipolla Leukatias. The leap from that rock was to believe that she was done with the love of love. [237] At one time, Aphrodite fell deeply in love with Adonis, a young man of great beauty who was later mistakenly killed by veprov. Heartbroken, Aphrodite was erute looking for the leukas stone. When she reached the Shrine of Apollo in Argos, she entrusted him with her love and sorrow. Apollo then brought her to the Leukas rock and asked her to throw himself off the top of the rock. She did it and she freed herself from her love. As she searched for a reason for it, Apollo told her that, before taking another lover, Zees would sit on this rock to free himself from his love for Here. [238] The second story relates to a man named Nireus came on to the rock, who fell in love with a cult statue of Athens and jumped to relieve him. After jumping, he fell into the fisherman's net, where when he was pulled out, he found a box filled with gold. He fought a fisherman and took gold, but Apollo appeared in his dreams at night and warned him that it did not belong to the proper gold that belonged to others. [238] Among the Levkadici, it was customary to make a sacrifice every year in honor of Apollo to the death of a criminal from this rock for dodging evil. However, many men would be stationed all over the rock to catch the criminal and take him out of the border to drive him off the island. [239] It was the same rock from which, according to legend, Sappho took a suicide leap. [237] Apollo as the setting sun, recorded by François Boucher, the Women's Lovers of Love Affair attributed to Apollo, is a late reproduction in Greek mythology. [240] Their vivid anecdotal qualities have made some of them popular painters since the Renaissance, and the result is that they stand out more in the modern imagination. Main article: Apollo and Daphne Apollo and Daphne from Bernini in The Galleria Borghese Daphne was a nimfa whose parentage differs. She sheed Apollo's progress and ran away from him. When Apollo chased her to convince her, she turned into a laurel. According to other versions, she cried for help during the chase, and Gaea helped her by taking her away and placing a laurel in her place. According to the Roman poet Ovid, the hunt brought Cupid, who hit Apollo with the golden arrow of love, and Daphne with a lead arrow of hate. The myth explains the origins of Laurel and the connection of Apollo to laurel and its foliage, which his priestesses employed in Delphi. The leaves became a symbol of victory, and laurel wreaths were given to the winners of the drinking games. Apollo and Muze, robert Apollo was supposed to be the lover of all nine Mus, and since he couldn't choose one of them, he decided to remain unconnected. [242] Ocniil is Corybantes by the Muse Thalia.[243] Orpheus calliope, Linus of Thrace by Calliope or Urania and Hymenaios (Hymen) of either Terpsichore or Clio or Calliope. Cyrene and Cattle, by Edward Calvert Cyrene, was the Thessaly princess that Apollo loved. In her honor, he built the city of Cyrene and made her ruler. Later, Apollo granted her longevity, which turned her into a nymph. The couple had two sons, Aristae and Idmona. Evadne was a Poseidon nimfa and Apollo's lover. She bored his son, Iamos. At the time of childbirth, Apollo sent Eileithyia, the goddess of childbirth, to help her. Rhoeo, princess of Naxos Island, loved Apollo. Out of affection for her, Apollo turned his sisters into goddesses. From The Island of Delos, she gave Apollo her son, Anius. Because she didn't want to have a baby, she trusted the baby to Apollo and left. Apollo raised and raised the child himself. Ourea, a soy bespoe, fell in love with Apollo when she and Sejdon served the Trojan King Laomedon. They both came together on the day the walls of Troy were built. Apollo gave birth to a son, to which Apollo gave his name, Ilej, after the city of his birth, Iliouu (Troy). Ileus was very close to the Apollo. [245] There, the daughter of Phylas, a beautiful girl as beautiful as the moon beams, loved the shining Apollo, and she loved him in return. With her relationship, she became the mother of Chaerona, who was famously a tamer horse. He later built the town of Chaeronea. [246] Hyrie or Thyrie was Cynus's mother. Apollo turned both mother and son into ships when they jumped into the lake and tried to kill themselves. Hecuba was the wife of the triple King Priam, and Apollo had a son named Troilus. The Prophet prophesied that Troy would not be defeated until Troilus reached 20 years. He was ambushed by Ahil, and Apollo retaliated by killing Ahil. After the Threesome's bag, Hecubo took him to Lucia Apollo. [248] Coronis was the daughter of Phlegyas, king of the Lapits. While he was pregnant with Asklepi, Coronis fell in love with Ischy, Eliat's son, and slept with him. When Apollo found out about her bride through his power lapses, he sent his sister Artemis to kill Coronaris. Apollo saved him by cutting up Coronis' belly and giving it to centaur Chiron to lift it. In Euripido Ion, Apollo is the father of Iona, Krezus, Xuthus's wife. With his power, he crept up on her father's pregnancy. Later, when Creusa left Iona to die in the wild, Apollo asked Hermes to save the child and brought him to the oracle in Delphi, where he was raised by a priest. Male lovers Apollo and Hyacinthus, at Carlo Cesio Hyacinth or Hyacinthus was one of popular lovers. He was a sparr, a handsome and athletic prince. The pair were practicing throwing a disc when the disc thrown by Apollo was blown off the field by a jealous Zephyrus and punched Hyacinthus in the head and killed him instantly. Apollo was supposed to be filled with sadness. From Hyacinthus's blood, Apollo created a flower named after him as a memory of his death, and his tears were smeared a α by flower flowers with an interplay with α muic, meaning alphas. [250] He was later resurrected and taken to heaven. The Hyacinthian Festival was a national celebration of Sparta, which commemorated the death and rebirth of Hyacinthus. The death of Hyacinth, alexander Kiseley's other male lover was Ciparis, a descendant of Heracles. Apollo gave him a tame deer as a companion, but Cyparissus accidentally killed him with a horse while he was sleeping in the pooh. Cyparissus was so sad about his death that he asked Apollo to let his tears fall forever. Apollo made the request by changing it into a Cypress named after him, which was supposed to be a sad tree, because the juice forms droplets like tears on the trunk. Apollo and Cyparissus, who was also Apollo's lover, were Apollo's lover, who was Apollo from 1779 to 1840. [251] During his exile, which lasted a year or nine years,[253] Apollo served Admetus as a herd. The romantic nature of their relationship was first described by Callimachus of Alexandria, who wrote that Apollo was forgiven with love for Admetus. Plutarch listed Admetus as one of Apollo's lovers and says Apollo served Admetus because he was on it. [254] The Latin poet Ovid said in his ars Amatoria that, despite being a god, Apollo rebrired his pride and stayed as a servant for Admetus. [255] Apollo's tibullus describes love to the king as servitium amoris, and he says apollo became his servant not by force but by choice. It'd also make cheese and serve it to Admetus. His domestic actions have caused embarrassment to his family. Apollo visited Admetus, which was filmed by Nicolas-Antoine Taunay Oh, how often his sister (Diana) was in a gaffling encounter with his brother as he carried a young calf through the fields.... Laton often mourned when she saw her son's loose locks, which were also admired by Juno, his stepmother.... When Admetus wanted to marry Princess Alcestis, Apollo provided a carriage pulled by a lion and a couple who tamed him. That pleased Alcestis' father, and he allowed Admetus to marry his daughter. In addition, Apollo saved the king from Artemis's rage and also persuaded the Moira to once postpone Admetus's death. Branchus, the shepherd, ran into Apollo in the woods one day. Stunned by the beauty of God, he kissed Apollo. Apollo gave up his affections and wanted to reward him, giving him prophetic knowledge. His descendants, the Branchids, were Prophets. Other male fans of Apollo are: Adonis, who is said to be the lover of both Apollo and Aphrodite. He behaved like a man with Aphrodite and a woman with Apollo. [259] Atimnij,[260] known as the lover of Sarpedon Boreas, the god of the north wind.[261] Helenus, son of Priam and the Prince of The Trojan, was a lover of Apollo and received an ivory bow from him, later wounding Ahil in his hand. [262] Hippolytus from Sicyon (not the same as Hippolytus. The son of theseus)[252] Hymenaios, son of Magnes,[263] Iapiss, to whom Apollo is 200, is the master of the phorbas, the killer dragon (probably the son of Triopas)[264] Children Apollo sired many children, from mortal women and nimfs as the goddesses. His children grew up to be doctors, musicians, poets, seers or archers. Many of his sons were the founders of a new city and became kings. They were all usually very pretty. Apollo's trust in Chiron with education Aescalapius Asclepius is the most famous son of Apollo. His knowledge as a doctor went beyond Apollo's. Zeeui killed him for returning the dead, but at Apollo's request, he stood up like a god. Aristaeus was under Chiron's supervision after birth. He became a god of chat, making cheese, livestock and more. In the end, he was given immortality for the benefits he gave to mankind. The Corybans clashed with the spear and danced the demigods. Among Apollo's sons who participated in the Trojan War are the Trojan Princes Hektor and Troilus. As well as Tenes, king of Tenedos, all three killed by the Ahili during the war. Apollo's children, who have become musicians and bards, are Orpheus, Linus, Ialemus, Hymenaeus, Philammon, Eumolpus and Eleuther. Apollo was the father of his three daughters, Apollonis, Borysthensis and Cephisso, who formed a group of smaller Mus, Mus Apollonides. They were nicknamed Nete, Mesa and Hypate for the highest, middle and lowest strings of his lyre. [265] Phemonoe was a see-and-file poet who was the inventor of Hexamet. Apis, Idmon, Iamus, Tenerus, Mopsus, Gaul, Telmessus and others were gifted seers. Anius, Pythaeus and Ismenus lived as high priests. Most of them were trained by Apollo himself. Arabus, Delphos, Dryops, Miletos, Tenes, Epidaurus, Ceoses, Lycoras, Syrus, Pisis, Marathus, Megarus, Patarus, Acraepheus, Cicon, Chaeron and many other Sons of Apollo, under the instructions of his words, established eponymous posts. He also had a son, Chrysorhoas, who was a mechanic artist. [266] His other daughters include Eurynome, Chariclo's wife Chirona, Eurydice's wife Orpheus, Eriopis, known for their beautiful hair, Melite heroine, Pamphile silk dress, Parthenos, and by some accounts, Phoebe, Hilyra and Scylla. Apollo turned the Parthenon into a constellation after his early death. In addition, Apollo and he also used Cyrona, a centaur who later became the greatest teacher and who had the teachings of many demigods, including the sons of Apollo. Apollo also promoted Carnus, son of Zeus and Europe. Marpes' failed love attempts kidnapped Idas, but he was also loved by Apollo. Zeeu made her choose between them, and she chose Eoda, because Apollo, who is immortal, will get tired of her aging. Sinope, a nimfa, approached the jealous Apollo. She made him promise to give her everything she wanted, and then she asked him to let her stay a virgin. Apollo kept his promise and came back. Bolino admired Apollo, but she turned him down and jumped into the sea. To avoid death, Apollo turned her into a nymph and let her go. Castalia was the nimfa Apollo loved. She ran away from him and crashed into a spring in Delphi, the base of mt. Parnassos, who was then named after her. The water from this spring was sacred; it was used to clean delphi temples and inspire priests. Cassandra was the daughter of Hecuba and Priama. Apollo wanted to court her. Cassandra promised to return her love on one condition - he should give her the strength to see the future. Apollo fulfilled her wish, but she returned to her word and rejected it soon after. Angry that she broke her promise, Apollo cursed her that even though she would see the future, no one would believe her prophecies. Hestia, the goddess of ego, rejected both Apollo and Sejdon's proposals for marriage and vowed to always remain unmarried. Consorts and children: extended list Comparative table of Apollo's family Consort Children Consort Children Loved / Wooded Acacallis • Amphithemis (Garamas)[267] Hypermnestra • Amphiarous • Amphisso • Amphisso / Isse • Capharous[268] Hyria (Thyria) • Cyncus • Cassandra (unsuccessful) • Miletus Hecuba • Troilus • Bolina (unsuccessful) • Naxos[269][270] • Hector[271] • Castalia (unsuccessful) • Oaxes[272][273] Leucoune • Philammon • Daphne (unsuccessful) • Phyladices Lycia[274] • Eicadius[275] • Gryne • Cyphander[276] • Patarus[277] • Hestia (unsuccessful) Aethusa • Eleuther Manto • Mopsus • Marpessa (unsuccessful) Aganippe • Chios[278] Melaina • Delphus • Hysypyle[279] Alciope[280] • Linus (possibly) Melia • Ismenus[281] • Ocyrhoe Anchiale • Oaxes[272] • Ptenorus[282] • Prothoe[283] Aeria[284] • Miletus Othreis • Phragrus Astycome, nymph • Eumolpus (possibly)[285] Parnythia, nymph • Cynnes[286] Arsinoe • Asclepius (possibly) Parthenone • Lycomedes Children by unknown consorts • Eriopis Pharmace • Cinyras • Acraepheus[287] Babulo • Arabus[288] Ptenorus • Philammon • Chariclo[289] Calliope • Orpheus Phthia[290] • Dorus • Erymanthus • Linus • Laodocus • Eurynome[291] • Ialemus • Polytopes • Marathus • eponymous Celaenae • Delphus Procleia • Tenes • Megarus[293] Chione • Philammon Psmathe • Linus • Melaneus Chrysothor • Coronus Rhetia, Nimfa • Corybantos • Melite Chrysothemis • Parthenos Rhoeo • Anius • Oncius[294][295] Coronis • Asclepius Rhodosessa, Nymph • Ceos[296][297] • Pamphila[291] Coryceia • Leo[268] Rodop • Cicon[298][299] • Phemonoe • Lycorus (Lycoreus) Sinope • Syrus • Pisis, Founder of Pisa in Etruria[300] Creusa • Ion Stilbe • Centaurus • Pythelus[291] Cyrene • Aristaeus • Lapithes • Younger Muses[301] • Agetes[268] • Aineus I. Cephisso • Autuchus[302] Syllis / Zeuxippus 2. Apollonis • Idmon Terpsichore • Hymenaeus 3. Borysthensis • Nomius[268] Thaleia • The Corybantes Male Lovers of Danais, Creta Nimphe • The Curetes[303] Themisto[304] • Galeus • Adonis[259] Deione • Miletus Daughter of Ant tenor • Telmessus • Atymnius[260] Dia • Dryops[305][306] Thero • Chaeron • Carnus Dryope • Amphris Issus Thyi • Delphus • Hippolytus of Sicyon[252] Euboea • Agreus Urania • Linus • Hyacinthus Euterpe • Linus (possibly) Ourea • Ileus • Hymenaios[263] Evadne • Iamus Wife of Erginus • Trofonija • Iapiss Hecate • Scylla[307] • Phorbas[264] Female colleagues Artemis Apollo (left) i Artemis. Brygos (pottor signed), tondo Attic red-figure cup c. 470 bc. N.A., Musée du Louvre. Artemis as Apollo's sister, the apolloussa, i.e., she represented the same idea as Apollonid did as male divinity. In the pre-Helena period, their relationship was described as a husband-to-wife relationship, and it seems that there was a tradition that described Artemis as the wife of Apollo. However, this relationship was never sexual, but spiritual.[308] so you both see each other unmarried during the Hellen period. Apollo and Artemis, Gavin Hamilton Artemis, like her brother,

are armed with bows and arrows. She's the cause of sudden death of women. He is also the protector of young people, especially girls. Although it had nothing to do with oracles, music or poetry, she sometimes led a women's choir at Olympus while Apollo sang. [309] Laurel (daphne) was for both worlds. Artemis Daphnaia had a temple among the Lacedaemonians, at a place called Hypsoi. [310] Apollo Daphnephoros had a temple in Eretria, the place where citizens were supposed to swear. In later times, when Apollo was the same as the sun or Helios, artemis was of course considered selena or moon. Hecate Hecate, goddess of witchcraft and witchcraft, is Hton's colleague Apollo. They are both cousins because their mothers - Leto and Asteria - are sisters. One of Apollo's epithelials, Hecatos, is the male form of Hecate, and both names mean work from afar. While Apollo is pre-15 The power and magic of light and heaven, Hecate is preyed on the prophetic powers and magic of the night and chthonian darkness. If Hecate is the gatekeeper, Apollo Agyieus is the gatekeeper. Hecate is the goddess of the crossroads, and Apollo is a god and protector of the streets. [313] Hecate's procession of the witches of Josepe de Ribera Apollo, accompanied by Horaa (hours) and Aurora, Guido Reni The oldest evidence found for Hecat's worship is found in the Temple of Apollo in Miletos. There, Hecate was taken to see Apollo's sister's colleague in the absence of Artemis. [313] Hecate's lunar nature makes her the goddess of the moon and contrasts and complementarity, while apollo's sunny nature. Athena As a warrior of knowledge and great power. Apollo was seen as the male counterpart of Athens. Because Zee was a favorite of children, they were given more powers and duties. Apollo and Athena often took on the role of protectors of cities and were patrons of some important cities. Athena was the principled goddess of Athens, Apollo was the principled god of Sparta. Pallas Athene, who visited Apollo on Parnas, and Arnold Houbraken As patrons of the arts, Apollo and Athena were companions of Muz, a former much more frequent companion than the latter. Apollo was sometimes called the son of Athens and Hephaestus because of its wise and artistic nature. In the Trojan War, as Zee's chief executive, Apollo is seen holding the aegis as Athens usually holds. [317] Apollo was usually approved by his sister Athena, and both worked to establish the law and order set by Zee. Apollo kills her husband, King Agamemnon, in the Oresteia and Aeschylus' Oresteia trilogy, Troyannastra, for sacrificing their daughter Iphigenia to continue the Trojan War. Apollo, through Oracle in Delphi, ordered that Agamemnon's son, Orestes, had killed Clytemnestra and Aegisthus, her lover. Orestes and Pylades perform revenge, so the orestes persecute Erinyes or Furies (women's personifications of revenge). Apollo and The Furies argue whether the matricid is justified; Apollo holds that marriage is sacred, and Orestes avenged his father, while the Erinyei say that the bond of blood between mother and son is more important than marriage. You indu a temple, and he's going to take them off. He says the matter should be brought before Athea. Apollo promises to protect Orestes, since Orestes became Apollo's applicant. Apollo defends Orestes at trial, and in the end, athens rules in favor of Apollo. Apollo Roman Roman worship of Apollo was adopted by the Greeks. As a quintessential Greek god, Apollo did not have a direct Roman equivalent, although later Roman poets often restricted him as Phoebus. [320] There was a tradition that Oracle consulted during the Roman kings during the reign of Tarkvini Superbus. [321] During the Second Pupoli war in 212 B.E., the Ludi Apollinares (Apollonian Games) were in his honor, according to the instructions of the prophecy attributed to one Marcus. [323] At the time of August, which he thought was under the special protection of apollo and was even said to be his son, his worship developed and he became one of the Roman gods. [324] After the Battle of Actium, which fought near the Temple of Apollo, the Temple of Apollo, Augustus dedicated part of the prey to him and introduced quintessal games in his honor. [325] A new temple was erected on the Palatine Hill. [326] The victims and prayers at the Palatini for Apollo and Diana are the culmination of the secular games of Apollo. [327] The Apollonian Main Festival festival was the Pythian Games, which were held every four years in Delphi and was one of the four excellent Panhellenic Games. It was also important that Delia was held every four years at Delos. Among the annual Athens festivals were Boedromia, Metageitnia,[328] Pyanepsia and Thargelia. Spartan annual festivals were Carneia and Hyacinthia. Every nine years, they had Dafneforia. The attributes and symbols of Apollo were the most common attributes were the arc and arrow. Other attributes of his attributes included guitar (an advanced version of the ordinary lira), plektrum and sword. Another common emblem was the sacrificial tripod, which represented its prophetic powers. The Pythian Games are held in the Apollo honor every four years in Delphi. The Bay Laurel Baylor was used to cool the victims and to produce a crown victory at these games. [319] The Golden Stater of The Seleucid King Antioh. I. Soter (he reigned 281–261 BC), who at the reverse showed a naked Apollo who held his key attributes: two arrows and a palm arch was also for Apollo of the world, because he was born under one in Delos. The animals, holy to Apollo, included wolves, Dolphins, roe shingles, labuds, cicadas (symbolising music and song), gavrani, vultures, crows (Apollo has been a vulture for its messengers, i.e., the misoons of the Eastern Origins). Homer and Porphyry wrote that Apollo had a falcon as his messenger. [330] In many myths, Apollo turns into a hawk. [331] [333] In addition, Claudius Aelianus wrote that in ancient Egypt, people believed that the vultures were sacred to God[334] and that, according to the ministers of Apollo in Egypt, some people were called (ερακοβοσκοί), which fed and fed vultures belonging to God. [335] Eusebiy wrote that the second moon phenomenon is sacred in the city of Apollo in Egypt and that the symbol of the city is a man with a falcon-like face (Horus). [336] Claudius Aelianus wrote that the Egyptians named Apollo Horus in his own language. [334] Apollo Citharoeus (Apollo with guitar), Musei Capitolini, Rome As a god of colonization, Apollo gave an oracular instruction on colonies, especially during the height of colonization, 750–550 BCE. According to Greek tradition, he helped the Cretan or the Arcade Colonist find the city of Troy. However, this story may reflect a cultural influence that had the opposite direction: The rushed kuneiform texts mention Asia The Lesser God called Appalunus or Apalunas in conjunction with the city of Wilusa, which was insoud in rushed inscriptions, which is now widely considered to be identical to the Greek Iliion by most scholars. In this interpretation, Apollo's title Lykegenes can simply be read as born in Lycia, effectively interrupting the god's supposed connection to wolves (perhaps folk etymology). In literary contexts, Apollo represents harmony, order and reason – characteristics that are at odds with those of Dionysuse, the god of wine, which represents ecstasy and disorder. The contrast between the roles of these gods is reflected in the adjectives Apollonian and Dionysian. However, the Greeks thought that two qualities were complementary: two gods were brothers, and when Apollo left for Hyperborea in the winter, the Delphi oracle would leave the Oracle to Dionysus. This contrast seems to be shown on both sides of the Borghese vase. Apollo is often associated with the Golden Mean. It is the Greek ideal of moderation and virtue that opposes gluttony. Apollo in the Art of the Louvre Apollo Sauroctonus, Roman copy of Praxiteles (360 BC) Apollo is a common theme in Greek and Roman art and also in renaissance art. The most influential Greek word for a statue is the puzzle (αγαλμα, agalma), and the sculptors tried to create shapes that would inspire such visions. Greek art in Apollo puts the highest level of power and beauty that we can imagine. The sculptors derived this from observations about humans, but they also embody in concrete form, issues that go beyond the reach of ordinary thought. The naked bodies of the statues are associated with the cult of the body, which was essentially a religious activity. Muscle frames and finishes combined with a slim belt indicate the Greek desire for health and physical performance that was needed in a difficult Greek environment. Apollo statues embody beauty, balance and inspire awe against the beauty of the world. The evolution of greek sculpture can be seen in its depictions of the almost static formal Kouros species in the early Arhaikom period, until movements in relative harmonic overall in the late archaic periods. In classical Greece, the emphasis is not to show the imaginative reality represented by the ideal forms, but by the analogies and interactions of the members as a whole, the method created by Polykleitos. Finally, Praxiteles seems to have been left out of all artistic and religious conformity, and his masterpieces are a mixture of naturalism with stylization. Art and Greek philosophy The development of Greek art seems parallel to greek philosophical concepts that have changed from thales' natural philosophy to the metaphysical theory of Pythagoras. Thales was looking for a simple material shape, directly perceived by the senses, for the appearance of things, and his theory is also related to older animism. This was parallel to the sculpture with an absolute depct of vibrant life, with unnaturally simplified forms. [337] Pythagoras believed that there was a constant principle of mathematics behind the appearance of things, and that the forms were based on transcendental mathematical co-treatment. [108] The shapen on Earth are imperfect imitations (εκκεκκε, eikones, paintings) of the celestial world of numbers. His ideas had a profound impact on post-ahamic art. Greek architects and sculptors have always tried to find mathematical confrontations, which would lead to aesthetic perfection. [338] In classical Greece, Anaksagoras tucked into giving the divine mind the order of the universe, and Plato extended his Greek belief in ideal forms to his metaphysical theory of forms (ideal, ideas). The shapen on Earth are imperfect dopplengers of intellectual celestial ideas. The Greek words oida (ο-δα, (I) know) and eidos (ε δδορ, a thing that can be seen have the same root as the word idea (I did) thing to be seen. [339] which marks how the Greek mind has moved from the gifts of the senses to principles that transcend senses. Artists in Plato's time have distanced themselves from his theories, and art is a mixture of naturalism with stylization. Greek sculptors considered the senses to be more important, and the relationships were used to reunite the rational with the intellectual. Archaic sculpture of the Council gate Kouros, marble (610–600 BC). The Archaeological Museum of Kerameikos in Athens Kouros (male youth) is a modern term given by depicts of standing male youth, which first appear in the Archaic, Greece. This guy served certain religious needs and was first proposed for what was supposed to be previously depicted apollo. [340] The first statues are certainly still and formal. The formality of their position seems to be related to Egyptian precedent, but it was adopted for good reason. The sculptors had a clear idea of what a young man was, and embodied an archaic smle behaviour, solid and spring step, body balance, dignity and youthful happiness. When they tried to gain the most unchanged traits of men, it was because people had common roots with unchanged gods. [342] The adoption of a standard identifiable type for a long time is probably because nature favours the survival of a type that has long been adopted by climatic conditions, and also because of the general Greek belief that nature expresses itself in ideal forms that can be imagined and imagined. [338] These forms reflected immortality. Apollo was the immortal god of ideal balance and order. His shrine in Delphi, which he shared in the winter with Dionysi, had inscriptions: γυ βί σαυτων (gnōthi seautōn=know thyself) and μηδον αγων (mēdén agón, ni u ést excess), i γγγο τυρω δ'τη (eggyá pára d'atē, make a mischief is nigh). [343] New York Kouros, Met. Mus. 32.11.1, marble (620–610 BC), Metropolitan Museum of Art In the first large-scale displays in the early Archaea period (640–580 BC), artists tried to draw attention to look inside the face and bodies, which were presented not as lifeless masses but as full of life. Until late civilisation, the Greeks preserved the almost animistic idea that the statues were in a sense alive. It embodies the belief that the image is somehow god or man itself. A fine example is the statue of the Holy Gate of Kouros, which was found at Dipylon Cemetery in Athens (Dipylon Kouros). The statue is a matter of itself, and its shinged face with deep eyes expresses intellectual anesence. According to Greek tradition, the Didal master was called the Daedalus, and in his statues, the limbs were freed from the body, giving the impression that the statues could move. It is thought that he also created the New York Koursoe, which is the oldest fully preserved statue of the Kouros type, and appears to be the embodiment of god himself. [337] Piraeus Apollo, Bronze u archaic style, Piraeus Animisticka Archaeological Museum, the idea of presenting a mass-visual reality, holiness is u homer poemama i u kromu mitura, the eye of the god Hephaeu (Phaistos) and Mitu Dedaal (the builder of the labyrinth) learning to see the pomeras in its own way. Such art date back to the Minoan period, when its main theme was the presentation of movement at a certain moment. [345] These free-standing statues were usually marble, but also a design that was shaped in limestone, bronze, ivory and terakoti. The most rare examples of Apollo's life-size statues may be two figures from the ion shrine on Delos Island. Such statues were found in the Greek speaking world, and the remains were found in shrines with more than a hundred from the shrine of Apollo Ptiois, Samo Boeotia. [346] The final stage of the development of the Kouros type is the late archaic period (520–485 BC), in which the Greek sculpture complemented the full knowledge of human anatomy and was used to create a relative harmonic whole. The ranking of the few bronzes we have survived is a masterpiece of bronze Piraeus Apollo. He was found in Piraeus, the port of Athens. The statue originally held a bow in his left hand and a cup of libido in his right hand. It's probably from the Northeast Peloponne. The emphasis is on anatomy and is one of the first attempts to represent a kind of movement, and beauty relative to relationships that occur mostly in postharhaic art. The statue casts some light on the art centre, which, with its independently developed harder, simpler and heavier style, limits its influence in Athens. Finally, it's a call from which polykleitos' art is expected to grow two or three generations later. [347] The classic Apollo Mantoua type sculpture, a marble Roman copy of the Greek original from the 5th century before our fire attributed to Polykleitos, the Musée du Louvre At the beginning of the classical period, beauty was considered to be in visible things as in everything else composed of symmetry and dimension. Artists have also tried to imagine movements at a certain point (Myron) that can be considered a re-migration of the dormant motion element. [345] Anatomy and geometry are confusing in one and each does something to another. Greek sculptors tried to clarify it by looking for mathematical dimensions, just as they were looking for some reality for performances. Polykleitos wrote in his Canon that beauty is not in the relationship between elements (materials) but parts, i.e. the mutual co-decision of parts between themselves and with the whole. Pythagoras's theories seem to have influenced him. The famous Apollo of Mante and its versions are the early forms of the statues of Apollo Citharoeus, in which God holds a citharo in his left hand. The type is presented with neo-Attic Imperial Roman copies from the late 1st or early 2nd century, modelled on the supposedly Greek bronze original, made in the second quarter of 5th century BC. e. No., in a style similar to polykleitos, but more archaic. Apollo held the cythara against his extended left hand, of which, in the Louvre's case, a shrewd sliding horn lingers upright against his biceps. Although the stakes have always been important in Greek art, the attractiveness of Greek sculptures eludes interpretation only by proportion. Apollonic statues are supposed to embody his vivid presence, and these displays of illusion of imaginative reality had deep roots in the Minoan period, and in the beliefs of the first Greek speech who entered the region in the Bronze Age. Just as the Greeks have seen mountains, forests, sea and rivers as inhabited by concrete creatures, nature has in all its manifestations a clear form and form of artwork. Spiritual life is incorporated into matter when an art form is made. As in art, the Greeks were looking for some reality for performances, so in mathematics they sought out constant principles that could be applied wherever the conditions were the same. Artists and sculptors tried to find this ideal order regarding mathematics, but they believed that this ideal order was revealed not so much for an unsadable intellect as for the whole skeptical self. [337] Things as we see them, and as they really are, are one that each emphasizes the nature of the other in one unity. Pedimenti and Frieze Apollo, West Pediment Olympia, Munich, copy from the original, 460 BCE in Zeus Temple, Olympia, Greece. In archaic pediments and friezes of temples, artists had a problem turning a group of figures into an isoskele triangle with acute angles in the base. The Sifnian Treasury in Delphi was one of the first Greek buildings to use the solution to place the dominant shape in the middle, and to complete a descending scale of height with other figures sitting or kneeling. The pediment shows the story of how Heracles stole Apollo's tripod, which was strongly associated with his oracular inspiration. Their two numbers have a center. The pediment of the Temple of Zeus in Olymsia is dominated by a uniform figure of apollo. [342] The head of apollo belvedere These representations rely on the presentation of scenes directly into the eyes for their visible goodness. They care about the schematic arrangements of bodies in space, but only as parts in greater overall. While each scene has its own character and perfection, it must fit the general order to which it belongs. In these archaic pediments, sculptors use empty intervals to suggest a transition to and from the occupied battlefield. Artists were clearly ruled by geometric pattern and order, and this improved when classical art brought greater freedom and economy. [342] Hellenistic Greece-Rome Apollo as a handsome bearded young man is often depicted with a kitharo (like Apollo Citharoeus) or bow in hand or lying on a tree (Apollo Lykeios and Apollo Sauroctonus types). Apollo Belvedere is a marble sculpture that was rediscovered in the late 15th century. In the 19th century, he epitomized the ideals of classical antiquity for Europeans, from the Renaissance to the 19th century. Marble is a hellenistic or Roman copy of the bronze original of the Greek sculptor Leochares, made between 350 and 325. Life size, the so-called Adonis, found in 1780 at the site of a villa suburb near Via Labicana in Rome Centocelle was defined by modern scientists as the Apollo. In the late 2nd century CE floor mosaic from El Djem, Roman Thysdrus, is recognized as Apollo Helios after his effulgent halo, although now even divine nudity is hidden by his ooco, a sign of the increasingly frequent convention of modesty in the later empire. Another haloed Apollo in the mosaic, from Hadrumentum, is in a museum in Sousse. [349] The conventions of this representation, heads tilted, lips slightly disheared, big-eyed, curling hair clipped in locks that pasted the neck, were developed in the third century before our eyes in order to submisgine Alexander the Great. [350] Some time after the mosaic was stopped, the most beautiful depictions of Christ would be without beards and haloeds. The modern Apollo reception is often presented in post-classical art and literature. Percy Bysshe Shelley compose the Anthem of Apollo (1820), and god's instruction on the Muses formed the object of Igor Stravsky's Apollon Musagète (1927–1928). In 1978, the Canadian band Rush released an album called Apollo: Bringer of Wisdom/Dionysus: Bringer of Love. In the debate on art, it sometimes is different between Apollo's and Dionysian impulses, where the first refers to the imposition of intellectual order and the latter with chaotic creativity. Friedrich Nietzsche argued that the lychee of these two was the most desirable. The apolo-archetype of Carla Junga represents what he saw as disposition in people to be too intellectual and maintain emotional distance. Charles Handy in Gods of Management (1978) uses the Greek gods as a metaphor for a portrait of various kinds of organizational culture. Apollo represents the role of a culture dominated by order, reason and bureaucracy. In 1960 and 1970, NASA's apollo orbiting and landing program for astronauts on the moon was called Apollo. Genealogy Left: Surya on a quadriga, Bodh Gaya relief, India. Right: A classic example of Phoebus Apollo on quadriga. William Blake, The Overthrow of Apollo and the Pagan Gods (1809), illustration for John Milton's On the Morning of Christ's Nativity Apollo's family tree [352] UranusGaia Uranus' genitalsCoeusPhoeocusCronusRhea LetoZeusHeraPoseidonHadesDemeterHestia APOLLOArtemis a[353] b[354] [354]] AresHephaestus Metis Athena[355] Maia Hermes Semele Dionysus Dione a[356] b[357] Aphrodite See also Ancient Greece portal Myths portal Religion portal Dryad Epirus Pasiphaë Phoebus (disambiguation) Sibylline oracles Teygra Temple of Apollo (disambiguation) Notes ^ Attic, Ionic, Homeric and Koine Greek: Ἀπόλλων, romanized: Apóllōn, Doric Greek pronunciation: [a.pəl.lɔn]; Arcadocypriot Greek: Romanized: Apelōn, Arcadocypriot Greek: [a.pəl.ɪ.ɔ]; Aeolic Greek: Ἀπῶλων, romanized: Apōlon, Aeolian Greek: [A.plon] Latin: Apollō, ingenious: Apollinis Classical Latin: [a eolinka.ljo zero], [a. lɪ]nos; Late Latin: [ap.ɪ.ɫ], [a. lɪ.nhɪs] ^ Krauskopf, I. 2006. Grave and beyond. 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Apollon in Milet/Diydima, Histria, Myus, Naukratis and auf Zypern. Akten des Table Ronde in Mainz vs. 11–12. März 2004. p. 16. ISBN 978-3-89646-441-5. ^ CN 842 E, DÄMOS: Database of Mycenaean art at Oslo, University of Oslo. Department of Philosophy, Classics, History of Art and Ideas ^ a b c van der Toorn, Karel; Becking, Bob; van der Horst, Pieter Willem (1999). The dictionary of the will and the demons in the Bible. Brill. P. 73. ISBN 978-90-04-11119-6. ^ Young men became adult kouroi, and Apollon was megistos kouros (The Great Kouros) : Jane Ellen Harrison (2010): Themis: A study to the Social Religion of Cambridge University Press. Pp. 439-441. ISBN 1108009492 ^ Visible religion. Scope IV-V. Approaches iconology. Leiden, E.J. Brill, 1985 pp. 143 [1] ^ a b The word usually appears u plural: Hesychius: πῦλλα (apella), σῆκοι (folds), κκῆλῆσαι (kits), ῥαίρεσαι (elections) : Nilsson, Vol. I, p. 556 ^ Doric Greek verb: ἄπλεν (for sastavu), i festival πῦλα (apella), which is certainly belonging to Apollo. Nilsson, Vol I, p. 556. ^ Beekes, 2009, pp. 115 and 118-119. The meaning, origin and history of the apollo name. After the name. Retrieved 30 July 2013. ^ Proposal I will repeat the plutarh in Morali in terms of unity. ^ a b Freese 1911, p. 184. ^ R.S.P. Beekes, Etymological Dictionary of Greek, Brill, 2009, p. 1168. ^ πῆλα. Liddell, Henry George; Scott Grško-angleski leksikon v projektu Perseej. ^ Nilsson Vol I, str.558 ^ Martin Nilsson, Die Geschichte der Griechische Religion, vol. I (C. H. Beck), 1955:555–564. ^ Branje Apalunas in morebitna identifikacija z Apollom je posledica Emilia Forrija (1931). Dvomi je Kretschmer, Glotta XXIV, str. 250. 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