

THE TRANSITION OF ANCIENT GREEK SPIRIT FROM MYTHOS TO LOGOS

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Abstract

The wondrous ancient Greek mythology framed the life of the Greeks, being a fertile ground for the development of ancient Greek thought and an inexhaustible source of artistic inspiration. It reflected internal concerns and perceptions of the Greeks about life, its laws, its contradictions, about fate and death. It was a special worldview about the phenomena of nature, it included seeds of knowledge, religious and moral beliefs, as well as artistic trends that characterized the dawn of the history of the ancient Greek spirit, at a time when the language was reflecting a still developing stage, in terms of mental apprehending and perception of the world. The development of myths corresponding to the gradual maturation of the Greek spirit, being reflected in the works of epic, lyric poetry and later tragedy, was a complicated process of accumulation and synthesis of elements of the past (facts, ideas, values) that marked the gradual replacement of fictional-invented narrative with evidence-based argumentation with logical reasoning, namely, the transition from Mythos to Logos crystallized by the Ionian philosophers, an intellectual achievement that formed the foundations of European civilization.

Mythos

A sine qua non condition for approaching the characteristic elements of a people in a specific time and place, and in this case of the ancient Greeks, beyond the study of its history and technical culture, is the search for its noblest characteristics that crystallized in its intellectual creations, including its mythology. It is the search of its innermost moods, at a time when language was reflecting a still developing stage, in terms of mental apprehending and perception of the world. Myths were an expression of internal concerns, reflecting the perception of the Greeks about life, its laws or contradictions, about fate and death. The grandiose imagination of the ancient Greeks created a peculiar culture of myths that exerted a pivotal influence on all aspects of their spiritual and

material life. In the myth, invention (imagination), faith and knowledge are involved, elements which, having merged with each other, formed the mythical consciousness.

The post-Mycenaean centuries (after 1200 BC) contributed to the impetus for the formation of Greek mythology. At that time, it was being prevailed a special perception of things with a mythogenetic background, a form of emotional thinking, before the appearance of rationality, which allowed man to feel a mystical relationship with the surrounding animate and inanimate world. The Geometric (c. 900-700 BC) and Archaic times (c. 700-500 BC), in this case, constituted the myth making era par excellence, during which it took place the mythologizing of the brilliant exploits of the heroes of a golden age that had already passed definitively. The traditions about heroes and legendary actions, i.e. the myths, had as a frame of reference the Mycenaean era. The formation of religion and theology also followed the same long fermentation, until the archaic era, when the clear shape of the Olympian gods began to emerge from the chaos of religious beliefs. Myth is closely related to religion in ancient Greek perception, an undisputable fact by scholars, despite the existence of some different positions on the relationship between them (Papachatzis, 2021, pp. 95, 145-146, Kessidis, 2004, pp. 59, 69-71).

What memory is to the past and hope to the future, that is precisely what myths are to the present (Kirk, 1984, pp. 53-61), depicting, through a narrative, the way with which a society explains the world. Therefore, myths constitute the main means of transmitting the values that condition ancient Greek life; it is not about a specific category of sacred texts related to gods or heroes, nor an exclusive type of "knowledge" that is inherent in human nature. Myths, having transmitted as a tradition through time, reveal the presence of another kind of moral and political reflection oriented to the search for things and to questions about the surrounding world and clearly testify a special worldview about the phenomena of nature, which contained seeds of knowledge, religious and moral beliefs, as well as artistic tendencies that characterized the dawn of the history of the ancient Greek spirit.

The evolution of ancient Greek myths was a complicated process of accumulation and synthesis of elements of the past (facts, ideas, values). Many myths arose as confused depictions of the Mycenaean world, and epic heroes, such as Ajax, may actually be remnants of the poetic traditions of the Bronze Age (c. 2350-1075 BC). Other myths reflect the conditions of Greece in later periods, such as, for example, the tales of the adventures of Odysseus and Jason which reflect the impact of exploration and colonization after the Dark Ages (11th-10th centuries BC). Greek myths were also influenced by stories from the Near East (Akriotis, 2022, pp. 53-54).

Herodotus (Herodotus, *Historiae*, B 53) attributes the codification of the Greek pantheon to Homer and Hesiod. In ancient Greece the glamour of poets in theological matters was great. The myths about gods, which have existed since ancient times, were transformed from generation to generation through oral tradition. The radical change introduced mainly by these two poets lies in the fact that they collected these folk stories, systematized them and narrated them in such an exemplary way that the Greeks

resorted to them for matters of religious and moral content (Kyrtatas-Ragkos, 2010, p. 59).

Epic poetry offers the earliest evidence for the codification of heroic deeds. Detailed genealogies link the various gods and heroes, as well as a general chronological arrangement of the Theban, Trojan and other mythic cycles. The monumental form of the surviving Homeric and Hesiodian epics leads to the impression that this specific tradition had already acquired its definitive form in the 7th century B.C. and the majority of the important mythical cycles had already crystallized at the same time. However, the process of evolution did not definitively cease with any particular poet or poem. Many stories about Theseus, for example, begin to take shape only in the late 6th century, when he became for the Athenians the mythical embodiment of their evolving political identity.

The process of elaboration and adaptation of myths continued throughout the 5th century and especially in the context of the Attic tragedy, which expresses the assimilation and reconstruction of the myth that was the vehicle for formulating considerations on matters of a political, ethical and religious nature.

The power of myths lies in the fact that they offered to poetic works the scope that opened up the prospect of transcending their time for solving issues that might already be buried deeply in mythical traditions. Myths constituted a respected form of validation of customs, beliefs and institutions (for the organization of politics, economy, etc.), a means of recording the founding of cities and sanctuaries, and a source of interpreting the genesis of religious rituals. Myths were reflecting conceptions of gods, the formation of social relationships and the dynamics of hierarchies, were indicating patterns of behaviour and generally were expressing concerns about the course of human life, the common human destiny and participation in the cycle of birth, love and death, starting from its highest levels of joy to its deepest sorrows.

Myths activate the sense, i.e., the meaning attributed by the ancient Greek society to the world, they complement the inadequacy of the actually existing with the desirability as possible, depicting them through a narrative (Akriotis, 2022, pp. 50-51, 53-57, Leontopoulou, 2007, pp. 90-92, Kessidis, 2004, p. 70, Burckhardt, 1898, pp. III, 378, 414, Chourmouziadis, 2005, p. 45).

Logos

The alteration of significant points of the myth also signaled the birth of new meanings. The elaboration of the myth by ancient Greek poetry generally consisted of the elaboration of a system of perceptions, with which the ancient Greeks were nurtured, and of a language, with which they formulated a wide range of objects. Language, besides, is a combination of culture and tradition, it is an externalized thought («διάνοια καὶ λόγος ταῦτόν») (Plato, *Sophist*, 263e) reflecting morals and customs, religious and political conceptions, economic conditions, ideas, beliefs about the surrounding world, historical developments, and in general, the current cultural environment, in the context

of a society in a specific space and time (Georgakopoulou-Goutsos, 2008, p. 30, Glykatzi-Ahrweiler, 2010, Kakridis, 2005, pp. 142, 298, Akriotis, 2022, pp. 6, 57). Based on the above, the ancient Greek poetry processing the myth - through the language, therefore the intellect - with which it expresses itself each time, reflects the prevailing cultural conditions (8th-6th century BC).

The evolution of the intellect, reflected in the language of some thinkers, acquires a very special character during the 6th century BC in Ionia, a rich region with significant culture and fertile influences from previous (Egypt, Asia). This evolution was preceded by a period of social and political instability (8th to 6th century BC). The development of great religious centers, the flourishing of the epic, the spread of hero-worship, the emergence of alphabetic writing, gradually led to the formation of city-states, a political and social evolution of pivotal importance, an innovation beyond all comparison in the ancient world (of the end of the Iron Age, 11th-8th century BC). The old aristocratic system of large landholding is under pressure from the rising class of merchants and craftsmen who claim a position of power, resulting in the transition, from a small privileged and arrogant aristocracy, to a wider dominant group that is also made up of lower social strata. The economic development, the communication on a commercial and cultural level with the peoples of the Mediterranean and the Black Sea contributed to the release from superstitions and to the expansion of the intellectual horizon of the Ionians, while the beginning of the democratic state (which culminated in Athens in the 5th century BC) were oriented to a no longer unformed mass, but to a conscious association of citizens, an association of people based on human-controlled economic and organizational conditions, in the context of an early city-state, where the foundations of political freedom were laid, of the independence and autonomy of the individual - a being with reason and moderation, potentially capable of solving key issues, in the context of a new way of dealing with the world (Marangianou, 2016, pp. 69-70, Mossé-Schnapp Gourbeillon, 2011, pp. 158-160, 182-183, Filias, 1978, pp. 43-44, Guthrie, 1977, pp. 3-4, 30, Terezis, 2018, Kessidis, 2004, p. 167, Burry-Meiggs, 1998, pp. 95-96, Malevitsis, (n.d.), p. 69). According to Herodotus, the climate, the geographical position and the structure of the area played an important role in the formation of this new perspective, which, despite the fact that the East possessed a remarkable culture, was developed only in Ionia, since the East remained attached to its religious origins (Niarchos, vol. A, 2009, p. 71).

Thus, for what was at first considered the act of some god, demon, or hero, later there appeared a tendency to look for a sufficient rational cause. The transition from the mythical-religious conceptions of representing the world to its logical understanding marked the replacement of the fictional-invented narrative with documented argumentation with logical reasoning, that is, with what the Greeks denoted by the term *Logos*. The ancient Greek perception, gradually repelling the awe towards the sensible world, the vagaries of the imagination and the fear in front of the unknown, developed the logical processes and reached high levels of intellect, during the gradual transition from the non-logical functions of the soul (the poetic imagination) to the mental ones (philosophical reflections). The focus on the surrounding world and

its reduction to abstract forms, even to geometric and numerical correlations, marked the psycho-mental awakening of the Greeks and the emergence of the spirit (Snell, 2009, p. 292, Karasis, 2010, Kessidis, 2004, p. 159).

In Greece was born *Logos*, a term which, despite its generality, is the most suitable to express more clearly what was then first revealed, what was created in Greece by the mind and virtue of the Greeks, which did not exist before; an active searching spirit that signified the rational approach to the world, the rupture with established conceptions, the overcoming of demonic forces and the perspective of man's self-awareness. The enormous scope of the Greek spirit lies not only in the fact that it sought its ideals in the continuation and completion of the given, but also in the fact that the passionate, threatened and torn by constant divisions and struggles reality of the Greeks sought its completion in its *other*, in fixed limitation and the serene forms of thought and creation. The afore-mentioned terms of the genesis of *Logos* in history clearly contributed to a significant degree to the explanation of this brilliant intellectual achievement. Nevertheless, there still remain some elements - internal to man - that is difficult to be conceived and defined (Tsatsos, 2021, p. 53, Snell, 2009, pp. 9-10, Simmel, 2004, pp. 212-213, Papaioannou, (n.d.), p. 102, Malevitsis, (n.d.), p. 71).

The transition from Mythos to Logos – Relations between Mythos and Logos– The origin of Philosophy

In the area of the history of philosophy, the pre-philosophical worldview is usually left out of the research field and the birth of theoretical thought is directly linked to Thales, Anaximander and Anaximenes, which results in the impression that Greek philosophy and science appeared suddenly, like a motherless Athena, like a whole new branch of science came out of nowhere. But philosophy, as a way of thinking, as an in-depth study and analysis of various issues, did not suddenly emerge. Philosophy, having the Homeric epics as starting point, constitutes an intellectual achievement that evolved through a process of passing from the mythological identification of image and thing, man and nature, subjective and objective, to the realization of the existence of difference between the image of the thing and the thing itself, between ideal and material, subjective and objective (Kessidis, 2004, pp. 153, 156, 165-166, Terezis, 2018).

In the epic, the mythical identification of image and thing was transformed into an artistic comparison and analogy, which formed the basis for the conception of scientific analogy (e.g., in mathematics, numerical simulations and analogies) and more generally for the formation of conceptual thought. Thus, Thales was the first to use the standard representations based on comparison and analogy, saying that the earth is a flat disk and, like a tree, floats on water. The transition from mythological depiction to representative comparison and analogy testifies that representational (artistic) thought is older than rational (conceptual) thought and that initially the first way of understanding the world prevailed over the second. The above finding could perhaps be an indication that the gradual formation of philosophical reflection was accompanied

by the corresponding strengthening of left-hemispheric thinking, given that the right hemisphere of the brain ensures the artistic (representative) perception of the world, while the left hemisphere the logical (conceptual) thinking. To the extent that intellect, society, artistic imagination and the conquest of the phenomena of nature were developed, the initially vague and unclear mythological images were gradually rationalized, through their reinterpretation and artistic elaboration in epic, lyric poetry and later in tragedy.

The comparisons, which Homer introduced into the old mythical-religious traditions, constitute an important dimension of the depiction of the world, contributing to the formation of the first scientific-philosophical analogies. The multitudes and diversity of the compared phenomena indicate the wide coverage of reality that characterizes the epic. The choice of the person of comparison depends on the subject. So, for example, when Homer wants to depict the strength and fearlessness of a hero, his rage, his impetuosity, then the hero is compared to the lion, the eagle, etc., to the natural forces (fire, storm, etc.). Thus, the Trojans who run to escape being chased by the Achaeans are likened to the doe, they are likened to the doe, whose helpless children the lion seizes with its strong teeth, crushing their bones, while the doe runs in terror through the thick bushes and forests (Homer, *Iliad*, 11, 113-121). The lion in Homer is always the bellicose beast. The representative (metaphorical) connection of the compared with that with which it is compared, and of course, the presence of man through some indication of mental mood and thought, characterize the literary comparison, with which the poet achieves an impressive image through the mutual reflection of two images, such as, e.g., when he makes the connection between the awe-inspiring representation we have in our memory of the lion's furious impetus and power which attacks an unguarded herd and Diomedes's attack on the Thracians (Homer, *Iliad*, 10, 485-487). The tangible representation of the Achaean hero's power is achieved by the above connection. The Homeric comparisons imply a new mental stage, where the Homeric man begins to perceive himself as a personality, that is, he begins to detach himself from nature and its phenomena, turning them into objects of free artistic creation, but also of rational interpretation. The above elements are still simple, but they already exist, as the poet, reaching a certain degree of self-awareness, introduces into the old traditions his worldview, as well as a new artistic view, which lays the foundations for the future advent of tragedy, where myths now become a means of expressing new ideas. For Homer, everything mythical is genuine reality, however, the field of mythology underwent a certain reinterpretation, mainly in the context of the comparisons introduced by the poet. The belief in gods departs from the old mythical-religious tradition, having undergone artistic processing and rational interpretation, but not yet to the point of being detached from its existing mythic content.

The most important step, however, beyond the brilliant comparisons that depict the phenomena of nature and human life with wonderful clarity, vitality and persuasiveness, beyond the perspective of gods, is primarily the fact that the central axis around which all depictions and comparisons and in general the whole epic revolve, is the man, his life, his struggle, his thoughts, his experiences and the

delineation of inner mental processes at an early stage (such as, e.g., the love of Odysseus and Penelope which is depicted in the scene, where the hero cries on the beach sighing for his wife or when she cries over his bow, the love of Hector and Andromache which is depicted in the most dramatic-psychological scene of their separation (Homer, *Iliad*, 6, 441-494), in the extremely different mental states of Achilles or in the psychologically profound speech of Priam, etc.). Homer discovered a new world, the world of man, an intellectual achievement of timeless value. It is noteworthy that the dialectical idea of unity (harmony) and the struggle of opposites (depicting war and peace, joy and sorrow, toil and celebration, etc.) - still in an early form - is given for the first time by Homer, who, through the description of Achilles' shield (Homer, *Iliad*, 18, 478-608), portrays his worldview, moving away from mythological thinking and orienting himself to understanding the world.

Homer's pioneering poetry poses a multitude of philosophical, psychological and social issues, while in its context functions of logic appear for the first time, as the means through which reality is approached. Aristotle, in fact, attributes to him the position on water, as a primary cosmic element, which respectively influenced Thales. His epics admirably depicted the spirit of the Homeric and pre-Homeric times at such a high level that Plato acknowledged that Homer educated the whole of Greece (Plato, *Republic*, IX, 606c). His works had a catalytic effect on the formation of religious-ethical concepts, as well as on the development of ancient Greek philosophical and scientific thought (Kessidis, 2004, pp. 99-100, 111-113, 124-125, 131, 133-134, Niarchos, vol. A, 2009, pp. 65-67, Snell, 2009, p. 268).

The perspective that emerges through the work of Hesiod, the other great pillar of epic poetry and Homer's successor, played a pivotal role in the formation of philosophical thought. Gigon (Gigon, 1968, p. 13) goes so far as to argue that Hesiod's *Theogony* is incomparably deeper, in terms of the importance of the derivation of Greek philosophy, than the texts of Thales. The Hesiodian texts touch the critical borderline between mythology and philosophy. The theocosmogonic dimension of *Theogony*, as well as the heroic epic, belong to those intellectual stages of transition of consciousness from mythological representations to rational thinking. The mythological forms, still remaining in the sphere of belief, begin to function as a means of expressing non-mythological (physio-philosophical, ethical, etc.) ideas, such as, for example, when the Earth is mentioned by the poet under the name of the mythological Gaia, being characterized, on the one hand, as a woman ("wide-bosomed") and as a mythical person with a crucial role in the struggle of the Olympian gods for power, and on the other hand, far from the female form and mythical representation, as "the ever-sure foundation of all" (Hesiod, *Theogony*, 116-117). Thus, the mythical depiction of a powerful goddess, from whom gods and humans originate, coexists with a characterization (πάντων ἔδος ἀσφαλές), that departs from mythical beliefs, approaching a cosmological conception, during which the earth is a primary element for the creation and evolution of the natural universe, but also the solid foundation on which all beings live safely. The myth about the origin of the gods also takes the form of presenting the process related to the origin of the world. The belief in the

mythological figures of the gods is still a given, but at the same time the abstract function of thought becomes perceivable. Through the multitude of fragmentary, contradictory and often naive products of the mythical imagination, the poet attempts to reconstruct and systematize the myths, aiming at a rational rendering of the old mythological material for the genesis of the gods, but also of the entire world and its arrangement, which governs it. His perspective on genesis is placed in the light of a biological development (natural reproduction), through which the genealogy of the gods is formed, but also the entire cosmic evolutionary process, for which he considers Chaos, Earth and Love as primary factors. The first one constitutes the reception of all genesis; the Earth is the unbroken pedestal of all things and living beings. Eros is the force that contributes to the genesis of things, constituting a fundamental factor, both of human life and of the life of the wider cosmic whole. These are mental conceptions, which refer to philosophical cosmological concepts that were developed later. The gradual detachment of the image of the thing (god) from the thing itself in the Hesiodian perception foreshadows the discovery of a new image of the world, in the context of which the demystified and depersonalized natural phenomena are put into the process of logical explanation that extends its interest in explication of the origin of the generally visible world. The poet's perspective on theogony comes close to cosmogony, since in the depiction of the genealogy of the gods his tendency to describe the correlations of natural forces is also apparent. The cosmogonic and theogonic conceptions of the Hesiodian perspective, precursors of philosophy, is pointless to be studied separately, because the phenomena of the world in the archaic mythic intellect are inextricably linked with the divine presence (Malevitsis, (n.d.), p. 70, Veikos, 2016, pp. 20, 22, Kessidis, 2004, pp. 168, 171-172, 176, Marangianou, 2016, pp. 59-60).

In Hesiod's work, through the mythical dimension of a primordial generative principle, from which everything comes and to which everything is related, the tendency to demythologize the world begins to emerge. Everything forms a decorated, orderly wholeness of interconnected elements. In the context of the Hesiodian cosmogony, a primary source is conceived for the first time, from which the world as a whole is formed, without gaps and chasms, a perspective which will be decisive for the formation of Greek cosmology and, in general, an event of the highest philosophical importance. In conclusion, the intellectual heritage of Homer and Hesiod, through a deep and essential approach to the problems of the world and man, constituted the philosophical matrix that led the first Ionian thinkers, through the question of wondering (*ἀπορεῖν*), to the foundation of philosophy, in the high achievement of the creation of Logos.

An important aspect of ancient Greek literature after the epic - and with the great social, political and economic evolutions in the developing Greek cities as a starting point - is lyric poetry. The perspective that emerges through the works of the Greek lyric poets, in which they were describing the wonderful harmony of nature, the heroic deeds of people, their feelings and with the aim of clarifying ideas beyond myths, depicts the evolution of representation and thought, contributing to a significant degree to the formation of philosophy. In the context of an emerging orientation towards

rational thought and reflection, myth in Simonides was no longer an end in itself, but served to clarify a situation or an idea, such as the goodness, the virtue of man, the bravery in the struggle for the country, the self-control, consistency and prudence. Bacchylides is concerned with issues related to prudence, peace, wisdom, virtue, etc. Pindar deals with matters of religion, knowledge of the good, eunomy, peace, etc. The question of justice [δίκη] concerns Solon par excellence, but also Tyrtaeus, Archilochus, Phocylides and others (Veikos, 2016, pp. 24-25, Niarchos, vol. A, 2009, pp. 65, 70, Kastoriadis, vol. A, 2007, p. 100, Skiadas, 1999, pp. 404, 422-423, Schinas, 2005, pp. 364-365, Roussos, 2013, pp. 176-179, Akriotis, 2022, pp. 18-31, 51, Nestle, vol. A, 1999, pp. 85-87, 104 ff.).

Mythos and Logos constitute two ways of looking at things, between which human intellectual life moves. Mythical representations, based on mental functions that are performed beyond human knowledge or outside the region of consciousness (i.e., the unconscious), are figurative, while rational thought, through conscious analysis that aims at the awareness (i.e., the consciousness) formed by the man about his existence, his actions, and the external world, is conceptual. Initially, the formation of representations formed by Greek mythology was the only way of understanding the external and internal world of man. Thus, atmospheric phenomena, variety of life in the animal and vegetable kingdoms, birth and death, as well as love and hate, bravery and cowardice, wisdom and blindness, etc., are rendered through personification and figurative representation and imagination in higher supernatural beings. This layer of mythical explanation and perception of the world, through the process of passing from Mythos to Logos, began to recede gradually, until the perception of the world by rational thought was gradually revealed and illuminated.

Mythical thought, attempting to understand reality, that is, to demarcate *τὸ φαίνεσθαι* (whatever is perceived by the man's senses) from *τὸ εἶναι* (the reality) formed representations that gave spiritual substance to natural forces and strengthened belief in the supernatural effect of religious rituals. Through this nexus of mythical representations, superstitions and beliefs, elements of the concept of causation can be traced in a simplistic form, which will be gradually developed through long experience. It is noteworthy, however, that the causal element is present, either initially in an early form in mythical-religious performances, or in its later developed form and constitutes a connecting link between mythical and logical thought, reflecting the stages of formation of the ancient Greek spirit. Thus, religion, which is inextricably linked to Mythos, and Logos, which is linked to philosophy, lead, from different paths of perception, to the formation of a perspective on the world. Besides, seeds of philosophical reflection are also present in Mythos, a fact that makes it difficult to clearly demarcate mythical and philosophical thought, which constitute two consecutive perceiving ways of man, in relation to fundamental questions. There are no unbridgeable differences between them, as they derive from the same logical function, during the transition of the ancient Greek spirit, from mythical to philosophical thought. The rational view of the world was not completely cut off from earlier forms of thought, being a continuation of it, an observation reinforced by the existence of fundamental

concepts that philosophy inherited from the mythical-religious tradition (such as, for example, god, man, soul, justice, world, destiny) (Papadopoulos, 1994, pp. 92, 540, Nestle, vol. A, 1999, pp. 13-15, Marangianou, 2016, pp. 18-21, Terezis, 2018, Malevitsis, (n.d.), p. 69, Vernant, 2000, p. 38, Veikos, 2016, p. 16, Matsoukas, 1990, p. 23, Kalfas-Zografidis, 2006, p. 19).

In mythology, sometimes the intellect serves the imagination for making myths and sometimes the imagination serves the intellect. Through the roughly described divine figures, through their relations with each other and with men, through the overall arrangement of a world above that of men that we find in Homer, as well as through the Hesiod's admirable achievement of the way of classification and organization, in regard to the innumerable divine beings that were worshipped in ancient Greece, it becomes obvious the reason Herodotus recognized them as creators of the Greeks' theogony, as well as the penetration of Logos into Mythos. Logos is inherent in the personification of abstract concepts, when, e.g., Metis (the intelligence) accompanies Zeus, as his wife, but also Themis (the law), whose children are Justice, Eunomia and Peace (Hesiod, *Theogony*, 886, 901 ff.); Logos is also distinguished in the profound legends about the struggles of Hercules that raise him to a divine level, in the resistant to Zeus Prometheus, in the terrible fate of the Tantalids (Pelops, Niobe, Atreus [descendants: Agamemnon, Menelaus, Orestes] and Thyestes [descendants: Aegisthus, Pelopia etc.]) and the Lavdakids (Laios, Oedipus, Eteocles, Polyneices, Antigone, Ismene) or to the hero Theseus, where perceptions of human fate and guilt, actions and passions of the heroes, as well as ethics and politics are depicted - elements which in artistic form permeate ancient Greek poetry. But also, vice versa, it becomes obvious the penetration of Mythos into Logos, when, for example, a philosopher like Parmenides creates his strictly logical theory through a myth, which enables him to travel to heaven to receive what he must preach as a revelation from the mouth of the goddess, that is, of Truth (Parmenides, 1 DK). The mythical atmosphere closest in time to the first Greek thinkers inevitably influenced them, because it passed on early rational elements that existed in the myths, which of course did not constitute a completely pre-rational interpretive stage of the world (Nestle, vol. A, 1999, pp. 35-36, Terezis, 2018).

The opinions of scholars who question the existence of a relationship between Mythos and Logos, the birth of philosophy from mythology and religion, arguing that philosophy was suddenly born from the embryos of scientific knowledge, as a counterweight to religious-mythological belief, overlook the fundamental role that mythology and religion played as initial ideological material, underestimating the historical importance of mythology (of religious-mythological belief in general), as a source of philosophy. It is well known that the mythology of the Greeks was the foundation of their art and thought. In the beginning of philosophical reflection Mythos and Logos, religion and philosophy are linked, but even when philosophy developed this link is not completely dissolved (Plato presents to a large extent mythical and religious thought, Aristotle presented views that seem completely mythical, e.g., that the heavenly bodies are living creatures, etc.). Greek philosophy harmoniously combines mythical with rational thought. The Ionic spirit, that through the Homeric

epics had been the main representative of Mythos, also gave birth to those personalities who attempted to imagine and understand the world artistically as harmony, combining the Logos with the artistic-mythological perception of it. They laid the foundations for a new philosophical and scientific view of it, which developed over the next three centuries, dominated the entire Late Antiquity (c. 330-529 AD) and on the above view was based, a millennium after the fall of the Roman Empire (476 AD), the new era of European civilization. The rational thinking of the Milesian natural philosophers is combined with the artistic perception of the world, as a single living and organic whole. The intense rhythm of life depicted by Anaximander, where all things appear out of necessity and are lost in a dramatic struggle, has aesthetic (tragic) aspects, as the philosopher connects cosmology with ethics, physics with moral necessity. The ancient conception of the world, as a single and harmonious whole, is not rejected by modern science either, orientated, not unilaterally in rational thinking, but in its combination with contemplation and imagination, in terms of viewing the world. Einstein, in fact, observed that the quantum theory is not satisfactory from an aesthetic point of view and emphasized, as a condition of scientific knowledge, the unshakable belief in the harmony of the world. The great intellectual achievement of the first Greek "physicists" lies in the fact that they were the ones who for the first time - during the process of passing from Mythos to Logos and their reorientation from mythological gods to reality - attempted the combination of rational thought and artistic perception of the world, as a single living and organic whole, a combination of the intellectual sphere, faith and poetic intuition. Worldviews based only on the scientific picture of the world lack the concept of morality - and where there is no morality, there is no man, and as Homer had already intuited, the world must be understood with the mind and the heart.

Ultimately, Mythos and Logos are perspectives of the Greek spirit at various stages of its evolution, they come from the depths of the Greek soul, from its divine starting point. The Greeks, succeeding in the leap from Mythos to Logos, offered civilization marvelous achievements: they reached unprecedented heights in philosophy, art, science and by creating democracy, which was the external expression of their internal freedom, they became immortal in History (Veikos, 2016, pp. 16-17, Kessidis, 2004, pp. 107-108, 155, 160, 198-199, Nestle, vol. A, 1999, pp. 38-39, Niarchos, vol. A, 2009, pp. 65-70, Marangianou, 2016, pp. 18-21, Theodorakopoulos, 2021, pp. 160-161, Lesky, 2006, p. 248, Kalfas-Zografidis, 2006, pp. 39-40, Kastoriadis, vol. A, 2007, pp. 294, 298).

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