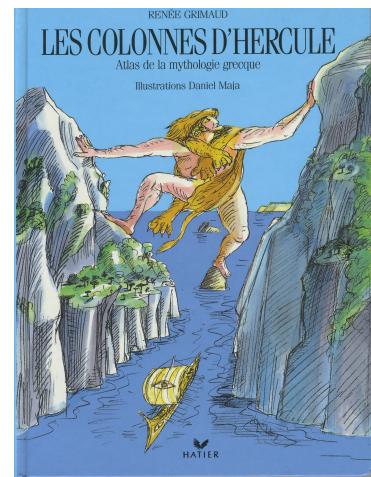


Renée Grimaud (Grimaud Ayanoglou) , Daniel Maja

Pillars of Hercules. Atlas of Greek Mythology [Les colonnes d'Hercule. Atlas de la mythologie grecque]

France (1992)

TAGS: [Gods](#) [Heracles](#) [Hero\(es\)](#) [Jason](#) [Odysseus](#) / [Ulysses](#) [Perseus](#)



Courtesy of Daniel Maja.

General information	
<i>Title of the work</i>	Pillars of Hercules. Atlas of Greek Mythology [Les colonnes d'Hercule. Atlas de la mythologie grecque]
<i>Country of the First Edition</i>	France
<i>Country/countries of popularity</i>	France
<i>Original Language</i>	French
<i>First Edition Date</i>	1992
<i>First Edition Details</i>	Renée Grimaud, <i>Les Colonnes d'Hercule. Atlas de la mythologie grecque</i> . Paris: Hatier, 1992, 134 n.p. (152) pp.
<i>ISBN</i>	2218038153, 9782218038150
<i>Available Online</i>	Demo of 15 % pages available at Gallica.bnf.fr
<i>Genre</i>	Album, Anthology of myths*, Children's atlases, Children's maps, Myths
<i>Target Audience</i>	Children
<i>Author of the Entry</i>	Marta Pszczolińska, University of Warsaw, m.pszczolinska@al.uw.edu.pl
<i>Peer-reviewer of the Entry</i>	Katarzyna Marciniak, University of Warsaw, kamar@al.uw.edu.pl Elżbieta Olechowska, University of Warsaw, elzbieta.olechowska@gmail.com

Creators



Renée Grimaud (Grimaud Ayanoglou) , 1929 - 2020 (Author)

Renée Grimaud was a French historian, professor at the IREST (Institut de recherche et d'études supérieures du tourisme), passionately interested in history, art history, classical literature and archaeology. She authored many tourist guides (Paris, Havre, Normandy, Dordogne and Southwest France, Italy, Venice, Naples, Greece, Greek Islands, Athens, Spain) and cultural guides (Sisley, Pissarro, Renoir, Ingres, Delacroix, Degas, Corot, Manet), historical and archaeological books, published by Editions Larousse Hachette, Le Chêne, Parigramme, Hatier. Her tourist guides were translated into English, Italian, Dutch and German.

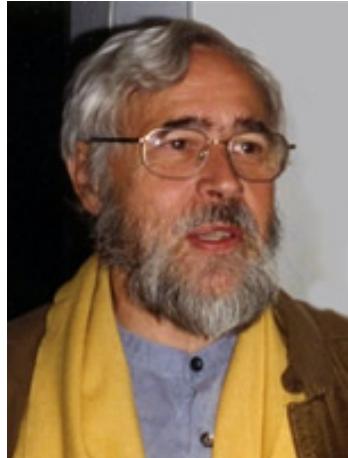
Her publications cover many periods from French history, including Gaul and Roman Gaul (*Nos ancêtres les Gaulois*, *La civilisation gauloise*), the history of Paris, the Napoleonic era or so-called "small history" (*Petites histoires des grands châteaux*, *Le chat de Louis XV et autres animaux choyés de l'Histoire*, *La Roseraie de Joséphine et autres jardins merveilleux de l'Histoire*, *La fabuleuse histoire des nuits parisiennes*). She also wrote books aimed at children which popularize Greek mythology and language: *Les Colonnes d'Hercule. Atlas de la mythologie grecque* and *Alphabéta. L'alphabet grec par ses légendes*, illustrated by Daniel Maja.

Source:

[Renée Grimaud](#) biography at Babelio website (accessed: October 15, 2021).

[Renée Grimaud s'en est allée](#) at Midi Libre website (accessed: October 15, 2021).

Bio prepared by Marta Pszczolińska, University of Warsaw,
m.pszczolinska@al.uw.edu.pl



**Daniel Maja , b. 1942
(Illustrator)**

Courtesy of Daniel Maja.

Daniel Maja (born 1942 in Paris) graduated from l'École Estienne in Paris (former l'École supérieure des arts et industries graphiques ESAIG), a press illustrator, a cartoonist, an illustrator of many books for children and for adults, and teacher of drawing at École Émile-Cohl. He collaborated with many newspapers and magazines, both French (*Le Monde*, *Le Figaro*, *Le Magazine Littéraire*, *Lire*, *Votre Beauté*, *Beaux-Arts*, *Télérama*, *J'aime Lire* and others) and foreign (*The New-Yorker*). He illustrated well known books by such authors as Erich Kästner, Astrid Lindgren or Jean de La Fontaine, often published in editorial series aimed at young readers, like *Le livre de poche jeunesse* by Hachette, *Arc en poche* by Nathan or *Folio Junior* by Gallimard Jeunesse. Since 2008 he posts a daily drawing « la vie brève » on his website danielmaja.com

Source:

Official website [biographie](#) (accessed: October 15, 2021),
[Wikipedia.fr](#) (accessed: October 15, 2021).

Bio prepared by Marta Pszczolińska, University of Warsaw,
m.pszczolinska@al.uw.edu.pl

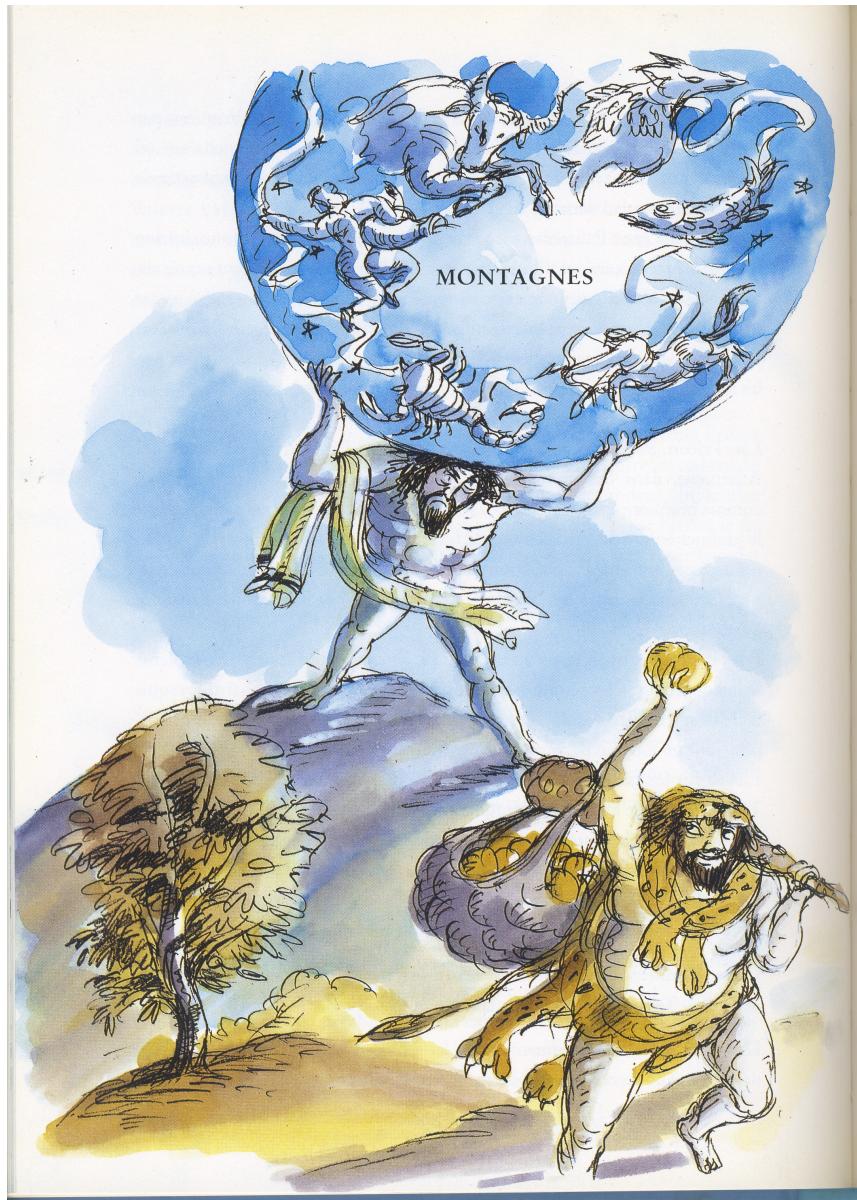
Additional information

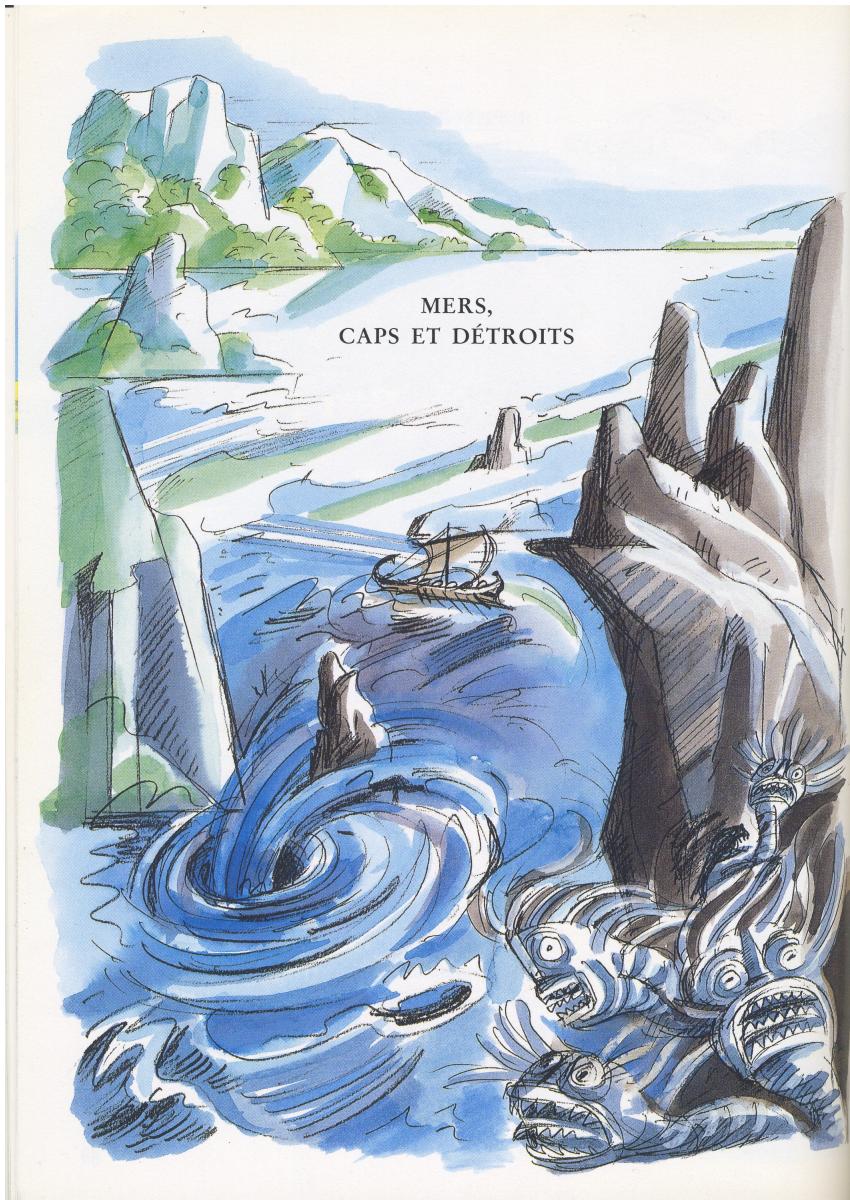
Summary

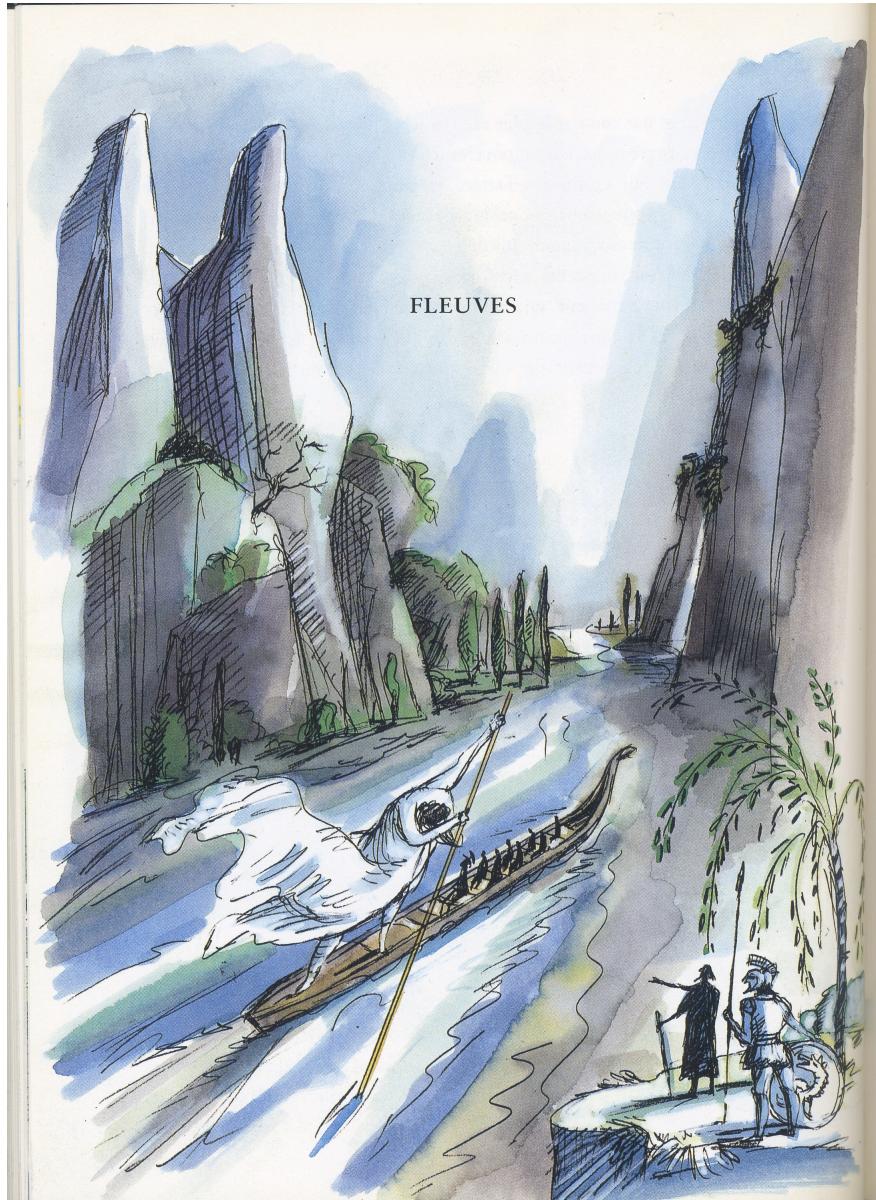
The publication is addressed to a young audience. It is an atlas focusing on ancient and mythological sites in the Mediterranean Basin associated with Greek civilization. The atlas contains maps of ancient locations and complete descriptions of places related to mythological stories and characters.

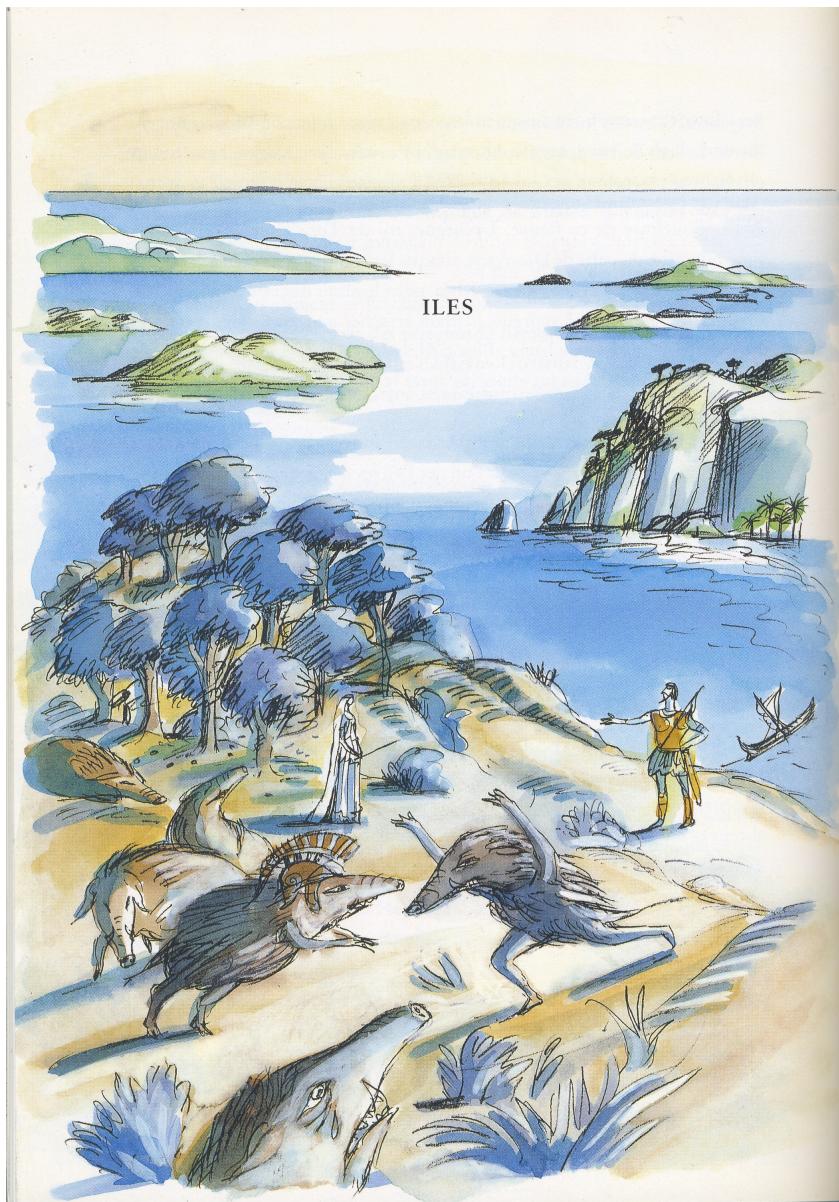
Grimaud divides the book into seven chapters, including maps by Catherine Zacharopoulou and illustrations by Daniel Maja. There is also a Glossary and an Index of geographical names.

The maps cover Greece with its regions and ancient sites, capes, straits, islands, lakes, seas and springs, rivers and mountains, the world of Greek mythology, the grand journeys of Jason, Perseus, Ulysses and Heracles, the constellations, Seven Wonders of the ancient world. On the maps, there are only the regions and sites mentioned in the text. Modern names are indicated in parentheses.









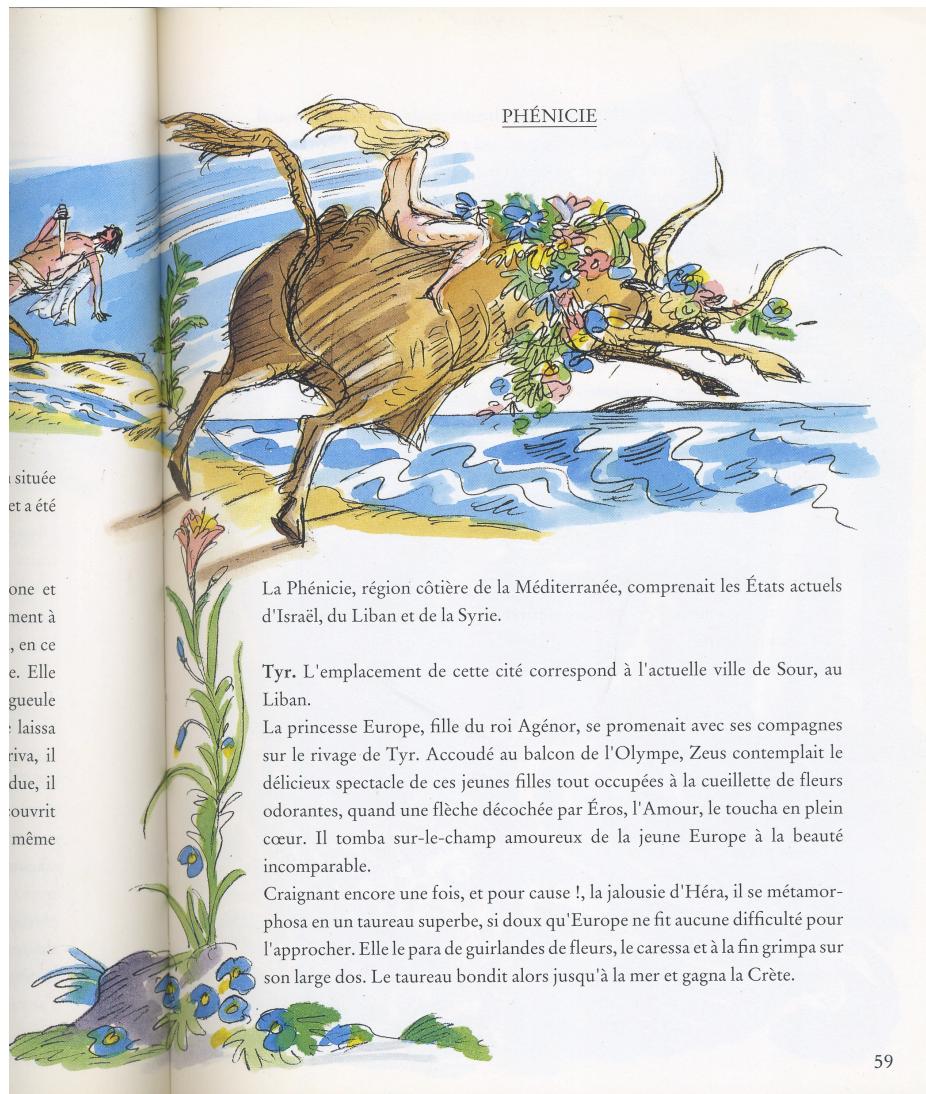
Illustrations courtesy of Daniel Maja

Analysis

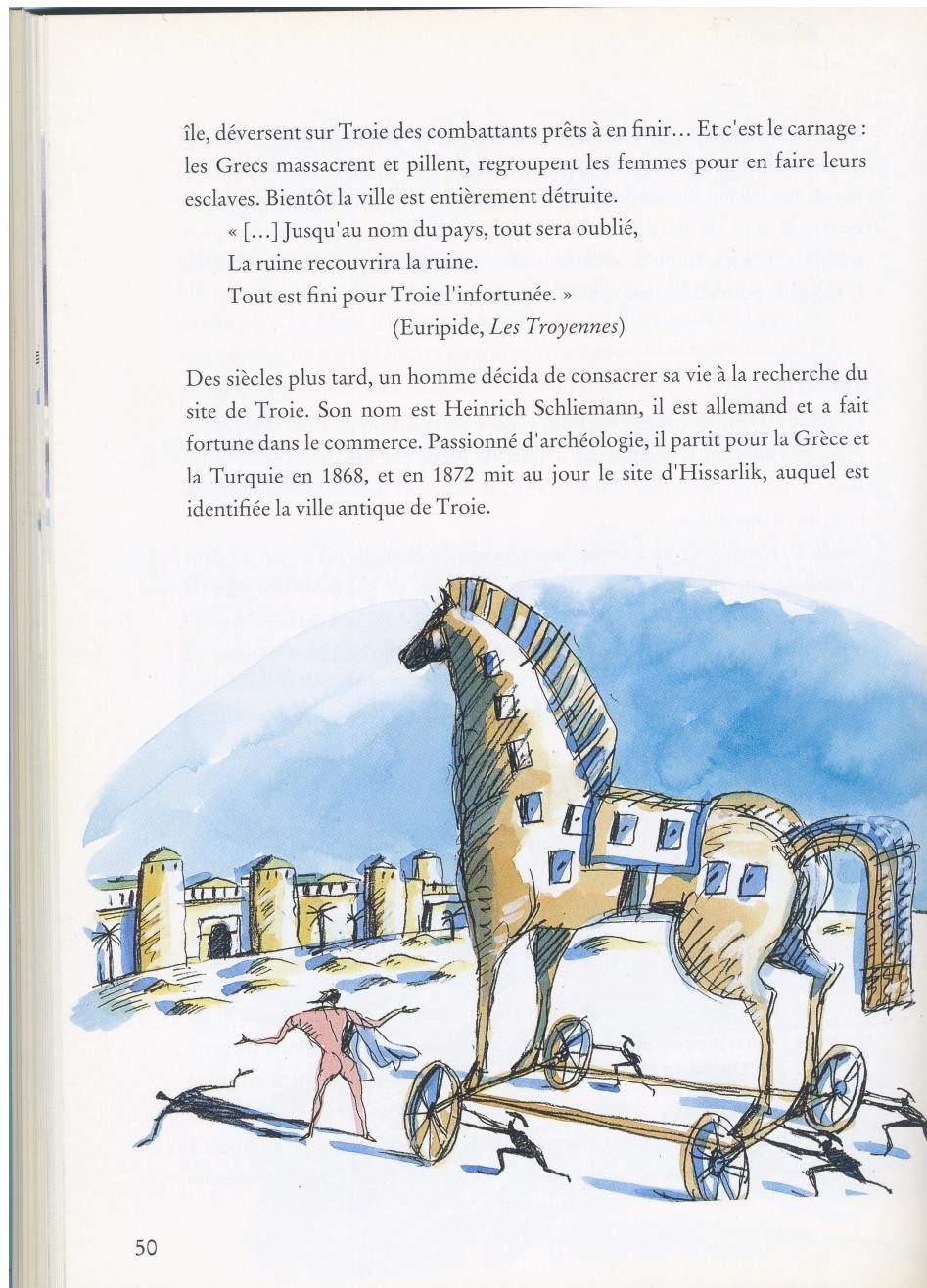
Greek mythology includes a lot of geographical names not always well known from contemporary geography. The atlas places mythological names in their ancient location, even though some of them are difficult, even today, to identify precisely (e.g., the Simoeis river whose course has changed), some never existed in reality (e.g., Tartarus) or

disappeared (e.g., the Copais lake in Boeotia which was drained). In addition, Grimaud provides answers to questions often asked by children when they listen to the stories, like *where?* Where was Nemea? Where did the Hydra live? What does Erymanthian or Stymphalian mean – all these questions are answered in Grimaud's book. Thus the atlas not only satisfies readers' curiosity but is also a great tool in learning more about Greek mythology through a useful blend of colourful visualizations, mythological stories and additional explanations.

The book combines a dictionary of mythology with entries in alphabetical order, an atlas with maps, retellings of myths, legends and fun facts, and references to ancient literature and contemporary literary culture. Myths are retold, not in a chronological order starting with chaos and the beginnings of the world nor by stories about particular gods, heroes. The geographical location serves as a reference point; each place is described along with mythical stories connected to it (see below). For example, when describing Argolis, the entire region is mentioned and its cities, each with its sub-chapter: Argos, Corinth, Epidaurus, Mycenae, Nemea, Sicyon and Troezen. Each description refers to the geographical location, the origins and legendary history, myths and characters connected with each city.



Ancient figures are not the only ones mentioned. For instance, Jean Racine used ancient archetypes in his dramatic works, Albert Camus wrote his famous essay *Le Mythe de Sisyphe**, and Heinrich Schliemann conducted archaeological excavations at Mycenae. The author directly refers to ancient literature and quotes from great authors, like Aeschylus, Sophocles, Euripides (see below) or Pindar, to add authenticity to the myths. At the same time, she familiarizes the child reader with the reception of ancient myths and literature in the culture of subsequent generations, including mythological references, collocations and idioms present in the contemporary language.



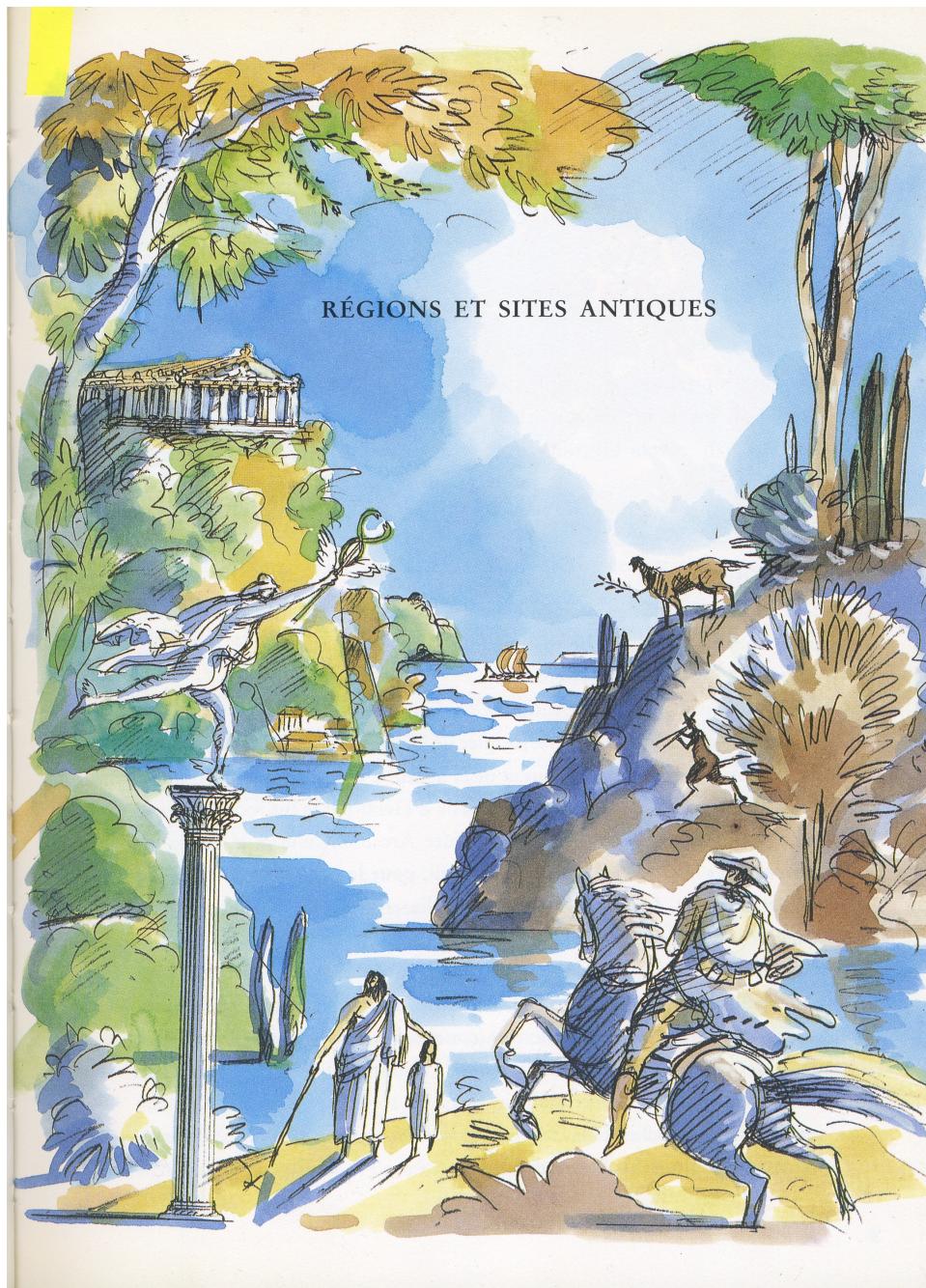
The lands known solely from mythology are also presented. The ancient sources describe them in detail, and their themes are still present in today's culture. For instance, the author presents Atlantis, Cimmeria or Tartarus as universally known mythological places.

Besides the educational and entertaining value of the maps and the text, the illustrations by Daniel Maja are an undeniable asset: they

draw children's attention. The cover presents Heracles wearing the lion's hide. He establishes the title pillars by separating two mountains. His feet rest on the rocks, resembling the pose which the Ceutan artist Ginés Serrán Pagán used later, in 2007, designing the [statue of Heracles in Ceuta](#). All the illustrations maintain a light pastel tonality and include as many mythological and cultural elements as possible, with direct reference to the book's text. For example, the picture of Arcas hunting the she-bear, who is his mother Callisto, shows precisely the moment in the story when Arcas is about to pierce the big animal with his spear. The spear is held by the hand of Zeus to prevent the boy from committing matricide.



The picture of Theseus picking up the rock covering his father's sword underlines his supernatural strength by showing the size of the rock – a massive piece of land on which grow big trees. The large illustrations, referring to the whole region or chapter and not to a particular myth, are filled with many creatures, characters, statues of gods, buildings and/or other recognizable features discussed in the chapter.



* Camus, Albert, *Le mythe de Sisyphe: essai sur l'absurde*, Paris: Gallimard, 1942.

Classical, Mythological,
Traditional Motifs,
Characters, and
Concepts

Other Motifs, Figures,
and Concepts Relevant
for Children and Youth
Culture

[Gods](#) [Heracles](#) [Hero\(es\)](#) [Jason](#) [Odysseus](#) / [Ulysses](#) [Perseus](#)

[Adventure](#) [Animals](#) [Child, children](#) [Heroism](#) [Intertextuality](#) [Journeys](#)
[Learning](#) [Nature](#) [Other](#) [literary figures, texts and writers](#) [Tradition](#)
[Travel](#)

Further Reading

Camus, Albert, *Le mythe de Sisyphe: essai sur l'absurde*, Paris: Gallimard, 1942.

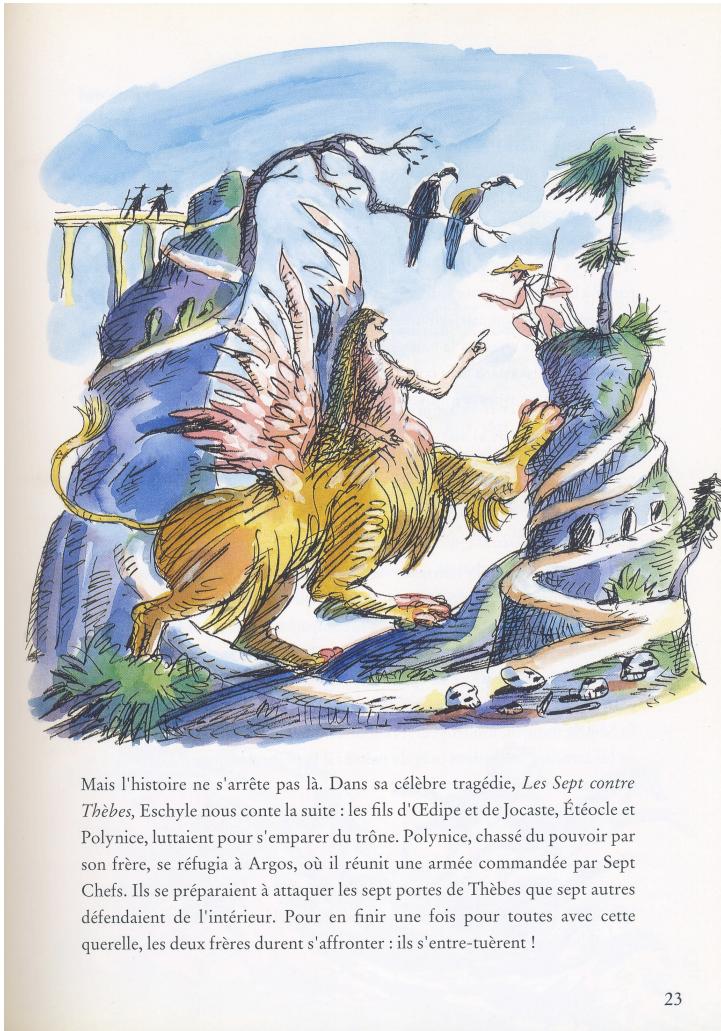
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Murnaghan, Sheila, "Classics for Cool Kids: Popular and Unpopular Versions of Antiquity for Children", *The Classical World* 104.3 (2011): 339–353.

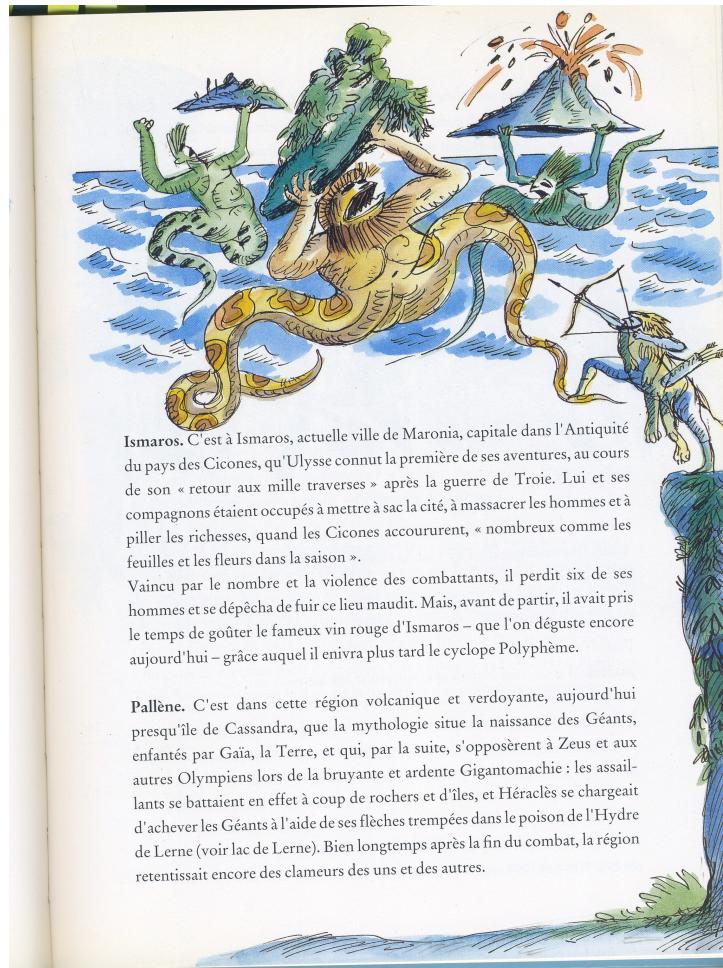
Racine, Jean Baptiste, *Oeuvres complètes. Tome I: Théâtre – Poésie*, Georges Forestier, ed., Gallimard, 1999.

Addenda



Mais l'histoire ne s'arrête pas là. Dans sa célèbre tragédie, *Les Sept contre Thèbes*, Eschyle nous conte la suite : les fils d'Œdipe et de Jocaste, Étéocle et Polynice, luttaient pour s'emparer du trône. Polynice, chassé du pouvoir par son frère, se réfugia à Argos, où il réunit une armée commandée par Sept Chefs. Ils se préparaient à attaquer les sept portes de Thèbes que sept autres défendaient de l'intérieur. Pour en finir une fois pour toutes avec cette querelle, les deux frères durent s'affronter : ils s'entre-tuèrent !

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Ismaros. C'est à Ismaros, actuelle ville de Maronia, capitale dans l'Antiquité du pays des Cicones, qu'Ulysse connaît la première de ses aventures, au cours de son « retour aux mille traverses » après la guerre de Troie. Lui et ses compagnons étaient occupés à mettre à sac la cité, à massacrer les hommes et à piller les richesses, quand les Cicones accourent, « nombreux comme les feuilles et les fleurs dans la saison ». Vaincu par le nombre et la violence des combattants, il perdit six de ses hommes et se dépêcha de fuir ce lieu maudit. Mais, avant de partir, il avait pris le temps de goûter le fameux vin rouge d'Ismaros – que l'on déguste encore aujourd'hui – grâce auquel il enivra plus tard le cyclope Polyphème.

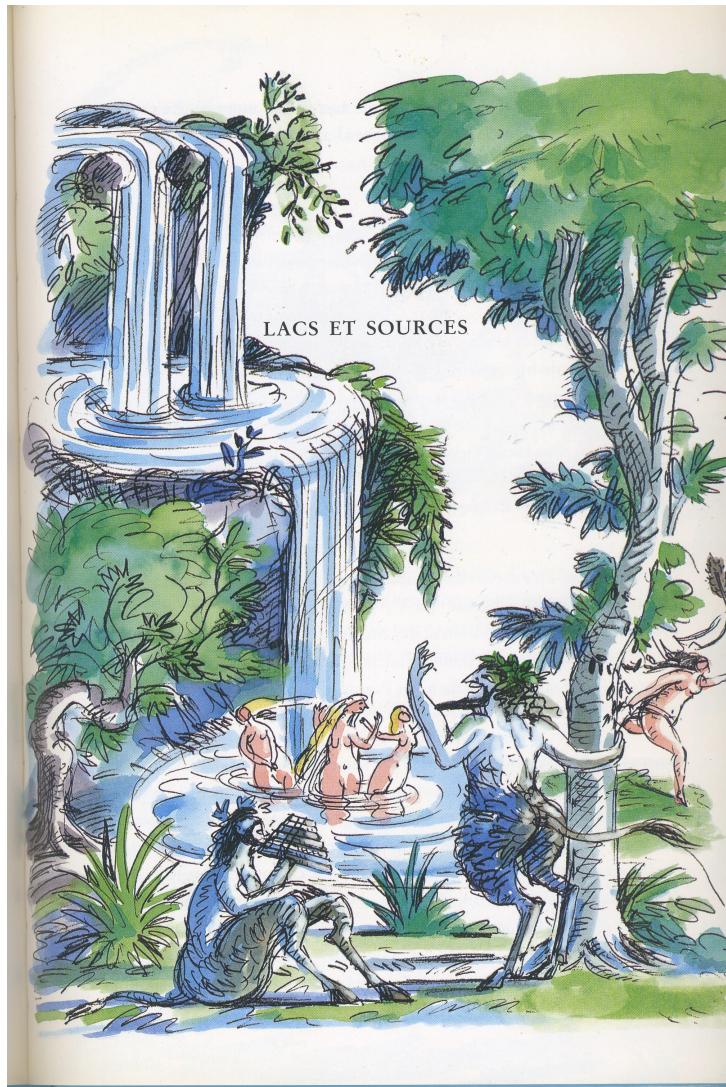
Pallène. C'est dans cette région volcanique et verdoyante, aujourd'hui presqu'île de Cassandra, que la mythologie situe la naissance des Géants, enfantés par Gaïa, la Terre, et qui, par la suite, s'opposèrent à Zeus et aux autres Olympiens lors de la bruyante et ardente Gigantomachie : les assaillants se battaient en effet à coup de rochers et d'îles, et Héraclès se chargeait d'achever les Géants à l'aide de ses flèches trempées dans le poison de l'Hydre de Lerne (voir lac de Lerne). Bien longtemps après la fin du combat, la région retentissait encore des clamours des uns et des autres.



Dicté. Selon certains auteurs, ce mont crétois serait le lieu de naissance de Zeus, le père des dieux et des hommes (selon d'autres, il s'agirait du mont Ida, plus à l'ouest). Sa mère s'était réfugiée dans une grotte, pour échapper à la fureur dévorante de son époux, Cronos, qui avait la déplorable habitude d'engloutir ses enfants l'un après l'autre. Un oracle lui avait en effet prédit qu'il serait détrôné par l'un d'entre eux.

A la place de Zeus, Rhéa fit avaler à Cronos une grosse pierre emmaillotée de langes. Le nouveau-né grandit sous la protection de la chèvre Amaltheé, qui le nourrit de son lait, et des Curètes, démons turbulents qui menaient grand bruit pour couvrir les cris du nourrisson. Zeus parvint ainsi, insouciant, jusqu'à l'adolescence.

Dindymes. Sur le mont Dindymes, en Asie Mineure, était établi le culte de Cybèle, déesse phrygienne, souvent assimilée à Rhéa. Grand-mère de Dionysos, Cybèle accueilla celui-ci en Phrygie, le purifia des nombreux crimes qu'il avait commis et l'initia à ses Mystères : au cours de danses paroxystiques, ses prêtres, appelés les Corybantes, l'honoraient par des cris et des hurlements, au son des cymbales et des tambours.



Illustrations courtesy of Daniel Maja
