

# Ἅδης

**Strong's Greek: 86. ἅδης (hadēs) -- Hades, the abode of ...** ✓

[biblehub.com/greek/86.htm](http://biblehub.com/greek/86.htm) ▾ Bible Hub ▾

86 **hádēs** (from 1 /A "not" and idein/eidō, "see") – properly, the "unseen place," ...

**Ἄϊδης, ἅδης**, ὅ (for the older Ἄϊδης, which Homer uses, and this from the ...

**Ἅδης - Wiktionary** ✓

[en.wiktionary.org/wiki/Ἅδης](http://en.wiktionary.org/wiki/Ἅδης) ▾ Wiktionary ▾

Ancient Greek[edit]. Wikipedia has an article on: **Hades** ... **Ἅδης** • (Hāídēs) (genitive

Ἅδου) m, first declension - **Hades**, the Greek god of the underworld; **Hades**, ...

Alternative forms - Etymology - Pronunciation - Proper noun

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**ἅδης | Teknia** ✓

<https://www.teknia.com/greek-dictionary/hades> ▾ William D. Mounce ▾

**ἅδης** -ου, ὅ. Greek transliteration: **hadēs**. Simplified transliteration: **hades**. Numbers ...

**Hades**, the grave, the place of the dead, the underworld. Definition:.

**Hades Ἄϊδης - Profile Pictures | Facebook** ✓

<https://www.facebook.com/.../photos/a.../1396343050640390/?type...> ▾

Hades Ἄϊδης posted this photo on 2014-03-28. 0 likes. 0 comments. 0 shares.

**Greek Lexicon :: G86 (KJV) - Blue Letter Bible** ✓

<https://www.blueletterbible.org/lang/.../lexicon.cfm?...G...> ▾ Blue Letter Bible ▾

Usually **Hades** is just the abode of the wicked, Luk 16:23, Rev 20:13, 14; a very uncomfortable place. ... Strong's Number G86 matches the Greek **ἅδης (hadēs)**,

**Strong's #86 - ἅδης - Hades - Old & New Testament Greek ...** ✓

[www.studylight.org/lexicons/greek/gwview.cgi?n=86](http://www.studylight.org/lexicons/greek/gwview.cgi?n=86) ▾

Entry for Strong's #86 - **ἅδης** - ... name **Hades** or Pluto, the god of the lower regions;

Orcus, the nether world, the realm of the dead; later use of this word: the ...

# Ἄδης

Definition from Wiktionary, the free dictionary

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## Ancient Greek

### Alternative forms

- Αἴδης (Haídēs)
- Ἀΐδης (Aídēs) (Homeric)
- Ἀΐδας (Aídas) (Doric)

### Etymology

Possibly from ἀ- (*a-*, “un-”), alpha privative, + εἶδω (*eídō*, “to see”), thus literally “unseen”.

### Pronunciation

- (5th BC Attic): IPA: /haaídeɛs/
- (1st BC Egyptian): IPA: /há:de:s/
- (4th AD Koine): IPA: /áðis/
- (10th AD Byzantine): IPA: /áðis/
- (15th AD Constantinopolitan): IPA: /áðis/

### Proper noun

**Ἄδης** • (Háidēs) (*genitive Ἄδου*) *m*, *first declension*

- Hades, the Greek god of the underworld
- Hades, the realm of the dead
- the grave, death

#### 4. Hell

### Inflection

<b>Inflection</b>	[show ▼]
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The personal name rarely takes a definite article.

### Descendants

- Greek: Ἄδης (Ádis)
- Latin: Hades

### References

- LSJ
- Bauer lexicon
- Strong's concordance number: G86 (<http://www.biblestudytools.net/Lexicons/Greek/grk.cgi?number=86&version=kjv>)
- Woodhouse's English-Greek Dictionary page 1011 ([http://artflx.uchicago.edu/cgi-bin/efts/dicos/woodhouse\\_test.pl?pageturn=1&pagenumber=1011](http://artflx.uchicago.edu/cgi-bin/efts/dicos/woodhouse_test.pl?pageturn=1&pagenumber=1011))

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Categories: Ancient Greek lemmas | Ancient Greek proper nouns | Ancient Greek first declension proper nouns | grc:Place names

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# Hades

For other uses, see [Hades \(disambiguation\)](#).  
See also: [Hell](#), [Harrowing of Hell](#) and [Hell in Christian beliefs](#)

**Hades** (/ˈheɪdiːz/; from Ancient Greek Ἅιδης/*A.δης*) was the ancient Greek god of the underworld. Eventually, the god's name came to designate the abode of the dead. In Greek mythology, Hades is the oldest male child of Cronus and Rhea considering the order of birth from the mother, or the youngest, considering the regurgitation by the father. The latter view is attested in Poseidon's speech in the *Iliad*.<sup>[1]</sup> According to myth, he and his brothers Zeus and Poseidon defeated the Titans and claimed rulership over the cosmos, ruling the underworld, air, and sea, respectively; the solid earth, long the province of Gaia, was available to all three concurrently.

Later, the Greeks started referring to the god as Plouton (see below), which the Romans Latinized as Pluto.<sup>[2]</sup> The Romans would associate Hades/Pluto with their own chthonic gods, Dis Pater and Orcus. The corresponding Etruscan god was *Aita*. He is often pictured with the three-headed dog Cerberus. In the later mythological tradition, though not in antiquity, he is associated with the Helm of Darkness and the bident.

The term “Hades” in Christian theology (and in New Testament Greek) is parallel to Hebrew *sheol* (שְׁאוֹל, “grave, dirt-pit”), and refers to the abode of the dead. The Christian concept of hell is more akin to and communicated by the Greek concept of *Tartarus*, a deep, gloomy part of Hades used as a dungeon of torment and suffering.

## 1 Names and epithets

As with almost every name for the gods, the origin of Hades's name is obscure. The name as it came to be known in classical times was Ἅιδης, *Haidēs*. Later the iota became silent.<sup>[3]</sup> Originally it was \**Awides* which has been claimed to mean “unseen”.<sup>[4]</sup> This changed into Ἄιδης, *Aidēs* (and afterwards *Āidēs*), with the dropping of the digamma. This Ionic and epic form of the name is the one used in epic poetry.<sup>[5]</sup>

Plato's *Cratylus* speculates extensively upon the etymology, with the character of Socrates asserting that the god's name is not from *aeides* (unseen) as was commonly thought at the time, but rather from “his knowledge (*eidenai*) of all noble things”. Others have interpreted it as “the one who presides over meeting up” (in the sense

that he is the lord of the place everyone comes to inhabit at the end of his life).<sup>[6]</sup>

Poetic variants of the name include Ἄιδωνεύς, *Aidōneus*, and \*Ἄϊς, *Aīs* (a nominative by conjecture), from which the derived forms Ἄϊδος, *Āidos*, Ἄϊδι, *Āidi*, and Ἄϊδα, *Āida* (gen., dat. and acc., respectively) are words commonly seen in poetry.<sup>[7]</sup>

From fear of pronouncing his name and considering that from the abode below (i.e. the soil) come the riches (e.g. from the soil grow the fertile crops, from the soil come the metals and so on), c. 5th century BCE the Greeks started referring to Hades as Πλούτων, *Ploutōn*,<sup>[8]</sup> a name that is an abbreviation of Πλουτοδότης, *Ploutodotēs*, or Πλουτοδοτήρ, *Ploutodotēr*, meaning “giver of wealth”.<sup>[9]</sup>

Epithets of Hades include *Agēsander* (Ἀγήσανδρος) and *Agēsilaos* (Ἀγεσίλαος),<sup>[10]</sup> both from *agein* (ἄγειν, “fetch” or “carry”) and *anēr* (ἄνῆρ, “man”) or *laos* (λαός, “men” or “people”), describing Hades as the god who carries away all.<sup>[11][12][13][14]</sup> Nicander uses the form *Hege-silaus* (Ἡγεσίλαος).<sup>[15]</sup>

## 2 God of the underworld

In Greek mythology, Hades the god of the underworld, was a son of the Titans Cronus and Rhea. He had three sisters, Demeter, Hestia, and Hera, as well as two brothers, Zeus, the youngest of the three, and Poseidon, collectively comprising the original six Olympian gods. Upon reaching adulthood, Zeus managed to force his father to disgorge his siblings. After their release the six younger gods, along with allies they managed to gather, challenged the elder gods for power in the Titanomachy, a divine war. The war lasted for ten years and ended with the victory of the younger gods. Following their victory, according to a single famous passage in the *Iliad* (xv.187–93), Hades and his two brothers, Poseidon and Zeus, drew lots<sup>[16]</sup> for realms to rule. Zeus got the sky, Poseidon got the seas, and Hades received the underworld,<sup>[17]</sup> the unseen realm to which the souls of the dead go upon leaving the world as well as any and all things beneath the earth.

Hades obtained his wife and queen, Persephone, through trickery and violent abduction. The myth, particularly as represented in the *Homeric Hymn to Demeter*, connected the Eleusinian Mysteries with the Olympian pantheon. Helios told the grieving Demeter that Hades was not unworthy as a consort for Persephone:

“Aidoneus, the Ruler of Many, is no unfitting husband among the deathless gods for your child, being your own brother and born of the same stock: also, for honor, he has that third share which he received when division was made at the first, and is appointed lord of those among whom he dwells.”

— Homeric Hymn to Demeter

Despite modern connotations of death as evil, Hades was actually more altruistically inclined in mythology. Hades was often portrayed as passive rather than evil; his role was often maintaining relative balance.

Hades ruled the dead, assisted by others over whom he had complete authority. He strictly forbade his subjects to leave his domain and would become quite enraged when anyone tried to leave, or if someone tried to steal the souls from his realm. His wrath was equally terrible for anyone who tried to cheat death or otherwise crossed him, as *Sisyphus* and *Pirithous* found out to their sorrow.

Besides *Heracles*, the only other living people who ventured to the Underworld were all heroes: *Odysseus*, *Aeneas* (accompanied by the *Sibyl*), *Orpheus*, *Theseus* with *Pirithous*, and, in a late romance, *Psyche*. None of them were pleased with what they witnessed in the realm of the dead. In particular, the Greek war hero *Achilles*, whom *Odysseus* conjured with a blood libation, said:

“O shining *Odysseus*, never try to console me for dying.  
I would rather follow the plow as thrall to another  
man, one with no land allotted to him and not  
much to live on,  
than be a king over all the perished dead.”

— Achilles’ soul to *Odysseus*.  
Homer, *Odyssey* 11.488-491

## 2.1 Cult

Hades, god of the dead, was a fearsome figure to those still living; in no hurry to meet him, they were reluctant to swear oaths in his name, and averted their faces when sacrificing to him. Since to many, simply to say the word “Hades” was frightening, euphemisms were pressed into use. Since precious minerals come from under the earth (i.e., the “underworld” ruled by Hades), he was considered to have control of these as well, and was referred to as Πλούτων (*Plouton*, related to the word for “wealth”), hence the Roman name *Pluto*. *Sophocles* explained referring to Hades as “the rich one” with these words: “the gloomy Hades enriches himself with our sighs and our tears.” In addition, he was called *Clymenus* (“notorious”), *Polydegmon* (“who receives many”), and perhaps *Eubuleus* (“good counsel” or “well-intentioned”),<sup>[18]</sup> all



*Hades and Cerberus, in Meyers Konversationslexikon, 1888*

of them euphemisms for a name that was unsafe to pronounce, which evolved into epithets.

He spent most of the time in his dark realm. Formidable in battle, he proved his ferocity in the famous *Titanomachy*, the battle of the Olympians versus the *Titans*, which established the rule of *Zeus*.

Feared and loathed, Hades embodied the inexorable finality of death: “Why do we loathe Hades more than any god, if not because he is so adamant and unyielding?” The rhetorical question is *Agamemnon*'s.<sup>[19]</sup> He was not, however, an evil god, for although he was stern, cruel, and un pitying, he was still just. Hades ruled the Underworld and was therefore most often associated with death and feared by men, but he was not Death itself — the actual embodiment of Death was *Thanatos*.

When the Greeks propitiated Hades, they banged their hands on the ground to be sure he would hear them.<sup>[20]</sup> Black animals, such as sheep, were sacrificed to him, and the very vehemence of the rejection of human sacrifice expressed in myth suggests an unspoken memory of some distant past. The blood from all chthonic sacrifices including those to propitiate Hades dripped into a pit or

cleft in the ground. The person who offered the sacrifice had to avert his face.<sup>[21]</sup>

One ancient source says that he possessed the Cap of invisibility. His chariot, drawn by four black horses, made for a fearsome and impressive sight. His other ordinary attributes were the narcissus and cypress plants, the Key of Hades and Cerberus, the three-headed dog.

The philosopher Heraclitus, unifying opposites, declared that Hades and Dionysus, the very essence of indestructible life (*zōē*), are the same god.<sup>[22]</sup> Among other evidence Karl Kerényi notes that the grieving goddess Demeter refused to drink wine, which is the gift of Dionysus, after Persephone's abduction, because of this association, and suggests that Hades may in fact have been a "cover name" for the underworld Dionysus.<sup>[23]</sup> He suggests that this dual identity may have been familiar to those who came into contact with the Mysteries.<sup>[24]</sup> One of the epithets of Dionysus was "Chthonios", meaning "the subterranean".<sup>[25]</sup>

## 2.2 Artistic representations

Hades is rarely represented in classical arts, save in depictions of the Rape of Persephone.<sup>[26][27]</sup>

## 2.3 Persephone



*Persephone and Hades: tondo of an Attic red-figured kylix, ca. 440–430 BC*

The consort of Hades was Persephone, represented by the Greeks as the beautiful daughter of Demeter.<sup>[28]</sup>

Persephone did not submit to Hades willingly, but was abducted by him while picking flowers in the fields of Nysa. In protest of his act, Demeter cast a curse on the land and there was a great famine; though, one by one, the gods came to request she lift it, lest mankind perish, she



*Oil painting of Hades abducting Persephone. 18th Century. Oil on wood with gilt background. Property of Missing Link Antiques.*

asserted that the earth would remain barren until she saw her daughter again. Finally, Zeus intervened; via Hermes, he requested that Hades return Persephone. Hades complied,

"But he on his part secretly gave her sweet pomegranate seed to eat, taking care for himself that she might not remain continually with grave, dark-robed Demeter."<sup>[29]</sup>

Demeter questioned Persephone on her return to light and air:

"...but if you have tasted food, you must go back again beneath the secret places of the earth, there to dwell a third part of the seasons every year: yet for the two parts you shall be with me and the other deathless gods."<sup>[29]</sup>

This bound her to Hades and the Underworld, much to the dismay of Demeter. It is not clear whether Persephone was accomplice to the ploy. Zeus proposed a compromise, to which all parties agreed: of the year, Persephone would spend one third with her husband.<sup>[30]</sup>

It is during this time that winter casts on the earth "an aspect of sadness and mourning."<sup>[31]</sup>

## 2.4 Theseus and Pirithous

Theseus and Pirithous pledged to kidnap and marry daughters of Zeus. Theseus chose Helen and together they kidnaped her and decided to hold onto her until she was old enough to marry. Pirithous chose Persephone. They left Helen with Theseus' mother, Aethra and traveled to the Underworld. Hades knew of their plan to capture his wife, so he pretended to offer them hospitality

and set a feast; as soon as the pair sat down, snakes coiled around their feet and held them there. Theseus was eventually rescued by **Heracles** but Pirithous remained trapped as punishment for daring to seek the wife of a god for his own.

## 2.5 Heracles

Heracles' final labour was to capture Cerberus. First, Heracles went to Eleusis to be initiated into the Eleusinian Mysteries. He did this to absolve himself of guilt for killing the centaurs and to learn how to enter and exit the underworld alive. He found the entrance to the underworld at Taenarum. Athena and Hermes helped him through and back from Hades. Heracles asked Hades for permission to take Cerberus. Hades agreed as long as Heracles didn't harm Cerberus. When Heracles dragged the dog out of Hades, he passed through the cavern Acherusia.

## 2.6 Minthe

According to Ovid, Hades pursued and would have won the nymph Minthe, associated with the river Cocytus, had not Persephone turned Minthe into the plant called mint.

## 3 Realm of Hades

Main article: Greek underworld

In older Greek myths, the realm of Hades is the misty and gloomy<sup>[32]</sup> abode of the dead (also called **Erebus**), where all mortals go. Later Greek philosophy introduced the idea that all mortals are judged after death and are either rewarded or cursed. Very few mortals could leave his realm once they entered: the exceptions, **Heracles**, **Theseus**, are heroic. Even Odysseus in his *Nekyia* (*Odyssey*, xi) calls up the spirits of the departed, rather than descend to them.

There were several sections of the realm of Hades, including **Elysium**, the **Asphodel Meadows**, and **Tartarus**. Greek mythographers were not perfectly consistent about the geography of the afterlife. A contrasting myth of the afterlife concerns the **Garden of the Hesperides**, often identified with the **Isles of the Blessed**, where the blessed heroes may dwell.

In Roman mythology, the entrance to the Underworld located at **Avernus**, a crater near **Cumae**, was the route **Aeneas** used to descend to the realm of the dead.<sup>[33]</sup> By synecdoche, "Avernus" could be substituted for the underworld as a whole. The *di inferi* were a collective of underworld divinities.

For Hellenes, the deceased entered the underworld by crossing the **Acheron**, ferried across by **Charon** (kair'-on),



*Aeneas's journey to Hades through the entrance at Cumae mapped by Andrea de Jorio, 1825*

who charged an *obolus*, a small coin for passage placed in the mouth of the deceased by pious relatives. Paupers and the friendless gathered for a hundred years on the near shore according to Book VI of Vergil's *Aeneid*. Greeks offered propitiatory libations to prevent the deceased from returning to the upper world to "haunt" those who had not given them a proper burial. The far side of the river was guarded by **Cerberus**, the three-headed dog defeated by **Heracles** (Roman **Hercules**). Passing beyond **Cerberus**, the shades of the departed entered the land of the dead to be judged.

The five rivers of the realm of Hades, and their symbolic meanings, are **Acheron** (the river of sorrow, or woe), **Cocytus** (lamentation), **Phlegethon** (fire), **Lethe** (oblivion), and **Styx** (hate), the river upon which even the gods swore and in which **Achilles** was dipped to render him invincible. The **Styx** forms the boundary between the upper and lower worlds. See also **Eridanos**.

The first region of Hades comprises the **Fields of Asphodel**, described in *Odyssey* xi, where the shades of heroes wander despondently among lesser spirits, who twitter around them like bats. Only libations of blood offered to them in the world of the living can reawaken in them for a time the sensations of humanity.

Beyond lay **Erebus**, which could be taken for a euphonym of Hades, whose own name was dread. There were two pools, that of **Lethe**, where the common souls flocked to erase all memory, and the pool of **Mnemosyne** ("memory"), where the initiates of the Mysteries drank instead. In the forecourt of the palace of Hades and **Persephone** sit the three judges of the Underworld: **Minos**, **Rhadamanthus**, and **Aeacus**. There at the trivium sacred to **Hecate**, where three roads meet, souls are judged, returned to the **Fields of Asphodel** if they are neither virtuous nor evil, sent by the road to **Tartarus** if they are impious or evil, or sent to **Elysium** (Islands of the Blessed) with the "blameless" heroes.

In the **Sibylline oracles**, a curious hodgepodge of Greco-Roman and Judaeo-Christian elements, Hades again appears as the abode of the dead, and by way of folk etymology, it even derives *Hades* from the name **Adam** (the

first man), saying it is because he was the first to enter there.<sup>[34]</sup>

### 3.1 Charon the ferryman

In ancient Greece it was customary to place a coin in or on the mouth of the dead since the dead were required to pay a fare to Charon, the ferryman of Hades.<sup>[35]</sup>

## 4 Jewish view

See also: Sheol and Gehenna

According to Herbert C. Brichto, writing in Reform Judaism's *Hebrew Union College Annual*, the family tomb is the central concept in understanding biblical views of the afterlife. Brichto states that it is "not mere sentimental respect for the physical remains that is...the motivation for the practice, but rather an assumed connection between proper sepulture and the condition of happiness of the deceased in the afterlife".<sup>[36]</sup>

According to Brichto, the early Israelites apparently believed that the graves of family, or tribe, united into one, and that this unified collectivity is to what the Biblical Hebrew term Sheol refers, the common Grave of humans. Although not well defined in the Tanakh, Sheol in this view was a subterranean underworld where the souls of the dead went after the body died. The Babylonians had a similar underworld called Aralu, and the Greeks had one known as Hades. In the Greek Septuagint translation of the Hebrew Scriptures, one example of the Greek word "Hades" being used to translate "Sheol" is Isaiah 38:18.<sup>[37]</sup> According to Brichto, other Biblical names for Sheol were: Abaddon (ruin), found in Psalm 88:11, Job 28:22 and Proverbs 15:11; Bor (the pit), found in Isaiah 14:15, 24:22, Ezekiel 26:20; and Shakhat (corruption), found in Isaiah 38:17, Ezekiel 28:8.<sup>[36]</sup>

Most Jewish ideas about the afterlife developed in post-biblical times. The Hebrew Scriptures themselves have few references to life after death. Sheol (or Hades in the Septuagint), the bowels of the earth, is portrayed as the place of the dead, but in most instances Sheol seems to be more a metaphor for oblivion than an actual place where the dead "live" and retain consciousness. The notion of resurrection appears in two late biblical sources, Daniel 12 and Isaiah 25-26.<sup>[38]</sup>

## 5 Christian Hades

Main articles: Christian views on Hades and Christian views on Hell

Like other first-century Jews literate in Greek, early Christians used the Greek word *Hades* to translate the Hebrew word *Sheol*. Thus, in Acts 2:27, the Hebrew phrase in Psalm 16:10 appears in the form: "you will not abandon my soul to Hades." Death and Hades are repeatedly associated in the Book of Revelation.<sup>[39]</sup>

The New Testament uses the Greek word *Hades* to refer to the abode of the dead, the common grave of mankind, a shadowlike existence forgotten by the living.<sup>[40]</sup> Only one passage describes Hades as a place of torment, the story of Lazarus and Dives.<sup>[Luke 16:19-31]</sup> Here, Jesus depicts a wicked man suffering fiery torment in Hades, which is contrasted with the bosom of Abraham, and explains that it is impossible to cross over from one location to the other. Some scholars believe that this parable reflects the intertestamental Jewish view of *hades* (or *sheol*) as containing separate divisions for the wicked and righteous.<sup>[40][41]</sup>

Some Christians believe in the mortality of the soul ("Christian mortalism" or "soul sleep") and general judgment ("Last Judgement") only. This view is held by some Anglicans such as E. W. Bullinger.<sup>[42]</sup> Proponents of the mortality of the soul, and only general judgement, for example Advent Christians, Seventh-day Adventists, Conditionalists, Jehovah's Witnesses, Christadelphians, and Christian Universalists, argue that this is a parable using the framework of Jewish views of the Bosom of Abraham, and is metaphorical, and is not definitive teaching on the intermediate state for several reasons. After being emptied of the dead, Hades and death are thrown into the lake of fire in Revelation 20:13-14.

No translation, ancient or modern, in English represents "hades" as "purgatory", but Curtis Martin has said that, being distinct from the hell of the damned (*gehenna* or the "lake of fire"), "hades" could be translated in Latin as *purgatorium* ("purgatory" as a state of purification, as taught by the Catholic Church) and that, at the end of time, when purification of souls is completed, both death and *hades/purgatory* will be thrown into the lake of fire, "the lake that burns with fire and sulfur, which is the second death",<sup>[Revelation 21:8]</sup> in which the damned remain forever.<sup>[43]</sup>

## 6 Genealogy of the Olympians in Greek mythology

## 7 Hades in popular culture

Main article: Hades in popular culture



## 8 See also

- Ereshkigal
- Ghosts in Mesopotamian religions
- Irkalla
- Saveasi'uleo
- The Golden Bough (mythology)
- Yama (Buddhism and Chinese mythology)

## 9 Notes

- [1] Iliad.15.187
- [2] • Tripp, Edward, *Crowell's Handbook of Classical Mythology*, Ty Crowell Co; First Edition edition (June 1970). ISBN 069022608X, "Hades", p. 256
- [3] See Ancient Greek phonology
- [4] Mike Dixon-Kennedy, following Karl Kerényi, *The Gods of the Greeks* (1951:230), in *Encyclopedia of Greco-Roman Mythology*, 1998:143: "his name means 'the unseen', a direct contrast to his brother Zeus, who was originally seen to represent the brightness of day"; Vyacheslav V. Ivanov, "Old Novgorodian Nevide, Russian nevidal': Greek αἰδηλος," citing Robert S. P. Beekes, "Hades and Elysion" in J. Jasanoff, et al., eds., *Mír Curad: Studies in Honor of Calvert Watkins*, 1998. Beekes shows that Thieme's derivation from \*som wid- is semantically untenable; see also R. S. P. Beekes, *Etymological Dictionary of Greek*, Brill, 2009, p. 34.
- [5] Bailly, Anatole; *Dictionnaire Grec Français*, 26th ed. (1963) (entry: "Αἰδης")
- [6] L. West, Martin, *Indo-European Poetry and Myth* (2007), p. 394.
- [7] Bailly, Anatole; *Dictionnaire Grec Français*, 26th ed. (1963) (entry: "\*Αἴς")
- [8] Bailly, Anatole; *Dictionnaire Grec Français*, 26th ed. (1963) (entry: "Πλούτων")
- [9] Aeschylus, *Prometheus Bound*, 806, note. Translated by Smyth, Herbert Weir (1922) in Loeb Classical Library, Volume 145.
- [10] Schmitz, Leonhard (1867). "Agesander (1)". In Smith, William. *Dictionary of Greek and Roman Biography and Mythology* 1. Boston: Little, Brown and Company. p. 68.
- [11] Liddell, Henry; Robert Scott (1996). *A Greek-English Lexicon*. Oxford: Oxford University Press. pp. s.v. ISBN 0-19-864226-1.
- [12] Callimachus, *Hymn. in Pallad.* 130, with Friedrich Spanheim's note
- [13] Hesychius of Alexandria s.v.
- [14] Aeschyl. *ap. Athen.* iii. p. 99
- [15] Nicander, *ap. Athen.* xv. p. 684
- [16] Walter Burkert, in *The Orientalizing Revolution: Near Eastern Influence on Greek Culture in the Early Archaic Age*, 1992, (pp 90ff) compares this single reference with the Mesopotamian *Atra-Hasis*: "the basic structure of both texts is astonishingly similar." The drawing of lots is not the usual account; Hesiod (*Theogony*, 883) declares that Zeus overthrew his father and was acclaimed king by the other gods. "There is hardly another passage in Homer which comes so close to being a translation of an Akkadian epic," Burkert concludes (p. 91).
- [17] Poseidon speaks: "For when we threw the lots I received the grey sea as my abode, Hades drew the murky darkness, Zeus, however, drew the wide sky of brightness and clouds; the earth is common to all, and spacious Olympus." *Iliad* 15.187
- [18] The name *Eubouleos* is more often seen as an epithet for Dionysus or Zeus.
- [19] *Iliad*, ix
- [20] "Hades never knows what is happening in the world above, or in Olympus, except for fragmentary information which comes to him when mortals strike their hands upon the earth and invoke him with oaths and curses" (Robert Graves, *The Greek Myths* 1960: §31.e).
- [21] Kerényi, *Gods of the Greeks* 1951:231.
- [22] Heraclitus, encountering the festival of the *Phallophoria*, in which phalli were paraded about, remarked in a surviving fragment: "If they did not order the procession in honor of the god and address the phallus song to him, this would be the most shameless behavior. But Hades is the same as Dionysos, for whom they rave and act like bacchantes" (quoted in Karl Kerényi, *Dionysos: Archetypal Image of Indestructible Life* [Princeton University Press, 1976] pp239f.).
- [23] Kerényi 1967, p. 40.
- [24] Kerényi 1976, p. 240
- [25] Kerényi, C. (1967). *Eleusis: Archetypal Image of Mother and Daughter*. Princeton University Press. ISBN 0-691-01915-0; Kerényi 1976). *Dionysos: Archetypal Image of Indestructible Life*. Princeton University Press.
- [26] *The Rape of Persephone Museo Archeologico Nazionale di Napoli, Naples, Italy*
- [27] Vermeule, Emily (1958-12-01). "Mythology in Mycenaean Art". *The Classical Journal*, Vol. 54, No. 3. pp. 97–108. Retrieved 2007-10-21.
- [28] Guirand, Felix, *Larousse Encyclopedia of Mythology*, (Batchworth Press Limited) 1959: 190.
- [29] Homeric Hymn to Demeter, 370ff.
- [30] Guirand, Felix, *Larousse Encyclopedia of Mythology'*, (Batchworth Press Limited), 1959: 175.

- [31] Guirand, Felix, *Larousse Encyclopedia of Mythology*, Batchworth Press Limited, 1959: 176.
- [32] Homeric Hymn to Demeter
- [33] *Aeneid*, book 6.
- [34] *Sibylline Oracles* I, 101–3
- [35] Not on the eyes; all literary sources specify the mouth. Callimachus, *Hecale* fragment 278 in R. Pfeiffer's text *Callimachus* (Oxford UP, 1949), vol.2, p. 262; now ordered as fragment 99 by A.S.D. Hollis, in his edition, *Callimachus: Hecale* (Clarendon Press, Oxford 1990), pp. 284f., from the Suidas, English translation online, specifying the mouth, also *Etymologicum Graecum* ("Danakes"). See also Smith's *Dictionary of Greek and Roman Biography and Mythology*, entry on "Charon" online for placement in the mouth, though archaeology disproves Smith's statement that every corpse was given a coin; see article on Charon's obol.
- [36] Herbert Chanon Brichto "Kin, Cult, Land and Afterlife – A Biblical Complex", Hebrew Union College Annual 44, p.8 (1973)
- [37] *Oxford Dictionary of the Christian Church* (Oxford University Press 2005 ISBN 978-0-19-280290-3): *Hades*
- [38] Life After Death - My Jewish Learning - Retrieved 10 July 2014.
- [39] Revelation 1:18, Rev, Rev 20:13–14
- [40] *New Bible Dictionary* 3rd edition, IVP Leicester 1996. "Sheol".
- [41] Evangelical Alliance Commission on Unity and Truth among Evangelicals (2000). *The Nature of Hell*. Acute, Paternoster (London).
- [42] E.W. Bullinger on Luke 16:19-31
- [43] *Catholic for a Reason*, edited by Scott Hahn & Leon Suprenant (1998) by Emmaus Road Publishing, Inc., chapter by Curtis Martin, pp. 300–301]

## 10 External links

### Maps of the Underworld (Greek mythology)

- Color map
- Ancient map

### The God Hades

- *Discourse to the Greeks Concerning Hades* by Flavius Josephus
- Theoi Project, Hades references in classical literature and ancient art
- Greek Mythology Link, Hades

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