

Avraham Regelson

The Horse's Spring: Stories form the Greek Myth [Ein Hasus: sipurim mehamitos hyevani, םיסיפור םיסיפור - םיסיפור םיסיפור]

Israel (1966)

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General information	
Title of the work	The Horse's Spring: Stories form the Greek Myth [Ein Hasus: sipurim mehamitos hyevani, םיסיפור םיסיפור םיסיפור - םיסיפור םיסיפור]
Country of the First Edition	Israel
Country/countries of popularity	Israel
Original Language	Hebrew
First Edition Date	1966
First Edition Details	Avraham Regelson, <i>Ein Hasus: sipurim mehamitos hyevani</i> . Dvir, 1966, 96 pp.
Available Onllne	benyehuda.org (accessed: October 10, 2018)
Genre	Adaptations
Target Audience	Children
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Creators



Avraham Regelson , 1896 - 1981 (Author)

Regelson was a Jewish author, poet and translator. He was born in Russia, moved to the USA, came to Israel in 1933 and then returned to the USA. He later returned and settled in Israel in 1949. He wrote prose and poetry in Hebrew, English and Yiddish. He wrote various works, some of them for children. He was awarded The Brenner Prize and the Bialik Prize for his accomplishments in literature. He was also awarded the Neuman Prize by the Hebrew Department of NYU in 1976 for his contribution to Hebrew literature.

The author admits he wrote the mythology retelling book for the young at heart, not necessarily for children. He was influenced by stories he heard as a child. The book's name – ein hasus – represents the spring which was created when Pegasus' hoof hit the ground.

Sources:

Ben Yehuda organization [website](#) (accessed: October 10, 2018);

abrahamregelson.org (accessed: October 10, 2018);

benyehuda.org (accessed: October 10, 2018).

Bio prepared by Ayelet Peer, Bar-Ilan University,
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believed his readers could understand it; he did not specifically intend for the book to be for children, but for those "young at heart". The idea that one needs to be young at heart to read about Greek mythology is influenced by the traditional perception that the stories of Greek mythology are children's tales. Yet, although some can be adjusted for children, the majority of these tales are not suitable for children at all. This volume, for example, also includes tales of passion, betrayal and punishment that are not suitable for all ages.

Another story that is many times retold differently for children is the contest between Arachne and Athena. The author takes this opportunity to include more short anecdotes as they appear in the tapestries of the two competitors. At the end of the competition, Arachne becomes angry because of Athena's victory and tries to hang herself. The goddess then pities her. There is no mention here of Athena's punishment or anger with Arachne, upon whom the entire blame is placed.

Another interesting twist of the myth occurs in the story of Marsyas. Marsyas is described as becoming a tree as a punishment, with no mention of his severe torture. This, like the Arachne story, suggests that the author was more interested in emphasizing the hubris of those (especially mortals) who dared to challenge the great gods. He prefers not to describe the gods as needlessly vindictive and cruel (except Hera who chases Zeus' love interests).

In keeping with his theme of maintaining the dignity of the gods, the author finishes the book with a mention of Athena's grace and clemency. He chooses the tale of Tiresias, who saw the goddess while bathing. Yet, his Athena showed him compassion when, instead of his eyesight, she gave him the gift of foresight. Then, according to the author, Tiresias became the founder of a generation of poet-prophets. Could the author be implying that as a poet he is also one of Tiresias' offspring? Of course we cannot know for sure, yet since this was the story that was chosen to end the book, the connection cannot be avoided. The book opens with the muses (who inspire poets) and ends with the mortal founder of the chain of poets. The author probably also considered himself as another chain in this long line of storytellers.

[Adonis](#) [Aphrodite](#) [Apollo](#) [Arachne](#) [Ares](#) [Artemis](#) [Athena](#) [Cronus](#) /

Classical, Mythological,
Traditional Motifs,
Characters, and
Concepts

[Kronos](#) [Demeter](#) [Dionysus](#) / [Dionysos](#) [Echidna](#) [Epimetheus](#) [Eros](#)
[Eurynome](#) [Gaia](#) / [Gaea](#) [Hades](#) [Hephaestus](#) [Hera](#) [Hermes](#) [Kore](#)
([Persephone](#)) [Leto](#) [Metis](#) [Midas](#) [Muses](#) [Ouranos](#) / [Uranus](#) [Pan](#) [Pandora](#)
[Prometheus](#) [Psyche](#) [Semele](#) [Silenus](#) [Tiresias](#) [Titanomachy](#) [Typhon](#) /
[Typhoeus](#) / [Typhaon](#) [Zeus](#)

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

[Abandonment](#) [Adolescence](#) [Adventure](#) [Animals](#) [Authority](#) [Character](#)
[traits](#) [Desires](#) [Disobedience](#) [Emotions](#) [Family](#) [Humanism](#) [Loss](#) [Love](#)
[Magic](#) [Prediction/prophesy](#) [Punishment](#) [Reconciliation](#) [Rejection](#)
[Revenge](#) [Romance](#) [Sexuality](#) [Siblings](#) [Storytelling](#) [Suicide](#) [Tricksters](#)
[Values](#) [Violence](#) [War](#)

Further Reading

Maurice, Lisa, "Greek Mythology in Israeli Children's Literature," in Katarzyna Marciniak, ed., *Our Mythical Childhood... The Classics and Literature for Children and Young Adults*, Leiden: Brill, 2016, 309-332.

