Robin Diver, "Entry on: Half a Hundred Hero Tales of Ulysses and the Men of Old by Frank C. Papé, Francis Storr", peer-reviewed by Susan Deacy and Elizabeth Hale. Our Mythical Childhood Survey (Warsaw: University of Warsaw, 2022). Link: http://omc.obta.al.uw.edu.pl/myth-survey/item/1496. Entry version as of November 21, 2026.

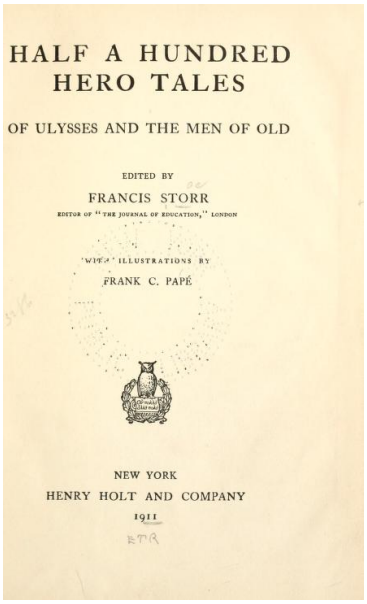
Frank C. Papé , Francis Storr

Half a Hundred Hero Tales of Ulysses and the Men of Old

United States (1911)

TAGS: Achilles Aeneas Ajax / Aias Alpheus Apollo Arethusa Atalanta Cassandra Daphne Eurydice Hector Hecuba Helen Hercules Icarus Jason Laodamia Medea Odysseus / Ulysses Oenone Orpheus Pan Paris (Trojan Prince) Penelope Pluto / Plouton Priam Proserpina Protesilaus Pygmalion Syrinx Theseus Venus





Retrieved from Internet Archive (accessed: August 2, 2022), public domain.

General information	
Title of the work	Half a Hundred Hero Tales of Ulysses and the Men of Old
Country of the First Edition	United States of America
Country/countries of popularity	English speaking countries
Original Language	English
First Edition Date	1911
First Edition Details	Francis Storr, *Half a Hundred Hero Tales of Ulysses and the Men of Old*. New York: Henry Holt and Company, 1911, 394 pp.
ISBN	Not applicable for editio princeps
Available Onllne	*Half a Hundred Hero Tales of Ulysses and the Men of Old*, ed. princ. at Internet Archive (accessed: August 2, 2022). *Half a Hundred Hero Tales of Ulysses and the Men of Old*, ed. 1913 at Project Gutenberg (accessed: August 2, 2022). *Half a Hundred Hero Tales of Ulysses and the Men of Old*, ed. 1913 at Internet Archive (accessed: August 2, 2022).
Genre	Anthology of myths*, Fiction
Target Audience	Children
Author of the Entry	Robin Diver, University of Birmingham, robin.diver@hotmail.com

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

Peer-reviewer of the Entry	Susan Deacy, University of Roehampton, s.deacy@roehampton.ac.uk Elizabeth Hale, University of New England, ehale@une.edu.au

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

Creators



Frank C. Papé , 1878 - 1972
(Illustrator)

Frank C. Papé was a British artist and illustrator known for illustrating books of children's folk and fairy tales. He studied at The Slade School of Fine Art. He was married to illustrator Alice Stringer.

Papé began his career by illustrating Emile Clement's 1902 *Naughty Eric and Other Stories from Giant, Witch, and Fairyland*, followed by *The Toils and Travels of Odysseus* (1908), Elsie Finnimore Buckley's 1908 anthology of Greek myths *Children of the Dawn, The Pilgrim's Progress* (1910), *Fifty-Two Stories of Classic Heroes* (1910) and *Half a Hundred Hero Tales of Ulysses and the Men of Old* (1911), as well as illustrations for the Psalms.

In 1915, he enlisted for the army. He resumed his illustration career in the 1920s and enjoyed success in the US as well as Britain. In 1930, he illustrated an edition of Suetonius. By the late 1950s he had significant issues with his eyesight. His last known work is for a 1968 Robinson Crusoe reprint.

Sources:

Wikipedia (accessed 16th April 2021).

Bio prepared by Robin Diver, University of Birmingham, robin.diver@hotmail.com

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.



Francis Storr , 1839 - 1919
(Author)

Francis Storr (b. 28 February 1839 Otley, Suffolk) was a British classicist, teacher, translator, editor and author. He published translations of Sophocles, and is particularly known for translating the Oedipus trilogy. He also edited and wrote several stories for the child's myth anthology *Half a Hundred Hero Tales of Ulysses and the Men of Old* (1911). He was editor of the *Journal of Education*, and wrote entries for the *Encyclopaedia Britannica* and the *Dictionary of National Biography.*

Storr was educated at Harrow School and Trinity College, and taught at Marlborough College and Merchant Taylors' Boys' School.

Sources:

Worldcat (accessed: August 2, 2022).

Wikidata (accessed: August 2, 2022).

Wikisource (accessed: August 2, 2022).

Bio prepared by Robin Diver, University of Birmingham, robin.diver@hotmail.com

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

Additional information

Summary

This is a collection of fifty Greek myths for children written by a number of different authors and including ten retellings from Nathaniel Hawthorne's *Wonder Book* and *Tanglewood Tales*. Seventeen stories deal with the Trojan War and its aftermath. Most retellings stay fairly close to ancient literary versions, although a few are more innovative. Black and white illustrations depict key scenes.

Featured Stories:

- Pluto and Proserpine (by H.P. Maskell),
- Pan and Syrinx (by Mrs Guy E. Lloyd),
- The Story of Phaeton (by M.M. Bird),
- Arethusa (by V.C. Turnbull),
- The Story of Daphne (by M.M. Bird),
- Deucalion and Pyrrha (by M.M. Bird),
- Epimetheus and Pandora (Nathaniel Hawthorne),
- Europa and the God-Bull (Nathaniel Hawthorne),
- Cadmus and the Dragon's Teeth (Nathaniel Hawthorne),
- Orpheus and Eurydice (by V.C. Turnbull),
- Hercules and the Golden Apples (parts I&II Nathaniel Hawthorne),
- Hercules and Nessus (by H.P. Maskell),
- The Quest of the Golden Fleece (by M.M. Bird),
- How Theseus Found his Father (Nathaniel Hawthorne),
- Theseus and the Witch Medea (Nathaniel Hawthorne),
- Theseus Goes to Slay the Minotaur (Nathaniel Hawthorne),
- Theseus and Ariadne (Nathaniel Hawthorne),
- Paris and Oenone (by V.C. Turnbull),
- Iphigenia (by Mrs Guy E. Lloyd),
- Protesilaus (by Mrs Guy E. Lloyd),
- The Death of Hector (by V.C. Turnbull),
- The Wooden Horse (by Francis Storr),
- The Sack of Troy (by Francis Storr),
- The Death of Ajax (Greater not Lesser Ajax, by Francis Storr),
- The Flight of Aeneas from Troy (by Francis Storr),
- Aeneas and Dido (by V.C. Turnbull),
- Aeneas in Hades (by V.C. Turnbull),
- Nisus and Euryalus (by Francis Storr),
- Ulysses in Hades (by M.M. Bird),
- Circe's Palace (Nathaniel Hawthorne),

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

- Ulysses and the Cyclops (by Hope Moncrieff),
- The Sirens (by V.C. Turnbull),
- The Story of Nausicaa (by M.M. Bird),
- The Homecoming of Ulysses (by M.M. Bird),
- Baucis and Philemon (by H.P. Maskell),
- Hypermnestra (by V.C. Turnbull),
- Oedipus at Colonos (by Mrs Guy E. Lloyd),
- Midas (by H.P. Maskell),
- Perseus and Andromeda (by V.C. Turnbull),
- Meleager and Atalanta (by H.P. Maskell),
- The Story of Daedalus and Icarus (by M.M. Bird),
- Scylla, the Daughter of Nisus (by Mrs Guy E. Lloyd),
- The Story of Pyramus and Thisbe (by M.M. Bird),
- Hero and Leander (by Mrs Guy E. Lloyd),
- Pygmalion and the Image (by Francis Storr),
- Cephalus and Procris (by H.P. Maskell),
- Echo and Narcissus (Thomas Bulfinch),
- The Ring of Polycrates (by M.M. Bird),
- Romulus and Remus (by Mrs Guy E. Lloyd).

Analysis

This is a compilation anthology of stories by many nineteenth-century authors, including ten stories from the two Victorian anthologies of Nathaniel Hawthorne and one from Thomas Bulfinch. The original retellings that comprise the remaining thirty-nine stories maintain a broadly consistent writing style, particularly as regards the use of old-fashioned English that makes this anthology distinct from its 1910s children's anthology rivals (e.g. Farrar 1910 *Old Greek Nature Stories*, Baker 1913 *Stories of Old Greece and Rome*) and conversely more old-fashioned in language than the Hawthorne retellings of more than sixty years earlier.

Storr notes in his preface that the contributing authors have had fairly free rein to write as they like, and accordingly not all these stories read as though they take place in a continuous universe. This is particularly the case with Hawthorne's retellings, which are quite tonally different from the rest. For example, Medea is unproblematically presented as a good person for the entire of M. M. Bird's Argonauts retelling. Later in the anthology, she suddenly reappears as an unabashedly evil advisor of Aegeus who attempts to murder Theseus in one of Hawthorne's retellings. The anthology omits all explanation as to how Medea moved from one story to the next,

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

and the different retellings emphasise such different extremes of her character that a reader with no outside knowledge might conclude these are not intended to be the same character.

Hawthorne's retellings are known for being innovative, but in general, the new retellings written for this anthology are closely adapted from ancient source material, sometimes reading like a simplified child friendly English translation. There are, however, a few exceptions. In Mrs Guy E. Lloyd's Syrinx retelling, for example, Syrinx is a human girl who sits and talks with Pan until he frightens her and she runs away, falls into the water and disappears, by implication drowning.

Although the anthology is named after Ulysses, he is not the dominant protagonist this might suggest. He is the main character of six retellings, only slightly more than the also prominent Aeneas, and he appears in some additional Trojan War stories. Nor is he presented as a particularly likeable character in his initial appearances.

Thematically, this anthology begins with myths about sexual violence, then moves to stories about the origin of humanity and other origin stories, hero stories, the Trojan War, Aeneid, Odyssey and finally miscellaneous stories from Ovid with a broad love story theme. This is a curiously atypical structure for children's anthologies of myth, which tend to either be roughly chronological or start with stories of gods and move to a focus on humans.

This book begins with a preface by Storr, in which he appears self-conscious about 'adding yet another book of Classical Stories to the endless existing versions' but justifies doing so because every version brings out something different in the stories. He also says that the authors have avoided overt moralising, since 'Most of the stories point their own moral' and 'Young readers to-day resent the sermons even of a Kingsley.' [referring to Kingsley's 1856 myth anthology *The Heroes*]. He calls Hawthorne's texts 'the joy of our childhood'; 'our' in this case presumably means that Storr as a child was a fan of Hawthorne.

The story of Proserpine uses quite explicit language; she is 'the ravished maiden', Pluto is her 'bold ravisher' and Jupiter refers to 'This rape of the god lover'. The Arethusa and Daphne retellings, meanwhile, seem largely on the side of the sexually violent god. Daphne is described as an unnatural girl who loves only hunting and shuns love wrongly. Apollo is implied to be unusually compassionate

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

for forgiving her eventually for her rejection and transformation into a laurel after he has calmed down. Alpheus is described as s passionate young lover with admirably deep feelings for Arethusa. Arethusa herself eventually realises she should not flee Alpheus, and the two merge their waters happily; again, the language and imagery is unusually sexual.

The Paris retelling has altered the behaviour of Paris' female (but not male) family members to be significantly more compassionate. Hecuba now disobeys Priam's command to have the infant Paris killed, and secretly arranges him to be spared. Cassandra finds Paris when he is fleeing from the other Trojan princes, recognises him as her brother and affectionately introduces him to everyone else; this is now how Paris discovers the secret of his birth. Oenone, rather than refusing to heal Paris after he has abandoned her, is still going to heal him but he dies in the moment he is brought to her.

Aeneas and Venus' relationship has also been altered to confirm better to an unambiguously positive concept of female family members. In this version, after Aeneas realises it was Venus to whom he was speaking in disguise upon his arrival in Carthage, he is genuinely cheered. He does not express the frustration at his mother's reluctance to reveal herself truly to him that he does in Virgil.

The Protesilaus retelling somewhat Christianises the story, and adds a twist in which Laodamia is punished for failing to believe in duty and military self-sacrifice as her husband does. After the gods briefly return the shade of Protesilaus to her, Laodamia is insistent they will bring him back to life now too, since they have already shown such generosity. She does not value her husband's heroic military sacrifice as he does, and after his ghost leaves she falls down dead from grief. The story ends with her punishment, but also with the promise of an eventual happy ending: 'The gods are just, and Laodamia had not yet learnt the lesson of Protesilaus, that there is a higher and nobler thing even than human love – self-sacrifice and duty. Therefore she is doomed for a set time to wander in the Mourning Fields apart from happy ghosts, till her spirit raised and solemnized by suffering is worthy to meet her lord who walks with the heroes of old in the dwellings of the blest.'

Classical, Mythological, Achilles Aeneas Ajax / Aias Alpheus Apollo Arethusa Atalanta Cassandra Daphne Eurydice Hector Hecuba Helen Hercules Icarus

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

Traditional Motifs, Characters, and Concepts	Jason Laodamia Medea Odysseus / Ulysses Oenone Orpheus Pan Paris (Trojan Prince) Penelope Pluto / Plouton Priam Proserpina Protesilaus Pygmalion Syrinx Theseus Venus
Other Motifs, Figures, and Concepts Relevant for Children and Youth Culture	Adventure Death Family Love Nature Other literary figures, texts and writers Rape
Further Reading	Hawthorne, Nathaniel, *A Wonder Book for Boys and Girls*, ill. Walter Crane, Boston, MA: EriK Publications, 2015 (reprint, ed.pr. 1851). Hawthorne, Nathaniel, *Tanglewood Tales*, Chapel Hill, NC, 2009 (reprint of 1909 ed., ed. pr. 1853).

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.