

HESIOD

**Theogony
and
Works and Days**

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General Introduction

Richard Caldwell

Greece Before Hesiod

Hesiod and Homer did not invent writing, nor did they invent literature, but their works are the earliest surviving examples of Greek literature written down in the alphabetic script which the Greeks borrowed from Phoenicia, probably during the 8th century or shortly before. Once before the Greeks had possessed a method of writing, the syllabic script known as Linear B which the Myceneans adopted from Minoan Crete. The use of Linear B, however, seems to have ended with the destruction of Mycenaean civilization 500 years before Hesiod, and in any case the surviving Linear B material contains nothing literary or mythological except for the names of a few gods, some of them familiar.

It is not only written literature which first appeared at the time of Hesiod; Greek history itself can be said to have begun during the 8th century. Everything before this time, despite the brief presence of Mycenaean writing, is prehistoric in the sense that virtually all we know about the way people lived, including their religious beliefs and myths, is based on the physical remains studied by archaeologists and not on written records. For this reason almost everything said in the following survey of Greek prehistory is probable at best; the present state of our knowledge does not allow certainty in most matters, and in some of the most important does not even guarantee probability. This is not true, at least to the same extent, of the ancient Near East, where written records and literature existed long before the arrival of the first Greek-speaking people in Greece at the end of the third millennium. Nevertheless the question of influence and exchange between Greece and the East during the prehistoric period is still largely a mystery.

The Greek language is Indo-European; that is, it belongs to the large family of languages derived from a single language spoken by a hypothetical people who lived in northeast Europe or northwest Asia during the Neolithic period. In irregular waves of migration from the beginning of the third millennium to the middle of the second, descendants of this people spread throughout Europe and into central Asia as far east as India. One branch of these Indo-European

nomads, who spoke an early form of the language we now know as Greek, entered the mainland of Greece around the beginning of the second millennium. They presumably brought with them both poetry and a polytheistic religion in which the chief god was associated with fatherhood and the sky, since these are elements of the general Indo-European tradition. In Greece they met, probably conquered, and merged with a native people, the early Helladic culture of the beginning of the Greek Bronze Age; before the coming of the Greeks, metallurgy had been introduced into Helladic Greece from the east, just as agriculture, the domestication of animals, and the painting of pottery had come earlier to Greece from Mesopotamia through Asia Minor. We know hardly anything about Helladic religion, of which only a few figurines have survived; whether it may have resembled the religion of nearby Minoan Crete remains a guess.

When the first Greeks entered Greece, one of the great civilizations of the ancient world was already flourishing on the island of Crete to the south. This culture, known as Minoan after Minos, the mythical king of Crete, had been in contact with the Near East and Egypt during the 3rd millennium; thanks to these contacts (which were to increase greatly during the 2nd millennium), a favorable climate, and a protected location, the Minoans had developed a prosperous civilization with large unfortified cities, great royal palaces, and spectacular refinements in art and architecture. The Minoans also possessed writing in the form of a pictographic or hieroglyphic script which developed later into Linear A, the syllabary which the Mycenaean Greeks adopted to write Greek. Since neither Minoan script has been deciphered, all our evidence for Minoan religion is pictorial and conjectural. A goddess (or probably goddesses, who may yet represent different aspects of one goddess), presumably associated with the earth and fertility, seems to be the dominant figure; male figures who may be gods appear, and later myths such as Hesiod's story of the infancy of Zeus on Crete (Th 468-484) may point to a Minoan myth of a son or consort (or both) of a goddess.

Within a few centuries of their arrival, the Greek rulers of the mainland came squarely under the influence of the Minoans. The power and cultural sophistication of the mainland increased rapidly through the Middle Helladic period and reached its height during the late Helladic period, the 16th through the 13th centuries. Meanwhile the Minoan civilization, at its greatest during the 17th and 16th centuries, went into decline after the destruction of the palaces, caused perhaps by the eruption of the volcanic island Thera around 1450.

The Late Helladic period, the final phase of the Bronze Age on the Greek mainland, is most commonly named the Mycenaean period, since the city of Mycenae in the Peloponnesus seems to have been the most important Mycenaean center (an assumption strengthened by the pre-eminence of Mycenae and its

king Agamemnon in the myths of the Trojan War). The chief Mycenaean cities — Mycenae, Tiryns, and Argos in the Argolis, Pylos in Messenia, Thebes and Orchomenus in Boeotia, Iolcus (modern Volos) in Thessaly, Eleusis and Athens in Attica, as well as Cnossus on Crete, which was taken over by the Mycenaean during this period — all play a significant role in later myth, and it is this period which provides the setting for much of Greek myth as it was later known to Hesiod and Homer.

Minoan influence on Mycenaean civilization is so extensive that the few exceptions stand out clearly. There is nothing in Crete like the battle scenes in Mycenaean art, or the enormous Cyclopean fortifications which protect the Mycenaean citadels (the archaeological term is derived from myths crediting the one-eyed giants called Cyclopes with building these walls; post-Mycenaean Greeks did not believe that ordinary mortals could have lifted the great stone blocks). Mycenaean frescoes, jewelry, pottery painting and shapes, and architecture (with such exceptions as the distinctive Helladic room-style called the *megaron*) imitated Minoan models so closely that it is often difficult to tell them apart. Whether the same assimilation applied to religion and myth is impossible to say; the iconographic evidence shows great similarity, but the absence of literary records makes these pictorial data difficult to interpret. The figure of a bull, for example, appears everywhere in the Minoan remains — on buildings, frescoes, pottery, and jewelry and in sacrificial, ritual, and athletic contexts — and the bull is very prominent in later Greek myths concerning Crete, but the exact connection between artifacts and myth is impossible to establish. In the case of Mycenaean culture we have the advantage of written records in a known language, but since the Linear B tablets are almost entirely inventories and accounting records of the religious and political bureaucracy, all they can tell us are the names of some deities and the facts that sacrificial cults existed and that the religious system was highly organized.

Names on the Linear B tablets which correspond with gods and goddesses in later Greek religion include Zeus, Hera, Poseidon, Hermes, Enyalios (a double of Ares), Paiaon (an epithet of Apollo), Erinys (an epithet of Demeter, as well as the singular form of the three Erinyes or Furies), Eleuthia, and perhaps Athena, Artemis, Ares, Dione, and Dionysus. In addition, there is a goddess, or many goddesses, called Potnia (“lady” or “mistress”), a name occurring usually but not always with some qualification: Potnia of horses, Potnia of grain, Potnia of the labyrinth, etc. Finally there are several deities whose names do not appear later, such as Manasa, Drimios the son of Zeus, and Posidaija (a feminine form of Poseidon). The tablets, on a few of which these names appear, were found in great number at Cnossus and Pylos and in smaller quantities at Mycenae and

Thebes; they were preserved by the fires which accompanied the destruction of these sites during the 14th through 12th centuries.

The end of Mycenaean civilization coincided with general disruption in the eastern Mediterranean area and may be due, at least partially, to the raids of the mysterious “Sea Peoples,” who appear most prominently in Egyptian records. A major role may also have been played by the movement into central Greece and the Peloponnesus of new groups of Greek-speaking peoples from the northwest. Only Athens and its surrounding area, and a few isolated places in the Peloponnesus, escaped destruction.

Most survivors of this turbulent period probably remained in Greece but the level of culture changed radically; writing, building in stone, and representational art disappeared, and cultural depression and poverty were widespread, especially in the century or two immediately following the Mycenaean collapse. A Mycenaean group fled to the island of Cyprus; they were followed, toward the end of the 2nd millennium, by large-scale migrations from the Greek mainland to the eastern Aegean islands and the coast of Asia Minor. Aeolians from Boeotia and Thessaly moved into the northern part of this area, Ionians (a mixed group chiefly from Attica and Euboea, but perhaps including temporary refugees in Athens from other parts of Greece) occupied the central section, and Dorians settled in the south, including Crete. A cultural revival began in Athens around 1050, marked by a distinctive pottery style called Proto-Geometric, and gradually spread throughout the Greek world. Other than changes in the Geometric pottery series and a great increase in the use of iron during the 11th century, however, there is little we can say about Greek higher culture during the period 1200-800, appropriately called the “Dark Age” of Greece.

Nevertheless there seems to have been an extended period of relative calm and stability during the second half of the Dark Age, which resulted in a substantial increase in both population and prosperity by the end of this period and the beginning of the Archaic period (8th-6th centuries). By the time of Hesiod, during the first century of the Archaic period, Greece had entered into a cultural and economic revival of large proportions. Over-population was an important factor not only in political and economic change but also as an impetus for a great colonizing movement which spread Greek culture throughout and beyond the central and eastern Mediterranean during the Archaic period. More significantly, colonization introduced Greece to other cultures, and this acquaintance was accelerated by the rapid expansion of Greek trading relations, particularly with the Near Eastern civilizations of Syria and Phoenicia. An increasingly powerful merchant class arose, generating further political and economic change, and a wealth of new ideas poured into Greece from overseas, including coinage, the Orientalizing pottery style, the alphabet, and knowledge

of eastern customs and myths. We cannot know to what extent Hesiod participated in these Archaic developments; the legends which appeared later about his travels cannot be verified, and the only real evidence we have is what is contained in the surviving poems. The only place we know he visited is Chalcis on Euboea, the long island which runs along the eastern borders of Attica, Boeotia, and Thessaly, scarcely ever more than a stone's throw from the mainland. Euboea was almost certainly an important center of cultural and poetic activity at Hesiod's time and before, and, because of its close contacts with the Near East, it was a place where eastern ideas could affect Aeolic and Ionic poetic traditions.

The headings of the sections in the following translation have been placed in brackets to remind the reader that these are the editor's invention and not Hesiod's. Lines bracketed within the text have been condemned by some editors as later additions. Names have been most often given in translation, occasionally with the Greek name supplied at the first occurrence, in parenthesis, as "Heaven (Ouranos)". In the case of minor deities the meaning of the name has often been added, as "Euterpe, the Well Delighting". Although it has not been possible to keep one English word for one Greek word in the translation, the index indicates where a particular word has been used, such as *plutus* rather than *olbos* for "wealth."

SUGGESTED FURTHER READING

Commentaries

Richard Caldwell's translation of and commentary on the *Theogony* (Focus, 1987) of which this is an abridged version, provides an insight into the mythic and psychological bases of Hesiod's account of the gods and includes a detailed comparison with Hesiod's Near Eastern sources. Stephen Scully's forthcoming work *Hesiod's Theogony* (Oxford) includes an important consideration of Hesiod's use of language. For now see his review article in *International Journal of the Classical Tradition* 11 (2005) 424-34. The two standard, comprehensive commentaries on the main Hesiodic poems are by M. L. West, *Hesiod: Theogony* (Oxford, 1966) and *Hesiod: Works and Days* (Oxford, 1978). Both have very useful introductions largely focusing on Hesiod's ties to the Near East. In the case of the *Works and Days*, however, West is largely unimpressed with Hesiod's level of poetic ability and his commentary reflects this attitude. W. J. Verdenius has a more limited but interesting and informative commentary on the first half of the *Works and Days* (Leiden, 1985). David Tandy's translation

of the *Works and Days* (Berkeley, 1997), done with an eye to the Social Sciences, contains abundant additional material, and the introduction to Glenn Most's recent Loeb edition (with Greek and English on facing pages, Cambridge, MA 2006) is excellent.

Other Works

The following include the major and most accessible of the discussions of Hesiod in, as should be clear from the various titles, his various aspects.

- Burkert, Walter. *Babylon, Memphis, Persepolis: Eastern Contexts of Greek Culture*. Cambridge, MA: 2004.
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- Nelson, Stephanie. *God and the Land: The Metaphysics of Farming in Hesiod and Vergil*. Oxford: Oxford University Press. 1998.
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- Pucci, Pietro. *Hesiod and the Language of Poetry*. Baltimore: 1977.
- Solmsen, Friedrich. *Hesiod and Aeschylus*. Cornell Studies in Classical Philology. Ithaca: 1949.
- Walcot, Peter. *Hesiod and the Near East*. Cardiff: 1966.
- _____. *Greek Peasants, Ancient and Modern: A Comparison of Social and Moral Values*. Manchester: Manchester University Press, 1970.
- West, M. L.. *The East Face of Helicon: West Asiatic Elements in Greek Poetry and Myth*. Oxford: 1997.

Theogony

[Prologue]

Let us begin to sing of the Muses of Helicon,¹
who hold the great and holy mount of Helicon,
and dance on tender feet round the violet spring
and the altar of Cronus' mighty son.
Having washed their soft skin in Permessus' 5
spring, or Hippocrene, or holy Olmeius,²
on Helicon's summit they lead the fair
dances arousing longing, with rapid steps.
Setting out from there, concealed by air,
they walk at night, chanting their fair song, 10
singing of aegis-bearing Zeus³ and mistress Hera
of Argos, who walks in golden sandals, and
aegis-bearing Zeus' daughter, bright-eyed Athena,
and Phoebus Apollo and archeress Artemis,

-
- 1 The Muses invoked by Hesiod are the divine patronesses of song and singers. It was a common practice in early Greek poetry to begin a recitation with an appeal to them (or to one of them) for inspiration and guidance. Hesiod introduces his song with a hymn to the Muses because they are more than a poetic convention to him; they actually appeared to him and made him a singer (22-33), and they commanded him to sing first of themselves. Mount Helicon is the highest mountain of Boeotia, about halfway between Thebes and Delphi. The town of Ascra on its slopes was the home of Hesiod; according to Pausanias (9.29.1-2) Ascra was founded by the Aloadae (two gigantic children who tried to take over Olympus), and they also started a cult of the Muses on Helicon. There may have been a cult of Zeus on Helicon, as the presence of an altar implies.
 - 2 The Permessus is a stream of Helicon, and the Olmeius is a nearby river into which it flowed. Hippocrene, a spring high on Helicon, was later said to have been created by a kick of the hoof of the winged horse Pegasus; the name means "spring of the horse."
 - 3 Zeus' descriptive epithet "Aegiochos" is usually translated "aegis-bearing" and thought to refer to the aegis, a goat-skin emblem made by Hephaestus for Zeus, who uses it to frighten enemies and create thunder-storms.

and Poseidon earth-embracer, earth-shaker,⁴ 15
 and revered Right (Themis)⁵ and glancing Aphrodite,
 and gold-crowned Youth (Hebe) and lovely Dione,
 Leto, Iapetus, and crooked-minded Cronus,⁶
 Dawn, great Sun (Helius), and bright Moon (Selene)
 Earth (Gaia), great Ocean, and black Night, and 20
 the holy race of other immortals who always are.
 Once they taught Hesiod beautiful song
 as he watched his sheep under holy Helicon;
 this is the first speech the goddesses spoke to me,
 the Olympian Muses, daughters of aegis-bearing Zeus:⁷ 25
 “Rustic shepherds, evil oafs, nothing but bellies,
 we know how to say many lies as if they were true,⁸
 and when we want, we know how to speak the truth.”
 This is what the prompt-voiced daughters of great Zeus said;
 they picked and gave me a staff, a branch of strong laurel,⁹ 30
 a fine one, and breathed into me a voice
 divine, to celebrate what will be and what was.

-
- 4 Poseidon is called “earth-embracer” because he is a sea-god, and the ocean was regarded by the gods as a circular river which surrounded the earth.
- 5 Right (Themis) is a Titan goddess (135) and Zeus’ second wife (901).
- 6 Hebe (Youth) is a daughter of Zeus and Hera (922). Dione is a daughter of Ocean in the *Theogony* (353), but Homer and some other sources call her the mother of Aphrodite; her name is a feminine form of “Zeus.” Leto is a daughter of the Titans Coeus and Phoebe (404-406) and Zeus’ sixth wife (918); their children are Apollo and Artemis (919). Iapetus is a Titan (134) and the father of Prometheus (510).
- 7 The “Olympian” Muses are the same as the “Heliconian” Muses in 1; they are called Heliconian because Helicon is one of their favorite places and a site of their cult, and Olympian because they sing to and of their father Zeus, whose home is Olympus.
- 8 The lies which have the appearance of truth may refer to variants and contradictions in the theogonic traditions which Hesiod knew.
- 9 To hold a staff, in early Greek literature, is to have the authority to speak; staffs are held by kings, priests, prophets, heralds, and speakers in the Homeric assembly of chieftains. Professional singers after the time of Hesiod often carried a laurel wand, and an ancient commentator claimed that Hesiod invented this practice (no doubt using this passage as his evidence). The laurel is associated with Apollo and with oracles and prophecy; it is therefore fitting for singers also, since singers and prophets in ancient Greece shared a calling and knowledge not available to ordinary mortals. There were other concrete signs (blindness, for example) which, at least in myth and legend, characterize both singers and prophets as possessors of arcane knowledge.

They told me to sing the race of the blessed who always are,
 but always to sing of themselves first and also last.
 But what is this of oak or rock to me?¹⁰ 35

Hesiod, let us start from the Muses, who with singing
 cheer the great mind of father Zeus in Olympus,¹¹
 telling things that are and will be and were before,
 with harmonized voice; the unbroken song flows
 sweet from their lips; the father's house rejoices, 40
 the house of loud-sounding Zeus,¹² as the delicate voice
 of the goddesses spreads, the peaks of snowy Olympus echo,
 and the homes of the immortals; with ambrosial voice
 they celebrate in song¹³ first the revered race of gods
 from the beginning, whom Earth and wide Sky begot, 45
 and those born from them, the gods, givers of good;
 and second of Zeus, the father of gods and men,
 [the goddesses sing, beginning and ending the song]
 how he is best of gods and greatest in strength;
 next, singing of the race of men and mighty Giants 50
 they cheer the mind of Zeus in Olympus, themselves
 the Muses of Olympus, daughters of aegis-bearing Zeus.
 Memory (Mnemosyne), who rules the hills of Eleuther, having lain
 with the father, Cronus' son, in Pieria, bore them to be
 a forgetting of evils and a respite from cares.¹⁴ 55

-
- 10 This puzzling line must be a proverb of some kind. The meaning may be "Why do I speak further of incredible things?" (i.e., the epiphany of the Muses), but this cannot be demonstrated. At any rate, the verse is an indication that one topic is ending and another is about to begin.
- 11 Having told of his own relationship with the Muses, Hesiod now starts over. This second part of his prologue is much more like the standard hymn to a divinity, relating the Muses' function and situation among the gods (37-74), the details of their parentage and birth (53-62), their names (75-79), and their functions in regard to mortals (80-103).
- 12 Zeus is "loud-sounding" because he is a thunder-, lightning-, and storm-god.
- 13 The song of the Muses recapitulates the themes of the *Theogony* and its sequel, the *Catalogue of Women*: the first gods and the Titans (44-45), the Olympian gods (46), Zeus (47, 49), mortals (50).
- 14 Memory (Mnemosyne), the mother of the Muses is most important to a poet whose tradition is entirely or largely orally transmitted. Eleuther is on Mount Cithaeron, another Boeotian mountain which may have been the site of a cult of the Muses, as well as the place where the infant Oedipus was exposed and where Heracles killed

when he looks at a rich man, who hastens to plow and sow
 and set his household in order; so neighbor envies his neighbor
 as he hastens towards wealth – for this strife is a good one for mortals –
 and potter is rival to potter and craftsman to craftsman 25
 and beggar is jealous of beggar, and poet of poet.

[Perses and the Kings]

Perses, set these things in store in your heart; don't let the Strife
 who relishes evil keep your heart back from work, with you looking
 after quarrels in the marketplace, a listener-in and a cheat.
 The season for quarrels is short, and care for the marketplace, 30
 when the year's living is yet to be stored, inside in the barn
 in its season – the living the earth bears, the grain of Demeter.
 When you have plenty of that, go on with your quarrels, disputing
 after other men's goods. But you'll get no second chance
 for that work. So come, let us settle our quarrel instead, right now 35
 with straight judgments; straight judgments are from Zeus and the best.
 For already we had divided the farm, but you kept on grabbing,
 carrying off the most of it, feeding the kings with great glory,
 gift-gobblers, who like judging this kind of justice.
 Idiots. They don't know that the half is more than the whole 40
 nor what is good about mallow and asphodel.⁴

[Prometheus and Pandora]⁵

For the gods have hidden
 our livelihood and hold it from us. Otherwise, easily, you could work
 for a day and have enough for a year and do no more work.
 You could put the boat's rudder up over the fireplace in the smoke 45

4 The advantage of mallow and asphodel appears to be that it is poor fare (asphodel grows freely in the underworld, as *Odyssey* 11.523) and so is not grudged by the gods, much like the “half” which is therefore better than the whole. See the Introduction, pp. 63-64, for this theme and for Hesiod's quarrel with his brother Perses. The word “idiot” here (*nepios*) is elsewhere translated “fool.” See n. 13.

5 In the *Theogony* version of this myth Hesiod presents the theft of fire as the second stage in Prometheus' challenge of Zeus, which begins with the division of the sacrifice. Prometheus' name means “Fore-thought” as contrasted, in this version, to his brother Epimetheus, or “After-thought.” See the *Theogony* 521-616 for parallels to this story, as well as the Introduction, pp. 65-66. *Bios*, translated as “livelihood” below, can also mean simply “life.”

and let the works of the oxen go hang, and of the long-laboring mules.⁶
 But Zeus hid it, enraged in his heart because crooked-minded Prometheus
 tricked him. And so for men Zeus plotted grief and trouble.
 He hid fire. And Prometheus, bold son of Iapetus, stole it back 50
 from the side of wise Zeus, in a fennel stalk, and gave it to men
 and Zeus who delights in the thunder did not notice.
 So in anger Zeus spoke to him, Zeus, who gathers the clouds:
 “Son of Iapetus, all-cunning, wily in plots,
 you delight in your stealing of fire and in outwitting me – 55
 it will be a plague, a great one, to you, and to men to come.
 I too will give them a gift, an evil one, answering fire,
 in which all will delight in their hearts, as they embrace their own evil.”
 So he spoke, and laughed, the father of gods and men.
 And he ordered famous Hephaestus, as quick as he could, 60
 to mix earth with water, and to put in a human voice
 and human strength and make the face like a goddess immortal
 and shape a maiden’s most beautiful form. And Zeus bid Athena
 to teach her her works – how to weave the varied, intricate web –
 and he told Aphrodite, the golden, to pour grace around her 65
 and hard longing and knee-weakening care; and he told Hermes
 to put in the mind of a bitch and the heart of a thief,
 Hermes the guide, the messenger, and the slayer of Argus.⁷
 So he spoke; and they obeyed him, lord Zeus, Cronus’ son.
 Right away Hephaestus, the famous lame god, formed from earth 70
 one like a revered, modest maiden, as was Cronus’ son great counsel.
 And bright-eyed Athena, goddess, clothed and adorned her
 and the Graces, bright goddesses, and the lady Persuasion
 put gold adornments on her, and the Horae, the lovely-haired
 Seasons, crowned her with flowers of springtime, 75
 [and all her ornaments Pallas Athena shaped to her body.]
 And then Hermes, the slayer of Argus, the guide, put into her breast

6 As below (l. 629) the rudder is hung up over the fireplace so that the smoke will preserve it.

7 Hephaestus, the blacksmith and god of fire, is also the god of crafts and so of anything “man-made.” Athena is a goddess not only of war and intelligence (as *Theogony* 924-6) but also of weaving, the essential work of a woman. Hermes is a god of boundaries and also of violating boundaries, hence his role as a messenger and his association with theft. In the *Homeric Hymn to Hermes* for example, while still a baby, Hermes steals Apollo’s cattle. See also the note on *Theogony* 938-9.

Appendix

The Psychology of the Succession Myth

An Essay by Richard Caldwell

This interpretation of the *Theogony* depends on two basic assumptions. The first is that all human beings have, and use, a mode of thinking which is inaccessible to ordinary consciousness. This hidden world of thought is nothing mystical; it is the ideas and fantasies, typically originating in the childhood experiences which form our personalities and often connected in some way with our adult life, which are kept in a state of permanent repression (that is, kept out of consciousness by an internal censoring process).

The second assumption is that myths, like dreams, express these unconscious ideas in a more or less disguised, or symbolic, form. Dreams seem to have two positive functions: to protect sleep by incorporating potential disturbances (such as hunger, noise, etc.) into a dream, and to protect mental stability by relaxing repression temporarily and allowing repressed ideas to enter dream-consciousness in some form. Recent studies of the physiology of dreaming, at any rate, have shown that people who are deprived of dreams (but not of sleep) within a few days begin to hallucinate, become depressed and anxious, and exhibit quasi-psychotic personality traits.

Myths, of course, have many functions: they can entertain, they can instruct, they can remember, they can justify, and so on. But there are two functions, related to one another, which seem to be operative in nearly all myths: to satisfy curiosity, and (like dreams) to express unconscious fantasies.

It might be objected at this point that the satisfaction of curiosity could hardly be a primary motive of myths, since it is essential that myths be repeated over and over, whereas curiosity would presumably be exhausted after the first telling. To answer this objection, we need only recall the universal demand of small children that their favorite stories be told again and again, their insistence that they be repeated faithfully and accurately (and also the mixture of joy and exasperation with which they greet any deviation). It may be that a compulsion

to repeat is present here; that is, the pleasure of curiosity's initial satisfaction is so great that the experience can be repeated many times. But it is probably better to assume that the satisfaction (and re-satisfaction) of curiosity is combined with another function related to the child's emotional needs. In other words, there are two simultaneous satisfactions, one intellectual and the other emotional, which work together; the first achieves its purpose by answering questions, and the second in a number of ways (mastering fear, resolving emotional ambivalence, identification with a relevant character, etc.). When the evil stepmother disappears and the fairy godmother returns in the nick of time, the child learns two things: on an intellectual level, he learns how the story ends; on an emotional level, he realizes that the bad mother (who is in reality the punishing, disappointing, denying, or merely absent mother) is only a temporary presence, and that the real mother is the good mother who will surely return.

Myths also satisfy curiosity of many different kinds, although the underlying question is always "What was it like in the past?" In the case of a theogony, the object of curiosity is how the world began, how things started, how the world and its gods came to be the way it is believed they are. But this intellectual function is inseparable from an emotional goal, just as the child's question "Where do babies come from?" is really an expression of his concern over the details of his own conception, birth, and status.

The symbolic expression of unconscious needs energizes the other functions of myth. It is what makes myths moving and compelling, even for someone who no longer believes in their literal truth, and (just as in dreams) it attaches emotional energy to a varied, often seemingly unconnected, collection of memories. The most important difference, although not the only one, between myths and dreams is that dreams express the wishes and fears of a single individual, and these may be so personal and idiosyncratic, so tied up in an individual history, that they may be irrelevant or nonexistent for others. Myths, however, whatever their hypothetical beginning may have been, retain their status as myth only if the wishes and fears they express pertain to many or all of a population.

We should begin our study of the *Theogony* by returning to the issue of curiosity. To be curious about all sorts of matters is natural and appropriate for children; it is how they learn and grow, and its gradual loss is one of the unfortunate disasters of maturation. Among all the objects of childhood curiosity, however, there are two matters of special importance for dreams and myths, because they are intimately connected with the child's feelings and are most likely to produce anxiety and subsequent repression: the origin of the baby, and the difference between the sexes.

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