

A Commentary On Hesiods Theogony

Bryn Mawr Commentaries provide clear, concise, accurate, and consistent support for students making the transition from introductory and intermediate texts to the direct experience of ancient Greek and Latin literature. They assume that the student will know the basics of grammar and vocabulary and then provide the specific grammatical and lexical notes that a student requires to begin the task of interpretation.

This book not only introduces readers to ancient scholarship, but also teaches them how to read it. It includes a detailed, step-by-step introduction to the language, a glossary of over 1500 grammatical terms, and a set of more than 200 passages for translation, each accompanied by commentary.

Greek poet Hesiod took many lines of thought and knowledge - myth, fable, personal experience, practical understanding - and wove them into one great whole. He did as much with the origins of the Greek gods in the *Theogony*, and then did the same in creating his manual of moral and practical advice, *Works and Days*. Here, Stephanie Nelson's translation of *Works and Days* is paired with Richard S. Caldwell's take on the *Theogony*. Along with introductory essays, these comprehensible versions of Hesiod's two best-known poems make it easy for readers to see why Hesiod's writings continue to resound through the ages.

For this eagerly anticipated revised edition, Athanassakis has provided an expanded introduction on Hesiod and his work, subtly amended his faithful translations, significantly augmented the notes and index, and updated the bibliography. --Johns Hopkins University Press.

This new, annotated translation of Hesiod's *Works and Days* is a collaboration between David W. Tandy, a classicist, and Walter Neale, an economist and economic historian. Hesiod was an ancient Greek poet whose *Works and Days* discusses agricultural practices and society in general. Classicists and ancient historians have turned to *Works and Days* for its insights on Greek mythology and religion. The poem also sheds light on economic history and ancient agriculture, and is a good resource for social scientists interested in these areas. This translation emphasizes the activities and problems of a practicing agriculturist as well as the larger, changing political and economic institutions of the early archaic period. The authors provide a clear, accurate translation along with notes aimed at a broad audience. The introductory essay discusses the changing economic, political and trading world of the eighth and seventh centuries B.C.E., while the notes present the range and possible meanings of important Greek terms and references in the poem and highlight areas of ambiguity in our understanding of *Works and Days*.

Hesiod, who lived in Boetia in the late eighth century BC, is one of the oldest known, and possibly the oldest of Greek poets. His *Theogony* contains a systematic genealogy of the gods from the beginning of the world and an account of the struggles of the Titans. In contrast, *Works and Days* is a compendium of moral and practical advice on husbandry, and throws unique and fascinating light on archaic Greek society. As well as offering the earliest known sources for the myths of Pandora, Prometheus and the Golden Age, Hesiod's poetry provides a valuable account of the ethics and superstitions of the society in which he lived. Unlike Homer, Hesiod writes about himself and his family, and he stands out as the first personality in European literature. This

Get Free A Commentary On Hesiods Theogony

new translation, by a leading expert on the Hesiodic poems combines accuracy with readability. It is accompanied by an introduction and explanatory notes.

This volume brings together 29 junior and senior scholars to discuss aspects of Hesiod's poetry and its milieu and to explore questions of reception over two and half millennia from shortly after the poems' conception to Twitter hashtags. Rather than an exhaustive study of Hesiodic themes, the Handbook is conceived as a guide through terrain, some familiar, other less charted, examining both Hesiodic craft and later engagements with Hesiod's stories of the gods and moralizing proscriptions of just human behavior. The volume opens with the "Hesiodic Question," to address questions of authorship, historicity, and the nature of composition of Hesiod's two major poems, the Theogony and Works and Days. Subsequent chapters on the archaeology and economic history of archaic Boiotia, Indo-European poetics, and Hesiodic style offer a critical picture of the sorts of questions that have been asked rather than an attempt to resolve debate. Other chapters discuss Hesiod's particular rendering of the supernatural and the performative nature of the Works and Days, as well as competing diachronic and synchronic temporalities and varying portrayals of female in the two poems. The rich story of reception ranges from Solon to comic books. These chapters continue to explore the nature of Hesiod's poetics, as different writers through time single out new aspects of his art less evident to earlier readers. Long before the advent of Christianity, classical writers leveled their criticism at Hesiod's version of polytheism. The relative importance of Hesiod's two major poems across time also tells us a tale of the age receiving the poems. In the past two centuries, artists and writers have come to embrace the Hesiodic stories for themselves for the insight they offer of the human condition but even as old allegory looks quaint to modern eyes new forms of allegory take form.

This volume analyzes the narrative structure of the Theogony to support the argument that this poem is a didactic poem explaining the position of man in the divine universe. It discusses how Hesiod employs narratological devices to achieve his purposes. Hesiod was an early Greek poet and rhapsode, who presumably lived around 700 BC. His writings serve as a major source on Greek mythology, farming techniques, archaic Greek astronomy and ancient timekeeping. Of the many works attributed to Hesiod, three survive complete and many more in fragmentary state. They include Alexandrian Papyri, some dating from as early as the 1st century BC, and manuscripts written from the eleventh century forward. He wrote a poem of some 800 verses, the Works and Days, which revolves around two general truths: labour is the universal lot of Man, but he who is willing to work will get by. Tradition also attributes the Theogony, a poem which uses the same epic verse-form as the Works and Days, to Hesiod. A short poem traditionally attributed to Hesiod is The Shield of Heracles. Several additional poems were sometimes ascribed to Hesiod: Aegimius, Astrice, Chironis Hypothecae, Idaeus Dactyli, Wedding of Ceyx, Great Works (presumably an expanded Works and Days), Great Eoiae (presumably an expanded Catalogue of Women), Melampodia and Ornithomantia.

Originally published: Handbook of classical mythology. Santa Barbara, CA: ABC-CLIO, c2004.

The papers gathered in this volume offer precise investigations of the historical and philosophical grounds for the first medieval commentaries on the Nicomachean Ethics.

Get Free A Commentary On Hesiods Theogony

These commentaries were produced by Byzantine philosophers in twelfth-century Constantinople.

Stephen Scully both offers a reading of Hesiod's Theogony and traces the reception and shadows of this authoritative Greek creation story in Greek and Roman texts up to Milton's own creation myth, which sought to "soar above th' Aonian Mount [i.e., the Theogony]...and justify the ways of God to men." Scully also considers the poem in light of Near Eastern creation stories, including the Enuma elish and Genesis, as well as the most striking of modern "scientific myths," Freud's Civilization and its Discontents. Scully reads Hesiod's poem as a hymn to Zeus and a city-state creation myth, arguing that Olympus is portrayed as an idealized polity and--with but one exception--a place of communal harmony. This reading informs his study of the Theogony's reception in later writings about polity, discord, and justice. The rich and various story of reception pays particular attention to the long Homeric Hymns, Solon, the Presocratics, Pindar, Aeschylus, Aristophanes, and Plato in the Archaic and Classical periods; to the Alexandrian scholars, Callimachus, Euhemerus, and the Stoics in the Hellenistic period; to Ovid, Apollodorus, Lucian, a few Church fathers, and the Neoplatonists in the Roman period. Tracing the poem's reception in the Byzantine, medieval, and early Renaissance, including Petrarch and Erasmus, the book ends with a lengthy exploration of Milton's imitations of the poem in Paradise Lost. Scully also compares what he considers Hesiod's artful interplay of narrative, genealogical lists, and keen use of personified abstractions in the Theogony to Homeric narrative techniques and treatment of epic verse. "

Hesiod's Theogony, written by legendary author Hesiod, is widely considered to be one of the greatest classic texts of all time. This great classic will surely attract a whole new generation of readers. For many, Hesiod's Theogony is required reading for various courses and curriculums. And for others who simply enjoy reading timeless pieces of classic literature, this gem by Hesiod is highly recommended. Published by Classic Books International and beautifully produced, Hesiod's Theogony by Hesiod would make an ideal gift and it should be a part of everyone's personal library.

Hesiod is the first Greek and, therefore, the first European we can know as a real person, for, unlike Homer, he tells us about himself in his poems. Hesiod seems to have been a successful farmer and a rather gloomy though not humorless man. One suspects from his concern for the bachelor's lot and some rather unflattering remarks about women that he was never married. A close study of both poems reveals the same personality -that of a deeply religious man concerned with the problems of justice and fate.

An introduction to the mythological world of the Greeks and the Romans, combined with a chronology of myths and a dictionary of key characters, objects, and events. • A detailed timeline serves as a convenient "episode guide" chronicling events described in classical mythology • A comprehensive A–Z section offers a quick way to identify the gods, mortals, events, and objects that are key to specific myths

Robin Osborne's introduction to the art, archaeology and history of ancient Greece shows how we can write the history of this period, and the insights which can be gained by doing so for our understanding of later periods of history

A classic, prescient work dealing with myth and cult which traces the evolution of Hermes from sacred stoneheap and phallus to Homeric Hymn to Hermes and the

Get Free A Commentary On Hesiods Theogony

Hesiodic poems.

This book offers a critique of traditional conceptions of the liberal arts, exploring the challenges posed by cultural diversity to the aims and methods of a humanist education through the lens of a neglected classical tradition of rhetoric.

Presents a collection of 26 articles, with an introduction on "The Influence of Hellenism on Jews in Palestine in the Hellenistic Period."

Stephen Scully both offers a reading of Hesiod's *Theogony* and traces the reception and shadows of this authoritative Greek creation story in Greek and Roman texts up to Milton's own creation myth, which sought to "soar above th' Aonian Mount [i.e., the *Theogony*]...and justify the ways of God to men." Scully also considers the poem in light of Near Eastern creation stories, including the *Enûma elish* and *Genesis*, as well as the most striking of modern "scientific myths," Freud's *Civilization and its Discontents*. Scully reads Hesiod's poem as a hymn to Zeus and a city-state creation myth, arguing that Olympus is portrayed as an idealized polity and--with but one exception--a place of communal harmony. This reading informs his study of the *Theogony*'s reception in later writings about polity, discord, and justice. The rich and various story of reception pays particular attention to the long Homeric Hymns, Solon, the Presocratics, Pindar, Aeschylus, Aristophanes, and Plato in the Archaic and Classical periods; to the Alexandrian scholars, Callimachus, Euhemerus, and the Stoics in the Hellenistic period; to Ovid, Apollodorus, Lucian, a few Church fathers, and the Neoplatonists in the Roman period. Tracing the poem's reception in the Byzantine, medieval, and early Renaissance, including Petrarch and Erasmus, the book ends with a lengthy exploration of Milton's imitations of the poem in *Paradise Lost*. Scully also compares what he considers Hesiod's artful interplay of narrative, genealogical lists, and keen use of personified abstractions in the *Theogony* to Homeric narrative techniques and treatment of epic verse.

This new, annotated translation of Hesiod's "Works and Days" is a collaboration between David W. Tandy, a classicist, and Walter Neale, an economist and economic historian. Hesiod was an ancient Greek poet whose "Works and Days" discusses agricultural practices and society in general. Classicists and ancient historians have turned to "Works and Days" for its insights on Greek mythology and religion. The poem also sheds light on economic history and ancient agriculture, and is a good resource for social scientists interested in these areas. This translation emphasizes the activities and problems of a practicing agriculturist as well as the larger, changing political and economic institutions of the early archaic period. The authors provide a clear, accurate translation along with notes aimed at a broad audience. The introductory essay discusses the changing economic, political and trading world of the eighth and seventh centuries B.C.E., while the notes present the range and possible meanings of important Greek terms and references in the poem and highlight areas of ambiguity in our understanding of "Works and Days."

Specifically designed for upper-level students of these major narrative works of

early Greek poetry.

In this pathbreaking book, which includes a powerful new translation of Hesiod's *Works and Days* by esteemed translator David Grene, Stephanie Nelson argues that a society's vision of farming contains deep indications about its view of the human place within nature, and our relationship to the divine. She contends that both Hesiod in the *Works and Days* and Vergil in the *Georgics* saw farming in this way, and so wrote their poems not only about farming itself, but also about its deeper ethical and religious implications. Hesiod, Nelson argues, saw farming as revealing that man must live by the sweat of his brow, and that good, for human beings, must always be accompanied by hardship. Within this vision justice, competition, cooperation, and the need for labor take their place alongside the uncertainties of the seasons and even of particular lucky and unlucky days to form a meaningful whole within which human life is an integral part. Vergil, Nelson argues, deliberately modeled his poem upon the *Works and Days*, and did so in order to reveal that his is a very different vision. Hesiod saw the hardship in farming; Vergil sees its violence as well. Farming is for him both our life within nature, and also our battle against her. Against the background of Hesiod's poem, which found a single meaning for human life, Vergil thus creates a split vision and suggests that human beings may be radically alienated from both nature and the divine. Nelson argues that both the *Georgics* and the *Works and Days* have been misread because scholars have not seen the importance of the connection between the two poems, and because they have not seen that farming is the true concern of both, farming in its deepest and most profoundly unsettling sense.

'*The Making of the Odyssey*' is a penetrating study of the background, composition, and artistry of the Homeric *Odyssey*, which places the poem in its late seventh-century context in relation to the *Iliad* and other poetry of the time. The hatching of the Cosmic Egg, the swallowing of Phanes by Zeus, and the murder of Dionysus by the Titans were just a few of the many stories that appeared in ancient Greek epic poems that were thought to have been written by the legendary singer Orpheus. Most of this poetry is now lost, surviving only in the form of brief quotations by Greek philosophers. *Orphic Tradition and the Birth of the Gods* brings together the scattered fragments of four Orphic theogonies: the Derveni, Eudemian, Hieronyman, and Rhapsodic theogonies. Typically, theogonies are thought to be poetic accounts of the creation of the universe and the births of the gods, leading to the creation of humans and the establishment of the present state of the cosmos. The most famous example is Hesiod's *Theogony*, which unlike the Orphic theogonies has survived. But did Orphic theogonies look anything like Hesiod's *Theogony*? Meisner applies a new theoretical model for studying Orphic theogonies and suggests certain features that characterize them as different from Hesiod: the blending of Near Eastern narrative elements that are missing in Hesiod; the probability that these were short hymns, more like the Homeric Hymns than Hesiod; and the continuous discourse between myth and philosophy that can be seen in Orphic poems and the philosophers who quote them. Most importantly, this book argues that the Orphic myths of Phanes emerging from the Cosmic Egg and Zeus swallowing Phanes are at least as important as the well-known myth of Dionysus being dismembered by the Titans, long thought to have been the central myth of Orphism. As this

Get Free A Commentary On Hesiods Theogony

book amply demonstrates, Orphic literature was a diverse and ever-changing tradition by which authors were able to think about the most current philosophical ideas through the medium of the most traditional poetic forms.

This novel, ground-breaking study aims to define Hesiod's place in early Greek intellectual history by exploring his conception of language and the ways in which it represents reality. Divided into three parts, it addresses a network of issues related to etymology, word-play, and semantics, and examines how these contribute to the development of the argument and the concepts of knowledge and authority in the *Theogony* and the *Works and Days*. Part I demonstrates how much we can learn about the poet's craft and his relation to the poetic tradition if we read his etymologies carefully, while Part II takes the discussion of the 'correctness of language' further - this correctness does not amount to a naively assumed one-to-one correspondence between signifier and signified. Correct names and correct language are 'true' because they reveal something particular about the concept or entity named, as numerous examples show; more importantly, however, correct language is imitative of reality, in that language becomes more opaque, ambiguous, and indeterminate as we delve deeper into the exploration of the *condicio humana* and the ambiguities and contradictions that characterize it in the *Works and Days*. Part III addresses three moments of Hesiodic reception, with individual chapters comparing Hesiod's implicit theory of language and cognition with the more explicit statements found in early mythographers and genealogists, demonstrating the importance of Hesiod's poetry for Plato's etymological project in the *Cratylus*, and discussing the ways in which some ancient philologists treat Hesiod as one of their own. What emerges is a new and invaluable perspective on a hitherto under-explored chapter in early Greek linguistic thought which ascertains more clearly Hesiod's place in Greek intellectual history as a serious thinker who introduced some of the questions that occupied early Greek philosophy.

Hesiod describes himself as a Boeotian shepherd who heard the Muses call upon him to sing about the gods. His exact dates are unknown, but he has often been considered a younger contemporary of Homer. This volume of the new Loeb Classical Library edition offers a general introduction, a fluid translation facing an improved Greek text of Hesiod's two extant poems, and a generous selection of testimonia from a wide variety of ancient sources regarding Hesiod's life, works, and reception. In *Theogony* Hesiod charts the history of the divine world, narrating the origin of the universe and the rise of the gods, from first beginnings to the triumph of Zeus, and reporting on the progeny of Zeus and of goddesses in union with mortal men. In *Works and Days* Hesiod shifts his attention to the world of men, delivering moral precepts and practical advice regarding agriculture, navigation, and many other matters; along the way he gives us the myths of Pandora and of the Golden, Silver, and other Races of Men.

Hesiod's *Cosmos* offers a comprehensive interpretation of both the *Theogony* and the *Works and Days* and demonstrates how the two Hesiodic poems must be read together as two halves of an integrated whole embracing both the divine and the human cosmos. After first offering a survey of the structure of both poems, Professor Clay reveals their mutually illuminating unity by offering detailed analyses of their respective poems, their teachings on the origins of the human race and the two versions of the Prometheus myth. She then examines the role of human beings in the *Theogony* and the role of the gods in the *Works and Days*, as well as the position of the hybrid figures of monsters and heroes within the Hesiodic cosmos and in relation to the Hesiodic Catalogue of Women.

This dissertation may be regarded as an extended commentary on line 26 of Hesiod's *Theogony*, which is a string of insults delivered by the Muses to the hapless poet/shepherd: "field-dwelling shepherds, vile objects of reproach, nothing but stomachs." This line is a ritual insult, a part of an initiation ceremony for which we have numerous parallels in the Greek world.

[Copyright: 89996d827193d9e84090c3e74f18bed8](https://doi.org/10.1017/9781017000000)