

Pandora as Stomach, Womb, and Wonder in Hesiod's *Theogony*

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Hesiod's didactic poem the *Theogony* relates the birth of the cosmos through the generation of the gods. However, his cosmology is not identical with his anthropology, and the aetiology of human beings is limited to the very short but dense passage on the myth of Pandora.¹ Through an examination of this myth in relation to the characterization of deception and generation as feminine in the *Theogony*, I will demonstrate that the poet uses the myth for two purposes: first, to situate the human condition in its state of decay, desire, and distance from the divine, and second, to show how this distance can be partially overcome through the potential for generation of progeny and poetry. Moreover, I will argue that the poet illustrates this distance from the divine by identifying the stomach and womb as definitive of the human condition; these organs metonymically imply that human beings are susceptible to both deception and physical desire. When the

1. The account of the original woman in the *Theogony* (570-612) leaves her unnamed, but identifies her name as Pandora in a similar mythic sequence as part of the *Works and Days* (54-105). Pandora functions as the introduction of woman and mortality to the world of man, but there is no aetiology for man, or another non-gendered version of the human race, despite Hesiod's express project of presenting a theogony that is also a cosmogony. The Theodic Pandora mirrors the account in the *Works and Days* to such an extent that most scholars treat the two accounts together and Panofsky and Panofsky (2002, 3-13) show that Hesiod's two versions of the myth have no ancient rivals. Lev Kenaan (2008) provides a recent bibliography and identifies four schools of interpreters of Pandora: Vernant (1982, 2001), who identifies her as a trope of ambiguity and is the first interpreter to identify the importance of Pandora in relation to the myth of Prometheus and the overall logic of the *Theogony*; Pucci (1977) links Pandora with the language of poetry, focusing on the ambiguous self-representation of the Muses and argues that the first woman subverts the unified and transparent origins of human beings; Zeitlin (1981) argues that Pandora is the paradigmatic figure of femininity by showing her to be the first in a line of feminine figures characterized by imitation and mimesis; finally, following this interpretation Loraux (1993) presents the Theogonic Pandora primarily as an *ikelon*, a mere image or copy of herself. In contrast, Lev Kanaan (2008) attempts to move beyond the feminist critique of masculine hegemony and reads Pandora as embodying the idea of the ancient literary text itself, as a textual principle operating outside the feminine.

poet makes Pandora the hinge-figure that separates the Golden Age of ease from the introduction of toil, mortality, and marriage exchange, he places the blame for these bodily needs, desires, and limitations on the original woman's shoulders. Yet, the introduction of the first woman is concurrent with that of fire, and subsequently, creation on the human level in the form of *technê* and poetry. Overall, I will show how the poet accomplishes his aim of praising Zeus through exhibiting how Zeus acquires and maintains his dominion over mortals and immortals by appropriating and designating the feminine powers of generation and deception. Moreover, Hesiod employs the Pandora myth to describe the way Zeus unleashes these forces on the human realm. Through the poet's portrayal of his own epiphany with the Muses, however, he lays claim to the ability to transgress these limitations of mortality through his divinely inspired poetry.

Before examining the significance of the Pandora myth, I will first sketch show how Hesiod's portrayal of the Muses anticipates the myth of Pandora in his poem, by characterizing the powers of deception and generation as feminine, situating human beings between the divine and animal realms through the image of the stomach, and displaying how this gulf can be partially bridged through the poet's own divinely inspired poetry.² Next, through an analysis of the myth of Prometheus that directly proceeds the introduction of Pandora, I will demonstrate that the gifts of fire and Pandora prove Zeus's supremacy and characterize the gulf between the mortal and immortal, but also introduce the potential for bridging this gulf through sacrifice and *technê*. In the following section, I argue that Zeus uses the introduction of marriage exchange and the misogynist's paradox to keep human beings from acting hubristically. Finally, I will demonstrate that Pandora's paradoxical qualities as a beautiful evil make her analogous to the poet's own poetry.

THE CONTEST OF WITS AND GUTS: PROMETHEUS AND PANDORA

In Hesiod's *Theogony* the contest with Prometheus and the gift of Pandora allow the poet to exhibit Zeus's supremacy over gods

2. This is piece is abbreviated to fit the constraints of the writing sample and the first section on the poet and the Muses has been removed.

and mortals, while describing both the place of mortals within the cosmos as characterized by their stomachs and wombs and the limited potential mortals have to bridge this gap through *technê*, sacrifice, and poetry. The story goes that Zeus orders the artisan god Hephaestus to create Pandora as the final decisive move in his contest of wits with the Titan Prometheus.³ This episode functions as a proof of Zeus's superior intellect. Moreover, it also indicates the stabilization of Zeus's power over mortals and the older gods because Prometheus is the son of Iapetos, the youngest son in the Titan genealogy.⁴ As an *agalma* made with earth and fire in recompense for Prometheus' deception, Pandora is a symbol of not only the needs and desires associated with the stomach and womb, but also the gifts and dangers that come with the gift of fire. Before her invention, men seem to exist happily in a golden age state, where they are unencumbered by agriculture, reproduction, and death. In contrast, after Pandora is introduced to the world mortals must deal with the fact of decay and death, but they are given the powers of fire and reproduction to alleviate these difficulties.

The exchange of deceptions and counter deceptions between Prometheus and Zeus foreshadows the gift of Pandora and illustrates the human condition while explaining the ritual of sacrifice.⁵ The poet relates how Prometheus offers Zeus the choice of the portion he desires, after Zeus comments on the fact

3. For biographies on the myth of Prometheus, see West 1966: 308, Vernant 1974, 1979; Judet de la Combe 1996: 263-300; Saintillan 1996: 315-348; Zeitlin 1996: 349-380; Blümer 2001; Strauss Clay 2003: 100-128; and Pucci 2005, 2009.

4. Overall, Zeus's gift of Pandora as a means of overpowering Prometheus—whose name can be translated as Forethought and whom Hesiod introduces with the epithet 'full of multifaceted wiles' (*poikilon aiolomêtin*)—is another testament to Zeus's intellect. Cf. West (1966: 308) who denies the ancient commentators who argue that Prometheus derives from *mêdea*, *mêtis*, *manthanô*. Prometheus shares the epithet 'crookedly wily minded' *agkulomêtês* (546) with Zeus's defeated father Kronos, which indicates Prometheus' lesser intellect, but Prometheus is still a strong opponent, which means that Zeus's success proves his power all the more. In contrast Hesiod displays Zeus's authority by naming him the "exceedingly mighty son of Kronos" *hupermenei Kroniôni* (534), "the father of men and Gods" (*πατήρ ἀνδρῶν τε θεῶν τε*) (542, cp. 580), and "Zeus who knows the immortal counsels" (*Ζεὺς ἄφθιτα μῆδεα εἰδώς*) (545, 550, 555, and 561), an epithet formula that occurs only in this section of the *Theogony*.

5. Hes. *Th.* 558-560. The gift-exchange narrative is composed of a series of homologies, conversions, and inversions. See Vernant 1980; 1979: 21-86 and 224-37, Loraux 1981; 1982; 1983, Pucci 1977, Zeitlin 1996: 55. Cf. Vernant [1974] 1980: 183-201. Others commentators have also focused on the theme of exchange in this episode: see Pucci 1977; Arthur [Katz] 1982; Saintillan 1996; Zeitlin 1996b; Nagy 1981.

that Prometheus has presented what appears to be an unfairly poor portion (*moira*) to him, a portion of meat concealed in an unappetizing casing of an animal's *gastêr*, while giving men an inedible portion of bones hidden under gleaming fat. In the end Zeus decides to choose the bones and sees "in his mind evils for human beings."⁶ Therefore, human beings have enjoyed the more nutritious helping ever since, but have also had to deal with the consequences of this transaction.⁷ The fact that human beings are given meat at a time when they still banquet with the gods foreshadows their punishment for this interaction: the needs of the mortal stomach to cyclically consume sustenance in order to remain alive. Moreover, the gift of the portion, or fate (*moira*), is effectively the inverse of the gift of Pandora, an ugly external stomach disguising a satiating interior. Thus, the poet explains the origin of the bodily need to consume through the contest of Zeus and Prometheus where human beings are given the *gastêr*, the hunger accompanying it, and at the same time, the meat. In this process both the *gastêr* and the meat are hidden, stolen, then hidden again, while the process of ingestion itself adds another level to the theme of concealment.⁸ Through this myth, the poet suggests that due to the facts of generation and hunger human beings participate in a series of cyclical concealments and uncoverings both literally and metaphorically from birth to death.⁹

6. Hes. *Th.* 557.

7. There are apparently only two portions and Hesiod does not explain why Prometheus favors mortals with the preferable portion, but it is clear that he sets out the portions in order to deceive Zeus (Hes. *Th.* 537). Scholars also disagree as to whether Prometheus initially baffles Zeus or whether he is completely in control for the whole episode. It is clear that Zeus is angered, but this argument does not clarify the motivation for his anger. It seems plausible that Zeus's wrath stems from Prometheus' intent to trick, as opposed to success, due to the way in which Hesiod emphasizes Zeus's intellect in this section as well as throughout the *Theogony*. Some versions of the myth have Zeus deciding to destroy the human race. See Strauss Clay 2003: 108, Pucci 2009: 60, West 1966: 305.

8. In the *Theogony* and *Works and Days* fire is also hidden, stolen, and hidden again and in the *Works and Days* seeds of grain must now be hidden in the soil, and then stored in jars. The jar (*pithos*), which conceals all evils, and the first woman, who conceals a belly beneath a beautiful exterior, also participate in this series. Zeitlin (1996: 55) observes that taken together this series of concealments "define the new and permanent quality of human life, its ambiguity and deceitfulness—a mixture of evils concealed under beautiful exteriors and virtues under ugly ones."

9. The poet nests the motif of the stomach within the context of the series of deceptive suppressions and uncovering in the larger narrative of the succession myth. This episode is tied to the succession myth because the text strongly emphasizes

This contest between Zeus and Prometheus ends with the gifts of fire and the first woman to mortals, both of which ultimately prove Zeus's intellectual mastery over gods and humans. In retaliation for Prometheus' attempted *dolos*, Zeus refuses to give the celestial fire to men, effectively hiding it from mortals. Prometheus continues this game of divine hide and seek by stealing the fire, concealing it in a hollow fennel stalk and bringing it to men unseen by the gods. For human beings, fire is necessary in the life they receive when stripped of immortality because it is needed for nutrition, sacrifice, and the *technê* of metallurgy. This gift allows human beings to feed themselves, to communicate their prayers to the gods, and to forge *agalmata* as well as weapons; the gift of fire can thus be interpreted metonymically as the introduction of the power of *technê*. However, although humans require fire to honour the gods through the ritual of burning sacrifices, firepower also introduces the potential for hubristic actions against the gods. In return for fire, Zeus must create an *anti puros* in the form of Pandora, whom the poet describes as an evil recompense for fire (*kakon anti puros*).¹⁰ This treacherous gift effectively weakens the human race to the same degree that fire empowers them through the presentation of decay and the necessity of reproduction.

Moreover, Pandora represents not only the separation of gods and human beings, since she brings with her death and the human reproduction, but also, the separation of animals from human beings, for she ushers in fire and, consequently, *technê*.¹¹ Since she is created from earth and fire, she is herself a work of *technê*, and can therefore be called not only the first woman, but also the "first android."¹² By being made with fire and consequent with its introduction to humans, Pandora originates the process of refining

Prometheus' *doliêi epi texnêi*, which places Prometheus' trick in line with Gaia's deceptive *dolos* (160) and Zeus's own use of *technê* and force against Kronos (496). Hesiod accomplishes the emphasis by insistent repetition in lines 540, 547, 555, and 560, which make up four of the nine occurrences of *technê* within the *Theogony*. See Pucci 2009: 60 nt. 67 referencing Hom. *Od.* 4.529 and Hes. *Th.* 770.

10. Indeed, Zeus's power is closely associated with his ability to wield the celestial fire and lightning, bestowed upon him by the Cyclopes. The gift of the thunderbolts also represents the fact that the other immortals support Zeus's governance, which adds exponentially to his force. Hes. *Th.* 687 ff.

11. In Hesiod's accounts, the gift of technology is only implicit, but Plato makes it explicit in the mythic section of the *Protagoras* (321c-e). See Lyons 2012: 124 note 106.

12. Marder 2014: 387 argues that Pandora introduces "disquieting differences and disruptive discontinuities" in a way that "renders the concept of the human unfamiliar and unnatural."

the natural for the human, where the refined is that created through an act of *technê*. Paradoxically, this seemingly unnatural quality is one of the most natural characteristics of human beings, the need to cultivate and innovate. By refining the natural world and themselves through *technê*, human beings are thus distinguished from animals, but by tracing their origins to a work of *technê*, they are distinguished from the gods.

In conclusion, the myth of Prometheus and Pandora exhibits Zeus's dominion in two ways. First, the creation and gift of Pandora establishes the stability of Zeus's rule by putting a stop to the retributive cycle of deceptive exchanges with Prometheus. Indeed, this action mirrors Zeus's swallowing of his first wife, Mêtis, at the end of the succession myth.¹³ Second, Pandora introduces the cyclical nature of exchange to human beings, which forevermore prevents them from retaliating against Zeus. Alongside the exhibition of Zeus's dominion, the gift of Pandora identifies the act of cultivation as definitive of the human race. Even in the most basic human society, refinement of the natural is necessary for continued existence. Only through the use of *technê* can human beings make food, clothing, shelter, and entertainment. Thus fire and reproduction are instrumental in making the human life what it is both in its distance and proximity to the gods. On the one hand, Hephaestus employs fire when he crafts Pandora, and, thus, she is both a work of *technê* and also the first woman, the first human womb, and the first mother.¹⁴ On the other hand, she is not only an object of fire, but her ability to deceive and consume makes her, so to speak, a fiery agent. For, as a beautiful but evil *agalma* made from earth and fire, Pandora initiates both the means and the motivation for human beings to produce craft products for sustenance and exchange, consequent upon the need to consume.¹⁵ She commences

13. In contrast to Zeus's power, Prometheus can only deceive by arranging with *technê*, whereas Zeus orders the creation of a new being who manifests the principle of deception in her very essence. Prometheus can steal and conceal the gift given to Zeus in recognition of and exchange for *timai*, but he cannot create a living, speaking, and deceiving being from this fire.

14. In Marder's (2014: 388) words Pandora can be seen as the "technological counterpart to divine fire: she is made with fire, she burns like fire, and she consumes the fire of men." In a similar vein, Zeitlin (1996: 56), referencing Hes. *Op.* 704-6, sees that as "indirect inverse return for the celestial fire stolen by Prometheus, Pandora comes equipped with a thievish nature and is later likened to a fire that consumes and withers man by her appetites for both food and sex."

15. Due to her relation to fire, *technê*, and dangerous gifts created from the earth, Pandora is also similar to both Gaia's sickle and the stone given to Kronos, which

the means to produce by accompanying fire into the world of mortals and the motivation to employ it by introducing marriage exchange along with all that follows thereupon.

PANDORA AS FIRST WOMAN, FIRST WIFE, AND FIRST WOMB: THE ORIGIN OF THE *OIKOS* IN THE *THEOGONY*

Zeus delivers Pandora as a recompense for fire (*anti puros*) in order to weaken mortals to the extent that fire enables them. According to Hesiod, Pandora's danger lies in the necessary evils that she introduces to the world: the race of women, marriage exchange, and children. As the hinge-figure between the Golden Age and present state of human beings, the great trouble that Pandora initiates implies the need to eat in order to avoid death, as well as the need to reproduce and sexual desire generally. Moreover, as the primordial woman, she serves to explain the emergence of family and exchange in human life.¹⁶ Thus the poet blames Pandora for the 'misogynist's paradox': a wife is troublesome because she adds to the mortal burden of a man due to her need to eat and the potential she has to destroy an *oikos* from within, but a man lacks the ability to autonomously procreate. The absence of children is problematic for a man because without children he lacks both support in his old-age and an heir to inherit his property and perpetuate his honour through sustaining his memory after he dies. Therefore, after the introduction of Pandora, mortal men can neither live happily with a wife, nor without one. In this way the poet presents women as contradictorily both the source of potential destruction and the source of new life.

The poet describes the trouble that women cause as both physical and economic. Not only do they introduce death, decay, and appetite to mortals along with her reproductive abilities, but women are also a potential cause of poverty. Pandora ushers in the race of women and the female kind (*genos gunaikôn thluterôn*) and subsequently from her comes "the deadly race and tribe of women

Zeus establishes at Delphi. The sickle, the stone, and Pandora are all gifts that seem to offer advantage, but instead result in the destruction of the recipient. Both the stone and Pandora are described as signs (*sêmata*) and as wonders (*thaumata*) because, as Arthur (1982: 72) notes, "both are symbols of the intersection between natural and artificial creation, and between the divine and human realms."

16. Lyons (2012: 123, nt. 75) points out that "the gods already practice marriage of a sort, but it is not for the most part the enduring institution known to mortals."

who live amongst mortal men to their great trouble” (τῆς γὰρ ὀλώϊόν ἐστι γένος καὶ φῦλα γυναικῶν, ἢ πῆμα μέγ’ αἰ ἠθητοῖσι μετ’ ἀνδράσι ναιετάουσιν).¹⁷ Thus, although Pandora seems to deliver the wealth of her appearance to men, she instead initiates this “perpetually idle” race of women (*gunaikôn genos*).¹⁸ The poet goes on to state that women are seen as neither companions nor as helpmates for men, but instead, they are “a great infestation” (*pêma mega*).¹⁹ Indeed, the problematic needs of the body carry a new economic difficulty, for a woman is “no friend in hateful poverty, but only in wealth” (οὐλομένης πενίης οὐ σύμφοροι, ἀλλὰ κόροιο).²⁰ In other words, women are attracted to households where there are more resources for themselves and their children to consume, but they introduce potential destruction of that material wealth through over-consumption.

Hesiod explains the idleness of women in an extended apiary simile, a rarity in his corpus, where he compares the race of female human beings to male bees, drones (*kêphnas*), whose nature is to do evil (*kakôn zunêona ergôn*).²¹ By comparing women to lazy male drones who stay in the home while the female bees (*melissai*) go forth to gather pollen and produce honey to feed the idle males, the poet argues that women put others’ work in their own bellies.²² Due to its striking reversal of gender attributes, this simile adds a layer of ambiguity to the incriminating portrayal of women as the source of deception and reproduction. Through his comparison of the race of women to a species in which the male is considered a lazy freeloader, the poet hints a potential ambiguity present in this misogynistic view.

The original woman introduces a second evil along with the first, namely that she is as necessary as she is problematic.²³ For, the man who avoids marriage (*gamon*) and the “treacherous deeds of women” (μέρμερα ἔργα γυναικῶν) escapes the sorrows that

17. Hes. *Th.* 591-592.

18. Zeitlin (1996: 59) contrasts this with the Biblical account of the fall of man in Genesis, where women are given much more credit for child birth. For a survey of the socioeconomic interpretations of this section see Zeitlin 1996: 61.

19. Hes. *Th.* 592.

20. Hes. *Th.* 593.

21. Hes. *Th.* 594-602. Other extended similes occur at 702 ff. and 862 ff.. There is another drone simile in *Op.* 303 ff.

22. Semonides presents a contrasting image in his poem on the industrious bee-wife, the single and only positive depiction of a virtuous wife in his catalogue.

23. On the inevitability of Pandora see Lyons 2012: 44.

women cause but is left without a caregiver in his old age and is bereft of an heir to inherit his wealth and name.²⁴ The poet describes how this man suffers when he “reaches deadly old age without anyone to tend his years, and though he at least has no lack of livelihood while he lives, yet, when he is dead, his kinsfolk divide his possessions amongst them” (ὄλοὸν δ' ἐπὶ γῆρας ἴκοιτο | χήτεϊ γηροκόμοιο: ὅ γ' οὐ βιότου ἐπιδευῆς | ζῶει, ἀποφθιμένου δὲ διὰ κτήσιν δατέονται | χηρωσταί).²⁵ Although he can avoid having his household wealth consumed from within, or given away by a treacherous wife, the bachelor is nevertheless unable to avoid the fact of death. As a consequence, after this man dies, his distant family members divide his possessions. Thus, without a wife and an heir a man dies more completely.

The poet recognizes that some wives are worse than others, but even with a good wife a man is not free from trouble. Even with a shrewd and trustworthy wife who is “well suited to his mind” (*arêruian prapidesi*) a man would experience a mixture of good and evil.²⁶ Hesiod explains that even with a decent wife, a man may still have difficult *genethlês*, which would lead to an unhappy life. The *genethlês* here could refer to the race (of women) or to their progeny (children). Thus, Hesiod is either contrasting two kinds of wives, a good one and a bad one, or he is arguing that even in the best situation children cause difficulty.²⁷ We can read the *genethlês* as a clever pun referring to both the race of women and their children, since both cases are plausible and both display the same difficulty: this could reflect the poet’s argument that happiness is unavailable to mortals because they cannot live securely with a wife, nor can they do without one.²⁸ The mention of the man’s

24. Hes. *Th.* 603. Hesiod emphasizes that not only women but also the fact of marriage causes such troubles.

25. Hes. *Th.* 604-607.

26. Hes. *Th.* 607- 612

27. West (1966: 335) prefers ‘wife’ as well as Loraux(1981 a: 95 nt. 103). In contrast, Zeitlin (1996: 62) prefers to interpret γενέθλης as ‘children’ and uses this as part of her argument that Hesiod has is ambivalent view of the value of children. They have “potential value as bearers of the family line” but they are also “potential sources of disappointment and sorrow.”

28. Hesiod seems to give all the responsibility and none of the credit to women for reproduction and childbearing. In the *Works and Days*, Zeitlin 1996: 62 sees that the poet treats sex “as an unequal transaction by which woman steals man’s substance, both alimentary and sexual, and by her appetites even “roasts man alive and brings him to a premature old age.” (Hes. *Op.* 705-759). See also 586-589 where Hesiod argues that women’s desire consumes and robs man of his own

reliance upon an heir also implies another area where women have a potentially harmful dominion, the knowledge of paternity. Read within the context of the succession myth of the *Theogony*, where Zeus secures his rule by appropriating the power over deception and generation itself, we can see that the poet makes Pandora the origin of this danger at the human level.²⁹

The poet concludes this section of the *Theogony* by asserting that the introduction of women into the mortal realm indicates Zeus's control over the realm of mortals, saying, "so it is not possible to deceive or go beyond the will of Zeus" (ὥς οὐκ ἔστι Διὸς κλέψαι νόον οὐδὲ παρελθεῖν).³⁰ Indeed, the mind of Zeus is as impossible to combat as the dazzling attraction to Pandora. The *mêtis* of Zeus's *nous* is incarnate in the production of Pandora, which helps explain why women are viewed as the source of *mêtis* in the human realm. Although it precedes the *Metisgeschichte* in the narrative order of the *Theogony*, the gift of Pandora is a clear example of Zeus's *Mêtis*-infused intellect acting in the world, since it displays how he orders the transformation of material in the act of creation and preemptively subverts his potential opponents' ability to retaliate, thereby subduing the race of mortals.

PANDORA AS PARADOX: A KALON KAKON AND A THAUMA

As we have seen, with the divine production of Pandora, human beings are given two imperfect and dangerously seductive methods of creation: human reproduction and *technê*. However, there is a third method of production that the divine introduces to human beings, namely the act of poetic mimesis. Pandora herself can be seen as a symbol of divinely inspired poetry because her exterior makes her a beautiful and dangerous object that is created and given a voice. On the one hand, these characteristics make her a wonder (*thauma*) and make her analogous to the ideal poetry,

desire because they experience desire during incompatible seasons.

29. The succession myth can be interpreted as a contest between the control of the stomach and the womb, between the desire to beget and the power to bring to birth. Throughout the stages of the succession myth, the male *gastêr* is transformed into a *nêdys* which is capable of first concealing, then suppressing, and finally bringing children to birth. The culmination of this process is Zeus's gestation and birth of Athena (924-926), which he achieves through the consumption of *Mêtis* (886-900), the personification of cunning itself.

30. Hes. *Th.* 613.

which is mediated from a divine source and given a voice through its performance. On the other hand, Pandora is the manifestation of the false discourse that appears to be true, which the Muses introduce in the proem, on account of her deceptive appearance. The text comes full circle here. For, the Muses' cryptic distich displays the characteristically feminine ability to deceive, which is derived from the mothers' ability to present an illegitimate child as a true heir, and this is the very difficulty that Pandora initiates in the world. Pandora, therefore, initiates this paternal anxiety into the world of human beings through her beautiful but evil appearance.

There are three levels to the paradoxical nature of Pandora that each have to do with the fact that she consists only of her appearance, but yet, because this appearance seems to indicate a false fullness, she *is not* how she appears. First, she is a *kalon kakon*, which refers to both her aesthetic beauty and her ethical ugliness. Second, she appears to be a modest virgin, but in fact introduces sexual desire to the world of men. Third, she appears to bear wealth to men, but only introduces unending desire and appetite. All of these paradoxical qualities combine to cause a sense of wonder in her audience that is both appreciation and dangerous astonishment.

Furthermore, in characterizing Pandora as a *kalon kakon*, Hesiod not only describes her on an aesthetic level as a beautiful ugliness but also places her on a moral level as a noble evil. Her evilness is due to her falseness, her characteristically deceptive quality. Through the description of Pandora's appearance the poet emphasizes the great artistry that goes into the crafting of her physical appearance and lavish adornments. However, since this exterior hides nothing but desire, Pandora *is* only her superficial appearance. Her identity is continuous with the beautiful things that adorn her, which makes her, on the one hand *kalon*, but on the other hand, *kakon*. Her quality as *kakon* is thus inextricable from her beauty.³¹

Similarly, in accordance with Zeus's will, Hephaestus creates Pandora to resemble a maiden who acts modestly. Her virginal appearance, however, is another facet of Pandora's seductive

31. Scholars have noted the way that the intricacy and technical prowess of the objects which the gods make to adorn Pandora are matched by Hesiod's poetic artistry in the twelve lines he uses to describe her clothing, head coverings and jewellery. Pucci (2009: 59) writes "Hesiod's text rivals the gods in artistry."

charm, for it disguises an unquenchable well of sexual desire within herself and stirs this desire up in human beings. All of Pandora's finery functions together to build an appearance of wealth and modesty. For example, the poet describes how Athena presents Pandora with an intricate veil described as a "wonder to behold" (*thauma idesthai*).³² Veils can and often do express modesty and this veil seems to add to Pandora's appearance of *aidos*.³³ Athena's silvery clothing and gift of the veil form only the first layer of her finery: she is also "crowned with new-budding blossoms of herbs" (ἀμφὶ δὲ οἱ στεφάνους, νεοθηλέος ἄνθεα ποιήσ), which denote the promise of fertility that Pandora introduces to mankind.³⁴ Finally, Hephaestus crafts a golden crown (*stephanên xruseên*) and places it upon her head.³⁵ These adornments are integral to Pandora's nature as appearing to usher in wealth, when actually introducing unquenchable desire.

The duplicitous nature of Pandora lies in the way she seems to do the opposite of her true action; although she appears to bring abundance to men, she acts as a beautified vacuum. She is merely a well-disguised stomach and her beauty is consequent with her ability to stun, amaze, and inflict wonder. Therefore, on account of both Pandora's appearance and the trouble her attractiveness spells for men, she is "a wonder to behold" (*thauma idesthai*). The emphasis on Pandora's extraordinary beauty is shown through the repetition of the evocation of wonder (*thauma*), which occurs four times in this episode.³⁶ The wonder Pandora inflicts derives from

32. Hes. *Th.* 567.

33. See Kardulias (2001: 34) who argues that in Ancient Greek society the veil is "a powerful instrument of boundary magic" that functions in a similar way contemporary Turkish headscarves.

34. Hes. *Th.* 576. Pandora's adornments signify her beauty, wealth, and fertility but hide her appetitive nature. Hesiod (*Th.* 573-574) describes how Athena also adds her technical prowess to Pandora's production by arranging (*kosmêse*) Pandora and "girding her in silvery clothes" (*zôse argupheê esthêti*). The verb here, *zônumi*, is often used in reference to battle preparations and foreshadows the danger that Pandora and her adornments bring. Athena uses her hands to cover Pandora in an intricately woven or embroidered veil (*kaluptrên daïdaleên*). Lyons (2012: 26), notes "the symbolism of textiles becomes part of the marriage ritual, when the new bride lifts her veil in the presence of her husband's family for the first time, in the gesture known as *anakalyteria*."

35. Hes. *Th.* 578-580. In a similar way, Persuasion and the Graces gift Pandora golden necklaces in Hesiod's *Works and Days* 73-4.

36. Hes. *Th.* 575, 581, 584 and *thaumasia*, a *hapax* in Hesiod at 588. In the *Iliad* the formula *thauma idesthai* is used only for divinely wrought objects, which makes Pandora, the first woman, a divinely artistic object. This is the only time where

her beauty, but this astonishment also springs from the danger she poses. Her external beauty hides a threat worse than emptiness: a continual desire to consume, and the ability to perpetuate this desire in her victims.

As Pandora's final and most elaborate adornment, her golden crown is analogous to both Pandora herself and to divinely inspired poetry.³⁷ The poet describes this crown through an *ekphrasis*, which is embedded in the overall *ekphrasis* outlining the creation of Pandora. As divinely created speaking *agalмата*, Pandora and her crown parallel the poet's own divinely inspired poetry. Hesiod describes how Hephaestus constructs this adornment as a wonder to behold (*thauma idesthai*), which effectively increases Pandora's own wonder.³⁸ It is such a wonder because it is teeming with wild animals, sea creatures, and other beasts which are so well crafted they seem to speak.³⁹ The wonder here is a divinely produced object given a voice, just like Pandora, which points to her intermediate nature between both gods and mortals and between animals and human beings, as well as her status as analogous to poetry, which stands between the divine and human.⁴⁰ The artistic production of the crown and Pandora evoke the world of living beings in a

Hesiod employs the words *daidalos* (artistic) and *daidala* (artistic designs). Moreover, Hesiod not only emphasizes the hypocoristic epithets by enjambling them at the beginning of the verse (579-580), which describe the enhanced beauty and the pricelessness of what adorns Pandora, but also uses rhyme.

37. This crown also calls to mind Pandora's deceptive and sexually attractive qualities because Aphrodite, the goddess of sexual desire, also sports a "golden crown" (*stephanên xruseên*). See Brown (1997) for similarities with Aphrodite. The Horai and the Muses also wear golden headgear (Hes. *Th.* 916). Marquardt (1982: 287) notes this similarity. See Potnia (34, LIMC suppl). du Bois (1988) compares this crown Homer's *ekphrastic* description of Achilles' shield, both of which are made by Hephaestus (*Il.* 18.541-42, 548-549). Lyons (2012: 123, nt. 82) argues that this head-dress "suggests, without replicating, known representation of the *potnia thêrôn*."

38. Hes. *Th.* 578-584.

39. Since Hesiod uses the verb '*phônêis*' to describe the golden animals' speech, it can be argued that they do not only make animal noises, but have articulate voices. West (1966: 329) points to *Od.* 9. 456 where *potiphônêis* means speaking articulately as opposed to making animal noises.

40. In another context, Raymond Prier (1989: 95) has observed "an object described as a *thauma idesthai* is balanced between gods and men and "clearly 'other' in origin." Pandora's otherness is linked to her quality as divinely created primordial woman capable of introducing fertility into the world of men. See Lyons (2012: 39) who sees that "the woman is thus sent forth like a radiant mistress of animals, and a figure of reproductive fertility." Lev Kenaan (2008: 42-44) argues that this speaking *thauma* recalls Hesiod's description of the monstrous Typhoeus (*Th.* 834 ff.), adding another layer to Pandora's monstrosity.

way that makes them appear alive and speaking (583-584), which is exactly what the Muses declare in the proem, when they claim to sing of true things rather than imitative discourse.⁴¹ Hesiod thereby points to the power of poetry in its highest form, which animates the inanimate by giving it a voice.

In conclusion, the description of Pandora's beauty and attire make up only the first section of the Pandora myth and in the second section, we see the evil repercussions mankind experiences for accepting this gift. The text mirrors the mortal reaction to Pandora by presenting a description of her external delights first, and following this with the evils that the race of women brings to man. Mortals and immortals are unable to protect themselves from the introduction of this dazzling creation; due to her appearance both men and gods are astonished to a perilous degree.⁴² Zeus therefore accomplishes the control he wishes to unleash on the cosmos through the use of Pandora's stunning appearance. She is utter guile incarnate (*aipun dolon*) and both mortal beings and immortal gods are powerless (*amêxanon*) when they see her. This wonder is not without its claws. Her beautiful exterior disguises the fact that she disrupts the Golden Age of mankind by introducing the difficulties of mortality. As a *kalon kakon* she is thus a "beautiful evil, in place of what is good (585, 602) ... a living paradox, a 'supplement.'"⁴³ Additionally, by making Pandora the manifestation of the false discourse that imitates real things that the Muses commence in the proem of the *Theogony*, the poet subtly indicates not only the dangerous power that poetry carries, but also his own mastery thereof through the myth of Pandora.

41. Pucci 2009: 61.

42. Hes. *Th.* 586-590. West (1966: 329) notes the various parallels between these lines and *Op.* 57-83.

43. See Pucci 2009: 61-62.

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