

פַּנְדוֹרָה

Pandora noun פַּנְדוֹרָה

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باندورا

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پاندورا

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پنڈورا

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पेंडोरा

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ਪੈਂਡੋਰਾ

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ਪਾਨੋਰਾ

గ్రిక మిథ: ప్యాండోరార వక్త్రం అనన్యన్య - సామన్యోన్య ఇన్ బ్లగ్

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ప్యాండోరా

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ప్యాండోరా గ్రిక Πανδώρα>ఇంగ్లెజి **Pandora**>బాంగ్లా **ప్యాండోరా** । డెసిండ్ లిఖిత ప్రాడీన గ్రిక పౌరాణిక కాలినీ మతె- **ప్యాండోరా** డిలెన ప్రథమ మనవీ । జిడ్మెర దెవతాదెర ...

పణ్డోరార

'పణ్డోరార పౌల డ్రు కీరకమ్ ...

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ఁ డర్వు పణ్డోరార డి సీనావిల్ ...

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పండ్రి

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... Posts related to Kara, పండోర శైలి నిర్మాణం! Baby face ...

పాండోర

సుగంధ సమీక్షా: డిన్ స్పెన్సర్ Hurwitz (DSH) - The ...

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Her new creation, పాండోర, has been getting excellent reviews ...

Pandora - Meaning in Gujarati - Shabdkosh

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Pronunciation of పాండోర ... noun. **Pandora** ...

Pandora

From Wikipedia, the free encyclopedia

In Greek mythology, **Pandora** (Greek: Πανδώρα, derived from πᾶν, *pān*, i.e. "all" and δῶρον, *dōron*, i.e. "gift", thus "the all-endowed", "the all-gifted" or "the all-giving")^[1] was the first human woman created by the gods, specifically by Hephaestus and Athena on the instructions of Zeus.^{[2][3]} As Hesiod related it, each god helped create her by giving her unique gifts. Zeus ordered Hephaestus to mold her out of earth as part of the punishment of humanity for Prometheus' theft of the secret of fire, and all the gods joined in offering her "seductive gifts". Her other name—inscribed against her figure on a white-ground *kylix* in the British Museum^[4]—is **Anesidora**, "she who sends up gifts"^[5] (*up* implying "from below" within the earth).

According to the myth, Pandora opened a jar (*pithos*), in modern accounts sometimes mistranslated as "Pandora's box" (see below), releasing all the evils of humanity—although the particular evils, aside from plagues and diseases, are not specified in detail by Hesiod—leaving only Hope inside once she had closed it again.^[6] She opened the jar out of simple curiosity and not as a malicious act.^[7]

The Pandora myth is a kind of theodicy, addressing the question of why there is evil in the world.



Pandora (1861), by Pierre Loison (1816–1886)

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Hesiod

Hesiod, both in his *Theogony* (briefly, without naming Pandora outright, line 570) and in *Works and Days*, gives the earliest version of the Pandora story.

Theogony

The Pandora myth first appears in lines 560–612 of Hesiod's poem in epic meter, the *Theogony* (ca. 8th–7th centuries BC), without ever giving the woman a name. After humans received the stolen gift of fire from Prometheus, an angry Zeus decides to give humanity a punishing gift to compensate for the boon they had been given. He commands Hephaestus to mold from earth the first woman, a "beautiful evil" whose descendants would torment the human race. After Hephaestus does so, Athena dresses her in a silvery gown, an embroidered veil, garlands and an ornate crown of silver. This woman goes unnamed in the *Theogony*, but is presumably Pandora, whose myth Hesiod revisited in *Works and Days*. When she first appears before gods and mortals, "wonder seized them" as they looked upon her. But she was "sheer guile, not to be withstood by men." Hesiod elaborates (590–93):

From her is the race of women and female kind:
of her is the deadly race and tribe of women who
live amongst mortal men to their great trouble,
no helpmates in hateful poverty, but only in wealth.

Hesiod goes on to lament that men who try to avoid the evil of women by avoiding marriage will fare no better (604–7):

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.

Hesiod concedes that occasionally a man finds a good wife, but still (609) "evil contends with good."

Works and Days

The more famous version of the Pandora myth comes from another of Hesiod's poems, *Works and Days*. In this version of the myth (lines 60–105), Hesiod expands upon her origin, and moreover widens the scope of the misery she inflicts on humanity. As before, she is created by Hephaestus, but now more gods contribute to her completion (63–82): Athena taught her needlework and weaving (63–4); Aphrodite "shed grace upon her head and cruel longing and cares that weary the limbs" (65–6); Hermes gave her "a shameful mind and deceitful nature" (67–8); Hermes also gave her the power of speech, putting in her "lies and crafty words" (77–80); Athena then clothed her (72); next she, Persuasion and the Charites adorned her with necklaces and other finery (72–4); the Horae adorned her with a garland crown (75). Finally, Hermes gives this woman a name: Pandora – "All-gifted" – "because all the Olympians gave her a gift" (81).^[9] In this retelling of her story, Pandora's deceitful feminine nature becomes the least of humanity's worries. For she brings with her a jar (which, due to textual corruption in the sixteenth century, came to be called a box)^{[10][11]} containing^[12] "burdensome toil and sickness that brings death to men" (91–2), diseases (102) and "a myriad other pains" (100). Prometheus had (fearing further reprisals) warned his brother Epimetheus not to accept any gifts from Zeus. But Epimetheus did



Jules Joseph Lefebvre: *Pandora*, 1882



Swedish soprano Christine Nilsson as Pandora by Alexandre Cabanel.^[8]
The Walters Art Museum.

not listen; he accepted Pandora, who promptly scattered the contents of her jar. As a result, Hesiod tells us, "the earth and sea are full of evils" (101). One item, however, did not escape the jar (96–9):

Only Hope was left within her unbreakable house,
she remained under the lip of the jar, and did not
fly away. Before [she could], Pandora replaced the
lid of the jar. This was the will of aegis-bearing
Zeus the Cloudgatherer.

Hesiod does not say why hope (*elpis*) remained in the jar.^[13]

Hesiod closes with this moral (105): "Thus it is not possible to escape the mind of Zeus."

Hesiod also outlines how the end of man's Golden Age, (an all-male society of immortals who were reverent to the gods, worked hard, and ate from abundant groves of fruit) was brought on by Prometheus, when he stole Fire from Mt. Olympus and gave it to mortal man, Zeus punished the technologically advanced society by creating woman.

Thus, Pandora was created as the first woman and given the jar (mistranslated as 'box') which releases all evils upon man. The opening of the jar serves as the beginning of the Silver Age, in which man is now subject to death, and with the introduction of woman to birth as well, giving rise to the cycle of death and rebirth.

Homer

There is also a mention of jars or urns containing blessings and evils bestowed upon humanity in Homer's *Iliad*:

The immortals know no care, yet the lot they spin for man is full of sorrow; on the floor of Zeus' palace there stand two urns, the one filled with evil gifts, and the other with good ones. He for whom Zeus the lord of thunder mixes the gifts he sends, will meet now with good and now with evil fortune; but he to whom Zeus sends none but evil gifts will be pointed at by the finger of scorn, the hand of famine will pursue him to the ends of the world, and he will go up and down the face of the earth, respected neither by gods nor men.^[14]

Later embellishments

Archaic and Classic Greek literature seem to make no further mention of Pandora, though Sophocles wrote a satyr play *Pandora, or The Hammerers* of which virtually nothing is known. Sappho may have made reference to Pandora in a surviving fragment.^[15]

Later mythographers filled in minor details or added postscripts to Hesiod's account. For example, the *Bibliotheca* and Hyginus each make explicit what might be latent in the Hesiodic text: Epimetheus married Pandora. They each add that they had a daughter, Pyrrha, who married Deucalion and survived the deluge with him. However, the Hesiodic *Catalogue of Women*, fragment #5, had made a "Pandora" one of the *daughters* of Deucalion, and the mother of Graecus by Zeus. The 15th-century monk Annio da Viterbo credited a manuscript

he claimed to have found to the Chaldean historian of the 3rd century BC, Berossus, where "Pandora" was also named as a daughter-in-law of Noah; this attempt to conjoin pagan and scriptural narrative is recognized as a forgery.

In a major departure from Hesiod, the 6th-century BC Greek elegiac poet Theognis of Megara tells us:^[16]

Hope is the only good god remaining among mankind;
the others have left and gone to Olympus.
Trust, a mighty god has gone, Restraint has gone from men,
and the Graces, my friend, have abandoned the earth.
Men's judicial oaths are no longer to be trusted, nor does anyone
revere the immortal gods; the race of pious men has perished and
men no longer recognize the rules of conduct or acts of piety.

Theognis seems to be hinting at a myth in which the jar contained blessings rather than evils. In this, he appears to follow a possibly pre-Hesiodic tradition, preserved by the second-century fabulist Babrius,^[17] that the gods sent a jar containing blessings to humans. A "foolish man" (not Pandora) opened the jar, and most of the blessings were lost forever. Only hope remained, "to promise each of us the good things that fled."

An independent Pandora tradition that does not square with any of the literary sources is the tradition in the visual repertory of Attic red-figure vase-painters, which sometimes supplements, sometimes ignores, the written testimony; in these representations the upper part of Pandora is visible rising from the earth, "a chthonic goddess like Gaia herself."^[18] Sometimes,^[19] but not always, she is labeled *Pandora*.

Difficulties of interpretation

Historic interpretations of the Pandora figure are rich enough to have offered Erwin Panofsky scope for monographic treatment.^[20] M. L. West writes that the story of Pandora and her jar is from a pre-Hesiodic myth, and that this explains the confusion and problems with Hesiod's version and its inconclusiveness.^[21] He writes that in earlier myths, Pandora was married to Prometheus, and cites the ancient Hesiodic *Catalogue of Women* as preserving this older tradition, and that the jar may have at one point contained only good things for humanity. He also writes that it may have been that Epimetheus and Pandora and their roles were transposed in the pre-Hesiodic myths, a "mythic inversion". He remarks that there is a curious correlation between Pandora being made out of earth in Hesiod's story, to what is in the *Bibliotheca* that Prometheus created man from water and earth.^{[21][22]} Hesiod's myth of Pandora's jar, then, could be an amalgam of many variant early myths.

In Hesiodic scholarship, the interpretive crux has endured:^[23] Is the imprisonment of hope inside a jar full of evils for humanity a benefit for humanity, or a further bane? A number of mythology textbooks echo the sentiments of M. L. West: "[Hope's retention in the jar] is comforting, and we are to be thankful for this antidote to our present ills."^[24] Some scholars such as Mark Griffith, however, take the opposite view: "[Hope] seems to be a blessing withheld from men so that their life should be the more dreary and depressing."^[25] One's interpretation hangs on two related questions: First, how are we to render *elpis*, the Greek word usually translated as "hope"? Second, does the jar preserve *Elpis* for men, or keep *Elpis* away from men?

The first question might confuse the non-specialist. But as with most ancient Greek words, *elpis* can be translated a number of ways. A number of scholars prefer the neutral translation of "expectation." But expectation of what? Classical authors use the word *elpis* to mean "expectation of bad," as well as "expectation



John William Waterhouse: *Pandora*, 1896

of good." Statistical analysis demonstrates that the latter sense appears five times more than the former in all of ancient Greek literature.^[26] Others hold the minority view that *elpis* should be rendered, "expectation of evil" (*vel sim*).^[27]

How one answers the first question largely depends on the answer to the second question: should we interpret the jar to function as a prison, or a pantry?^[28] The jar certainly serves as a prison for the evils that Pandora released – they only affect humanity once outside the jar. Some have argued that logic dictates, therefore, that the jar acts as a prison for *Elpis* as well, withholding it from the human race.^[29] If one takes *elpis* to mean expectant hope, then the myth's tone is pessimistic: All the evils in the world were scattered from Pandora's jar, while the one potentially mitigating force,

Hope, remains locked securely inside.^[30]

This interpretation raises yet another question, complicating the debate: are we to take Hope in an absolute sense, or in a narrow sense where we understand Hope to mean hope only as it pertains to the evils released from the jar? If Hope is imprisoned in the jar, does this mean that human existence is utterly hopeless? This is the most pessimistic reading possible for the myth. A less pessimistic interpretation (still pessimistic, to be sure) understands the myth to say: countless evils fled Pandora's jar and plague human existence; the hope that we might be able to master these evils remains imprisoned inside the jar. Life is not hopeless, but each of us is hopelessly human.^[31]

It is also argued that hope was simply one of the evils in the jar, the false kind of hope, and was no good for humanity, since, later in the poem, Hesiod writes that hope is empty (498) and no good (500) and makes humanity lazy by taking away their industriousness, making them prone to evil.^[32]

In *Human, All Too Human*, philosopher Friedrich Nietzsche argued that "Zeus did not want man to throw his life away, no matter how much the other evils might torment him, but rather to go on letting himself be tormented anew. To that end, he gives man hope. In truth, it is the most evil of evils because it prolongs man's torment."^[33]

An objection to the *hope is good/the jar is a prison* interpretation counters that, if the jar is full of evils, then what is expectant hope – a blessing – doing among them? This objection leads some to render *elpis* as the expectation of evil, which would make the myth's tone somewhat optimistic: although humankind is troubled by all the evils in the world, at least we are spared the continual expectation of evil, which would make life



Pandora trying to close the box she has opened. At left, the evils of the world taunt her as they escape.

Engraving, based on a painting by F.S. Church.

unbearable.^[27]

The optimistic reading of the myth is expressed by M. L. West. *Elpis* takes the more common meaning of expectant hope. And while the jar served as a prison for the evils that escaped, it thereafter serves as a residence for Hope. West explains, "It would be absurd to represent either the presence of ills by their confinement in a jar or the presence of hope by its escape from one."^[34] Hope is thus preserved as a benefit for humans.^[35]

Pithos into "box"

The mistranslation of *pithos*, a large storage jar, as "box"^[36] is usually attributed to the sixteenth century humanist Erasmus of Rotterdam when he translated Hesiod's tale of Pandora into Latin. Hesiod's *pithos* refers to a large storage jar, often half-buried in the ground, used for wine, oil or grain.^[37] It can also refer to a funerary jar.^[38]

Erasmus, however, translated *pithos* into the Latin word *pyxis*, meaning "box".^[39] The phrase "Pandora's box" has endured ever since.

All-giving Pandora: a mythic inversion?

The meaning of Pandora's name provided in *Works and Days* is "all-gifted". However according to others Pandora more properly means "all-giving". Certain vase paintings dated to the 5th century BC likewise indicate that the pre-Hesiodic myth of the goddess Pandora endured for centuries after the time of Hesiod. An alternate name for Pandora attested on a white-ground kylix (ca. 460 BC) is *Anesidora*, which similarly means "she who sends up gifts."^[40] This vase painting clearly depicts Hephaestus and Athena putting the finishing touches on the first woman, as in the *Theogony*. Written above this figure (a convention in Greek vase painting) is the name *Anesidora*. More commonly, however, the epithet *anesidora* is applied to Gaea or Demeter.



A *pithos* from Crete, ca. 675 BC (Louvre Museum)



An Attic *pyxis*, 440–430 BC (British Museum)

This connection of Pandora to Gaea and Demeter through the name *Anesidora* provides a clue as to Pandora's evolution as a mythic figure. In classical scholarship it is generally posited that—for female deities in particular—one or more secondary mythic entities sometimes "splinter off" (so to speak) from a primary entity, assuming aspects of the original in the process. The most famous example of this is the putative division of all the aspects of the so-called Great Goddess into a number of goddesses with more specialized functions—Gaea, Demeter, Persephone, Artemis and Hecate among them. Pandora appears to be just such a product of this process. In a previous incarnation now lost to us, Pandora/*Anesidora* would have taken on aspects of Gaea and Demeter. She would embody the fertility of the earth and its capacity to bear grain and fruits for the benefit of humankind.^[41] Jane Ellen Harrison^[42] turned to the repertory of vase-painters to shed light on

aspects of myth that were left unaddressed or disguised in literature. The story of Pandora was repeated on Greek ceramics. On a fifth-century amphora in the Ashmolean Museum (her fig.71) the half-figure of Pandora emerges from the ground, her arms upraised in the epiphany gesture, to greet Epimetheus.^[43] A winged *ker*

with a fillet hovers overhead: "Pandora rises from the earth; she *is* the Earth, giver of all gifts," Harrison observes.

Over time this "all-giving" goddess somehow devolved into an "all-gifted" mortal woman. T. A. Sinclair, commenting on *Works and Days*^[44] argues that Hesiod shows no awareness of the mythology of such a divine "giver". A.H. Smith,^[45] however, notes that in Hesiod's account Athena and the Seasons brought wreaths of grass and spring flowers to Pandora, indicating that Hesiod was conscious of Pandora's original "all-giving" function. Jane Ellen Harrison sees in Hesiod's story "evidence of a shift from matriarchy to patriarchy in Greek culture. As the life-bringing goddess Pandora is eclipsed, the death-bringing human Pandora arises."^[46] Thus Harrison concludes "in the patriarchal mythology of Hesiod her great figure is strangely changed and diminished. She is no longer Earth-Born, but the creature, the handiwork of Olympian Zeus." (Harrison 1922:284). Robert Graves, quoting Harrison,^[47] asserts of the Hesiodic episode that "Pandora is not a genuine myth, but an anti-feminist fable, probably of his own invention." H.J. Rose wrote that the myth of Pandora is decidedly more illiberal than that of epic in that it makes Pandora the origin of all of Man's woes with her being the exemplification of the bad wife.^[48]



Nicolas Régnier: *Allegory of Vanity — Pandora*, c. 1626. Régnier portrayed Pandora with a jar, not a box.

The Hesiodic myth did not, however, completely obliterate the memory of the all-giving goddess Pandora. A scholium to line 971 of Aristophanes' *The Birds* mentions a cult "to Pandora, the earth, because she bestows all things necessary for life".^[49]

In fifth-century Athens, Pandora made a prominent appearance in what, at first, appears an unexpected context, in a marble relief or bronze appliqué as a frieze along the base of the *Athena Parthenos*, the culminating experience on the Acropolis. Jeffrey M. Hurwit has interpreted her presence there as an "anti-Athena." Both were motherless, and reinforced via opposite means the civic ideologies of patriarchy and the "highly gendered social and political realities of fifth-century Athens"^[49]—Athena by rising above her sex to defend it, and Pandora by embodying the need for it. Meanwhile, Pausanias (i.24.7) merely noted the subject and moved on.

Pandora's relationship to Eve of the Genesis account

The characters of Eve in Genesis and Pandora in the *Works and Days* have some striking similarities. Each is the first woman in the world; and each is a central character in a story of transition from an original state of plenty and ease to one of suffering and death, a transition which is brought about in revenge for a transgression of divine law.

There are also major differences. Eve and Adam transgress in the former, whereas Prometheus does so in the latter. Eve was created to help Adam, Pandora to bring punishment to the men who benefited from the crime (Prometheus having been punished separately).

Some believe that in the centuries following the conquest of western Asia by Alexander the Great, each story was retold to more closely resemble the other. In 1 Timothy,^[50] Eve alone appears to be labelled a transgressor. In *Pandora* by Bishop Jean Oliver, Pandora is said to "open the box in defiance of a divine injunction".^[51]

Notes

1. πᾶν (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=pa=s1>), δῶρον (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=dw=ron>). Liddell, Henry George; Scott, Robert; *A Greek-English Lexicon* at the Perseus Project; Evelyn-White, note to Hesiod, *Works and Days* Schlegel and Weinfield, "Introduction to Hesiod" p. 6 (<http://books.google.com/books?id=R6GqYRhaCCAC&pg=PA6>); Meagher, p. 148 (<http://books.google.com/books?id=vBDfKCyC2LMC&pg=PA148>); Samuel Tobias Lachs, "The Pandora-Eve Motif in Rabbinic Literature", *The Harvard Theological Review*, Vol. 67, No. 3 (Jul., 1974), pp. 341-345 (<http://www.jstor.org/pss/1509228>).
2. "Scatter-brained [of Zeus the woman, the maiden whom he had formed." (Hesiod, *Theogony* 510 ff (Hugh G. -White, translator)
3. Grimal, Pierre (1990). "Pandora". In Kershaw, Stephen. *A concise dictionary of Classical Mythology*. A. R. Maxwell-Hyslop (translator). Oxford: Basil Blackwell Ltd. ISBN 0-631-16696-3.
4. B.M. 1881,0528.1: white-ground cup from Nola, painted by the Tarquinia painter, ca 470–460 BCE (British Museum on-line catalogue entry (http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectId=461511&partid=1&searchText=Anesidora+Nola+Tarquinia&fromADBC=ad&toADBC=ad&numpages=10&orig=%2fresearch%2fsearch_the_collection_database.aspx¤tPage=1))
5. Harrison, *Prolegomena to the Study of Greek Religion* 3rd ed., 1922:281. If *Anesidora/Pandora* were already "all-gifted", this would be an instance of mythic inversion.
6. Cf. Hesiod, *Works and Days*, (90). Before what was released from the jar, humanity had no need of toilsome labor, there were no sickness and evils in life. When Pandora opened the jar, this all changed and humanity was exposed to heavy labor, sickness [Zeus had taken away the 'voices' of the diseases as is written a few lines later (100)], and 'ills' (evils). "For ere this the tribes of men lived on earth remote and free from ills and hard toil and heavy sicknesses which bring the Fates upon men ... Only Hope remained there in an unbreakable home within under the rim of the great jar, and did not fly out at the door; for ere that, the lid of the jar stopped her, by the will of Aegis-holding Zeus who gathers the clouds. But the rest, countless plagues, wander amongst men; for earth is full of evils and the sea is full. Of themselves diseases come upon men continually by day and by night, bringing mischief to mortals silently; for wise Zeus took away speech from them."
7. Cf. Verdenius, p. 65. "This does not imply she acted from malice. It is true that she had a shameless character, but the fact that she quickly put on the lid again shows that she was 'surprised and frightened by the results of her actions. It was not her cunning and wiliness that prompted her to open the jar, but her curiosity'..."
8. "Pandora" (<http://art.thewalters.org/detail/19035>). The Walters Art Museum.
9. In Greek, *Pandora* has an active rather than a passive meaning; hence, Pandora properly means "All-giving." The implications of this mistranslation are explored in "All-giving Pandora: mythic inversion?" below.
10. A *pithos* is a very large jar, usually made of rough-grained terra cotta, used for storage.
11. Cf. Verdenius, p. 64, comment on line 94, on pithos. "Yet Pandora is unlikely to have brought along the jar of ills from heaven, for Hes. would not have omitted describing such an important detail. According to Proclus, Prometheus had received the jar of ills from the satyrs and deposited it with Epimetheus, urging him not to accept Pandora. Maz. [Paul Mazon in his *Hesiod*] suggests that Prometheus probably had persuaded the satyrs to steal the jar from Zeus, when the latter was about to pour them out over humanity. This may have been a familiar tale which Hes. thought unnecessary to relate."
12. *Contra* M. L. West, *Works and Days*, p. 168. "Hesiod omits to say where the jar came from, and what Pandora had in mind when she opened it, and what exactly it contained". West goes on to say this contributes to the "inconclusive Pandora legend".

13. Regarding line 96. Verdenius, p. 66 (<http://books.google.com/books?id=9Kk3AAAAIAAJ&lpg=PP1&dq=isbn%3A9004074651&pg=PA66>) says that Hesiod "does not tell us why *elpis* remained in the jar. There is a vast number of modern explanations, of which I shall discuss only the most important ones. They may be divided into two classes according as they presume that the jar served (1) to keep *elpis* for man, or (2) to keep off *elpis* from man. In the first case the jar is used as a pantry, in the second case it is used as a prison (just as in Hom. E 387). Furthermore, *elpis* may be regarded either (a) as a good, or (b) as an evil. In the first case it is to comfort man in his misery and a stimulus rousing his activity, in the second case it is the idle hope in which the lazy man indulges when he should be working honestly for his living (cf. 498). The combination of these alternatives results in four possibilities which we shall now briefly consider."
14. Homer, *Iliad*, 24:527.; on-line Greek and English text (<http://artfl.uchicago.edu/cgi-bin/philologic/citequery.pl?dbname=greekbeta&query=Hom.%20Il.%2024.513>) Theoi Project: Pandora (<http://www.theoi.com/Heroine/Pandora.html>)
15. Sappho, fr. 207 in Lobel and Page.
16. Theognis, 1135ff.
17. Babrius, *Fabulla* lviii.
18. Jeffrey M. Hurwit, "Beautiful Evil: Pandora and the Athena Parthenos" *American Journal of Archaeology* **99.2** (April 1995:171–186) p. 177.
19. E.g. as on a volute krater, ca 450 BC, in the Ashmolean Museum, Oxford (Oxford G 275), Hurwit, p. 276 fig. 7.
20. Panofsky, *Pandora's Box: The Changing Aspects of a Mythical Symbol* (New York, 1962).
21. West, *Works and Days*, p. 165–6.
22. Apollodorus, *Library and Epitome*, ed. Sir James George Frazer.
23. Dora Panofsky and Erwin Panofsky examined the post-Renaissance *mythos* (Pandora was not a subject of medieval art) in *Pandora's Box. The Changing Aspects of a Mythical Symbol* (New York: Pantheon, Bollingen series) 1956.
24. West 1978:96.
25. Griffith 1983:250.
26. Leinieks 1984, 1–4.
27. E.g., Verdenius 1985; Blumer 2001.
28. The prison/pantry terminology comes from Verdenius 1985 ad 96.
29. Scholars holding this view (e.g., Walcot 1961, 250) point out that the jar is termed an "unbreakable" (in Greek: *arrektos*) house. In Greek literature (e.g., Homer, and elsewhere in Hesiod), the word *arrektos* is applied to structures meant to sequester or otherwise restrain its contents.
30. See Griffith 1984 above.
31. Thus Athanassakis 1983 in his commentary ad *Works* 96.
32. Cf. Jenifer Neils, in *The Girl in the Pithos: Hesiod's Elpis*, in "Perikleian Athens and its Legacy. Problems and Perspectives" (<http://books.google.com/books?id=6yi6XtAI6GwC&printsec=frontcover>), pp. 40–41 especially.
33. Nietzsche, Friedrich, *Human, All Too Human*. Cf. Section Two, On the History of Moral Feelings. "Hope. Pandora brought the jar with the evils and opened it. It was the gods' gift to man, on the outside a beautiful, enticing gift, called the 'lucky jar.' Then all the evils, those lively, winged beings, flew out of it. Since that time, they roam around and do harm to men by day and night. One single evil had not yet slipped out of the jar. As Zeus had wished, Pandora slammed the top down and it remained inside. So now man has the lucky jar in his house forever and thinks the world of the treasure. It is at his service; he reaches for it when he fancies it. For he does not know that the jar which Pandora brought was the jar of evils, and he takes the remaining evil for the greatest worldly good—it is hope, for Zeus did not want man to throw his life away, no matter how much the other evils might torment him, but rather to go on letting himself be tormented anew. To that end, he gives man hope. In truth, it is the most evil of evils because it prolongs man's torment."
34. West 1988, 169–70.
35. Taking the jar to serve as a prison at some times and as a pantry at others will also accommodate another pessimistic interpretation of the myth. In this reading, attention is paid to the phrase *moune Elpis* – "only Hope," or "Hope alone." A minority opinion construes the phrase instead to mean "empty Hope" or "baseless Hope": not only are humans plagued by a multitude of evils, but they persist in the fruitless hope that things might get better. Thus Beall 1989 227–28.
36. The development of this transformation was sketched by Jane Ellen Harrison, "Pandora's Box" *The Journal of Hellenic Studies* **20** (1900: 99–114); she traced the mistranslation as far as Lilius Giralduus of Ferrara, in his *Historiarum Deorum Syntagma* (1580), in which *pithos* was rendered *pyxide*, and she linked the *pithos* with the *Pithoigia* aspect of the Athenian festival of Anthesteria.
37. Cf. Verdenius, p. 64.

38. Cf. Harrison, Jane Ellen, *Prolegomena to the Study of Greek Religion*, Chapter II, The Pithoigia, pp. 42–43. Cf. also Figure 7 which shows an ancient Greek vase painting in the University of Jena where Hermes is presiding over a body in a pithos buried in the ground. "In the vase painting in fig.7 from a lekythos in the University Museum of Jena we see a Pithoigia of quite other and solemn intent. A large pithos is sunk deep into the ground. It has served as a grave. ... The vase-painting in fig. 7 must not be regarded as an actual conscious representation of the Athenian rite performed on the first day of the Anthesteria. It is more general in content; it is in fact simply a representation of ideas familiar to every Greek, that the pithos was a grave-jar, that from such grave-jars souls escaped and to them necessarily returned, and that Hermes was Psychopompos, Evoker and Revoker of souls. The vase-painting is in fact only another form of the scene so often represented on Athenian white lekythoi, in which the souls flutter round the grave-stele. The grave-jar is but the earlier form of sepulture; the little winged figures, the Keres, are identical in both classes of vase-painting."
39. In his notes to Hesiod's *Works and Days* (p. 168)M. L. West has surmised that Erasmus may have confused the story of Pandora with the story found elsewhere of a box which was opened by Psyche; the Panofskys (1956) follow him in this surmise.
40. Phipps, William E., *Eve and Pandora Contrasted* (<http://theologytoday.ptsem.edu/apr1988/v45-1-article3.htm>), in *Theology Today*, v.45, n.1, April 1988, Princeton: Princeton Theological Seminary. Wherein Phipps writes: "Classics scholars suggest that Hesiod reversed the meaning of the name of an earth goddess called Pandora (all-giving) or Anesidora (one-who-sends-up-gifts). Vase paintings and literary texts give evidence of Pandora as a mother earth figure who was worshipped by some Greeks. The main English commentary on *Works and Days* states that Hesiod shows no awareness of the mythology of a divine Pandora Anesidora giver of fertility."
41. Hence, possibly, the variant myth that Pandora's jar contained blessings for humanity.
42. Harrison, *Prolegomena* 1922, pp 280–83.
43. Compare the rising female figure, identified as Aphrodite, on the "Ludovisi Throne".
44. Sinclair, editor, *Hesiod: Works and Days* (London: Macmillan) 1932:12.
45. Smith, "The Making of Pandora" *The Journal of Hellenic Studies* 11 (1890, pp. 278–283), p 283.
46. William E. Phipps, "Eve and Pandora contrasted" *Theology Today* 45 on-line text (<http://theologytoday.ptsem.edu/apr1988/v45-1-article3.htm>)
47. Harrison, *Prolegomena to the Study of Greek Religion* (1903) 1922: 283–85 quoted in Graves, *The Greek Myths* (1955) 1960, sect.39.8 p. 148.
48. Cf. Rose, *A Handbook of Greek Literature; From Homer to the Age of Lucian*, Chapter III, *Hesiod and the Hesiodic Schools*, p. 61. "Its attitude towards women is decidedly more illiberal than that of epic; a good wife is indeed the best prize a man can win (702), but a bad one is the greatest curse; generally speaking women are a snare and a temptation (373–5) and Pandora was the origin of all our woes".
49. Jeffrey M. Hurwit, "Beautiful Evil: Pandora and the Athena Parthenos" *American Journal of Archaeology* 99.2 (April 1995: 171–186)
50. 1 Tim 2:14
51. "Eve and Pandora contrasted" (<http://theologytoday.ptsem.edu/apr1988/v45-1-article3.htm>). 1988. Retrieved 2010-11-18. Vol 45, No.1, April 1987, a scholarly comparison of the myths of Pandora and the Genesis story of Eve.

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[潘多拉天使](#). Sunforever 5 2008-03-09 17:58:27. 提示: 这篇影评可能有剧透. 游戏开始于一个漂亮的盒子, 一个漂亮的朋友。总是会有这么一些人, 如天使一般闪着 ...

潘多拉天使的频道-优酷视频

i.youku.com/u/UMzlwMTM4MTY4 Youku ▾

[潘多拉天使](#). 订阅. 7,977视频播放数; 0粉丝数. 主页 · 视频 · 专辑 · 讨论区. 编辑模块; 隐藏导航. 视频 (1). 最新发布; 最多播放. 编辑模块; 隐藏模块. 模块标题: 默认排序:

柯南之潘多拉天使_百度百科

baike.baidu.com/view/12728568.htm ▾ [Translate this page Baidu Baike](#) ▾

小说类型耽美同人内容简介[潘多拉天使](#)。本不该在一起的两个词语。潘多拉代表着不祥, 而天使则是纯洁的化身, 丝毫不着边际的东西, 却出现在一个人身上。橘以夏, 天才 ...

ಪಾಂಡೊರ

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ನಿವಾಸ » - »ಅಪ್ಲಿಕೇಶನ್ಗಳು; ಪಾಂಡೊರ ... ದಿ Pandora APK version 1.4.5 ಆಕರ್ಷಕವಾಗಿದೆ ಉಪಕರಣಗಳು android app which is provided by ...

Pandora — Responsive Shopify HTML5 Theme ...

<https://kn.worldwidethemes.net/pandora-responsive-sh...> ▾ Translate this page

ಪಾಂಡೊರ, ಅದು ನಯವಾದ ಮತ್ತು ಆಧುನಿಕ HTML5 ನ ಬರೆಯದ ಸಂಪೂರ್ಣವಾಗಿ ರೆಸ್ಪಾನ್ಸಿವ್ ಥೀಮ್ ಕಾಣುತ್ತದೆ ಮತ್ತು ...

ವರಿಮಳ ರಿವ್ಯೂ: ಡಾನ್ ಸ್ಪೆನ್ಸರ್ ...

theperfumecritic.com/.../fragrance-review-dawn-spenc... - Translate this page

Oct 13, 2011 - ಪಾಂಡೊರ ಜೊತೆ, ಮಾನವಕುಲದ ಕದನಗಳ ಆದರೆ ಜ್ಞಾನ ... Pandora could easily have been a mid-80's men's scent, ಎಲ್ಲೋ ಡೆ ಲಾ ...