

THE · CHAOS · OF · CREATION

By Seán Radcliffe, 4th/Transition Year, Gonzaga College SJ



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INTRODUCTION

In this project, I plan to study two texts (or rather extracts from much larger texts) associated with creation and the story of it - one in Latin, and one in Ancient Greek. Secondly, I will look at new and/or interesting grammar and etymology that I find in the two texts. Then, I plan to research information concerning the books that the text is from, their authors, and the general time of writing. Next, I will study other texts that concern the topic of creation too. Then, the rest of this essay will get more philosophical.

I hope to further increase our understanding of the ancient world and its languages. I say I will do this now, as I type this, currently at 115 words, but I am going to stay optimistic. I hope you enjoy and feel our grá (love) for the classical world and languages and philosophy and everything else that comes with it! Also, I hope you like the project's title. LOL

Before, we properly get into the Classics, I would like to acknowledge my gratitude for Harry Stewart, a Gonzaga College Transition Year student, who assisted me in our study of the Latin text, that you are soon to come across.



STUDY · AND · TRANSLATION · OF · THE · TEXTS

The two texts that I have decided to bleed, sweat, and cry over are Ovid's Metamorphoses and Hesiod's Theogony. I will also look at Aristophanes' The Birds, Genesis from the Bible, and Enūma Eliš, the Babylonian creation myth. So, let's begin with... oooooo which one should I pick???

First, I am going to look at Hesiod's Theogony, because my project, my rules!

Hesiod's Theogony

Theogony, Lines 114-130

ταῦτά μοι ἔσπετε Μοῦσαι, Ὀλύμπια δώματ' ἔχουσαι ἐξ ἀρχῆς, καὶ εἶπαθ', ὅ τι πρῶτον γένητ' αὐτῶν. ἦ τοι μὲν πρότιστα Χάος γένητ', αὐτὰρ ἔπειτα Γαῖ' εὐρύστερνος, πάντων ἕδος ἀσφαλὲς αἰεὶ ἀθανάτων, οἳ ἔχουσι κάρη νιφόεντος Ὀλύμπου, Τάρταρά τ' ἠερόεντα μυχῶ χθονὸς εὐρυοδείης, ἠδ' Ἔρος, ὃς κάλλιστος ἐν ἀθανάτοισι θεοῖσι, λυσιμελής, πάντων δὲ θεῶν πάντων τ' ἀνθρώπων δάμναται ἐν στήθεσσι νόον καὶ ἐπίφρονα βουλήν. ἐκ Χάεος δ' Ἔρεβός τε μέλαινά τε Νύξ ἐγένοντο: Νυκτὸς δ' αὖτ' Αἰθήρ τε καὶ Ἥμέρη ἐξεγένοντο, οὓς τέκε κυσαμένη Ἐρέβει φιλότητι μιγεῖσα. Γαῖα δέ τοι πρῶτον μὲν ἐγείνατο ἴσον ἑαυτῇ Οὐρανὸν ἀστερόενθ', ἵνα μιν περὶ πάντα καλύπτοι, ὄφρ' εἴη μακάρεσσι θεοῖς ἕδος ἀσφαλὲς αἰεὶ. γείνατο δ' Οὖρεα μακρά, θεῶν χαρίεντας ἐναύλους, Νυμφέων, αἷ ναίουσιν ἀν' οὖρεα βησσήεντα.

Labelling:

Greek word:

ταῦτά

μοι

Labels:

adjective>noun plural neuter nominative

pronoun 1st person sing masc dative

Translation:

these (things)

to me

ἔσπετε	verb 2nd person plural aorist imperative	said, told, declared
Μοῦσαι	noun plural feminine vocative/nominative	Muses
Ὀλύμπια	EITHER adjective plural neuter accusative OR IN A DORIC DIALECT noun singular neuter genitive	of Olympus
δῶματ'	noun singular neuter dative	house
ἔχουσαι	participle plural present active fem nom	to/who have in (a house)/dwell
ἐξ ἀρχῆς	preposition + noun sing fem genitive	Out of/At the beginning
καὶ	conjunction	and
εἴπαθ'	verb 2nd person plural aorist	tell/say
ὁ	article sing masculine nominative	the
τι	determiner singular neuter nominative	which
πρῶτον	adjective singular neuter nominative	first
γένετ'	verb 3 rd person sing aorist MIDDLE	came into a new state of being/ born
αὐτῶν	adjective plural neuter genitive	self
ἦ	adverb	in truth/surely
τοι	participle	let me tell you
μὲν	participle	indeed
πρώτιστα	adjective plural neuter nominative	the very first
Χάος	proper noun singular neuter nominative	Chaos
αὐτὰρ	participle	but nevertheless
ἔπειτα	adverb	thereupon, thereafter, then
Γαῖ'	noun sing feminine nominative	land, country

HOWEVER, it is capitalised and so is “Earth”, perhaps “Mother Earth”

εὐρύστερνος	adjective sing feminine nominative	broad-breasted
πάντων	adjective plural neuter genitive	all
ἔδος	noun sing neuter nominative	sitting-place, abode, stool
ἀσφαλές	adjective sing neuter nominative	not liable to fall, immovable, steadfast
αἰεὶ	adverb	ever, always
ἀθανάτων	adjective>noun plural neuter genitive	immortal (ones)
οἱ	pronoun plural nominative	ones
ἔχουσι	participle plural present active dative	who hold
κάρη	noun plural neuter accusative	head, top, peak
νιφόεντος	adjective sing masculine genitive	of snow (snowy)
Ὀλύμπου	noun singular masculine genitive	of Olympus
Τάρταρά	noun plural neuter accusative	the nether worlds, Tartarus, Hell
ἠερόεντα	adjective plural neuter accusative	cloudy, dim, dull
μυχῶ	noun sing masculine dative	innermost part, nook, corner, depth
χθονός	noun sing feminine genitive	earth, ground
εὐρουδείης	noun/adjective sing feminine genitive	with broad ways, vast
ἠδ’	conjunction	and also, and (in relation to the previous)
Ἔρος	proper noun masculine singular	Eros, God of Love
ὄς κάλλιστος	adjective>noun sing masc nom superlative	the fairest, most beautiful, finest
ἐν	preposition	in, on, among
ἀθανάτοισι	adjective plural dative	undying, immortal
θεοῖσι	noun plural masculine dative	Gods

λυσιμελής	adjective plural masculine accusative	unnerving, limb-relaxing
δὲ	conjunction	but (in explanatory clauses)
θεῶν	noun plural masculine genitive	of gods
ἀνθρώπων	noun plural masculine genitive	of men
δάμναται	verb 3rd person singular present	forces, seduces, overcomes
στήθεσσι	noun plural neuter dative	breast, heart (the thing one loves with)
νόον	noun singular masculine accusative	mind, perception
ἐπίφρονα βουλήν	colloquial phrase	thoughtful plans/counsels/determination
ἐκ	preposition	out of, from
Χάεος	proper noun genitive	Chaos
Ἔρεβός	proper noun nominative	Erebus/Erebos (a place of nether darkness, forming a passage from Earth to Hades)
μέλαινά	adjective sing feminine nominative	dark, black
Νύξ	proper noun sing feminine nominative	Night
ἐγένοντο	verb 3 rd person plural aorist	came into a new state of being, was born, came forth
:	punctuation equivalent to modern “;”, however an ancient “;” meant “?”	
Νυκτὸς	noun singular feminine genitive	of Night
αὐτ᾽	adjective reflexive	(her)self
Αἰθήρ	proper noun sing masc nominative	Ether, the heaven
τε καὶ	correlative conjunction	both... and
Ἡμέρη	proper noun sing fem nominative	Day
ἐξεγένοντο	ἔξ + ἐγένοντο	was born out of
οὓς	pronoun plural accusative	who(m)

τέκε	participle sing aorist middle fem nom	bore
κυσαμένη	participle sing aorist middle fem nom	conceived
φιλότητι	noun singular feminine dative	with/ in love
μιγεῖσα	participle sing aorist passive fem nom	mingled with, brought together with, joined with, mixed (up) with
τοι	particle	let me tell you
ἐγένετο	verb 3rd person singular aorist	bore
ἴσον	adjective sing masc acc, with Οὐρανὸν	equal
ἐαυτῇ	adjective singular feminine dative	to her(self)
Οὐρανὸν	noun singular masculine accusative	Heaven
ἀστερόενθ'	adjective singular masculine accusative	like a star, sparkling
ἵνα	adverb and conjunction	in a place, there
μιν	pronoun 3rd person sing fem acc	her
περὶ	preposition	around, round about, all round
πάντα	adverb	every way, on every side
καλύπτοι	adjective plural masculine nominative	covered
ὄφρ'	conjunction	that, in order that
εἶη	verb 3 rd person singular present active	(to) be/ exist
μακάρεσσι θεοῖς	noun plural masculine dative	for the blessed Gods
γένετο	verb 3rd person singular aorist	was born
Οὔρεα	proper noun plural neuter accusative	Hills
μακρά	adjective plural neuter accusative	big, long, large
θεῶν	noun plural masc/fem genitive	God(esse)s
χαρίεντας	adjective plural masculine accusative	graceful, beautiful
ἐναύλους	noun plural masculine accusative	haunts, torrent, bed (of a river/stream)

Νυμφέων	noun plural masc/fem genitive	
ναίουσιν	participle plural present active masc dat	who dwell
ἄν'	preposition	among(st)
οὔρεα	noun plural neuter accusative	hills, mountains
βησσηέντα	adjective plural neuter accusative	glens of

My Modern Translation:

You, Muses, who live in the house of Olympus, tell me about these things at the beginning and tell me which of them first came to be. To be honest, let me tell you, indeed, at first Chaos came to be, but nevertheless, thereupon next broad Earth, the steady foundation of all immortal beings who have the peaks of snowy Olympus, and dark Tartarus in the nook of the vast Earth, and Eros, most beautiful among the undying gods, who relaxes and seduces/ruins the heart and wise plans within all gods and all men. From Chaos came forth Erebus and black Night; but of Night Aether and Day were born, whom she conceived and bore, having been mingling in love with Erebus. And, let me tell you, Earth first gives birth to starry Heaven, equal (in size) to herself, in order to cover her on every side, and in order to be a steady home for the blessed gods. And she made large hills, pretty beds of the goddesses, Nymphs, who dwell among the glens of the hills.

Hugh G. Evelyn-White's Translation (1914): ⁹

These things declare to me from the beginning, you Muses who dwell in the house of Olympus, and tell me which of them first came to be. In truth at first Chaos came to be, but next wide-bosomed Earth, the ever-sure foundation of all the deathless ones who hold the peaks of snowy Olympus, and dim Tartarus in the depth of the wide-pathed Earth, and Eros, fairest among the deathless gods, who unnerves the limbs and overcomes the mind and wise counsels of all gods and all men within them. From Chaos, Erebus and black Night were born; but of Night were born Aether and Day, whom she conceived and bore from union in

love with Erebus. And Earth first bore starry Heaven, equal to herself, to cover her on every side, and to be an ever-sure abiding-place for the blessed gods. And she brought forth long hills, graceful haunts of the goddess Nymphs who dwell amongst the glens of the hills.

Ovid's Metamorphoses

Metamorphoses, Book One, Card Two 'Mundi origo,' Lines 5-7

Ante mare et terras et quod tegit omnia caelum
unus erat toto naturae vultus in orbe,
quem dixere chaos.

Labelling:

<u>Latin word:</u>	<u>Labels:</u>	<u>Translation:</u>
ante	preposition	before
Mare	noun neuter singular ablative	sea
Et	conjunction	and
Terras	noun neuter plural accusative	land
Quod	pronoun singular neuter accusative	what
Tegit	verb 3rd person singular perfect active	cover
Omnia	adjective plural neuter accusative	all
Caelum	noun singular neuter accusative	sky
Unus	adjective singular masculine nominative	one/a single
Erat	verb 3rd person singular imperfect active	he/she/it was

Commented [R41]: add "person" after every 1st 2nd and 3rd..

also write each word fully as much as possible as you can see in my section

Toto	adjective singular masculine ablative	all
Naturae	noun singular feminine genitive	nature
Vultus	noun plural masculine accusative	face
In	preposition	in
Orbe	noun singular masculine ablative	region
Quem	pronoun sing masculine accusative	how
Dixere	verb 3rd person plural perfect active	to declare
Chaos	noun singular neuter accusative	chaos/unformed world

My Modern Translation:

Before the sea and earth,
 And before the sky covered them all,
 There was the one face of Nature in the entire territory
 who declared chaos.

Brookes More's Translation, 1922

Before the ocean and the earth appeared—
 before the skies had overspread them all—
 the face of Nature in a vast expanse
 was naught but Chaos uniformly waste.

Metamorphoses, Book One, Card Two 'Mundi origo,' Lines 10-13

nullus adhuc mundo praebebat lumina Titan,
 nec nova crescendo reparabat cornua Phoebe,

nec circumfuso pendebat in aere tellus
ponderibus librata suis

Labelling:

<u>Latin word:</u>	<u>Labels:</u>	<u>Translation:</u>
Nullus	adjective singular masculine nominative	not any/none
Adhuc	adverb	hitherto
Mundo	noun singular masculine dative	Earth
Praebeat	verb 3rd person singular imperfect active	was offering
Lumina	noun plural neuter accusative	light
Titan	noun singular masculine nominative	Titan
Nec	conjunction	nor
Nova	adjective singular feminine ablative	new
Crescendo	verb sg gerundive masculine ablative	to spring into being
Reparabat	verb 3rd singular imperfect active	she renewed
Cornua	noun plural neuter accusative	horns
Phoebe	noun singular feminine nominative	Goddess of the Moon
Circumfuso	participle sing perfect passive neuter ablative	surround
Pendebat	verb 3rd person sing imperfect active	it was suspended
Aere	noun singular masculine ablative	the air
Tellus	noun singular feminine nominative	Earth/globe
Ponderibus	noun plural neuter ablative	Weight
Librata	participle sing perfect passive fem ablative	being balanced
Suis	adjective plural masculine ablative	its own

Commented [R42]: get rid of the "indeclform" and "ind".
they are irrelevant and in the way of our project

My Modern Translation:

Hitherto, the Sun/Titan (Hyperion probably) offered no light to Earth
Nor did the Moon/Phoebe renew her crescent horns,
Nor was the Earth suspended in the surrounding air
Being balanced by its own weight.

Brookes More's Translation, 1922

As yet the sun afforded earth no light,
nor did the moon renew her crescent horns;
the earth was not suspended in the air
exactly balanced by her heavy weight.

Metamorphoses, Book One, Card Two 'Mundi origo,' Lines 22-25

Hanc deus et melior litem natura diremit.
Nam caelo terras et terris abscidit undas,
et liquidum spisso secrevit ab aere caelum.
Quae postquam evolvit caecoque exemit acervo,
dissociata locis concordi pace ligavit.

Labelling:

<u>Latin word:</u>	<u>Labels:</u>	<u>Translation:</u>
Hanc	pronoun singular feminine accusative	here

Deus	noun singular masculine nominative	a god
Melior	adjective singular masc nom comparative	good
Litem	noun singular feminine accusative	conflict
Natura	noun singular feminine nominative	nature
Diremit	verb 3rd person singular perfect active	redeemed
Nam	conjunction	for
Terras	noun plural feminine accusative	land/Earth
Terris	noun plural feminine dative	land/Earth
Abscidit	verb 3rd person singular present active	cut/he cut
Undas	noun plural feminine accusative	waves
Liquidum	adjective singular masculine accusative	flowing
Spisso	adjective singular masculine ablative	dense
Secrevit	verb 3rd person singular perfect active	severed
Ab	preposition	from
Quae	adverb	and then
Postquam	conjunction	after that
Evolvit	verb 3rd person singular perfect	evolved
Caecoque	adjective singular neuter ablative	not seeing
Exemit	verb 3rd person singular perfect	taken out
Acervo	noun singular masculine ablative	mass of objects
Dissociata	participle singular perfect passive fem ablative	disjoined
Locis	noun plural masculine ablative	place
Concordi	adjective singular feminine ablative	harmonious/united
Pace	noun singular feminine ablative	peace
Ligavit	verb 3rd person singular perfect	bound

My Modern Translation:

Here God and good Nature stopped the conflict
For from the sky he cut the land, and from the land he cut the waves,
And the light skies from the dense air.
And then after that evolved blind out of that mass
He bound all disjoined here in harmonious peace.

Brookes More's Translation, 1922

But God, or kindly Nature, ended strife—
he cut the land from skies, the sea from land,
the heavens ethereal from material air;
and when were all evolved from that dark mass
he bound the fractious parts in tranquil peace.

Metamorphoses, Book One, Card Two 'Mundi origo,' Lines 37-48

Iussit et extendi campos, subsidere valles,
fronde tegi silvas, lapidosos surgere montes.
Utque duae dextra caelum totidemque sinistra
parte secant zonae, quinta est ardentior illis,
sic onus inclusum numero distinxit eodem
cura dei, totidemque plagae tellure premuntur

Labelling:

<u>Latin word:</u>	<u>Labels:</u>	<u>Translation:</u>
Iussit	verb 3rd person singular perfect active	to order
Extendi	verb 1st person singular perfect active	extended
Campos	noun plural masculine accusative	plain/field
Subsidere	verb present infinitive active	sank down
Valles	noun plural feminine nominative	valleys
Fronde	noun singular feminine ablative	leafy branch
Tegi	verb present infinitive passive	covered
Silvas	noun plural feminine accusative	woods
Lapidosos	adjective plural masculine accusative	stony
Surgere	verb present infinitive active	to rise
Montes	noun plural masculine nominative	mountains
Utque	adverb	so that
Duae	noun plural feminine nominative	heavens
Dextra	adjective singular feminine ablative	on the right
Totidemque	adverb	as many
Sinistra	adjective singular feminine ablative	in the left
Parte	noun singular feminine ablative	a part
Secant	verb 3rd plural present active	cut off
Zonae	noun plural feminine accusative	zones
Quinta	adjective plural feminine ablative	the fifth
Est	verb 3rd person singular present active	was
Ardentior	adjective singular masc nom comparative	burned
Illis	pronoun plural masculine dative	that
Sic	adverb	thus

Onus	noun singular neuter nominative	a load
Inclusum	participle singular perfect passive neuter	shut in
Numero	noun singular masculine ablative	a number
Distinxit	verb 3rd person singular perfect active	divided
Eodem	adverb	in the same place
Cura	noun singular feminine nominative	care
Dei	noun singular masculine genitive	a god
Plagae	noun singular feminine nominative	region
Tellure	noun singular feminine ablative	globe/Earth
Premuntur	verb 3 rd person plural present passive	to press

My Modern Translation:

He commanded and the fields expanded, valleys sank,
The woods were covered in leafy branches, the rocky mountains rose.
So that the heavens are cut off into two zones on the right and two on the left.
And the fifth was burned.
Thus the load, in the same place, was divided into a number by the care of God,
and is cut into just as many regions.

Brookes More's Translation, 1922

At His command the boundless plains extend,
the valleys are depressed, the woods are clothed
in green, the stony mountains rise. And as
the heavens are intersected on the right
by two broad zones, by two that cut the left,

and by a fifth consumed with ardent heat,
with such a number did the careful God
mark off the compassed weight, and thus the earth
received as many climes.

Metamorphoses, Book One, Card Two 'Mundi origo,' Lines 78-82

sive hunc divino semine fecit
ille opifex rerum, mundi melioris origo,
sive recens tellus seductaque nuper ab alto
aethere cognati retinebat semina caeli;
quam satus Iapeto.

Labelling:

<u>Latin word:</u>	<u>Labels:</u>	<u>Translation:</u>
Sive	conjunction	or if
Hunc	pronoun singular masc accusative	here
Divino	adjective singular masc ablative	divine
Semine	noun singular neuter ablative	seed
Fecit	verb 3rd person sing perfect active	he made
Ille	pronoun sing masculine nominative	that
Opifex	noun singular masculine nominative	worker man
Rerum	noun plural feminine genitive	a thing/affair
Mundi	noun singular masculine genitive	equipment/ornament
Melioris	adj singular masculine genitive comparative	better

Origo	noun singular feminine nominative	source/origin
Recens	adjective singular masculine nominative	newly/lately
Tellus	noun singular feminine nominative	Earth/globe
Seductaque	adjective singular feminine nominative	distant/remote
Nuper	adverb	newly/recently
Alto	noun singular neuter ablative	height
Aethere	noun singular masculine ablative	upper air/sky
Cognati	adjective singular masculine genitive	related by blood
Retinebat	verb 3rd person singular imperfect active	restrained
Semina	noun plural neuter nominative	seeds
Caeli	noun singular neuter genitive	heavens
Satus	noun singular masculine nominative	a sowing/planting
Iapeto	noun singular masculine ablative	Prometheus

My Modern Translation:

Or if here he made the divine seed that was of worker man,
Of a better origin.
Or did, from the new Earth, from the heights of the sky,
related to the seeds of heaven,
Prometheus plant the seed of worker man.

Brookes More's Translation, 1922

Did the Unknown God
designing then a better world make man

of seed divine? or did Prometheus
take the new soil of earth (that still contained
some godly element of Heaven's Life)
and use it to create the race of man;

GRAMMAR

There is much in this set text which I did not completely know off the top of my head, or I wanted to know more about and here is what I learnt:

Passive Verbs

- The distinction in the use of the verb is referred to as voice. The Greek verbs I had met before were in active voice. The endings are different in the passive voice, of course. (They would take a day to type into an alphabet transliterator, and there is no decent chart online, so I have not included the tenses in this project, but they can be found on pg306 and 307 of Greek to GCSE 2 by John Taylor.)
- The passive voice gets his name from the Latin stem “pass-,” meaning suffer, explaining the idea of the verb being done to the subject.
 - Active = I stop; Passive = I am stopped.
 - “I” is still the subject, but “I” is on the receiving end of the.
- The person by whom the action is done is called the agent. This usually expressed in Greek by the preposition “ὑπό”, meaning by, with the genitive.
 - Active = I stop the soldier; Passive = I am stopped by the soldier.
 - “I” is still the subject, but “the soldier” is doing the verb to “I.”
- It is also possible to state the thing with which the action is done. This is called the instrument and is expressed by the dative without a preposition.
 - Active = The weapons attack me; Passive = I am attacked with the weapons.
 - “Weapons” are the thing using the verb on “I.”
- In my Theogony Ancient Greek section, the word *μυγεῖσα* is used. As a participle in the singular aorist passive feminine nominative case, it can be translated as “having been mingled with/brought together with/joined with/mixed (up) with” rather than Subject mingled with Object.
- In the Latin above, we can see the use of *Premuntur*, a verb in the 3rd person plural present passive case, meaning “press.” Its utilisation means that the land is being pressed/cut/charted into regions/climes, rather than the land pressing something else.

- In our Latin extracts, we have *Librata* as an example of a passive participle (singular perfect tense feminine ablative) meaning “being balanced.” The use of the passive here means that the Earth is being balanced, rather than the earth balancing something.

Middle Verbs

- The middle voice is so called because it is midway between the active and passive, though in practice it is easier to think of as both active and passive at the same time.
- In the present, and imperfect tense, the middle and passive are identical.
- The simplest and most common use of the middle voices where a verb that would normally be active and transitive is used intransitively (without an object), or reflexively (when the object is the same as the subject). These verbs would, in Greek, be in the middle voice.
 - I stopped the traffic is transitive; the traffic stopped is intransitive.
 - I washed the floor is transitive; I washed before going to bed is reflexive (imply I washed myself).
- Middle verbs are used when referring to something reflexive. It is just something that is both active and passive at the same time, and as per my example above used “I washed myself,” I/myself are the subject and the object of the sentence. We literally use this example in French class when learning “Je me lave.”
- Another use of the active voice is when the subject actively gets something done passively. This is sometimes called the causative use of the middle.
 - The boy gets the slave taught.
 - Here the boy actively causes the slave to be taught passively (by someone else.)

Participles

- I write this bullet point after completing the following section: I probably should have made a whole chapter on participles after all of the below, but nevertheless I hope I express my understanding of them thoroughly to you.
- The Greek grammarians called a participle a *μετοχή* 'participation, share', because it shares the properties of a verb and of an adjective. Latin scholars use the word *participium*, from which English gets *participle*.

→ The participle is generally sectioned into 3 uses - the circumstantial (adverbial) participle, the supplementary participle, and the attributive participle. Below, **in bold** is where the participle would be used when translated into the classical language.

- So firstly, the circumstantial (adverbial) participle. This can be split into further subsections – temporal, causal, purposeful, conditional, attendant, and concessive.
 - Temporal participles relate to something happening continuously, usually as, or just after, something else happens. For example, “**As I was walking**, I saw a bird” or “**After walking**, I saw a bird”.
 - Causal works with phrases such as “**on the belief/ground that**” and “**in fact**”. The participle is what “caused” the “verb-verb” to happen.
 - “**In order to**” is most common when using purposeful participles.
 - When using conditional participles, “**if**” is used often. “**If you do blah**, blah will happen.”
 - An example of attendant circumstances is “**Having taken** the Sabine women, the Romans ran away.”
 - And finally for this section, the concessive participle is used when someone knows about something (maybe a danger), but still continues with an action. *καὶ, καίπερ, καὶ ταῦτα, οὐδέ, μηδέ* (all meaning “although”) are generally used. “**Although he was understanding the consequences**, he still nevertheless ate the fruit.”
- Secondly, we have the supplementary participle. “That” is used an awful lot. Examples of this is “I assume **that he is crying** because they died” or “I know **that they were afraid** to be heard.”
- And lastly (no need for “but not least” because *lastly* only has “the final” as a meaning, rather than *last* having also the meaning of worst) the attributive participle. This one uses “who”. “The man **who wanted to sleep** is tired”, The woman **who is talking** is intelligent”, etc etc etc.

→ Furthermore, in Latin, participles are also used just for verbal adjectives

- Eg: “The **captured** city was burned to the ground.”
- Eg: “I saw the army **preparing** for battle.”

→ If you cannot tell, I like participles.

Nominalized Adjectives

- Ancient Greek uses nominalized adjectives without a "dummy" or generic noun like English "one(s)" or "thing(s)". The adjective that modifies the noun carries information about gender, number and case and so can entirely replace the noun.
- The use of nominalized adjectives can be seen when an adjective does not agree with any noun of the same sentence.
- It can be used to describe an amount of something, a thing without telling us exactly what that thing is, and with a definite article to describe something or someone by a feature without mentioning who they are. For example:
 - Πολλάι (adjective plural feminine nominative), meaning "many", would translate to "many women" or "many things (of feminine gender)".
 - Τὸ Καλόν would mean "the beautiful thing" or "the beautiful one" when found on its own.
- Examples of this in my Ancient Greek extract from Hesiod's Theogony include the very first word "ταῦτά", and others such as "ἀθανάτων" and "ὄς κάλλιστος". These respectively translated to "these things", "immortal ones", and "the fairest/finest/most beautiful".
- I love the poetic features that are allowed thanks to this grammatical rule.

ETYMOLOGY

There is so much that I would have loved to talk about in this section, however, much of it is self-explanatory or did not make the cut. I chose my favourite examples of English words that derive from ones in my extracts and talk about them below.

Περί

- There are definitely many examples of words that derive from this one.
- “Περί” is a preposition meaning “around,” and by adding the verb “ἔχειν,” meaning “to have” after it, “Περιείχειν” is formed, translating literally to “to have around,” or more commonly “to surround.”
- There are many words in English that use “peri” to mean around, for example, “perimeter,” meaning the distance around a closed plane, “period,” meaning a length of time (a going around,) “periscope,” meaning an instrument supplying a view of an obstructed field, and hundreds of others.
- With the connection from “Περί” to “peri-,” we can only assume a direct route from Ancient Greek to Old English, where “peri-” was first used. We know it did not come through Latin like most words, as the Latin equivalent of around is “circum.”

Μοι

- ‘Μοι,’ is the Greek pronoun meaning ‘to me.’
- The word ‘me’ has many origins such as the old English word ‘mē’ (accusative and dative of I) which is of Germanic origin; the Dutch word ‘mij,’ and the German ‘mir’ (dative), from an Indo-European root shared by Latin me, Greek με, and Sanskrit mā.
- It seems that some variation of the same word has been used continuously throughout history with the word that comes with “-, myself, and I”.

Δῶματ’

- δῶμα is an Ancient Greek noun for house.

- An example of an English word that has origins in ‘Δώματ’ is ‘domestic,’ meaning ‘relating to the running of a home or to family relations.’
- The word ‘domestic,’ has its original roots in the Latin word ‘domus,’ meaning house (later changed to domesticus) too. This can then be linked to ‘domestique’ in French, which is where the late middle English word ‘domestic’ can be traced back to.

Πρῶτον

- ‘Πρῶτον’ is the Greek word that means “first”.
- An English word that derives from ‘Πρῶτον’ is literally ‘proton’.
- In 1920 British physicist Ernest Rutherford (1871-1937) coined the term Proton for a sub-atomic atom with a positive charge from Ancient Greek noun Πρῶτον, "first", on analogy of electron; supposedly because hydrogen (the nucleus of which, in its commonest form, consists of one proton) was hypothesized as the first constituent of all the elements.
- It is also used to form compounds having historical reference (such as Proto-Indo-European).

Μακρά

- ‘Μακρά’ is the Greek adjective meaning ‘big’ in English.
- Examples of words that have their origins in this Greek word include ‘macro’ (meaning ‘large-scale; overall’) and macro as a prefix, for example, in “macroeconomics”.
- The word magnitude has its origins in the Latin word “magnitudo”, which came from another Latin word magnus ‘great’.

Φιλότητι

- This word stems from the shorter Ancient Greek word “φῖλος” meaning “friend/lover/loved one”. A substantial number of words in English derive from it too.
- Philosopher (literally “Lover of wisdom”) comes from “φίλος” and “σοφία”, meaning intelligence/smarts/cleverness, along with Philosophy, etc.
- Words have the suffix “-phile” which derive from φίλος, for example, bibliophile, cinephile, paedophile, and more, that also have other parts of the word that come from Ancient Greek and Latin.

- And then there is the term philhellene ("the admirer of Greeks and everything Greek"), from the φίλος and Ἕλληνα, meaning Greek (Hellen).

Mare

- 'Mare' is a Latin noun meaning sea or ocean.
- Marine is one of the English words that derives from 'mare,' and it means 'relating to or found in the sea.' It is seen in words and phrases such as submarine and marine biology.
- The word 'mare,' first used in Latin, and later turned into marinus can be linked to the old French 'marin/marine, which is where the English word marine derives from.

Cornua

- 'cornua' is the latin plural noun for the word "horns".
- One of the English words that derives from the Latin word 'cornua' is cornucopia which means 'an ornamental container shaped like a goat's horn.'
- The word cornucopia can be linked directly back to two Latin words: cornu (meaning horn) and copia (meaning plenty). Thus cornucopia was brought into early 16th century English as a word meaning 'a horn of plenty'

Surgere

- Surgere is the Latin verb meaning 'to rise'
- An example of English word that derives from 'surgere' is surge meaning 'a sudden powerful forward or upward movement, especially by a crowd or by a natural force such as the tide.'
- Surgere was then brought into old French for the verb stem 'sourke,' meaning 'to rise.' this can then be directly linked to late 15th century English in the word surge, which was mostly used back then as a verb for the movement of bodies of water.

Semine

- 'Semine' is the Latin noun for the word 'seed'.

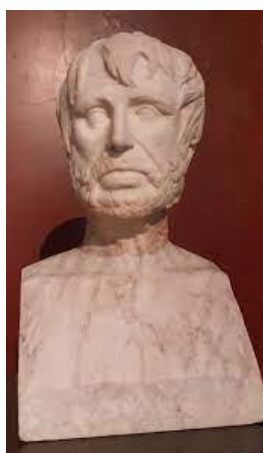
- An example of an English word that comes from the Latin origin 'semine' is 'semen,' meaning 'the male reproductive fluid, containing spermatozoa in suspension'
- 'semen' actually has two Latin origins. The former being serere (meaning 'to sow'), and the latter being semen/semine (meaning seed). These words can be directly linked to late middle English in the word 'semen'.

Locus

- 'Locus' is a Latin noun that can be translated into 'place.'
- An English word that has origins in this Latin word is 'location,' meaning 'a particular place or position.'
- The word location can be linked back to the Latin verb 'locare,' meaning to locate. Two more Latin words derived from 'locare' and they are 'locus' and 'locatio,' which can be linked to late 16th century English in the noun 'location,' and the verb 'locate.'

THEOGONY • AND • HESIOD

Hesiod was a Greek epic poet who flourished in Boeotia in the 8th century B.C.E. He is alongside Homer as the most respected Ancient Greek poets. His works included a poem titled the Theogony (I have never heard of that one!!!), Works and Days, on the subjects of farming, morality and country life, and a large number of lost or now fragmentary poems including the Catalogues of Women, Eoiae, and Astronomy.



Bust of Hesiod at the Neues Museum, Berlin

The Theogony is a very, very, very, very, very long poem describing the origins of the cosmos and the complicated and interconnected genealogies of the gods of the ancient Greeks, as well as some of the stories around them.

Hesiod begins his poem by invoking the Muses, typical of epic poetry. He claims that the Muses appeared to him while he was tending sheep as a young man and taught him the arts of song and poetry. He then details the history of the Muses, who are the nine daughters of Zeus, the king of the divine world, and the goddess Memory. Zeus gives the Muses power over the creative arts, including the ability to appear before and inspire mortals.

The Muses, whose “carefree hearts [are] set on song,” bestow many blessings upon the men they favour, including beautiful speech, sound judgment, and the admiration of their peers. “Prudent kings” who have found

favour with the Muses can easily diffuse conflict with their words and appeal to their people, who venerate them “as if [they] were a god.” The Muses will help Hesiod tell the story of the Theogony, making his poetry beautiful.

From the relationship of Mnemosyne, the goddess of memory (something very much associated with oral and visual art), with Zeus the Muses were born - Calliope, Clio, Erato, Euterpe, Melpomene, Polymnia, Terpsichore, Thalia and Urania. They often accompanied Apollo, God of the arts. They inhabited Mount Helicon but were often on Olympus to entertain the gods.

The ancient Greeks believed that their work was inspired and helped directly by the Muse of the art in which they fit. For this reason, all epic poems, for example, typically begin with a request from the author to the muse Calliope, so that she inspires him.



Calliope (“The One with a Beautiful Voice”) was the Muse of Epic Poetry; Hesiod claims that she was the foremost among the nine, since “she attends on worshipful princes”; Calliope can often be seen holding a writing tablet.

Clio (“The Celebrator,” “The Proclaimer”) was the Muse of History, and, quite fittingly, she usually holds a scroll.

Erato (“The Lovely One”) was the Muse of Lyric Poetry; naturally, she’s usually represented with a lyre.

Euterpe (“She Who Pleases”), was the Muse of Flute-playing, which is why she is time and again portrayed with an aulos.

Melpomene (“She Who Sings”) was the Muse of Tragedy, and she is either holding a tragic mask or some other symbol of tragedy (sword, club, buskins).

Polyhymnia (“She of the Many Hymns”) was the Muse of Hymns and sacred poetry, often depicted with a pensive look hidden behind a veil.

Terpsichore (“The One Delighting in the Dance”), was the Muse of Choral Lyric and Dancing; as expected, she is usually shown dancing and sometimes holding a lyre.

Thalia (“The Cheerful One”) was the Muse of Comedy and was often portrayed holding a comic mask or a shepherd’s crook.

Urania (“The Heavenly One”) was the Muse of Astronomy, and you can often see her holding a globe.

The beginning lines of the Theogony are iconic, as Hesiod rightfully praises the Muses. The same can be seen at the commencing moments of the Disney film, Hercules! THIS IS THE GOSPEL TRUTH!!!



In overview, the Theogony traces the history of the world from its creation through the battle between the Olympians and the Titans to the ascension of Zeus as the absolute ruler of all of the Olympian gods.

METAMORPHOSES • AND • OVID

Ovid (Latin in full “Publius Ovidius Naso”) was born March 20, 43 BCE, in Sulmo, Roman Empire, and died in 18 CE, Tomis, in modern-day Romania. Ovid came from a wealthy equestrian family and was taught to become a senator, but in spite of his father’s wishes he became a natural poet.



Bronze statue of Ovid located in his hometown of Sulmona

He wrote many books and poems including:

- *Ars Amatoria*: the various phases of a love affair with women.
- *The Heroides*: the story of legendary ladies such as Penelope, Dido, and Ariadne and their absent husbands or lovers.
- *Fasti*: an account of the Roman year and its religious festivals.
- *Metamorphoses*: a collection of mythological and legendary stories in which transformation plays some part. Myths with the characters as animals.
- *Tristia*: letters to the emperor and to Ovid's 3rd wife and friends describing his miseries and appealing for mercy and forgiveness.

His poem, *Ars Amatoria*, was disliked by Emperor Augustus for going against his and the Roman Empire's morals, and an indiscretion/error he had with Julia, the granddaughter of Augustus. This led to him being exiled to Tomi in modern Romania.



Augustus of Prima Porta, 1st Century CE, Vatican Museums, Rome

Metamorphoses was written in 8 AD. Comprising 11,995 lines, 15 books and over 250 myths, the poem chronicles the history of the world from its creation to the deification of Julius Caesar.

Aristotle, born 384 BC in Greece, created the ideology of the four simple bodies: earth, air, fire, and water. Hot, cold, dry, and moist are combined, leading to the idea that substances can be changed by altering one of their elemental properties. Ovid recounts the making of heaven and earth. At first, nature is in a state of chaos. Then God, or perhaps Nature, brings order to the chaos, and the four elements of fire, earth water, and air find their proper places. Thus, to use the scientific term, created the hype around the four substances that we can still see today in modern media.

Through the Metamorphoses, Ovid gave many Greek legends their definitive forms for subsequent generations. He basically defined how many mythologies and stories, that we learn as classics scholars on a daily basis, are viewed and studied. There would be eeeeeeven more confusion in classical studies without him.

THE • BIBLE

Probably the most well-known creation story is the one that we find the most popular religious text (at the moment). In Genesis 1, God, a spirit hovering over an empty, watery void, creates the world by speaking into the darkness and calling into being light, sky, land, vegetation, and living creatures over the course of six days.

Each day, he pauses to pronounce his works “good.” On the sixth day, God declares his intention to make a being in his “own image,” and he creates humankind. He fashions a man out of dust and forms a woman out of the man’s rib. God places the two people, Adam and Eve, in the idyllic garden of Eden, encouraging them to procreate and to enjoy the created world fully.

In relation to our Classical texts studied above, God can be a mirror of Chaos, with Chaos being interpreted as the birth of the cosmos/lower air (as in not Uranos, the heavenly/higher air God). Moreover, everything came from and started with Chaos/God.

Also, we can see in Ancient Greek and Latin mythology, the creation of man, but more interestingly, the creation of man in the image of the Gods.

Prometheus and Epimetheus, two Titans, were spared imprisonment in Tartarus after the Titanomachy, the War between the Titans and the Olympians, because they had not fought alongside the other Titans.

The people of the Golden Age were formed by or for the Titan Cronus/Saturn. Mortals lived like gods, never knowing sorrow or toil; when they died, it as if they were falling asleep. No one worked, no one procreated, and they could not consume the food of the Gods: Nectar and Ambrosia. When Zeus overcame the Titans, the Golden Age ended.

During Hesiod's Silver Age, Zeus caused this generation of man to be created as vastly inferior to the gods in appearance and wisdom. Man had to work (okay), they ate (okay), they procreated (all good). However, the people would not honour the gods, so Zeus caused them to be destroyed.

Hesiod's Third Age was of bronze, as you would assume. Zeus created men from trees. The men of the Bronze Age were terrible and strong and warlike. Their armour was made of bronze, and they did not eat bread, living mainly on meat. It was this generation of men that was destroyed by the flood. Sounds like another biblical story, right? It is another Noah's Arc story... minus the Noah, arc, and couples of animals, but stiiilllllllll.

When the bronze men died, they went to the Underworld. Prometheus shaped man out of mud, and Athena breathed life into the clay figure. Prometheus decided to make man in the image of the Gods and gave them fire, which leads to another story that I unfortunately will not get to in this project.

It is very interesting to me to see how humans tried to imagine and describe things we today still cannot. People themselves came up with the idea that the Gods creating them to look like Gods! The audacity, nerve, cheek, gumption, and gall of us to think such a thing with no proof. I suppose, just like religion does today, it gives hope, meaning, purpose, community, and belief. We naturally want to be able to explain everything. We love to question these things still today, that is why the only mandatory topic of the Leaving Certificate Religious Education course is "The Meaning of Life."

OTHER · TEXTS · RELIGIONS · AND · FAITHS

In this chapter, I plan to briefly look at Aristophanes' "The Birds," Enūma Eliš (the Mesopotamian creation myth), the Norse creation myth, and the Haudenosaunee Creation Story. My conclusion will be very similar to the Bible section, so I will try not to ramble on.

"The Birds" ("Ornithes") is a comedy by the ancient Greek playwright Aristophanes. It was first performed in 414 BCE at the City Dionysia festival, where it won second prize. It is probably one of the finest examples of political satire. The plot of the play revolves around Pisthetaerus, an Athenian who convinces the birds to create a great city in the sky, and thus regain their status as the original gods. Pisthetaerus eventually transforms into a bird-like god himself and replaces Zeus as the king of the gods. The writing of this comedy shows further interest of people of Antiquity in the story of creation.

The Enūma Eliš (also known as The Seven Tablets of Creation) is the primary source for Mesopotamian cosmology. The story, one of the oldest, if not the oldest in the world, concerns the birth of the gods and the creation of the universe and human beings. In the beginning, there was only undifferentiated water swirling in chaos. Hello Chaos, we meet again! Out of this swirl, the waters divided into sweet, fresh water, known as the god Apsu, and salty bitter water, the goddess Tiamat. Once differentiated, the union of these two entities gave birth to the younger gods.

The Enūma Eliš would later be the inspiration for the Hebrew scribes who created the text now known as the biblical Book of Genesis. Prior to the 19th century CE, the Bible was considered the oldest book in the world and its narratives were thought to be completely original. In the mid-19th century CE, however, European museums, as well as academic and religious institutions, sponsored excavations in Mesopotamia to find physical evidence for historical corroboration of the stories in the Bible.



Enūma Eliš

Before the dawn of time and before the world was created in Norse mythology there was only a big dark vast emptiness called Ginnungagap. Wait a minute! That is Chaos again. From this, two realms came into existence, Niflheim (a dark and cold place with nothing but ice, frost, and fog), and Muspelheim (a land of fire, only consisting of fire, lava, and smoke.)

In the middle of Ginnungagap, the air from Niflheim and Muspelheim met, the fire melted the ice, and it began to drip, some of the ice started to take the shape of a humanoid creature. It was a jötunn, also called a giant, this giant was Ymir, the first giant in Norse mythology.

However, there is also a story about a giant by the name Nörvi which had a daughter called Nóttr "Night". The daughter Nóttr had a son Dagr "Day." Both Nóttr and Dagr are riding in chariots that are pulled by horses. Just like Day and Night in Classical Mythology, the Norse people personified them. However, there is a difference, where in Norse mythology, Nóttr and Dagr literally shine the light of their celestial bodies, in Greek, Selene and Helios drive their chariots across the sky.

Haudenosaunee (hoe-dee-no-show-nee) means "people who build a house." The name refers to an alliance among six Native American nations who are more commonly known as the Iroquois Confederacy. Each nation has its own identity, nevertheless. Nobody being flawless, but everyone being special is a key belief of these nations. They, just like Prometheus and his building of humans from the earth, believe that the first people came from a tree. This

mythical tree split into two. From the left, a woman arose. They were filled with the spirit of the Gods and femininity. From the right, a man was born, filled with spirit and masculinity. However, left in the middle at the break of the tree was remaining femininity and masculinity. From this, the Two Spirited person was born. Containing both masculinity and femininity, these people still exist, and identify with this term today. That is why, when in certain areas of America, you may find the use of LGBTQIA2+; standing for lesbian, gay, bisexual, transgender, queer (or sometimes questioning), intersexual, asexual and two-spirited!

USE · OF · LANGUAGE · MENTALITIES · AND · MORALS

Hesiod's Terminology and Utilisation of Words

Earth, in the cosmology of Hesiod, is a disk surrounded by the river Oceanus and floating upon a waste of waters. It is called the foundation of all (the qualification "the deathless ones..." etc. is an interpolation), because not only trees, men, and animals, but even the hills and seas are supported by it.

Aether is the bright, untainted upper atmosphere, as distinguished from Aer, the lower atmosphere of the earth.

λυσιμελής (in this text as plural masculine accusative) meaning unnerving and limb-relaxing, but is used unusually and/or quite satisfyingly in the Theogony by Hesiod. As stated by the Middle Liddell dictionary, this word is used to describe the feeling of being drunk. One could describe wine as unnerving and limb-relaxing. This is very interesting to us, as one could also describe the feeling of love in this way, and Eros is the god of just that thing. It is beautifully poetic by Hesiod, and I am very happy to have found this usage in my studies.

Hesiod uses στήθεσσι (in Theogony as plural neuter dative) meaning breast. However, in this instance it is not used literally at all. Instead, it is used in the sense of one's breast being the thing that we love with, mirroring our use of the term "love heart" and the heart being the organ that loves something. This is, honestly, just great to learn about and I thought it deserved its own paragraph.

Personification in Greek & Roman Mythology

Many are familiar with the major deities and what they symbolized, and most of the gods represented concrete items, such as Helios, the sun, and Poseidon, the sea. Gods and Goddesses can, also, personify more abstract concepts such as envy (Phthonus), old age (Geras), and deceit (Apatē), and much more. Some may be unfamiliar because many are considered obscure, nonetheless, the Greeks did not minimize their importance.

In this day and age, most people do not believe in any sort of Ancient Greek Gods, however, people many centuries ago did. The people in antiquity used this method of personification to explain almost everything in the world. It is comforting to me to see this. At a time, where science was nowhere close to as advanced as now and knowledge of the entire globe was minimal, the use of Gods to explain things worked well for them.

I suppose, as an Atheist, I would say the same about the world religions today. I totally support religion and the values it holds, but I would believe that Gods are created to just explain things that cannot be explained, or back in antiquity, things that could not be explained easily and simply.

Chaos

Greek Name: Χάος, Χάεος

Transliteration: Khaos, Khaeos

Latin Spelling: Chaos

Translation: Gap, Chasm (khaos)

Alternate names:

Greek Name: ἄηρ

Transliteration: Aêr

Latin Spelling: Aer

Translation: Air (aêr)

KHAOS (Chaos) was the first of the primordial gods (protogenoi) to emerge at the dawn of creation. According to Hesiod's Theogony Gaia (the Earth), Tartaros (The Pit beneath the roots of the earth), and Eros (Procreation) came into being after Khaos. This passage is sometimes misread, making them her offspring, but they are not according to him. As the goddess of the air Khaos was also the mother of birds, just as Gaia was the mother of land animals.

Hesiod's Theogony says that Chaos was the vacant and infinite space which existed previous to the creation of the world, and out of which the gods, men, and all things arose. However, even Hesiod, who most often described Chaos as a place, also gave her some female attributes, including being the mother of Erebus (Darkness) and Nyx (Night). In these stories where Chaos is primarily a goddess and not a place. Some stories do not describe Chaos as the mother of some of these gods and goddesses, but rather the grandmother. In these cases, Gaia is considered the mother of the early gods and goddesses.

Overall, Chaos has been interpreted as THE BIRTH OF THE COSMOS, THE LOWER AIR as in not Uranos, the heavenly, higher air God, THE GLOOM or darkness OF THE NETHERWORLD, and a PRIMORDIAL MIX OF ELEMENTS

Aristophanes' Birds describes chaos with the beginning of the universe or cosmos: "At the beginning there was only Khaos (Chaos, the Chasm) [Air], Nyx (Night), dark Erebus (Darkness), and deep Tartaros (the Pit). Gaea (Earth), and Uranus (Heaven) had no existence."

Hesiod's Theogony says chaos is the lower air: "And beyond, away from all the gods, live the Titanes (Titans), beyond gloomy Khaos (Chaos) [Air]."

Ovid's *Metamorphoses* uses the underworld to describe chaos: "[Orpheus petitions the gods of the underworld to return his Eurydike (Eurydice):] By these regions [the Underworld] filled with fear, by this huge Chaos, these vast silent realms, reweave, I implore, the fate unwound too fast of my Eurydice."

Ovid, in *Metamorphoses*, also writes this primordial god as a bundle of elements: "Ere land and sea and the all-covering sky were made, in the whole world the countenance of nature was the same, all one, well named Chaos, a raw and undivided mass, naught but a lifeless bulk, with warring seeds of ill-joined elements compressed together."

In the later cosmologies, Chaos generally designated the original state of things. The modern meaning of the word is derived from Ovid, who saw Chaos as the original disordered and formless mass, from which the maker of the Cosmos produced the ordered universe. This concept of Chaos also was applied to the interpretation of the creation story in Genesis 1 by the early Church Fathers.

SIGNIFICANCE

The story of creation in all faiths, religions, beliefs, etc is very important, and plays a major role in the believer's mindset. Creation stories and epics have performed enormous and essential tasks for human societies. They have explained the universe and defined the meaning of existence. They have entertained us and introduced us to extraordinary events and individuals.

The stories have travelled all over the world, and many are still held in the beliefs of millions of people. Only now are we discovering more of what the people from centuries, if not millennia, thought. With different languages, we are grasping more knowledge of the ancient world.

With these mythologies, we can find explanation for the formation of group identity, social relationships, definitions of ethical behaviour, and the construction of gender roles, class hierarchies, etc. All of which we just do not have enough time to write (me, right now) or read (you, examining this project.)

I have wholeheartedly enjoyed writing this project over the past month and I do know that I am insane for doing 8,764 words at this point, and I am sorry. We are all crazy to be studying something that is so dead at first glance. I am literally doing both Latin and Ancient Greek for Leaving Certificate 2024, which my friends love to mock me for. However, I believe that through work like this and greater work of scholars across the world, it comes alive again.

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