

I hope you can all hear me there. Thank you for the introduction. Just a little bit background on this project. I'm sure the month and year of March 2020 lingers for many of you. It was at that time, unbeknownst to me that I was made effectively redundant. And I thought, "Well, how am I going to put this to good use?"

I realized I had a few subscriptions on various academic websites. And I had some other stuff I could pilfer, as well as books that I already owned. And so I started in earnest. I'm hoping one day that this talk, there's already a lot of material. I'm hoping that eventually it will end up in a book. It's not going to be yet. But needless to say, a figure as large and as worldly as Prometheus, there are literally so many different elements to the myth of Prometheus that each and every one of them could easily make a talk in and of itself. So, there are... That's kind of like, you know, me trying to say that if I haven't managed to cover everything, then please be aware that it's because it is within an hour to cover a figure the size of Prometheus. So I feel like I've condensed in the best way that I can to the best, the most relevant.

So, Prometheus. Nearly 3,000 years after the first recorded literature and mentioning his name, Prometheus, whose name essentially means forethought, continues to inspire generations of poets, novelists, artists, musicians, philosophers, scientists, philologists, those are people who work on language, occultists and humanists. His motives still endure. A titan god had defied a new order of younger Olympian gods by stealing fire on behalf of man, and suffering a harsh punishment as a consequence, or so the general narrative goes.

As with many archaic mythologies, there are a number of different versions. As I say, this etymology in the classical realm is disputed, but a commonly held view is that his name essentially means forethought. And I'm not sure if you can see that, but that you have here. He is the son of Iapetus and Clymene. Okay. He had actually three other brothers. Atlas is mentioned there, Epimetheus. Epimetheus Actually means afterthought.

And so he stands in juxtaposition to his brother. There is also another brother less spoken about called Menoetius. Now Menoetius is quite an interesting character because he kind of defines the more reckless element of the kind of Titan Pantheon. He was a really reckless figure. He was kind of considered to be a great example of a Titan God overstepping their remit. In fact, that is, I was told by somebody from Oxford a lecturer in Oxford, actually precisely what is often one of the interpretations of the word Titan is overstepping one's remit.

I'd also like you to note there that Atlas is the grandfather of Hermes. There'll be plenty on Hermes later on. The earliest written source we have in Prometheus comes from the late eighth century BC, Theogony of the poet Hesiod. Prometheus, whose name as I say translates as forethought, the son of Iapetus, and Clymene, and Oceanidis. This translation, by the way, just going off the M.L. West is fantastic. There are many out there. Some of them written in 19th, 20th century, but the M.L. West is really, really magnificent, much more modern than many.

So a little bit about Epimetheus there. Meaning afterthoughts, a juxtapose, a quick platonic interlude is perhaps here useful. According to Plato, both Epimetheus and Prometheus were given the task of creating man and animals, and in regards to this feat, Epimetheus asked that he should be responsible for the distribution of all qualities, and that Prometheus should be responsible for the inspection, presumably after their distribution. Epimetheus, however, made the blunder, of acquitting too many attributes to the animal kingdom, before the creation of man had ever taken place. So man was left with less. This led in turn to Prometheus having to steal fire on behalf of man for the workshop of Hephaestus and Athena. Okay. More on them later. To make up for the shortfall of attributes caused by this disastrous Epimethean afterthought.

This account, however, is at odds with the much earlier Theogony as mentioned, where Prometheus essentially steals fire in retribution because Zeus withheld it from man, but Zeus doesn't just withhold fire from man. He does so because of a according to Hesione anyway, a prior offense committed by Prometheus, the rebel Prometheus. Okay. Now, this former offense took place at a place called Macron, where a trick devised by the wily Prometheus to seek Zeus into choosing ox bones concealed in the pleasing exterior of the animal's stomach. It was this that led to the son of Cronus', Zeus,, withholding fire from man. Okay. It's a consequence of punishment. Okay. For this... And this supposed pose the role that Prometheus in the Platonic version, or I will say that it should go without saying that the Hesiod predates Plato by quite some time, irrespective to the fact that Plato is an incredibly influential character.

Hesione, however, is not overly complementary in his assessment of what he considers the lowly crafty figure Prometheus. Regarding him as a scheming, crooked figure, who fails miserably to outwit Zeus at a first attempt, which took place at the Con. Now, an interestingly little interlude here, a good friend of mine, Mr. Jake Strand, Kent, a magician, we were having a little bit of chat about Prometheus, and he pointed out to me, it was so glaring in the office, that actually, Prometheus didn't really exist in a world where Zeus was ultimately supreme, was ultimately omnipotent, because Prometheus knew things about him, Prometheus was able to trick Zeus.

And so you're kind of left with this idea that perhaps not only the trickery, but actually that this kind of narrative that Hesiod, that very austere Hesiod gives across this Zeus world, is perhaps made more of talk than actual reality. Given by the example Prometheus. Son of Iapetus, clever above all others, you are pleased having stolen fire and outwitted me, a great calamity both for yourself and for men to come. To set against the fire, I shall give them an affection for which they were all delight, as they embrace their own misfortune. Okay. In Hesiod's later didactic poem Works and Days, the anger of Zeus is pervaded in more detail.

This scourge of mankind is revealed to be that of Pandora. And I did say earlier that each and every aspect of the Prometheus myth could be a talk in itself. Pandora is one such example, and so there is very little in this talk unfortunately about her. And I will come back to her, hopefully at a future date. Again, it's Epimetheus in this Hesiotic version used as a vehicle for this deception as a fool who takes Pandora for a bride after Zeus had crafted for mankind woman via what I'm calling a full Olympian valet. And this is a little bit from the works of days.

So he ordered, and they all obeyed the lord Zeus, son of Cronus, advanced to renowned ambidexter. That's Hephaestus, by the way, ambidexter, molded from earth, the likeness of a modest maiden by Cronus son's design, and the peril-eyed goddess Athene dressed and adorned her, the graces and the lady temptation put necklaces of gold about her body, and the lovely haired spirits of likeness. Garmin did her about its spring flowers. Pallas Athene arranged all the adornment on her, in her breast to go between Hermes.

Fashion lies and wily pretenses, and a navish nature by deep thundering Zeus's design. And he named this woman Pandora, all gift, because all the dwellers on Olympus made her their gift, a calamity for men who live by bread. So the Works and Days is an example of myth used to essentially describe how an insurgent has managed to upset the natural order of things from a perfected state and inertia, an uncreation, great many parallels perhaps for the garden of Eden.

Moving on Aristotle, in what's widely considered to be the first treaties on literary theory, in his fourth century poetry suggests that those serious poets of yesterday, such as Hesiod, Hobart, who was notable by his absence in the premise, in regards to anything written about Prometheus, suggest that those serious poets of yesteryear who had once written epic. Hesiod and Hobart will both be epic poetry, now veered toward a newer, more worthy form, known as tragedy, and it is to tragedy now that we turn.

So, moving from about 750 BC, around about the time that Hesiod was writing, we now shift to the fifth century tradition of Athenian tragedy. Most notably the, playwright Aeschylus. Okay? Now, one little background here, EF Rotling, mid 20th century scholar, classical scholar and philologist, suggests that a great many of the people who went to Athenian theaters were already quite well acquainted with the myths. It wasn't like going to the cinema where you don't know what's going to happen with the film. They were very acquainted with the narrative, with the philosophy, with the questions that each of these myths were afforded.

But actually, what people were interested in going on, was almost like a sort of dialogue came going on. They were interested in the particular spin that a playwright would give. Now Aeschylus was really, really successful in what were essentially these competitions. Okay? Now, he is... Okay, back to essentially what we have here. He wrote Prometheus Bound. The Prometheus Bound by all plays at this time is originally part of a trilogy, sadly the Promethea, or the other two parts of the trilogy, along with a satire play, had been lost to us.

I will come back to that a little bit later. But essentially, it's really interesting... I guess one other difference between Aeschylus and Hesiod is by the time that Aeschylus has come to the four. So 250, 300 years later, the Prometheus Bound really starts to actually put the focus onto Zeus himself. Okay. So it's known more about this wily, lowly, crafty figure of Prometheus that Hesiod would have a sting. Hesiod would never, ever have brought Zeus's behavior into question. It was just, be unthinkable. But by the time the Aeschylus comes along, that started to happen. So some of the focus ends up being on Zeus's behavior. Okay. And perhaps this is beginning of where many modern commentators start to see the kind of the beautiful rebel inherent in Prometheus. The kind of... This almost like a savior figure and a little bit more on that later.

So the Prometheus Bound, the one play that still exists. It begins to play games in medias res, which is in the middle of things, with the figure of violence who is mute, and strength, who said go bring both Prometheus and Hephaestus, to do its duty and chain Prometheus to the rock. Cratos and bia, strength and violence. Prometheus first visited at the rock by the chorus of the daughters of Oceanus, who briefly commiserate the Prometheus. They both express anger at his state. Okay? From that of God, to his current retched state. Oceanus arrives at the scene, the equal measure of pity and concern over the... Not so much the fact that Prometheus has been chained to the wall, to the rock, but because of Prometheus, this first concern is Prometheus's disobedience in the face of Zeus. So perhaps not quite as much as you know... Now 250 years have changed, there is still this very austere view of this Zeus world, his absolute supremacy still only questioned perhaps a little bit more than it was. Okay.

And he basically... There's a lovely line. He says, you know that punishment falls on the unruly tongue, Prometheus, however, is unphased declaring, "I will drink my painful cup to the dregs." Oceanus leaves to plead to Zeus, and mitigate what he can for me, Prometheus. The chorus then basically reiterate the power of Zeus, reminding Prometheus that nothing of men's purpose lies beyond Zeus's authority. It is here that we're approached by a mortal maiden by the name of Ione. That might be the wrong pronunciation. Who'd been pursued lustily by guess who, I'm sure you can guess who. Zeus Jupiter, and subsequently turned into a cow as you do, by Zeus as disguise. Okay. And you can guess who she needed to be disguised from. None other than Hera herself. Okay. She'd been hounded relentlessly at this stage by gadfly sent by Hera. Okay. What's interesting about the dialogue between Ione and Prometheus is that they're basic basically like a mirror image of each other. They're both in this absolute kind of pity. She's mortal, you have to remember.

But Prometheus has so many human figure, human like characteristics, attributes, that they almost commiserate together. You know? Why should I go on living? Why not hurl myself once down from this Rocky cliff, be dashed in pieces, and find relief from all my pain, better to die once than to suffer

torment all my living days? And then Prometheus retorts, that you would find it hard to bear my agonies. Since I am fated not to die. Death would've brought release, but now no end to suffering is in sight for me until Zeus speak deposed from sovereignty. Is this a God speaking? Or could be... Is perhaps one of the best ways that we can understand the Titans, is this kind of a half way point. To deny these human, you know, death of a God. Okay. To bear my agonies is a very human suffering. Almost in solidarity perhaps, with human suffering.

It's at this point, until it Zeus be deposed some sovereignty, this is quite complex a little bit. But it's basically that it's uncovered that there may be a marriage. Okay. You know, many generations down. That a descendant. And it's actually two things. There's a marriage, but there's also the possibility that a descendant of Ione who is in the shape of Alcmena, gives a rise to a hero. The hero is Hercules, who eventually we are told, although the writing is not there anymore because it's in one of the later stages, the Promethea, but where Hercules actually rescues Prometheus. Okay? A marriage that shall hurl him out, a thrown and sovereignty into oblivion, and then a curse. His father Cronus cursed him with the day he lost his ancient throne, shall all come true.

Now you have to remember that Ouranos has been deposed by Cronus. Cronus has been deposed by the son of Cronus, by Zeus. There's nothing to say that it won't happen again. We never find out who that God could be. There's tantalizing possibility, some have said, that it possibly could have been Diocese, but we never find out because the Promethea is lost, unfortunately. Okay? But that marriage it's, there is evidence to suggest that there may have been a goddess by the name of Metis. Now it's here that Hermes arrives at the scene. Yeah. Herald of the gods confronts the Herald of the Titans. Okay?

There's a very specific language I'm using there. Károly Kerényi, who I think there's a little bit on Károly Kerényi later. Hungarian scholar wrote an excellent book in the 1950s on Prometheus. Okay. And he suggested that there are, it's a great, not only the familial thing. We look back to the tree, Atlas being the grandfather of Hermes. But Hermes and Prometheus, they share so many attributes. They're both tricksters. But in this story, Hermes is not the gentle God that I've kind of found him in some respects to be. He sets a much harder face. He's a Herald of a God. Whereas Prometheus is seen as a Herald of the Titans. Hermes arrives and he wants to obviously know as much as he can about this marriage. Tell him what this marriage is through which you burst. He shall fall from power and now speak no clever riddles except forth detailed truth. Not being want to back down easily.

You imagine that you hold an unassailable Citadel, but I have seen two dynasties already hurled from those same heights. And I shall see the third today's king fall to earth. And this is the third deposing of Zeus. Dialogue continues to Prometheus refusing to call for information and Hermes rebuking the elder Titan for its foolish obstinacy. Hermes then explains, when the long age has passed, you will return into the light, and then the dark wind hound of Zeus will come. The savage eagle, an uninvited banqueter all day long will rip your flesh in rags and feast upon your liver, nooring it black.

Once more, the chorus reject, and they try and get Prometheus to reveal this secret. He doesn't. And essentially, the play we are led to believe, and with a mechanism called Deus Ex Machina. Okay, where basically, Prometheus somehow they would've done it, is hurled to the underworld, still chained to the rock. And that's the end of the play. Now, I'd just said earlier, because the Promethea was lost, there are some tantalizing words, particularly in this book. Now, I definitely can't tell you that you would definitely, definitely not find this on PDF, on a drive somewhere. This guy has been dead a long, long time. I'm not infringing copyright.

It's an absolutely magnificent read if you can find it, otherwise you'll probably end up paying a couple hundred quid for it. But, the only extent trilogy that we have, which gives a glimpse of what possibly could have happened in the Promethea, was the Oristeia, also written by Aeschylus. It's beyond the

subject of this. I am actually preparing to talk on the Oristeia as well, which is a fantastic trilogy. But it's beyond scope here. But this author does give some very, very convincing ideas on how the Promethea could finish. But there's going to be a resolution of some sort either way.

There's many other figures of myths where we encounter Prometheus. We have Deucalion and Pyrrha, Hera, already mentioned. Phoroneus, mythical king of Athens with some resemblance to Prometheus, an archetype. The birth of Athena. But I do wish to touch just briefly on the cult of Prometheus, if we can call it a cult. Essentially, despite the influence of the figure of Prometheus held in literature and art. I know that I spent quite a long time talking about classical and archaic literature. Hesiod being archaic, Aeschylus being classical. His religious cult enjoyed most prominence in Athens, but it was limited elsewhere. In Athens, he was worshiped alongside Athena and Hephaestus.

Now I know I've used the word tantalizing a lot, but there are also some really, really interesting little clues about a possible archaic connection between Hephaestus and Prometheus. Particularly in regards to the islands of Lemnos and [inaudible 00:22:07], where Hephaestus, obviously another fire God, essentially. So again, kind of all this lost stuff that just needs to be put together. There are many interesting features that mate Prometheus to Hephaestus. So, how was this, how did this pan out? At that time, Athens enjoyed a number of torch races during the festival of Panathenaea in the month of August. It's a relay races that began at an altar dedicated to Prometheus found in the gardens of Plato's academia. This race passed through the area of the city known as the Kerameikos, the potter's quarter. Okay. There will be a little bit more about Prometheus as the potter, the sculptor, and from where, obviously the modern word ceramic has derived. This relay race completed with the lighting of the sacrificial fire at the altar of Athena, patron goddess of the city at the Acropolis.

And this is directly from [inaudible 00:23:07] obviously translated, description of Greece. In the academy is an altar of Prometheus and they run from it to the city with burning torches. The object of the contest is to keep the torch burning during the race, for if the first one that lets his torch out, he forfeit all claim to the victory, which falls to the second instead, and so on and so on. But if the torch of, the second is out also, then the third is the winner, et cetera. But if all their torches are extinguished, nobody wins. I'm not going to talk about running. I'm not going to talk about running. I'm not going to talk about running, but I am going to talk a little bit about running, being pernicious and really, really keen runner, quite this. It is Hermes, and again, because of the kind, the association with roads and being a held, and moving, that some Aria, you know, I'm really surprised that Nike don't have a range of shoes called Aria. But anyway, Prometheus also does have this equal right to being a patron God of runners, as it were.

It's true to say that the Romans, following the Greek tradition, made more of the, as Prometheus figure. So this is the Prometheus, the sculptor, okay. Very much the kind of potter. And, perhaps more than the Greeks had originally done. So in their mythology or their kind of mythology that really, the stories really stick out. But within this context of like paganism and the onset of Christianity, it's a very interesting little thing here. It's not in my belief, but I think a lot of people would say that the glue that in many respects helped not glue, but that the kind of... The ideas that basically enabled the crossover between late paganism and Christianity, was very much neo Platonism. Okay. This idea that everything is an emanation from the one, whether or not you're a polytheist, or if you're hard polytheist,. You're not going to want to believe in that. Okay.

But, it was very much a transitional period. Now, quite often, we hear these things as pagans about how the church did this, that, and the other, and copied an Olga Ragio, who was a 20th century scholar, had this to say on a brilliant article, 1958 article. Okay. And this was found in the third century CE, so Roman, but you know, very much within that kind of Christian context as well. The treatment of the creation of bang corresponds in all these sarcophagi, so the dualistic concept of body and soul proper to platonic and Neo platonic philosophy, in three distinct phases, it shows the shaping of the body of the new man,

which is performed by Prometheus in his role as sculptor. His enlightenment through fire applied to the life, this body by a wing genius, and his animation through the intervention of Minerva, Athena, okay. To the Romans, it brings the soul in the shape of the butterfly or bee. So another connection with Athena there brought down into the Minerva figure. Obviously Minerva being the Roman equivalent.

But, in the same article, she says of this, okay, bearing in mind, there's the genius Prometheus and Athena, on the so-called dogma sarcophagus of the latter and museum. The artist has represented the three persons of the Trinity simultaneously blessing the new man in an odd effort to adapt an old compositional scheme to the new ideological content. So there you have it, it's just basically being borrowed. Hook line and sinker from an old compositional scheme, which involved Prometheus as a sculptor, Athena as an embuier life. Probably the most well known version we have today, the Prometheus archetype, as a creator comes in the form of notorious, Dr. Frankenstein.

Frankenstein is also another one that I've had to sadly cut out because it doesn't relate to... in the way that I would kind of want it to, but needless to say, Shelley's creation, the Frankenstein, or the modern Prometheus, there are some interesting things there. So for instance, the creature, Dr. Frankenstein's creature, suffers in isolation, okay. Isolation's a massive thing that we're going to come to with Prometheus. Okay. So there are these glimpses here, but she's very much... She very much sees Dr. Frankenstein as being the sculptor, the Prometheus figures, the creator, Prometheus as a creator. However crooked that ended up being. Perhaps a parallel there with Hesiod. Okay. She definitely would've read Hesiod, by the way. Largely down to the fact that, despite the fact she was 18, she's incredibly educated woman.

And yes, certainly that's all I'm really going to say on Frankenstein. So, as I discovered during sort of two years of this research, there are literally dozens of pieces of artwork that depict Prometheus from the Renaissance down. Now, I know the Renaissance is kind of one of those areas that is a talk or 10 talks in and of itself, but we do have this kind of, we in many aspects, we do have to thank the kind of the high end mighty people of the Renaissance for passing down a lot of this stuff. Because a lot of this stuff just wouldn't have come down to us if it hadn't been for those. So, here we have Peter Paul Rubens, 1577, 1640. This doesn't... I'd suggest you check, it's an absolutely beautiful painting. Geo Aquina, Soreto, some of this sort of timeframe, early 17th century.

And this one, which is one of my favorites, Jean Belleville. What the interesting thing about most art on Prometheus, whether it's 19th century, whether it's 16th century, some earlier, 14th century I believe, they tend to depict Prometheus in either one or two poses. Either he is in absolute wretchedness, chained to a rock with a liver that is literally being eaten by an Eagle, in distress and very human distress, or it's very much like the Belleville Prometheus here, this glory character, this free character. Okay. There's another famous one, which I didn't put here with Prometheus holding the fire. And it's kind of like this glory and wretchedness, it's this wonderful paradox as you get with Prometheus, glory in wretchedness or wretchedness in glory. Okay. Very, very human again.

So pretty much from the Renaissance through to the Baroque, through to the Romanticist era, we had some wonderful artwork. Okay. I definitely, you know, if it interests you to go through and have a look at that. Now, a quick sort of an off here, Paradise Lost, 1667. Now one of the most famous poems in the English language, whilst it doesn't deal with Prometheus directly, its central protagonist Satan has drawn many a parallel, not lost on the academic world. There are a great many parallels between this work and the pious belief of the author. If any of you know anything about John Milton he was writing it after the restoration. He was blind, his own cynicism, his own desperation with the way that the monarchy had been restored. He was a firm parliamentarian, and a puritan. Many people think that he actually scored an own goal, particularly William Blake at Shelley, both he'd scored an own goal.

Okay. By essentially portraying Satan, not only as a central protagonist in Paradise Lost, but also, and it definitely wouldn't have been his intention to make him look like a hero, or the hero, much like Prometheus. So he is in a similar heroic caliber to Satan, precisely because of their mutual and active disobedience and their own respective myths. The Swiss psychoanalyst, I'm sure Jung doesn't need any introduction, suggested that Milton's Satan, through the author's own eyes was a true principian, individual autonomous and unworthy rebellious characteristic in Milton's time. One other little interesting thing here, I'm going to forget the name of the scholar, has a name, but there are all sorts of interesting things. Not any linking Prometheus to Hephaestus, I've already said, but also it's used as well. Now, there is this very, very odd idea, put forward by one, that actually that in a strength sort way for the context in which they existed, it could almost be seen as siblings, squabbling siblings. And actually where their real issue between Zeus and Prometheus was the fact that both of them exercised what could be seen as a nuisance.

I'm not going to be able to, [inaudible 00:32:15] I'm not a great Greek speaker, but it's this idea of knowledge, this idea of worthy council upon the world. And that was thought to be one scholar's idea of how Zeus and Prometheus came into conflict with each other. They were both basically good at the same thing, perhaps Hermes and Prometheus again share these attributes. And Károly Kerényi, who I mentioned earlier, in a totally separate, in an essay actually on the Figure of Naomi... See what sort of says here, two mythological beings who are likewise siblings for the beginning of things, with the same for God and mortal human beings, undertake a common task. The one is in possession of all seeing [inaudible 00:33:00] of sunlight understanding, yet he is tricked by the other one. As punishment, the other one is chained to a cliff between heaven and earth. This is an African fairy tale.

Is it too farfetched then here to draw a parallel with the brothers Christ and Satan? Or indeed to consider Zeus an original sibling, and Prometheus for the context in which we're talking. Scholar E, R Bevin, as I say, that's his name. I don't know. I did put it in, E R Bevin, he again suggested it was Zeus do this wise cast. To both Zeus and Prometheus, this is the artwork I was talking about. And holding aloft the fire it's very really full of glorious, it's the complete opposite of kind of wretchedness as it were.

And we come on to Shelly. Okay, you'll hear a little bit more about Shelly by the end of this talk. Percy Shelly, 1792, 1822, who in his Prometheus Unbound of 1820 gave reply to the Prometheus Bound of Aeschylus, and reanimated the original mythology in the Prometheus myth. Portraying Prometheus instead, almost as this Christlike savior, opposed to earlier traditions of Hesiod, who suggested he was this crooked trickster. Shelly kept Prometheus alive. And you'll be hearing, as I said, more about him.

Moving sort of further on and away from the script I have here, there are, as I've said, great many human characteristics of Prometheus. But one of the things that's really, really striking alongside its very human sentiments, particularly in the Prometheus Bound. I don't think Hesiod really would've given much attention or concern, or care or empathy for the very human feelings of Prometheus in his worst days.

But that's certainly evident in Aeschylus' The Prometheus Bound. But one of the things that really is striking is isolation. I mentioned in March, 2020, it will be you know, sculpted onto our memories, unfortunately forever more. Okay. But for a lot of people, it was the time of real isolation. Now, admittedly, two years of lockdown or 30,000 years chained to a rock, it's not advisable, but it's also true to say that as witches and as practitioners, we do, whether by design or by default, end up at times quite isolated. It's sometimes difficult believing the things that you do, that can be quite an isolating thing.

Prometheus obviously being in the wilderness, you know, it's... I would imagine the vast majority of us would love the idea of going into the wilderness. This nurturing time, alone. And whilst there is suffering with Prometheus, there is also this idea that actually through his suffering, through the time that he

spend chained to the rock, going through all these human emotions, that there is in the end, this kind of, I don't want to use the word, but this kind of salvation. But it's all about his own glory own, his own sort of liberation, from its wretchedness, as I was saying a paradox between human wretchedness and that flip side is just the glory and the kind of the power of someone like Prometheus, who does all this, and does it all for mankind. You know.

So isolation is a huge... Time and contemplation, perhaps away from the hustles and bustle of a busy and impacted life... One of the things that did cross my mind, was, I remember writing, sorry, recently about Sato, the poet Sato, and about the myth mythological Orpheus. Orpheus being mythological, Sato being very flesh and blood. If there's a fleshing blood equivalent to this element of the Prometheus myth, it would probably be the Roman poet Ovid. Okay. Who made a fatal mistake by writing something that offended the emperor Augustus. And Ovid, who was this terrible flirt, a real socialite, was banished forever from his beloved Rome, and he spent the rest of his days, and he didn't last long because away from Rome he was overly in... I think in what's renowned modern day Georgia on the Black Sea. So he'd be very much kind of flesh and blood equivalent of this kind of human angle of Prometheus.

Prometheus the rebel then is worth considering as a very human Titan god. But I would ask you to ask yourselves this: is he functioning within a system of power, or without? And when I say "or without," you know, outside of beyond. Does protest dissent in the contemporary world lend itself to the improvement of a democracy?

Or should it be considered an adversary that wishes to see the ultimate toppling of said power. Now we are told all the time, I don't really want to get too politically, but we're told all the time that protestors, whatever they're doing, whether they're kind of environmental, or animal rights, or anti-austerity protestors, we are basically told in the press all the time, these people are a pain in the ass, and that they're an affront of democracy. I think one idiot journalist even called some of these people fascists, that they were the ones imposing their will. And of course, this is not the reality and it never could be. The reality is that in many respects, if we are going to have the kind of democracy that we have, protest exercises democracy, it expands democracy, it matures democracy.

I don't need to tell you how many things have been rawt for base level direct action, whatever those things may be. So it's very, very easy for every generation to dismiss protest as something, you know, a new fad, something that young people do. And then, by the time they get to the age of 45, they get a big house to start voting to Tory or whatever. I mean, I've heard it before, but the reality is this. I'd really ask if there's one thing you take away, and I'm sure most of you'll know this anyway, that dissent is ancient. It's always been there. Whether we see Prometheus as a figure who essentially is functional for the Zeus world, or whether we see him as outside of that, he can't be ignored.

His very presence means that dissent is enshrined, sacred almost. And, essentially can power ever be absolute? As Hesiod and many world leaders would suggest today. And I am drawing a direct comparison with Hesiod, the austere Hesiod. You have no time for the why, Prometheus. And I'm going to draw parallel between him and the world leaders today. But, can power ever be absolute when dissent is present? Is Zeus as supreme as a being made out to be? When Prometheus is saying is to outwit it.

And I'm going to leave the rest to Shelly. As wonderful a character as Prometheus could be, and may will become a lifetime of studying contemplation. But there are so many things he touched upon, that could easily feel intellectual too. But this last stanza from Percy Shelley's Prometheus Unbound, sums up much of what I consider to be the paradox of autocratic power that will always stand in contrast to our own individual human potential. Thank you for the fire you've given to us Prometheus. This is the last stanza from The Prometheus Unbound from Shelly. To suffer woes which hope thinks infinite; To forgive wrongs darker than death or night; To defy Power, which seems Omnipotent; To love, and bear; to



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hope, till hope creates from its own wreck the thing it contemplates; Neither to change, nor falter, nor repent; This, like thy glory, Titan, is to be good, great and joyous, beautiful and free; This is alone life, joy, empire, and victory. Thank you for listening.