The Myth of Tantalus (from Wikipedia.org)

In mythology, Tantalus became one of the inhabitants of Tartarus, the deepest portion of the Underworld, reserved for the punishment of evildoers; there Odysseus saw him. Tantalus was initially known for having been welcomed to Zeus’ table in Olympus. There he is said to have misbehaved and stolen ambrosia and nectar to bring it back to his people, and revealed the secrets of the gods.

Most famously, Tantalus offered up his son, Pelops, as sacrifice. He cut Pelops up, boiled him, and served him up in a banquet for the gods. The gods became aware of the gruesome nature of the menu, so they didn’t touch the offering; only Demeter, distraught by the loss of her daughter, Persephone, absentmindedly ate part of the boy’s shoulder. Clotho, one of the three Fates, ordered by Zeus, brought the boy to life again (she collected the parts of the body and boiled them in a sacred cauldron), rebuilding his shoulder with one wrought of ivory made by Hephaestus and presented by Demeter. The revived Pelops grew to be an extraordinarily handsome youth. The god Poseidon took him to Mount Olympus to teach him to use chariots. Later, Zeus threw Pelops out of Olympus due to his anger at Tantalus. The Greeks of classical times claimed to be horrified by Tantalus’s doings; cannibalism, human sacrifice and infanticide were atrocities and taboo.

Tantalus’s punishment for his act, now a proverbial term for temptation without satisfaction (the source of the English word “tantalize”), was to stand in a pool of water beneath a fruit tree with low branches. Whenever he reached for the fruit, the branches raised his intended meal from his grasp. Whenever he bent down to get a drink, the water receded before he could get any. Over his head towers a threatening stone like the one that Sisyphus is punished to roll up a hill. This fate has cursed him with eternal deprivation of nourishment.

The Punishment of Atlas

Atlas and his brother Menoetius sided with the Titans in their war against the Olympians, the Titanomachy. His brothers Prometheus and Epimetheus weighed the odds and betrayed the other Titans by forming an alliance with the Olympians. When the Titans were defeated, many of them (including Menoetius) were confined to Tartarus, but Zeus condemned Atlas to stand at the western edge of Gaia (the Earth) and hold up Uranus (the Sky) on his shoulders, to prevent the two from resuming their primordial embrace. Thus, he was Atlas Telamon, “enduring Atlas,”
and became a doublet of Koios, the embodiment of the celestial axis around which the heavens revolve.\[10\]

A common interpretation today is that Atlas was forced to hold the Earth on his shoulders, but Classical art shows Atlas holding the celestial spheres, not a globe; the solidity of the marble globe born by the renowned Farnese Atlas may have aided the conflation, reinforced in the 16th century by the developing usage of atlas to describe a corpus of terrestrial maps.

**Chronos**

In Greek mythology, Chronos (Greek: Χρόνος) in pre-Socratic philosophical works is said to be the Personification of Time. His name in Greek means “time” and is alternatively spelled Chronus (Latin spelling) or Khronos. He is not to be confused with the Titan Cronus.

He was depicted in Greco-Roman mosaics as a man turning the Zodiac Wheel. Often the figure is named Aeon (Eternal Time) a common alternative name for the god.

Chronos is usually portrayed through an old, wise man with a long, gray beard, such as “Father Time”. Some of the current English words whose etymological root is khronos/chronos include chronology, chronometer, chronic, anachronism, and chronicle.

**The Muses**

The English “museum” comes from the Latin word, and is pluralized as “museums” (or rarely, “musea”). It is originally from the Greek Μουσεῖον (Mouseion), which denotes a place or temple dedicated to the Muses (the patron divinities in Greek mythology of the arts), and hence a building set apart for study and the arts,[2] especially the Musaeum (institute) for philosophy and research at Alexandria by Ptolemy I Soter about 280 BCE.[3] The first museum/library is considered to be the one of Plato in Athens.[4] However, Pausanias gives another place called “Museum”, namely a small hill in Classical Athens opposite the Akropolis. The hill was called Mouseion after Mousaious, a man who used to sing on the hill and died there of old age and was subsequently buried there as well.
The Word Pathos

Pathos is often associated with emotions, but it is more complex than simply emotions. A better equivalent might be appeal to the audience’s sympathies and imagination. An appeal to pathos causes an audience not just to respond emotionally but to identify with the writer’s point of view – to feel what the writer feels. So, when used in tragedy, pathos evokes a meaning implicit in the verb ‘to suffer or to endure’ – to feel pain imaginatively or vicariously. Pathos is often employed with tragedies and this is why pathos often carries this negative emotional connotation. Perhaps the most common way of conveying a pathetic appeal is through narrative or story, which can turn the abstractions of logic into something palpable and present. The values, beliefs, and understandings of the writer are implicit in the story and conveyed imaginatively to the reader. Pathos thus refers to both the emotional and the imaginative impact of the message on an audience, the power with which the writer’s message moves the audience to decision or action.

The Moon (Luna)

The Moon has a long association with insanity and irrationality; the words lunacy and lunatic (popular shortening loony) are derived from the Latin name for the Moon, Luna. Philosophers such as Aristotle and Pliny the Elder argued that the full Moon induced insanity in susceptible individuals, believing that the brain, which is mostly water, must be affected by the Moon and its power over the tides, but the Moon’s gravity is too slight to affect any single person. Even today, people insist that admissions to psychiatric hospitals, traffic accidents, homicides or suicides increase during a full Moon, although there is no scientific evidence to support such claims.
In Greek mythology, Pandora (ancient Greek, Πανδώρα, derived from πᾶς "all" and δῶρον "gift", thus "all-gifted" or "all-giving") was the first woman. 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 mankind 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, is Anesidora, "she who sends up gifts," 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 mankind — 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. She opened the jar out of simple curiosity and not as a malicious act.