

Professor: Good morning, everyone. Hope everyone's doing well today on this beautiful Tuesday. Before I jump in and start in on our Olympians Part II, I just want to remind everyone that the information for the first writing assignment and the term paper and all of that are on bCourses. Be certain to investigate those. The first writing assignment is due the day of the first exam, and it's coming up in a few weeks. So, make sure you've had a look at that and understand what it is that you need to be thinking about and putting together. So, just a reminder on that accord. As far as the first exam goes, I'll remind you too that it cover the first one third of the semester, that it's going to be a combination of image identifications, the term identification, short answers, and essays. And that will be done through bCourses online at the same time as our class on the 13th of February. So, that's coming up before you know it. There will be review opportunities in sections. And, of course, I will post a kind of review guide as well. Also wanted to point out a couple of people have e mailed and asked me about it. In addition to these lectures being posted on the bCourses, if you want to watch them again or review them in any way, I'm also posting the PowerPoints as PDF documents. They are in the file section of your bCourses. But you can also find them when they've been posted. I put in a link on the syllabus on the title of the lectures. So, for last week, where it says Olympians I, that becomes a link. You can click on that, and it will go to the PDF of the PowerPoint, PowerPoint images as you saw them here, here in class. So, I think that was all the reminders that I wanted to point out. Of course, readings also on the, that the recorded lectures are under media gallery on bCourses. So, you go to media gallery, and that's where they'll be located. So, they're not in the Zoom section. They're in the media, media gallery, that's where they're posted. Okay, well, let's start in on our next group of Olympians. Today, we're going to be looking at Poseidon and Athena, which initially that seems like a weird pairing. One is a first generation Olympian. One is a second generation Olympian. Poseidon, the uncle of Athena. Athena, of course, as you remember, born out of the head of Zeus after he swallowed her mother, Metis, wisdom. But there's a reason, there's a reason why these two are linked, linked for, I don't know about, but linked in conflict in a lot of instances. And we'll see how that plays out in a number of different stories. But they are interesting to think about. And we will see them pop up together in a number of places, including very importantly during the Trojan War. So, we'll keep those things in mind. Okay, so let's start out with Poseidon. Poseidon, who is, of course, Neptune, his Latin name, is responsible for the sea, earthquakes, horses, which seems at odds, but it's not, bulls, and also is representative of male virility. He has his most recognizable maybe attribute is his trident. And a trident is this three pronged, which is what the tri dent means, it means it has three spears or three teeth, a three speared, it's like a fork, long fork. It's used, it's a tool for fishermen to spear fish. And so, again, immediately connected with his role as the sea, although he often wields it in a very interesting way. As you see in this representation, we see him, and we recognize him by his trident. But he is alongside two warriors who hold spears in a similar way, so it's representative of warriorhood as well. And then it also is wielded very much the ways Zeus will be shown wielding the scepter, which is a sign of his being the king of the gods. So, his trident kind of works in a lot of different ways, that it does connect him to the sea, it is recognizable immediately. As Poseidon with that tool or weapon, but it is also, can be thought of as sort of a weapon of war. But also a symbol of status. And he is, you know, he was given the sea, that's his realm. So, even if Zeus is the king of the gods and the sort of king of the god of the heavens, Poseidon is very much the ruler in his domain, in his environment. So, that's what we see with this attribute. Poseidon is able to, of course, control the sea. And as we know, water is one of the most powerful things on Earth. And he is able to generate it, generate violence, create monstrous waves, which he can use in addition as a weapon against ships, against coastlines, against cities, against individuals. So, it is also a huge and violent weapon. He is shown, like Zeus, as a bearded older man. And then, again, this is still the physique, when the physique is shown, although he's not always shown in that context. Looks like a younger man, and yet the beard and the long hair, but especially the beard, the long beard, is meant to indicate that he's older, right, he's the first generation, like his brother. Poseidon has the reputation of being quite volatile and unpredictable, quick to rage, a natural force that must be placated. And that unpredictability is also reflected in the sea, in the way that they are, that too is unpredictable in many, many ways. So, very, very equivalent. Was Poseidon, though, a fertility god? Well, we think that originally he comes out of a tradition of fertility god. And many of our gods have that element among them. And it's not

just the bounty of the sea, which he is connected with, his name itself, Poseidon, is a combination of words and syllables and roots that go back to the end of European language. His beginning of his name, Poses, means something like husband or lord [INDISCERNIBLE] a lord. But actually the don part comes from da [phonetic], which is a syllable, a small word in Indo European, which means Earth. It also can mean wheat. And these seem unusual for the god of the sea. And, again, his origin story, his very early, even pre Greek origin story, suggests that he may have, on the one hand, been more closely related to fertility on the land and not the sea. And also, as we'll see, he may actually have started out being a freshwater god. And, therefore, fertility on the land would not have happened without the freshwater. So, we think that that is a little bit tied up in where his name comes from. So, Poseidon is really the husband of the Earth, and originally, likely, a male spirit of fertility. Maybe also we could call him the wheat husband, which means that he could have been one of those early consorts of the mother Earth goddess that created, came around to create fertilization and create prosperity on the Earth. We do have a story about Poseidon pursuing Demeter, who is representative, of course of fertility, in agriculture, and in the Earth, and it's on that aspect of mother Earth among the Olympians. And he chases her across the plain of Arcadia. And eventually she changes into a horse, and he changes into a stallion. And from their union, the first horse, actual real horse, is born. And we'll talk more about that in a minute. But that very much gives him this other aspect. But also connects him to the Earth and to fertility and to weak in a way that we might not expect from most of what we learn about him through both literature and iconography, here a mosaic, a Roman mosaic, with Poseidon is the god of the sea in his chariot being drawn by hippocamps, which are these hybrid horse and sea creatures that pull his chariot through the sea. Some other things about him that do indicate that he's a very old god in origin, at least parts of him are. Well, one is that we know his name from the Linear B tablets. Specifically, the Linear B tablets from Pylos, from the Trojan War traditions at Palace of Nestor. But the real, the actual real archeological remains. And some of those go back to clearly the beginning of the bronze age, and very likely much earlier. His very strong Indo European roots of his name, as I mentioned, connect him likely with freshwater sources. And this is, in part, because the people that were the Greeks early in the bronze age move into the region of the world that is Greece from further north where they probably never had access to the sea. They didn't even know what the sea was until they arrived in visual proximity to the Aegean and to the Mediterranean. So, the fact that he comes with them suggests that he is a god of water, freshwater, to start out with. Very likely springs, also, which, of course, come out of the Earth, and that's something I'll mention again as well. And then, of course, becomes the god of the sea, but doesn't totally sever his connection with other forms of water as well. And, again, we see predominantly this connection to the sea, but we want to remember that there are other, other aspects. One further thing I'll say about his antiquity and his connection in the bronze age, and specifically the site of Pylos, where Homer tells us that he was a particular important god, maybe from what we would consider a patron god. And in the Odyssey, we find that the king of Pylos is sacrificing to Poseidon as his important sort of primary protector god. And he does this by the, on the beach, by the sea. So, location too makes sense and is important. So, let's look at him first and foremost then as lord or god of the sea, or of the deep. Poseidon was married to Nereid, a sea goddess by the name of Amphitrite. Their marriage takes that same kind of form of an abduction, one that we see repeated over and over again as a trope for the union of man abducting woman, taking her as his wife. Their son is Triton, the merman; half human, half fish. Not only from The Little Mermaid. He was often depicted with a conch shell, which he blows and uses to calm the seas, which is interesting because he often plays the role of the counterpoint to the violent, tumultuous, bring up the sea and cause it to be violent and destructive and as a weapon. Triton, in fact, has the ability to calm the sea, which is, of course, a metaphor for calming the father as well, that it's a lot of many complex father, son relationships that we will talk about this, talk about this semester. But it's a nice counterpoint to that as well. Now, as could be expected, especially in the aspect of Poseidon as god of the sea, his temples are located, his most important temples, anyway, are located near the sea. And in places that were very significant for navigation and for the use of the sea for communication and for trade, conviction, those kinds of things, but always with the mind that any activities that happened on the sea were fraught with all kinds of dangers. Just because the sea and the winds and all of that connected to the sea Mediterranean was, again, unpredictable, it could be very dangerous, it could be large spans of time when

one could not travel, and, therefore, could be isolated or caught or in danger. So, he was very, very important to many city states in the Greek world that had, you know, military Navys, had merchant Navys, and any, you know, not the least of which just even important trade connections across the Mediterranean. So, those are all, those are places where we expect to see him. So, two that I'm highlighting for our purposes, the first one is the site of Isthmia, which is the red star on the left. It is this very interesting and important spot where the large Peloponnese part of Southern Greece is attached to Central Greece and the region of Attica, where Athens was the capital, through this very tiny narrow strip of land, the Isthmus. And that is both a connective body of land, but also a very narrow and easily defended piece of land. It also, although today it has a large canal that was cut through it, so shipping could go, you know, through this area without having to go around the Peloponnese. And we do know that there was shipping movement across the land. They dragged the ships at the Isthmus across this narrow strip to put back into the sea on the other side, it still was not, you know, you couldn't just go right through it in any sense, whether you were coming across land, or across sea, it was small but mighty in that sense of the Isthmus. So, control of that piece of land could mean that you controlled all of Southern Greece. And that was particularly important. And the fact that we also have bodies of water on either side, you have two ports, all of this, makes Isthmia, the site of the sanctuary, and the Isthmus itself, the strip of land that connects them to these important places. So, the sanctuary of Poseidon at Isthmia, we have a view kind of what it looks like today, behind a modern village of Isthmia. And some interesting things about it is that it was actually begun very early. We have some indication of bronze age remains, although we don't know that it was a sanctuary then, but there was certainly some activity. We have going back to probably the 10th Century BCE, we have some material that suggests there were rituals that were going on at the site. And then eventually we have temples built on the site and other important buildings, including a stadium. Isthmia becomes the site of a Panhellenic festival. In this case, obviously, to Poseidon. Very similar in the same sequence that the Panhellenic festival to Zeus was held at Olympia, ultimately will end up with four sanctuaries that are considered the premier Panhellenic sanctuaries, two of which belong to Zeus, and this one to Poseidon, and then one to Apollo that we'll see at Delphi. So, this one particularly important in status and in pilgrimage, that this, as being this place for this type of festival, Greek speakers, Greek worshippers, and, of course, only Greeks during the festival, will come to this site. Because of its location, it does attract visitors in the ancient world that attracted visitors from different places, travelers, merchants, who very likely were appealing to Poseidon for their safe journey onward, for their safe return to their homeland. So, we know that it wasn't always exclusively a sanctuary for Greeks. It was really a sanctuary for the local region, and then sometimes only for Greeks. But a lot of the time, really the focus was on safety, safety on the sea, appealing to Poseidon's unpredictable side, and being able to move forward with your journey and your business and your life. Oh, and the final thing about his festival, unlike the Olympic Games and the Olympic festival to Zeus, which was out once every four years, the Isthmian games to Poseidon and the Isthmian festival were held every two years. So, in the intervening years with some of the others in the festival. And we'll see, we'll build that up as we go along. But in every year after the Olympic Games, starting in the 6th Century, there would also be, there would then be the games to Poseidon at Isthmia. The other very important and spectacular and well known sanctuary to Poseidon was at the site of Sounion. Sounion was the other, let me actually pop back here just for a second, Sounion is the other red star, the one on the right, that you can see is the very, very end tip of the region of Attica. And, again, going back to actually see what the edge of the dip actually, actually looks like, it is literally the most southern point of Attica. And it is a very difficult spot around which to sail, although coming from the Black Sea, coming from anywhere in the Eastern Aegean and the North Eastern Mediterranean, wanting to come around, up to Athens, or towards the Peloponnesian, would come around this peninsula, this jot of land, as you can see, very rocky, and the rocks continue under the sea. So, it was dangerous to sail too close to it. But the currents there really come together and clash and create a difficult passage. So, it was a particularly hairy place to traverse anyway, so you want, you know, something. But the location of the temple, as you can see up here, and I have a close up of it as well, was used both as a marker, a place where you could see from a distance, but also it was used as a lighthouse, so it had fires that were burning even at night and acted in that way, as a beacon that people could judge how far away they needed to be, and not hit the rocks to make it safely around

the edge, even in dimming light. Most Greek sailors did not sail at night if they could all, you know, avoid it at any cost. So, it functioned both during the day as a marker, but on the occasion it was necessary at night, or in very stormy conditions, it could be used in those ways. So, both appealing to Poseidon, protection from the sea, but [INDISCERNIBLE] in protecting those in the sea as this, you know, physical property, the light of Poseidon, as it were, in Sounion. And it's still a very, very beautiful, dramatic place to go. The wind will kind of knock you over sometimes when you're there. But it's a very, very important place. And we have evidence here, and, of course, also at Isthmia and some other smaller sanctuaries to Poseidon, that he was, in addition to some important city states that thought that he was of importance to them, he was very much the god of seafarers, fishermen, and sailors. So, that's, we see that, those types of dedications and things from those people throughout the historical record. Okay, in addition, in addition, as we mentioned, Poseidon is the god of horses, what we call Poseidon Hippios, literally meaning epos is the word for horse in Greek, so Poseidon Hippios is the Poseidon of horses. I already mentioned that Demeter and the story of Demeter and Poseidon is what them when he catches her and rapes her as a stallion, and she is a mare, they produce the horse Arion, who is the first physical horse, and will then, of course, populate the world with horses. Another, and that connects him, of course, directly as the father of horses, literally. And then we get another wonderful occasion, which I think someone is already, already thinking about, in the story of Medusa, the Gorgon, who we, of course, have mentioned, and we will talk about her again, that when she is beheaded by Perseus, her two offspring, she had been, she had also been raped by Poseidon. And her offspring include Pegasus, the flying horse. There's also this giant man, Chrysaor, that we'll meet again later on, who is also born out of her severed neck. And on this early vase painting, we see this, we see this is immediately post beheading by Perseus and the Gorgon sisters, the immortal Gorgon sisters are around, and we see Chrysaor here on one side, and, of course, the winged horse, Pegasus, on the other. So, two now, two important horse offspring from Poseidon we also have a story that indicates sort of large scale propagating of horses. And that includes an instance where he ejaculated on rocks and on the Earth, and that for many horses, many of the first horses sprang forth. So, lots of interesting different stories that connect Poseidon directly with the birth of horses, existence of horses. He was the Poseidon Hippios, so Poseidon is the father of horses, was considered to be the father of the founding kings of Thessaly and Boeotia, those regions in Central Greece that have large important fertile plains that are watered by rivers, and where especially Thessaly was known throughout antiquity for the horses that were raised there, and, of course, sold all over, but were one of their most important commodities. And it's interesting that, you know, Zeus might seem a natural for this connection to these stories of the founding of these peoples and their aristocracy in these regions, but it is, in fact, Poseidon, and it's absolutely Poseidon Hippios and the connection to the horses that really relates to them, to their main resource, and the thing that makes them distinctive as a legendary aristocracy as well. Poseidon Hippios was also worshiped by horsemen of many different kinds. And there was a particular ritual that involved the sacrifice of a chariot when you worshiped him specifically. And finally, Poseidon, the Earth shaker. So, he has said as the Earth shaker to attack enemies with mountains and rocks, which, if you imagine in your head a visual, that during an earthquake when you have a landslide and large portions of higher elevations come rumbling down, the idea is that that's meant to be Poseidon hurling this material down. So, he's, as the Earth shaker, causes this kind of destruction, and the movement and the breaking up and the falling of the Earth. He was specifically said to have caused the earthquake, caused an earthquake after losing the City of Athens to the goddess Athena. So, hold that thought. We're going to talk about that story. And simultaneously, to causing a major earthquake, he brought a flood of Attica as well, as part of their punishment for not, for not picking him. In a more, that's obviously a myth, in more historical references, there are a number of earthquakes, historical documents of earthquakes that were specifically tied to the action of Poseidon. One of those in 464 BCE in Sparta that caused tremendous damage and loss, was specifically credited to him, and there were lots of rituals and appeasements and things to try to make sure that that didn't happen again. Okay, so what is the relationship between horses, water, and earthquakes? Water, these three things all connected to Poseidon. We have lots of I'd say logical myths that suggest that there is, in fact, some connection, at least on a symbolic level, that the, an earthquake is often likened to the stampede of horses, that that sort of roaring sound that happens as the earthquake is about to take place, and then, of course, the shaking and moving of

everything is likened to that, and is often used in a simile or a metaphor for that. That seems, in literature anyway, a connection. Some even suggest that many horses running and stomping the ground together causes an earthquake. Again, Poseidon connected to both of those. And earthquakes can often, through the opening of faults in the Earth, can open fishers and produce freshwater, that springs can come up to the surface, that would have been buried in a water table or something underneath. But through the action and the breaking of the Earth through the earthquake will allow them access. So, it seems as if those two things also one causes the other, and, therefore, must be, must be connected. The horse can be considered a chronic animal. Again, so a force of underground. The earthquake is as well part of the inner rumblings of the worth, of the Earth. And in some instances, we see these connections in Poseidon become explicit in ritual, that there are, there were rituals that were performed that had to do with drowning horses in the sea. Some of those, as ways of protection against potential disasters, like earthquakes. So, again, bringing all of his aspects together. Okay, Athena, or Minerva, in Latin, her spheres of influence, of course wisdom from her mother, war, although she is very much the, if there can be such a thing as the smart side of war, she represents the sort of strategic elements, but also victory in war, like her father. She gets that from her father. Wisdom from her mother, victory in war from her father. She is also responsible for overseeing and inventing and protecting crafts and various different kinds of inventions; carpentry. She is the ultimate guardian of cities. So, I should say carpentry and woodworking, those types of crafts. Guardian of cities. She very much represents the control of, or like reason, the intellectual side, the intellectual control over more elemental forces. So, yeah, reason over nature I guess in that, in that sense. She represents practical know how. She's kind of the MacGyver of the ancient Greek world. Her attributes include very much what you see here. She is normally, although not always, shown armed wearing a helmet, holding a spear, holding a shield, and wearing the aegis. And the aegis is this, right here we see it almost like a sort of collar that's hanging over her robe that she's wearing, her dress that she's wearing. In other cases, it's more of a cloak or a cape, and we see it, or poncho even, it goes all the way around her in some cases, and out over, we'll see it over her arms in some instances, so different interpretations of what this is. The aegis, though, is, in fact, a shield. It's made of a goatskin. And it's covered in snakes. And it belonged to Zeus and was given to Athena. So, it too is a kind of armor that she's wearing along with her helmet and her shield. And, of course, her weapon is usually a spear. Her animal, her symbol that represents her is the owl, which many of us may already know, and we'll see that symbol standing in for her in a lot of situations. She also, and we see this here, and I'll explain this image in a second, that in this case she's not holding an owl, she's holding another kind of winged figure. This is actually the personification of victory, what we call a nike, right, where the shoe name comes from. And so a winged victory, that they're always winged, they fly in to bring in victory. And she is, and sometimes even is an Athena nike. They can be combined together as almost a single entity. But nikes are kind of multiple as well. There can be many, many of them. And she has very closely associated them, with them as the responsible for victory, victory in war. And we see them with her more so than we do say with Zeus, who also represents victory in war. So, what we see here is interesting. This is a copy of an original statue. The original statue was lost in antiquity, was carted away and we think destroyed in a fire. But this is a copy that was produced probably in the 2nd Century CE during the Roman period in Greece. We know of quite a number of copies. This is one of the more beautiful and better copies. The original sculpture is the cult statue for Athena's temple on the Athenian Acropolis, what we today call the Parthenon, and what in antiquity was called the Athena Parthenos. And we will, I'm going to talk a little bit more about it in just a second when I talk about that, about that century, but I just wanted to let you know I'm going to show it to you again, that that's what we're looking at here. But it's a good way to get kind of a snapshot at attributes and things, how we recognize Athena. I had shown you before about, with the creation of the gods about Athena's birth. This is another version, not so cluttered, not with all the gods in attendance, although we have quite a few depictions in vase painting, and also in sculpture, that show Athena, Athena's birth being witnessed by all the gods, that it was that important, that they were all witness at it. In this case, we see her birth from Zeus's head, again, representing wisdom, which means both intelligence and resourcefulness, which he personifies both of those things. And in this case, we do see her, she's holding her shield, although she's not as armored and helmeted as she was in the other image that I showed you. So, again, there's different variations, what people choose to

see. But we clearly see her small figure coming out of his head. And, again, Hephaestus is in, is in attendance. And, in fact, we are suggested that this is detailing the story that when Zeus's head hurt so much, he asked Hephaestus to hit him in the head with his axe, and that was what allowed Athena to be born out of this opening that was produced in his head. But, of course, the stories also tell it that, and I remind you that Hera was so angered by the birth of Athena that she produced asexually Hephaestus. So, we have both Hephaestus being born after this, but at the same time being necessary to not only be already born, but be a full adult with an axe in order to help with or help, be the midwife, as it were, for the birth of Athena. And, again, once more, we see Zeus, in this case, enthroned, very interesting image of what a chair or a throne might have looked like in this period, in the 6th Century BCE. And then also, again, this very interesting, very floral looking lightning bolt, which, again, we're getting used to. This is the Greek, the Greek version of the lightning bolt. So, we'll go right into the fact that Athena and the City of Athens are almost synonymous. There's a legitimate question about whether it was her name or the city's name first. And the stories tell us that it was her name, and the Athenians who I think I mentioned already, who believed that they were born out of the Earth itself, and that they are the original people of this area, which is a very, very powerful belief and a powerful message to autonomy in your own land. But, and they say that they named the city after her when she became a patron, patron goddess. However, and we do have her name, and we think in Linear B, we have a name that is Atana [phonetic] in Linear B, which could be Athana [phonetic] Athena. So, her name seems to go back at least that far. But there was already a bronze age place called Athens as well. We think earlier on, her name actually may have been Pallas, P A L L A S, that that is the sort of earlier maybe Indo European pre Greek or very early Greek name of this goddess, of this deity. And she will be, of course, referred to Pallas Athena in many, many sources, in many situations. So, that may represent a kind of combination of the goddess that develops as the city goddess of Athens, together with this goddess that represents all the things we were just talking about, especially craft production and invention and resourcefulness and all those things from an earlier, a very, very early period. So, possibly Pallas. In later myth, Pallas alone is a giant that Athena defeats in the Giatomahe [phonetic], and then is said to take on that name, sort of in memory of the giant that she killed. It's a good explanation for someone who doesn't know the antiquity of the name. So, that seems to be a later version of, okay, we have this name that's come from a long time, we've combined it, Pallas Athena. Why, why Pallas? We don't remember where that comes from. And this story with a giant seems to, seems to make that the case. Other things that associated with her name, not necessarily her aspect, like what she represents, which we'll talk about a couple of those, but ones that are often her nicknames, or ones that can stand in for her name, the such and such goddess, or such and such Athena. One of those is owl eyed, right, the owl is her, familiar, her animal. Just like cow eyed Hera, right? But owl eyed Athena. Again, I think probably this big, big beautiful eyes. But also gray eyed. That is, it's very, quite frequent. And whether that is, again, a reference to the owl, or is there something else special about having gray eyes, what that would mean exactly when that's meant to be, is that particularly attractive, is it something, Athena can be very reserved. She can be behind a wall. She's kind of standoffish in lots of ways. Is that also the, if the eyes are the windows to your soul is gray, something, you know, it's hard to know exactly, but it's very frequently an attribute of hers in literature. Something we, of course, don't see really in our representations of her, in part because collar hasn't always survived in all of the art forms. So, speaking of her main sanctuary in Athens, this is the Acropolis of Athens, a large natural flat topped hill in the center of what will become the city. Originally, it was, in fact, a Mycenaean palace, a bronze age palace that was fortified. We still have parts of the wall that was built around, from the bronze age. And it seems natural, as the palace, it may well have also been the center of religious ritual in that early period, so it kind of makes sense that that's part of the continuous function, that when the palace part dies out, the residential part dies out, the religious part stays behind and becomes the patron goddess's primary sanctuary. And, of course, the temple that we see sitting at the highest point on the rock, which is not actually flat, but flat ish, is known as the Parthenon. It is the acceptable peal of Athena Parthenos. Parthenos, meaning the virgin. So, she was there, the virgin goddess. Now, I should say, though, that as the sanctuary, she originally, before there was a building there, long before there was the Parthenon, there was another temple to Athena that has not survived that was originally more in the center of the rocks, sort of where I'm indicating here, that was to Athena

Polias. And Athena Polias means Athena of the city, the city goddess. And I mentioned this, that she was head of the premier city goddess, many, many, many city states, almost all city states had some worship of Athena as the protectress of cities, as the city goddess. So, here she is in her city being the city goddess. First and foremost, and that's really what the Acropolis was dedicated to, and then later beginning first in the very beginning of the 5th Century, there's this construction to Athena Parthenos. The first one is destroyed by the Persian invasion. And then we have the construction of the building that you see here in the middle of the 5th Century BCE, and becomes particularly famous because of actually the excellence of its architecture and its construction. And the whole building program that was overseen, the decoration of, anyway, by the famous Athenian sculptor, Phidias. And he was said to be responsible for the original cult statue. So, we come all the way back to this creation of this monumental cult statue, which stood in the temple and filled up the entire interior of the temple. And like the statue that he made for Zeus at Olympia, this one, which actually was earlier, he made this one first, it was on the reputation of this one, he was asked to build the one at Olympia for Zeus. The sculpture was made out of gold and ivory, which is one of the reasons why it was taken, taken into pieces, and taken away, and then we know there's tale of it being located in what was later the City of Thessaloniki, and, or Byzantium, and that eventually it is, and Constantinople. And eventually in Constantinople, it's destroyed. So, you know, there were choices made in what was going to be referred to in these large scale images. I mentioned about the choice of the way that she's wearing the aegis, she's, although she's the virgin goddess, she is armed for war, she doesn't lose that in this cult statue. We immediately recognize her with those attributes. There's also the reference to her as the city goddess in some of the decoration that was on the shield that showed founding of great cities and things like that. So, there's lots of different stories and references connected to this building. And not only through her cult statue. Also on the pediments, which are the triangular sides, the short sides of the temples, we have on the east pediment, and that's the front of the temple, so the part that the statue could look out the front door towards the altar, if we think of Athena coming in maybe every once in a while visiting, and embodying her statue. And then the sacrifices to her are going on outside in front of her temple, the east side would be where the altar is and where she's looking up. And so on that side, we have, through sculpture designed by Phidias, the birth of Athena. So, another version. Again, in this case, full of, full of people in attendance, lots of gods, major and minor, in attendance. And we have Athena already popped out of Zeus's head. Zeus, larger than everyone else, is in the center, and thrown to the center of the high point of the pediment. Again, the pediment is this triangular part underneath the roof line, the short end of the temple building. And we have Athena here. We have Hephaestus. We have those that we see in other representations, again, another version. And one of the lovely things about this sculpture, other than it's what we call the high classical style and some of the most interesting and best produced architectural sculpture of the ancient Greek world, it was an important story for Athena, for her location in Athens, her existence, what she represents. And it's also put in the context of time, because it was said to have happened at dawn, at the start of the day. And we have, at the edges of this roof line, we have the rising of the god of the Sun in a horse drawn chariot. And we have the descent of the goddess of the Moon in her horse drawn chariot. So, right at that very moment, the Sun's coming up, the Moon's going down, and Athena is born out of Zeus's head. So, it's really a masterful scene that tells us a lot of information, very important to the patron goddess in charge of this temple, and her being able to come and be housed there if she wanted to be, but also this interesting element of context. On the west side, we have this other very interesting story, which is that of a contest between Athena and Poseidon, one that famously allows Athena to become the patron goddess of Athens, because, again, it didn't happen automatically, it happens in a more, let's call it a democratic, democratic way. Which is appropriate for our burgeoning democracy in Athens. So, the story goes that when the Athenians, presumably a town without a name, is deciding on who should be their patron deity, both Poseidon and Athena are in the running. And the Athenians say, the citizenry says, okay, well, we don't know how to decide. Whoever we choose, the other one is going to be terribly angry with us, and that would be awful. So, we'll let you guys fight it out. And they ask for gifts. What are you going to give us? What will be wonderful for us that you can provide that would help us decide in our decision, what is the better way to go? And Athena offers the olive. In fact, the very first olive tree with the first olives, which will, of course, produce olive oil, which is essential in almost every part

of the ancient Greek lives. It is a food source, it is a heat source, it is a light source, it is one of their main economic resources sold all over the Mediterranean. So, you know, winner, winner, winner. That's incredibly important. Poseidon also, though, thinks and offers something important to him. And here's where we see an interesting mix in his story is that he offers a spring, a spring of water, on the Acropolis, on the rock where there is no freshwater. But it's a saltwater spring. So, it's partially useful, but actually not useful in the end. And, therefore, it's very obvious that Athena is going to win. As I mentioned, Poseidon is not very happy about this, causes an earthquake, causes a flood, but ultimately he will be appeased, he will be of constant importance to the Athenians because of how important the sea is for them, how important their Navys are to them, merchant and military Navy. And we, in fact, find not only is the struggle or the contest, we often call it the contest between Athena and Poseidon on the west side, the backside of the Parthenon, which is, in fact, the side you see when you enter the sanctuary, when you come in the first side that you see is this backside. So, you know, right away, you're established, this is how this sanctuary started, right here with this contest between these two important gods. So, that is represented there. But also another very interesting building that is built across on the north side of the building, across from the Parthenon, which will be called the Erechtheion is the name of it, it will contain a number of very interesting [INDISCERNIBLE] places. Many of them very, very ancient and very locally important. But also will contain the first olive tree and Poseidon's salt spring. So, as I show you here, right here is the modern version still today, there is an olive tree planted right outside of the building. Through archeological excavation, it's been discovered that there was kind of always a tree planted there. It seems to have been one that was planted, specifically cultivated, kept alive there to represent her tree. Many people I'm sure believe that this was the first olive tree, and that was fine. Why not? That's a good thing to believe. And we certainly enjoy visiting it today when we visit the sanctuary as well. And then coming around behind it, which is this, this is a very weird building, it's considered a temple, but it doesn't follow the normal form of temples like we saw in the Parthenon. There's little elements that look like it, but they're all kind of around, including this very famous porch, what's called the Porch of the Maidens, with female columns, who are called caryatids. And the interior was two stories, and it was kind of weird. And, again, it was used to house lots of different cults, including, for a while, probably Athena Polias, who was actually in another building, but with the construction of the Parthenon, probably moved inside here, which includes a very ancient wood cult statue to her. And also, though, though, the cult to Poseidon. And that is really not only inside the building, but directed to this part of the building, let's call the north porch, my little, my little guy won't show very well right this minute, there it is, this is the north porch. And then I'm going to show you a picture of the north porch, which has a hole in the roof that was left specifically directly over what is almost impossible to see, a hole in the floor. And if you were able to walk up and look down that hole, you would see the rock of the Acropolis with three holes in it that looks as if somebody took their trident and bound it into the Earth, and that's believed where the salt spring originally rose out of during the contest. And they have built this structure, again, to house a cult to Poseidon as well as others, but to make sure that even if he was just flying over, as a goddess want to do, he could look down through this porch and look right down to the spot where he had created the spring. So, they are not, they are not hiding it, they are not covering it up. Even though it was the losing bid in this contest, they are still acknowledging it and respecting it and representing it and making sure that the god can see it as well. So, it's fascinating that all in this same place. And, again, even though the, of these building programs, it's the more recent of the buildings, it was housed and designed to contain what are the ancient cults on the Acropolis itself. So, particularly interesting thing. So, Athena becomes, and in this contest, the olive, in what she represents agriculture, cultivation, those are marks of civilization, whereas Poseidon still represents natural forces. And it is the control to some extent of nature and natural forces that allows the fertility of humankind and civilization to continue. So, we see that very much played out, played out in this story. Interestingly, this is not the only time they come into conflict. We see this same, what we might call dichotomy, this same relationship of the control of something over the forces with two further things that Athena is credited with that come into conflict with Poseidon. The first one is that Athena is said to build the first ship. Comes into her carpentry. So, invents the ship, builds the first ship, representing a kind of control and navigation, a way to travel over to bypass Poseidon's power of the sea. Now, there are the risks, there are the things that happen,



but that's one way, another instance where they come into conflict. And another one has to do with the horse, because Athena is credited with horse riding, so equestrianism as it were, the equestrian arts, as well as inventing the bridle and the saddle and the other accoutrements necessary for equestrians. So, controlling the natural wild horses of the horse, and creating a tool, a vehicle for civilization, and, of course, in war, very important, but also in hunting and aristocracy and labor, plowing fields, all kinds of things. And not to mention transport over land as well. So, really super important things that Athena produced for mankind through her resourcefulness to occur, her craft aspect. But also, interestingly, in conflict with things that Poseidon's connected to. Let's see, what else did I want? Oh, the last thing I want to say about the Erechtheion before we, before we go away from it. And I have a, let's see, I have, let's see, well, Erechtheion, so Erechtheion again, the reason it's called that is one of the cults is for the god Erechtheus. He's a local, a local god who becomes born as a god. But he becomes the first, said to be the first king of Athens. So, the mythological first king of Athens, Erechtheus. And Erechtheus, who was born from the Acropolis itself, he is the beginning of the Athenians being born from their own land. He is, in fact, Athena's son. And he said, wait, I thought Athena was a maiden or a virgin. Well, yes, she is his son let's say by proxy. There is a particularly, you know, silly maybe, I mean, rape is never silly, so it's attempted rape. Not silly by any means. But the story itself has always been used in the ancient world sort of comedic effect. But what it represents is that Hephaestus, again, off, you know, said to be lame, potentially impotent, but he takes to fancy for his sister. And, again, this whole creation of her from Zeus alone, Hephaestus from here alone, brings them into a weird dialogue and a weird relationship. Are they related, are they not? Are they siblings, are they not? That there is a story where he gets too full of himself and tries to rape Athena. He is unsuccessful, he ejaculates on her thigh, and she is disgusted, of course, she wipes off the ejaculate with a piece of wool, and then drops it on the ground, on the Acropolis, on the ground, on the rock. And literally that is what creates Erechtheus, who is born, actually, with the lower body of a snake and the upper body of a human. Similar to Triton, right, iconography. But thought of as coming up from this sort of combination of Hephaestus and Athena's thigh, so, therefore, he becomes a son of Athena more than she will have. And, therefore, also when he becomes the ruler of Athens, the king of Athens, he's bringing Athena literally as the mother, right, the mother of Athens, in that story. Okay, so, one more thing about Athena. And we'll see, like I said, she is the patron goddess of a lot of cities. And we do see important sanctuaries to her in many, many cities. One of those is Troy, which is interesting, since she's very much on the side of the Greeks during the Trojan, Trojan War. Another is Sparta, where, you know, Athens and Sparta in Greek history will be very much at odds, and, of course, fight against each other in the Peloponnesian War, and yet both worshiped the same goddess. It's just an interesting dynamic. In Athens, she has, she is given a festival. It is an annual festival. And it is regionally significant. So, it's not for all the Greeks, but it's for all the Athenians, the Athenians meaning not only the people that live in the city proper, but come from the entire surrounding region from the area of Attica. And we call this the Panathenaea Festival, so the all Athenian festival. It is, again, held every year, but once every four years there is a bigger version of it, what's called the greater Panathenaea. And it is a time when the populus from all over the region will come into, you know, come into Athens for an extended period of time and visit the Acropolis, conduct various different sacrifices. Some of them are city sponsored. Some of them are more family sponsored, or what we call theme sponsored, which is sort of the way that the area of Attica is divided up into groups. But there are interesting sort of standard parts of the festival. One of this is this amazing procession, which comes from outside the city, into the city, through the center, and up onto the Acropolis, and would have been thousands and thousands of people would have participated in this. Probably not only the elite or the sort of upper echelon, wealthy members of society, but they certainly would have been the most involved in it, and sort of led the way. And that's what we see in this reconstruction drawing, first of all, what the sanctuary to Athena would have looked like in the later 5th and 4th Centuries BCE, and we see the hoards of people of lining this amazing actually roadway that was constructed of marble blocks for people to follow from the city gates at the west through the city, and then sort of winding their way up the slope of the Acropolis to ultimately reach the altar of Athena. Here you can see with the smoke at the far side on the east side of the sanctuary. So, we sort of see everything and take it all in. And, again, are confronted with Athena as the city goddess. Athena is god of victory. In war, there's actually a big bronze statue of her that stood her,

so you saw that. You have the very ancient, ancient cults of Erechtheus and of Poseidon and of Athena, of the city, and then, of course, the Parthenon and the contest represented on the one side, and all of that, it's really just a huge affirming Athena, everything about the wonders of Athena and the things that she represents for every, every level of society, and every human. There were also games that were held as part of this festival. There was a huge sacrifice, like I mentioned, there were lots of little sacrifices sponsored by different entities, but there was a big state, Polis sponsored sacrifice, a hecatomb, with 100 sacrificial victims. And was really most, many ways, I think, most interesting is the culmination, the most important part of the festival was, in some ways, the simplest part of the festival. It was the presentation to the old cult statue, the original wooden cult statue, with a new dress, that this dress had to be renewed. It's called a peplos. It's basically just a single piece of wool that is sort of put around you over your head, and it's pinned at the shoulder. So, very simple, kind of shift dress. And this was made every year by a select group of maidens, virgins from the aristocratic families. They wove day in and day out to produce the peplos, and then participated in the festival. And then they would present this to the goddess who, as you can imagine, you know, the statue would be undressed to get maidens and maidens. And then redressed with the new, with the new robe. So, a very, very, in some ways, simple represents women, young unmarried women, members of society, their role in society also, which is, again, something we don't think about, but it is the heart of civilization, it's the heart of culture. So, she is, she is totally engaged. And, in part, is that as well. And the last thing I want to say about that is also, I mentioned the games, for these games, there were cash prizes, so unlike the Panhellenic games that we saw at Olympia, and the same for Poseidon at Isthmia, which he received a crown. For Poseidon, he received a one of pine, made out of pine needles. And, remember, olives for Zeus. In this case, you get what is equivalent of a cash prize. They received amphoras of oil, so large vases, or really, really, really large scale, vases of oil. This is an example. And we call them today, scholars call them Panathenaic amphorae, because they were, again, prizes obeyed specifically on commission to hold oil, and then were given as the prizes to the Victors in the games. And I'm showing you just one side, the one side was very kind of old fashioned looking and stereotypical and showed Athena in her Athena as warrior. So, you can see here a helmet shield, you know, it's actually holding a spear lunging the spear. And then there's information about the Panathenaic Festival. If we turned it around in every case, there would be an image of that, that for which it was, for which it was won. So if it-- It was a running event or a chariot event or whatever. That's what is on the opposite side of the vase. So, interesting in all kinds of ways. And, of course, lest we forget, Athena's connection to olive oil, and the connection to Athens, and the connection to athletics as a proxy for battle, for wars, training is important, education and training for the men of the Greek world, and especially the Athenians, all of this stuff comes together, you know, in her, under her protection. Speaking of Athena as a protector, and as someone overlooking others with these things, she was the premier patron of heroes in the Greek mythological tradition. Some of the most famous, of course, that we know, include her assistance to Perseus. Here, we see from a temple metope, we see Perseus about to behead Medusa. It's very nice that everyone's looking at us and not at Medusa to turn, to turn to stone, although theoretically we could turn to stone by looking at her. And, of course, they are stone in this, so the joke's on them, because they are stone. But we see Athena standing by him, literally with her arm sort of around his back, so showing that kind of protectiveness, almost a motherly embrace. But, again, you know, Athena, virgin goddess. But she has this, because of the qualities that she represents, including wisdom, including resourcefulness, including the intelligent side of war, all of those things are what a hero needs to have to be successful in Greek mythology. And we see her being a force in many ways. A protectress, first and foremost, but also embodying those elements and those things that they will need. Yes, she's here to protect him and help him complete his thing that he has to do to kill Medusa, but he's also, we think of his resourcefulness in how, you know, he is able to kill her without looking at her. And all of these things also harken back to Athena. So, that's particularly important. And if you didn't notice, look who's here, even though, and, again, mythological time, even though he's just this minute cutting her head off, look who's already here. That's Pegasus that's in Medusa's arms there. So, completing the story in that case. Another particularly important hero that Athena was everywhere with, was, of course, Heracles. Heracles we see here another temple metope. This one is actually from the temple at Olympia, Temple of Zeus. We see Heracles here in the center. He is literally the central focus of this scene, but there are so many

wonderful things about, in fact, what he's doing, when he's going to get the apples of Hesperides. And this is Atlas, who normally is holding near us. And we'll visit this story again. But suffice it to say that Heracles is holding up the world here. And he's not quite up to the task. Or is he? Hard to know. But we definitely had Athena helping him out, or at least pretending to help him out. She literally has his back in this scene. Another very interesting one, of course, is Jason, Jason and the Argonauts. This is a scene that we know from art, and we will visit again when we talk about Jason. And especially the story of Jason and the golden fleece, which takes place in the Black Sea, in the far eastern reaches of the known world. And we know that Athena is a protector of Jason, but this is a scene where apparently Jason has been swallowed by some kind of python. And either Athena is causing him to be regurgitated or saving him from the clutches of the python. It's not entirely clear. This is an example of a story that we don't know from literature. This is not survived to us in any other form than in this vase painting. Must have been well known. At the time, people would have known what they were looking at. Including the fact that this is the golden fleece back here in the background. So, therefore, this must be Jason. No one else would be associated with the golden fleece. But let's look for a moment at Athena. Right? And, again, we're like, okay, so who is this? If we didn't know, how do we know it's her? Well, you know, first and foremost, she has a spear, she has a helmet. And she has even holding her owl. This seems like a very inhospitable place to have her owl. But she does. She has her owl with her. And she has this wonderful aegis, which now also contains Medusa. So, that's where Medusa's head ultimately ends up is on the aegis as an additional protection. If it wasn't protective enough, this amazing impenetrable goatskin with the snakes all over it, now we have Medusa also being what we call apotropaic, which, you know, is like the evil eye. It turns away, turns away evil. And so, and in this case, the aegis goes over her shoulders and across her chest. But also has this long sort of back element. And we see all the little snakes coming off the edge of the aegis all the way around. So, again, just thinking about, you know, she has a normal, normal dress on. If we were just going on that, we wouldn't necessarily know who she is, so it's really the attributes and the attributes of the heroes and the other figures in the scenes that really, really let us know who's there and what to expect. I don't have a picture of Theseus, but I will mention that Theseus is another, a particularly important hero for Athens and the area of Attica that Athena, of course, also will help and be part of. She plays an important role in the Trojan War, among many of our heroes. Achilles is one, immediately comes to mind, and we think of, but probably most importantly she's connected with Odysseus. And we will see that, of course, throughout our reading of the Odyssey, and the ways that she not only helps Odysseus, but will even come to Penelope and to Telemachus, and she plays this integral role in that whole family, but she is very much the guiding force for Odysseus throughout. Excuse me. And she truly admires him in some ways, which is a wonderful take on a relationship between a god, you know, god and goddess, and a human, even a heroic human. So, her resourcefulness and his cleverness are almost a match made in heaven. So, we will see more of that as we go along. Okay, so that's enough for today. We will continue on next time with Olympians III. So, I look forward to seeing you all then. Bye bye.