

Professor: Good morning, everyone. We will get started. Another reminder about the exam and the writing assignment both on the 13th, which is about 10 days from now, 12 days from now to be exact. Happy beginning of the month to everyone as well. I want to start out today very briefly with one last thing I forgot and didn't have time to do at the very end of Tuesday's lecture, and that was to finish out one aspect of Athena, Athena is the goddess of handicrafts. And so that includes, we mentioned carpentry, so woodworking and crafts connected to woodworking, but also spinning, weaving, pottery making, and additional crafts. Really too many to mention. She is credited as this goddess of handicrafts with inventing the first ship, which we mentioned already, the reins and the saddle and the halter and the things that are used to control the horse, but also chariot, which in some ways is like the ship made primarily out of light materials like wood but is an important vehicle, but also puts horses under the yoke, as it were, controls them, has them work for humans rather than being wild animals. And we mentioned how that brings her into conflict with Poseidon. But those are important things I wanted to mention again. And also, she is associated very closely with the construction of two very important, let's say, ships and horses. One of those is the construction of the Argo, the ship of Jason and the Argonauts, which was ultimately a talking ship, very important, and of course, the vessel for this great exploration and adventure that we will read. And she is also very closely associated with the Trojan horse. The idea of Odysseus helped along by Athena and her, again, craftsmanship and her control of horses. Those two things come together in the construction of the horse. And we'll see when we look at the horse later in the semester. It's very likely made from the ships of the Greek. So we have a nice synergy there, bringing together two of the things that she's particularly connected to. And then obviously the woodworking as well. She is perhaps best known as overseeing spinning and weaving the crafts that are some of the most essential for Greek society and Greek culture, and those that are primarily under the purview of women. And it's interesting that Athena in general, a goddess, but a maiden goddess. So she is this state in between, if not [INDISCERNIBLE] a woman in the sense that she's a maiden. So she doesn't fully live out the entire trajectory of the social concept of what a woman should do in her life. And if we think about most of the things that she is connected to, war, strategy in war, these are things that at least the male dominated world wants us to believe as an entirely male domain. And also her connection with heroes, a very close connection with heroes, makes her, I don't know, in today's parlance, more like a tomboy in some ways that she really lives and controls much in the male domain. So it's interesting that in addition, these other crafts, most of them, the carpentry, ship building, that kind of thing is also predominantly in the male domain. But weaving, spinning, household production of textiles that is almost entirely under the control anyway of women. Although we know that in fact, male and female slaves produced the vast majority of textiles that were necessary to be made on a daily basis in your average Greek household. But it was something as women, we know this mostly from Athenian society, but from other city states as well, that women very much ruled the home, as it were. They were in charge of managing a household of multiple family members, different generations, and of course, a fairly decent number of slaves. And there were certain things that needed to be produced, and one of the most important were textiles that were necessary to be produced for almost every aspect of life. So Athena's connection to that then makes her particularly important to women and especially women at home as well. And she has this connection, we're told really one of the best surviving versions of the story comes through of its metamorphosis. And we learn about the story of Arachne, who is said to be actually from the area of Lydia in Asia Minor. And through Arachne's missteps in feeling overconfident about her ability as a master weaver she ends up challenging Athena in contest and they both weave ropes that demonstrate their ability, but also demonstrate mythological stories. Athena, very interestingly, and something relating to, of course, what we've been talking about, weaves a version of the contest with Poseidon for the patronage of assets, which highlights her intelligence and her resourcefulness and her patronage of civilization, let's say. Arachne goes an interesting route and weaves tales of the sexual scandals of the governments, which we know are all over the mythological stories. But something, as you can imagine, the gods probably don't want thrown in their faces, and certainly is particularly offensive to a maid and to a virgin goddess. So that enrages her in several respects. And there is a lesson in this, of course, for the Greeks, that you respect the gods, that you don't insult them, you do not compare yourselves to them and try to best

them. And they're always -- any of the god or goddess are unpredictable and anything can happen. So this is a good example of that. Unfortunately, Athena, she just want to do as one of the younger generation Olympians, flies into an uncontrollable rage, teenager-like, and causes in fact Arachne to hang herself. Now in, I guess, recommend for this, Athena turns her into a spider and her textile into a web, and therefore her name Arachne becomes -- that's the word for spider in Greek. So this is also the origin story of the spider and the amazing spinning and weaving qualities of the insect. So an origin story, but also one with a lot of lessons for humans and then also an ideological myth for why Athena is closely connected to weaving. So all of those things, let's say this, woven into one. So that is what I had left over from last week that I didn't get to. Today we're going to launch into Olympians 3, which are our Aphrodite, Artemis, and Apollo, our three As. A cubed, we can call them today. And we're going to go in chronological order based on their births. And you will remember right away that Aphrodite, otherwise known as Venus in Latin, that she was considered a primordial deity according to Hesiod and the Theogony. And we've mentioned several times, that there's an alternate version presented through the Homeric epics that she is the daughter of Zeus and Dione. So we go with that and we have to continually think of these two different versions. This is, again, I show you the Botticelli painting, one of the more famous paintings from the Renaissance, that we are looking at the Hesiod version of the story that as she is born from the sea and from the genitals in the sea, and then she alights onto, in this case, the Island of Cyprus. And remember that, because Cyprus will be important at several areas when we look at about Aphrodite. So we can get a lot about Aphrodite from this image. Let's look at another one as well. This is the, so-called Venus de Milo, or Aphrodite of Milos. It comes from the island of -- found in the Island of Milos in the Cyclades in the Aegean being the Greek Island. And it is a sculpture of the later period, the Rome probably very likely the late Hellenistic early Roman period. And of course now is in the Louvre in Paris. It's a good way to look at Aphrodite and the things that she stands for. So her domain is sex, love, beauty. She is the personification of human sexual desire. Her attributes associated with her include the ideal of feminine beauty. And that's interesting too because in representations of her, that changes over time, both among the Greeks and the Romans who took that literally. So what was the contemporary as a work of art was being made? What was the ideal of feminine beauty? That's what you are going to make Aphrodite look like. So we can think of that in our own day, how that can fluctuate. But how we have the stereotypical idea of this in some ways reflects what in these different periods of antiquity that ideal would be equally unrealistic for any actual woman to live up to, let's just say. But it is interesting that that will fluctuate a bit over time, including states of dress and undress and hairstyles and different elements, different ages, even that are considered the ideal beauty. Even when she is thought of as the Daughter of Zeus, she still is shown more mature than we will see some of our other goddesses. And, again, she sits in both spots. If she's the Hesiod Aphrodite, she is in the first generation of Olympians, therefore should be shown and depicted similar to Demeter and Hera being the slightly older, more mature in age. If she is in fact the daughter of Zeus, and therefore in the second generation of Olympians, she should be closer in age and representation to Athena and Artemis of the younger generation. And that does, it happens, you see different depictions, but I would say the majority of the Greco-Roman depictions of her, actually do show her in a slightly more mature age body type, still idealized in the same way that Susan Poseidon idealized older men. So we see that with her as well. Even when she is clearly being represented as a second generation, she still has a more mature worldly way about her. I think that goes along with the things that she represents. Also associated with her are Cupids, the little winged babies, that Eros himself, who in some cases is thought to be her son, represents. He is a named one, but there are also little similar figures in multiples that could also be called. Cupid Eros can be the same, but then they can be also a category of little flying babies that get folks into trouble. Also, her bird or her animal is the dove. So we'll see that. See her with doves and represented by that. Now, Aphrodite may well come from the Middle East, originally, the background, the spark of her may have come from there, may not be entirely, she seems an essential part of the mother goddess of mother Earth. She is the sexual desire, the reproductive force necessary as part of the mother goddess. So she must have always been around. There must been some of her. But a lot of the aspects and what we know about her and the stories that develop in the Mediterranean do have similarities with other goddesses from the Middle East, such as Astarte and Inanna and Ishtar. Inanna being Sumerian, Ishtar being Babylonian, but of similar deities, but again, with

different names and slightly changed culturally and over time. The connection with Cyprus may be very important here, that this is an island just west of the Eastern Mediterranean Coast, Coast of the Levant and that proximity may mean that that's how she came to the Greek world. There are very early connections with the Aegean and Cyprus. And Cyprus is almost like a gateway, a stepping stone into the Aegean Islands, both the ones off the coast of Asia Minor, and then eventually the more centrally located Cyclades and up into the mainland. So her close connection and even the story of her being born out of the sea and coming onto Cyprus, she could have landed on any island. But the fact that the antiquity of that story preserves that geographic location, also gives us an essence of where this tradition may be coming from in reality. She will continue throughout antiquity to have -- one of her most important sanctuaries is on the island of Cyprus. And that is at the site of PATHOS. And this is actually a coin that was produced by the sanctuary by PATHOS and using images of the sanctuary itself, including what seems to be the temple building itself and some kind of enclosure, possibly with an altar in the front. And you notice the little doves that are seated on the lower roof line of the temple could, again, represent Aphrodite and Aphrodite's worship. So again, very close religious connection, ritual connection to Cyprus and specifically to PATHOS. Another important sanctuary is on the Island of Kythira. Cyprus is not on our map here, it's just off our map down here to the bottom right, closer to the Eastern Mediterranean coast than it is to the Aegean. But Kythira we see here, centrally located just south of the Peloponnese, that important southern part of the Greek mainland. So Kythira here. And there is another important one also here at the Site of Corinth, not far from Isthmia, the site of the sanctuary to Poseidon that we talked about last time, very, very close to one another. And in fact, in some cases the city stayed at Corinth, also controlled the sanctuary at Isthmia and the festival that was held to Poseidon. Aphrodite's cult at Corinth is particularly interesting. There are conflicting traditions, but one suggests that in fact, part of the cult, two Aphrodite and Corinth involved prostitution, that that was practiced as part of the cult ritual. And it has also been likened to the fact that Corinth as a city [INDISCERNIBLE] maintained two ports, one on the north of them which gave access to the Gulf of Corinth, and then out to the western part of the Mediterranean, and then also to their southeast, the site of [INDISCERNIBLE] that brought shipping traffic out into the Aegean into the east, northeast, southeast, and of course, made the Isthmus so important when boats could go from one side to the other, but if by maintaining two ports, they also had a high percentage of sailors and seamen, which we've seen is important to Poseidon, but often also increases the number of necessary brothels. So it may well have been connected to that to some extent. But an interesting story, and one that you're not going to find in most other deities sanctuary. So something to think about. So Aphrodite had a number of different partners and offspring from those different partners. Unlike some of her sisters or nieces who were maidens and remained maidens, and therefore didn't produce offspring, Athena and [INDISCERNIBLE] is notwithstanding. She is a woman who reproduces and would be weird if she didn't, based on what she represents. But in general, we'll say that she is somewhat unlucky in love, and that most of her offsprings are problematic in some way. There's something very extraordinary about them, but not always extraordinary in a good way. So first of all, Hephaestus was her husband, as we've talked about before, that is an odd pairing with Hephaestus being considered potentially sexually impotent and ridiculed by the gods for being disabled or deformed, and therefore married too, and very specifically married to the goddess of beauty, perfection, sexual desire, reproduction, fertility. So as I mentioned before, they're beauty and the beast. They are the two opposites joined together and culturally, legally, contractually joined together. They do not produce any offspring. Instead, as we know and we read about from the Odyssey Book 8, she has an affair with Ares, and that's what you see. This is a Roman wall painting in which you can see the darker skinned male with the helmet is Ares. And we have Aphrodite in the foreground in this case. Probably for a family context, we have Aphrodite fully dressed among others. So with Ares, we know, and I mentioned before, they produce four offspring, two of which are fear and panic. So Phobos is fear and Demos, or Deimos is panic coming from Ares, most likely that this is what you get when you have offspring with this unpredictable, violent God of war. But we also have harmony, Harmonia, who maybe is necessary to calm the fear and the panic. So again, the opposite and potentially coming out of the aspects of her mother and she will ultimately be married to Cadmus, who we mentioned is the brother of Europa and the founder of Thebes. We'll meet him again. And then in many versions of the story, Eros or Cupid is also produced through this

union rather than being, again, like Aphrodite and even before Aphrodite, one of the primordial deities. She also has a relationship, an affair with Hermes and their offspring, both of them, again, particularly extraordinary, one is Hermaphroditus. Which is literally their two names put together, Hermes and Aphrodite, Hermaphroditus. And Hermaphroditus is the combination of a beautiful boy and the nymph cell masses fused together. So Hermaphroditus is both a man and a woman at the same time. And it's a term we still use today, hermaphrodites, that has the sexual organs of both a man and a woman. And so this comes from very much that -- comes from the story. And again, to remind you, those two names put together. So it's very easy to remember who is Hermaphroditus' parents. Well, Hermes and Aphrodite. It's in the name. And they also produce this very interesting figure named Priapus, a male figure who has this huge erection all the time. I guess maybe taking more after his mother, but then Hermes, who we haven't really talked about yet, but has a reputation of being a trickster and also very sexually interested and potent and all of that. I think he contributes something to this as well. So, Priapus. Then we have her union with Anchises, which we're going to talk about more in just a minute, a mythological mortal, a Trojan prince. And they of course produced Aeneas who was probably the best of all of her offspring. Maybe there's a lesson there about, in this case, it was better for her to reproduce with a human but not so good for him. And we'll see that. And then last but not least, is her relationship with Adonis who was the male perfection of beauty. And just one that I wanted to also notice. Most of Aphrodite's primary myths are set outside of Greece. They don't happen in Greece proper. And that may reflect her Eastern origins as well. That's to suggest that the initial version of many of these stories also developed outside of Greece, and then were introduced later. It also acts a little bit as a buffer zone that extraordinary things that go on with her and her heights of sexuality are outside the cultural norm for the Greeks. And by having the stories not be set among them, it protects them in a way. The stories are popular, they're told and retold. They're not so often shown in images honestly. We don't have as many. We have a few Aphrodite and Ares more so like what I showed you from the Roman world. There's a bigger fascination there. And part of that as we'll come to find out, because Ares plays a much important role as Mars in the Roman world than he does in the Greek world, and is very important for the genealogy of Roman history also, they have a different kind of status. So we see an attention to the visual record of that story, much more among the Roman civilization than we do among the Greeks. And in general, we don't see as much Aphrodite even. She's not shown in the nude, and no female really is shown in the nude until the fourth century BCE. Even though she's a goddess, and even though she's the goddess of sexuality, it was thought to be improper to show any female form, even if it's a goddess in personified female form. That was inappropriate, to produce that, to show that for a very long time. So when you see something like this Aphrodite and Pan, we know that we're after the fourth century BCE. In fact a sculpture from the Hellenistic period also from the Greek world and from the islands. But it shows some interesting things about her and her portrayal and the lack thereof, that there just aren't as many as we have of some of the other gods and goddesses that are shown very, very frequently. She's important for classical myth reception. She has stayed in humanity's imagination for a very long time. She's shown up and affected stories of all periods, really, and is still doing so today. I don't know if anybody's watching the animated show Krapopolis on Fox, I highly recommend. I think it's also streamed on Hulu, and you get a modern comic take on ancient Greek myth and culture. So at the end of the day, she is also a difficult figure for the Greeks, because she represents, she embodies sexual freedom, which is something that applies only to men in the Greek world, and that may be the primary cause in the stories that are told and retold and therefore survive. She is almost always very unlucky in love. So that sexual freedom and what she represents, although in necessity for reproduction, are also dangerous and a downside. And even as a goddess, she's going to pay for that. There are repercussions. So we learn about her first from the -- well, one of the early traditions comes from the Homeric Hymn to Aphrodite that you read. And it begins with a statement and understanding of Aphrodite being the goddess of sexual union, a force that is felt by every living being, not exclusively humans but also gods and animals in addition. So it really is universal in that sense for life and the continuation of life. But this leads to the larger claim in the hymn that she has a tremendous amount of power because of that, and that she can even have power over the mind of Zeus. And that this statement where, if I quote, she even led astray the mind of Zeus to delights in thunder, who is the greatest, has the highest honor, even his wise mind, she tricks when she

wills it easily, mates him with mortal women, making him forget Hira, his wife's sister. So here we see the suggestion the way there's this debate between, is Zeus fate or does Zeus have to follow fate? Is Aphrodite, in fact, part of this? Is she controlling Zeus? She's compelling to do these things that are not normal according to Greek cultural custom. But like we said, there are reasons, even cultural reasons why Zeus is the philanderer that he is. So to suggest that it's out of his control, gives him an out, but then also brings up these bigger questions about, okay, well, so who's in control. Is in fact a goddess in control of the most powerful father of the gods? So we really get a two-sided threat in this, both that Aphrodite is potentially more powerful than Zeus. And then the order of the cosmos is called into question. What we've learned about the way everything is ordered, and the way everything works is called into question. But also sexual desire is more powerful, then the traditional standard family bond, which is what Greek society is based on, then Aphrodite is a threat to social order. So again, things that happen, things that play out are a warning to her, her consequences, but also a warning to human society, what isn't going to work and what is more important at the end of the day. So this is why in the hymn, Zeus then puts Aphrodite in her place, reaffirming his sovereignty over her, and then his sovereignty over the universe, and universal sexual desire and power by extension and reaffirming the patriarchy as if we needed it reaffirmed. It's been reaffirmed. Of course, he does this by usurping Aphrodite's function and making her fall in love with the mortal man. Very much, well, let's see how you feel about this. And this is the story that we know both from Homer and from Hesiod, but really nowhere else. So it's a very old story in Greek literature. One that for whatever reason didn't need to be retold over and over again, maybe because of the lasting tradition of Homer and Hesiod. But regardless, we know it from early. It's an early story. It's not something that came in later. And of course, as the poem begins, we meet an Anchises, our Trojan Prince and Trojan shepherd who is tending his sheep on Mount Ida near Troy. And as an aside, there are multiple Trojan shepherds that have problems on Mount Ida. We already met Ganymede, who is of course, abducted and took up to Olympus. Now we're meeting Anchises, and ultimately we will meet Paris, famous cause of the Trojan War also being basically accosted by deities on Mount Ida while they're attending their flocks. Anchises, of course, cannot resist Aphrodite, even though he knows better. But he cannot, takes her to his bed, said to be made of skins of wild beast, which he himself had slain, which is an indicator that he is an aristocrat, that hunting of wild beast is part of his persona, his abilities, and also represents an initiation, which is important that Aphrodite is intrinsic in a lot of initiation rites in Greek culture. So this hints to that as well, that part of your initiation to manhood involves hunting and successfully killing animals, especially large animals, bears, lions, wild boar, things like that. And of course, the first result of the union is the child Aeneas, who of course, Aphrodite is not going to raise the child. He is raised in Troy as the cousins to the other Trojans. And of course, will play a very essential role in the Trojan War. We will meet him again in the Iliad. As far as Aeneas goes, he's neither mortal nor immortal. He's one of those, what I like to call a junior varsity god, a hero in that sense, or a demigod. What's interesting though is that he's portrayed very much as a mortal man, even though we know his ancestry and that should be helping him. But his portrayal, we'll see is very much on the scale of human immortal rather than mortal. But this is his story. He was nursed by mountain nymphs. And again, even though partly immortal, he eats the food of the mortals. And that's true for most heroes, most demigods. They will require the sustenance of man, even if they have some kind of immortal blood flowing through them as well. He's born in nature. He'll return to the city that his father comes from, long line of rulers, and which means, again, that civilization takes over from these natural forces, a theme that we see over and over again, and that ultimately he will -- it's prophesized that he will win undying fame, which is interesting, it's an underlying moral, but also wish for many individuals that winning fame and carrying on a family name, we'll hear this again, is our only defense against death. And death through the Greeks again, which we will look at quite intensely, was not something to look forward to. There wasn't a lot that happened after death that was anything you wanted to happen, that it was about how you live life. So that was really the focus and the only way to defeat death if you were mortal, was to have a name, have progeny, have a future that would continue the name. Now, we also find out that for poor Anchises, which again, the moral of that story is don't ever sleep with a god, it's never going to turn out well. And if you do, definitely don't brag about it. It's a secret. Don't tell anybody. And because of his boasting, he was prematurely aged. So he is a figure that on occasion, and let me go back actually to this

image here. There's two. One of them is easier to see. We have a black figure vase. This is one of the more important scenes of Anchises and Aeneas, but this is Anchises shown in the best way they can at the time as an old man, even though he was not nearly as old as he was, because of this premature aging. This scene, which is both of these very early versions of a story that becomes incredibly important to the Romans later on, this is at the sack of Troy, the end of the Trojan War, when Aeneas is able to escape death and capture by the Greeks and carrying his father out of Troy. So that's really what we see here. One case you see more of Aeneas in this case just as backside, but he's carrying his father and usually bringing his son along with him. We get that in one of these versions. And it's Aeneas who will travel to the west and will represent the foundation of the Roman people, and many very important Romans will claim their descent from Aeneas and ultimately their descent from Venus or Aphrodite. So stay tuned for that. But that's what we see here. So Aphrodite celebrates her power, but also reinforces her subordinates to Zeus and the distinction and necessary separation, again, between human and divine. We see a lot of these stories ultimately saying, okay, but we are divided, we are not the same. Just to briefly mention some of the initiation, I'll go back to Aphrodite here, it mentioned that those are actual cultural rituals that take place in the Greek world. There are particular ones for boys and for girls. We'll see various different deities participating in some of these. In fact, let me go one more over. These are some scenes that we believe are recreating some of these interactions of men and women in different forms. For boys, we have the practice of pederasty and older men who become the partners and the mentors of boys and teach them both in the school context, incorporated into education in the Polis, like in Athens, but also things like hunting, war, public speaking that's a cultural initiation. There's also a political initiation, which involves a three day festival where boys of around 16 dedicate a lock of their hair to Artemis, who we're just about to talk about and swear an oath of allegiance to the Polis. So you have various different religious rituals connected to rituals of aging, of transformation from one part of society to another maturation, and moving into functioning roles in the Polis. For girls, we have really a cultural initiation. We don't have a political initiation since they are not citizens. They don't participate in civic life the way boys and men do, but their ultimate cultural initiation is the marriage ceremony. And that's actually what we see here on the bottom left on this 6th century vase painting, is the scene of a marriage procession. And we know just very briefly about -- there are different city states have different rituals connected with girls symbolically usually giving to a sanctuary, often to Artemis, who is a patron goddess of young girls, their childhood toys and implements. And then those are replaced with a dowry and with clothing and jewelry and cooking pots and things that they will need to be a wife and ultimately a mother. And there is usually a legal sense also in this marriage, it's a contract. The woman has absolutely no say in it whatsoever. And again, a contract between two families in most cases and involve physically processing, moving from the girl's house to her husband's house, and therefore that really represents her transformation, as well as we have this symbolically happening, there are sacred waters that are used for them to bathe before they're married and they will change allegiance and worship as well when they go from being a girl to being a woman, literally from Artemis to Hera in most cases. But Aphrodite is their ever presence as well, especially thinking about most women's purpose, according to the male society, was to produce legitimate children. So that was necessary, but again, Aphrodite needed to be controlled. There's lots of interesting things in this topic. We'll see that there are lots of myths about the fear and the dangers of that transition for girls into womanhood and the idea of marriage. And there are numbers of young women who never get to make that transition. We call them the brides of death. Death is what they get instead of a marriage or other violent acts. Persephone, Iphigenia, Antigone, those are all some that we will meet. But we see similar stories for some of the boys as well in their youth, and that they do not make the transition as well because of various things that happen. Some of them as a direct result of interaction with the gods, or in fact, goddesses. So we'll keep that in mind. Okay. Artemis, Diana in Latin. Artemis literally means the dangerous one. She is the twin sister of Apollo. Their mom is Leto. Although she is the twin of Apollo, I am presenting her first because, in fact, she had to be born first and then acted as a midwife in order to help Leto give birth to Apollo, which was a very, very difficult birth. And we remember that Hera was responsible for not letting Eileithyia, the goddess of childbirth help Leto in her birth. She was on her own, and she was in fact on her own on the island of Delos when she was overcome with labor. And again, it was only many ways because Artemis was born first and

helped her, that she was able to give birth to Apollo. So because of this, she becomes the older of the two twin siblings. But she also becomes the patron of midwifery and childbirth, even though she will always be a maiden. She's always a virgin goddess. So again, it's contradictory, but connected to her origin story and her birth story. Artemis is born as an adult in that sense that she's born, but she immediately jumps into this grown up service. Although she will never go through the entire process and be married and produce children, she stays very much in that same state of like on the cusp of womanhood, but not. So never really a small child, never a full grown fulfilled in the Greek cultural sense woman either. So, being the patron of maidens and young girls is perfect for her. That's one of her important things. Not the only thing she does. We see here, she is shown as a huntress with a with arrows and a quiver. And she's also accompanied by a small stag. And those are important attributes of hers, which we will continue to see as well. But again, she's responsible for this wide range of things. She will also ultimately be a fertility goddess, which also, again, seems weird because she's a virgin goddess, but that is through her connection with animals, which we'll see play out. Artemis is an intensely private goddess. She is much more comfortable in the wild than she is in civilization, which is interesting too, because her twin brother will be a god of culture and civilization. And she is a goddess of nature and of the wild, and especially of animals, the protectress of animals, and again, a hunting maiden, but also protects animals. She is the aversion, a development of a very old goddess that we call the Potnia Theron which literally means our lady of the animals, or our lady of the wild animals. And that's very much what she has. Her symbol is the moon, although in many cases we have a separate goddess of the moon, Selene. But Artemis can also step into those shoes as we'll see that we have a double god of the sun as well. Both Apollo is connected with the sun, but so is Helios. So there's this double nature of both sun and moon but moon or Artemis. She's not shown with her quiver and bows in every case, but as we did see her before she is, but the animals, if you don't have the quiver and bows, you're going to have at least an animal to also help indicate. The wings are an interesting choice. That seems also to be -- this is a quite early vase from the early sixth century that shows us an early version of our Potnia Theron, our goddess of wild animals in which she can be showed winged. And again, is that necessarily part of her identity with the animal kingdom? Possibly. But we do see that it may also be, again, a more eastern influence where there are winged goddesses. Even some of the ones that we closely connected to Aphrodite can be winged. And this may be, again, fertility but in this case, among the animals. Artemis is, again, like Athena, a tomboy. She is associated with things that are more traditionally male, like hunting of animals but generally she's represented as being more girly. But still a maiden and private and things can happen to you when you cross her. She's never considered though -- well, I guess because she's on this cusp of womanhood. She is in fact often portrayed as being fairly alluring. Not something we would ever say about Athena. And again, I remind everyone that these are stories made by men for men and reflect in a lot of cases, male anxiety and attitudes. And I think that's where some of that is coming from, that she's considered dangerous or alluring in that sense. It's not her fault, it's on them, not on her, but it has to do very much with the age and stage in which she is and the fact that she is eternally at that stage. She can be very dangerous. Again, all the gods and goddesses can be. Artemis, though is a good example. We have an example of that with the myth of Actaeon. Actaeon was a man from Thebes who accidentally, while he is out with his hunting dogs, sees her bathing. So she's unrobed, she's naked, and she's bathing. And she is so horrified that someone, so a man, saw her naked, that she changes him into a stag, first of all, so that he's an animal. She has the ability to do that, but also that he won't be able to report what he has seen. But even further, his own hunting dogs turn on him and rip him apart as they would if they were hunting a stag. So that's what we see in this red-figure vase painting from the fifth century, BCE. We see, in this case, the dogs must see him as a stag, but in order for us to understand the story, I guess we need to see that it's not just a bunch of dogs attacking a stag, but in fact that this is a man, that this is Actaeon, and that we see Artemis here as the huntress also, that she herself is also taking aim at the stag. So huntress and protectress at the same time. Again, this is an interesting portrayal because we don't have a huge number of them because it is a difficult topic, one that could be classed under friendly fire as it were that your own animals are turning on you in something that could be very dangerous. That hunting was not done lightly. And especially of large creatures, a lot could happen to the hunter as well. Something that it is tied into a memory or a very early tradition of human sacrifice, and that may have been connected with a

hunter's need for providing for a society and that sometimes you have to make amends for the animals that you kill, whether this is human sacrifice or animal sacrifice. And that in this way, it's almost an animal human sacrifice combined. Artemis, of course, is connected to the instance of Iphigenia's sacrifice at the start of the Trojan War. So there seems to be a connection there between this possibly very ancient ritual certainly portrayed as taboo, portrayed as, even though this happened under extraordinary circumstances, it's not something that we should do. And it's connected to, and of course, Iphigenia's sacrifice and Artemis's demand of it is also connected to a sacred deer of hers being killed. So there's also a tit for tat between animal lives and human lives. So again, this dichotomy of her as the huntress and the protector of animals. So she can be portrayed as particularly cruel, but also that idea, like we saw with Athena can be very rash, can flop the handle, can be easily angered, easily shamed. She is also particularly a guardian of women's groups. So not only young women in particular, and the dedication, particularly from them, and some forms of cultural initiation connected with young girls, even are connected to Artemis. And we see this at her sanctuary at Brauron in Eastern Attica, which was a very important sanctuary for the Athenians. And it is particularly connected with the youth, the young girls of Athens. And I'm going to show that in just a second, but I also want to briefly show one of her other very important sanctuaries is at the site of Ephesus on the west coast of Asia Minor. And we see here this is a view of what Ephesus looks like today. It is a very important pilgrimage site for Christians because of its later history. But it seems to have started out as a local cult for a female deity related very likely to many of those Middle Eastern deities, fertility deities, animal deities that we mentioned earlier. And that becomes Artemis later on in the development. And interestingly, this is what the cult statue was said to have looked like. This is a copy said to be a later copy of the cult statue. We have a few of them, and they are very similar. So they do seem to be modeled after this very usual original. It is meant to be Artemis. She has this very dramatic headdress that, again, has closer connections with eastern traditions than it does with Greek traditions. She also wears a very interesting dress that has triplicates of animals in relief. And those likely represent maybe even a very high relief embroidery on a textile that would've been very, very ornate, maybe even colored and covered with different colors and different materials like we saw with the old statue of Athena on the Acropolis. This one too was likely a very early statue that was then actually dressed. And so the copy that we see is all in stone, but the original likely was made of the actual material and possibly wood or some other light material could have been ivory as well. We don't have that much information. We mostly have the copies. One thing though, that we do hear about a lot and is part of this, is what you see here in her middle section, and there's various different explanations for these. The immediate explanation has many, many, many breasts that, again, Artemis in this case as the patron goddess of the animal world represents fertility among animals, and that these many, many breasts would represent that. And again, with the multiples of the animals, you're like an animal. Think of a pig. A pig is a good example with multiple tits in order to feed multiple babies at one time. So that's one explanation. The other though, is that there is a story that there was a tradition of hanging bull testes on this statue and that they would then accumulate, and that's in fact what we're looking at here, that these are a whole series of bull testes. Also obviously representing fertility, but in this case, the male seed, the male fertility, but in the aspect of the animal and the reproduction of animals. So I don't know if there's a right answer, I don't know which it is. Both of them seem pretty amazing. You will not see another cult statue exactly like this one. It is incredibly unique, but shows both the combination of very old local traditions with more Panhellenic deities and how they can be combined in very interesting visual as well as traditional myths and stories recorded in literature or not over time. And that we can see that this can be Artemis and this can be Artemis, and this can be Artemis. So it's very, very interesting how diverse these depictions can be. So let's look at Brauron briefly connected with the worship at this sanctuary in Eastern Attica. We have a number of different stories. One of them has to do with Callisto. Her name literally means the most beautiful, a nymph follower of Artemis who had taken a vow chastity, which is what happens with the followers of Artemis, of particular members of the cult, but also Priestesses of Artemis. And Callisto, unfortunately was seduced by Zeus who posed as Artemis. So she herself was giving herself to her goddess, she thought. And of course, when her pregnancy was discovered, she was changed into a bear by Artemis or Zeus or Hera. Three different versions of who did the changing. And it produces a son, Ares, whose name is the root of bear of that



animal's name. And we should note that once a girl in -- this story represents that once a girl has passed into the realm of adulthood, she can no longer be a companion of Artemis. There is a divide. You leave girlhood things behind, you leave Artemis behind when you become a woman and others when you become sexually active, no matter the cause. The rest of the story says that Callisto as a bear entered the town and was killed. So Artemis in revenge sent a famine into the town, which could only be averted by citizens sacrificing his daughter. So again, this brings this human sacrifice as this is a parallel story to the deer and Iphigenia story. One citizen offered to do the human sacrifice, but actually dressed up a goat as a girl and sacrificed that instead. Another, again, parallel to what we'll see in the Iphigenia story. So why bears? Why is bear important to these stories? First of all represents the bear's hibernate, which can be equivalent to a pregnancy. That idea that the baby is hibernating, is inside a cave, inside a womb. A cave is often thought the womb of the mother earth anyway, so they're literally in this womb or the way the bears in the cave. Bears also interestingly, in the ancient Greek world, had the reputation of being very sexually desirable animals that they were always looking for sex. And that represented Callisto having sex when she shouldn't have that. That it was not the right time or shouldn't have vowed chastity. So we think that's some elements of the story and why they came together the way they did. This is in some ways transformed into an Athenian rite of passage for girls that are age 10 to 12 years old. Actual live Athenian girls between those ages go to the temple of Artemis at Brauron, which you see here, to Accutane, which means to be bears. They in some cases are thought to have dressed up in furs and danced around and acted wild like bears. We think this is just a fragmentary little piece of a cup from the sixth century. But we think it shows actually potentially part of that ritual of the young girls dancing around acting to be bears. It lasts for a couple of months. It was the first time these girls would've been away from home in their whole lives. They would've learned. They would've educated only at home, and they would've learned all about keeping the home, managing the home, and all the crafts that were necessary. This was their one -- sold their wild oats, as it were, is their version of that. And yet to maintain their chastity and their innocence that was necessary for them to make that transition into being married women. The final ritual was to sacrifice a goat and then dressed up as the bears and dance for the goddess. And again, that's what we think we see on this cup. They sacrifice the goats as symbols of their sacrificed youth, that that's being left behind. And also because Artemis demands a sacrifice, but human sacrifice, in contemporary Athens was no longer possible, was no longer appreciated. It was taboo. And again, we will see parallels to this in other stories, including this is a Roman wall painting, an excerpt from the story of the sacrifice of Iphigenia which we will see more in the future. But in which, one version of the story, a deer is substituted for her sacrifice. So in imitating the bear, they imitate the transformation of Callisto into this childbearing being. And of course 10 to 12 years old after that, they go back and they are to be married probably within the next two years of their lives, between 12 and 14 years of age, was typical for Athenian girls to be married by their fathers and enter that society. Okay, so next is Apollo. Apollo, and this is usually where I give you the Latin name, is Apollo to the Romans. He is the quintessential Greek god who is adopted into Roman mythology as the Greek god Apollo. So he is not immediately equitable with a Latin origin god, but he's also considered very important and is very highly appreciated and worshiped and important for Roman culture. But he will remain being Apollo. And I should say, he should -- also considered a foreign god. He never becomes truly a hundred percent Roman god in that sense. He's considered an import to them. So Apollo has a lot of domains. He's responsible for a lot of things. For oracles, for telling of the future, for prophecy, for healing of sicknesses and wounds and all kinds of medicinal arts but also of plague. He's sometimes called the Lord of mice or the Lord of rats, since that's associated with the plague. He is responsible for most cultural things like music, poetry, medicine. He is a founder of cities, a promoter of civilization, a giver of laws, but he also can be responsible for sudden deaths. He's a punisher of wrongs. He also, though, is responsible for enlightenment and discovery and for flocks and archery. Like his sister, he too is an archer and a hunter, but she really rules that area. He can be shown that way. There's some stories that connect him to that ability, but that is not his primary focus. But it's interesting that all of those things are combined together. And as I mentioned, he also can act as the God of the sun, and therefore the God of light as well. And Artemis would then be the equivalent goddess of the moon, goddess of dark. So they, as twins, but then also representing the polar opposites in those things. His attributes include ideal youthful beauty, always the cute young thing in

everything, in any way that he is shown. He can be shown with -- and I should say this is a statue of Apollo from the temple of Zeus at Olympia, from that temple that dates to between about 470 and 460 BCE. This is part of the sculpture from the outside of the building, from the pediments. And it's an interesting scene that we will look at again, called the Battle of the Lapiths and the Centaurs which is connected to myth of Theseus. And we see Apollo here. He's in the center of the story, and you can see his one arm is out and he's trying to preserve order or return order to a very chaotic scene. And where civilization and the beast world are coming together and fighting and one is threatening to overwhelm the other, both as a God of order and a God of civilization. He's getting everything under control. So we see him young, beautiful very much portrayed as -- his hairdo is portrayed as a young athlete at minimally dressed. But that's why he is very just standing there and in control is that's what he's trying to represent. Another one of his attributes is the liar, the musical instrument. We will see a couple of versions of that. He also is, as I mentioned, associated with the bow, which he can use as a weapon. He usually though uses it against people. Remember him being responsible for sudden death. That will usually come with invisible arrows that are thought to strike down individuals when they just suddenly keel over. That was Apollo at work. He is also associated with a tripod, a three legged cauldron, that represents, we saw one when we were looking at Olympia, that represents a trophy. Again, athletes and the winning of trophies but also represents his sanctuary at Delphi, there's a famous tripod. And so when we see the tripod, that can also be a stand in for Apollo and a stand in for Delphi, which I should say is what my backdrop is today is an aerial view of the -- if I turn that way, we can see the foundations of the temple, the sanctuary to Apollo. And we will visit that as well. He is additionally associated with both palm trees and the laurel tree, which we often call the bay leaf tree, but the laurel tree. And we will see things like Laurel wreaths associated as well with those around Apollo and Apollo himself. He is associated with the muses, which we mentioned at the very beginning of the semester, that patrons of poetry, song, music and dance, all things he's associated with. Apollo is sometimes also thought to be associated or coming originally from the East. Again, we've seen that over and over again. Part of him anyway, may have started out as a god of plague in Western Anatolia, the area of Lycia. He also though, has very close links with the north. The north really edges or even beyond the edges of the Greek world, the area which was called the place of the Hyperboreans, which means the men beyond the north wind. So really, really up there and out there. So a God of quintessential Greek civilization, but also associated with the outskirts of the regions as well. We do know him going back into the Bronze Age, but again, he seems to have had a slightly different name, and that Apollo comes in later. And that may be the Eastern Apollo coming in. I am going to go through some of his partners in love. He too was very unlucky in love, exceedingly unlucky in love. He has equal opportunity lover. So we will see many different stories. One of his principal partners was Hyacinthus, who was a beautiful boy. They were working out together performing athletics together, practicing discus throwing, and unfortunately was hit in the head, Hyacinthus was hit in the head and was killed. Apollo caused the Hyacinth flower to grow from his blood. So in other words, producing an immortal version of him that would go on and flower and live forever. And this story very much represents the relationship that we see in the mentoring and the patristic relationship that we see in Greek culture and especially formed around the gymnasium, the high school, the school of education of Greek youth. I'm going to stop there for today because we're getting close and the next story is long enough. So we will continue with Apollo next time, and then go on with the remainder of the Olympians. So again, don't forget. And next week I should have your review list maybe even earlier up for the first exam. So 13th. Don't forget that. Thank you everyone. Bye-Bye. Student 1: Thank you. Student 2: Thank you. Student 3: Thank you.