KIM SHELTON: Morning, everybody. A few people hopefully will still be popping in as we get started. So we are now on, believe it or not, the third third of our semester. And I want to remind you a couple of things, first of all, is that obviously we will have a lecture on Thursday. Then next week is spring break, but immediately following spring break, as lectures continue, you'll also have the first draft, the initial draft of your papers-- your final papers will be due. So don't forget about that. Make sure you've made a good start. It is meant to be a draft so that you can get decent feedback and have as perfect as possible a final submission to really work out all the kinks at this point. So do keep that in mind and try to get as much done as you can, including maybe thinking about having all your sources in line before you leave campus for spring break. So just keep that in mind. The other thing I want to remind you about is the next exam, which is technically in the final exam period, although as you recall, I'm sure, from the beginning of the semester, I said that the three exams are equally weighted and are equally organized and put together. So the same formats, the same amount of material. And for that reason, I've divided up the material over the semester in thirds with exactly that in mind. So the last exam. So exam number three, which is in the final exam period, May 8, starting at 11:30 in the morning. Again, online, on bCourses. And in that case, we will likely start on time at 11:30, but I will get back to you about that. Since folks aren't changing classes during the exam period we can potentially start on time, but again, I will get back to you about that exact timing. It is scheduled at 11:30, just like our class is scheduled at 9:30. So we'll see about Berkeley Time. But everything starting from today through the end of the semester is what's going to be the focus of that last third exam. Again, there is some cumulative nature in the sense that we'll still be knowing the Olympian gods. We'll still be seeing them and reading about them and applying them to what we're learning about this last third of the semester, as we also will talk about some of our heroes and some of our cities. But again, the primary focus is what we're going to do starting today. And starting today, we're going to be looking mostly at the Epic Cycle, the Trojan War, and the stories that come after the Trojan War, with our last week of the semester looking specifically at Roman mythology, things that are unique and particular to the Roman tradition, and things that are-- the way they take and adapt the Greek tradition but the things that they bring to the table that's unique to themselves. So that's a breakdown of the last third. You can tell I'm a little hoarse, losing my voice. Which means it's time for spring break. Okay. So as we jump in and get started, today I want to start out with a real good background introduction to the Epic Cycle, to oral poetry, to Homer. Those are all things that we're, again, going to be revolving around and through for the next few weeks. So I want to start out with that, nominally the first part, and then we're also going to start into the things that happen that set up the Trojan War. We'll see how far we get, and then most of the Trojan War will happen, will occur on Thursday with the sack of Troy and the returns of our Greek heroes in the week after spring break. I do teach an entire semester on the Trojan War, so I'll try not to be too long winded in this case and get all of this jammed into essentially three class days. But let's start out by thinking about Epic and Homer and the Bronze Age and the relationship to the Bronze Age. So very generally speaking, whenever a group of people, a culture want to express both their joys and sorrows as well as to honor their gods, their heroes, they will turn to poetry, to verse. We're fairly certain since the Mycenaeans period that this had been the case in the Greek world, and there must have been folk songs that were sung, recited, in verse for different occasions like religious festivals, to recount historical events, during nuptial ceremonies, in the states of mourning the deaths of important individuals, and so on. Unfortunately, none have survived. What you see here on the screen is a wall painting from the palace-- what we call the Palace of Nestor at Pylos. It's at Pylos. Of course, we'll get to know Nestor this semester very well and potentially revisit his palace when he comes back from the war. This wall painting potentially represents exactly what we're talking about. That, we have here an individual who's playing the lyre. It's like a stringed instrument like a harp, the lyre, and is very likely reciting, performing, singing along with the music, and so this may well be our first image of an oral poet. Which is what will be traditional, both as those who compose the poetry, the epic poetry that we're going to be talking about, but also others who recited it and performed it over and over and over again for hundreds and hundreds of years and obviously many, many generations. And we think that this was already, again, the seeds of this were starting in the Bronze Age, just as many of the other stories that we've talked about so far, especially in the last section of the semester, could potentially

be connected to stories that go back to the Bronze Age as well. So that's what we see here. We also potentially, although we don't know for certain that the image of the bird that flies in front of the poet may also be referring to oral poetry. Homer himself, when he's describing the poetry of the oral poet, calls it winged words. And it's very tempting to see this and imagine that that's actually what is flying forth out of the poet, his music and his voice combined in winged words. So in the period following the Bronze Age is when we really have the development of epic poetry as a long form oral performance, specifically, we believe, composed for an elite audience. So different from the kind of poetry that was being produced, for instance, by Hesiod, although that too may well have been consumed by an elite audience, but it was also directed at a wider-- let's say a wider cross-section of the population. What epic poetry and the kind that we're going to be looking at is specifically geared towards what we may also call the heroic epic and thinking about heroes and the deeds of a glorious era, an earlier time. There's this deep sense of nostalgia and the great differences that existed among these heroes. It's also thought to be long ago, very much embellished, obviously, and it always makes me think of the start of Star Wars. A long time ago in a galaxy far, far away. Immediately sets you up for the tale of all tales. And unreachable. It's okay if it's unrecognizable, because it is long ago and in a setting very different from your own. But as we also appreciate these aspects of the traditions of the way actual people composed, repeated, performed this poetry, we also have to put ourselves in the position of the contemporary listeners, which is something that I've wanted you to do from the beginning of the semester and think about the reception by the contemporary Greeks of the visual record and the religious stories as well as the epic record. For them, especially this part of the tradition, even when gods were called into question, this heroic period and the Epic Cycle was, in most ways, considered history by the contemporary listeners. Most believed that these were real people and that these were real places and real things that had happened, even if embellished and acknowledged as being embellished in a tradition that was being told to them by a contemporary but bringing from the deep past these traditions. What was particularly unbelievable may well have been, again, one of those embellishments. But at the root, it was really believed. And how time was reckoned in these later historical periods goes back to the Trojan War as a signpost for them, as a place to calculate time and the generations thereafter, because not only are the genealogies of the founders of cities and the founders of-- and the heroes themselves, but this will continue to be true for later historical generations of Greeks as they weave their own genealogies and attach them to these earlier traditions. So this is all part of understanding the impact of these places, these characters, these events, and the telling of them in this amazing, epic way that's so important for our whole understanding of the tradition, of its contemporary impact, but also why we have it today. Why it's still around. Why we are still reading this and learning about it and has been so influential on every generation and many, many cultures through time and across quite a wide distance. Yes. Wonderful. Let's go. Okay. Of course, in the Bronze Age, most writing was unknown. We'll see the exception to that. Of course, there's this limited writing system used very specifically for certain kinds of administrative documents. Unlike other early cultures of the Middle East and the Mediterranean world that did actually write down many of their literature and their poems and other things, the Greeks didn't. They had oral tradition as their basis. So that meant that oral poets had to commit this verse to memory, and there's many ways that they did that. We're going to go through a couple of them. One is that there was really a combination-- and the great performers did this. There's a combination of formulas and improvisation. And as time goes on and it becomes more solidified and eventually written down, the improvisation falls out because there's an expectation, that that which is solidified or written is going to be retold. And again, it's an oral tradition so people still kind of make it up a bit as they go along. But the more structured and organized you have it, it's like learning your script to perform on the screen or on stage. It is a tremendous amount of memorization, but it also becomes a formula itself. It's something that both-- it's sung, it's rhythmic. There's a way to make it happen. It was composed-- the Greek epics were composed in a meter, so it's a rhythm, that is called dactylic hexameter. And that means that the dactyls, which means fingers, are individual little elements, and the hexameter means that there are six of them in each segment or each line of the poem. And this is one-- this is what we scan for the verse and for the rhythm. And for the dactylic hexameter, it is the basic dactyl, the basic unit or finger, is a long sound followed by two short shorts. And each group is like that, and we see this represented with a long line followed by the two little u-shapes with

the short. And you can scan along and see that the first line has a few irregularities, of course, because that's always the case. Almost in every case, the last two line-- the last two sounds or syllables in the line are both long sounds. So you really have five of the long, short, short, long, short, short, long, short, short, and then long, long at the end. And then you start over. Now you can replace two shorts with a long, so that's how you get-- for instance, in the beginning of this you have a long and a long instead of a long, short, short that you saw in the first line. And again, this is-- I mean, if we were doing this properly we would be singing this, but I'm not going to sing this for you. We don't know what exactly the sound itself would be going along with it, but it is truly rhythmic. And some of even the-- we know the words that were chosen and the way it was put together had to fit the verse. So it's not totally open to whatever you want to say, it has to fit in. So this is how it works. I can do a little bit of it in just a spoken way and say-- oh, and I should also say that the long versus short has to do with the vowels. That's what's long or short, really, is the vowels, and that it's unlike-- Greek is unlike the way we think of, because in English we have long and short vowels. Right? It's Ae or E, Ah, Ei. We do that. But in Greek, it literally has to do with the time that they pronounce the vowel. So the vowel will sound the same to the ears but it's actually just whether it's a short E or a long E is the difference between the short and long vowels. So we might say [GREEK] Horrible, but that gives you an idea of how it goes. And then you can look at the size of your Iliad and realize what we're talking about. And what these people were able to do. This, of course, is at the very start of the poem of the Iliad. You can see here Iliad, line 17. It's book one, line 17 through 19 just to get us started off in the spirit of things. So of course, that's just the basic building blocks. That's how the words were selected and put together and then performed, again, sung orally and performed. We also have, throughout, a whole series of formulaic phrases, as well as epithets. So a noun adjective combination that already fits the verse, that fits in with the rhythm, and then can be used whenever necessary to fit in. And so you'll see that when you're reading it, there are certain ones that we get frequently with individuals, especially, but also other nouns. But then you also will get some that change up because, again, maybe because it has to be somewhere else in the line and it has a slightly different meter. The poet could choose which one is used based on where it needed to be in the rhythm. So some examples are the lily fingered dawn. Just the sun comes up, but the lily fingered dawn. The wine dark sea. Swift footed Achilles, whom we'll see over and over again. Long suffering Odysseus, just to name a tiny number of ones that are just throughout the whole-- throughout both epics we have surviving texts. There are also stock descriptions of repeated actions that are used over and over again in the poems, like preparing for battle. They prepare for battle many times. It's almost the identical scene, words repeated in different sections of the poem. And again, you're memorizing one thing and then you're using it where you need it to be. Feasting scenes are also like this. They happen frequently enough that there's a stock version that the poet can then bring up and use when it's necessary. They will often be said by different characters, even though it's the same words, and that makes it feel very different even though, again, we can look at it and see that it's very much the same. And again, this is a tool for the oral poet to be able to memorize great amounts and then also compose as they go, which we think many of the early ones actually did. So we do think that many of these things, these kinds of devices go back to the beginning of oral poetry, and therefore may go back to the Mycenaean period as also potentially the genealogies that are recounted in the poem and how important it is to show who's father and grandfather and so on and so forth. That may go back to a kind of pseudohistorical genealogy. And then also the catalogs of places and kingdoms and what were included in those kingdoms. There's somewhat debated. It certainly goes back to before the composition of these, the full poems, which is not happening until probably the eighth century BCE. Definitely goes back to earlier than that and we get some sense some certainly go back all the way to the Bronze Age. And there'll be a few objects as well that pop up that definitely Homer would never have recognized in his own day. So what do we know about oral poets from the historical period? Well, this was a profession, a job that someone learned to do. Presumably with some talent going into it, but they learned to do this-- excuse me-- with their job. Sorry about that. We know that the oral poets as a profession were later on organized into unions, into what we call guilds, artistic guilds, and that it was a profession that could often be hereditary. And some of this had to do with singing ability, which, in fact, can be hereditary. And in fact, not being able to sing also can be hereditary. So there was, on the one hand, your genes provided you the ability to be able to do it, and then you also potentially were moving

around growing up and learning this from childhood and so would be ready to go and perform already as an adult. According to Homer himself and his words that he writes or composes, he describes an oral poet as craftsmen in the service of the people and likens them to other important professions that are in service of the people, like prophets, physicians, and carpenters. It's good to know. Oral poets were travelers. They had to go from place to place. They were often, we believe anonymous, they didn't go by a-- maybe they had a professional name, but oftentimes it's not. They were just the poet. And this is in part because they were thought of and cast themselves very much as the mouthpiece of the muses and the mouthpiece of the gods by extension. So it wasn't about their identity or even their talent. They were a vessel. They were an instrument for bringing this forth and presenting it. So that's one reason. There's also the general thought that certainly not all oral poets, but some of them may well have been blind. And this comes to a tradition about Homer himself. We'll talk about Homer himself in just a second. But the possibility that he was blind, and also the use of a blind oral poet in the Odyssey. And again, Homer is in control of what that character is like, and many believe it to be a self-portrait of Homer-- and therefore blind, both Demodocus in the Odyssey and also Homer in real life. And then there were others from the later historical periods that were also blind, and some have suggested that it could be because this is, let's say, a disability that does not impact the oral poetry and hearing and singing and memory. And in fact, we certainly that when any sense is taken away, there is a height-- other senses can be heightened, and that can include things like memory. That there's a tie between sometimes vision and memory, but there's also, in some cases, in some folks, even a better tie between hearing and memory. And again, without the vision, the hearing would be even greater for that aspect. One thing about oral poets-- let me say, obviously it's a red figure vase from Attica from Athens, and it shows someone who is an oral poet, and I've translated for you here. He actually has little words coming out of his mouth. So his poem, his verse, and basically it translates to once upon a time in Tiryns. So probably something about Herakles, something about Diomedes, for instance. Not something we can immediately say what it is, but it's certainly in the spirit of the heroic epics. For oral poets-- and this is a bust that was believed to be, in later periods when it was made-- in the Greek period, this is a Roman copy-- was believed to be Homer. So this is what the later Greeks and Romans believed Homer might have looked like. So for oral poets, the first priority was to really tell a traditional and familiar story in a traditional and familiar way. So they actually weren't particularly concerned with being original and making up new things. This makes them quite different from those who produced tragedy later on in the theaters who also tell tales that are traditional and familiar, but do tend to infuse quite a bit of originality into them and are drawing from multiple traditions where a lot of the oral poetry, and particularly the Epic Cycle, is the original source or the original surviving compilation of these types of tales which then continue to grow and expand and differentiate by the time we get down to, let's say, the fifth century BCE. So we've got many hundreds of years in between here. At the beginning, it's less about originality and more about the formulas and the traditions. Their talent, their real free artistic ability was to be able to compose the familiar in an interesting way and also to arrange it any way they want. As long as all the details were there, it could be presented in any way. And this is where the true brilliance of Homer lies. This is in the composition of his epics, the Iliad and the Odyssey. Because there were many, many other epics, and it's probably not an accident that the two that were perhaps the most original and the most interestingly composed are the two that have survived as fully as possible to us today. Now what do we know about Homer himself? Well, it's an Ionian name. Many believe that he was an historical individual. Whether he should be, in fact, credited with the entire composition of these two epics is still up for debate. Some do believe that he's a total figment of later imagination that what is really a collaborative work had to be credited to an individual for it to be, I guess understood or referred to or credited. And Homer was the name that came up with that. But I would say that on the-- he was a real guy, to some extent, is probably the more popular interpretation. He is believed to come from the island of Chios, you see here in the Ionian Sea and the Ionian part of the-- sorry. The Ionian part of the Aegean And he probably lived sometime in the eighth century BCE. Some will put him a little earlier. Some believe that the versions of the epics we have actually date slightly later. And there are certainly bits that are slightly later, but this seems to be the main time and place for where to locate Homer. So, was he real, was he one man, was he blind, was he a woman? That's also been suggested by some due to, especially in the Odyssey-- and in fact,

he's credited, of course, with the Iliad and the Odyssey, but some believe that, in fact, they were composed by two different authors. That Homer maybe wrote the Odyssey and that, again, some have suggested a more female influence for the Odyssey because of the very strong female characters that are playing out there, that are developed there, and which, of course, we'll get to enjoy. Both poems do very much share qualities of style and structure and dialect of the language itself, but there are big differences. And that includes attitudes about life and death and the characterization of the gods and even the value of a heroic life and what that means and what that entails. Some which I think is-- I guess my preference is that the Iliad may well have been written by a younger man, a younger Homer, and that the Odyssey seems to be the work of someone more mature who's lived and experienced a longer period of time. And so potentially two works by the same person but in very different periods of their own life and their own experience. And that, I think, can account for the kinds of attitude differences and the takes on life and death that we see expressed in these two poems. Another version of the story or another possibility is that, in fact, that Homer had a school for oral poets and that this is where these works came out of. It wasn't Homer that traveled around and composed and performed, but in fact, all of the pupils from this school-- and I think that is potentially possible. It wouldn't be possible for one individual to do all of this themselves. Potentially compose, but to also disseminate it far and wide over such a long period involved many, many oral poets, contemporary and in succeeding centuries. So we have all of them to credit with what we primarily credit to Homer. We do know that it was not written down until much, much later, possibly as early as the very late sixth century BCE. Others will quibble and put it even later in time. There is a strong tradition because of the personal agenda of an individual in Athens, Pisistratus, who was a tyrant in Athens in the late sixth century. He is credited with the development of many things, including the great Panathenaic festival which included, of course, the performance of the theater events. He is also potentially credited with having the epics written down for the first time. Once they are written down, of course, they become canon. They become standard. And in fact, they become the common school text for students learning how to read and write all around the Greek world, because all around the Greek world people spoke slightly different dialects of Greek. Same language, but could have different spellings, could have very different pronunciations, even some different grammar choices. And so in order for everyone to learn the same thing, the Homeric epics were used for that. Which I find astounding because anyone who studies ancient Greek-- and of course, I encourage all of you. It's the most exciting thing ever is to read this in its original language and get the kind of nuances that you can never really translate into English in exactly the same way. Homeric Greek is not easy. Not easy Greek at all. And so to think that this is what school kids were-- this was their standard. This was what they were supposed to then learn, everyone alike and then beyond in their own dialects, I think is really remarkable. The text that we have today that has survived us today have come from many different sources, some of them direct and some of them indirect. First of all, the most frequent are medieval manuscripts produced both on parchment and also on paper. And they're, as we imagine in our minds, monks copying the ancient scrolls and ancient older texts and copying them over and over and over again to help them survive. And I've shown you some of the-- over the course of the semester, I've shown you some of the images that come from these manuscripts. This is another one that's a more religious scene, but it shows us the kind of thing in the way they can be illustrated among the words themselves, in this case. We can see the Greek written out. In red we have commentary, and this is-- sometimes the monks themselves or people reading it will write notes about whether they disagree with what the Greek says. Maybe there was another version. There was a disagreement. Every time it was written down, there were questions about how the vocabulary was and whether it was correct and what things meant. So little changes seeped in and we often look to the commentary to understand the different variations and possibilities even among this written record. We also are lucky to have some fragments of text from the Greco-Roman period itself that survives on papyrus. This is the example that's also behind me, obviously, in the screen today. This one, one of our earliest fragments from the second century BCE. This is actually part of Book Two of The Odyssey. We see Odysseus's name right there. Of all the words I don't expect you to necessarily be able to read, you might be able to read [GREEK] Odysseus. Odysseus. The other sources are quotes from the Homeric epics that were by other ancient authors, and those works have survived. We also have allusions to Homer and other ancient authors, and commentaries, additional commentaries, about the

Homeric epics through both ancient and Byzantine authors. And then, of course, we have the archaeological record, which we will also bring in and help supplement our understanding of the time period in which Homer would have lived, the time period later when these poems would have been recited over and over and over again to contemporary audiences, and then, of course, the archaeological record for the time period about which these poems are supposed to be. And that, of course, is the heroic period of the Bronze Age. And so seeing what might be real and what certainly is not can also be very helpful to our full reconstruction of the stories. Now, the entire epic cycle is not only these two poems, as I mentioned before. It's a whole series of, we know, epic length poems, some smaller ones as well, different traditions, and that these two that survived to us-- of course, the Iliad itself is just one tiny time period in a 10 year long war. And the Odyssey, which is supposed to be basically another 10 years-- so it's a good chunk of time. But of course, it's in all of these fanciful places, and so it represents one of multiple stories about the Trojan War, Greeks, and their return to Greece and the things that happened to them on the way, and Odysseus being the most epic of them all. And we learn about others through him as well, but we know that there were independent different traditions that added into the story. So I want to just briefly talk about some of the time periods and some of the other ones that we know existed but we've lost today that no longer do we have the full or sometimes even really much of any of the cycle. And a lot of it is what happens before the war, which we will mostly do today. Tiny bit maybe on Thursday. But know that before the war itself, there's-- and before the war is even initiated, there's a whole series of things that follow on the Theogony, the creation of the Earth and the establishment of order and the universe. We know that there is a time of peace on Mount Olympus, but there's war on Earth. And that, in fact, this is part of Zeus's motivation for the Trojan War is to kill a lot of people and calm things down on Earth. It is called the Epic Cycle because of the belief that history repeats itself, and so it's a sort of a cyclical process. The early parts of the Epic Cycle include things like the Calydonian Boar Hunt, which we talked about, and the gods also start a civil war among the Aetolians. There were certainly the stories about Herakles as the son of Zeus, who we learn about his killing the monsters but also establishes rituals, populates the area around the Aegean, and makes the world better for humans in the long run. We have the stories of Theseus that develop to describe the consolidation of Athens, of a Greek Polis, and what that's like. And then of course, the Argonauts representing the Greek's mastery of the sea, the exploration of the lands around the center of the Aegean, but also lots of scary interactions with non-Greek peoples. All of that sets us up. So the epic tradition is really the sum of all of these myths, and we, of course, unfortunately have only a tiny part of it. So the Trojan War itself, which takes up a good hunk of the epic tradition, really-- a lot happens before it, but the war itself and everything that leads up to it and then comes out of it is a huge portion of the tradition. And the beginnings of the war actually happen in multiple threads that have to come together. And the first, we know, was in an epic called the Kypria, which comes from the word Cyprus. Kypria. Kyprios. Which, of course, is the birthplace of Aphrodite. And this is one-- one tells of the threads, of the way that it starts, and we have a tremendous amount that goes on in this epic. And we're very sad that we do not have this epic in full because there's so much that happens. Luckily, it seems as if this was a tradition that drew from lots of existing stories. Many of those-- most of those have survived in one form or another. Some of them told much, much later. But still, we-- and we know that they were told in the Kypria originally, but we at least have some versions of them. So we're told that in the structure of the Kypria that people have overburdened the Earth, according to the gods. And that Zeus, again, he plans to kill a bunch of them to free up the Earth from so many people. This is a common theme that we see in other traditions, epic traditions from other cultures like Enuma, Elish, and Gilgamesh, and so on and so forth. We're told of the Theban wars, which Oedipus and the Seven against Thebes. But that is really-- even though as many people die as they do, it is insufficient slaughter, and therefore Zeus devises to begin the Trojan War to kill even more people. There is a prophecy that we have heard a version of before basically connected with various different characters of myth. In this prophecy we're told that a son of the goddess Thetis will overthrow Zeus if she marries a god. So not even just Zeus, but if she marries any god. So Zeus arranges for Thetis to marry a mortal, and this is King Peleus from the area of Thessaly. And we will come back and talk about that in detail, but that's one of the first things that has to happen. We're told about their wedding, which leads to strife among the goddesses, and we end up with the Judgment of Paris. Paris, a Prince of Troy. That's what we see in this image is a red

figure version of the Judgment of Paris, as we call it. Whoever's the most beautiful gets the beautiful apple. Again, we'll go through this in more detail in a moment. But also that's another thread that has to happen, because he's promised the most beautiful woman in the world, who happens to be married to someone else in Greece, Helen, and his taking of her, abduction of Helen, will physically begin the war. And we're told of the first nine years of the war, presumably, in the Kypria. So those are all the things that set up the things that launched the war and then the first nine years of the war. Then we have the Iliad, which is about one month to six weeks in the ninth year of the war, including loss of a couple of important characters, like Patrocles, like Hector. Then we have the next epic is the Aethiopis, which includes the death of Achilles, and an important dispute between Odysseus and Ajax. Followed by the little Iliad or the Iliupersis, the conclusion, which represents the conclusion of the war. And we have various prophecies for the destruction, and ultimately the famous wooden horse is conceived, produced, and then leads to the sack of Troy, where we have the deaths of all the Trojan men except Aeneas, who escapes and becomes the founder of the Roman people, and then the enslavement or sacrifice of the women and children. This is followed by an epic tradition that we call the nostoi or the returns, which is actually a bunch of epics put together under a single heading because of their common theme. And they all are generated by the god's anger at the sack of Troy and the treatment of the Trojans and many sacrilegious things that the Greeks did. And so many of the Greeks actually die on their return, which fulfills Zeus's plan. Since he didn't kill them in the battle, he still got a chance to kill them on their way home. And then we find out about others like the return of Agamemnon, who is then killed by his wife and her lover. And then finally, we have the Odyssey. So one of many returns, but also ends-- itself ends with the establishment of the world as it is in that day, brings everything together. Although we know that it was followed by yet one further story with the death of the Telegony, as it's called, the death of Odysseus and the dispossession of his kingdom. So we don't have the very, very end. We have sort of everything's back to good, to stable situation, but then there was one further that ends our age of heroes, as it were, with the death of Odysseus. So we will, again, go through some of these things in a little more detail, but just wanted to show you that's basically how the Epic Cycle is brought together and covers all the components. One thing to keep in mind is the Homeric epics, they maybe even create but certainly continue for a long period of fiction of the actual archaeological Bronze Age, as we find it out of the ground. Homeric society-- so the way society and culture functioned in the epics is interesting because it does seem to be partially-- mostly created, maybe, but partially based on some things that we can see were inherited from an earlier tradition, from very likely early poems that came into the Homeric epic that he received and incorporated into what he did. It's definitely not like later archaic and classical culture at all in society. It's definitely different. So the audience would have understood that it was different from their own, but they also came to view it as embodying certain basic values that were important and must be a basis, like a foundation for the culture that was their own that they were living in, but of course, listening and revering what had come before. So again, it's set up as this utopian standard against which others judge themselves. But we also know that it's not exactly the way things were earlier, and it's certainly not the way things were in Homer's day either. So it is one of the more fantastic or invented parts of the epics, but we see the threads. We see what's being drawn on, and sometimes we see elements that were introduced into the poems later, like at the time that they were written down and seemed to be post-Homer and post-Iron Age, which is the time in which he was living. So what is Homeric society? Well, it's extremely hierarchical and competitive. We've mentioned before time, that kind of honor that's gained through various things that you do in your life, including athletic competition, success in hunting, that you're a good speaker. And of course, the best type of honor or time is what is won in battle, and this determines your status in society's hierarchy. There is a kingship system with many kings. That does seem to pan out. That does seem to be something that is reflective of the Bronze Age. That the individual kingdoms strove to remain independent, but they also required to be working with one another, so there were alliances that were forged. Hopefully advantageous alliances, often with other households of comparable power and dignity. And this could be done through marriage, very frequently. It could also be done through xenia, the guest host relationship, and then simply through friendship and family ties, which we'll see. Like Agamemnon and Menelaus being brothers means that they are allied automatically, brings Mycenae and Sparta into alliance with one another. And of course, the other thing that the Homeric heroes want is Fame,

kleos. And that's something that, of course, is won over a lifetime, and something that affects your future in the sense of what lives on beyond you. And that has a lot to do with accumulation of wealth. Yes, accumulation of honor, but more so accumulation of wealth and other deeds and relationships with other individuals. So this is a view of Mycenae, as it looks today. Home of Agamemnon. We will visit it when we look at the House of Pelops and the House of Atreus specifically. According to Homer, this is the home of our leader of the Greeks. And might be similar in some ways, but mostly the Bronze Age world seems quite different. When we look at Bronze Age Greece as opposed to-- also, this is a map of the places that appear in Homer. We find that the principal centers of the Bronze Age did exist, and from going-- and I'm going to go through those North to South, and they can be connected with important bodies of myth that go into the tradition. So we don't have to rely only on the Homeric tradition. And these are the core stories and the sagas that we were looking at in the last part of the semester. So Iolcos here at the most northern point, of course Jason and the Argonauts. And then we have Thebes, as we saw, founded by-- I can't see. This is too small. We have Thebes in here somewhere. And then Orchomenos, of course, over to the West but still in Boeotia. We have Athens and Eleusis. Eleusis down here, Athens over here. And then into the Peloponnese, where we have Mycenae and Tiryns in the Eastern part of the Peloponnese. Sparta down here in the South and Pylos over in the West. And of course, we have Ithaca up here, this island off the West, the home of Odysseus. And there's some debate, in fact, if it wasn't one of these other islands that might have been home, but Homer says Ithaca, so to Ithaca we will go. And there we are in our ways. So we have two ways to really look at the development of these bodies of myth, the whole accumulative package, the epic tradition, and the other stories that we talked about. And they could also, of course, and they should very likely be called legend or saga. And we call them sagas when we were looking at how they looked at the cities themselves, the founding of the cities and the founding individuals. Legend, you'll remember, is, at the heart of it, there's something real. Something historical and then it gets super embellished. So I prefer to not say the myth of the Trojan War, but the legend of the Trojan War. I, myself, am a believer that there is some reality at the heart of this story. The ways to understand the development is that, first of all, they could have developed in a period when these Bronze Age places were thriving, when they were in existence, and that's how the places are remembered, because many of them were very different in later periods, or some of them really didn't exist at all in later periods. There feels like there was a knowledge, there's a depth of knowledge here. They also, though, could have developed during the period after the collapse of the palaces when people seemed to be quite nostalgic for what had gone, what had been destroyed, and stories were repeated about those times, and we have this sense of the good old days. And the poetic tradition may have really developed and certainly took great speed from that period. One example of that is the catalog of the ships in Book Two of the Iliad, which remains somewhat controversial, is if it is a real reflection of Bronze Age Greece or if it's, in fact, imaginary. Again, there are places that were unknown later in the archaic and classical period, so it feels like there's, again, an old memory here. But yet, there are others that don't seem to be as important in the Bronze Age as they were in the Iron Age. So it may be, again, a combination and more of a reflection of what Homer knew about geography in this part of the Greek world, or at least the post-palatial geography. So something that we will think about. One really, really surprising thing, which I find super fun, has to do with the names that we have in the Homeric epic. That, in fact, as many as 70 names, 7-0 names from the Homeric epics are found in the Linear B tablets that survive from the Mycenaean palatial period, the bulk of them date to around 1,200 BCE. And they are, of course-- and interestingly, they are used for characters in the poems both on the Greek and the Trojan side. Here's two examples. E-ko-to, which is how the Linear B syllabary is sounded out in these little syllabic units. E-ko-to is Hektor and a-ki-re-u is Achilles. Now, both of these individuals with these names were not important famous people. They were shepherds or they were carpenters or they were people who worked for the palace. But it's fascinating to see that the names are the same. And you say, well, sure. Well, they were popular names. However, none of these names were used in the historical period in Greece. Even though they're all over the epics and the epics are being told and retold and used to inspire theater and other works, people were not naming their children after these individuals, which is very interesting in itself. But it means that the names themselves were super old, and that Homer had to have, in some ways, inherited these names. They had to already have been in existence and been circulating. And we

can show that, again, 70 of them date to at least the Bronze Age. So the characters themselves may not date to the Bronze Age, but their names do, and that just seems really astounding. So what else dates to the Bronze Age? Let's look at a couple of things. Some of the elements that we find that we can point to in myth include elements of the society, especially the king structure. Living in a palace, that kind of thing seems real. The language itself is another obvious one. Some of the language in Homer is even antiquated for his own time, and again, points to an older origin for some bits of it. And that includes both the dialects and also grammatical forms. In fact, the closest Greek to Homeric Greek is the Greek that we read in the Linear B tablets. And that's a huge gap of time between those. 400 years, at least. But yet, the dialects are similar in some very interesting ways. We also have some interesting objects. This is one that was found at Mycenae through excavation and dates, in fact, very old, to the middle Bronze Age, and seems very much like the description of what's called Nestor's cup in Book Two of the Iliad, line 745 to 753, which it was said to be his special cup was studded with golden nails. It had four handles on either side of which fed two golden doves while beneath were two stems. And this is a very unusual cup, even in the Bronze Age context, so it's remarkable that something so similar could be described. It could be described in the epics. Another object is the boar's tusk helmet, which we find repeatedly, although in a very fragmentary state. This is a reconstructed one from the Bronze Age, from tombs, which is where we usually find them. And this, we will recall another description from the Iliad. Book 10, lines 305 to 308, where the helmet is said to be-- and it's clear that Homer doesn't really understand what it is, but describes it very much in a formulaic way that must have come, again, inherited by him. Fashioned of leather with many straps within. It was tightened firmly, and outside, white teeth of a boar with gleaming tusks were set fine and true, many on either side. And you see the rows of boar's tusks that are used as armor on the outside of what would have been a leather cap, a leather structured cap. Weaponry, in general, seems to line up with some of the Bronze Age material. Of course, bronze weaponry, and some of the details of manufacturing use also align with the Bronze Age. But there's also iron in Homer. Quite a bit of iron, including tools. Mostly tools, in fact, for him. His weapons that he describes are mostly bronze. Whereas in Homer's own time, weapons were also made from iron. So again, this is an older form, a more antiquated understanding of weapons whereas his tools are clearly contemporary because they're iron and they would not have been in the Bronze Age since we didn't have iron yet. We also have some of the other bits of armor. The description of the shields is one, the tower shield that said to cover the body-- big enough to cover the body from the chin to the feet worn on a strap passing over the left shoulder, and it could be flung back and be left hanging on the back. We see that here on this beautiful inlaid dagger also from a grave at Mycenae. And then I bring this one back, which is a much later seventh century. So still post-Homer, but a seventh century painted ceramic that shows both the kind of armor and helmets and shields that were typical of Homer's age and the later period. And so, again, a lot of it is an amalgam, a combination of earlier Bronze Age and Iron Age elements, but some very much do reflect differences. And we even see that in this illustration that shows different kinds of this is your later historical warrior, and you see earlier iterations that we know from iconography, from the art, and from objects found in graves primarily. Different kinds of armor and shields that would have been weapons that would have been used in the Bronze Age. So a lot, though, that is described is very Iron Age as well, including most of the armor that's described. The way that they dress themselves is more Iron Age than Bronze Age. So again, a combination. The use of the chariot also seems to be more Iron Age inspired. This is a figure, a ceramic figure from a tomb, a Bronze Age tomb. And from what we can tell, the chariot would have been used in battle very much as it was used in other parts of the Mediterranean world at this time period as a weapon, whereas Homer uses it as a transport. Heroes are taken by chariot to the battle, then they jump down and they fight in hand-to-hand combat. And it seems that the tactics themselves are more from his own day and later than actually used in battle. And in fact, when a chariot is described as being used in battle, it comes out of a story that Nestor tells us, who's our wise older man who knows of earlier fighting and earlier battles. He has to explain how in the old days, the chariots and horses could be used in this way. And the last thing is burial customs. That the burial in the Homeric epics is cremation. Funeral pyres and then a collection of the ashes into some kind of container. But also very elaborate funerals with gifts, weapons, clothes, other valuables that are burned with the dead. And then we also have celebrations for the dead, including funeral games. None of this seems to be

part of the Bronze Age. The Bronze Age was primarily-- vastly primarily inhumation burial. There are few cremations, and in fact, they are almost entirely post-palatial. Another signal that we may be pulling from, in fact, the post-palatial memory rather than the palatial memory. We also, though, leave it open that we don't know what happened during times of war, because when you bury your dead and you bury your dead in multigenerational tombs, large tombs that are in the ground, you don't have those with you on battle in a foreign place. So maybe cremation was used in certain contexts and we just don't-- have not been able to see it archaeologically. So we'll leave that. We'll leave that as an open possibility, but cremation does become a very popular burial type, very much like it's described by Homer in the later period, but without the funeral games. The great elaborateness is something that, again, like society, is sort of extra and over the top with that in mind. Okay. Let's then dive into setting up the Trojan War and see if we can get it close to started today. So as I mentioned, there were a series of threads, a series of events that had to happen to bring all the pieces into place in order for the Trojan War to happen. And we'll see that there's also, of course, our mythological time has to be suspended, the realities of time have to be suspended somewhat to make this all align because sometimes characters are in different generations, and yet, they have to somehow exist in the same period. So we'll see that. We'll see that happen. Let's start out with what we call the oath of Tyndareus. Tyndareus will be the-- he's the king of Sparta. His wife, Leda, is, in their generation, in her generation, she's considered the most beautiful woman in the world. And Zeus, like he's wont to do, is enamored with her and rapes her in the guise of a swan. And we see this as a Roman wall painting of Leda and the swan. And the swans will grab each-- the male grabs the female by the neck to incapacitate her during intercourse, copulation, so that's what is being shown here and what the myth is suggesting. And as a result of this, Leda has four children. She has two boys and two girls. And we find out that they are, in fact, two sets of twins. Each, though, is a boy and a girl. One set of twins, a boy and a girl, Clytemnestra and Castor, are the mortal children of Tyndareus. Polydeuces or Pollux, as he's known, and Helen are the children of Zeus. So like Herakles and Ithokles, but in this case, double the trouble. And of course, they're thought of-- I mean, Castor and Pollux or Castor and Polydeuces become this-- they're thought of as the twins. They become Gemini. And they were quadruplets exactly, but the ones who are the related to each other by their fathers, again, are the two Cs, Castor and Clytemnestra, and then Helen and Polydeuces. As I mentioned, we will know Castor and Pollux, Castor and Polydeuces as a team, as a group. We already met them when they were able to reabduct their sister Helen after Theseus had kidnapped her being, in her generation, the most beautiful woman in the world. And also, let me remind you-- I was saying this is, in fact, meant to be Castor and Pollux leaving home. Here we have Helen. Helen's even inscribed in case there was any doubt that this is the most beautiful woman in the world in this white ground fragment of a vase that has survived. Every place and culture and generation has different standards of beauty, but obviously, her mother being the most beautiful, will produce, and then the daughter of Zeus as well. There was no competition. There's no way to have competition. We will see Helen, of course, again, as her existence is one of these important threads, but so too is the oath that surrounds her. So I've just this one further one, which is, in versions, of the story it was said that Leda, since Zeus was a swan, that she in fact gave birth to eggs and that her children were born out of eggs. And this is actually you can see from the masks and the large phalluses and the costumes that this is a scene from a play on a red figure vase, but a scene actually recreating what was part of the play. And we see, very likely, Helen produced, born out of the egg. So it's very, very interesting. And I should say that, of course, the two that were children of Zeus had some immortality, and Castor and Clytemnestra do not. We do know later on Castor is killed and Polydeuces gives up some of his immortality in order to give that to Castor so that he could be brought back to life, and they become immortalized-- partially immortalized in that way, although they have to take turns spending separate days in Hades. So they're broken up as a pair, but the two of them go on to be eternally alive and immortal in that sense. So when we return to Sparta at this point and the children have grown to marriageable age, which, again, is probably 13, 14 for the girls, Tyndareus arranges for Clytemnestra to be married to Agamemnon. Again, he's in this weird situation that his two sons are off on adventures and they're not going to inherit the kingdom. And so he has these two daughters, so he sets out making sure that there's going to be someone to take over the kingdom following his death. Part of that is allying his Sparta with Mycenae, and he does this through this marriage. So Clytemnestra goes off to

Mycenae and marries Agamemnon. But he worries about Helen because of who she is and how she is. And in fact, all the best young aristocrats from all over the known Greek world show up and ask for her hand. And he's actually afraid that his own life and the life of his city is in danger because of any repercussions of who she might marry or any competition between all of these young men. And Odysseus, the first time we really meet Odysseus, he shows up as one of the group but realizes very quickly that he's from this poor, very faraway place, and he's not going to be a viable choice. But instead, he sees a lovely cousin of Helen's whose name is Penelope and he comes up-- Odysseus, already showing his craftiness and his intellect, comes up with this plan that he presents to Tyndareus. And in exchange for his good idea, he would like to have Penelope as his wife. And that's what happens. And he suggests that Helen be given to Menelaus to marry and Menelaus can, of course, then come to Sparta and become the king of Sparta when Tyndareus dies. But also that he and all of the other suitors for Helen will have to take an oath, swear an oath that if anything ever happens to Helen, to the marriage of Helen and Menelaus, if the marriage is, again, threatened in any way, that they will all come to the aid of Sparta and to the aid of Menelaus and Helen. And that we call the Oath of Tyndareus. And it's because of this oath that all of these men later on will have to join up together and begin and go against Troy in order to retrieve Helen. This is the first threat. The first threat is this oath. Of course, Menelaus and Helen will be married. They'll live in Sparta. They have a daughter, Hermione. And for you Harry Potter fans, that's Hermione. The next thread is the wedding of Peleus and Thetis, which we have to go from Sparta, down here, up to the area of Thessaly and back actually a little bit, sort of slightly earlier. Not too much, but slightly earlier. So I had mentioned already that from-- we note that this is recounted in the Kypria and the story of the golden apple. This all starts out because of the sea nymph Thetis. The prophecy was that any child of hers will far surpass Zeus if she marries a god. He is actually very interested in Thetis and this prophecy keeps him far away and away from her, but he also feels still in danger if she marries a god. She's a sea nymph, after all, so he marries her off to a mortal, Peleus. Now, why is this an important-- this is, in fact, a double threat for the Trojan War. First of all, these are the parents of Achilles. Without these two, we wouldn't have the hero that becomes the greatest warrior that the Greeks ever knew. So that's particularly important. One thing we need to know, though, is the sea nymph, Thetis, is also a shapeshifter. And in recreating a very old kind of folklore story where a man has to basically wrestle the woman into submission and abduct her and take her away and all this, he's told that that's what he has to do. Even though this is Zeus's will, to win her hand he needs to basically abduct her, wrestle her into submission, and she will-- and she, though, shapeshifts into fire, a tree, a lion, a bird. And we see in this red figure Tondo, the inside of a kylix. We see all of these things shown. We see Thetis, but we see the lion and we see a snake and we to understand that she's changing into these other things. And yet, Peleus is able to hold on to her. We see his hands here united in the meander, the Greek key, the strong way. He's not going to let her go, and ultimately, she has to give up and she becomes his. Hera arranges for their extravagant wedding that they have on the slopes of Mount Pelion, in which all divinities are invited except for Eris, who is the goddess of strife. The personification or the divination of strife. And she, of course, is really angry that she got left out. This is an early vase which gives us in this long row that goes all the way along the vase, there's a whole parade of divinities all coming to the House of Peleus for the wedding of Thetis and Peleus. So what strife does is she crashes the reception, the wedding reception, and she throws a golden apple amidst all of the divinities, especially among the goddesses. And inscribed on this golden apple, it says, for the most beautiful. Hera, Athena, and Aphrodite all jump on it, believing themselves to be the most beautiful. And this is where we get yet another thread coming in from this union of Peleus and Thetis, and it has to do with the conflict of these three goddesses who, of course, go to Zeus and say, okay, you decide. The judge, Zeus, the diplomat, Zeus. You decide who is this actually intended for. And he, of course, is a good diplomat and decides he's going to leave the decision to someone else. And in fact, instructs Hermes to go to Paris-- not in France. Paris the Prince of Troy-- here we have Troy up here-- who we learn is, at the moment, a shepherd, a princely shepherd on the slopes of Mount Ida to the East of Troy. And there, we usually see him-- in this case, we have Hermes appearing to Paris out in the countryside telling him what it is that he's going to have to do. That he is going to have to judge which of these goddesses is the most beautiful. And from the vase that I showed you towards the beginning, we have the goddesses appearing, revealing themselves to Paris, and all

of them attempting bribery. Hera offers-- and we have many, many different versions of this story, but this is a good one on this red figure vase. Hera offers domain. Offers power. That he could rule all of Asia Minor. Troy, but also all of Asia Minor. Athena appeals to his aristocratic character by saying that she would make him the most glorious general, have the most wonderful military career. And Aphrodite, of course, promises him the most beautiful woman in the world. Here we have a Renoir painting from 1915 showing, as well, the Judgment of Paris. And as you can imagine and as we know, the apple goes to Aphrodite, and therefore, the most beautiful woman in the world will go to Paris. And this is when we transition from basically Aphrodite says, great, she's in Sparta. She's married to somebody else. Go get her. And that's a good place for us to leave off today. We will continue on with Paris in Sparta and the abduction of Helen, which will, of course, initiate the war. So we will continue with that on Thursday. I look forward to seeing everyone then. Thank you, everybody.