Professor: Good morning, everyone. Welcome back to another week and another myth lecture. We left off on Thursday without finishing The House of Aeolus, so I want to finish that, and jump into two class periods about the House of Danaus. It's a very long and complicated and important multigenerational house of myths, and one that it often is many people's favorites. I do want to again extend the reminder that the second midterm exam number 2 is next Thursday. So not this Thursday, but a week from this coming Thursday, so March 14, again starting exactly at 9:40, ending exactly at 11:00, unless you have accommodations for extra time, which bCourses will take into account. I will have a review ready for that later today or first thing tomorrow. Probably later today, but it could be first thing tomorrow, so have a lookout for that. Remember, there will be a link to that review guide that will appear in the syllabus. Underneath where it says Exam 2, it'll say Review Guide, and you can follow that link to find the guide. I will also be adding in, as we finish up the PowerPoints, those PDFs, and don't forget your wordlists that are already accessible and on the syllabus. So also of course, today your annotated bibliographies are due. As I mentioned, they're due by midnight tonight. If you haven't had a chance to turn those in yet, please do, using the online link in the Assignment page. Of course everything about the term paper and the components of the term paper are found in the term paper assignment page that's linked from the homepage, from the syllabus, and of course can also be found under Assignments. So that's where all that information is located, and you should be able to find it. So we are going to carry on with the House of Aeolus, and we were talking about Jason and Medea and their life in Corinth. And we were almost at the climax of the play, when Medea realizes and decides what she's going to do, and will send off her two boys, her two children, with Jason, with a wedding present for Jason's new wife, Glauce, the Princess of Corinth, the daughter of Creon, the King of Corinth. And of course as we know, it's a remarkably beautiful wedding dress or fancy robe that has been tainted with poison. And this again reflects two things about Medea as the foreign heroine, but also as the dangerous independent woman. Her connection to textiles, to the creation of beautiful materials and clothing that is sort of a trope of the Eastern cultures, may well have gone back to an historical memory and beginning of imported textiles from the East, but that amplifies her identity as someone that is from away, from outside of the Greek world to some extent. And then of course the poison is part of her magic and her evil, and the fear of her and what she represents. I'll also say that of course Medea is very much every Greek man's worst nightmare, we've mentioned before, and she is often set up to be the opposite of what the expected contemporary Athenian wife was expected to be, who was meant to spend almost all of her life in her household, creating textiles and nurturing a family. Managing a household, creating textiles, whether that means managing slaves who create the textiles, knowing how to do the textiles themselves, and then also of course having and rearing children. So Medea at the one hand, goes against those things, but yet she still produces textiles. She still produces things that a good housewife would, but comes along with the poison -- the poison engrained in that. So this is put into action, and Glauce of course cannot resist wearing the beautiful robe, which will burn onto her, attach to her and burn her skin. And her father, by trying to help her and remove the robe from her, also sticks to her, and the two of them are encompassed in this sticky, awful, poisonous mass that burns them to death. Interestingly, I suppose, this is a very difficult story, and one connected forever with the city of Corinth, and what happens in the city of Corinth. And this is, of course, the definitive version as presented by Euripides, and is the strong character, and how unusual that is, but also very much a part of Euripides' oeuvre as well. There are, though, versions and ones adopted at Corinth itself, that continue the story of the burning father and daughter, that they, in fact, try to extinguish the flames and relieve themselves and escape from the fate of death by putting themselves into a spring, into water, which doesn't work, and they end up dying, anyway. But if you visit Corinth, on the archeological site is this very interesting springhouse that is made mostly from large blocks of limestone. It's carved out of the bedrock and has a spring, access to fresh water. It's no longer today, but we know is used in the ancient world. And the story was mapped onto this spot, with that extra wrinkle of the extension of the story, the extension of the death scene, to include this particular place. And especially later visitors in the Roman period, to the site referred to, and went to visit as tourists, as tourists do today, visit the so-called Fountain of Glauce. And that's where we see here in the slide, is a view from the site of Ancient Corinth, from very close to the city center, very close to the Temple of Apollo. And would've been a central

hub of activity, especially women coming to get water and taking it back home, and many slaves, and it's right in the hubble-bubble middle part of the town, and actually just a stone's throw from the theater as well, which is interesting in connection to this particular story. So of course the story is not over at this terrible, terrible scene. And we hear about, of course, from a messenger, because the actual action has happened off-scene. And I should say that this is from a later sarcophagus, showing Glauce and Creon, just as she can feel the burning. We don't see the flames burning on the thing, but she is very much in the throes of death. So the messenger comes and tells us, because the action has happened off-scene, off of the stage. And Medea resolves that it's time to kill her children, as the ultimate punishment for Jason. Every man's immortality is his children, is his teens, his life blood going on into the next generation, and ever after. So this really just, in young children as well, cuts that off. So she's taken the possibility of a new wife and new children, for the,moment, away from him. And now she's going to hurt him further by removing his own immortality in connection with her. We hear a lot from the chorus about what's going to happen, and then we hear the screams as she cuts their throats. At the end of the play, Medea reveals the dead children to Jason, and then ultimately escapes. She had figured out her exit strategy. She flees to Athens and to Aegeus, who is of course, Theseus' father, where he will receive her, which is the end of the play. This is her leaving. This is another scene from a quite later, fourth-century red-figure vase, where we have Medea again in this very extravagant outfit, again signifying her as non-Greek. Let me go back again, just to show, of course the women, the Greek women of Corinth, even in this later sculpture, are shown in the typical peplos drapery, which can be very thin and very floaty, but it may well have been painted in some design. But even when we see it in vase painting, it's in a more simplified form than what we see Medea in her textiles are especially elaborate. Here too she has that Eastern pointy hat. It's a little different from the one we saw before, but it's really just a later interpretation of the same kind of hat. And we of course see that her very spectacular chariot, drawn by serpents, and we know that this is the chariot of the sun. And we remember that Medea is descended from the sun, that this is part of her genealogy. Her family comes to the rescue, though she's away and isolated in this far-off, foreign land. And of course the sun is emphasized here, but by this aura that is shown, and was also described in the story of the aura that is around her, and the chariot of course being the sun. And we see that in very much the way you or I might draw a sun, with a circle and little rays all around it. So representing the sun, but the aura around them as well. And she of course flies off to Athens in this manner. We find out through other stories, and some that we will see her again -- we will talk about her again in a few days, that she'll be in Athens. She eventually will be expelled from Athens for plotting against Theseus, who of course is the important hero of Athens and the Athenian foundation stories. She will eventually return to her native land of Colchis in the Eastern Black Sea, and she'll find that her father's brother, her Uncle Perses, has deposed her father and is ruling Colchis. She will kill Perses and restore her father to power. And we'll learn some other things as well about her, but that's for the moment, the end of her story. I have a few more things to say as well. I first want to, before I leave Jason, I want to put out there that Jason is -- I think I said it at the beginning. He's our least hero-like hero, and he's maybe the hardest one to fit to the heroic pattern. He hits all of them to some extent. There's a few boxes he doesn't quite check. And a lot of that has to do with the character of Medea herself. And how amazingly powerful she is in her own right, which is so unusual for most helper maidens, although she plays that role. Again I'll remind you that she also is the strong, independent heroine as well, and the dangerous heroine. She plays all of those roles. So some of the examples in which she is really the protagonist, in a lot of ways, is the way that she takes charge in the "Argonautica," at least as portrayed by Apollonius of Rhodes. But also, in fact, in Ovid's " "Metamorphoses," she's cast very much as that same kind of powerful protagonist, take-charge character. In Euripides' Medea, we look at her according to Euripides, that, too, you see her as the upper hand. She is the one that is doling out punishment. She is the one who's making decisions. Fate is very much happening through her. And ultimately, for Jason, he never recovers from this loss, the loss of essentially, two wives in one moment, plus of course, most importantly of all, the loss of his two children at the hands of his wife. And he has the most un-hero-like death of all of the characters that we talk about in this course. He died alone, very much as a marginalized character. He stays in Corinth. He doesn't return home. He mostly just mopes around in his depression, and lives a very isolated life. In fact, he spends most of his time with the ship, with the Argo, which is very old,

and rotting, and falling apart. It's not been maintained. It's been beached, so it's not in the water. It's sitting on the beach, probably slanted over on its side. And he of course has conversations. It's his friend, that talks to him, because as we remember, the Argo was able to talk, because of the wood from Dodona. But unfortunately, while he is sitting under this rotting ship, a big piece of it, a big beam of it, falls on him and kills him. So again, a very unceremonious departure for Jason. He was never made a divinity or an object of cult either. And I think the details of the stories about him, very much, we understand that. Now Medea, on the other hand, never really pays the price for her crimes. She has a son with Aegeus, whose name is Medus, and he will return with her to Colchis, and eventually will, in fact, kill his grandfather and take power of the kingdom of Colchis. He is then credited with expanding that kingdom well to the east, into eventually, a great empire, as his name is associated with the name, the Medes, that the Greeks used to describe the Persians -- the Medes from Medus. So that he becomes for the Greeks, the foundation story of the Persians, that of course will be such an important part of Greek history in the late 6th and 5th centuries, and even beyond. We don't really have any story of Medea's death, once she's back in Colchis. And eventually of course her son takes over. Some authors suggest that she never died, because she was a witch, and she was able to cheat mortality. And there's another interesting tale -- it's quite late -- that she, in fact, ended up in the Elysian fields, where she marries Achilles. Seems like a very odd combination to me, but that seemed to be attractive to some later traditions. So I have one more part of this story. It's not a direct line in the story, but one that fits best here, because it's not from one of the really big houses. And this is the story of the "Caledonian bore hunt," which is important because, like the "Seven Against Thebes" and the " Argonautica," is one of these places where it shows up in literature; it shows up in art that is from that generation before the generation of the Trojan War and the Trojan hero. So it's another instance where we meet the earlier generation of heroes, the fathers, primarily, of the later Trojan War heroes. So we know about this -- some of this involves some of the heroes from the Argo, from the "Argonautica." It takes place in Aetolia, which is this little area up here. So essentially, Central Greece, but the western side, the western end of Central Greece, in the area that can be coastal, and looks over towards the northwestern part of the Peloponnese. But it is in this area that becomes very mountainous very quickly, kind of wild area with scattered habitation, but really quite spread out. It does represent the north entrance of the Gulf of Corinth. So access to the inner part of Greece from the west, goes by this area, flanks it. And the capital of Caledonia was the town of Calydon. And the myth tells us that there, we have a king and a queen. King Oeneus, who is credited as being the first man to grow grapes for wine, and his wife, Queen Althaea. They have a son, Meleager. Again, he will be a hero; he has this unusual circumstances of his birth. So in this case, when he is just seven days old, the Fates, the personification of the fates, visit the king and queen, and they bestow upon him his destiny, and say that he will be handsome and brave. That's what two of the three Fates say. And the first one says it; the second one agrees. And the third one says, but when the log burns down, the log in the fire, here in the home, burns down, so will he; he will die. So Althaea, trying to, again, avoid the fate and early death, very soon, eminent death of her son, actually puts out the burning log, and then hides it and keeps it. So it's never totally extinguished or burned down, and therefore, he won't die because of that. And again, we're all like, ding-ding-ding-ding, you can't avoid fate. Let's see what's going to happen. So Meleager grows up and is an Argonaut. He's one of the group, and we learn that the home city, Calydon, and King Oeneus, had offended Artemis because of improper rituals. And she sends as a punishment to the region and to the city, a giant bore that causes chaos, eats their livestock, and even is threatening and killing men in the region. So Meleager, as this is his task, this is his adventure that he has to go on, he actually calls up many of his friends, his fellow heroes from the Argonaut, and asks them to go on this very special bore hunt against this giant, giant, vicious bore. Included among the group is an interesting female character that I mentioned when we talked about heroines, whose name is Atalanta. And Atalanta, in this time period, was a female athlete. She was from Arcadia, which is the area just to the south across the Corinthian Gulf, so the northwestern part of the Peloponnese. Arcadia is really the center part of the Peloponnese, but it extends up towards the north as well. But it is absolutely the most mountainous, wildest part of the southern part of Greece. So her being from there gives you kind of an idea of what she must've been like. Her story is also that she was exposed as an infant, which happened more frequently for girls than it did for boys, in historical Greece as well as mythology. But in this story, we're told that she was

raised by a she-bear, by a mother bear. So she was raised in the wild, by a wild animal, and therefore, is more like a wild animal than a human female, which makes her an outlier. It makes her different. She doesn't conform to the norm, and it's understood. And again, she's athletic. She performs athletic contest along with men in her myths, and then she also participates in this kind of adventure. And she was the Greek mythological tomboy. I guess that's one way you could say it. In this image, which at the top, we have several different scenes happening at once. This is the famous François vase from the early 6th century BCE. And we have at the top, the Caledonian bore hunt. We see the giant bore, and we see a man stricken down, killed, trampled. We see a dog as well, that has been killed by the bore. And then we see the attack happening by the heroes, most of them right from the Argonaut, including Meleager. We have Meleager and Peleus, in fact. Peleus is Acculese's father, Peleus fighting at the front towards the face of the bore. And right behind him, we have this figure that's shown with white skin, which in the convention of Greek facepainting, means that she's a female, that the figurine is a female gender. And it says right here, Atalanta. So there she is, participating. It looks as if she's totally behind the scenes in this, but most of the mythological traditions say that in fact, she threw the blow that incapacitated the bore, that she was able to stab him in the eye with her spear, which allowed Meleager, the hero of our story, to give the death blow. However, there's more to the story. Once the bore is dead, the city has been saved, he skins the bore, and he gives the bore's skin, a great trophy of this victory, to Atalanta. Rather than keeping it in the family, giving it to the city-state, having it as a symbol of how important they are and what they've overcome, he gives it to her as kind of a pseudo-love gift, but a trophy, and recognizing this woman, what she contributed. And that in itself was perceived by his family to be wrong, to be something that shouldn't have happened. His maternal uncles, in fact, particularly Pertes, and they scuffle about it, and they are killed during this encounter. Althaea, his mother, is so upset by what's happened, that she, in fact, gets the log out, "the log," that she's kept protected all of this time, and throws it on the fire. It burns down, and Meleager dies. So not a good end for him either. And again, it's a lesser story, but an interesting sideline story for Argonauts. And then also bringing in, here's another image, the one I showed you before of Atalanta here wrestling with men in a proper setting with the judge, the man behind in the robes, with the long sticks. He's in fact, the judge or umpire of this wrestling match. So again, an extraordinary situation for her. Okay, I am going to then switch PowerPoints. Let me stop that for just a second, and get so that I can see what I am doing. And then I'm going to reshare. And share this one. Oh, good. I'll make sure that comes up, and it does. Okay, so the House of Danaus, you've already seen it on your syllabus. I have it divided today and the next time, in part because like the House of Cadmus, it's extra long. There's a lot. There are multiple generations of things going on, and we want to make sure that we cover all of them, because they are all really important to our understanding of Greek myth and how the sagas of these towns function in the whole corpus of mythology. I want to start out by saying another interesting thing about this group of stories, particularly, but the other ones that we've seen as well, are tied to families and especially cities. And many of them turn out to be very important, when we look at the archeological Bronze Age. Archeologically speaking, these places that we talk about in myth, the ones that are called out and recounted in myth as being the places that are founded by these heroes, are actual really important social, and political, and economic centers from the Bronze Age, from the actual historical Bronze Age. And I just wanted to point that out. I have this map of Mycenaean Greece as we know it archeologically, and it highlights some of the places, some that we've already talked about, some that we will talk about in the future. I'm including, of course, Iolcos and Athens on the map. Iolcos, of course, the modern-day Vólos up here. Also Thebes and Orchomenus, two cities in Boeotia in Central Greece. Of course we've got to know Thebes very well. Today we will talk about Tiryns and Mycenae, two important centers. The only place that is mentioned a lot today, that does not seem to have been a center, a palace center anyway, in the bronze age, is the city of Argos, which is right in here, halfway in between Mycenae and Tiryns. It was a very important site in the bronze age. It was a very important site, especially Early and Middle Bronze Age. And again in the Iron Age, when many of these myths were actually being formulated, it was a preeminent, important, and eventually would become a very important polis, an important city-state, one of really, the essential ones in this whole southeastern part of the Greek world. So it plays a very prominent role in the stories, but as of yet, it's not a palace center in the Mycenaean world, but it is close to it. And Mycenaean of course is the name we give the

culture, the Greek culture that lived in the Bronze Age, and that we can discover archeologically. So this is a point when we're talking about these cities, these places, these sites, that they are, for the most part, real sites, where people were actually living, in what was later looked back in a nostalgic way, as the age of the heroes. Now it's a much harder question to say, Did these characters actually exist? For the most part, we say no. We don't have evidence that these individual people with their individual names actually existed, even if we believe that they weren't children of the gods or whatever. But there are little snippets, there are little things to say that like most sagas, there is a little grain of truth in there, and it's not just the place. That it's likely that there were myths in the Bronze Age about even earlier characters, and that there were tales that were retold and retold and elaborated on, about great exploits out in the wilds and against wild animals and beasts which could turn into monsters. We'll talk about this a lot in the last third of the semester when we look at the Trojan War, and we want to think about, How much of this is just pure myth, fantasy, story composed by someone, and how much of it actually are much older traditions, even if they are just stories? And what parts of them could actually have some grains of truth, some memories of actual things that went on? So when you see the real places, you do start to wonder about the real people. Because it's a period in which we don't have truly historical documents -- we have some documents in which we have preserved the names of the Olympian deities, which is amazing. We know that their religion included these gods, going all the way back to at least 1400 BCE. And we do have a lot of names, but not of the particular people that show up in our mythological tradition, at least, so far. So I'd like to believe that there's some grains of truth there as well, and that these are just mythologized happenings in people and places from this time period. But we will just have to keep wondering about some of that. So we start the House of Danaus, going back to someplace we've been before, and that's going back to IO, our priestess of Hera, at the Sanctuary of Hera in Argos, was called the Argive Heraion. And we remember that Zeus raped her, surrounded her by mist and raped her. And in order to disguise what had happened, turned her into a cow, so that Hera wouldn't find out. And I want to just emphasize of course that with what happens in the future of all of this, in some ways Zeus becomes the ancestor of all of our main houses, at least some of the big ones. The House of Argos, that we'll have, the House of Thebes, and the House of Crete, that is implicated in all of those many lines that also interweave in the early, early generations of foundational myths. So we saw this, and we saw that Hera demanded the cow as a gift, and then of course was protected by Argus the hundred-eyed monster, which we saw here, the last time we told the story as well. And also here in this red-figure painting, we have Io as the cow, and Argus there. We also see what happens to Argus, that Hermes sings him to sleep and ultimately will cut off his head, where Hermes receives a nickname for that. He's called the Argeïphontes -- in other words, the murderer of Argus the monster. And we remember that Io is then sent a gadfly to torment and send her on her journey. And then she of course returns to her human form, with the touch of Zeus, and we also find out that she will become pregnant by Zeus as well. But speaking of her journey, her journey is said to basically go up through all of Greece, up through the north of Greece, and through Macedonia, and then eventually she goes through Thrace, and then across the Bosphorus and down through the Caucasus mountains in Anatolia, and eventually ends up in Egypt. You get a big glide through this area, the Eastern Mediterranean, but ends up in Egypt, and that's where our story of Io continues. And we see that the child of Io and Zeus is Epaphus. And Epaphus will become the king of Egypt. He marries -- it's really a nymph. Her name is Memphis, which is of course an important city in Egypt in the ancient period. Again, we're creating your origin story for the Egyptians as well. So Epaphus marries the nymph Memphis, who is the daughter of the Nile, the god of the Nile, Epaphus. And their daughter, Epaphus and Memphis's daughter is Libya. Libya of course meaning North Africa, meaning all of North Africa. So we're basically showing the foundation, the population, etiological origin myths of all of these countries bordering the southern part of the Mediterranean and North Africa. We also know that Libya has a relationship with Poseidon, and has two sons, Agenor and Belus. If you look at the family tree, which I didn't include here -- I'm sorry about that. They are the two -- Belus and Agenor. Agenor, we 've met before, because Agenor is the father of Europa and Cadmus. And then when Zeus takes Europa, and she goes off to Crete, and will meet the result of that union. And we've already talked about the House of Cadmus, and Cadmus looking for Europa, but ending up of course, not on Crete, but ending up, up here in Central Greece and founding the city of Thebes. So we've done that side of the family, as it were, that side of

the family tree. So we'll look at the other brother, Belus, who has twin sons. And they are, like many twin sons, somewhat at odds with one another. One brother, Aegyptus, becomes the king of Arabia, and he will have 50 sons. And the other brother, Danaus, becomes the king of Libya, inherited from his family line, and has 50 daughters, the Danaïdes, as they're called. The 50 daughters of Danaus, called the Danades. Aegyptus wants the cousins to marry. "I have 50 sons; you have 50 daughters." Okay, they're cousins. We will have them marry. Danaus and his daughters don't want this to happen, and they actually leave Africa. And they flee to Greece, and they end up in Argos, which is of course the ancestral home of Io, great-granny. So they complete the circle, complete Io's trip around the globe, and they end up in Argos. Of course that's not the end of the story. Aegyptus and his sons pursue Danaus and his daughters, and insist on the marriage -- insist with force, for the marriage. Danaus agrees, but secretly gives each of his daughters a dagger, and tells them to dispatch their husband on their wedding night. And the next morning, all of the daughters -- And we have again, from a medieval manuscript, the -- I love these. Yes, the Tutor kind of beds with each son of Aegyptus is a daughter of Danaus, In the bed. They bring the heads. They've cut off the heads of their husbands, and have brought them, and present them to Danaus the next day, except for his one daughter, Hypermnestra, whose husband was Lynceus, again, son of Aegyptus, Lynceus. And they are really the only two that we have their names for, because they are going to be our next important couple. She has fallen in love with him and does not want to kill him, and so in fact, does not. And the two of them begin the House of Argos. So within the House of Danaus, we have a new start after the cleansing of the 49, and Hypermnestra and Lynceus begin the House of Argos. The rest of Danaus has their heads buried in the swamps around Lerna, which is on the coast on the Western side of the Gulf of Argos. So, gross -- and has the bodies buried outside of the city. So he's simulating proper burial. But yet the heads of course, which would animate and could be more problematic, and of course evidence of what's happened, are put in -- It's like The Mob burying in the forest or whatever. It's that idea that they're hidden away, and no one would be able to find them. And the evidence will very likely be destroyed. We do have one version of -- we're told that, as a result of what's happened, these women are impossible to find husbands for. Who wants to marry them? They expect that on their wedding night, they'll get beheaded. So no, no thank you. But this is what a father must do, and what a woman must do to fulfil her destiny of course, is to marry and produce children. So Danaus tried to give them away as prizes in a foot race. "I'll even give you a shield if you'll take the daughter when you win." And in most cases, it's fairly unsuccessful. We do have one version of the tale that we see here on this black-figure vase, where the danades end up in Tartarus because of their sins. We see Sisyphus here, rolling the rock, rolling the rock forever up the hill -- the bolder up the hill. What we see on the left is the story of the Danades, who have these leaky vessels -- hydriai water vessels that they have full of holes, and they have to try and fill them up with water, and then perpetually have to fill this big pithos, this big storage jar. But it too also is leaky. So they are constantly filling, and filling, and filling, and filling. But of course it's constantly leaking out. So there's Never an end; never an end. It's just ongoing, but keeps them busy during their exile in Tartarus. So we're back to the two cousins. They've married, and didn't die. And they have a child by the name of Abas. And Abas will also have twins. And again, this is interesting, because twins can be genetic. They can be handed down in certain families. So in this case we have it skip a generation, two generations really. And then we have the birth of Acrisius and Proetus. These two are difficult twins, and quarreled quite a lot. Proetus is eventually squeezed out by his brother. And he goes to Libya in exile, again kind of returning home, returning back to whence they came. But also will come back -- will return again, and will be responsible for founding, really taking over and constructing anew, the city of Tiryns or the citadel of Tiryns. And you see it here, very near the coast. It acted kind of like a port city, which I guess, coming back over the sea from Libya, that would make sense that you could take the site. This is an areal view of what it looked like in the late Bronze Age. So we can imagine ourselves, and most important for the history of this site, and for some information about this story, is that the cyclopes, those giants with single eyes in the middle of their foreheads, they constructed the walls of Tiryns for Proetus. And that will remain the important tradition. Scholars today call these walls cyclopean, because they're made of giant boulders. And the belief by the ancient Greeks that only a giant, in this case the cyclopes, could have built these walls. So that's one part of the story. We'll see Tiryns come back into the story again later. Meanwhile, Acrisius, who stays in power in

Argos, he has a daughter, Danae. But he is desperate to have an heir, to have a male heir. So he seeks information from the oracle. And the oracle tells him, "You will have an heir, in fact from Danae. Danae will have a son, and he will be your heir, but he will kill you." Again, the story that we've heard over and over again. Spoiler alert -- this is going to be Perseus. Perseus our hero is the one who this prophecy is telling of. In response, of course, Acrisius punishes his daughter, and he locks her up. And we have versions where it's a bronze tower, or it's an underground chamber, or something like a cave. We have different -- but what is this prison that she is being locked into? I personally like the idea of the underground chamber. It's very much like a tomb. The contemporary tombs, even during the Bronze Age, were these underground chambers, and built out of the rock. And if closed up in it, it would have been impossible to get out of. I sort of picture that in my mind when I think about Danae being imprisoned. And this is a red-figure vase, showing Danae in her prison, although we can't see the setting itself. We see her laying on a bed, but we do see, are these little droplets coming down and hitting her lap, and this of course is Zeus. Zeus, who has decided to have his way with Danae, he penetrates the chamber and the girl, in the form of a golden shower. Of course he is the storm god. He produces rain, but obviously, a very obvious metaphor as well. Perseus is conceived, and we fast-forward, in fact seven years, when Acrisius hears sounds of a child and lets them out. I don't know what they were eating for the whole seven years. That's an impossible question. But anyway, mythological time. He of course rejects the idea that this is some kind of quote-unquote "immaculate conception," that a god has created this child. Of course that's impossible. Not with his daughter. There must be someone else who visited her seven years ago, yada, yada. Again, here comes fate. Still, though, He was afraid to kill his daughter outright, afraid, loved her, whatever, but instead makes it worse, imprisons her. Now he has the object of his fate. But he's afraid to kill him, in part because he's his grandson, I suppose. So instead, he thinks about another way to imprison them. In this case, he has a box constructed. In most cases when we see it, in this case in this red-figure vase, we have Acrisius here on the left. We have the carpenter who is making the box. We have Danae, and we actually have little Perseus there, looking like a small adult in this woman's hands. And they are going to be imprisoned in this box. The box itself looks like a coffin. It's meant to look like a coffin. So it extends that, "I locked you in a tomb, but you had a child, anyway. Now I'm going to lock you and your child in a coffin. And in this case, I'm going to set you out to sea. There's no way to escape this. I'm safe. He's not going to kill me." So we see the construction of the box, the pseudo-coffin, and then we also see Perseus and Danae in it, although here, indicated we're still on the land. Maybe this is meant to be when they are saved. Because ultimately of course, they're going to be saved. They're saved by a fisherman by the name of Dictys, which comes from the word for nets. So he's a fisher with nets, and he's named after that. And he saves them, rescues them from the sea, and takes them back to his home, which is the island of Seriphos. So we're here. Argos of course is up here, and Seriphos is down here in the western part of the Cyclades. If you could believe this story, it makes perfect sense that this might be a place where they would be traveling in the coffin on the sea. So again, as we suspend what we believe and what we don't believe. Perseus and Danae live with Dictys on Seriphos. Perseus grows up to manhood. And it is at that point, when we're told that Dictys's brother, Polydectes -- so "many." He's a better dectes, because he has many of them -- polydectes, who happens to also be the ruler in Seriphos, decides that he wants to have Danae as his wife. She refuses, and he pretends that he's going to wed someone else, Hippodameia, which is a very popular name for women in Greek myth. We have several of them. This is one of the Hippodameia, which basically means the maiden of the horses, the horse maiden, which suggests status and rank. Again because of how expensive and important horses were, especially on islands, you can imagine, that would've ask for. And then ironically, he asked Perseus, and presumably Danae, but Perseus is now the man of the family, to give him gifts for his wedding, and he wants horses. That only seems appropriate. Perseus of course cannot, does not have the means to do this, does not have the access to do this, and feels so bad, and feels indebted, and says, "Literally, anything else, I can give you. Just let me know -- even the Gorgon's head," just as a "Oof." And Polydectes unfortunately says, "Yeah, go ahead. Go get it. I want the Gorgon's head." And there, we start into Perseus's great challenge. One, his first great challenge, but really, the one he's probably best known for in literature, in art. And also in our own use of him in the reception of these myths, Perseus and the Gorgon are really just right there in the forefront of the many popular myths that we know. So at the bare bones of it, Perseus is

facing a challenge that involves a monstrous female. We've seen this repeated, to some extent. In this case, she is a monster, and she is a female monster. We learn about the Gorgons. The Gorgons, that there are three of them, like the Fates, like the Furies, like the Graces -- three of them, but three Gorgons. Two of them, Stheno and Euryale, are immortal individuals. And Medusa started out being different from her sisters, and being beautiful and mortal. But at this point when Perseus will meet them, she resembles her sisters, but yet retains her mortality, unlike the other two. So Stheno really means strength, and Euryale means a far leaper. So they excel in strength and agility, basically. We learn that they live at the edge of the world, so North Africa, question mark? The geography and the journey of Perseus suggests that it's somewhere maybe in western, northwestern Africa. And they are described as having enormous tusks, wide, staring eyes, bronze hands, gold wings, and snakes for hair. And of course Medusa, especially, can turn men to stone, with a stare, with a look. And we see this portrayed over and over again in art, so we get the description of what they look like, and then we get the many artists' different interpretations of how to combine these elements. Including when we eventually will get Medusa's head, the Gorgon head, on Athena's aegis, put here in the center on her chest. Every sculpture, every painter, will do it slightly differently, based on their own imagination of course, since you don't see a Gorgon every day, imagining how this combination of features were combined in this creature, this monster. So we have one example here, again from quite early in facepainting. It's the very end of the Protoattic period, and early black-figure is the style. And we see here, a Gorgon. In fact, there are two, that are running. They're in this funny, knee-bent position that is an artistic convention. Scholars call it the squat run. And of course it's not realistic, but it's meant to show great speed. When obviously they're painting on a surface, it's going to be static. But they want to convey that the figures are moving very quickly, and this is again, artistic convention that lasts for about a century of artistic production. We'll see a couple of others, including Perseus, in very much this same squat run. And what we see behind, but it's very hard to make out, is we see the body of Medusa, that this is after the act. And so we know, and in fact, Perseus has run off behind, with the head. But we know that after the act, the remaining immortal Gorgons gave pursuit, so that's what we see here. But we see these big faces with big eyes and big mouths, and again, these rings, and all of the elements that we are told through literature as well. And they often, almost always, are shown with their faces frontally looking at you, unlike most other figures in art, in this period, where it's so much easier to show people in profile, and that's usually how they're portrayed. But because the Gorgon is the Gorgon, and she's turning the viewer to stone, and so you have this startling moment, and it's also the source of using the Gorgon in what we call an apotropaic way. In other words, to repel the look or the evil eye, to push it off, away from you. You have this shield, and the shield is the Gorgon's face. So all of those things are happening in art, while people are looking. It's the story, the story they recognize. They can imagine what's just happened, but at the same time, they're confronted with these monstrous figures in their own right, knowing the story, knowing what Perseus has done. And of course, here you are, unarmed, staring into the face of the Gorgon. And are you, in fact, going to be frozen in your tracks, and be turned to stone? As I mentioned, Medusa of course was originally not -- she didn't look like her sisters originally. She was said to be a beautiful mortal, but she was made to fall in love with Poseidon. Fell in love with Poseidon, let's say that, and in fact, they consummated their relationship in a temple to Athena, which is not what you do in the temple of, or sanctuary of, a virgin goddess. She was highly offended by this, and her punishment, of course, not for Uncle Poseidon, but for Medusa, was to turn her into a Gorgon, like her sisters. So then from then on, she would just turn men to stone. She couldn't have their hearts, or anything like that. We learned from the story that to kill the Gorgon, Perseus requires the help of other individuals. First of all, the Graeae, which translates to "old women" in Greek. And these are the three women that share the eye. They have one eye and one tooth between them, that they have to share and pass along, so they can either see, or that they can eat, and all of this. And of course we also know that Perseus is helped by Athena, so that's also important. The Graeae are also the sisters of the Gorgons, so they have information about them. They were old from birth. They were born, old women, and they're considered hideous; they're hideous hags. They live in a cave, and Perseus tricks them. It shows that he is not, I guess, the most honorable guy, but he's smart; he's clever. He gets what he needs by stealing the eye and the tooth. He forces them to give him information, and tell him how to, first of all, reach a family of nymphs who will give him essential objects that he needs for his quest. So he has to

go on a scavenger hunt before he can actually get to the quest itself. He will receive winged sandals, which allow him to fly. He will receive a special leather pouch called the kibisis, which he will need to use, to take the head and conceal it, so he doesn't turn himself and everyone around him to stone. And he also receives the Cap of Hades, which, [INDISCERNIBLE] like Hades means unseen. So it is basically a Cap of invisibility. Just in case you thought Harry Potter was the first one, with his cape of invisibility. This, you just remove the e, and you have the Cap of invisibility. He is armed with these, and he sets out to meet this hostile, monstrous female beyond the known world. So it's the ultimate adventure. And we also find out that Hermes will give him a special knife, a special sword, the scimitar, which is a curved knife -- and we'll see it in another image as well -- which helps him able to lop off the head in a way that is much easier to accomplish, and make it more successful. Because again, she's a monster. She has all these huge eyes. She's got snakes for hair. It's all terrible. We also know that he can't look at her. The tradition that he sees her in some kind of mirror, that comes in quite late. None of our artistic models show that, at all. They always specifically show him looking away from her, not looking at her head, but they don't show the act reflecting. So again, that's something that comes in later. But I'm sure many of you have heard that part of, or seen that part in a movie, and so that's where that comes from a later tradition. This is an interesting black-figure vase, where we see Perseus absolutely in profile, looking away, looking off-screen, away from the act itself, while he uses the scimitar to cut the head of Medusa. And we also see Hermes, in this case, as a helper god. So unlike Athena, which is usually who we have pictured, in this case we have Hermes, probably in reference to the gift of the sword. But also he makes a wonderful comparison figure, because of the hat. In this case, the invisible hat, the hat of invisibility, Cap of invisibility, is made to look like a traveling hat, which we've seen often Hermes wears as the messenger, messenger god. And of course the winged sandals echo the winged sandals that Hermes himself has. And in fact, we see the Gorgon who flies also, in this case. Everyone has winged sandals, in this case, so it makes for a really nice book-ended theme. And Hermes is also shown with his staff, so he too is being the psychopomp here, the guide of the soul, so we know that death is occurring. A more common -- another interpretation, but one that we understand from the iconography, comes from this red-figure vase. Unfortunately, a black-and-white image of a red-figure vase, but shows again, after the act. So most of the earlier images show it while it's happening, although we have that early one, where it's just the body and not the head. And in this case, we see Perseus looking back, now that it's safe, that the head is in the kibisis, and we even see the kibisis with a closed-eyed Medusa inside of it. So I presume that she's not going to turn us to stone, let's hope. And he has another interesting version of the hat, that's a little bit different from the traveler's hat. This one, winged. The scimitar of course, the curved knife, and then also the winged sandals. And we have Athena. Athena stepping in as the one will help him, ultimately, as the hero helper, more generally. She also has a very close relationship with Perseus in many different ways. Perseus is in some ways, our first-generation hero. He's one of the first that does all of these kinds of -- he sort of sets the heroic pattern in all of the myths that we've looked at, so far. So it makes sense that she has such a close relationship to him. And of course ultimately, and as we see her here, with wearing the aegis, there's the little snakes around her chest piece, her armor, but of course, no Gorgon yet. But we know that ultimately, that's what will happen to the head, that he will eventually give that to Athena, and it will strike terror in her enemies, and it will take on these apotropaic properties. And I also want to add in, because we haven't seen that in other ones yet, but we see it here. Here is a sculpted version of this story, also fairly early, from the 7th century BCE, and is a metope. It's a carved piece of stone that decorates the upper part of a temple, this one from Selinus. And we have the act of the beheading of Medusa. And again, he and Athena, who's with him, helping him -- she's got his back, as it were -- looking out at us, away from the Gorgon. But of course the Gorgon is looking at us as well. In a kind of a shift in time, even though he's just now removing her head, we see in her arms, one of her offspring. And this is a result of the beheading, is we're told in some versions of the story, that of course Medusa had been pregnant from Poseidon, and that those children of Poseidon spring out of her neck when she's beheaded. One of them is Chrysaor, who is a giant, and the father of Geryon, that we'll meet in the Herakles story. And the other is Pegasus, the famous winged horse that we see here. And this is what we have as Pegasus. We do not have Chrysaor in this image. We just have Pegasus. But we have another one, this from an eastern Greek vessel, we see in the black-figure technique with the dark images.

And again, we have the running Gorgons, although they have very human-looking faces, but anyway, running Gorgons. We have the beheaded Medusa here. And on either side of her is Chrysaor, who's meant to be a giant, although again, I guess he's a baby giant here, and then Pegasus on the other side. So this version of the myth, including the birth of her two offspring, which will of course go on. And Pegasus, who is very closely connected with the city of Corinth, this is because of the hero Bellerophon, where we know Pegasus' story from best. And the connection to a hero, Bellerophon is a hero from Corinth, and eventually goes on his own adventures, killing the Chimera, which is a composite monster with the head of a lion. And the tail is a serpent, and then growing out of its back is the head of a goat, so a three-headed composite monster. And we see this in a later Roman mosaic. We see Bellerophon on Pegasus, stabbing down, and he's going to kill the Chimera. So that's a part of this story, a little mini-adventure tied into what happens in the larger story of Perseus and Medusa. Now as we mentioned, the sisters pursue him, but they don't see him; they don't catch him. And this is also a metope, an early metope, this one painted, rather than sculpted. And yet another one of Perseus, a blond Perseus, this one, a painted terracotta. And again, we see all of the elements that we would recognize, the objects he needs. He is, again, running very quickly; we can see that. He's in a squat run, like we saw the Gorgons do, and he's also busting out of his frame. He literally is moving so fast, he can't be caught in the frame. He's just come in, and he's going out at the same time. And again, under his arm we see Medusa's head in the kibisis. We just see the eyes, again, probably shockingly looking out, looking out at us. And I have one further, with Medusa, one of the most pictured, both in ancient art and later art as well. We have this later marble copy of a bronze original, of Perseus holding Medusa's head. In this case, very wrongly, looking at him, but of course, he has turned to stone in this image, has he not? So it's a little bit of a play as well. He will of course take the head back to Polydectes, who has been violently pursuing Danae. Perseus of course produces the head of the Gorgon as a gift, and turns Polydectes to stone. So dispatches the threat to the female, threat to his mother, in this case. We then go on to learn about the story of Andromeda and the sea monster Ceto. This is kind of an in-between story, that he goes ultimately back to Seriphos, but this is what happens in between. In-between escaping the Gorgons, and returning back home, he has this little side adventure, in which he ends up in Ethiopia. It takes place in Ethiopia. So again, if the Gorgons are in the maybe northwestern part of Africa, and then he's going across that way, ends up in Ethiopia. So Ethiopia, to the south, of course in the eastern part of Africa, to the south of Egypt. We're told that Ethiopia is ruled by Cepheus, who is one of the sons of Belus. And he's married to Cassiopeia, who was boasted, and many believed her to be, one of the most beautiful women in the world. She boasted of course that she was more beautiful than the nereids, the sea nymphs. And they of course complain to Poseidon about that, and he sends a flood into the land. The oracle that they consult, how to get away from the flood, and the oracle says that Cepheus must sacrifice his daughter Andromeda. So what we see here in this Roman period painting is Andromeda chained to the rock, which is what they do. These are like promontory rock, and they chain her to the rock, and Ceto, the sea monster, is just coming up out of here. And we actually see Perseus flying in to the rescue, over here on stage left. So as they're coming in, he's coming into the painting at this point. So she's going to be eaten by the sea monster. That's the gist of the story. Perseus swoops in and kills Ceto. I should just point out, we have Poseidon recurring in the story frequently. That of course Poseidon is involved with Medusa; he's the reason she becomes a monster. He also sends a sea monster to kill the virgin Andromeda, and so he's implicated in these stories. A Greek facepainting in a style that's called white-ground, which was developed in the middle and later part of the 5th century. And it is very much similar to what we think wall-painting and panel-painting would've looked like at the time, although they haven't survived. We have one of my favorite images of Perseus. He has defeated Ceto. There is no longer any danger. He has landed in front of Andromeda, and it's clear that he is just overtaken with love and adoration. So much so, he has not freed her from her chains. It's like, okay, dude, you saved her, but now you got to let her go. You got to free her from her chains. So this is a wonderful look, and really foreshadowing in what is going to happen to these people. Because he does save the maiden, and then does receive her as his gift. He will take Andromeda as his wife. So he is a savior of women. Even as he kills the monstrous female, he is very much the hero for the civilized female in that, representing the perfect wife and mother, so Danae, of course, and then ultimately Andromeda, as his wife. The Perseus myth also divides parent and child relationships, and husband and wife

relationships, among two different classes of individuals, in order to prevent the parent-child relationship over that of the husband-wife. So it shows different stages in one's life, and the importance of these relationships. It also emphasizes in many ways, the underlying part in what Freud would have you think, that Perseus and the monster exist in every man, just as Danae and Medusa exist in every woman. So everyone is more complicated, and has their heroic side and their monstrous side, as it were, their proper side and their one that goes against that. We have a return, eventually, of Perseus to Argos, to the home city, to meet his grandfather. Acrisius of course still realizes that Perseus is destined to kill him, so he flees to Thessaly. So those up here that flee down to Corinth, in this case, he flees up to the area of Thessaly, to the kingdoms in that area. But Perseus gives pursuit and follows him. And when he arrives, the Thessalian king is holding games, athletic contests. Perseus enters, and while throwing the discus, the wind catches it and takes it, so God's will, right? The winds blow it out of its natural course, and into Acrisius's foot, which causes him to die. I guess it could be worse; it could've hit him in the head. It did not, but it hit him in the foot, and causes him to die. Perseus returns to Argos, which now rightfully belongs to him. He is, in fact, the heir, and he has fulfilled the oracle and killed his grandfather, and so he's meant to take over. But he shows himself to be, again, a very different kind of individual, heroic in many ways, but he refuses to take the throne. He does not think it's appropriate, because of the death of Acrisius, what he's done to his grandfather, even though his grandfather tried to kill him on multiple occasions. So instead, he takes Tiryns as his home, as his kingdom, as it were. He trades Argos for Tiryns, with his cousin, Megapenthes, who we're just now meeting. He's the son of Proetus. So that next generation after Proetus and Acrisius, we have Perseus and Megapenthes, which means great pain, much pain. And anyway, so they exchange, but eventually Perseus decides to actually break ties and do something on his own, which again, levels him up as an even greater hero, yet another accomplishment. Besides these great adventures that he went on, is he founds Mycenae, the kingdom of Mycenae. Which will of course become, in the stories and in the Trojan War, it is the king of Mycenae that becomes the leader of all the Greeks, so it has a sense of extra high status and wonderfulness. And it's also, in reality, and archeologically speaking -- I have it behind me today in a night view as well -- that it of course archeologically speaking is also one of the preeminent late Bronze Age centers. He and Andromeda have a daughter and several sons, and we hear of his long and happy life, followed by death in different versions. One is that Megapenthes kills him in revenge, but most versions say he lived a long and happy life, until he died of natural causes, with Andromeda, and the two of them become constellations. So they actually achieve immortality. And that is really the ultimate desire of every hero. So he really completes the heroic pattern, the hero's journey, and all of that. The story of he and his mother is really the closest thing to a folktale that we have, which is basically a traditional story where the humans are the main characters. It's not history, but it's used to entertain or educate. So I will start there on Thursday, and then we will talk about the whole next generations of the House of Danaus as well, of course Herakles. So that's coming on Thursday. Thank you all very much. Have a good rest of your day.