

Kim Shelton: Morning, everyone. So, we are leading up to the Trojan War today. And we will get through as much as we get through today and continue after Spring Break. And, speaking of which, I wanted to have one last reminder that the first draft of your papers are due on the Tuesday after Spring Break. So, please be aware and know where you're supposed to turn that in on bCourses. And, again, I'll say it one more time, this is your opportunity to be able to get lots of good feedback and understand that you're on the right path and that you have a good draft so that your final term paper, which is a good portion of your grade, will be as best as it possibly can be. So, encourage everybody to give it some serious, serious thought. Okay. So, when we left off, Paris was on his way to -- had just been awarded the most beautiful woman in the world and has to go to Sparta to get her. He goes to Sparta on kind of a trade embassy I guess is a good way to think of it to forge a relationship with King Menelaus and Sparta. And that's at least what the story that's being told. And, as a guest in Sparta, he enters into the Greek tradition of *xenia*, the guest-host relationship. And, as we've talked about that before, Zeus is the sort of patron god of *xenia*, and that this represents a kind of safety for strangers, for foreigners, for outsiders because this is the established societal norm and there's expectations on both sides, what the guest should do and is responsible for and what the host is -- both sides have responsibilities and expectations. And some of that, on Menelaus' side, that means receiving his guest, taking good care of them, making sure that they are clothed and fed and, upon their departure, that they will have had a successful visit and, in fact, will give them various gifts. That's the norm to have an exchange of gifts. Also, the norm is that the visitors will bring gifts for the host, something we should still do today. But they're also supposed to be respectful of the place that they're visiting, the conditions in which they're living, the people that they're interacting with. And you don't rob, murder, sleep with people's wives. It's not part of the guest-host relationship. So, we see here -- and this is an image of Paris' visit to Sparta. We see him here cast as the visitor, the traveler in his traveler's outfit and hat and all that. And we have King Menelaus welcoming him. And, being the guest, we see the guest and host in immediate interaction here. We also, though, see a glimpse into the boudoir, into the women's quarters, and the idea that Helen is the seated queen, but she's looking away from the scene and she is sort of cast as being either the innocent or the unknown. And things will complicate immediately once the end of the visit comes. Paris not only takes more than he was given, he takes a good portion of Menelaus' wealth in objects from the palace at Sparta, but takes Helen as well. And we do have a few ancient representations of that. This is one example on this skyphos, a cup, a large cup, red figure made in Attica. And, on this side, we see this is meant to be, in this case, now no longer is the traveler and the innocent visitor, but as the aggressor and the one taking charge and going off to battle, as it were, since he is taking a good portion of Menelaus' material and wealth and his wife. And we have the little arrows up here indicating Aphrodite's role in all of this and her really endorsement of this, which is very powerful and elevated on both sides Paris' ability, desire to do this and then also attitudes about it. So, he has grabbed her by the wrist. You can see that. That is also a gesture that we have that symbolizes marriage and it symbolizes actually the consummation of a marriage as well and because the Greek marriage was set up and symbolizes, there were symbols in there, that lead kind of an abduction. And we see that through myth and through other things. And it's kind of the way different rituals play out make it seem like it's a pseudo abduction. And one of these is this forceful taking the woman by the wrist and kind of dragging her, taking her away out of her father's house. In this case, a married woman out of her husband's house. So, we know this is going to be a problem. I have one additional. This is one of the medieval manuscript illustrations showing a similar kind of thing. Although, in this case, it gives the impression as Paris is shown already on his ship beginning to depart and we have Helen seemingly coming to him and being asked to board. And this represents an interesting way that this story changed over time that in the Greek context it was very much an abduction, it was against the norm, it was against *xenia*, it was something that had to be retaliated against. And, therefore, the start of the war. Later in time, though, this becomes the seed of many a story, including things like Romeo and Juliet, where they truly fall in love with one another and that's something that can't be ignored, and Helen is very much a collaborator in this and wants to be taken away because it's true love. And, so, it becomes this kind of romantic tale much later in time as it's received and it morphs and it's used as a love story rather than what it was in the Greek period is something against the norm. And we're lucky that we

have many different versions of the story, but also from the Greek perspective we have Helen as a character in the Iliad, and even in the Odyssey for that matter, who gives us kind of her side of the story, at least how she's cast by Homer. And then she shows up in her own play later on and we see her -- there's this sort of apologist version of what happens to her and that this is not all -- it wasn't her fault. So, she does get some redemption even within the ancient Greek period. But the story is meant to be disruptive, it's meant to be transgressive, it's supposed to be the cause of the Trojan War. And, as I mentioned last time, there's these multiple threads that have to come together and make the Trojan War possible, but the spark, let's say, is this abduction because what it does is it enacts the Oath of Tyndareus, which we talked about last time, that led up to the marriage of Helen to Menelaus. So, they go off. We'll learn more about them. They sail back to Troy. Menelaus, obviously, he knew of the oath, it was part of the conditions of his marriage. He then enacts the oath and puts out a call for all of Helen's former suitors, the now kings and leaders around the Mycenaean Greek world, to come to his aid in order to protect his marriage and, frankly, get his stuff back and get Helen back from Troy. At the end of the day, that's what it's about. Agamemnon, his brother, is the one who takes on the lead of the Greeks in defense of his brother and, obviously, his brother's pride, et cetera. Most feel beholden to the oath that they took and are going to participate. There are a few, though, that are not as gung ho. One of them is -- well, actually two of them, both Odysseus and Achilles. And, in fact, this is a later 5th century/early 4th century drawing of Achilles, meant to be Achilles, from a red figure vase painted by a painter that we named the Achilles painter because of this portrait that's thought to be a particularly young dreamy man according to the ancient Greek painters. The other is Odysseus. Odysseus, first of all, which is extra ironic because he's the one who created the oath in the first place, but he was at this time not interested in going. He had married Penelope, he had gone back to Ithaca, his son had just been born, Telemachus, and he is not interested in all of this drama. He is happy at home. So, he does not report when the men are called into action. And when Diomedes and Ajax dispatch to Ithaca to go get him, this is all his doing anyway, he needs to show up, he pretends that he has gone crazy and that this is his defense that they won't want to take him with them to the war if he's, in fact, out of his mind. And he tries to prove that he's out of his mind by laying his infant son in the sand and then plowing towards him as if he's going to plow over him. But he doesn't in the end. The men have put the baby down to sort of stop him, to trick him to see if he's really crazy. He's going to plow right through him. And he doesn't. He saves his son. He reveals that, in fact, he's not actually out of his mind and he agrees to go with them. In addition, the Greeks are told by a prophet by the name of Calchas, who we will meet on many occasions as the person who gives us insight into what's going to happen and also what needs to happen for this amazing and unprecedented expedition against Troy. And he predicts, before it's even started, that the Greeks will not be successful and they'll not be able to take Troy without Achilles, the son of Peleus and Thetis. And we learned some things about him including that he has this semi-divine background that Thetis had actually tried to make him immortal in various different ways, including potentially burning him, like we saw Demeter and Demophon in the Eleusis' foundation story, or he is dipped into the River Hades, into the River Styx, which is really a later -- that's really a Roman iteration of the tale. But, regardless, the story goes this is the etiological explanation myth for why he has a vulnerable point, that he is mostly this amazing, almost immortal individual. Yet his mother had to hold him by his ankle when she was either burning him or dipping him in, whichever version of the story that you run into. And that, in fact, what we today call our Achilles heel is named after this story and this spot that was his mortal spot, his vulnerable point, and foreshadowing for us what will do him in in the end, because we also find out early on that Achilles, although an essential part of this whole story and that, as Calchas tells us, the war would never be successful without him, he knows and his mother knows that he's destined to die if he participates. So, all of these things coming together. And we find that Peleus, obviously a mortal man having married sea nymph, she's not going to be living with him all the time, he knows of the special nature of his son, he sends him to be educated on Mount Pelion with our centaur Chiron. Here we have a Roman period painting to show Achilles and Chiron, in this case, being educated on the liar. And, also, we know that his friend, cousin also, Patroclus, went with him, that he was also through the same education on Mount Peleus. As Thetis has foreseen the fate of Achilles, first she tries to make him immortal, he's not 100%, she knows this. He's fated that if he fights at Troy he will die. So, she tries to help, actually as a younger man, as a child

really, tries to hide him. He is substantially younger than the rest of this group. And a little bit of this is this strange mythological time where you have Paris as an adult and he's abducting Helen and going to be sort of a common law couple living together, and eventually all of these people will end up fighting together, and yet Achilles at this point is much, much younger. And the judgment of Paris, which happened at his parents wedding, is what had made Paris come to Helen and Helen and Paris are already grown and Achilles isn't born yet. So, we see there's this weird collapse of time. And yet Achilles is always thought of as younger. He is maybe a teenager when he goes off to the Trojan War. So, that's something that we will keep in mind when we read about, as you did for today, his personality and his character and some of the things that make him seem like a spoiled brat is because, in fact, he was much younger and less experienced than all of the wise and old warriors that were around him and that he had to keep company with, as it were. So, one of the ways that Thetis tries to keep the fate of Achilles from occurring is that he is sent to the island of Skyros, which is in the Sporades in the Aegean, and there he is hidden as a girl, he is dressed as a girl, and is hiding with a whole group -- a number of princesses that belong to the -- that live there on the island of Skyros and are the daughters of the king. This is so that he's in a different place, but by changing the appearance of gender, he will be harder to find. That's the idea in this. There is a whole backstory here where he falls in love with one of the princesses and that, ultimately, she's going to produce a child, the son of Achilles, which will be necessary later on in the Trojan War. So, we get little snippets of that, but we learn more about that actually later on. The important thing here is Odysseus and Diomedes, who are going to be an important pair of warriors and smart, clever dudes in the war, they're the ones who are now sent to the island of Skyros to get Achilles. Calchas directs them and sees, first of all, that he's necessary to join up and they give him a clue as to where he is. They do not go in as warriors. They go in -- and this is obviously a much later painting from the 17th century that shows the reenactment of this scene. And I'm going to show you a Roman painting as well. But, here, not dressed as warriors, but dressed as peddlers, people who are traders, we have both Diomedes and Odysseus and they are selling things, lots of beautiful materials and jewelry and things that all the girls come around and look at it. They also conveniently have a shield and a spear and a sword that is part of what appears in front of everyone. And suddenly they've created an instance where an alarm sounds and everyone yells, "Pirates, pirates!" They're being attacked. And Achilles grabs the sword and shield and is ready to fight. So, in this case, the drawing the sword here is meant to be Achilles in female clothing, but yet ready to fight, has portrayed his nature as a born warrior and is ready to defend the situation. This is a Roman painting of the same scene. Again, Achilles shown as a feminine figure, but with the shield. And, here, on both sides of him, we have this darker skin. Odysseus and Diomedes who are going to reveal to them and then they will be able to take him off to war. So, when they go off to war -- and I should say I have even one additional one. This was a very popular tale. This is another Roman painting. So, particularly important there. Anyway. So, when they finally all come together, they come together at the port town of Aulis here in Boeotia in Central Greece. It's a very protected port because of the Island of Euboea being a border between the open Aegean Sea and the mainland. So, this is where they amass. And they sail off to Troy as a group. And, actually, the first time out, they go to the wrong place. They end up to the south, further south, down in here, in an area of Mysia. And, in Mysia, they meet the local king, whose name is Telephus, a son of Heracles. We remember that Heracles got a lot of action in this part of the world. And he immediately suspects that they're some type of enemy. He tries to drive them off. There's a brief battle in which Achilles wounds him. They realize they're in the wrong place. They return to their ships and they sail back to Aulis. Failed attempt, let's go back and start over again. We find out, though, that Telephus' wound doesn't heal. And he receives an oracle that only that which harmed you can heal you. So, he, in fact, goes to Aulis to seek out Achilles and get him to do whatever he needs to do to heal his wound. And, as an offer, he offers to lead them to Troy. I know how to get there, you won't get lost again, I will take you there as a payment for healing me. Right? For the mistake, no harm, no foul, please heal me and then I'll help you after that. Unfortunately, though, at this point in Aulis, the winds are blowing in the wrong direction. And now what that means is the Trojans -- the Greeks to sail to Troy are using literally that, sailing vessels, vessels that are powered by the wind. And it's already a problem for sailing in the Aegean that there are very prevalent strong winds that come out of the Black Sea and sail down towards the south. So, it's one of the reasons that this area that we

call the Troad or the Propontis or the Hellespont, all of those names, that it's always been a tricky area for navigation and for people to sail through into the Black Sea because oftentimes the wind and the currents are so strong that you can't sail against the wind or against the currents. So, in this case, the story is that the winds are exceptionally bad. And, in fact, they're obstructing travel across the whole Aegean Sea. So, they would be having to sail the whole way into the wind, which is going to be impossible for these heavy-laden vessels full of men, full of supplies, full of horses, full of everything that they need for this -- well, whatever they're expecting, potentially a long war. Calchas, once again, comes to the aid and says that he realizes that that they've been stalled for a long time, there's a very bad attitude among all of these leaders and their men who have come from all over, they're tired of waiting around, they're running out of food, mostly running out of patience. And Calchas reports that he understands that this is due to Artemis, that Artemis has asked the winds to be blowing in the wrong direction because of things that Agamemnon said and that he boasted in a way that offended Artemis. And in order to make her feel better, he has to sacrifice his daughter, Iphigenia. There's a number of stories connected with this. Agamemnon agrees. The Oath of Tyndareus and his loyalty to that and to his brother and, in general, the men that he has brought together outweighs the life of his daughter. And there's a number of different ways that she is brought from Mycenae. One of the ones that recur in stories is that she is promised to marry Achilles, who is the bachelor of the day. Any young woman from anywhere would love to be married to him. And, through this ruse, she's brought to Aulis usually with her mother in tow. And, in some instances, even dressed for her wedding expecting that she will be married upon arrival. And this is the quintessential bride of death story in Greek myth and is literally dressed as the bride and will meet her death, will be married to her death rather than completing her destiny and becoming a married woman and to one of the most eligible bachelors to boot. This is a scene, again, from a Roman painting in which we have the supposed sacrifice of Iphigenia. We have Agamemnon at the altar, the burning fire where her sacrificed body would be burnt. And, yet again, we have several different versions of the story. One that is, in fact, she is killed, her throat is slit. And that solves the problem. The winds blow fair. We also have others, including the Euripides play which tells us about the fact that at the last minute Artemis substitutes in a deer, which is what we see represented here. And then Agamemnon doesn't know. He and everyone else including Clytemnestra, his wife, which will be important for later parts of the story when Agamemnon comes home, that everyone believes that he has sacrificed his daughter. But, in fact, Artemis has spirited her away and taken her as a priestess of Artemis to the northern reaches of the Aegean where Agamemnon -- area in Tauris is the area. So, what's most [INDISCERNIBLE] sacrificed or something else was sacrificed in her place, but this is one of these extraordinary instances of human sacrifice, but very vilified, very demonized, not encouraged. This was something that was extraordinary circumstances and that it was what had to happen, but there are terrible, terrible multi-generational consequences that come out of this act. So, it's not considered the best thing. However, the outcome is the winds turn around and the with Telephus' guidance, they are able to sail to Troy. Now, they, once again, do not go immediately to Troy. They actually stop on the island of Lemnos, which I wanted to point out is here. So, Troy is here, right at the mouth of the Hellespont. And here's Lemnos. Okay? And they stop at Lemnos mostly to get water, to resupply. And this is going to be a constant problem during the war anyway and even on the way to war. But during the war as well is access to food and water and resources and something that they keep sailing about and resupplying, let's put it that way. It's usually quite violent when they resupply. But, in this case, they stop on Lemnos. And, in this case, one of our Greek heroes, Philoctetes, is bitten by a snake and he is unable to continue and is left on the island of Lemnos. But he is left with items from Heracles that belonged to Heracles, Heracles' bow and arrow, to protect himself because he's sort of incapacitated by this bite and, once again, a bite that doesn't really heal and it's very stinky and no one wants to have him around. So, they leave him behind. You'll be fine, see you later. Then they finally sail to Troy. When they arrive at Troy -- and, again, here is Troy there. And we can see it also in this -- the location of it in this Google Earth image and then an inset of the image of the archaeological site as it looks today. When they finally do arrive there, they beach their ships because there's not a dock, there's not a place to tie their ships up. They pull their ships up onto the beach so that they can use them as a camp. And that's how they keep them from sailing away, obviously. But no one gets off the ships. And this is because yet another prophecy says that the first person to disembark at Troy will be the first

one to die. No one wants to do it. Eventually, a warrior by the name of Protesilaus goes ahead, bites the bullet, is the first one to depart, to come off the ships and he is immediately cut down by Hector. The Trojans, easily knowing that this whole fleet of ships has arrived and is beached on the shore not far from Troy itself -- Troy is not right on the beach, it's a bit inland, and it would have been a little bit closer in some periods, but it's quite a distance from the sea today. You might be able to -- let me turn this next one, a view. You can just barely see over on the horizon where the water is. But this is another view of the archaeological site as we know it today. The first thing they do, though, is try to avoid any conflict. And we have Odysseus and Menelaus. So, Menelaus is obviously the harmed individual and then Odysseus is the good talker, the thinker, the negotiator as it were. And they go simply to ask for Helen's return. They say, "This wasn't right. This isn't how things should have been. She was taken, stuff was taken. Give me my stuff back, give me my wife back and we'll leave. No harm, no foul." But they are almost killed. They are attacked. And the Trojans are not ready for talk. And this leads to Troy being besieged, which was the normal way that battles -- a pre-battle, it's the way wars happened is that you encircled a city and you plan to starve out that city that eventually they'd have to give up if they couldn't resupply themselves with food and water. But for many reasons that the Greeks don't know that the Trojans are fine, that they have access to what they need and that they can withstand a very, very long siege. And the war begins. Now, the events of -- I should say this is part of the fortification wall, which is a character in itself according to Homer and his descriptions of Troy. He's very explicit about what the walls look like and they have this what we call a batter, which means that they are not vertical, they're, in fact, built on a slope, which means that someone could potentially run up them, which will be important later. We know originally that there was a part that was built up above the walls itself and they were used as rooms. And this is one of the many -- a reconstruction drawing of one of the many complicated almost labyrinth like gate entrances into the city of Troy. There were multiple gates. We hear about a few of them through Homer. Mostly we hear about the large main gate, which is where some of the action will take place. And this is a reconstruction drawing of what the Greek camp might have looked like with the ships beached there at the edge of the water. And then this is sort of more permanent looking. Normally, it's more like a palisade, more of a wood structured protective barrier or wall that is constructed by the Greeks to protect their ships and to protect their camp. So, the events of Homer's Iliad, which is where we have the most information about these individual characters, some backstory, some stuff that's going to happen and this great conflict that is all Zeus's plan between the Greeks and the Trojans, the Iliad only is about one month to six weeks of the entire war, the 10-year-long war. And the story itself happens very much at the end, towards the end, not the very end, but towards the end, so maybe in the very late part of the ninth year of the war. And that we get their setting in this temporary encampment that then turns out to be there for a decade. But they are far from home, which is everything about the story from the side of the Greeks emphasizes their strategic and psychological disadvantage, which makes them even better warriors in a lot of way. They have more to overcome, but a very different set of motivation. We will meet our principal characters, which include Agamemnon, Menelaus, Achilles, Patroclus, Phoenix, Neoptolemus, who I mentioned, Achilles' son, will come in later, Odysseus, we have two Ajax's, Ajax the Greater and Ajax the Lesser and they are usually described with their father's names to distinguish which Ajax they are. They are very different in size and in ability so that they are hard to distinguish. We get more with Ajax the Greater. He's the more frequent, more popular character. Diomedes we've already mentioned. Nestor, the wise older warrior. And we've already mentioned Philoctetes, who's back in Lemnos, but will rejoin the story later on. And we have an addition, although not mentioned very often, is Menestheus, the king of Athens, and Idomeneus, who is the king of Crete. On the Trojan side, we have a much more limited cast of characters, although it kind of evens out. But they're all members of the royal family and cousins and other Trojans related to them. Priam, king of Troy's son of Laomedon, Hecuba, his wife, and his children, Cassandra, Paris, then Helen together with Paris, Hector and his wife, Andromache, their child, Astyanax, and the cousin Aeneas, to name just a few. There are many others. We also have Trojan allies that will join in the fight. We hear of the princes from Lycia, Glaucus and Sarpedon. Sarpedon we've talked about before as another son of Zeus. We have the Ethiopian leader, Memnon, who's the son of the Dawn, Eos, and is an ally. And then, eventually, although they're very late to the party, the Amazons under their queen, Penthesilea. And then we have the gods. And the gods, who very

much choose sides, on the Trojan side, we have Aphrodite, Apollo and Ares. Now, Aphrodite is easy in a way, right, because of her, on the one hand, relationship with Anchises and Aeneas being their child, but also she was complicit in this. This is her reward for Paris. So, she is very much on the Trojan side. Apollo is cast on the Trojan side because of -- at least according to the stories, according to Homer, Apollo is a very revered god by the Trojans, there's a sanctuary to Apollo that plays a significant role in the story. And he too is upset with the way the Greeks are treating the Trojans. And, so, takes their side. And Ares is just going along with Aphrodite basically and up for any war. But it is significant that he is on the Trojan side. On the Greek side, we have Hera, Athena and Poseidon. They are the three stalwarts, the ones who are very firm on the Greek side, the Greek hero side, the Greek culture side, the Greek civilization side. Right? They represent this sort of foundation of these important things, including Poseidon and the sea and the control of the navy and all of that as well. And, overseeing it all, we have Zeus. And we know that Zeus started it all. This was part of his plan, what he needed to be necessary because there are too many people in the world, we haven't killed enough, let's have another war. And we also will have throughout this story some undercurrent of debate between this idea of is Zeus fate, does what he wants -- his desire, does it cause all of this to happen at the human level on Earth. Or is Zeus also controlled by fate and, therefore, he has to follow along and do what fate has demanded is going to happen, that's the control. And there isn't an actual answer. It's very clear that Homer himself must have struggled with this difference and leaves it very much as a debate, a debate that even Zeus and Hera themselves debate. Okay. So, I'm going to change very quickly my slides. Okay. And start the next section where we are in the war, in the war, in the war. There we are at Troy once again. And I want to start out by saying, in case you wondered and you hadn't come to your own conclusion, we read significant portions of the Iliad. The Iliad, in Greek, Iliada, means the song of Ilion. Ilion is another name for Troy. It's the Greek name for Troy perhaps. We also have a name of a place in the Hittite language, Wilusa, which could be equivalent to the Greek Ilios or Ilion. So, therefore, suggesting that multiple languages are referring to this place as something like Ilios. And the word "Troy" comes from a different -- Troias, it's a different -- maybe it's the region that it's located in. Regardless, these are two names that describe the same place. And the name of the epic poem is named after the city which is the backdrop for the story, as is really the war. So, the title misleads you a little bit. Right? It's the song of Ilion. It's about the war, but it's about really more than that, that that's one of the backdrops, the undercurrents, that tie everything all together. So, just keeping that in mind. And, as I said, the poem opens with the Greek forces at Troy already for nine years. We've been told they have conducted many raids to supply themselves because, as you can see, their backs are against the water, they do not have access to the land to the same extent that the Trojans do. They control that. So, they use their ships to resupply and they go off and they make raids along the coast of Asia Minor and along the various different islands and forcefully take whatever they need, food, livestock, other types of supplies. And we know that they also take people to act as slaves, and especially women. And this booty, as a result of war and violent activity, often includes captive women. And we see that historically in the Greek period as well. And even back into the Bronze Age we believe that's the case. So, all of these resources and rewards that are acquired by the Greeks to resupply their camp are meant to be divided up among the various leaders of the contingents from the different parts of the Greek world. And they are meant to be divided up not evenly, but according to their level of [INDISCERNIBLE] or it's an honor, the amount what they -- the kind of honor that they have accumulated means they will get more. There is a bit of a sense that if you are equal in battle and equal in honor, you are going to have equal spoils of war as well. And this is the setup for what happens and the main theme of our story that starts it out with the word "rage" is about what we call the wrath of Achilles or the rage of Achilles. And we find out, already in Book 1, about this wrath of Achilles. And this will be the engine that drives the plot and that, through the story, the rage of this important character will be directed actually at his own group, at the Greeks, and specifically at Agamemnon, the leader of the Greeks. And then we will watch that transform and the rage is eventually unleashed on the Trojans. So, we'll see a turning point all revolving around the character of Achilles. And, for lack of a better term, this pissing contest between Achilles and Agamemnon comes along because of a very complicated backstory where two women that have come from various raids have been given to these men. Agamemnon has been given a woman as a slave and as a consort, Chryseis. And another woman, Briseis, has been given to Achilles. And

this image that we see is actually meant to be Briseis serving actually an older gentleman, which we can tell because he has a white beard and he has some white hair and he is very balding. This is going to be Phoenix, who we'll meet more fully later on in Book 9, but has come with Achilles kind of like his chaperon. He's a teacher of his, he's an ally and a relative of Peleus, of Achilles' father. And, again, the youth of Achilles is emphasized here that he has this companion that's an older man who is sort of meant to look after him in a way. So, that's what we're getting a view into, Achilles world, Achilles camp, maybe even into his tent. And I'm using this to illustrate Briseis, who's a more important character through the story. But Agamemnon's slave girl, Chryseis, it turns out that she's the daughter of a priest, Chryses is his name. And he is a priest of Apollo. And he's very upset by this and he appeals to Apollo. Apollo, to help his priest, sends a terrible plague against the Greek camp, which living in those close quarters for a long time, there could be all kinds of terrible things that could happen. Sickness is one of those and it could spread very quickly. But Agamemnon is told that this is why and that he needs to return the girl, which he does, to appease Apollo and solve the plague. Unfortunately, though, Agamemnon is not going to go without a slave girl. So, he takes Briseis from Achilles. It's his right as the leader to do this kind of thing. And that is what spurns Achilles' anger. And he confronts Agamemnon, which is also something you're not supposed to do in a military hierarchy, but it is the flashpoint for this part of the story and what we will see play out in this four to six weeks' time period that we have hold to us in the epic. As a result of Achilles losing his stuff, his girl, but also some material, quite a bit of booty as well, he takes that as a personal attack on his honor, as he should. According to Homeric society, your honor is based on what you get, what you accumulate, what you are given. And the fact that it's taken away is literally taking away his honor and his masculinity and emphasizing that he's a younger dude and that he's not as important in the hierarchy that is Greek male society, Greek warrior society and in this military setup that we have going on here specifically at the Trojan War. So, this is what sets up everything that we will read about. But, meanwhile, what's going on is this conflict between the Greeks and the Trojans. And this just focuses in on infighting within and among the Greeks. Achilles actually calls Agamemnon dogface, just a nice, good insult there, and makes the point that he doesn't even have a quarrel with the Trojans. He didn't take the oath of Tyndareus, he's too young for that. And, here, he's been forced to come and participate in this war. And he knows full and well that it's not going to be great for him and this is how he is rewarded. And, so, he stomps his feet and then basically stomps off and says, "Well, I'm out. You guys can do this without me." And knowing full well that the prophecy has been that without him the Greeks would never be successful. And we hear already in the initial telling of the story in Book 1 that Zeus' will was done. So, he has caused this disruption. He is happy with how this is going. There's this sense that even after all this time the Greeks are still doing quite well. And that's not what Zeus wants either. So, we have the first part of -- oh, wait, I have one more in here also meant to be very likely in the tent maybe. And, here, a lovely interpretation of a tent, the big textile set up on some poles, but yet the sides are pulled back so we can see inside potentially Briseis dressed very much like the way a wife would be dressed. Achilles does make some of those claims that it's not just that she is a slave girl or a concubine, that he feels more deeply for her. So, really, he's taking away this important relationship for him. That's some of the implication and the things that he tells Agamemnon. And this red figure vase very much shows a similar kind of situation and then may also show -- so we have different scenes, one here of her in the tent, the second one likely her being taken away, again, with the grabbing of the wrist and taking away. So, at the end of Book 1, we have the scene on Mount Olympus with the gods. And it culminates with Thetis seeing the outcome of Achilles' fate and that he has a very short future still to live. And she is described as supplicating herself to Zeus on her son's behalf. And this is, obviously, a much later painting by Ingres very famously showing the enthroned Zeus and Thetis, as you can see, sort of sprawled at his knees and over his lap and reaching up to touch his chin in supplication and begging him, in other words, to help the Trojans so that, in fact, Achilles can receive his due honor, that he has very little time to amass everything he needs, so I need your help to elevate and amplify what's going to happen by helping the Trojans and hurting the Greeks, even though, obviously, ultimately, the Greeks should be the winners. Zeus and Hera will argue over this. And this is where we get this very interesting conversation between the two of them about the correct place of the gods in this. And, interestingly, Hephaestus is the mediator, probably not a good place to be between these two individuals. But

it talks about all of these issues with, again, is Zeus -- first of all, is he omniscient, does he know everything, is he able to predict everything and make everything happen, or do the gods also have to play by some other unwritten rules, fate being the most important. And, through this, we also get laid out all of the themes for the entire Iliad, which include piety and impiety towards the gods, what that is and what the repercussions of that, the absolute and final power of Zeus, how is that defined, what does that entail, the very dangerous arrogance of kings and heroes and especially their rage. We also have the inability of humans to actually know Zeus' will, that it's a constant struggle to understand what the gods and specifically Zeus actually want from them as they are sent all kinds of mixed messages and visions and dreams and pulling them back and forth and back and forth to victory and to defeat, and the danger of involving the gods in human's affairs. And we see that -- I mean, that's lesson number one when you have basically Aphrodite starting this conflict by intervening in human lives and starting the abduction of Helen. And we'll see that also play out over and over again. So, Books 2 through 8 really all of our attention is on the war and we learn lots of different -- we have lots of different battles, lots of repeated arming scenes and battle scenes between individual characters. We have a good setup of who's involved in this war in Book 2 with what's called the Catalogue of the Ships, where we hear about the Greek contingent. And it seems strange to have it, again, sort of after the start rather than starting out the whole story with it, but it shows you where our priorities should be, our priorities about the wrath of Achilles. Now we're going to actually find out a little background and who are our players and how did they get there. And it also sets up our understanding of the different leaders, their contingencies and their relative wealth and importance. And we learn, for instance, that Agamemnon, the king of Mycenae, came with the greatest number of ships. And, in fact, he was able to give all of these ships also to the landlocked area of Arcadia. So, he's so wealthy he had the biggest contingent on his own, plus he supplied another one as well. So, that just sets us up right there and we can say, "Oh, it's because he was Menelaus' brother" or "Oh, because he was well respected." In all honesty, he had the biggest, wealthiest kingdom. Therefore, he is the leader. And there's a very strong belief that this version of the Trojan War, which has survived to us, was maybe not the only version and there may have been ones in which other parts of the Greek world were the stronger forces and the leaders. But this one that survived connected to the Peloponnese and connected to Southern Greece changes our sort of understanding of the political geography of the time and even in the later period. So, it's just interesting. But this is the way that it plays out. We also get the -- we get this side of the Trojans as well and we hear about the different participants and the different allies and how they came and so on and so forth. So, the contingents, the people that are there, are set up. Then we learn about -- we sort of zoom in and we see the adversaries, Menelaus and Paris, here are the violators of the guest-host. And we have that switched around because, technically, the Greeks would be coming to Troy as the guest and the Trojans would host them. And the ultimate denial of that is war, is conflict. So, we see that playing off. And it suggested that that's the result of not following *xenia* in the first place. We also have this interesting scene from the wall of Troy, where Helen first appears and is asked by the elders of Troy to identify the principal Greek warriors. Now, this scene makes absolutely no sense. It has been nine years. They will have seen them over and over and over again. But, again, this is a literary device and for the audience because, again, most people aren't reading this, they're listening to this. So, they have to soak it all in by listening to it and then also remembering it that way. They can't go back and reference things that came before. So, this is a way to set up, again, the cast list, the people on the battlefield, and certain attributes and epithets that will be used to recognize them throughout the story. So, it sets up relationships also, both between people like Paris and Hector, but also, again, about this duel between Menelaus and Paris and what the different aspects of those are. We also get introduced, already early in the poem, to one of the more interesting aspects of the genre itself, of epic poetry, and specifically what we call the Homeric simile, which is a simile, likening things to other things, what is similar to one thing to another. And, in this case, the Homeric simile will be drawn from nature or everyday life. And it's usually to liken either a character to something, again, in nature or everyday life, or potentially a situation in war. And the sort of three things that they do is that they call attention to specific details. You really zoom in and you get the kind of detail you don't get in other parts of the poem that surround the simile itself. It creates an image that's accessible to a broader audience, people who may never have seen this type of situation, but yet it's likened to something



that might be more familiar to them. And then also it creates a kind of emotional response, which is also very good for the listener to be creating a vision in their heads and creating the story themselves, too, as it's played out and being performed by the oral poet. And some examples are Menelaus hunting Paris like a lion after a goat. And that sort of imbalance of strength and rage is also easy to imagine. Diomedes storming like a winter torrent. The Achaeans fight like pounding waves, so over and hard and unrelenting of the Trojans like bleeding sheep. So, making a fuss and crying out and kind of running away in a chaotic fashion. Through all of this and even this look into the battle and some others like this where we zoom in on individual confrontation and individual characters, we also see the gods. We see the gods take sides, which, eventually, Zeus keeps telling them not to do that. He acts as a mediator. He's a judge here, a judge among the gods, a judge among his children and siblings as well. And it gives us this interesting look at the Homeric version of the gods and their very human qualities in a lot of times or excessive qualities in others, and, again, how good Zeus is as a controlling figure or not. We see later in Book 4, which you guys didn't read, that Menelaus is wounded and Agamemnon is rallying the troops and calling them to action. And he really appeals to them in a sort of psychological way to rev them up and get them ready for war. And, again, we are reminded how far away they are with this strategic disadvantage, it's not in the best position overall. But he is able to still bring people around and get them to attack. This is especially effective with Diomedes. Diomedes, who by all accounts, is one of maybe the top three Greek warriors. If Achilles wasn't there, maybe he would be the top. I mean, it's debatable. But he's always characterized as that. And he's in the Homeric epics, he's the king of Tyrians and a relative, as it were, and an important ally of Agamemnon. So, he has that status, but he also has the ability to back that up. Diomedes', though, rampage in which we see depicted in this, unfortunately, black and white picture of a red figure crater, we see the battle between Diomedes and, if you can maybe read this, a, i, n, e, a, s, Aineas, again, Aineas, the important Trojan hero. And we have this one-on-one duel where, in fact, Diomedes oversteps and overgoes and he will attack Aineas. And, in doing so, because Aphrodite steps in on the battlefield to protect her son and keep him from being killed, Diomedes actually wounds Aphrodite. And this is a very unusual occurrence, but it's not an isolated event. And, in fact, we get some of the sort of catalog of times where that can happen. And we see that Athena, in this instance, is backing him as well, which will bring the goddesses into conflict as well behind what's going on in the human realm in the divine realm, there's also tension. So, she rescues Aineas. And also it's one of these times where when people disappear from the battlefield. It's very hard for that to seem real. And it reminds us that the kind of level of legend that we are dealing with. He also, though, wounds Ares and he's really out of control. So, that shows what war can do, but also the dangers of it. You guys also read Book 6, which is, in my opinion, one of the best books of the Iliad. And it shows us two really important parts of the story. One of those has to do with Diomedes. And this is Diomedes meeting on the battlefield the Trojan ally, Glaucus, who is a prince of Lycia. And it's incredibly unrealistic the way they meet each other on the battlefield and then recognize each other through these stories. But what it shows us, it's a device, it's obviously contrived, but it, once again, emphasizes the importance of status and honor among these ancient groups, specifically for the Greeks. we can never forget we're telling this story through an entire Greek lens. Whoever these Trojan people actually are, the Greeks are treating them as if they are pseudo Greeks and can speak Greek and interact with them and are worshipping the same gods. And, in reality, they were not Greeks and had very different gods. But, again, this is the Greek version of the story, they get to tell the story. And, so, we have this weird setup where they meet each other, but, through it, we hear about xenia in practice and how it works, not only with a stranger going to someone else's homeland, but even how this works outside of that context in this random encounter, in this encounter in war. And we are told the story of Bellerophon. And the two, Diomedes and Glaucus, find this connection between Bellerophon coming from Corinth and a relative of Diomedes, and then Glaucus' father, Aineas, who had hosted Bellerophon in Asia Minor for 20 days in Lycia and that they had exchanged gifts and, therefore, there was not only between Bellerophon and Aineas, but also in succeeding generations, here, two generations on, they also are bound by this, let's say, diplomatic relationship. So, they too exchange gifts. And right there in the midst of all this on the battlefield, they exchange armor. And, in fact, there's this sense that it's actually quite imbalanced, that gold armor is exchanged for bronze armor. But we could get into what makes good armor and what doesn't. But it's an

important device because it does show some of the really important tenets of Greek society. It also helps us emphasize some of the differences between the Greeks and the Trojans and their allies, that they're defending their homeland. The Greeks are pursuing kleos, fame. They're far away from home. That's difficult, but it also will win them a certain level of both honor, but especially fame through these acts. But it would be harmed if they didn't follow the rules, as it were, the rules of engagement, but the rules of society and especially aristocratic society. So, we see that as well. We are brought, though, into the Trojan fold, as it were, and really are hit over the head and through our hearts with this sense that, "Oh, right, this is Troy, this is where they live. They are defending their cities and their city and their families and their right to exist." And that is very, very powerful, as we all can recognize. And this comes in this wonderful part of Book 6 where we have Hector, really, we get to dive into his character, and we have his interaction with his family and especially with his wife, with Andromache. And he is set up as, so far, the most honorable and righteous of the male characters in this story. He exemplifies for us what a son should be, what a ruler should be, what a pious follower of the gods should be and, ultimately, what a husband and father should be, and that he is the full package, he has all of those things, he does the right thing. And we are left rooting for him. And we should continue to root for him and feel great loss when we lose him as this archetype of all of these things and what every man should strive to do. He also immediately is the opposite of his brother, who is the cause of all of this. And we get quite a bit of that through the story, but also there's some visual records of this as well. Andromache, an interesting character, one who doesn't see the future but knows what's going to happen. She can feel it in her bones, she has this dread. And her fears for us actually foreshadow what is going to happen to Hector, his death, and the destruction of Troy, of their families, of their homes, of their city. And her fear and his trying to allay the fears and this whole interaction between them and their son really makes the whole story more tragic and certainly more human. And then, like I said, Paris is the opposite. He's said to prance around like a well-fed stallion to the point that Helen is actually repulsed by Paris, that he is constantly trying to get out of the action and get away from any danger. And his passive nature she finds actually unattractive, which is an interesting thing between the two of them, but it also shows that he is not the norm, that he has destroyed xenia, he has kidnapped a married woman, he is basically living in adultery, he's not standing up and fighting the way he should for his family and his country, so on and so forth. And we see on this vase this is actually kind of an interesting portrayal, the ideas this is like many images that we get in Ancient Greek art where you have kind of the departure of warriors, that they're leaving away from home. We saw one earlier last time on Tuesday with Castor and Pollux leaving home in this sort of goodbye scene. And that's kind of what we have here. And they're labeled so there's no doubt who we're looking at. But we are looking at in the center of the scene Andromache and Hector. Hector dressed as a warrior. She is the dutiful wife covered in this long mantle, this long sort of cape, and showing herself to her husband, but, otherwise, quite covered. And we are brought right into Book 6 of the Iliad and thinking about that last encounter between the two of them. And then, next to them, over to the side, we have Paris and Helen. And Paris, as he usually is, he's dressed as an archer, which is the role that he plays, not as masculine, not as high ranking in the sort of Greek vision of what different warriors do, in part because archers usually stand back, they're the back part of the army, and they shoot something that they don't even see from much further away. Whereas the warrior, who has the sword and the spear, is right up in the mix of things, and, as we see in the Homeric battles, are in hand-to-hand, one-on-one combat fairly frequently. So, it's just, from the beginning, it tells us something about him and how his character is judged, even the fact that he's an archer rather than another type of warrior. And we see Helen, who's wearing a similar garment, but it's not over her head and she's not looking at him. She's looking away. So, it shows really the opposite. These two characters are together, they're one, they're a certain kind, they're the dream. The other two are just -- it's just wrong, everything about it is not what you strive for, what you hope for. So, this is a wonderful place where that happens. We jump ahead, in our reading, you have various different battles happen. There's gains by the Trojans into the Greek camp. The gods keep intervening. Zeus gathers all the gods together and says, "Stay the heck out of it. You are not supposed to be part of this. I am going to decide." He, again, sort of amplifies the Trojan strength and battle so that they will get very much the upper hand for now. When we read again in Book 9, we hear about the embassy to Achilles. Achilles is still just in his tent. In this black figure vase by the artist Exekias from the

sixth century BCE, we have Achilles and Ajax are playing a game, presumably in Achilles' tent since that's mostly where he's been spending his time. And this shows them dressed as warriors, but definitely sitting out, they're not part of the war. And that's what Achilles is doing. Ajax, again, one of the sort of top three warriors and said to be very close with Achilles, which is one reason that he's shown here, but also that he is one of this group of three that go to appeal to Achilles. The Greeks are panicking, they're losing, they see their loss really very clearly in sight and they need to appeal to Achilles to rejoin the war, and that they feel like that's their only hope. Now, this interlude into the story also presents aspects, again, of aristocratic life among the Greeks, including the importance of banqueting, of feasting, the sharing of food and wine, even amidst battle, and, again, that this is an important part of *xenia*, what the host does when people come, even if it's you stomping your feet and refusing to join the battle and sitting in your tent, when these important individuals visit you, you feed them, and that all of this discussion and everything that's going to happen plays out in what is actually a nice hospitable context. Right? Everyone's happier when they have good food and good drink. So, it's in that sense, but it shows a norm. It shows him also as a kind of transitional figure into a leader. Up to this point, Book 9, and he is still acting like a kid, his toys got taken away so he's going to refuse to do what he's meant to do. But now we see him as the host and as the leader and we see him in a different light. And we start to see a character transformation. And this also -- and, again, it's an important social custom that by him enacting that, we see him coming back into the fold in a way. It also tells us a little bit -- we learn other important things about elite society, the importance of family and friends. And there's a very important Greek saying that is also embodied about this, that they say, "Help friends, harm enemies." And this is something that, again, Achilles hasn't been doing. He has been doing the opposite. And, by emphasizing this, we will also see him shift. And it's very jarring in a way because we know this is happening at the moment that the Trojans have basically laid siege around the Greek camp. So, defeat is literally at the doors, at the gate. So, the embassy are we have Odysseus, who comes, again, as the negotiator, as the clever one. He represents reason and convincing talk. He's a comrade. He tells him how wonderful things will be, everyone will worship you like a god when you come back. He also tells Achilles that Agamemnon has realized that what he did was, eh, wrong and that he would like to compensate Achilles, and he will give him lots of gifts and he will say wonderful things about Achilles. But, still, Achilles will be subordinate to Agamemnon. And Achilles recognizes this. And he refuses and says, "No, I'm not going to do that." Phoenix, who is part of Achilles world and yet is part of this embassy, again, as his tutor, he plays sort of the parents' role in this part of the story. And then we have Ajax, again, as a comrade, as a good friend, one who can really talk to him about his need among the other men and what that will mean. Achilles totally rejects what they are offering and what Agamemnon's been -- what they brought is Agamemnon's offer, in part because he has a new outlook. He says, first of all, that Agamemnon broke the system, that taking away things that represented his honor, that he's the one that's to blame. Then material objects he realizes cannot compensate for that loss of honor, that honor itself is more important, and that epic immortality, which is what they're saying will happen and what he himself knows faded with a short life, will not, in fact, compensate him for that short life. Now, ultimately, that's what he strives for, but, here, he's questioning that. He doesn't feel like that's actually the good way to go. We will then go into the next part of the story with, again, Achilles still refusing to reenter the war, but we have the entry of his friend and cousin, Patroclus, who will in some ways change everything. Have a wonderful Spring Break, get recharged and I'll see everybody on Tuesday after Spring Break, April 2nd. Bye-bye. Student: Thank you. Kim Shelton: You're welcome.