KIM SHELTON: Okay. Well, I did not get all my issues worked out, but we will go on from here, anyway. Hopefully, everything will work out. Good morning, everyone. There are a couple of things I want to remind everyone-- that their final term paper is due on Thursday, so the day after tomorrow, the 25th. By noon is the time, so please keep that in mind. Then next week, you should be having reviews for the third exam in your sections. They are, of course, optional because it's RRR week, but I encourage you to take that opportunity to meet with your GSI and review material for the third exam. On the third exam, there are a couple of things I want to say. I want to remind you that it is not a comprehensive final exam beyond the fact that there are things, clearly, that we learned about-- let's say, the Olympian gods in the first part of the semester-- that you might want to remember when you're answering questions about, let's say, Roman gods or something about the Trojan War. So just keep that in mind. But the images that you'll be shown and the terms that you'll be asked to define will be specifically from this last 1/3 of the semester. So test number 3 is really that. It's equally weighted with the other two and not a comprehensive final, although we are required to offer it in the final exam period. So that's on Thursday. I'm going to get the day wrong. I think it's the 9th. I think that's correct. Thursday. And I can't see any of my stuff right now in front of me, but I believe it's Thursday, May 9th. It's 11:30. And it's going to be two hours, even though the exam period is longer. This is a two-hour exam. It's actually an hour and 1/2 exam and you're getting 2 hours for that. So keep that in mind. And also, of course, we're having an online the same way that we did before on bCourses. Those who have DSP accommodations-- and no, it will not be three hours long. It's going to be two hours long. And the review guide should be posted by the end of this week. Still, we're more than two weeks out from the exam, and I want to see some other things before the review guide goes up, but it will go up in the normal fashion with a link from the syllabus where it'll say Review Guide. And that should be, again, hopefully by the end of this week, certainly by the start of next week before any review sessions will happen in section. So I want to make sure you have that. The format of the exam, theoretically, is going to be the same as the last exam, but again, you'll know for certain on the review guide. I'm waiting to make that final decision, but that's my sense. And again, it's written to be a 1.5-hour exam, but you will have 2 hours to complete it. Now, a number of people have somehow have a conflict with that day and time. Let me just say that the university assigns these days and times based on your enrollment. And your enrollment in this class is for a Tuesday, Thursday class from 9:30 to 11:00. And we've been assigned May 9 from 11:30 to 1:30. So if another class is telling you their exam is at this time, that should be impossible for that to be the case unless somehow, you're enrolled in two classes that are taking place at the same time, which is why the university doesn't allow that. So please check with the other person first, the other exam first, before you come to me and ask for any kind of change of venue or change of day and time because I would prefer not with this size of class and because this is the day and time that we've been assigned by the university. So we're really supposed to follow that. And again, those with DSP accommodations, we'll work exactly the way that it has before. If there were any issues in previous exams, please do let me know, but so far, it seems-- knock on wood. It's gone off the way it's supposed to. And people have had access for the time that they get for their accommodations. So hopefully, that will continue to be the case. I will open it up and set it up as everyone else. So, yes, May 9, 11:30 to 1:30. So start at 11:30, firm end at 1:30, on the bCourses the same way. And again, it is not a comprehensive final in the true sense of comprehensive final. There are things I will hope that you will have retained throughout the semester and have built on that knowledge throughout the semester that could be of assistance to you when you're taking the exam. But it is focused on the quotes that you're going to get from the readings. The images that you're going to see will all be from this 1/3 of the semester. And again, finally, don't forget, you have word lists for all of these lectures so that you can review the terms and know their definitions well beforehand. After this week, you will have the PDFs of all of the images of all the lectures that I've shown you. And of course, the lectures go up on bCourses for review if that's what you want to do. And again, next week's attendance in section is optional because it's RRR week, but I encourage you to consider that a really important study tool to meet with your GSIs, who will be able to really help you focus in and review things that will be helpful for the exam. Okay. So if anyone has any questions, you're welcome to ask me or pop it in the chat about this. And finally, for those of you who dinged in just recently, of course,

the papers are due on Thursday by noon. So I just wanted to again point that out. And the hope is that you have read the very careful feedback from your GSIs, and you will be able to implement that to improve your papers before you hand in the final version. So take that feedback seriously because that's going to really help you rather than hurt you. And the paper is worth quite a bit. So it's in your hands to do as best as you possibly can. So we're going to talk about Roman religion, really, and mythology today, looking at especially the differences between-- the similarities, but also differences because it is generally true that the Romans very much adopted, pulled in the vast corpus of Greek mythology, deities, heroes, stories, including all the way through the Trojan War, and then chose to, in some cases, adapt it to their preexisting pantheon, and to particular stories, and also, their ideology, their way of looking at things. We could say very generally, the Roman take on mythology has a much more, let's call it, historical focus, although we might call them legends rather than myths, to some extent, with that definition of legend there being a historical truth. Now, we can't say that many of these stories, in fact, do have an historical foundation, but the Roman telling of the Greek stories, the adaptation of the Greek stories, means that it infuses this historical feel to it. It's told in a way that makes it feel less like fantasy and more like history. And that's the Roman stamp on what is the Greek corpus that they incorporated. So today, I'm going to go through and talk about what the Romans brought to it, obviously, what we know from the Greek side. And then there are a few things that are absolutely distinctly Roman. And we'll talk about that, including their two foundation myths that they have that's so important. So let's start with that. So their religion and their mythology essentially come from two different places. We have many groups of cultures in the Italian peninsula, some that will develop-- we call them the Italian tribes, or the Italian cultures. And some of them, we know as the Samnites, and the Etruscans, and the Latins. And they are geographically spread around the peninsula that is today Italy, and down into Sicily, and up into the beginning of the Alps, and the Gauls, which are up in the area of France-- so up in what is still traditionally and culturally Italian. But again, when we're talking about the Chalcolithic, and the Bronze Age, and even the earliest periods of the Iron Age, we're talking about some relatedness, in some cases, for different tribes, but with slightly different cultures, slightly different languages. Also, we know that the Latins are speaking Latin. And that's going to become the official language of the Romans as well. So we have some connections there. So some is cultural, some is linguistic, but the origin of all these different peoples is more complicated than that. Some of it-- the Greeks are occupying and have settled a lot of the southern part of Italy. We have also the Phoenicians as well, especially on Sicily and various different things, very different islands, as well as in North Africa. So we have this real almost melting pot of different cultures at different levels of technological advancement, which is the case that we get. So a lot of the religion, the practice, the ritual practice, especially, and some of the belief system comes from this older, more, let's call it indigenous, although none of them are truly Indigenous to this land-- and then of course, we have, as I mentioned already, the mythological traditions that come in large part from the Greeks, but not only the Greeks. They also come through the Etruscans in the area of northern Italy in what today we call Tuscany-- so Etruria in the ancient world, the land of the Etruscans. The Etruscans had also been long in contact with the Greeks and had trading partnerships. And they, too, had absorbed a lot of iconography, a lot of the mythology of the Greeks, which they too adapted to their local cultural traditions as well. So the Romans get it from both sides. And being in the middle of Italy, so Rome being in here near Lavinium and Latini and all of that, we have the Greeks to the south and the Etruscans to the north. So they are in physical proximity, but they also are receiving these mythological traditions from both sides, even if the Etruscans have also. Theirs is, in large part, also absorbed and adapted from the Greek. So you get a double whammy from the Greeks, with some Etruscan elements. And a good example of that outside of these traditions is also the alphabet. So the alphabet that becomes the Latin alphabet actually comes from the Etruscans, who developed their alphabet from influence from the Greek alphabet. So it goes through this shift. And of course, the Greeks got their alphabet from the Phoenicians. So we go Phoenicians adapted into something that is then the Greek alphabet, which is adapted into something that is the Etruscan alphabet, which eventually becomes the Latin alphabet. So that's how we get just one example of how these cultures influence one another in a really tangible, physical, visible way that we can track through the use of letter forms and writing. So the mythology, obviously, is more literature and tradition in both the written tradition and the oral tradition, but

something that comes in this same way and is used for sometimes similar purposes, but also to help establish roman traditional rituals, religion that pre-existed in the Italian peninsula prior, even, to the Greeks, and certainly the whole founding of the Romans. So all of those things come together. As I said, Roman myth could be equated with Roman legend, certainly bound up with Roman history, but there's actually little historical in these legends, although, again, the Romans equate it with their early history, as the Greeks did as well. Thinking about the ages of the heroes and the Trojan War and all these things that were considered later by the Greeks as history, the Romans are doing the same kind of thing. And again, what feels different in the telling of the stories is that they are written and retold in ways that feel more historical, even if, again, we have to doubt that a little bit. So the Italian gods, from what we can tell, are not originally anthropomorphic. They don't have human forms. They are primarily abstract concepts. And some of these will continue on even as gods are adopted and developed with anthropomorphic forms. An example of this which I'm going to talk about in a minute is the numen. Numen is a kind of spirit of a thing or a place. Does not have a physical form, although later on, some of the deities will become the numen of something, but again, it's this nonformed kind of spirit. When the Italians are introduced to the Greeks and their mythology, they adopt the personas for their own gods. They're not exactly the same, but there is some equivalence. In some cases, they're expanded. And this probably means that there is something similar between what the original, let's say, spirit or nonformed deity was in the Italian sense, the god in the Italian sense, and then what their aspects are in Greek. So they can combine them in a way that seems appropriate. They lose, sometimes, some of their things they do in Greek, their things they're responsible for. And sometimes, they adopt different ones, or additional ones when they're brought into Italian and then Roman mythology. The literary aspect of mythology is very much retained in the Roman version of things, but they do, again, adapt as necessary to fit the Roman belief system and Roman ideas of how the world works and how things originated. Ovid's Metamorphoses, which you read some selections of for today, is really our most important source for Roman narrative of Greek myth. And it was written in 8 CE, the year 8 CE. From Ovid and from other sources, we see that the Roman gods appear to be much more virtuous than the Greek gods. They generally have fewer flaws. They're less human in that regard, but mostly, they are personified. And there are many personifications of qualities, too, which are limited in function. So you have gods that represent pax, which is peace, or [LATIN],, which is trust or fidelity, [LATIN],, virtue, concordia, harmony, and most important of all, [LATIN],, which we would translate, I guess, as piety. It's very, very important to the Romans. But it's even richer than what we think of as piety or what we would tend to define piety as. So [LATIN] is an idea of duty and service. It's an extraordinary devotion to the state and to one's family. And I think we would limit piety to not being that expansive, but it is, and it's that important to the Romans. So I mentioned numen. The plural is numina. These are spirits that inhabit almost any object, especially natural elements, or they serve almost any function. The name actually comes from the verb [LATIN],, which means to nod. So the nodders-- the numen are the nodders, which are forces that gave assent or agreed to favors if you asked properly. So that's really who you're appealing to when you are expecting something out of, again, objects, things, places, natural elements. Another important term is [LATIN],, which means making sacred. Essentially, this refers to asking for something from a spirit, from a deity. And then you supply a bribe as a kind of legal transfer of a possession of something from yourself, from, say, let's say, any person to a numen. And then the numen is then expected to fulfill the bargain. So it's like votive-giving in the Greek world, but it is much more of a quasi-economic transaction. It's thought of much more like an unwritten contract, and that there is this kind of economic exchange element that was not, let's say, fully fleshed out or fully defined in the Greek world, with vows and votive-giving, although essentially, they're giving the gods something, and they're expecting a result. But again, this is more business-like. So let's look at some of the gods. I should say that this is Aeneas sacrificing at the spring. I think I show this again later on, Aeneas being one of the founders of the Roman people. And we will talk more about that, and of course, The Aeneid, the story of Aeneas, in a bit. I don't have preview of my slides, so let's go-- okay, perfect. So we're going to start out with the Latin gods that come from Greek gods, which represents the official state religion in the same way that the Olympian gods, the pantheon of the Olympian gods, became the common pantheon across the Greek-speaking world. So even though they didn't have a single state-- you have different city-states and different

patron gods and goddesses for those city-states. It was an ethnically recognized and actually connecting element that they believed everyone decided that they would believe in this same pantheon of gods. And thanks to Homer and Hesiod, we have them grouped together and know about them. And that started this group belief system. So on the Roman side, we're looking very much at what we would consider the state religion. We start out with Jupiter, or Jove, as he's also known, who is equivalent to Zeus. We see him enthroned here, although unfortunately, lost a little bit of his face. But enthroned here, he would be recognizable, likely, to a Greek as well, as Zeus. He is the sky father. He has his most important temple on the Capitoline, one of the Seven Hills of the city of Rome, where he is Jupiter Optimus Maximus, which means he is the best and greatest Jupiter of them all. And it's said that he caused a shield to fall from the heaven to mark the site and instruct the building of his great temple. Interestingly, he shared his temple on the Capitoline with Juno and Minerva, whom we'll be mentioning in just a second. And the three of them together represent the most important holy triad for the Romans, which they seem to have inherited, actually, from the Etruscans. The Etruscans also seem to have had, as their top of their family tree of the gods, as it were, this holy triad, which represents a myth-- slightly different names in Etruscan, but they are equivalent to the Roman names. They represent man, woman, and skills, right? Minerva, who is Athena in Greek, the goddess of skills, and craft, and all that, is what is particularly emphasized here in this triad, the very basic roles that they play. And it's interesting because we have evidence of an even older triad-- older in the sense that it may have been a Latin or Italian tradition without the Etruscan influence. The Etruscan influence very likely brought in the Juno and Minerva, whereas the earlier triad is Jupiter, and Mars, and Quirinus. And Quirinus or "Quir-eye-nus," is a numen that represents the Roman people. So in this case, what those three gods as a triad represent are king, warrior, and farmer-- the essential elements of the early Romans-- men, obviously, right? King, warrior, farmer. Now, Juno-- we also see represented here-- is our Roman Hera. And she represents all aspects of women's lives, but especially marriage, home, and childbirth, so not entirely unlike our Greek Hera, although I would say she's a little more innocuous than our Hera, although she will play an important part in Aeneas's story, of course. We already mentioned Minerva, for the Romans, goddess of activities that require, though, intelligence and thought, especially crafts, and making and building of lots of different things. We can add to this pantheon, but outside the Capitoline triad, Ceres, who is the Roman Demeter and responsible for grain and harvest. And we will add Liber, who was the numen of wine and is equivalent to Dionysus. And there is a female equivalent as well-- Libera. Oh, sorry. Here's the temple on the Capitoline Hill as it's been reconstructed. And all Roman temples, different from Greek temples have this. They're set up on a very high podium. And although they will have mostly columns in the front and sometimes columns in the back, they're very much defined by their front sides. They have an entrance in which everything and even the decoration of the colonnades are oriented towards, rather than the Greek temple-- more of them than not are peripteral and have colonnades that go all the way around. Even if the front door to the interior space is on the east and that's considered the front, there is access to the building and stairs to the temple all the way around. So in this case, it's higher, it's more visible, and also very much more oriented in one direction, which is again, usually to the east. And we see here that in this case, there are three relatively small to the whole proportion of the building, interior rooms, which are, of course, for Jupiter, and Juno, and Minerva. So again, the triad is related to that. Okay. And this is where I wanted to be with the figure in the center. This is from the Ara Pacis, which is an important altar that was created during the time of Augustus. And it's the altar of peace-- Ara Pacis. And it has a series of important relief sculptures that tell different stories about the Roman people, the history of the Roman people, the founding of Rome, and whatnot. So here we see is a very important element-- a goddess called the Tellus Mater, which really means the mother of the Earth. And she is of equal status, unlike in the Greek world, where we have Gaia and Mother Earth being earlier. And then the patriarchal gods are spending all this time dealing with her, and taking over her sanctuaries, and fighting her pythons. In this case, the Tellus Mater is very much in equal status, even if we would say that Roman mythology and Roman religion in general is actually even more patriarchal than the Greek version, the Greek religion and mythology. So as the Tellus Mater and the mother of the Earth, she too has a role similar to Ceres. She protects the grain after it's sown in the Earth. So she is the incubator, in that sense, the one that creates it. So Ceres is, in some ways, the seed prior, so the grain, and

then the harvesting of those seeds and of that agricultural material. And Tellus Mater is the one who grows it, who incubates it, who has it within her as a concept of the Earth. We can also add to this list Diana, who is much like Artemis, although she seems to have started out as an Italian goddess of women and childbirth. She is connected with Artemis from the Greek world when the Greek gods are introduced as well. And she then gains the aspects of the hunt and the woods. And then also, Diana takes on aspects of Hecate, which include importance in the underworld. So she's a more expanded combo goddess once she has Greek elements introduced to her. Orca is the underworld, with Dis Pater and/or Pluto, which means wealth as Hades. And Proserpina is our Latin Persephone, taking over those stories almost exactly. Mercury is an interesting figure-- becomes Hermes, becomes the Latin Hermes, Mercury, but we think originally may have been an Italian figure, or even numen of trade and profit, since [LATIN],, the root of the name Mercury, literally means commerce. But really, he flourishes into the Greek version of this god, of which there is no original Italian version, when he becomes, then, combined with Hermes, and takes on all of Hermes's attributes, duties, and myths. But that's definitely a later addition, again, because there's no Latin god totally equivalent with this. And as we mentioned, Hermes is associated with thieves, and traders, and marketplaces. So it does make sense that the rest of his retinue would also be combined. We have Vulcan, who is the Latin god for Hephaestus. First, he is associated with destructive fire, and then also takes on creative fire, like the forge, as well. Interestingly, he is more important to the Romans than Hephaestus was to the Greeks. He has a much more prominent and respected position. He is fought to live on Mount Etna, the volcano on Sicily, which, of course today, still erupts fairly regularly. We have Neptune, our Latin Poseidon, but he is one of many water deities, and is actually not particularly important in comparison to the rest of the pantheon. He very likely started out as a numen of water, and not only saltwater. And again, we saw this in Poseidon as well, that he seems to have been a water deity that was fresh water and springs in addition to saltwater, but remains so much more important on the Greek side than what Neptune is for the Romans. Then we have a few interesting changes. One of those is Mars, the Latin Ares. He was originally an agricultural god that was associated with fertility, flocks, and wolves. And in fact he gives his name to the first month of the old agricultural or agrarian calendar, which existed before the Julian calendar was instituted in the later first century BCE. And of course, we know that as the month of March named after Mars. He becomes the Roman god of war from this older version. And his name and the start of the calendar in March actually marks when the fighting season begins. So from March to October is when different battles and war would take place. So the worship of him and his name even represents the start of the fighting season. And he is very different, as the Greeks avoided Ares-- avoided, if they could, at all costs. Mars is respected, and worshiped, and incorporated into the pantheon in a more significant way. And as we saw, this very early triad of the Romans includes him as the ultimate representative of war and warriors. So he has a different status right away. Also then beside him, we have the goddess Venus, who will become associated with the Greek goddess Aphrodite, although she starts out as also a fertility goddess, an Italian goddess, especially of gardens. And she is sometimes thought of as the numen of gardens, but especially of freshwater springs-- so again, that idea of nature, and growth, and fertility that comes from gardens, that comes from the growth of greens, but also of the fresh water necessary to create the growth and sustain that. So it is later in her life that she's identified with Aphrodite and love, although we would say that could come naturally as a fertility goddess. She becomes extremely important in Roman religion and myth, in part because she is the mother of Aeneas, who is going to be considered one of the founders of the Roman people. Another reason why she's important-- she was particularly important to the city of Rome, and therefore to the Roman people, regardless of where they were-- and there was a special temple to her, but to her and also to Rome and in Rome-- is because the word for love, so what Venus represents, is amor, A-M-O-R, which is the reverse, a palindrome for the city of Rome, which is really Roma, R-O-M-A. So amor and Roma being literally back-to-back, the same thing, is an added element in the importance of this goddess and her relationship with the city and everything that grew up, came from the city and everything that belongs to and for the city. So [LATIN],, and Roma, and Venus-- two very, very important things for every Roman. We also have Vesta, who is equivalent to Hestia, a goddess that we really didn't talk very much about in the Greek world, although she was around. And she was one of the Olympian deities. And then she got replaced by Dionysus. So she falls out of pan-Hellenic use,

although she was always important for domestic religion, and for worship in the home because like Vesta, Hestia represents the hearth and the home fire, as it were-- the center of the domestic world. Vesta starts out as an Italian female fire goddess, so equivalent to Vulcan in many ways, but does also represent the hearth, the center of family life, and ultimately, of the state's life as a community. And in Rome, you see her temple here, the Temple of Vesta. And she was symbolized by an eternal fire that was always kept fed and kept alive in her temple, which is located in the Forum in Rome, the central marketplace in Rome. We have very few myths about her, but it's clear that she is a foundational character and literally the center beating heart of these two things that are so important to the Romans, both the home and the state. In her temple in Rome, she was attended by six Vestal Virgins. Sounds what it sounds like-- virgin maidens who came and were priestesses of Vesta. So they were called the Vestal Virgins. They were chosen already from the age of seven, which I guess was early enough to make sure they were virgins. And they served for 30 years. And it was essential that they remained abstinent, that they did not have sex. They were to remain virgins through their whole tenure. If, though, they were caught having sex-- and we have some historical information connected to this-- the punishment-- and this would keep them from straying-- would to be buried alive in a tomb with a loaf of bread, a jug of water, and a lighted lamp, and for as long as those lasted, but of course, the idea being that death was ultimately the punishment. Vesta will join other important household deities, like the Penates, which we're going to talk about in just a minute. And the one god I haven't mentioned yet, who becomes an important god among the Roman pantheon, is Apollo. Now, Apollo-- and I think we mentioned this when we talked about Apollo-- never had a Roman equivalent. He was imported to Italy from Greece and imported into the Roman pantheon as Apollo. There's not a Latin name. He was Apollo, even to the Romans. And he was always considered a foreign god. So any temples that he had, including-- he had a temple in the Forum-- had to remain outside the sacred boundary of the city, which is called the Pomerium. And the Pomerium, again, the sacred boundary-- as a foreigner, he was required to remain outside of that. Now, okay. So Greek/ Latin gods, state religion. Then we have some very unique, particular, let's call them indigenous Roman gods. The first one is Janus, who was a two-headed deity. He can always look forward and backwards. He is the god of the past and the future, right? He does both. He can see behind and can see forward. He also is very much the original god of beginnings. So we begin our calendar with January, named after Janus. So he represents all beginnings. And then he also represents all transitions. So again, as he looks backwards and forwards simultaneously, that represents a transition from the past through the present into the future-- so any kinds of transitions. And that can include-- well, there's different kinds of, of water that he's associated with-- the transition especially coming from freshwater to saltwater, the movement of water through spaces, bridges, of course, which are a transitional space. He becomes the god of doors, and entrances, and archways in particular. And the door of his temple, which was really just a gate in the Roman Forum-- and it didn't have a building, but was considered his sacred space and his temple space. The tradition was that it was closed in times of peace and open in times of war. And in fact, we know that from the period to 31 BCE, his gates had been open for 200 years. So therefore, within this long period symbolizing this long period of war, we believe that this system with the gates represents the beginning for what will become very important in the imperial period-- the triumphal arch, these big arch monuments that are built around Rome, and especially in and out of the Forum, for the use during processions following the successful conclusion of wars. and finally, in the latest version, Janus also becomes associated with Portunus, who is the God of harbors-- so again, also a transitional space from the sea to the land, and vice versa. Okay. So he was part of the state religion, but particularly Italian-- one example. Then we have what we might term the family religion. So state, religion and family religion-- under the family religion, we already mentioned Vesta. Vesta works in both contexts, both for the state religion, but again, as the heart and hearth, heart and hearth of the home, she represents family, religion as well. Along with her, we have a spirits that are called the Lares. And the Lares are spirits that protect the family members. The name of these spirits comes from an Etruscan word that we believe means spirit of the dead. And these spirits bring prosperity to the owner of the household. They are physically represented by figurines that represent that members of the family. If anyone has seen the movie Gladiator, there's a very important scene having to do with the figurines of the Lares and the protecting, rolling them up, and transporting them around. These figurines were set in shrines, sometimes actually hanging from shrines,

usually in the household, but there are also shrines that the Lares are important in at boundaries, especially boundaries of ownership, so property lines. And they also can protect travelers both on land and by sea. So again, it's something that you're bringing the protection of the home with you even as you travel outside of the home. And the Lares and Vesta are also associated with the Penates. The Penates are another group of spirits who specifically protect property and especially food. Their name comes from the [LATIN],, that which is the cupboard or the pantry, where food is kept. But there's also important cupboards in Roman households where valuables are kept, some of those having to do-- heirlooms and things connected with past members of the family ancestors, but also with important documents and objects that need to be protected. So it's like a strongbox or a safe in that case, but it's built as a locking cupboard. The Penates are identified very much with the palladium that Aeneas brought from Troy. So if we go back and we think about the Trojan war, we remember that one of the prophecies that-- the Greeks to be victorious-- was that Odysseus and Diomedes had to steal the palladium, which in the Greek version of the story is a statue. Oh, and I forgot. I think I had some Lares. Oh, here are some Lares in their shrine in the home-- a painting of them. The Palladium in Troy was a statue of Athena as the patron saint of Troy. And they had to steal this. It had to be in the Greek possession in order for them to sack the city and the city to fall. When we have the Roman version of Aeneas leaving Troy, he is said to take the palladium with him. So again contradictory tales, but the palladium, as it morphs through Aeneas and images of Aeneas that we get, and that we'll look at in a minute-- he or his father is shown holding a statue that has multiple figures on it. And by that point, we know that they've morphed into-- the palladium has morphed into the story and connected to the Penates, these important spirits, again, of Roman religion and the Roman household. Also important in family religion and in the household as a whole are a few onsets that directly have to do with family. One is the [LATIN],, which is an inborn spirit that is inherited from father to son. So it's literally handed on through the male line of the family. And it has to do, again, with your connection to that family, and to, sometimes, the physical property of the home as well. And the Romans believed that this [LATIN],, which looks like genius for us-- and it's a good way to remember it-- is believed to be the creative power of man. So it's where we develop our term that has to do with intelligence. But it's really about creativity, ingenuity. And that, too, of course, is handed down along with the spirit. We also have the [LATIN],, which is the clan, and is so important for family ties, the immediate family, but also the broader family as it branches out in different directions. And the [LATIN] can be identified and characterized by, usually, common cult, common ritual, and common traditions. So it could be different from another clan. So some of that has to do with the Lares and Penates that are in each individual household because they will differ from those in others, not to mention the [LATIN] that is handed down in each particular family. And then finally, we have the term familia, which is a broader concept than-- it's family, but it's a broad concept beyond blood ties, beyond these other [LATIN] and [LATIN] that have to do with actual blood ties, and generational-- and again, generational, all those words coming together. But the familia is really the entire household, which includes the living members of the family in the household, the ancestors as a concept, the former members of the household, who continued to be important figures, even if they're sculpted figures or wax masks, death masks of these figures that are kept in the house and paraded around at different times, but also includes others that live in the house, especially slaves. That's all part of the familia. So current and past members of the family, but also then the humans who make up the household, who keep the household going. So the spirits obviously, past and present, free owners, and family members. And then we also have those that they own that are an essential part of the functioning of the Roman household-- so all of them coming under familia. Okay. So the foundation of Rome happened on April 21, 753 BCE. So just two days ago on Sunday, Rome celebrated its 2,777th birthday, in case you didn't know. We can celebrate on their behalf. Have some cake. And this is interesting. It's interesting that there's a date. It's a date in the middle of the eighth century in which we are almost on the brink of historical documents in the Greek world. And we're far from that here. We're very much in the realm of legend at best, but most likely myth. And it's also interesting that they have essentially two foundation myths that are both intertwined, but they're important, and told and retold separately in many cases. And again, but there is a connection between the two. So we start out with Aeneas, the survivor of the Trojan war, the son of Aphrodite, and Anchises. And the son Ascanius is a Trojan. He will be either replaced by a Latin-named son, Iulus. There's either one of them

with two different names, or sometimes, the stories recount two-- one with the Trojan name of Ascanius and the other with Iulus, which is particularly important, as Aeneas is the ultimate ancestor of the Roman people, and in particular, of the Julian family, the first really rulers of Rome, like Julius Caesar, and Caesar Augustus. And that family directs the line all the way back, but going through that Latin-named son Iulus. Therefore, they're the Julians, the Julian family. Well, and lest we forget, too, the Julians are also then, by way of Iulus, going through Aeneas all the way back to Venus, right? Aphrodite. So can't forget that also. We know the story from Virgil, and Livy, and Ovid. In Virgil's Aeneid, which is one of the larger versions, and an interesting tale, was written during the Roman civil war. And it was composed very much to rebuild Roman identity that, of course, had been shattered and divided by this war. There are a number of things that are particularly interesting about it. One, of course, is that first of all, it's an epic written in dactylic hexameter, like the Homeric epics, but of course, in Latin, not in Greek. And that in itself-- because much of Greek literature continued in Greek, the Romans learned Greek. All educated Romans learned Greek and spoke Greek in some cases. So this is a distinctly Roman piece of literature. And it chronicles the wanderings of Aeneas from Troy to his arrival in Italy, and documents his battles with the native Italians that are led by Prince Turnus. He was a Prince of the Rutulian tribe. And we'll see-- they end up in single combat. Very Homeric epic, Homeric hero tale with Aeneas and Turnus together. Turnus's death ends the epic. It is written as very much political and literary propaganda based on Homer, but it is the reverse of the two epics that we read in whole or in part. So the first 6 books of the 12-- it's a 12-book epic. The first six book are a mini Odyssey, while books 6 through 12 are a mini Iliad, so reversed from the Homeric tradition. We start out with the journey, and we end with the saga of war. The Aeneid combines traditional elements of myth with political, historical, and philosophical insights so as to link the story and the story of the foundation to the renewal of Rome by Augustus in the time where it was apparently commissioned and then written. It was commissioned to be a national epic the way the Homeric epics were kind of national, if not cultural epics as part of the Epic Cycle for the Greek world. The Aeneid also provides a cause for the historical hostility with Carthage, which was a Phoenician colony in North Africa. And in the contemporary period where this was written, I guess they needed some long foundational history to the current issue with this other culture and this other city. We know, and we see here, first of all, that from a Greek vase, Aeneas leaving Troy with his father Anchises on his back as he's escaping Troy. But we also see-- and I think I showed this before when we were talking about Aeneas's escape, but I bring it back and highlight it-- that this is a figurine from the Etruscan culture, from, from the Archaic period-- northern part of Italy. And it shows that this story was already a long-standing tradition in the Etruscan culture and in early Roman times. So it wasn't just learned simply from the Greeks, but there's a longer history of it permeating through the Italian peninsula, and the idea that a Trojan left Troy, escaped death, and founds a people here in Italy. Aeneas, of course, will marry a Latin princess, Lavinia, and founds the city of Lavinium. So that's really the first foundation. And we're told that his [LATIN],, his piety, is one of the most important things about him, that he is referred to often as Pious Aeneas. And that epithet is used in the same way-- we have different kinds of epithets in the Latin story than we do in the Homeric epithets. Same is true for the similes, but they are still used. They are devices that are used that, again, were important to Homer because it's oral poetry. This was composed and written. That's something we should always remember. So the story begins in Carthage, where Juno is the patron goddess. And we learn that the wrath of Juno is particularly what's happening to Aeneas, although we never really get a good explanation. We know that, of course, Hera-- Juno, in this case-- was very anti-Trojan in the war. But that doesn't seem necessarily to be enough for her to cause all these troubles for Aeneas, but we need some kind of divine intervention. We also learn that Carthage was a city founded by Dido, its queen, who had fled from Tyre-- so we don't even see this on the map-- to the east and in the eastern Mediterranean. Connections here with Europa, and Cadmus, and others that had come from many earlier generations, but from that part of the Mediterranean world. Her husband had been murdered. And we have Aeneas and his ships wrecked by Aeolus, the wind god-- causes the wreck, so similar to, again, to the Odyssey. Venus, though, protects and always is protecting Aeneas as her son. And he is able to enter into the palace in a mist of Venus. We have, in the story, a recounting of the fall of Troy. And in fact, thank goodness. It's one of the best surviving accounts of the tradition maybe updated or adapted by Virgil, but certainly out of a long, long-standing tradition of

which we've lost quite a bit in the Greek world. And that includes the description of the Trojan Horse. He talks about his escape, carrying his father, and his household gods, his Penates, and leading his son-- again, Ascanius becoming Iulus in this version-- and then his wanderings, which took him seven years-- to go from Thrace to Delos to Crete and then head for the land of the Dardanus, which very likely we see different. Could be, in fact, meaning the land of Italy. He is told a prophecy that he would found a city after landing on Italy's west coast in a secluded valley by a stream, where he'd find a white sow with 30 piglets-- very specific prophecy, but one that will, of course, play out. He ends up first in Sicily, where-- and I love this connection-- he has to escape a very angry Polyphemus. They're imagining that Odysseus's encounter with Polyphemus had, in fact, happened on Sicily, which is less well defined in the Homeric world, but that could potentially have been a belief or a connection that came in already in that tradition. But so Polyphemus is, of course, blinded and super, super angry and pissed at Odysseus. And Aeneas encounters him in this state. This is where his father dies-- Anchises-- and is buried. And then ultimately, a storm sends them to North Africa. Dido is prompted to be in love, made to be in love with him, by Cupid. And then everything that goes down there-- he knows this is not the place that he is meant to be and deserts her. And she, of course, is angry and betrayed, expresses this to him. He leaves anyway. And Dido will kill herself because of his betrayal in her eyes. We have Aeneas, then, of course, going back to Sicily for the burial rites, as it were, the funeral games connected to Anchises. We see there's a boat race, and a foot race, and archery, some similar, but certainly reminiscent of the games for Patroclus and for his funeral. We have the Trojan women who have accompanied him rebel at this point and set the ships on fire, although the fire is able to be put out. And they will ultimately be left behind, along with some cowardly men. So this is getting rid of the companions in the Odyssey. So he will eventually get to Italy. He will travel first north to the Bay of Naples, where his helmsman falls overboard and is drowned. Apparently, Neptune demanded the death of one crew member for them to achieve a safe landing. Let's see. Oh, this is a great one. This is a later by Bernini. It's a Renaissance sculpture, but it shows, again, that later Roman interpretation, where you can see the palladium is not a statue of Athena, but is, in fact, a statue of the family gods. This is also-- I didn't have everything marked. We have Dido here, and Dido and Aeneas. And this is all some of the different scenes of his encounter with Dido from a Roman period mosaic-- very interesting-- including the ships. And back to our map. So he is guided by the Sibyl at Cumae, which is a prophetess, an oracle, and guided by her to the underworld. We're told that there's an entrance to the underworld near Lake Avernus in this area-- of course, different from the Greek tradition. But that's okay. This is the Roman entrance to the underworld. And his journey to the underworld, again, is essential for any hero, but also gives him lots of knowledge and insight, including, like Elpenor, he sees the ghost of the helmsman, who remains unburied. We meet Charon, who allows them to enter the boat and ferries across the Styx. And we get, in fact-- the Sibyl drugs Kerberos with a honey cake. So we have all of the elements. And then we get this geography of the Roman underworld that is not totally identical to the Greek at all, and shows some of their own thoughts, but also is populated. It includes what they call mourning fields populated by those who died for love. And Aeneas sees Dido and understands what has happened. There's also a Tartarus, where we have the suffering of the worst sinners. And we have the Elysian Fields. All of those things are things we know from the Greek version, but they're set out in a slightly different way, according to the Romans. Very similar tale attempting to embrace the ghost of his father-- what's interesting is that people drink from the River Styx in order to forget. So it's the opposite. Instead of being unknowing and drinking the blood sacrifice so that you can speak, and communicate, and know, and have some thought about yourself, in this case, it's the opposite. You drink in order to forget. And that will allow for reincarnated, purified souls, once they've forgotten what has happened. And then we have this scene of prophecy of the things that will happen that are important going forward, including seeing Romulus, representing the second important foundation story for Rome, and then followed by other early kings of Rome and great generals, leading all the way up to Augustus, who is identified as the one who will introduce a new golden age. So again, propaganda for what is the contemporary period, and what's going on, and rules, and laws, and things that are going to be coming under his under his reign, and propaganda for it in this story. So he sails to the Tiber River to Latium, where he meets King Latinus, who gives him his daughter, Lavinia because he had received a prophecy that his daughter should be given to a foreigner. So Aeneas is it. Aeneas

accepts this, but we find out that she is betrothed to Turnus, this prince or king of the Rutulians. And war will break out because of this. We have Aeneas helped by Pallas, a son of King Evander, who was apparently a Greek king with a settlement on the Palatine, and his followers, which seem to be Etruscan. And the fight includes Turnus challenging Pallas, and then strikes down Pallas and takes his belt or baldric, which includes his sword, which will be an important identifier later on, as Aeneas will go up the Tiber, see the white sow with 30 piglets. And we see this on a Roman coin, this story-- many, many tiny little piglets under our white sow. And here in this spot, he will found Lavinium. Aeneas, of course, ultimately will enter into single combat with Turnus and recognizes that he had killed Pallas. In fact, at some point, his sword breaks, and as his sword breaks, he resorts to a spear, and then spears him to the ground. And he considers mercy for Turnus, maybe as an example of civilization, of the better way to be, but then sees the baldric and becomes enraged, understanding what had happened to Pallas. And so he, in fact, grabs Pallas's sword and thrusts it through Turnus, which is how the Aeneid ends. Let me see if I have some version of Aeneas wounded. We do find out that in Aeneas dies, according to two other related myths. Aeneas dies a short time after his victory. And he is deified. He becomes a deity in his own right. His son, Iulus, will go on to found Alba Longa. And this starts the second foundation of the city of Rome, where the last King of Alva Longa was Amulius, who was apparently the 12th generation after Aeneas. He had driven out his rightful heir, who was his brother, Numitor-- so Numitor and Amulius as brothers in the 12th generation at Alba Longa after the death of Aeneas. Now, we find out that Numitor's daughter-- this is a Roman wall painting with some of this story. Numitor's daughter, whose name was Rhea Silvia, was a Vestal Virgin-- so that's important-- but in fact conceived twin boys, apparently after being raped by Mars, although there is some suspicion, as can be the case, that a god raped her is maybe a safer story than someone else raping her. The servants of Amulius-- of course, again, the king rather than his brother-- so this is his niece, but taken out of the line of succession, although her children would represent, especially male children, the line of succession. And he ordered these children to be exposed on the banks of the Tiber. And of course, they were saved and suckled by a she-wolf in a cave below the Palatine Hill. And I should say this is a wonderful combination bronze sculpture. The she-wolf herself is an Etruscan sculpture. So it is older. We believe that the babies themselves represent much later from the medieval period, and probably the Renaissance-- were added in. But they seem to add in-- replacing an older version of babies that were added in, maybe by the Romans once they had this sculpture, but it is initially an Etruscan sculpture. So maybe here, too, an older tradition, or one that is just adapted because the she-wolf, of course, is the one who saves the twin boys. So they are found, ultimately, by a shepherd, and raised together with his wife, and of course, are given the names Romulus and Remus. When they're grown, they are recognized by their grandfather, Numitor. And they will restore him to his throne. Romulus and Remus found a city on the site of their rescue as infants-- so on the Palatine. Here we have the founding of the city on the Palatine, which is one of the Seven Hills. And we, in fact, have very early evidence-- some of our earliest habitation evidence in Rome is on the Palatine Hill. So it may refer back to a very old knowledge of the start of the city itself. Ultimately, Romulus will see omens through augury, which is the reading of bird flights-- also something that goes very far back in the tradition of the Roman people, different kinds of oracles, and different ways of reading the future. Some also come from the Etruscans. The Etruscans also did this. They also read organs, especially the liver of certain animals. They look for certain signs in order to give omens and tell the future. Although we had a little bit of this, we usually have a seer, someone that sees these things. These are different kinds of using nature and aspects of nature to tell the future. So Romulus uses augury to see omens. And they are considered more favorable than the ones that are seen by Remus. And again, this sense of-- we can't really have two people ruling as that idea. And one sees only six birds. And the other sees 12. And therefore, the city that they founded becomes named Rome after Romulus. Remus will eventually feel that he has to separate himself. He will set up a settlement on another hill in the city, the Aventine. And while Romulus is building his city on the Palatine, a number of different versions, this happens. Remus jumps over the wall, and Romulus kills him. So Cain and Abel-- brothers, fighting brothers. Romulus will, in fact, establish the city, give it its laws, increase the population by making it an asylum, which means that you have a lot of basic lower class agrarians to gather with an asylum, which means for criminals and others who have been exiled or not welcome in their own communities, but they're

welcome in Rome. Yay, lots of people-- mostly men, which leads to the rape of the Sabine women, which is the abduction and forceful taking of the Sabine women to reproduce and create further future citizens of Rome. This leads to a great war or battle with this between the Sabines and those in Rome. But ultimately, the Sabine women-- again, very patriarchal-- decide, no, they're fine. They're fine being Roman women, and all of this should stop. Very unlikely to be-- there's no ounce of female perspective in the telling of these stories at all. Eventually, after a truce that is brought up, the people merge. So the Sabines and the Romans merge. And this is an additional element of the foundation that really shows how Rome came to be as far as their expansionism and their imperial nature from the beginning, and really expanding through Italy and incorporating, by friend or by force, or marriage alliance or by force, most, if not all, of the other tribes. And eventually, Romulus dies very mysteriously in the woods, where he went with some senators from Rome. And he eventually will become associated with the Quirinus numen-- again, the spirit of the Roman people. So very quickly, in the last minute, I just want to point out again that this is obviously a huge rip-off of the Homeric epics, and yet different because it was composed because it has an agenda, and one that really defines for us the founding of the Roman people in retrospect, right? Just as they give it a date, they also lay it out in a way that is important for their ideology, for their enemies, for the incorporation of the tribes of the Italian peninsula, and so on and so forth. So you know what? The end. I really have nothing more to add. Go work on your papers. I will send out a message, but we don't need to have a lecture on Thursday. So this will be our last full lecture. And again, work on your papers. Get those papers in on Thursday. And start reviewing for the third exam. Thanks, everybody, very much. Have a good rest of your day.