Kim Shelton: Good morning, everybody. We will get started. I want to start off though with a reminder that the second exam will cover material starting today And going up into the second exam. There, of course, are some things that you're expected to continue to know that you're building on. We're building on what we've learned about the gods and then expanding out and still using that information going forward. But the specific images that you'd be asked to interpret, passages from the original source material, even the IDs and things like that, are going to be from this third of the semester. So I just wanted to remind everyone in case they had forgotten that or hadn't taken in that information. And of course, that will be the same for the third exam as well that's held on the final exam day, but will be the last third of the semester. It's not a true cumulative final in that sense. But again, you're building on information. You can't forget the Olympian gods, which I'm sure you're not going to forget the Olympian gods anyway. And speaking of Olympian gods, we have one left that we haven't gotten a chance to talk about yet, and that of course is Dionysus. Dionysus or Bacchus, as he's known in Latin, is, well, most famously known as the god of wine, let's put it that way. He's the god of a lot of things, but that's what he's probably most frequently associated with. He is technically a second generation Olympian, being a child of Zeus, but he's also a late arrival on Olympus. You will probably remember that he replaces Hestia as one of the 12 Olympians. So there are already 12 and Hestia has to be demoted from an Olympian in order for Dionysus to be included. So he's a second generation, but he's the last member. And because of his ties to humans and human world and the very interesting festivals that are part of his worship, he makes more sense in some ways to start off the more human part of myth that we're going to be looking at, culminating with a look at a whole series of sagas, stories of families and cities and how those things go to gather generations of families and the lore or the myth associated with them. So Dionysus, who you see pictured here, is usually immediately recognizable in art. He's pretty recognizable in literature as well because of his epithets, the things again that are associated with him like wine. But we usually see him like we see him here. He is represented more as an older figure, even though he is a second generation god. Like what we said about Asclepius, as well as even though he's actually obviously a child of a younger generation Olympian, he has this older look about him. And that's true for Dionysus. Later in Greek art, so after the 5th century BC, Dionysus, he gets an infusion of youth and he tends to be shown younger, more like Apollo, more like the younger Olympian gods. But the image that we're looking at here from a red figure vase that is early in the 5th century, he's still in the archaic tradition, not quite in the classical tradition of Greek art. He's shown bearded and with his long curly hair. And that's also very, very typical, long beard, long curly hair. He's shown often with a wreath, like we see here. And then also, we also have in the background a vine even painted with these purple leaves that are meant to be, of course, grapevines and alluding to wine and what he represents, as do many of his attributes. He's also, of course, the god of intoxication because, along with wine and the excess of wine. I should say though that, wine is the quintessential beverage of the ancient Greek world. It was in most cases safer than water, that could not -- we don't have purification at the time. The wine actually, the alcohol will purify water that's put into it. So it's usually mixed with water when it's consumed in the ancient world. It was thought to be very gosh to imbibe wine without watering it down. And some of that was also because of the preservation that was used for the wine left it full of different kinds of herbs and spices and things that, again, you had to dilute it to really truly appreciate it. But it was what most people drank on a fairly regular basis. So it was, in some ways, like I said, the quintessential beverage, the lifeblood of the ancient Greek world. So that just shows you how important the god of wine is going to be to Greek culture and Greek everyday life. So he's also considered very much a god of life force. And in addition to wine, which we might put water at the top of the list, they put wine at the top of the list, he's also the god of sap. So the sap from trees, their liquid which is also part of making wine, but also blood and semen. So all of those things are thought equivalent to one another and fall under his purview. All of these aspects are part of an instinctive side of his personality. And he's also represented very much by passion. Again, related to life force in many, many ways. His attributes include the kantharos, which is a stemmed cup that has two tall handles. You can see just the edge of it here. So I pulled back and showed more of this same image, but I only had a black and white of the full image. And you see it here sideways, he's holding the one handle. And we'll see it over and over and over again so it's something to look out for. It is a vessel. It can be ceramic, can

also be metal. Sometimes the way that these are colored suggest the god would have a metal version of it, possibly gold. And it's the kind of vessel that is used to drink wine. It's relatively ceremonial though in the human world. Like, we see Dionysus with it, but regular people on occasion will have a ceramic kantharos, occasionally one made of metal, but they're fancier than most other cups that have smaller handles and are more practical to use. What the tall handles do represent is a communal drinking because it's very easy to pass it along from person to person. And if they're really big and you're not Dionysus, you might have to hold the two handles to drink it. Also, because it's a quite large vessel, it's more volume than any one person would need so again, it either suggests bounty and excess of wine, but it also can mean communal and group and participation of drinking, which is also really, really important to the ritual and worship connected to Dionysus. Other important attributes of his include the phallus. Not on him, usually somewhere else, there's a phallus. Sometimes it's a figure of a phallus on its own. And of course, some of his companions also display pretty significant phalluses around him. And then also, we can see him with horns. He sometimes gets the horns of a bull. So that's also a possibility, things that we might recognize of him. We'll see him more though the way we see him here with the wreath, the vines. There's sometimes vines sprouting around him as if he's growing vines as well. And we see that in a part of his myth that we read from the Homeric Hymn 2, that idea that vines can sprout out of him and around him. And I should mention, something else that can be associated with him includes what he's wearing, you can just see a little bit of it, is the animal that's called the panther, which is a little bit like a mountain lion usually without a mane, spotted sometimes. You get different artists interpret it in different ways. In this case, we see more like a spotted leopard kind of pattern for this skin. And in this case, he's wearing a panther skin as part of an attribute. We'll see similar things. We look at Heracles who has a lion skin that he wears, so it's comparable to that. But we also see him associated with live panthers. This next example, this is a Roman period mosaic, and it's a tigerly-looking, tiger striped panther, but someone's interpretation of a panther. In this case, we see a little cupid drinking and riding the panther, but the panther itself represents Dionysus. So sometimes we just see the animal standing in for him, sometimes we see him riding the panther or others riding the panther. And panthers, even a pair of panthers, can pull a chariot the Dionysus rides in. So those are also important, let's say, attributes and things that are related to him. Dionysus is a god of fertility, especially of the male principle of fertility. Remember that he life force, blood, sap semen, all of those things. Human, some animal fertility as well, again, his association with vines, with other kinds of nature. We'll see other wild animals too are associated with him. So there's a little bit of that running through it. Grapes and ivy are the most prevalent of the flora that we see around him just as leopards and panthers, depending, spotted, striped, are the most prominent animal comparison. But again, we'll see a few more. Dionysus also, interestingly, is a god of civilization. And this makes him, I guess, an appropriate half-brother to Apollo and a half-brother to Athena, as well also, gods that represents civilization. For Dionysus, this really has to do, again, the connection to the wine because wine is also considered a civilized drink by the Greeks. Many Greeks, and especially Greeks of society with status, citizens with some means, they had certain type of party, a type of group activity for men called the symposium where they come together in someone's home and they drink and they eat and they speak and they talk about lots of topics of the day. And really, one of the real focus of the activity is drinking of wine. And we have whole sets of vessels that are developed as part of what's going to go on in the symposium. So as the symposium is equated very much with civilized life, citizen life, Dionysus is the god represented there. And often, there is a prayer invoked to Dionysus at the start of the symposium because of the wine. You want it to flow, you want it to be wonderful, you want it to inspire everyone to have a good time, and he is responsible for that. And again, the kantharos, we see a good example here. Again, Dionysus, this is an even earlier vase from the 6th century. And we see a black figure vase. And we see him holding a really big kantharos here, but also again, he's got the vines, a vine crown, a wreath in his hair, very long hair, long beard. And also notice, because here we see his whole body, well, we do see him as the full adult, looking like an older gentleman. He always wears these long flowing robes. And that is something that is important for his identity as well. Important also for a bit of how he can be portrayed in myth. He sometimes considered -- the robes are likened to that that women would wear and not what men would normally wear so he has a more effeminate side. I would say, even he's almost in between genders or in fact both genders in many ways.

And we'll see how important his festivals and rituals are to women as well. So that also is importantly connected to him. What else do I want to say about him? Oh, I was going to tell you that, since wine is the civilized drink, I was going to tell you that, according to the Greeks, the opposite of being civilized is being a barbarian. And barbarians drink milk or beer, just so you know. Of course, barbarian is a word that the Greeks developed. For them, it was a slur. It was a characterization of languages that weren't Greek. They felt that, when people were speaking a language that wasn't Greek, it just sounded like bar bar bar bar bar, and they barbaried the people that speak the bar bar bar. It turned into the word that we use as barbarian. And that's often set up as a foil, as the opposite of civilized. And therefore, milk and beer are opposite of wine. I don't know if I agree, but according to the ancient Greeks, this was their black and white of beverage choices. So Dionysus is a strange character in part because he seems to be responsible for things that sometimes feel at odds. So he's the god of civilization because he represents wine. But, because he is the god of wine, he's also the god of intoxication and release. And there's a good side of that and there's a bad side of that. And everyone recognizes that within the worship of Dionysus and what he represents. The good sign is that intoxication can make you euphoric, it can make your grief go away, it can ease tension, it can inspire creativity, especially among artists. But there's also, of course, a bad side. Too much wine causes you to go crazy in a way, you lose control, it can lead to very destructive and selfish behavior, which are anti what civilized individuals should be. So there's two ways to go. So intoxication but within moderation, let's put it that way, that's the ideal of human society, but you can tip both directions with Dionysus. So we've heard before, I mentioned before when we looked at Zeus and all of his affairs and offspring, and we talked about Dionysus being the son of Zeus and Semele, who was a princess of the City of Thebes, daughter of Cadmus, the founder of Thebes. We hear about the story that Hera is jealous of her and her relationship with Zeus, and the fact that she's pregnant with Zeus's child and tricks her into getting Zeus to reveal to her his godly self, all of his glory as it were and that that incinerates her, burns her alive. The fetus in her is saved as she is burned. Very specifically, we're told in some instances that Hermes is in fact the one who saves baby Dionysus and we then go on to see Hermes connected to the baby Dionysus and many different actually in art as well. And that ultimately, the fetus is sewn into Zeus's thigh which he's then reborn out of. This is a later red figure vase from the very late 5th century, probably early 4th century. And it looks a little odd, but if you look right in the center, we see a baby, excuse me, coming out of Zeus's thigh, so obviously Dionysus being born out of his thigh. I'll remind you too that this gives him a kind of status, a kind of twice born. So not only does he represent rebirth, he represents re-rebirth as it were, that he was pulled out of the ashes of his mother and then continues to gestate and is born again from his father. And we see aspects of this story, like we saw with Asclepius as well, pervade into other cults. Later into Christianity, there's a lot of similarities that we can draw. We also are told that, after about three months, that Dionysus -- so Dionysus is born again about after three months finishing his gestation. Then we find that, once he is born, Hermes gives him to Ino, who is the Queen of our Orchomenus and Semele's sister. Orchomenus is a city near Thebes. They're two rival cities, neighboring important cities. And Semele's sister, we're told, is the Queen of Orchomenus. And ultimately though, taking in the child, Hera makes her go mad, or them, her and her husband, King Athamas go mad, and they murder their children. Ino ultimately commits suicide, but becomes what's known as the white goddess who is a figure in the sea. Sometimes called Leucothea, which literally means the white goddess, and helps distressed mariners, sailors who might be drowning and so it becomes a helpful figure, immortal reward for the sacrifice that was made. So at this point, Dionysus had been hidden from Hera. Hera was not able to directly affect him. And Ino had hidden him in women's clothing and girls' clothing. This is also a trope, something we'll see in different myths of different characters, but in this case, it becomes a bit of an origin story for why he continues to wear these more typical women's robes later on even as an adult. So he's then taken to the nymphs of Nysa. We see here Hermes. We recognize him of course right away with his travelers hat, his petasos with the wings, his winged boots as well and his lovely travelers' cloak. And we see that we are up on some rocky landscape. And this is potentially up in the Mountains of Nysa which is far to the North and the East basically in the area, the region of Thrace, most northern part of the Aegean. And during his tenure there, as he grows up, he's said to discover the vine and the art of winemaking which he then, of course, teaches to followers, worshipers who will continue on the process and create wine for the masses, for

human beings. Ultimately, Hera does get to him, puts him into a fit of madness. He, in some stories, wanders off into the East and goes on a rambling journey. This is usually connected with the fact that some traditions will put Dionysus origin in -- and then will come from there into the Greek world. And we see a bit of this story, of course, at the start of The Bacchae where he's coming home from the East. And that's interesting. We also learned from these origin stories that, during his time in the East, he becomes an initiate of a mystery cult in the East. And that is to the Eastern mother goddess called Cybele or Cybele. And as an initiate, as a worshiper of the great goddess in the East, he learned certain rituals including the wearing of long flowing robes. So that also could be why he continues to do that. He learns, as part of that cult, to dance to wild music. And ultimately, this process of becoming an initiate cures him of his madness, and he realizes who he is and where he comes from and where he should go. So it's almost like a hero's journey, which we're going to hear about as well, that the Dionysus again represents a figure that's not initially an Olympian, not initially a full steam god. We have others that are sons of Zeus who are heroes and do not become gods, or only at the very end of their lives. So we see him going through that process, that his story could have ended up slightly differently, could have gone in a different direction. He could have been, much more similar to Heracles, another brother. So that's what this seems to do, is that it, on the one hand, makes him question who he is, helps us identify his attributes and his identity and how he learns the things that he learns. He's going to continue to have that connection with the earth and with the vines and with wine and fertility and all that stuff. So that's going to be, that's where this all comes from. We also learn of his relationship or his meeting of the legendary King Midas of Phrygia, where he helps Dionysus and in return, Dionysus grants him a wish which is, Midas's wish was that everything he touched turned to gold, which is also one of those stories that the moral is, be careful what you wish for, that sounds like it's great, but in fact, you don't want to turn your family to gold and everything else, literally everything you touch to gold. So that's also related to Dionysus and that effect of what's in desires but excess and the dangers of excess. So all of those things very much tied together. So Dionysus takes a wife. His wife is Ariadne, who is the daughter of Minos from Crete, from Knossos. He finds her on the island of Naxos. And we'll find out that she's on the island of Naxos because Theseus has basically used her to escape Crete and then dropped her off when he got to the Island of Naxos and abandoned her there. But it turned out better in the end that was left by a hero but she was saved by a god. And we see in this more modern interpretation of this story as it were, this is meant to be Ariadne on Naxos. We have Theseus sailing away while she's unaware that that's happening. But notice the leopards or the panthers that are both sleeping alongside her, but also at the end of her lounge bed. So Dionysus is already here. His familiars are already here to save her, and she will become his wife. When married, he takes her to the Island of Lemnos, that is a special island for him. So we have Naxos here right in the middle of the Cyclades, of course, coming from Crete. Theseus was coming up and then going towards Athens, and he left her off there. Dionysus finds her there and takes her to the Island of Lemnos that is sacred to him. And there, they live like pretty much a regular married couple. And they have several sons, none of whom are particularly important at this point so we'll just leave it at that. We know his story from many fragments from many different authors, including Apollodorus and Ovid, are two that we know some of especially his Bacchae story. Homer in fact says very little about Dionysus at all, and that may reflect the fact that a lot of his story develops post-Homer, maybe in the 7th century and even more so in the 6th. And of course, this is when he becomes very popular that we start to see him in art as well through the 6th century and the 5th century. So his stories are building and amassing and changing and evolving during these periods. We do know some information about him from the two Homeric hymns, one that survived just very, very fragmentary. Maybe even the two bits don't belong together, but they probably do. It suggested it may be one of the earliest hymns, so certainly going back into the 7th century, maybe even slightly earlier than that. And then, the one with the Tale of the Pirates probably dating to the early 6th century, some situations goes back a little further. Our best complete information about Dionysus and his cult and the dangers of his cult, of course, comes from Euripides' play, The Bacchae, which was written and performed in 406 BCE in which you read today. So a little bit about the worship of Dionysus. I've shown you this picture before. It's a kylix, the bottom of a big drinking cup, the more usual drinking cup that's used at a symposium, which is again appropriate to illustrate Dionysus. In this case, we see the worship of Dionysus. And the figure that we see

that we might identify as Dionysus seems a bit odd, and that's because this is a cult statue of Dionysus. So, potentially, the god is inhabiting the cult statue, but it's still a statue nonetheless. And it doesn't have arms, instead, it has these vines that are growing out of what is probably the foundation, the trunk of a grapevine, something like that, that has been carved or designed like a head and draped in robes. So it's absolutely meant to be Dionysus, but not with arms and legs the way we normally see him. And of course, we see this by the side of an altar, so that emphasizes that even further. So what's interesting about Dionysus is that, the worship of him is very immersive. It's an interactive and immersive experience unlike most of the other -- really, all of the other Olympian deities that the Greeks worship. His worship is a type of possession, and it was seen by the Greeks very much as a group experience. So, in a group, you lose your personal identity to that of the group. The madness that is part of the worship is truly infectious and therefore infects the group and becomes experiential by all. It also represents leaving behind your everyday normal identity for something that goes beyond everyday norms. That can be extremely dangerous to do by oneself. There is some comfort in numbers. So the group experience, even if it's away from or the opposite of the norm, by being in a group, you're more likely in a safe space. Some of the two principles or experiences of this possession while you're worshiping Dionysus, there's two different terms. One, the first state is called enthousiasmos. Enthousiasmos, on your word list, don't forget word list, it was where we get our word enthusiasm from. But what it really means is that, it means being filled with the god. So you as a worshiper or a follower of Dionysus are possessed. He fills you. He comes inside of you. And then, this state of being filled up with a god leads to something that's referred to as ekstasis, which is the root of where we get ecstasy from. So ekstasis, which means, in this case in Greek means, standing outside yourself. So this ecstasy, this ekstasis is, again, leaving your worldly identity trappings and being outside of yourself and being beyond yourself and a new experience and a new identity. And this was ecstatic, right? It brings on that level of feeling and engagement. This can be brought on, yes, through the worship, but it also is further brought out through music and song and of course the consumption of wine. So those are the essential elements of any ritual, any experience with Dionysus, hopefully culminating in enthousiasmos and ekstasis. So that's what you hope for. We see Dionysus in many, many cases in art, especially also in literature, but we really notice it in the visuals. These are things again that people would've seen, in this case, Athenians would've seen both in the marketplace and in the home and especially at the symposium. You see these followers surrounding him, in this case, worshiping him as a cult statue. And these women are usually called maenads. And maenads, which literally means the mad ones, sometimes we see that as a euphemism, that they're mad in their expression of their ritual. And in some cases, they're driven mad by the god and by the worship of the god. So we see, again, those extremes. Maenads are inevitably shown not looking as if they're at home or walking to the market in the center of town. They are usually dancing, lots of large expressive movements, arms, legs, body, the hair. You can see, especially these are good examples, the hair is left down and flowing and not, again, the cultural norm for women in society, women in the city or even in towns and villages. So they are shown in a different state. Now, there are the maenads that we see with the god who are really mythological in scope, but also women who participate in the ritual could also be called or considered maenads within the worship. So, again, there's this mythological version and then there's the women who are participating in the cult. In this case, it's probably a little bit of both in the vase painting. The maenads, in addition, sometimes they wear animal skins. These are not. These are wearing their regular clothes but let loose, sometimes animal skins. And we often see some, as we see here, carrying this staff called thyrsus. And thyrsus is a wood or reed staff that is wrapped with ivy leaves and vines and then capped with a pine cone. The pine cone, of course, is representative of resin sap that is used in winemaking process and of course is something else, that it's literally the blood of the trees, the blood of the vines. It's the thing from the blood of the floral world that Dionysus also represents. So it's used as a tool. People can be poked with it, hit with it, but it's also almost like a thinking of -- like in the marching band, the leader of the marching band and the big sector staff, it can be used that way, as a way to lead the group. It also though can be used definitely as a weapon and it can be used symbolically as a phallus. So that phallus imagery connected with Dionysus is wrapped up in the thyrsus as well. The other followers -- so these are the female followers. The male followers of Dionysus are satyrs. And I found a particularly restrained and peaceful satyr to show you here. We see lots of satyrs in art.

They're very popular with vase painters especially. Not as many in other media like sculpture, but a lot in vase painting because a lot of vases, like the one you see here which is meant to hold wine, to store wine, an amphora, so many vases are connected to the consumption and storage of wine that it makes sense that you have lots of images of Dionysus and those who follow him, and the satyrs are a great example. So we have, again, a peaceful satyr but a satyr, nonetheless. Satyrs are essentially a combination, a hybrid creature, that is -- and depending on artistic interpretation, they can look more like a man or more like a beast, but essentially, walk upright, have four limbs like a human or a man, and then they can have horse or goat hooves. In some cases, they can have tails and long ears like donkeys or mules. And here, we see a more human-looking satyr, but with a big tail. And you can't quite see it, but they have little pointy donkey ears as well. They generally have -- they're naked. We can see their phallus. It's usually sexually ready to go. That's part of their character, that they are a combo human and beast, but they stray onto the beast side more frequently in the way that they act and the way that they're not dressed and the way that they represent sexual desire and sexual preparedness. So they embody the beastile nature of man. I'll also add in, we do have what's called Silenus. Silenus is basically just a fat satyr. You can have one who's a particularly important one that has a proper name of the capital S and then there are other versions of satyrs with small silenus that are basically just more robust well-fed satyrs. So Dionysus, as we've heard as these different natures, one of them very much represents the other or the outsider. So representing civilization on the one hand, but yet things that are exotic, that are outside the norm and outside of civilization. And at the end of the day, the worship of Dionysus does involve an inversion of societal norms. Women are made overly free. They're made militant. In some cases, they're made hunters. To worship Dionysus, they've left their husbands and their homes and they've gone out to the wild to enact all these crazy dances and other rituals. Men who do participate in the cult of Dionysus are shown wearing robes like Dionysus and therefore are considered to be acting more like women. And again, that's being spurned by this society. We always see the worship, and this is a good example here, that takes place outside the city in the wild. So even if the landscape in this art is sparse, we do have vines and trees and rocks, and it's definitely happening again somewhere outside the city. And that's important and Dionysus promotes that even further. So that in itself is outside the more civilized urban world. In his worship, normal sexual limitations are disregarded, and that is particularly dangerous in society. And we're told that, in fact, worshipers eat raw meat, which is called omophagia, and they are thought to capture and tear apart animals with their bare hands, which is called sparagmos. So, omophagia and sparagmos are both absolutely against societal norms and even outside of what we've been told by Greek religion and mythology that humans cook their food unlike the gods. It's one of the separations, it's they cook their food. So the fact that this worship goes against that, again, is emphasizing the otherness of it, the othering of it. And of course, through some of our myths, we hear that there's even some humans that are torn apart. So Dionysus obliterates the social and moral categories upon which the Greek city or polis is built and therefore can be considered anti-polis. He is in fact the other. He also represents the irrational that the Greeks didn't like to admit to and were certainly found frightening. So he's the antithesis to Apollo, who represents order and rationality, so he's the irrational. But yet, they share the sanctuary of Delphi. So part of the year, when Apollo leaves and goes to the north part of the world to the Hyperboreans, Dionysus actually sits in for him at Delphi, considered one of the more civilized sanctuaries. So again, an interesting, interesting dichotomy. So the myth of Dionysus, we learn a number of things, again, from these various different fragments and sources that are pieced together. We learn about his birth, we learn about his travels, but we also learn about the rejection of him and his cult and the punishment that ensues from that. Again, part of the mythological tradition. We don't know entirely where this is based and is it more of a moral tale for the future or is it based on some introduction of things related to his cult that were in fact resisted early on when they were introduced? The most prevalent themes include him arriving from far away, which then results in a resistance to his cult, which then leads to madness and then ultimately the tearing apart or killing of children. So that, in a nutshell, is what we see repeated in a couple of different stories. I already mentioned that, some scholars believe that he started out as an Eastern god. We do though have his name in the Linear B tablets, which suggests that some god with that name goes back into the Bronze Age. Whether ultimately his cult and his things that he represents may have been introduced from the East and lobbed together with a pre-existing

god, so, in fact, both can be true, that he can be both from the Bronze Age, but also his essence is still coming later on from the East. And of course, we can easily see that the resistance to him and his cult is because his nature as a god threatens the cohesiveness of society. And we see that play out. This is, again, from a painting showing Dionysus literally as grapes. He's a whole bunch of grapes here that we see, that he's either dressed in something like that or he's the personification through that emphasizing that, but also the snakes being both representing Mother Earth, representing him as an initiative of Cybele as well as other aspects of his fertility nature of his cult. So the longer surviving hymn to Dionysus, the Homeric Hymn as you read, is an interesting story where, it's first of all a tale of mistaken identity, which in some ways emphasizes Dionysus's connection to humans, again, and heroes. He's thought to be a prince, someone of a wealthy family, but still is thought to be human so there's something that's recognized there. And it's only the helmsmen of these pirates, Tyrsenian pirates, that recognizes that there's something else because of course he can't be bound. Trying to tie him up and he can't be bound, they recognizes him as some sort of divinity, which the captain doesn't believe and ultimately will pay for. And the ship sprouts ivy and vines. We have the transformation into a lion and into a bear. And the sailors leap into the water to save themselves, only to be turned into dolphins who are also connected, because of this story, with Dionysus. We'll see dolphins in art and sometimes know that Dionysus is nearby, as does Ino and the Leucothea. Leucothea becomes, also sometimes we see her connected with dolphins as well. And again, that leads back to the story of her demise and her turning into the white goddess through Dionysus. The pirates, of course, when they're transformed into dolphins, they lose their identity, but also achieving a kind of immortality, but an immortality that is constantly worshiping the god, so give and take there. What's interesting about this hymn is that, we actually don't know any other parts of the story from other sources. This is the one and only source for this story, and that's very unusual. We've seen all along that most myths, there's multiple versions of it. We have fragments of one story Dionized to the rest of his story, comes from all these different ancient authors. And then, yet we have this one very discreet story. And the only other place we know of it is through the picture that I'm showing you, which is a vase. It's a kylix, again, a wine drinking cup. We are looking from the top down. So if you were holding this and you were going to drink wine out of it and you looked straight down in it, this is the image that you would see. Well, you probably have to drink the wine first because it was red wine. But it shows what seems to be Dionysus with a horn, holding a big horn here, robed, sitting enormously in a ship. And from the ship are sprouting, you can see, the grapevines. And then of course, we have the dolphins, the pirates around it. So there's nothing written on here that says, this is Dionysus from the Hymn of Dionysus, but it's clear to us that this is referring to this particular story, the story of the pirates. So it's just fascinating. Of course, as a work, a representation, a visual of the story, it's also very interesting. It's done by one of our best black figure artists of the 6th century, Ezequias. And this is one of his masterpieces. He has many masterpieces, but this is one of them. And it's fun too because, as Homer refers to the sea as the wine-dark sea, this would have been filled up with wine-dark wine. And of course would have seen, as you drank and it revealed the ship, the ship is floating, sailing in this wine, so the wine-dark sea itself. And even with the way the handles are, you would have to move it around which would make it seem like it's moving and sailing and bobbing a little bit. So, in itself, it's very interactive, but it's fascinating that this is the visual and we have the single literary record, and it's this unique story that tells us quite a bit about Dionysus and his connection to parts of his cult. We have other similar stories, including his return from the East to the North to the area of Thrace, and the story of King Lycurgus who chases him away, but is then cursed, and of course made mad and during his madness, thinks his son's legs, or in some cases his own legs, are vines and chops them off. So again, human mutilation from a rejection of Dionysus. Of course, that story goes on to say that, that because of the rejection of Dionysus from the place where he discovered vines and wine, this is particularly important, the land becomes barren. And the only way to bring fertility back to the land is, an oracle tells them that the king must die, Lycurgus is staked to the ground and left exposed for the birds and the animals to eat him. We also have two stories. Back in the homeland, Dionysus in the area of Boeotia, won in Orchomenus where he had been taken as a baby, as an infant, where we now have King Minyas with three daughters who refused to follow him. And they instead stay -- good girls of society, they stay home and they weave. They sit at their looms. But the threads turn to vines and makes them go mad and they tear apart one of their kids and run happily out to join

the maenads. And later, he turns them into bats, again, a kind of a form of immortality. So as you can see, the theme goes on and on, culminating in the story that you read in The Bacchae, a more elaborate version of the child-killing motif, and very much dramatizes the myth of Dionysus's return to his mother's home city, his hometown therefore. His motive is to spread his cult, but also to take vengeance against his mother's sisters, Agave, Autonoe, and Ino, who denied that Semele slept with Zeus and obviously since she had a mortal husband. And we meet King Pentheus, Dionysus's cousin, who tries to apprehend him. He sees the women have already been driven crazy. These are his mother and his aunts. And Pentheus fails, of course, and Dionysus plays on his own curiosity to lure him into his own destruction by dressing him up as a woman to spy on the maenads. So again, a story of, you shouldn't transgress this worship, which is for women. And they of course tear him apart, his mother and his aunts. The moral of the story is that, Pentheus is too strict, too by the book. He represents what can be bad about politics and government and civilization. Too much of anything can be bad. And of course, we already learned that with Dionysus at the other end of the spectrum. This is a red figure vase in which we see a scene from the story very likely from the play itself. We have a satyr, of course in the background, the maenads are represented, but in a more civilized manner, suggesting that these are the aunts of Pentheus. And then of course, we see just the top part of Pentheus who's already been torn into bits, so. We don't have very many of these representations, though here is a good example. Again, very likely inspired by the play itself. Some important themes that we get in general from this, but in other myths include that excessive pride, hubris is not a good thing. It's never good to think that you're more powerful than the gods, it only brings you grief. We saw this with stories like Arachne, with Athena and Niobe, with Apollo and Artemis. It also talks about initiation into cult, that Pentheus as a beardless youth is very curious about women in the wilds. It represents a sexual curiosity. But by asserting the male domain, his insistence leads to his domination by women. So it sets up those who can know and those who shouldn't be involved. It's also a psychological theme that Pentheus represents civilization in, like I mentioned, its strictest sense. But also, that there has to be a give and take. There has to be part of us that provides a release and Dionysus's cult absolutely puts that into a socially-approved context, although, again, within reason. And it's also culturally relevant. The play itself was produced towards the very end of the Peloponnesian War, the terrible conflict between Athens and Sparta, when Athenian society was actually in a bad state and not certainly in a good psychological state. And Pentheus, as the king, was represented of the polis, but it was also the irrational force of the gods that overcame him. So force has to be accepted, but without necessarily being understood. And that's what a defeat can be like so it compares it to that. The play ultimately shows that, any society and any person who tries to deny and entirely repress that irrational or elemental side of human beings will eventually be torn apart and destroyed, even if metaphorically speaking. So, festivals of Dionysus. As we know, what we know about his cult is reflected in the myths about him. His cults appealed mostly to women, very much a reaction to their very restricted and limited conservative role in families and society. In his primary festivals, at the foundation of those festivals is a letting go, but at a socially determined time and setting. So unlike the myths, it's structured to be safe. So there's a letting go, but we know it's going to happen, you're safe. Unlike most gods, again, his worship is far removed from human life. But unlike other gods whose worship is removed from human life, his stories take place on earth, in the human realm, interacting with humans, so he's very much a god of the human domain. One important festival is called the Rural Dionysia. It's a procession with a huge phallus that promoted agricultural fertility. It's also considered a blossoming festival. It's celebrated with opening of the new wine. Drinking the wine is conceived of as drinking of the blood of the god, a sacred act and then the god is reborn inside of you. We have a series of mystery cults connected to Dionysus. This is part of a famous whole-wall painting program from what's called The Villa of the Mysteries in Pompeii in Italy, which actually seems to depict of a later version of this mystery cult of Dionysus where a phallus is hidden and then is revealed to the participants. There is a ritual, flogging, heavy drinking, and wall-dancing all part of it. But again, because it's a mystery cult, there are initiates. You have to be initiated into the cult in order to know it and to participate it. There's also the sense that, through extremes, we gain enlightenment. That is something that is also recurring in philosophical thought in other cults. We also have in Athens, the Greater Dionysia, which was established by the tyrant Peisistratus between 535 and 533 BCE. And this is a festival that is held every march. It lasts for

four days. And the first three days were devoted to the performance of tragedies, followed by a satyr play which is a chorus of people, actors dressed up like satyrs. It's very much a burlesque meant to be ridiculous in hilarity, but based on a mythic theme. And then there was a fourth day. The fourth day was to perform comedies. This was only added many decades later, around 486 BCE. And ultimately, that part, the comedy part, will be separated out and be a separate festival on its own called The Lanaia, and that begins in 440 BCE. Dionysus, as the god who transports you out of yourself, is uniquely suited to be the god of theater. He's also in part because of everything related to Dionysus, but the long-lasting popularity of the theater as well as popularity of his cult, meant that Christian interpretation of him was that he was an evil demon. And in fact, his characteristics combined with the visual characteristics of a satyr is what early Christians turned into the devil. So the early representations of the devil, both through Christian literature and in iconography, is literally Dionysus and the satyr put together. And of course, this devil represents ritual indulgence in sex and drink, so part of Dionysus, not his entirety. I want to say a little bit more about the origin of tragedy. This is the Theatre of Dionysus, the location of the first Greater Dionysia. And this is a Roman reconstruction of the original Greek theater which would have looked more like this, which is the Theatre of Epidaurus that we looked at last time and again, the one that's behind me as well. But you notice how it's more than a half circle, and it has a round orchestra, that's what the Theatre of Dionysus, the original form of it would've looked like. And most of it would've been made of wood, originally using the hillside for seating. And then it was turned into stone in this more Roman form, which takes the semi-circular. So the origin of tragedy. The word itself, tragedy, tragos, means, is the word for goat, tragos, plus the word oidos, which means song. So it's a goat song. And in fact, it started out as being something silly, a silly, humorous little song. And then, another word that's important to us, komos, which is the root for comedy, starts out as being a group of revelers. And those are the roots of our two, tragedy and comedy. Both of them though, more related to what will turn into comedy than what we think of as tragedy. Going from these silly songs, the plays themselves, the acting out itself begins with something, with a dithyramb, which is a choral song that is a hymn to Dionysus, or can have a heroic subject, so directly about Dionysus or a hymn to Dionysus, or a heroic subject. And again, we saw how those two things can be similar. The play's tragedies come from this dithyramb so they also continue having a mythic theme. They also combine and come from, or inspired by laments, which are funeral hymns. So lots of different kinds of singing for different occasions are brought together in what will become tragedy. The structure of it begins with the chorus, which we know that there started out being contests of the different tribes of Athens and each would produce a chorus of 50 men and 50 boys. And then, there is what we call the coryphaeus, which is the first singer in the chorus, a bit like the first violin in an orchestra who will step out and tell part of the story, like have a solo as part of the story, but in a third person. So the chorus and the coryphaeus starts singing about something, they're more like an oral poet, but in a group, and again with the one stepping out and doing more solo parts. Through tradition, we understand that, in the middle of the 6th century, maybe about 550, BCE, a person by the name of Thespis, a poet, is credited by later authors as being the first to add an actual actor in addition to the chorus. And the actor speaks rather than sings, but inverse and gives both a prologue and a speech. And in this case, the storytelling happens in the first person. So we go from a third person telling a story to actual I'm telling the first story, I'm playing this barge. So now we have three personalities, chorus, coryphaeus, and the actor. We also know that, at least by this time, they were using masks in the theater to create the visual of different characters. There's some evidence that some cults of Dionysus actually used masks earlier, maybe even unrelated to the theater itself, but it definitely becomes part of it in the 6th century. Then we learn, in the early 5th century, about Aeschylus, we are reading, who adds two more actors. He's considered one of the greatest three of our tragic poets. The others of course being Sophocles and Euripides also from the 6th century, but the later 5th century. And Aeschylus had actors, but the actors didn't really interact much with each other. And then, of course, multiple actors interacting with one another is the hallmark of the later 5th century. So in this Greater Dionysia, we have it's a religious festival. It explores the mysteries of life and death. We have a civic component where people go to become an audience in the theater where they share an emotional experience. We have the state of catharsis, which is heights of emotion that bring out both exhilaration and can release negative feelings. That's really what it's about. And also, we have an artistic festival and a competition. So all of those things combined, which is one

reason why it was so popular. It's not long before plays have very little to actually do with the story of Dionysus, The Bacchae being the exception to that. And we see many myths, that we know from lots of earlier sources, reworked to be produced as tragedies and applied and many of them incorporate social and political issues of contemporary aspects in that way. So the Theatre of Dionysus, I was just going to say that, it is meant to seat about 17,000 people, nowhere near that many today. People must have sat very much closer together and we're smaller back in the day. We see the different parts, including the orchestra, which is where the chorus performs from. There is a stage, the back which is called the skene, and we have the caveat, which is the audience part and then the parodos, which are the corridors, the areas that you walk through. Now, I should just also mention of course that, the standard 5th century version of the participants was three actors and a chorus of 24 men, all of them male. Even for female parts, it was always just men performing. Women did attend the theater. Maybe not all women, but we do know that many women did. It was one of the things that women could come out of their households and do in the context of this religious festival. Okay. And then of course, I'll just remind you that we have, I showed you Epidaurus, we saw a plan of it, and the one that is the best preserved. And finally, this Roman mosaic also from Pompeii, in this case, from the so-called House of the Tragic Poet, because of this, again, showing actors preparing dressed up in different costumes. Some of them may be ready for a satyr play, as well we see some of the extravagant masks, some of them female, some of the male that the actors will be wearing. Before we finish today, I want to talk a little bit about heroes, and then we may start heroines depending if we get to them. Heroes play a very specific role in our mythological tradition of the ancient Greco-Roman world. They are characterized already by Homer as being noble or well born. They are the main characters of legend. Some of them rise to semi-divine status. Again, being born from a god or maybe their grandchildren or great-grandchildren in that matter. There's always some good Chava deity in your genealogy. Eventually, some of our heroes will become objects of cult themselves, but not beginning until the very late 8th century at the earliest, more likely the 7th century. In the time period when the Homeric epics were at their height of popularity and being performed around the Greek world, we have many of these heroes then taking on almost a god-like status. We have various different kinds of heroes including tragic heroes and epic heroes and then of course, heroines. And we will look at all of those different varieties of them when we think about what they have, the kind of pattern that they follow. And we know that the Greeks didn't invent this, that we have a very strong heroic and epic tradition in the Middle East, Gilgamesh being possibly one of the earliest traditions. What's different, it was actually written down and preserved, whereas, all of our stories were initially part of the oral tradition. So again, there's lots of different versions that could even have existed simultaneously, were created by oral poets as they were performing in different places at different times, but there are lots of similar elements. So, and very likely, something like the epic of Gilgamesh was in fact instrumental and inspirational for many of the traditions that we have both in more general epic but specifically tied to our heroes, including the necessity to have different characteristics that include both personal characteristics, but also what they perform, what they go through, what we might call the hero's journey that ties all these things together. So some basic characteristics of all heroes, which we might call the heroic pattern. First of all, a divine parent ideally or at least a divine ancestor. They have enormous strength, courage, and skill, so they are set apart from their "peers", the other humans around them. They are asked to or end up performing impossible feats. There will be a trip to the underworld, and there is a quest for immortality. So all of those things, we will call that the heroic pattern. From the stories, we also see that heroes play an important role in the community. They are sometimes the intermediary between humans and gods because of their special status, because of their special strength, because they can go into the underworld. We see that they fill this space in a religion where there's this great separation between the humans and the gods. So they fill that spot. And we saw that with some of our gods like Dionysus as well, fits in that kind of intermediate space. They are also a protector from outside forces, things that would return from the wild. They add to the body of knowledge of the civilized world by taking these great adventures and travels to places where humans are not, but monsters are, and coming and reporting that information. This leads to a paradox. The communities need these very strong often violent men to defend the community, but society sometimes has trouble controlling them, and that results in many of the stories that we see. So some examples include Perseus, this much later statue from the Renaissance.

But harkening back to our ancient view of Perseus, he was possibly the earliest. When we'll look at our generations of heroes, he is from a quite early generation. Of course, performs superhuman feats, kills rulers, found cities and of course dispatches Medusa, one of his greatest exploits. Another example is Odysseus. Actually, I'm going to go forward. Let me go forward to this one and we'll come back to that one. We also have Heracles. Heracles is next. He, of course, performs many superhuman feats, we'll look at all of those and what they might mean, but he also kills his own family. He destroys a city in order to have a woman that he wants. He is not the sharpest light in the lamp absolutely, and we will see how that gets him into trouble. He's the quintessential brawn over brains. Achilles, another example. His name means the pain of the people. So he's set up already, from just his name alone, to be problematic. But he's also the best fighter in the world, and is held up to great esteem because of that. But he also acts like an infant and causes tremendous loss of life as he withdraws from the war leading to the death of his compatriots. So good things, bad things, we'll see this play out in a very immature hero. Let's call him the immature hero. Odysseus, who I said before but let's put him here, he represents the good king, but he kills an entire generation of men in his community. So we'll have to dissect that one when we get to know Odysseus of course very well when we read the Odyssey. Now, heroines are slightly different and I think that's -- probably here, this is Penelope at her loom, wife of Odysseus, one of our heroines. Heroines are different. They don't follow the same pattern. They're generally the perfect wife or mother of a hero. They also play a role of what we call helper maidens. And they sometimes are forced into or play out a masculine role. And we will look at specific examples of them probably next time. So a bit more about our heroes. We also have an example of a tragic hero, Oedipus, important for the stories. And we will have a hard time arguing why he is a hero. We'll see why he is, but in fact, there's a reason why we call him a tragic hero because of the terrible missteps and things that happened in connection to him. So a couple of important things about heroes. There are two principles that they all strive for, or we look for this in them, and the stories were meant to show this. One is what we call tîmê. Spelled like time, T-I-M-E, but pronounced tîmê. And the other is kleos. Now, tîmê can be translated to be honor, respect, but it also means social status. And you earn it through different things like having wealth, especially precious metals, by having a lot of cattle, which are very expensive animals to maintain and suggest you have great land and great control, but also control over women. Those are all things that society says a hero should possess in order to have honor, tîmê. But again, social status too. They also get tîmê from the ability to speak. We see that with Odysseus. Also, they need to speak in counsel. If they give good insults, that can give you tîmê. And also, being able to recite your important genealogy is very important. They can get tîmê also through physical deeds, such as excellence in battle, but also raiding other cities and places and stealing material and people even, taking them hostage. Also through athletics. So the mind and the body and the performance, again, athletics, very much preparing for war, but success in athletics also would give one tîmê. There's also, if you are a trickster and you're very clever, that will do it. And finally, you respect the guest-host relationship, xenia, that also would give you tîmê. Kleos on the other hand, fame or glory is something about your reputation, how other people think about you. You don't really have as much control over it. You can get tîmê. You can do things to get tîmê, kleos is how other people view you. And that's what leads to a immortality, a lasting retelling of you and about you. And this, of course, is where epic poetry comes into play. It is the medium for the preservation and dissemination of the heroes and their kleos. Okay. So a little bit more about heroes and heroines and then we launch into our series of sagas starting next week. Thank you guys. And have a good day and a good weekend. Student 1: Thank you. Student 2: Thank you. Student 3: Thank you.