

Kim Shelton: Good morning, everybody. Got my voice today we'll see how it goes. Welcome so we're going to dive right in. And we still got a lot to cover today still in the house of Danaus, but now down into yet a deeper generation following really the house of Perseus as it were as it sets up again. And before I totally go into that, I want to just finish up something I was saying last time about Perseus, Perseus and his mother Danaë, and about this being very much like a folktale where even though Perseus has this semi divine ancestry, in fact, there's aspects of this story that are very much like a folk tale, a more traditional story work, humans are the main characters. We get also different important elements and characteristics of mythology in general, one of those is this pattern of what's called the girl's tragedy, which Danaë very much represents, the idea of the prohibition of something, the seclusion away from the world, the violation of the prohibition, and then the threat or punishment or death, followed ultimately, by liberation, and you can plug her in to that pattern, all the aspects of, especially her early life up until she is in fact freed from the box on the sea, from the coffin of the sea, with Perseus. We also have of course, the involvement of the Oracle and how the Oracle intersects with the story, including the result is that Danaë is forbidden to marry, forbidden, therefore, to have a son that will overtake her father. She's locked away in a tower or again in a cave or a chamber under the ground, something like that, but yet becomes pregnant. And then we have the nemesis, wicked family member and the savior, which of course, is Dictys. So all of those play a part and are essential to this. And Perseus also follows a pattern, a folktale pattern, which is often referred to as the quest, and it includes elements of family members being threatened, the hero is sent on a quest. The use of a magical agent of course, multiple objects for him. The goal is reached in a faraway land, combats villains. There's some successes, some enemies are vanquished. There's often a pursuit from which our folktale hero must escape, arrives home and is recognized for who he is. But yet a villain again, punishes him or exile him. And ultimately the hero wins out, is married and ascends to the throne. So this is a long time, folktale pattern, and again, it's almost created, it's almost its first instance with Perseus. So he follows the heroic pattern, but then also plays this essential role in different kinds of storytelling. And we can run through his whole story and check off multiple list of patterns, story patterns, myth patterns, folklore patterns, as well. Okay, so I didn't finish that the last time and I just wanted to do that this morning. And before we go on to the main subject of our lecture today, which has to do with the hero Heracles and how we get to Heracles, how he comes to be, and then his very illustrious and full history of trials and tribulations as it were, and becomes really the ultimate Greek hero. He is recognized, we'll see from his beginnings, where he comes from, and where regionally he should be incredibly important. And especially for the Peloponnese as well, but then ultimately, he becomes this figure important to all the Greeks and even later in Greek history, he's thought of his stories are intertwined and all kinds of aspects of society and education and boys lives and men's lives. And so he really just becomes the quintessential big hero. So we started the story with Perseus yet again, Perseus, and Andromeda, their son Electryon will marry his niece Anaxo. And they will have a daughter name is Alcmena. Alcmena, of course, the mother of Heracles. So we'll see where she goes. The other main characters in these first few generations include from Perseus' sons, he has apparently four sons, but from two of his sons, most importantly we have Alcaeus, who has a son named Amphitryon, which he'll be very important of our story. And then Sthenelus, another son who has his own son, but very late in his life, Eurystheus which again will be Heracles' uncle cousin, but then also his nemesis, and in many regards. So Electryon becomes the king of Mycenae after Perseus, we hear the story about how he's attacked by pirates, let's call them pirates, or disenfranchised group of relatives who want to come back and take over the rule of Mycenae. And there's a great battle and his sons are killed, except for one. And most importantly, actually, this is going to be a running theme through today, cattle belonging to Electryon and the royal cattle are stolen and taken away. So it's sometimes unclear whether the human loss or the cattle loss is more important. And again, I will remind you over and over and over again, that the cattle are symbolic of an elite status of wealth and power, they are expensive, they're expensive to have, they're expensive to maintain, and not everyone could maintain and use cattle and cattle were so essential as food sources, but also their byproducts as well like leather and even their bones were used in life and their culture. So very important asset, very difficult to maintain, Greece being such a mountainous country also, you need freshwater plains to have herds of animals like cattle. So, it also

indicates special land holdings as well. So, cattle is an important theme, will continue to come up over and over again. So, ultimately, we find out that Amphitryon is sent to deal with the pirates and get the cattle back and his daughter Alcmena betroths him, they get engaged as a reward, let's say for stepping up for his uncle and doing this. So, this ultimately will happen, but he brings the cattle back, the pirates are not actually dispatched, but is able to get the cattle but unfortunately on his return to Mycenae in an incident, including the cattle, Amphitryon accidentally kills Electryon and because of this, Sthenelus actually exiles him, sends him away, takes Alcmena with him. Of course, they're betrothed, not married yet but betrothed. And Sthenelus actually takes this opportunity to take over Mycenae rather than Amphitryon which is what the implication of marrying the daughter meant that he would become the heir in that case but he does not, he goes into exile. And again, they don't go out in the middle of nowhere, they in fact go to Thebes. So that's where they end up in Thebes and the king at Thebes, Creon purifies Amphitryon who no longer suffers under the miasma of murder and murder of his relative. He marries Alcmena but she refuses because she has actually inherited this need to avenge the death of her relatives of her brothers that she refuses to consummate the marriage with Amphitryon until he goes and actually finishes what was started and avenges her brother's death had been planned by Electryon. So that happens he's away, he goes off, he fights against the pirates, and then will be victorious and ultimately comes home to collect his prize, and consummate the marriage with Alcmena. But as can happen when one is long gone from home, we find out that Zeus has become extremely enamored with Alcmena, and he will impersonate Amphitryon. He shapes himself into looking exactly like Amphitryon and arrives at Alcmena and the home saying, I'm back. I'm victorious. I'm here to collect my prize. And then also extends the night so that they can sleep together over and over. And then immediately thereafter, the actual Amphitryon shows up which you can imagine, great confusion for Alcmena thinking she'd already consummated their marriage and said things like that to Amphitryon which also confused him as well. Some versions of the story is that he received information from Tiresias, right again, we're in Thebes so we get the blind prophet Tiresias and that he lets him know that in fact, it was Zeus, Zeus imitating him not Alcmena's fault, but that Zeus had also visited his home and his wife. So in this instance, we find that of course, and we'll see that Alcmena, of course, becomes pregnant. And ultimately, we find out that she gives birth to twins, one that is the son of Zeus, Heracles, and one that is the son of Amphitryon, Iphicles, the other. So we'll meet them again in a moment. Their actual birth was already though in question because Zeus continued to be especially enamored with Alcmena and the son that they're going to have together. And we'll see that throughout Heracles life that he is given very much the special favor and love light of Zeus, which of course means that Hera is his eternal enemy. And for many reason, it begins before he's born, that Zeus announces that as Alcmena is going into labor, that the next descendant of Perseus would rule Mycenae. So giving that destiny to Heracles believing he would be the next to be born. And Hera are though, makes Zeus swear an oath that that's what's going to happen no matter what. And then, very much messes everything up by making the goddess of childbirth Ilithyia follow her instructions, which includes stopping the birth, Alcmena's birthing pains, and then also speeding up we find out that Sthenelus' wife, also is premature, but she's going to have a child and so speeding up that process. And then we find out that Ilithyia actually is in Thebes outside the birth chamber. And she's doing this crossing her arms, holding herself to keep Alcmena from having the baby until she's actually tricked by a servant Galanthis, who understands that something's going on, and tricks her by saying, oh, the babies are born. And Ilithyia let go and jumped up, how's that possible? And that actually broke the spell. And the two boys were born at that point. So we have the two the two boys. I should say that of course, we've also seen twins over and over again, for better for worse. These are actually very close twins in the sense that they don't have the same conflict that we've seen others have. It may in fact be this set of twins is absolutely distinctly fraternal twins from two different fathers, as if that was possible. And it also begs the question in the social narrative, that if you do have two children, they're twins, but they don't actually look alike, which fraternal twins often can look very, very different, it seems like a logical explanation that well, the gods snuck in there and is the father of one of them, that's why, that's why they look so different. And that's a way that also it takes away the potential shame for a woman who might be suggested that the children look different because of things that she did. And you can blame the god for that. So in their patterns, the one mortal one technically immortal or from an immortal parent and certainly of

divine essence, again, is also a repeating pattern. So it does seem to be important, it also helps ground them in a way to their saga, to their stories. So you have a human parent who establishes and gives you the legitimate social position in a house or a family. So in this case, the house of Danaus the house of Perseus if we want to go that direction as well, we saw that as well, and we don't even have to leave Thebes, we see that with Semele and Dionysus, for instance. But then you also have the divine side that affirms superhuman status, gives the heroic qualities that are going to be necessary. So both of those things come into play. Now, if we look at the heroic pattern and what we expect to happen, Heracles's story does not disappoint, we'd already seen that he was in fact in danger before he was born. So of course, at the moment of birth, let's say, and also again, not long after, we have a story that two serpents or snakes were let loose in the nursery, where the infants, really just months old, Heracles and Iphicles were sleeping. And one tradition is, of course, that Hera did this in order to kill Heracles. And another version of the story says that, in fact, Amphitryon did that as a test to see which was his son and which wasn't his son. I like to believe it's Hera, I feel like that shows more continuity. And so many other things happen with her throughout the story. But both versions exist again, that's certainly possible. So we know that to be the case. Of course, the snakes get into the crib and start to curl themselves up around the boys and Heracles wakes and grabs as we see in this red figure face, he grabs both of the snakes from behind their heads and strangles them, and saves Iphicles and Iphicles you can't tell who's who, the painter has tried to distinguish them by the color of their hair, but also we see the snakes, obviously, this is Heracles and Iphicles is turned away, as he's almost getting bit on the butt here, and reaching for his mother, presumably, we know that he's the more normal child as it were the one that's just terrified and not fighting back. And again, they look like just small-scale adults here they are meant to be less than a year old, different versions, but maybe eight or nine months old or something, something like that. So truly still in the crib, and of course in the crib together. And we also see, as you probably noticed, I haven't pointed out yet, we have Athena standing next to them as well also, again, already in this artistic representation. We identify her and her arm raised as kind of help helping on the baby Heracles, already taking on her role as the protector, the hero protector, although most of the other traditions, the literary traditions that we have of the story, she doesn't necessarily appear. So again, here's an interesting difference, that visually, it might be easier to understand that this is a heroic act and a heroic individual if you have Athena present so something to think about there. Another, it's dangerous, very dangerous thing that happens damn on when he's still quite young and apparently nursing, is that Zeus actually, again, special favors takes Heracles and potentially with the idea of, well, it could be on the one hand, spurring on contributing to his divine nature, but also to potentially try to ameliorate this anxiety or this antagonism from Hera. Although, obviously it backfires. He puts Heracles at Hera's breast, in order for him to drink the divine milk, but he's too aggressive, he's too strong, which is always the case for him his whole life and he ends up biting her which of course, makes her very angry and she pulls him away screaming. But the milk spurts out and that is said to be the origin of the Milky Way out in space out in the universe. So another little bit of a story there connected to Heracles and in fact to Hera. And of course, you probably notice the similarities in the name. And the name can be translated something like the glory of Hera, which really is in all likelihood meant to be ironic, there may be a bigger backstory that hasn't really survived to us because it didn't feel necessary to explain it. But it's like when the biggest guy in the group gets called tiny. It's a little bit like that he's the object of Hera's hatred, therefore, we'll call him instead of the object of Hera's hatred, we'll call him the glory of Hera as a kind of ironic twist. Heracles will, of course, spend a precocious childhood at Thebes. And we remember where Thebes is, up in here. And of course, we started out at Mycenae, ending up in Thebes, on the exile of Amphitryon and Alcmene. He grows fairly well as alongside his brother. And most of the stories we have connected to him they're meant to be funny stories. Although at his expense, he's always too big and too clumsy and not very smart. And everything seems to go wrong no matter what. He is given a typical aristocratic education, although presumably alongside Iphicles and with some of the greatest of the great but including his own father, his mortal father, teaching him chariot, other like us, renowned hero himself, teaching him wrestling, Eurytus, the best archer teaching him archery, and so on and so forth, including learning music, tempting to learn music, from a music teacher, Linus, who happens to have been the brother of Orpheus, the great singer who we've already talked about. So unfortunately, though, this is one instance

where, in fact, his big clumsy fingers, don't let him play the lyre, the way that most are able to, he has great difficulty, he finds it very frustrating. And he goes into a bit of a tantrum and breaks the strings. Linus was very upset about this and complained about his inability to learn this or to be able to do it correctly. And Heracles very much goes out of control, which is the first of many instances where he went out of control and broke the lyre over Linus's head and kills him. So an act of murder, that in some versions of the myth he will be held accountable for, and in fact, goes on trial for the murder of Linus but ultimately will be acquitted for reasons of self-defense, self-defense against the music, the lyre, being ridiculed by the music teacher, not entirely clear, but self-defense nonetheless. As a result of this very precocious childhood and this getting in trouble over and over again, Amphytryon sends him out to the mountain sides to tend cattle, the important aristocratic cattle related to Amphytryon's family, and probably also very much to the king of Thebes as well. And this is Mount Cithaeron is where they're sent off away nearby Thebes. And it's also very much an initiation right. We see it recurring and it's not always cattle, sometimes it's sheep as well, but we might call this the royal shepherd motif. We will see it when we look at Troy as well. There are a number of instances of aristocrats that end up being shepherds. And we've seen it in other instances as well. So this is another example of that and yet it brings the cattle back full around to the story again. The tradition is that at 18 years old, he was 8 feet tall, and a miraculously skilled archer even though more of his strength was in fighting. And there's an early story of him killing a lion, the Lion of Mount Cithaeron who is attacking and killing the cattle of Amphytryon and Thespius [assumed spelling] the king of Thebes. So Heracles, this is very much his first exploit, his first great deed is to protect cattle. And it very much ties in as I mentioned, with something that was probably a real issue in the real Bronze Age world that there were natural dangers to the livestock, and that there may have been individuals that were set out to protect the livestock, to kill the natural one monsters and that are causing the trouble. So this seems to be coming out of that story. And of course, it will be repeated, that story will be repeated very soon among Heracles most famous 12 labors. While he is hunting the lion, he stays with Thespius and Thespius decides that he has 50 daughters, and he wants all of his daughters to have children with Heracles. And so every night he sends a different daughter to Heracles. Apparently, Heracles doesn't realize it's a different daughter every night. And they all bear him sons. Now, why would you do this? Well, this allows for not only a foundation story, for one family or one town, it will ultimately allow all the towns of Boeotia that area of Central Greece, to claim descent from Heracles the importance of genealogy, and especially tracing your line back to a hero this is the ultimate version of this. And it's not the only place or time where this will happen the phrase descendants of Heracles is very powerful in later myth, and in the next generations of mythological time, and very much because of this, that he does have a huge number of offspring from his many types of dalliances some of them apparently just tricking him into do it and others more on his own accord. So Heracles does of course, eventually kill the lion and heads back to Thebes. When he's heading back to Thebes, so here we are in Thebes. Heading back in this way from the mountain, he runs into the king of this neighboring town and kingdom Orchomenos, King Erginus of the Minyans, the Minyans are the name of the group of people that live in the area around Orchomenos. And that we've learned that there has been a past dispute with Thebes and Thebes has been forced to pay tribute of 100 cattle every year to Erginus. And the implication is that he's protecting the cattle the cattle are coming back to Thebes, and this is going to be threatened. So Heracles acts very much the way he does with the lion, in the same context he attacks and defeats the Minyans. This case though he cuts off their noses and ears and hands and makes them wear them like necklaces, very barbaric. And he also then forces them, now as the losers, to pay double the tribute in cattle, which they had formally enacted on Thebes, so 200 every year. Amphytryon was unfortunately killed in this battle. But once again Heracles comes out as the protector of cattle. King Creon of Thebes gives Heracles his daughter in thanks for the victory. Her name is Megara those of you who are fans of the Disney film will know that name. Unfortunately, her fate is very different in Greek mythology than what is presented in the movie. They have three children together. But years later, in another complicated story, the goddess Hera makes Heracles go mad, go crazy. And in that rage of madness, he kills his wife and children. And because of this, he is forced into exile. He goes to Delphi in order to be cleansed, again, he'd gotten off for murder before maybe he can again this way though through sanctuary because this is murder of his own family in this case. But the Oracle Delphi tells him really that it's almost too much to do,

but ultimately tells him to go live in Tiryns, go back to your homeland, in other words the homeland of your mother and your mortal father. Go back though to Tiryns. And you are to serve your cousin Eurystheus. The first one born of Perseus's descendants, who became the king of Mycenae and you're going to serve him for 12 years. So this is his penance. This is how he's going to cleanse the pollution of the murder of his family. So and again, Tiryns down here, Mycenae here, so he will go to this region. And just as a preview, we know, most of you know, many of the labors. The so-called labors of Heracles, the word *athlos* or athlete really means contest, it's a word that's used like in the Olympic Games, it's a contest for which the victor of the contest receives a prize. And it's interesting that it's used here we think of it as our word labor doesn't really do justice to the meaning of it in Greek, ours it feels more like hard labor, that this is something he has to do to be expunged for his sin, murder of his family. So therefore, it has a different sense to it. But I just want to point out that's what the Greek word is. And in fact, during all of these tales, first of all, don't all come from one source. We learn about all of the 12 labors from different sources in literature and art, and over a long period of time by many different authors, starting some very early going back to Homer but also going quite late as well. But I will show you at the end one instance where we do have all 12 labors detailed together. But in between all of those, he also completes other things which we tend to call deeds and exploits. So the deeds are, again good deeds, he comes upon, for instance, we'll see Theseus and the underworld, stuck in the underworld. And he helps get Theseus out and free him. That's a deed. It's a good deed. We'll see he freezes Prometheus, also good deed. But also, these exploits. Some of them are more military related, his very short participation on the Argonauts all of this also is happening within this timeframe of the 12 labors. So we just want to keep that in mind, it's really 12 plus, when we go down, and I'll point out a few of the others in chronological order, or really geographical order, because he's going to move around quite a lot. Also, I want to say, and I'm going to do it more as we go along. There's this interesting grouping of the first six, and then the second six, so labors one through six labors, then seven through 12 are slightly different in commonalities, but different. First and foremost is geography. So the first six labors all happened in the Peloponnese, they all happen in this southern part of Greece, which was within shot of his home land, as it were, and very much as you can see here, the heart of the Bronze Age of the Mycenaean sites as well which of course Tiryns and Mycenae are two of the more important palatial centers where there would have been kings and kingdoms. So and also of course, quite a lot of it happens in this area of Arcadia, which are the high mountains in the middle of this area. A lot of it very remote, very wild. Even in the historical period. It was never as populated or as settled. Just because agriculture is very difficult, even animal husbandry is difficult in a lot of these places. So it's always remained the forest, the wild, that's where Pan comes from, from there. And Hermes is born in there. So a lot of things connected to Artemis here in wild, the wilds of Arcadia. So that's important, but it feels like that may have been a long time ago, that may have been the original tradition was the first six, and that some of these stories, in fact, may go back to real stories of real people who performed protection of cattle and things like that and went out and killed them mountain lion. And that they were immortalized through very likely songs and poems and things were recited about them. And that later in time, this all gets squished together under the umbrella of Heracles. Now, there may have been one person that was particularly renowned and even became a myth already, and even Bronze Age times, that's certainly possible. But this first six, it feels more possible in a way, we'll see each one is obviously bigger than life, but they're closer to life. Then the second six, and the second six represent an exploration of the known, and the limits of the known world. So they branch out and they go to the south and to the west and to the north, and we see him coming into areas that most of the Greeks of the mainland didn't really know about, they're creating a myth about these places, and they don't ring true at all, they don't even seem to really understand. So this is a proxy for people exploring the unknown world and coming into contact with other cultures and other places that were unknown before and represent a very dangerous, potentially dangerous interaction. So that's really what's going on there. We'll see too, by the time he goes to the underworld and all of that were well beyond hearth and home, which is where we start out with. So with that in mind, the first labor is the labor of the Nemean Lion. And Nemea is right up here over the MY of the word Mycenae. So very close by almost invisible except for a few small mountains in between. This myth is clearly a retelling, a spiffed-up version of the Lion of Mt. Cithaeron. But it is, again, bigger and better and

more monstrous. We find out that the Nemean lion is a child of the monster Typhon. And so it's not just any old lion, and that it has this impenetrable skin, and it has been causing all kinds of chaos, killing livestock and people as well. And this is his first labor sent from Eurystheus. It's interesting that the area of Nemea very likely was part of Eurystheus's kingdom or whoever the king of Mycenae was in the Bronze Age at that time. And he, of course, tries to attack him in the traditional ways. He tries to do bows and arrows. He tries to hit him with his club. And again, we see the ultimate thing that happens here. But notice there's still a club. There's still a scabbard with his sword still in it. So it's ineffective because the skin, the lion's skin itself is impenetrable. So ultimately, he wrestles the lion, and he's able to get the upper hand. He breaks his neck to kill him, and then ultimately, he uses the claws of the lion itself to be able to skin him. And there's another, here's an earlier image, a black figure image of him again wrestling, in this case instead of the head, he's got the back leg. He's going to flip him over and wrestle him. But he will use that skin, that impenetrable lion's skin as his armor. So after this point, we often recognize Heracles because he is wearing a lion's skin, sometimes even with a lion's head over his head like a helmet. And it's a very effective attribute. It immediately makes us recognize Heracles, but also, of course, brings us into his labors. This is the very first one. But it also actually works because it is this impenetrable skin. So it literally is armor on him as well. It's symbolic, but it's also functioning. And I think sometimes we forget that, but that's the essence of this first labor. And again, protecting cattle. We'll see, again, still continuing to protect cattle. So, super important. The Nemean lion, the image of the first labor is probably the most popular of all the labors that are shown in art, and especially on vase painting. And I'm going to show you primarily vase painting from the Athenian tradition, not exclusively, but most of it, Athenian based painting. And again, this labor in particular was very, very important. Ironically speaking, as the director of the excavations at Nemea, I can tell you that we have zero images of Heracles and the Nemean lion at Nemea itself, which is really, really odd. And I don't know why that is, but I would love to know just very, very, very interesting. But obviously, the Nemean lion is very important to us still in our symbols that we use today for our excavation and for the Nemea Center. So labor number two is, again, not far from home. It's just to the south of Mycenae, Southwest of Tiryns on the coast. A small, very early town that existed in the Bronze Age, but then also later, again, the archaic and classical period. So when people were hearing these stories, they could actually locate where these things were happening. And the second labor is the Hydra, and specifically the Hydra of Lerna. The Hydra was also a child of Typhon, of a daughter of Typhon. And the story of Heracles defeating the hydra is like the next generation struggle or battle that Zeus had over Typhon himself. So it repeats the very same thing. The main difference is that the hydra, which means water or waters, it comes from the root word that means water in Greek. She is a snakey creature. And here's one interpretation, we're going to see a couple, but here's one in Athenian face painting, a particularly effective one. This is one that actually, if we took this face and we turned it all the way around, we would be able to see many of his labors, not all of them, but many of them indicated here. But I use this particularly for the Hydra. And we see here already Heracles wearing the Nemean lion and Iolaus over here, who is his nephew, but also acts as, I'm going to call him this helper maiden, but he is not a maiden. But his helper, his helper dude, that helps in some of his labors and particularly noticeably on this one the Hydra of Lerna. So we're told that the Hydra made up of all of these snakey bits and multiple heads has been ravaging fields and livestock. Again, not surprising that the breath was death. And he tries to kill the Hydra by cutting off the heads of the Hydra. And of course, famously, any head you cut off to grow back. And ultimately, they're defeated because Iolaus starts a small fire, a small forest fire actually, and is able to use a burning log in order to cauterize. So as heads are lopped off, they cauterize the wound so that new heads cannot grow out. The central head we're told, is actually immortal, and eventually that has to be reached, which is, of course, protected by all the others. So those are cut off first, cut off and then it was buried in a way to staunch it, to keep it from regenerating, to keep it out of circulation as it were. As this is a painting, a later painting of the same as you can imagine, a version of the Hydra. And the head oozes a bile which Heracles will collect and use on his arrows in order to have this poison from this monster. Unfortunately, this will come back to literally bite him in the butt later on. But we'll keep that in mind that this is where it comes from. And in the midst of course of this labor, he also protects crops and flocks. And we have other nuisances that happen during this, there's a crab that comes up and tries to attack

Heracles' legs while the Hydra grabs other bits of him. He's able to squash the crab, but the crab will become immortal. And this is where Cancer comes from, where the constellation and then the zoological sign comes from, Cancer, from this myth. And this is one other, I won't keep going on and on about the ties to the real world. But in the area of Lerna, the actual Lerna, the historical Lerna that we know about, there were a whole series of streams where fresh water from the interior, like underground water from the interior of the Peloponnese came out and came to the surface and then drained into the sea at that point. And we can see archeologically and even macroscopically that these wood flood quite a lot and cause destruction of crops, land, village, animals, lots of flash floods. And it's interesting that, of course, rivers and streams are also known that if you cut them off and try to dam them or stop them in some way, they tend to make two heads and branch out and go in two different directions. So it seems like we have a metaphor between this monster, and then an actual real danger of water, and that the force of water, and then predictability of water that happened in this part of the world. So again, just food for thought. So the next, the next labors all happen, as I mentioned, in the area of Arcadia. So we go up into this area and we'll have the Cerynitian deer, we have the Erymanthian boar both up here in Erymanthus up in this location. The other up here, we'll actually go to the area of Olympia over here as well for the stalls of Augeas. And then eventually he swings back towards home by defeating the birds of Stymphalia, which are up in here in this part of Arcadia. Before, of course, he returns things back home to Eurystheus. But if we map where the places he sent out to, we went to Nemea, Lerna is down here. And then we set off to into Arcadia, further into Arcadia, beyond Arcadia, into the area of Elis, and then back into Arcadian, the northeastern part of it for the final section, and really the border with the Corinthia. So that's the local geography, as it were for the next group. And as I mentioned the next labor is to capture and bring back the Cerynitian deer or hind, so it's also called, which is a deer. And bring this animal alive to Mycenae. This seems to be a hunting proxy that all aristocratic men, of course, and heroes would be expected to be good hunting. In this case, though, to capture and not to kill. We're told that the deer had golden horns and bronze hoofs, so no regular deer, and most importantly was sacred to Artemis. He actually has to chase the deer for very long time, we hear up to a year until it finally is so exhausted that he's able to capture it and captures it alive. He has a brief side instance where he fights with Apollo about it, because this is Artemis' deer, but Artemis ultimately allows him to take the deer because it will be released, and he has to promise that that's what will happen. So here we see, of course, on the left, Athena, a warrior goddess with this very funny looking helmet helping him out as it were, but also Artemis here being a participant. And it suggests here that Heracles is even removing the golden horns, that that is part of a story that we don't have particularly preserved in the literary tradition. But here we are. And that's going to go back. Then we have the Erymanthian boar, which the artistic representations of it are some of my favorites. Again, he captures this monstrous, wild boar, not quite the Calydonian boar a little bit better than that, but have been ravaging this area around Mount Erymanthus, which is where the Erymanthian boar comes from. And again, in Northwestern Arcadia and Heracles runs it to ground, is able to capture it. So again, it's similar to the Calydonian boar in lots of ways, and it's been ravaging the agricultural land, of course, again, common theme. And he takes it back to Mycenae, which again, is the favorite one in art. This is one of a better preserve we have it also in sculpture of this same instance where he's bringing it back. And this is Eurystheus, who's so scared by the boar that he hides in this giant vase, a pithos vase that is man size tall, so he can pop in it and be hidden in, and still Heracles is threatening, of course, here's the boar you asked me to bring. I'm going to pop it in there with you. So unfortunately for the boar, he does not get released. Eurystheus actually sacrifices him to the gods. Next is a very interesting one that isn't really a feat of hunting or him out in the wild, but showing him as a more ingenious and strong individual that's not just, I can outstand you or I have more strength than you, but there's a little bit more involved in this. And this is what's often called the cattle of Augeas or Augeas. But it's really about cleaning manure. That's really what it's about. So we find that this king, King Augeas in Elis, the area near Olympia. And in fact, the suggestion is, is that Eurystheus wants to humiliate Heracles by making him do something that slaves would do. That's part of the story, that's part of the implications that this work, cleaning of stables is something that especially their aristocracy would have slaves for. And so he's being made to do that labor, and therefore, below his station, his status. So this king is also the son of Helios. So he has his own very important divine genealogy, but for some reason never

had his stables cleaned, and they just built up and built up dung until it was many feet deep. And so this is just not in any labor. This is really a gross one. Heracles though, makes a bargain with Augeas. He says if he can do it in one day, then he gets one-tenth of the cattle that belongs to him that are in this stable or that would come home to this stable at night. And of course, he takes that because it's impossible. There's no way after all this time and the depth of the dung that this could be done. The one-tenth represents a very common votive gift when you have let's say at harvest time, you thank the gods by donating to a sanctuary, a local sanctuary, usually one-tenth of your harvest, of your produce, of your resources. And it isn't always agricultural. It can be, it often is, but it can also be other resources that you mine or that you collect. And this is a way again, to guarantee future success, thanks for the current success as you dedicate what's called a dekate, which is a one-tenth votive. So this feels like that. So you're going to give me one-tenth of the cattle. Now, he does it, he cleans the stables in one day by diverting the two famous rivers in this area, the rivers that went through and bordered the sanctuary of Zeus at Olympia, the Alpheus and the Peneus. And he diverts them so that they temporarily float through the stables, and it literally just flushes the whole thing out and cleans it all in one moment. There's part of this story that's, again, it's probably an add-on at some point, that the king finds out that this was intended to be a labor that he was meant to do this, and that he felt like this was tricking. He was smart and he did something smart and ingenious, but he felt like that was going against the rule. So he refused to pay the one-tenth number of cattle. And if this is found out, it's not going to be considered a labor. So I refuse to pay you. Later on and, again, this other tradition, Heracles will return and kill this king and his sons. And in the memory of them, even though he's killed them because he's reneged on this debt, he establishes the Olympic games. So in one version he's the founder of the Olympic Games. It's not always true. But again, this is one add-on to this story that also then makes him responsible for this important festival to his father, to Zeus. So there's that symmetry as well. You're also looking at this image, which I know, I'm sorry, is very destroyed, we all mourn the loss of the rest of this sculpture. But this is meant to be Heracles using a large piece of wood to change the force of the river, to change the course of the river. And of course, we see Athena as well, also probably holding something, helping him do this. And this is a metope, a piece of the decoration of a temple, in this case, the temple of Zeus at Olympia. And I'm going to show you later on, but this is the place where we have a single metope for each of the 12 labors. And those were the metopes that decorated part of the building. And I'll show you all of those together at the end of the 12 labors, but know that this is one of them. And again, the building was destroyed, and that's why the sculpture is not in perfect condition. I'm going to show you at least one other one as well. I'm going to show them all together. So, yeah, so just to remind us that we were here in Olympia, and now we're going to go up to this area in here, in which, unfortunately, it's not on this map, but there's a lake an inland lake, Lake Stymphalia, and that's where we go next to battle these crazy birds. The birds were considered by most authors as truly lethal. They have beaks like metal beaks that could pierce any armor, and that their feathers were like arrows. And apparently, they could shoot them out. They could release their feathers and they would attack like arrows. So again, killing animals, killing people, very dangerous for anyone to approach. Heracles is specifically helped in this labor by Athena because she gives him a special object that's going to help. She gives him a special rattle. And again, Athena as inventor helper is also important for her story and her attributes. But the rattle is the thing like a duck call, like a duck whistle. It's a thing that will send them into a flurry up into the air, which is what we see represented on this vase is the birds, which all look like again, water birds, so cranes of some kind with their long necks. That's how they're envisioned in this representation. But as they come up, he is able to shoot them down in some cases with his bow and arrow. But I'll have you notice here, he's using a slingshot in this version. And that's, again, interesting, maybe the birds with arrow wings are not able to be killed by arrows in this interpretation. So instead, he's using stones and a slingshot to shoot them, to shoot them and kill them out of the air. So then we go on to our next six labors that are very much outside of this world. Five of the six not including the underworld shown on a sarcophagus, a later Roman sarcophagus. This is a drawing of it, but it gives us a sense of what's going on. We get potentially the first ones down here as well, the lion and the boar and the hind anyway, but we'll look at each one briefly. First is the Cretan bull. We will learn more about the Cretan bull next Tuesday. But it was a bull that was connected to the story of Minos and on Crete. So it was on Crete. It was a gift actually, of the



god Poseidon. And Heracles is able to grab it by its horns and wrestle it into the sea where he takes it from Crete and rides it to the Peloponnese. And he takes it. So here we are, and he takes it back to Mycenae, where we hear that it escapes. And it will eventually end up, up here in this area of Attica, the area of Marathon where it will become known as the Marathon Bull. So we will in fact read it twice next week, both of the story of Crete and the story of Theseus because those are going to come together on Tuesday. Then we have a story that happens in the very north part of the Aegean in the area of Thrace, where a king by the name of Diomedes has man eating horses. And in fact, they're often considered female horses, mares. So the man eating mares of Diomedes, of King Diomedes of Thrace. And we are told that he is feeding the horses, these human flesh so that they get the taste of it, and that's what they demand. Heracles is able to catch the horses and then turns the tables on Diomedes, will feed him to his own horses, and then forces the rest of the horses to flee, which some see as an origin story for wild horses that exist in the northern Aegean, some of which end up being tamed by the Amazons who are also sometimes connected, but also with the Scythians an important culture of people that are very great horsemen and are connected to horses. So that seems like some of that. This myth in particular, but also many of the labors we see Heracles cast in the role of what we call a culture hero, which is that he punishes characters who threaten civilization or violate its laws. And we'll see those reoccurring as well. The next, labor number nine is the belt of Hippolyta, who is the queen of the Amazons. Amazons are typically liminal creatures. They are women who reject traditional female roles. They hate men. The name itself, Amazon means Amazona [assumed spelling] which means they are without a breast. And the name is suggested that's because they were these great archers and that the one breast would get in the way of their archery, so they would actually cut off their breast so that they could be better warriors. They're not usually shown that way, but that's what the name is meant to interpret. I will say that today, if you are an equestrian, a female equestrian, and you ride horses, say in the Olympic games of today you were called an Amazon in Greek, here in Amazona. The men are knights, Hippeis. They ride the horses. And the women are the Amazons who also ride the horses. The Queen Hippolyta was the queen of the Amazons. And he coaxed basically the belt off of her, which is what was asked. But that would suggest that she would be removed as a leader. And of course, it's a huge metaphor for if you loosen your belt or you take your belt off as a girl, as a euphemism for sex. So also, therefore, losing your maiden hood is to take the belt. But also rape to take the belt is really equal to rape. So this idea that at the moment of becoming a woman the Amazon herself dies. So the story suggests that Heracles seduces her since she willingly, at least that this version of the story gives him the belt. We find out that Hera is offended by this and causes an uprising and creates this sense that the queen is being abducted instead of willingly giving over the belt, and they attack the ship. And Heracles, in fact, thinks that Hippolyta has been set up, and he ends up killing her. So we'll see, not the first Amazon queen that gets killed with mistaken identity, but one. So next we go to the cattle of Geryon. Geryon is a monster himself. He's a three torsoed individual. He's said to live near the streams of the ocean. So in other words, at the end of the world, the implication is the farthest west end of the world. He is the son of Chrysaor. We remember the son, the giant son of Medusa, and also an Oceanid. So a creature of the ocean. And he is, again, a monster with three bodies, with three upper bodies, but single legs, you might be able to make that up. I know this looks like three people, but there are two legs. And then we have the three heads, three shields, three torsos, three arms with spears, exactly. The island where Geryon lives is called Erythia, or the Red Island. And the Red Island has a herd of red cattle. And it's the cattle that he's going after. Helios, the sun god helps Heracles in this adventure. And here we see ultimately again, Athena is helping out Heracles who's actually fighting Geryon. And Geryon has a two-headed dog. And the dog has been killed here, a two-headed dog. So that's what's going to happen afterwards. But on the way he has to cross this great ocean, and Helios gives him this amazing cup that is what Helios uses to travel through the underworld. So under the ocean and under the world at night, when he goes from the west where he sets back to restart on the east and rise again and go through the sky in his chariot. So this is like how he gets back to the start to go back to the start. And he lends this to Heracles so that he can cross the ocean more easily to get to the Red Island. He is very tormented by the heat and the sun and shoots at the sun in his frustration. But Helios laughs at him and in fact rewards him for his bravery to go through this cup. And it's lovely because it is this image. And again, this is the only image I know of that's like this in this, what we call the tondo, the circular part of acrylics.

And he's obviously in a big, really looks more like a crater, like a big bowl, but that's fine. We'll call it a cup. And we're meant to see that this is water with fish and octopuses and all of that. But man, does Heracles look terrified, he has this look on his face, like, it's going to be okay. It's going to be okay. I am going to make it out of this, clearly a man of the land and not a man of the sea. But he does get where he needs to go. And there's a special guard that guards the cattle, and the dog is also two headed dog. Orthus, is protecting the cattle, but he is able to defeat all of them. And again, like a side story, one of his little exploits, or I guess deeds, it's called a deed, that happens in relation to this, is he wants to mark the furthest west that any man has come. And he sets up these two pillars, what were referred to in the ancient world, and sometimes still today as the Pillars of Heracles. And they are in fact real rock formations at the transition, the entrance to Mediterranean from the Atlantic, the Rock of Ceuta in Tangiers, and the Rock of Gibraltar on the other side, on the European side of the Strait. And so he's marking the boundary of the human world with, again, the Pillars of Heracles. We know that we're getting very, very far into his labors. He's getting older. There's a toll to tail. But yet he still is not done. He still has two more labors. Number 11 also, again, it's vague exactly where it's happening, but it's happening off the area of the known world. This is to retrieve the golden apples at the Hesperides. Sometimes there's indications that he had to go to the north to get to it, but generally, it is also somewhere in the west and connected to the story where the Argonauts see him when they're in North Africa in this era. That too, that he was on his way to the Hesperides suggesting further west in that area. So he's sent to fetch these apples that are in the area where Atlas is forever holding up the earth, so literally for stepping outside of ourselves beyond the earth because Atlas is holding the earth, but that's where he needs to go. And there's a magical tree that was planted by Hera. We may remember that the apples were a gift from Gaia when Zeus and Hera got married. And so it was Hera's wedding present, and they were guarded by a snake. Again, one of many things like freshwater springs that were connected to Gaia that was guarded by a serpent in this case, one with hundreds of heads, which could be said to be able to talk as well. Heracles gets lost as he's searching for the apples, and he asks the nymphs of the River Eridanus to help him. They tell him in fact, that he needs to overpower the old sea god Nereus, and that Nereus will give him directions. And he does this while Nereus is asleep. He overpowers him. He's also a shapeshifter again, that's the only one that Heracles will meet. But Heracles ultimately holds onto him, and Nereus tells him how to get to the Hesperides. So we're told that he either gets the apples by himself by killing the snake, or we have another version of the story where he gets Atlas to help him, the Titan Atlas, who is holding the earth. And this is another metope from the Temple of Zeus at Olympia, which shows this very interesting part of the story where Atlas is actually on the right, this is our titan, our old man Atlas. And Heracles has said, basically, I don't think I can do this. It's too hard, Atlas only someone big and grand like you would be able to get the apples. And Atlas says, well, yeah, sure, but I'm holding the earth, I'm busy. And Heracles says, oh, no, that's okay. I'll hold the earth for you if you'll do this for me. And Atlas, who apparently is even less smart than Heracles says, okay, sure, go ahead, I'll do it, here, hold the earth. And that's what we see here, is that Heracles his hands at the very top of the stone are in fact holding the earth. Now, he's not a titan, so he needs a pillow on the back of his neck and on his shoulders in order to cushion the earth so he can hold it. And of course, we have Athena behind him, helping him also hold up the earth, or is she? Because look where her hand is. It's not all the way up at the top. So she's saying, I've got you, my hand's here too. But in fact, at least this sculptor's interpretation, is that Heracles is actually able to hold the weight himself. Meanwhile, Atlas has gone off and gotten the apples and bringing them back, and then he shows them to Heracles and then says, well, but you know what? I'm tired of holding the earth, so I think I'll just get out of here. And Heracles says, "Oh, yeah, yeah, yeah, sure, but you know what? It's slipping right this minute. Could you just grab it for a second let me reposition?" And Atlas is like, "Oh, sure." And he takes the earth and Heracles is like, "Bye, thanks." Takes the apples and gets away. So shows his ingenuity as it were, tricking somebody who clearly is even less smart than he is to getting the apples and taking them back. One reason why this is sometimes placed in the east is because in this series, like after this labor we hear about Heracles assist finding Prometheus and killing the eagle that was forever tormenting Prometheus and sets him free. And we were told before that that happens in the eastern extent of the known world in the caucous mountains, that some authors I think shifted to say, well, that only makes sense if the Hesperides are in the east, but others, the

Hesperides in the West. So the important thing is, it's basically off the earth because Atlas is holding the earth and it's in this liminal zone in between. But he does come upon Prometheus about in this time period and sets him free. So both an exploit and in some sense because he has to kill this divine eagle, but yet also a deed because he frees Prometheus, which is so important. And then finally we have his 12th labor, the hound of hell, Kerberos. This is his what's called a katabasis, his descent to the underworld that every hero has to accomplish. He is said to enter the underworld at a cave near Sparta, where Sparta is later in the southern Peloponnese. So he's not far from home and yet the furthest from home that he would be by going into the underworld. Kerberos, of course, as we see lovingly here he has a three-headed dog that has the tail of a serpent, although these also have little serpents growing off the feet and the faces also in addition, if it wasn't enough for the tail, this art has just gone wild with serpents. And in this case Heracles shows great forethought maybe Prometheus for forethought, gave him a little bit of that juice. And he asks Hades permission to be able to borrow Kerberos so that he's required to take it. He makes him promise not to use any weapons. And then of course, he will be released to return to Hades after going to Eurystheus, which again, in this interpretation, we see Eurystheus once again, scared out of his wits, trying to hide in this giant pot to escape this very, very scary monster. And I'd mentioned before, while he was in the underworld, he had found Theseus, his back glued to a seat in Hades. And he is able to free him and help him return to the world, which Theseus will then, as we'll see next week, go on to his labors and his important acts. And then finally, I just want to show you where this is all 12 labors as illustrated in the 12 metopes piece from the Temple of Zeus at Olympia. And it's very appropriate, obviously, not only one of the labors occurs there, but also, Heracles being the son of Zeus, the ultimate hero of the Peloponnese, the roles he plays in men's lives is an example of hunting and military and strength and all of that are things that were valued by those who worship Zeus at Olympia. So there's an interesting synergy and connection there. But it's also interesting that such popular stories weren't collected more often altogether in art, but that artists really just concentrated on one at a time, maybe a couple, maybe three or four, but never all 12 all-together. So here you have the exception for that. So the last things I want to say about Heracles is that we would probably define him as a cultural hero. He does make the world safe for civilization, and that's often what he's called on to do at a micro level, and obviously at a much more widespread level, too. We've seen over and over again, one of the most important things in Heracles' instance is that he protects agricultural land and especially cattle. This is the common link that we've seen in the labors off and on, but especially in the first group. It's particularly strong and again, maybe tied to very ancient myths before Heracles was even the solidified figure. And he also acts very much as what we might call a mediator figure, that as his ancestry alone fills that gap between the human and the divine. But he also plays that role in society between the monsters and the humans, between the gods and the humans. He also has this weird status between mortality and immortality that allows him to pass between realms, like going into the underworld. And mediators are often typically border crossers, and he also does that kind of thing. He's a bit ambivalent because he also represents a person in society, again, that doesn't know their own strengths or is extra-large and extra strong and sometimes gets into trouble, not for necessarily always their own fault. So how do you protect society from this kind of individual? You have to keep them busy. One thing they can do is protect society by being out of it, by being in these other places where civilization isn't. So in that case, he does mediate between the wild and unknown and the known and the wild and civilization. Of course, typically we've seen heroes have both a divine patron and an antagonist. Heracles, of course the protege of Athena, and how the special relationship she has with him and Hera very much being the antagonist. He will be released from servitude to Eurystheus and he eventually settles in Tiryns where he gets into more trouble. Ultimately, he ends up participating in a contest, an archery contest in Euboea, the area to the east of where Thebes is the big island along the mainland of Greece there. And he wins. He is trying to win the king's daughter as a prize, but ultimately, he won't give her up. Heracles takes horses, which he shouldn't, and goes back to Tiryns. And eventually he causes someone else to be killed, someone who comes with him, this man by the name of Iphitus. And he sets himself up as this great perpetrator against Seneca [assumed spelling], the guest host relationship. This has happened in other instances, but this is another lesson of that that is Zeus is the god of Seneca, and then here is his son who should count on it when he's far and wide outside of his homeland. And yet trounces on it over and over

again. He's off to Delphi again, but said, you've already been polluted multiple times. There's really nothing that we can do for you at this moment. So instead he decides he is going to hold the Pythia hostage. He steals, he tries to steal the tripod, the tripod that the Pythia sits in, that is the symbol of Delphi and the symbol of his half-brother Apollo. And Apollo will fight him back for it. And we see this many, many times portrayed in art, the struggle of the tripod over the tripod. And it very much symbolizes in some ways the control of Delphi and the control of this oracle and how important that is. So we will start up at this point with the final last few exploits and life of Heracles before we move on to Theseus and the Cretans next time. Thank you, guys, very much.