STUDENT: Hi, Dr. Shelton? Is there any way I can speak with you right now? KIM SHELTON: Yeah. We're being recorded. STUDENT: Yeah, that's okay. I just wanted to talk about how I'm doing asynchronous so I'm not able to attend in-person discussions. Is-- KIM SHELTON: Yeah, that's not something we're going to be able to talk about right now. STUDENT: Okay, no worries. KIM SHELTON: Do you want to come to my office hours or set up an appointment for office hours? STUDENT: Yes. Is that through Zoom? Because I can only do asynchronous. KIM SHELTON: Yes, if you read the syllabus, you'll see that, in fact, it is available on Zoom this afternoon. STUDENT: Okay, perfect. Thank you so much. KIM SHELTON: Mm-hmm, yeah. STUDENT: Sorry, just one more thing. I read the syllabus and I see how to schedule the appointment. I'm just not sure on how to schedule the appointments because it just shows the link. KIM SHELTON: My office hours are from 2:15 to 4:00 on Tuesdays. If you can't make that time, send me an email and we'll set up a time. STUDENT: Okay, thank you so much. KIM SHELTON: Mm-hmm. Hi, everybody. Welcome to our next class. Before we get started, I want to, first of all, let everybody know, if you didn't see already from the announcement that was sent out through bCourses, the first writing assignment is up and available. And you can access that through the syllabus or through the Assignments navigation on the left side of the bCourses screen. I also activated the term paper assignment as well. I didn't send an announcement because that one isn't due as soon. But you might want to think about the two of them in tandem. So it's up. Have a look at it. Of course, for either of the writing assignments, if you have any questions, let me know, let your TA know, which I'm sure they're going to be a great source of information and ideas for these assignments as well. But I just wanted to point out, again, that those are active on the bCourses site. You can access them through, actually, in fact, the homepage, the syllabus, and then, of course, through the assignments, through the Assignment tabs. Everything is due online. You'll see, of course, for the term paper, there's three stages to that, including an annotated bibliography, a first draft, and then the final draft. So both the assignment for that, the due dates, and the links to where you would upload those on the due dates are also available. Great. The next thing I want to do is try to actually launch a couple of polls that I was going to try to do the first day. And I screwed it up because my technology wasn't working. And although normally, I'm trying to have another screen that I can see the chat and see students and things like that on, if I sign in to that, it kicks me out of my polls. So I'm going to do the polls first, for whoever's here. And then we will-- and then I'll sign in to my other screen. Okay, so let's try this. And hopefully, you can see this while I'm also sharing my screen. We'll find out. Okay, so which version of Percy Jackson is your favorite? Getting close, almost there. Those of you just chiming in, vote on the poll. Which version of Percy Jackson is your favorite? And I will end the poll in 5, 4, 3, 2, 1. Okay, end the poll. Great. And let's share the results. And hopefully, everyone can see that. So I'm very proud of everybody that the books are their favorite. Although, I will say that it is not the best written works of literature. Even among YA literature, it kind of ranks down low on the list. But hopefully, the content makes up for the writing style to some extent. For those of you who don't know who Percy Jackson is, fair enough. That's why I included this. It is originally a book series about a young man who is, what they call in the books, a half-blood, and what we would call in the ancient period what we would call a hero, someone who is of semi-divine ancestry, that they have one parent that is a god and one that is a human. And it's about, of course, finding out about this. And it's a little akin to finding out your adopted, something similar to that, but with otherworldly iterations. So then I also want to, while we're here-- and if you don't know who Percy Jackson is, give it a try. There is a new series about Percy Jackson that they're reinterpreting the stories on a Disney+ series that launches-- I feel like it's Thursdays. But anyway, there's a new episode coming out every week. And the author, Rick Riordan, is involved in it, so I guess that bodes well to some extent. I myself never saw the musical. It was short-lived. It got kind of-- fell apart, fell off a Broadway during COVID and hasn't come back. And hopefully that will be remade at some point. I can't imagine we need that many more Mean Girls. Let's have a Percy Jackson musical instead. Then let's see. Let's try this one, too, just to see what you guys think. This has to do-- if you were in Percy Jackson's shoes and you were a half-blood, half human and half divine, which god would you choose to be your parent? Oh, I'm glad somebody voted for Hera. So another few seconds. If you hadn't had a chance, vote for who you would like your divine parent to be if you had one. 5, 4, 3, 2, 1. End poll and share the results. So it looks like

Athena is our most popular choice with 21%. Aphrodite did quite well. That's a bold choice for your parent, 16%. A few for Dionysus, that would be a fun party parent to have. And then, of course, a few with Poseidon and Zeus, Poseidon more popular than Zeus. That may be a little bit of that Percy Jackson influence. I can maybe detect that there. Spoiler alert, spoiler alert for Percy Jackson. Great, okay, thank you guys. I think that was fun. You'll see, if you haven't already been able to see, the first writing assignment it is also connected to the gods and and imagining the gods in various ways and getting to know them and everything about them very well. So I hope that's something that you'll find interesting. And your own interest in who you would want your parent to might also help you in that assignment as well. We'll see. So today, speaking of the gods, we are going to be creating the gods today, and along with the-- obviously, with the Earth and the cosmos and all those things that also need to be created, and looking at, on the one hand, the sort of-- oh, and I'm just going to launch this over here-- the combination of-- COMPUTER: Recording in progress. KIM SHELTON: Get this all perfect. That should be all good. Let me just make sure that I can see people if I need to see people, and see a chat. Perfect. So what I was saying, the creation myths, they are not, of course, unique to the Greek world. And in fact, we can detect a lot of influences, especially from the Middle East and, in fact, a much older creation tradition, but also kind of cherry-picking, bringing things from different places, and adding in some of their own twists to quite a number of these stories. So we'll unpack that. And of course, originally, we know that, even in the Greek world, there were a variety of traditions for the creation myths and how they were told and retold, and in smaller formats, likely, most of them verse and poetry, potentially some prose as well. But really, most of that has been lost to us. And we are lucky, though, to have surviving what even the Greeks themselves in the later historical periods believed to be the quintessential authoritative presentation of the genealogy and history of the gods and the universe. And that, of course, is Hesiod's "Theogony". And then, also, some information comes also comes from his other surviving poem, "Work and Days." And so just a couple of things about Hesiod as we start, and then we'll go into what these poems, and then filling with some other information, what they tell us about how the Greeks understood the creation of the Earth and the universe and their gods. So Hesiod, who does seem to be an historical figure to some extent, the traditions that we get about him, and some of it autobiographical that he infuses into his poems, we use that to understand him. He was an epic poet. It may not all be truthful, of course. A lot of this a lot of the things we know about him may be embellished or overemphasized, and we just have to keep that in mind. His poems, his verse, is written in the same hexameter and the same kind of dialect that we have Homer written in. And we believe that Hesiod, dating to the later part of the eighth century probably, is likely contemporary with Homer, or at least the Homeric tradition. Some scholars argue for slightly earlier. Some argue for slightly later. But for our purposes, we'll say roughly roughly contemporary and in the last part of the eighth century BCE. Hesiod's writing, although, again, has a lot of similarities, it's considered epic poetry. It is somewhat different, as well, and is sometimes termed more practical writing. Although, the "Theogony", especially, is truly an epic. So what do we know about Hesiod? We know that his family came originally from the west coast of Asia Minor from the city of Cyme in Aeolia, which is roughly here on the map. It's suggested that his father was involved in the sea, a seamen perhaps, and that, due to wanting to find a better life, moved the family to Boeotia, to the central part of Greece right in here, which is where Hesiod came from. And that he had a brother by the name of Persis, which, according to Hesiod's view, he was in constant conflict with and fought with him over his inheritance and gives lots of reasons and lots of scolding and direction to Persis, although the inheritance battle, apparently, Hesiod lost. So he becomes a shepherd, so a rather reserved means. And he lives and has his flocks in this area of Boeotia-- let me zoom-- let me go to another one-- in this area of Boeotia, which is, in fact, known as the Valley of the Muses, and along the slopes of Mount Helicon, which is what you see in the picture. And this is where he says that the muses came to him and taught him the arts of poetry. Now, practically speaking, whether he had been out with his sheep too long and had a vision that was very influential on him, perhaps. It also could be he spent a lot of time alone, days and nights away with the flocks, and that he may have found that telling stories to himself was easy and something that really inspired him. So whatever it was, he credits it, of course, to the muses. And the production of his poetry, we know that he won a singing contest in Calchis, a city on the island of Euboea. I have it underlined here on the map. So not far from his region, an area important in his region, but one that

allowed him to set up a tripod, a big bronze cauldron on three feet, on Mount Helicon specifically for the muses, so in honor of the inspiration and the arts that they brought to him and, of course, crediting them with his victory and his success. Some scholars suggest that, in fact, the poem that won this great contest was the "Theogony." But we don't know. We don't know for certain. We know that even beyond the two primarily surviving poems, there were other poems that he wrote. A couple have survived in fragments. But there's some we only know existed but we don't have any remaining. So there are other possibilities. So some of the subplot of his work is, in fact, autobiographical. And he writes about how he was born to a life of poverty and hard work. You don't even have to read between the lines to feel the resentment that he sometimes portrays and speaks openly about injustices that small landholders and what we call agropastoralists, which is what Hesiod was, a very predominant form of work and life ways in the ancient world. And he just-- he feels that they're getting the shaft, as it were. And he, of course, also rails against what he considers the dishonesty and greed that he faces because of his brother. We'll start with the "Theogony". We'll mostly talk about the "Theogony" because of what it tells us. And we know that, again, this is derived from various sources. This isn't something he invented. This is a tradition he knows, that he would have heard of, that was probably smaller stories and traditions that were repeated that he would have grown up hearing. But it also seems that there is a strong Eastern influence, which makes us wonder how many other traditions were also circulating, whether because his family had originally come from Asia Minor, if they were exposed to other stories that were retold in Hesiod's immediate family. Did that also give him a kind of access that we wouldn't have heard about otherwise? So we consider the "Theogony", really, to follow a kind of Near Eastern or Middle Eastern structure of what we might call a creation or succession myth, and where mutilation and sacrifice are common themes. And those are two things that, of course, recur in this. One example is the Babylonian Enuma Elis, basically meaning, went on high, the epic of creation, which was a cult hymn that was read at an annual New Year's festival. Apsu, a male God who represents fresh water, and his mother, Tiamat, represented by the salt sea, they give birth to everything-- Anu the sky and the Earth and among others. Apsu and Aea, they kill the previous gods and build houses on him. And Marduk is born. And he is a he is a hero god, not unlike some of the hero gods that we will also meet, the semi-divine in many ways that we will meet. So this tradition certainly dates to well before, we think, before 1,500 BCE, so essentially the period of the Bronze Age. And Hesiod, as we'll see, is very much in the Iron Age. There are also elements of animal fables and calendars of good and bad days, which again, are things that are incorporated in what Hesiod does. We also see in his works what we would call a pre-Hellenic precursor. We might think of it even potentially as a Minoan precursor, where we have this connection with the Island of Crete and the fact that Zeus is born on Crete. And there's also a trope of the divine, the consort to the divine that is-- that dies and then is reborn. Those are things that, again, pre-Hellenic, come from different traditions, including Middle Eastern traditions, but we're fairly certain that these things may have already existed in the Aegean on Crete and may have been inherited from that source through into the Hellenic Bronze Age. So that's something to also keep in mind. It just shows that, again, drawing from lots of different sources, lots of different backgrounds. So what does Hesiod innovate in his poem? Quite a number of things. His observations of the physical environment are actually really good and are appropriate and seem to be homegrown, as it were, from his own observations. He starts with a personal invocation to the muses, again crediting them with bringing him the arts and inspiring him to create this work. Then another innovation is the story of Hecate, which is a particular Greek element and unique to Greek mythology. And then there are elements of the poem that certainly came in later. I want to emphasize again that this is an oral poet and an oral work, an oral work of poetry, that would have been recited, and then recited and retold, both by him and others, over many centuries. And again, and that would have been made it alive and flexible and that kind of thing. So it means that there are later elements that are introduced to the poem. One of those is the story about Heracles being married to Hebe. We know that that is something that other things, other information post-Hesiod has to be known for that to come in. So that's probably a later element. And there are, of course, Roman bits of the poem that are introduced later as well. So as I mentioned, Hesiod seems to have been considered by the Greeks themselves to be the standard version of the genealogy and history of the gods and the universe. So that's good that we have that, and we can base their understanding and what they consider to be standard with

what we have surviving. So what are the purposes of having a theogony? Well, the definition of the word means a story that explains the origin of the gods. And it's important in every religion to understand the entities that you worship, where they come from, how they started. So that's a big part of it. It also includes a cosmogony-- in other words, a story that explains the origin of the world, the Earth, the sea the sky. And for Hesiod, really, it's a combination. He really combines a theogony and a cosmogony together in this work. But it functions as both of these, as opposed to a cosmology, which is the universe's nature and purpose. So it's more about but about the cosmos, the Earth, rather than the cosmos the universe. To compare this to another tradition, unlike Genesis of the Hebrew Bible, God did not create the universe in the Greek tradition. The universe created the gods. So that's interesting, that there is alternate traditions, elements of which Hesiod and others draw from, and yet this is a major change, which suggests that ideologically this was at the core of the Greek belief system. And that's what it very much roots out of and is based on. So the main theme of the "Theogony" is Zeus's rise to power and how he keeps that power. We could call part of it, a subtheme of this, the Hymn to Zeus, since it is very much centered around him and he is a recurring figure even before he's technically born in the way the story progresses. He is referenced constantly, and it's about his relationship. Also, a very important subtheme is intergenerational conflict and sets up the way the generations of the gods, and even within the same generation of gods, how they interact and how they will continue to be with one another and, again, makes it relatable and much worse than real life in most instances. The "Theogony" is also what we would term a divine myth. It is a-- [INDISCERNIBLE] picture. This is a fresco on the ceiling of the Room of the Giants in the Palazzo del Te in Mantua in Italy. It's from the 16th century CE but is a vision of the heavens, as it were. So it's also a divine myth, where we have narrative patterns, much like a folk tale, which organizes and classifies the gods, maps out the genealogy for three generations of gods. And I have a few-- we'll come back to the Greek Gods Family Tree a couple of times, and even little subsections of it. But this is just to throw that out there, that idea of families, genealogies, generations. So let's look at bits of it piece by piece and what we learn from it. Of course, the invocation to the muses is exactly that, tells how the muses came to him, gave him the gift of poetry. He then presents a more standard invocation, where he praises the muses. This is the kind of thing that would been standardized in addressing any kind of deity. So he reverts to a more kind of religious formula in that case. And then he sets out his theme. He's a good storyteller. He sets out the theme. In my following talk, this is what I'm going to be presenting today. And then he launches into the foundations, beginning with chaos. And chaos for the Greeks is a void or a chasm. It's something that is likened to a gape or an open yawn. It's not disorder, which, of course, is the Western translation. We might rather call it, and what West uses, the word chasm for chaos so that it's not confused for the modern reader with our definition of that term. Then we also have, of course, Gaia, which is Earth, the name of Mother Earth, who is created to provide a foundation for the gods, Mother Earth, Gaia. And also Tartarus, the underworld or the nether region, but Tartarus, unlike Gaia, is not personified. Finally, we have Eros, sexual love or attraction, of course, what needs to-- the necessary element for reproduction. Now all further birth comes from one of these deities-- so Gaia, Tartarus, Eros, and the combination of them, of course-- not from nothing. They are produced asexually in some cases. Otherwise, Eros is responsible for bringing the gods together. He ensures all future generations, being the force driving the genealogies. So the children of chaos include Erebus, darkness, Nyx, night, and Ether, or air, and Hemera, day. So think about those elements-- darkness, night, air, day. Nyx produces the faith, who apportioned the birth or length of life and time of death, and Nemesis, or retribution, who represents pain and punishment for the wicked. So that comes out of night. Then we have the children of Gaia, who-- the term we use is parthenogenically, so birthed from a maiden, as it were, or asexually. She gives birth to heaven, mountains, and the sea. So Ouranos is the heaven, mountains, and Pontus the sea. This defines the structure of the world. So she creates the topography, as it were, and then the sky over the topography of her, of her, Mother Earth. With Ouranos, or heaven, she produces the 12 Titans, six male, six female. They are the first-- they're sort of the next generation of gods. And although rarely represented in art and they rarely play a role in stories or cult, but they're responsible for producing the whole cycle of divinities. So we give them credit. They are important. In fact, on this broken vase that I showed you here, this is actually Gaia down here coming of the Earth, as it were. And this producing the Titans. And this is part of the Battle of the Titans and the gods, which we'll see in a minute. But

it shows her there among some of the Titans. So she also produces the Cyclops, or the [INDISCERNIBLE],, and the 100-handed Hecatoncheires, who are some of our first monsters or the family tree of the monsters. Last born to heaven and Earth is Kronos, Ouranos' rival for power, so heaven's rival for power. So following this, we continue on with the next course, the next-- what happens in the next part of the story. And that includes Kronos together with his sister, his wife and sister, another Titan by the name of Rhea. They become the parents of the 12 Olympians. So that's our next important element, where in the poem we're told that heaven subjugates his wife Rhea. And this is expressed by saying that he has her in constant coverage of sexual intercourse. And there's the phrase, basically, that there is no space for life, even though it's constantly reproduction. Nothing else can get in there, basically. They produce children, but Kronos hates them. He's afraid of them. And he locks them in the womb of the Earth. Kronos allies with Gaia and castrates Ouranos. So Ouranos, subjugating, the only way to break that bond is to castrate him. And very interestingly, or not, through this act, through the castration, the genitals fall into the sea and create a foam. And from that, the semen in the sea, Aphrodite is born. Now, this is a great example of mythological time. And the different versions that we get are sometimes two different stories. Because there is an entirely different version of the story, one that we will read in the Homeric epics, that, in fact, Aphrodite is the child of Zeus and Dione. So wait on that. According to Hesiod in the "Theogony," she is, in fact-- although will be considered one of the Olympians-- she is, in fact, born before the rest and from this act of violence. And this, obviously, generational act of violence will continue to be a theme as we go along. So this castration has a good result. The sky becomes separated from the Earth finally. But it gives you the message that, evil through harm to your father is also very bad and is not to be encouraged. And from the blood of the castration, the Furies are born. And the Furies are also considered-- in this version, they're considered Giants. And they are the entities that hunt down and enact revenge for things, like murder of your parent or various different things like that. They're the ones that account for that. So we have, again, Aphrodite. This is the famous painting by Botticelli from about 1480 CE, and one of the most, I think, well-loved images of that interpretation of the myth of Aphrodite. Now, of course, just even her creation, the way that she is formed, means that she is the personification of fertility, really. We had Eros, and Eros is also a personification of fertility. But being born from semen in the sea, basically, gives you access to fertility in a very different way. Her name literally means foam-born, which is also interesting. And she becomes, of course, the universal force of sexual desire, even though born from mutilation and violence. So we will see in some cases, in some stories, there's some tension in the fact that she has a kind of primacy, higher, but according to this "Theogony" born earlier, which could give her more significance in some settings. Gaia also reproduces with the sea, additional monsters. We met a few before. Many of them are mixes of animals and humans. A lot of them, iconographically, when we meet them are similar to entities from Egypt and the Middle East. But often, the meanings have changed in the Greek context. So examples are the Harpies, human-headed birds, meaning snatchers, the Sphinx, which in the Greek world is a female on a lion's body-- it means strangler-- and the nature gods, like Nereus the old man of the sea. So then we have Kronos after separating sky from earth. That's when he then marries his sister Rhea in order to produce the Olympians, to produce the next generation. They produce Hestia, Demeter, Hera, Hades, Poseidon, and Zeus. And we know that from the story that Kronos, having learned a lesson from his own violent acts and against his father, that the same thing, of course, will happen to him. And so he swallows his children. And he, in fact, is told that his son will overcome and replace him in the same way that he did to his father. So his reaction is to just swallow his children as they're born. This is Goya's interpretation of that myth from the early 19th century CE. Gaia tells-- always the consultant, stirring the pot in some cases-- tells Rhea to, in fact, go to Crete and to hide Zeus, the last born. And she's able to do that. She's able to give birth to him and hide him without Kronos knowing. So he is hidden in a cave on Crete. And maybe, again, this may be equivalent to a fertility god from the Minoan period, again, coming from Crete. And instead, she hands Kronos a stone wrapped in what we call swaddling clothes, in the blankets, the baby blankets, and says, here's your child. Kronos swallows it, not realizing he swallowed a stone and not his last born. We move forward in time. And much later, when Zeus grows enough to confront his father, he does, and he causes Kronos to regurgitate, to throw up the children that he has swallowed. And he does this in the reverse order from how he had swallowed them. So the first thing that comes up is the

stone that Rhea had given him. This is a later version, actually a Roman period interpretation, of what the stone was like, what it looked like. The stone is called the omphalos. And omphalos is the word for belly button. And this is-- it was literally conceived of by the later Greeks as marking the center of the world. And we will talk about this stone on a number of occasions. It ends up in the sanctuary of Apollo in Delphi, which will then be considered the center of the world because the omphalos, because the belly button is there. And the original, thought to be the original stone, was covered in a wool-- sort of a knotted woolen net. And that's what you see represented here carved in stone. Again, this is a Roman copy, also, though, found in the sanctuary of Apollo at Delphi, but just to illustrate the omphalos. And then, again, the gods, the Olympian gods are born in reverse order, which actually makes Zeus the firstborn rather than the last born. And that's important in even genealogy and children's rights in Iron Age Greece, the firstborn has a certain status and right to inheritance that it's important that the gods follow the similar structure. So the stage is then set for a battle between Zeus on behalf of the Olympians and Kronos, on behalf of the Titans. And this battle is called the Titanomachy, which literally means the battle with the Titans. And we know that only the Titan Themis, who represented divine law, custom, and prophecy, and her son Prometheus side with the Olympian gods. All the other Titans are allied together against them, allied with Kronos and against the Olympian gods. In the "Theogony," the story, the part of the poem that pulls up and starts to talk about the Titanomachy, is after 10 years of fighting have already occurred. Gaia, again, shows up and tells them that they will win with the help of her monsters, the 100-handed and the Cyclops, that Zeus will-- then releases them from Tartarus, where they were being held. Zeus wins, in fact, with their help, and receives from them his new weapons that will, of course, go on to identify him forever after-- lightning and thunder as his attributes and his weapons. The Titans are then chained in Tartarus. And we get the version of the underworld. So we get that described. And here, another very famous later work that is inspired by the story by Peter Paul Rubens, "The Fall of the Titans." Now after all this, ironically perhaps, Gaia is mad. Even though she advised Zeus how to beat the Titans, she's actually upset with what happens. And this provokes her to give birth to Typhon or Typhoeus, who has 100 heads and is flame-breathing. We see him here in a-- what will happen, in fact. And she produces this monster with Tartarus together. And this is to avenge her Titan children. This is a conflict we see here. You might be able to tell, although it's kind of funny looking, this individual here, which is actually labeled Zeus, is also holding what some thought to be a thunderbolt. It looks a little different from what we usually draw a thunderbolt. But we'll see other instances of this, a Greek Thunderbolt, fighting here with Typhon. And Zeus is luckily victorious, luckily for the rest of the story and the rest of the gods. This then goes into a part of the poem where Zeus is described and is set up as a king of the gods, the leader of the gods. All of this generation retreats or goes to Olympus. It becomes their domain. And he, as the firstborn ruler and also wise older brother slash leader, divides the honors in what is considered a fair division across the rest of the gods. And he is considered-- this makes him seem like a good diplomat. And, eh, we'll debate that later on. but that is one of the things that is associated with Zeus, is this idea that he is a leader slash ruler, but that shows the ability to judge, the necessity to judge, and also to be a good diplomat. We have then a long part of the poem that talks about Zeus's marriages and their offspring, important, of course, for the next generation of gods, some of them who will become Olympians, as well, and others that will be heroes and others neither, neither of those two. So first of all, he marries Metis. And Metis is wisdom. She's the personification of wisdom. Gaia warns him that Metis will produce the son to overthrow him-- again, the next generation, same repeated acts of violence. So he swallows her. It's like, dude, your dad did this. You didn't like it. You escaped it. But here we are following that same example, that same trope. How many generations repeat the same instances? He decides that it didn't work. For his father, it didn't work to swallow the children, so he preempts that by swallowing the mother. Well, it works to some extent, but we'll see. He eliminates the mother and the child, in that sense, who would have overthrown him, since they could never could never be born. It also shows a development of intellect, of instinct, that each generation has gotten better at understanding the consequences and the ways around them, so good for Zeus. He also, though, in this act, importantly for our understanding of him and what he represents, he incorporates literally into himself wisdom. So he consumes wisdom, so wisdom becomes part of him. And therefore, he will be a better ruler because that's part of what he's doing. He's also playing out the husband-father figure at the top of the

family, tree as well, all of those things neatly tied up together. And we see that as a recurring theme in the future wives that he takes. So second of all is Themis. Remember Themis, the Titan, established custom, prophecy, so on and so forth. She gives birth to the Horae, the good law, the Eunomia, justice and peace, Eirene. Then he marries Eurynome, which is harmonic law, so established custom, now harmonic law, and with her produces the Graces, all the good things in life-- splendor, gladness, festivity. Then interestingly, he takes Demeter as his wife, his sister. And she, of course, is agricultural fruitfulness, fertility. And together, they produce Persephone, two important figures that we will talk about again. Then he marries Mnemosyne, who is memory. And with Mnemosyne they produce the Muses. So we've almost come full circle at this point. Started out with the Muses, and now we understand where the Muses came from and how they came to exist. Following that, we have Leto, which his children are Apollo and Artemis. And then lastly, he marries Hera. Oh, and I forgot. I was going to show you here, I had an image of the Graces, the three Graces, and then an image, an ancient image from Temple Metope Selinus of Hera and Zeus. And Hera, with Hera, they have Aries and Hebe and Eileithyia, the goddess of childbirth. And I should mention that Hera here-- we'll talk more about Hera-- but she is she is portrayed in this image as the dutiful wife. She is wearing the kinds of clothes that she should. She has her head covered in what we call a mantle, a long scarf. She has removed it. She would have had it across her face so that her face is not revealed to others who are not her husband. But she has pulled it aside to reveal herself to her husband, which is a signal that we are dealing here with a husband and wife, that these are things that society would recognize in this image. Zeus eventually is going to give birth to Athena all by himself. Remember, he had swallowed Metis. Metis had been pregnant at the time. I think Zeus thought it was a son that was going to overthrow him. But it turns out that she was pregnant with a daughter, Athena. And there's many different versions of this myth, both in literature and also in art. This is a great one. I've given you the color one, which didn't show as much detail as the black and white. This is Zeus seated on his throne with, again, there's that very interestingly shaped Greek thunderbolt. And then we have him obviously seated on a throne, like a ruler with a footstool. That's really significant. And we have this little, little figure with a helmet and a shield and a spear up above his head, which, in fact, she's coming out of his head. He said he had a headache. And there's various different versions. But she pops out of his head. In this case, which credited with Hephaistos, who in our version hasn't been born yet-- but again, mythological time. Here he is with his ax. In some cases, he splits Zeus's head open so that Athena can be born. She's said to be female in sex but virgin in body and masculine in thought and behavior-- apparently a trifecta of qualities. Hera is very upset, in part representing all of womanhood that, if that's all we're good for-- which later on we'll be told that's basically all we're good for-- and the fact that this could just do this himself was ridiculous. That just couldn't be something worse. So in fact, she is able to produce Hephaistos, parthenogenically, asexually, by herself. It basically said, through her anger and rage, she's able to produce him. Unfortunately, though, he is imperfect. He is usually portrayed lame or described as being lame, as not being able-bodied. And this is often connected with that idea that she did something by herself that, again, shouldn't be happening. As we get closer, as the gods become closer and closer to man, more and more anthropological, they will follow more like what the rules of the humans are, but not all. We'll see that. Zeus, though, is very much fully in charge, especially being able to produce a child on his own, won't be really the last one. Following this episode, we hear about the next big episode for the gods. And this includes the children of the primary Olympians, the first generation of Olympians and the second generation Olympians, who, together, fight the Giants, the Gigantomachy, those that were produced from the blood of Ouranos, of heaven, falling on the Earth, falling on Gaia, these Giants had been created. We also know that the hero Heracles, or Hercules, is important in this story. And we haven't really gotten to his whole story yet either. So that's, in a nutshell, the main plot points that I wanted you to know about. I wanted to also show you some visuals to go along with that. But I also want to think a little bit about what the "Theogony" does for us, think a little bit further. The "Theogony" gives us a myth that demonstrates several developments in human society as well. The most basic is to go from something that's chaotic to something that's orderly. So literally, out of chaos, order is created. Another is the rule of the female element to be ruled by the male element, which is a basic tenant in patriarchal society. And this is a place where it can be laid out and said, oh, here's the rule. This is how the gods did it, therefore, in their image, we will follow along, and society will do exactly the

same thing. Another element to this, in a lot of when Zeus getting-- learning and becoming the leader that he becomes, is that you have, bad government can be changed to good government. And that's even generational. So you go from the most violent, manipulative, mutilative acts, to ones where honors are divided up among the gods, and there is more structure to what goes on. In the story, Gaia, who, as Mother Earth, is very much the female element of creativity, and something that never, as I think I said last week, never really goes away, even if we connect her origins, in some sense, to the Mediterranean world that she exists in all of those traditions, she is powerful. She will remain being powerful. She's not constant though. She comes and goes. We see in the story that at choke points, pressure points, she comes along, and she's either acting for good or acting for bad, but helps turn the plot and turn it over into new episodes. She can help move things forward, absolutely. But she's very-- she's that old traditional start of the beginning. She often wants things back the way they were. So she is represented as being rather relatively indecisive. We have Ouranos and Kronos. Heaven and time, are, of course, repressive old-fashioned patriarchal figures, and that Zeus is then set up in opposition to them. He's different from them, his predecessors, and even from Gaia, that he's the modern ruler, as it were. Zeus, he gains allies for his battle by using diplomacy. We saw that, including freeing those in captivity in order to give them a second chance as allies. Zeus also rules justly, divides up the honors fairly among the Olympians. He keeps his word to those that he promised, that he helped, and those who had helped him. So those are all important redeemable characteristics. He incorporates the positive aspects of the female into his new rule by wedding wives with such names as custom, harmonic law. He also, of course, incorporates wisdom by swallowing her into his own being. And of course, by giving birth to Athena, he takes over the physical function of women as well. Creativity is a good thing, but it also needs to be kept under some control. The violent aspects of mankind-- in other words, what is associated in Greek myth with the male element-- those are also incorporated into his new world. So the Giants, the Cyclops, and the 100-handed are made the guardians of the Titans. They are rewarded, but also better of the bad, better among the bad. Let's think about it that way. In this overall atmosphere, his children, including-- most of them are female personifications-- the Muses, the Graces, the Horae, the good law, justice, and peace-- can thrive. A just ruler fosters the higher aspects of civilization-- the arts, lawfulness, and peace. And that's what's represented, of course, in that group as well-- so the Muses, the Arts, the Graces, and the Horae as being lawfulness and peace. So Zeus is definitely what we would describe as a despot, but an enlightened one, according to the Greeks, a benevolent ruler, who's comforting to the Greeks on the one hand. And then to further Zeus' link to the human world, we have him reproduce with this whole host of mortal women and produces, again, this whole slew of-- some of them gods, some of them demigods, and other important natural physical aspects of the world. So in this way, the "Theogony" sets up the framework, a meaningful framework, for mankind. And life on Earth is a reflection of how things are done in the divine world-- and again, reflection, the soap opera version of the reflection. So another important part, another important thing that we learn from the "Theogony" and the other-- the "Words and Days" is the story of Prometheus. Now, we saw Prometheus already. He's the son of the Titan Themis. And the Prometheus myth is used primarily to explain mankind's relationship with the gods. It does not explain the origin of man. We never really got that in the strict sense. There's versions that come later on, but it's not exactly that. Later authors say that Zeus creates man, or Prometheus does, in fact, using mud and water. Ovid is an author, a Roman author, that gives us one of the more full versions of this. But it's also similar to Middle Eastern sources, as well as the Bible. So we're said that Prometheus is in emblazoned in a fight with Zeus because-- and he becomes the champion of mankind-- again, son of a Titan. He is considered like Zeus to be very clever and an inventor of things. Prometheus-- and it means-- essentially, his name means forethought. And he has a brother, Epimetheus, that is afterthought. So Prometheus, the thinking ahead and thinking on makes him more clever. And the afterthought, as you can imagine, has problems with only coming to things after the fact. Prometheus sets out two-- the stories involved that we talk about-- food, the necessity of food for mankind, and the necessity of sacrifice as a ritual for the gods. So Prometheus is said to set out two deceptive deceptive portions of an ox. And he puts this at a banquet of men and gods. So we're still-- and we'll talk about the ages of man. We're living in the age where men and gods are still freely interacting. And the bones are-- the two versions are that the bones are covered in fat, and you can't see the bones, and the meat is hidden underneath the skin, or the

hide, of the ox. Hesiod's version tells us that Zeus knew there was a trick, that he was being tricked. And he chose the less desirable portion, the bones inside the fat, from the more desirable one on purpose, that this was-- he was using, in other words, Prometheus as a vehicle. But other versions suggest that Prometheus, especially, as forethought, was able to do this, to pull this one over on Zeus. And we'll talk about the gods versus fate and what's happening. That'll come back to us on a couple of occasions. But this is one of these stories that it's hard to determine whether we're to believe that Zeus is fate, so he determines it, or if, in fact, fate is something else that acts also on Zeus. Because it could have been fate that he chose the one that was less desirable for mankind. But of course, this seals the fate for the future of man. This is an etiological myth. And it explains why humans burn the bones of a sacrificial animal for the gods and not the good parts. And in fact, the meat is reserved and cooked and used, distributed among, usually, the priests that are conducting the sacrifice. And the family that paid for it is making the sacrifice with the sacrificial animal. We'll see this image again. But this is a an ancient painting that shows us the way of a typical family ritual of animal sacrifice would occasion, with a procession towards an altar with a sacrificial victim. So this is the story that tells us why they do the way they do. Prometheus, of course, his trick is-- it happens. He thinks it's the result. But it also underlines the different natures of men and gods. Men and gods thereafter no longer dine together because they need different things, different portions of the animals. The gods do not need to eat real food, whereas humans do need to eat real food. And remember, the gods consume, but they consume ambrosia and nectar as their food and wine, as it were, ambrosia and nectar. The gods receive the smoke or the immortal part of the animal as it's burned and sacrificed on an altar, while we are left with the carnal part of the animal, the earthly potentially decaying part of the animal, which perpetuates our own mortality-- so mortal for mortal, immortal for immortal. But this myth also serves to separate us from animals. They eat their meat raw while we cook ours. That's emphasized in this story. Man is placed between the animals and the gods. We also learn about fire as a metaphor for all the arts of civilization, as Aeschylus will call it later on. Zeus retaliates from being tricked, whether he was really tricked or not, by hiding fire from mankind. So if we have to eat our meat cooked, we need fire. If we can't have fire, that makes us closer to the animals. So he hides fire from mankind, so back to the bestial state. Prometheus then, again, champion of mankind, steals fire for us. He said that he takes it away in a fennel stalk, which is actually something that was used to preserve hot coals because it would not burn through the long fennel. It's like a giant celery plant. So that makes sense. People hearing that, it would make sense to them. But from then on, the fire has to be fed. It used to be an eternal fire, an-ever burning fire. Now it's something that has to be protected and maintained and relit on occasion, just like our human nature and our hunger. We have to feed it, or we will not survive. And it also has this kind of doom and gloom that Hesiod really leans into about life is life is labor. It's hard work. Stealing Zeus' fire is potentially challenging him in a sexual way, certainly in a battle of masculinity. And Prometheus, his punishment is that he is posted, he is tied to a post, often said to be in the Eastern end of the world, in the northeastern end of the world, and that an eagle comes every day and eats his liver out while he is alive. He is immortal, so he regenerates every day. And then the torture is repeated. This goes on about 30 years, we know from mythology, until Heracles is actually going to save him and kill the eagle. So more to come on that. What's interesting is this is, in fact, an ancient punishment for particularly bad criminals, as they would be taken out to well outside the borders of the region, out in the middle of nowhere, staked to the ground, and birds and wild animals and whatever would eat them. Of course, we know this from the West. In this country, as well, some of those things happened. So it's not-- again, it's an immortal version of that and a kind of potential forever suffering, but still is something that would be somewhat believable. We'll see in Aeschylus, the playwright, in his play Prometheus Bound-- Prometheus tied up-- he tells of other gifts that Prometheus gave to mankind, including medicine, metallurgy, being able to tell the future from dreams, the shapes of our intestines-- I guess that's amazing-- and also some astronomical phenomena all created by this same person. Now, Zeus is not done with us. To deal with mankind-- he's dealt with Prometheus, now he's going to deal with mankind-- he has woman created, who is beautiful but conceals a bad nature within. She is the ultimate punishment for humans Hesiod suggests that this is the greatest conceivable affliction for man. And that's woman. A bit of a misogynist, to say the least. She goes unnamed in the "Theogony." But in "Works and Days," he names her. And of course, she's Pandora. Woman is also Zeus's answer to the portion

of the bones he received, since both had deceptively lovely exteriors but concealed terrible insides. This is also an etiological myth. It further separates woman from man and, also, of course, from the gods. She causes life to be full of hardship according to our ancient Greek authors. Like Eve in the Bible, she is the cause of the deterioration of society. Man must now work for his bread, where before it was just easy. Life just came to them. Women in their lives mean they have to work. Man will also strive to reproduce himself. Boo-hoo? I don't know. And it's considered, of course, the origin of marriage. And after women in their lives, life is basically labor, misery, disease, with death in the end. Life's a bitch, and then you die, literally. In "Works and Days," like I mentioned, we get her name Pandora, which, some traditions, she is made by Hephaestus and Athena. There's different, again, versions of how she is made. Her name literally means all gifts. So she is the all-gifted. She was given gifts by all the gods, which also explains her name. But she's also the giver of all gifts. She taps into and sort of reproduces at the new generation or for mankind that mother goddess tradition that was so important in early human history. She is married to Epimetheus-- remember, afterthought, told not to take gifts from the gods but disobeyed because, of course, didn't think about it until afterwards. She also heard-- her gift, she has this jar, sometimes later called Pandora's box. In the Greek tradition, it's a jar. She lets out all the evils into the world-- or potentially, all the blessings as they're often called. But hope remains in the jar, which is also a feature of mankind. She gives the gift of children, which will help man to defy his mortality. So these are the things on the plus side. Greek myth is-- it's important to remember that Greek myth is obsessed with the tension and hostility between the sexes, especially married couples. Woman is not well-portrayed. Just as in the biblical story, she's created after man and is the source of all evils. She's responsible for suffering and is a consumer who provides nothing. Or does she? Actually, she provides hope and the possibility of children, which is literally the future of mankind. So remember, though, always, that ancient literature was composed by men for men in an environment ruled by men. So therefore, it must reflect the male anxiety in their contemporary social setting. So we will just be anxiety-producing. That's okay. Finally, I want to talk briefly about what we also get from the "Works and Days," which are the so-called five ages of man, as Hesiod describes the development of the gods and mankind goes through these five ages, the first being gold, the Golden Age, which he says it was always happy, pleasant spirits who look after us. No one really dies. It's considered the age of Kronos, before women, before disease, before old age, no need to work in the field. You died but became spirits on Earth protecting mortals. And again, gods and mortals are living together. Pandora ends the Golden Age. So, bye, Golden Age. Then we have the Silver Age, which is not as bright and beautiful, duller in reason. Mankind lives more like children in this sort of furry state for hundreds of years. But then they grow up very quickly and die violently from crimes committed against each other, and sometimes refuse to honor the gods. Thought of as the age of Zeus, the initial age of Zeus, and Zeus ends this age and this race, and they become spirits underground. The next age is the Bronze Age, warlike race. They are said to eat no bread. Zeus created them from ash trees, which is a kind of wood that's used for weapons. Terrible, strong, and violent, they killed each other, and all went into Hades, into the underworld as ruled by Hades. Then we have-- and these are all ages that are similar ones in other traditions. Mediterranean traditions, Middle Eastern traditions, there are these ages of-- metal ages as we often think of them, defined by what is the rarest, most beautiful, most expensive, and then and then going down from there. What Hesiod adds in is the Age of Heroes, which pops in here between the Age of Bronze and the Age of Iron, which he himself lives. So the age of Heroes was braver and juster mankind by far. All of the, quote, unquote, "stories" or Bronze Age stories that we know of, Helen and Oedipus and the Trojan War and all of that, occurs in this age according to Hesiod. Everyone eventually dies, but some go to the Isles, the Elysian Fields, the Isles of the Blessed, at the very end of the world. So there's a kind of a nice end, a better end, a more famous end. This is definitely a later tradition and something that is Greek, at least in its insertion in what is a wider tradition. And then finally, we end with the Age of Iron, which is described by poor Hesiod as life of unending hardship. It's Hesiod's-- described as Hesiod's present day, and yet he wishes he had lived at any other time. He describes it as apocalyptic, but good mixed with evil. We will lose even what little good we have until children are born with gray hair, et cetera, et cetera. So he started telling the future of where he thinks his awful existence is going to end up and, eventually, predicts that Zeus will strike down this race like the other ones before, on the implication that we do honor parents and what's called the guest-host

relationship, which we'll talk about, a kind of formation of Greek society and worship the gods, that those things have to happen. But in spite of it, he suggests that this age, too, will come to an end. The last thing I want to talk about is, in fact, not in Hesiod, but is also part of a general Middle Eastern and Mediterranean tradition. We also have it from the Greek tradition, but again not in Hesiod, the most fully preserved that we have from the Greco-Roman world. This also is Ovid. I mentioned Ovid before. And it's about the flood, the Great Flood. It is very similar to the Book of Daniel in the Bible, the Greek version is. So that's something to keep in mind. And both of those traditions, both the Greek and the Bible tradition in the Book of Daniel, certainly come from a much, much older Middle Eastern tradition. It's one of the earliest tales that we have surviving in the form of traditional myth. So we're told that, in the Greek version, Zeus is angered with man again and wants to destroy all mankind. He gets together with Poseidon to get his help and brings a flood that will flood everything. Prometheus also appears here. He warns his son Deucalion and his wife Pyrrha, who was the daughter of Pandora and Epimetheus, so cousins marrying cousins. And they are in a boat, which will run aground on Mount Parnassus, which I have. This is from a medieval manuscript, a version of the Greek flood. Here, they land on what is the second tallest mountain in Greece, Mount Parnassus, which just happens to be the mountain just above the sanctuary of Apollo at Delphi. So there is-- which is famous for an oracle, who tells the future. And the oracle, while they're stuck on Parnassus, tells Deucalion and Pyrrha that the bones of the Earth-- in other words, the stones-- are to be thrown over their shoulders. Once the flood recedes, to throw the bones of the Earth, so stones, over their shoulders, and from these, humans will spring up. And this is, again, another Rubens painting that shows this scene of the throwing of the stones and the rising of the humans. Deucalion and Pyrrha have a son whose name was Hellen, H-E-L-L-E-N. And Hellen becomes the father of the Hellenes, which is actually the name for the Greeks. Even the Greeks today are the Hellenes, the Hellenes. And this is really the beginning. Hellen represents the sort of mythological foundational beginning of then the recognizable Greek people, according to the story of this flood. So that's the creation of everything according to the Greeks. That is our lecture for today. I hope everyone has either-- I hope if you had section yesterday, you went to your section, the rest of the sections the rest of the week. And look forward to having some discussion on these thoughts and these characters, these materials. And again, don't forget these-- know your bCourses site. Follow along. See what's there to explore. Thanks, everybody. Have a good day. STUDENT: Thank you. STUDENT: Thank you. STUDENT: Thank you.