KIM SHELTON: Good morning, everyone. Let's see. I want to make sure that everything is, again, viewed correctly. It looks okay, if I can see my screen. Okay, so today, we are going to launch into a series of lectures about the gods, starting with the Olympians, going into detail about what we know about them as their anthropomorphic, personified characters. I'm going to go through with broad strokes, combining a lot of the sources that you've been reading about, both in the primary sources and then, also, of course, from Graves, where you can see how there's different iterations of these gods. And I just want to emphasize that, as well, for your first writing assignment, that when you're thinking about them, think about how their portrayals may change over time. And that includes what they're thought to look like, what their personalities are like. Don't forget that we do have visuals, and those, too, change over time. And one thing, of course, we'll look at is what we call attributes, so characteristics and sometimes objects that are associated with the individual gods that sometimes describe their character or what they're responsible for, so Zeus and his thunderbolt, which we've already looked at a few times. But we will, of course, see more of that today. But it also can be just ways that we recognize them. Now, why do these exist? Let's see. I'm going to make this work somehow-- or not. Boom, there we go. Okay, so as an example, I put up a few images, all of which you have already seen, that are a grouping of the gods, both ancient and also a modern interpretation, based, though, on the same principles, that in order for someone to recognize the figure, first of all, not a man or woman, but a god or goddess, but then even further than that, which one, you need to have visual cues. And sometimes that is the representation of age, although a lot of ancient Greek art sort of normalizes that version of age. It's not usually super aged or super young. So you get some indicators, and I'll point those out, that refer to age. Sometimes it's dress. But often it's what they're holding or what they're doing that is your first clue which deity you're looking at. And a lot of us already know this and understand that and have from all different kinds of exposure to mythology in media. As we've grown up, there are things that we've come to recognize. But sometimes it's almost automatic. And that's the way it was for the Greeks, as well, that part of the, let's say, standardization of these representations over time was so that they would be easily legible by worshippers, by the community, who were mostly illiterate. So they are, at first, learning about the gods as we did, from Hesiod, through oral poetry, and through Homer from oral poetry. And they tell us-- they use these adjectives. They use these attributes in order to help us start to recognize when we hear thunder- and lightning-bearing Zeus, that those things go together with him. And then that is then translated into visuals so that when you see a figure holding a thunderbolt, chances are that's going to be Zeus. So those things are all brought together. And we'll see that there's a lot of solidification that goes on between the eighth century, when we have really the beginning of the epic-- poem influence and information-- and then leading into the sixth century, which actually both of the images-- the ancient images and this image-- date to the sixth century. And that's when we have a lot of-- we've really landed in a sort of standardized way. But doesn't mean there weren't things different earlier. Certainly doesn't mean that things changed later. We've already talked about the oral tradition that is constantly changing. But even in the artistic area, things change over time. And honestly, in society and their connection with religion and ritual also changes over time. So so, too, the gods and goddesses will change over time. And you see that through the various different iterations. And of course, that continues on into the Roman period and then even into what we would call the Christian period, as there is a transitional time where you have both the pagan religion and the Judeo-Christian religions overlapping. So all of that just to say it is always a moving target. And that's, in some ways, what makes it interesting. So today, starting with the Olympians version 1, we're going to concentrate on Zeus, Hera, Hephaestus, and Ares. But to start out, I want to talk just in general about the term "the Olympians." This, of course, refers to the gods who live on Olympus. And you recall the story from last week and how they went up to Olympus and this generation of the sons and daughters of Cronus and Rhea. And then Zeus, as the ultimately firstborn-- lastborn, then firstborn-- becomes the leader, the patriarch, and the one who is set up as the leader and the law-giver of the family and the community. So that's where we get that term. We also have two generations that are what we would term the Olympians. We have, of course, the first generation, who are the sons and daughters of Cronus and Rhea-- Zeus, Poseidon, Hera, Demeter, and Hestia, who later will be replaced. We'll see that. She will fall out of our Olympian count, because we want to have 12 total and

not 13. We add Aphrodite to that. Again, whether-- according to Hesiod, she's even preeminent, preeminent-born over the others, but is usually considered-- in Hesiod's version, she's the first generation. And then we saw the alternate explanation of her birth as a child of Zeus would put her in the second generation. Either way, she makes the cut. Then, of course, we have Hades in that first generation. But don't forget, he's not an Olympian. He is, by lot-- that Zeus has a lottery to decide who gets the sky and who gets the sea and who gets the underworld-- and Hades is the bad-luck brother who ends up with the underworld and therefore is not considered one of the 12 Olympians. But he is part of that generation. He is a sibling, a direct sibling to the others. So we should always keep that in mind. And of course, that story of how the different gods end up with the different realms is, again, part of that story that builds up Zeus's identity as the diplomat and the leader. Now, the second generation, of course, are basically all children of the first generation, mostly Zeus, sometimes on his own, sometimes with others, sometimes with Hera. And that, of course, includes Athena and Hephaestus and Ares and Apollo and Artemis-- Zeus and Leto-- Hermes, and then, later, Dionysus, who will, when he's added into the pantheon, will replace Hestia as one of the Olympians. And we'll talk, of course, about all those gods individually and go more into their genealogies and their births and so on and so forth. So this 12 Olympians, and Hades in the underworld, and Hestia moved out, and all those things, are really solidified by the sixth century BCE. So that's, again, as the literary traditions come together and standardized representations, and the same thing happens in the visual record, we learn this same thing. Everything sort of comes together and agrees. Okay, so that's our starting point. Then we have Mount Olympus, Mount Olympus itself, the highest peak in Greece. It's in Northern Greece. It's actually on the border between the regions of Thessaly and Macedonia, which the further back you go, the more remote that feels. Later in the historical period, in the later centuries BCE and the early centuries CE, it's not-- it's more in the heart of the Greek world than it was earlier on. But still, the height makes it exclusive, makes it different and less accessible. It's also-- this is an exceptional picture on a very clear day, where you can see the summit. A lot of the time there, it has clouds that surround the summit a good portion of the year, which adds to the mystery. All over Greece, there was the tradition that if there's clouds that have gathered around the top of a mountain, certainly Zeus is probably there in residence, that he's come in and is watching us through the clouds. And so that veil of clouds adds to the removal and the sort of liminal nature between the gods and man, which we learned all about why we were separated and why that has to be the case. So the mountain top is what we might consider the home base for all the gods but is especially appropriate for Zeus. And as I said, he comes to visit lots of mountain tops around Greece. That's the belief. And he, of course, is the sky god. And this goes back to, as well-- connects him to a much larger, older Indo-European cultural tradition and religious tradition which seems to be the roots of Zeus as a god in the Greek world; Greek culture as an Indo-European-speaking and Indo-European cultural group. We're talking thousands and thousands of years ago. As I mentioned, we know from the Linear B documents in the Bronze Age that most, if not all, of these gods were already part of the Greek religious belief system and their pantheon. So this is something that came with them. So Zeus as a sky God taps into that. And of course, I didn't mention, we also, of course, know Zeus as Jupiter in Latin. So I'm going to try to-- remember, on the bCourses site, there's a little cheat sheet you can go to, and it shows the equivalent names that are used both in Greek and in Latin for essentially the same deity. There are always some differences. But I'll try to remember to make sure that I mention those, because I'm mostly going to use the Greek names. So in addition, there were some other things I wanted to show you before we go right into Zeus, as well. One of those is usually when we're looking at sanctuaries-- and of course today, again, I have my own sanctuary behind me. This is the temple and the sanctuary of Zeus at Nemea, so one place where he was the patron god and the god of the sanctuary. And that's usually the case. For every sanctuary, whether it's a big one like this one, where there was huge festivals and a big temple, or very small ones, which include mostly just an altar, they are going to be primarily dedicated to a single deity. Many sanctuaries, though, include other deities for various different reasons. Some of them related to local history. Some of it related to the primary deity-- has a relationship with the secondary deity. So we do see that. On the Athenian Acropolis, for instance, we'll see that there are areas that others are worshiped besides Athena. But they are of much smaller scale. And it's rare when you get, let's say, all of the Olympians worshipped together, that there's usually a subset, pretty small subset of them. One interesting exception is

what's called the altar of the 12 gods, which is located in the central marketplace in ancient Athens, what we call the agora. And you see here the remains of it. This is the foundation wall here that you see of it. And then we have this reconstruction drawing that shows what it originally would have looked like. And there's now a more modern wall that is built over part of it. And the other side of it is actually where there's a modern train track. So that's why it's cut off. But this is a reconstruction of what it would have looked like. So this was an altar that considered to be for the worship of all of the Olympians, all 12 gods together. And it's particularly interesting because it was considered a place of refuge and asylum, which becomes the case for a lot of altars, a lot of sanctuaries. We still think of that purpose even today. But it's also a place for Athens and for the center of that part of the Greek world, that it was literally thought of as the center of Athens and Attica, the region around it, and that all distances in that vast region were measured from this spot. So this was the starting point. This was the 000, as far as where you started and you measured out from and calculated distance and time and therefore represented the center of the community. So it also centers their belief system within the heart of their community, both physically as well as ideologically. The other thing I wanted to say about the full group of the Olympians and the two generations is that a lot of the way they are portrayed and the stories that are connected with them recall the way large-scale, especially ruling, families, aristocratic families were like in prehistory, in the time of the Bronze Age and potentially even in some areas of the Greek world during the early historical period. So where the extended family is normal, you might have several generations living together, as well as a much wider swath of a single generation living together. And in the Bronze Age, they do live often on the summit of a hill-- maybe not a mountain, but the summit of a hill, where they will have their fortified, grand, palatial residence. And then other folks live around the slopes of this hill, so surrounded by their subjects. And the peak of Mount Olympus and then the rest of Greece beyond that is a huge version of that. But it's not dissimilar either. So the fact that you have together parents, children, aunts, uncles, brothers, sisters would seem normal for them. It would work into the kind of family relationships and dynamics that were more the norm. So again, it's the real personification, anthropomorphism, of these deities because they're acting just like us. Okay, so let's look a little bit specifically at Zeus, Zeus as the-- he's the king of the gods, the leader of the gods. He oversees a council of the gods, which we have represented both in, for instance, The Odyssey and The Iliad, where he's over the gods. And we have a lot of questions about him, about whether he is omniscient or not, whether he is fate or is ruled by fate. And those are things we'll continue to debate about him. It seems that some of his duties and his divine life are, in fact, modeled on reality and very much in the aristocratic form of councils of elders. He is the head of that. Now, speaking of his iconography, how we see him, yes, he is the sky god. But more generally, he oversees most weather, including very extremes of weather, like rains and storms and thunder and lightning, that, of course, become part of his attribute but also part of his responsibilities. As a first-generation god, he is meant to be shown as a mature, older, mature man, which is usually indicated by the beard that he is shown with, rather than physically showing any signs of age. That doesn't work when you're immortal. You get to just be in perfect physical state forever. But you still need the code. And the code is if you have a beard, and especially a long beard, then you are an elder, an older man rather than a youth, who would have trouble growing a beard, or it was the custom or the style to not wear facial hair, to have facial hair of any kind. So as you got older, that was part of it. Longer hair, too, sometimes-- although, that's very chronologically different, that there's periods in Greek culture where longer hair seems to be more in style for men. And shorter hair comes in in different periods. But the gods who, again, are thought about as sort of time immemorial and start much earlier in time, they tend to look older in style, even in art, than later on. I mentioned about the gathering of clouds. That's something associated with him. It can be used as a symbol or a sign without actually showing him. He's also frequently shown-- and I have-- let me go forward to this one-- where he's often shown sitting on a throne. So this idea of being a king or a leader, that he has a special, fancy chair that presides over a council, presides over his family, as well. He is often shown with a scepter, something he's holding in his hand, a scepter or a staff, depending on how long it is. This one seems to be fairly long. He can be crowned to show, again, that idea of royalty, the king, the leader. And his animals, his symbols that we see that can represent him, he can either be accompanied by them, which, again, will be a clue who we're looking at, or can be standing in for him are the eagle and the bull. The bull actually is really

the only appropriate animal for sacrifice to Zeus. There are certain animals and ages of animals and sexes of animals that are considered appropriate for the religious ritual of animal sacrifice. And Zeus, being the top, gets the most expensive, most important type of animal sacrifice, of course the largest to, right, of a bull. He is also considered the god of victory. And that is true in a number of his sanctuaries, including the one at Olympia that we'll be visiting, as well, today. So Zeus is shown as a king with absolute power in most cases, although we see how that can be manipulated on occasion. And that's usually as his role as the head of a family, where that comes in, where we see that playing out. He is, of course, in charge of law and justice in their earliest meaning-- custom. Remember one of his wives that he took on? Also, anyone who is said to be acting illegally or unjustly, so against custom, would be acting against Zeus. And one of the very interesting things that he is responsible for, that he protects is this word that I have on the screen, "xenia." And "xenia" is a very important term in Greek culture that comes from the word "xenos," so X-E-N-O-S in English-- it's on your word list-- which can mean both "stranger" and also can mean "guest." And xenia is a form of reciprocal hospitality. And it means that you're both the guest and the host at the same time, that that's incorporated, and that there are certain responsibilities that a guest has and that a host has. And again, it is reciprocal, and that this protects the Greeks in all travels and all social interactions. Xenia is what you are expected to maintain. It's one of the really foundational things that kept Greek society together and prevented chaos from reigning even in times of great strife and war and especially through complicated international relations. And we see many stories in myth both how xenia works and examples of when it doesn't work, what the repercussions are. So to be the deity responsible for that, again, is very significant and very foundational and another reason either why Zeus is at the top or what keeps him at the top. Both of those things are important and something to keep in mind. We will meet xenia again. So keep it in mind as it is a really, really important concept for Greek culture and society. Zeus, of course, as the father of the gods, is the overseer of everything that happens on Earth and above, and in heaven. He is not free from domestic turmoil. You had that in the reading for last night, as well. In spite of domestic turmoil, which feels very human in a lot of-- I mean, extraordinary circumstances in both Hera and Zeus's cases, but the overcoming and the negotiation within family turmoil, both directly with his spouse but also with his siblings and his children, is that he becomes the force that keeps the family together, as well as the universe together. But definitely, he becomes the order over chaos. It feels like he's constantly being challenged. But that is part of what he does. Then there comes into question-- yes, and this is interesting because there are a lot of things, again, that I'm not sure the Greeks ever totally agreed on or ever came to a complete consensus. And one of those, like I mentioned, has to do with fate and the idea that, are the gods, in fact, fate? Are they the ones that determine what's going to happen? Or the Fates, which are separate-- there are the Fates. And in fact, Zeus is the father of the Fates. Do they also act on him and the other gods? Do they have to also-- or is it out of their control? Is fate something that happens and they then have to abide by fate, or the Fates? Or in fact, are they the vehicles of fate? And we will see that changing through different stories, I think different authors' interpretations, maybe even changes in overall societal thoughts over time and in different things that are going on. Again, the more that the philosophers think about some of these things, the more they are debated even in open dialogue and through literature. So that's one of those things that we'll come back to think about over and over again as we see, in the literature, who is the agent of fate and who is the recipient of fate and how that can shift quite often. As we mentioned, Zeus is literally the father of the gods. So this is the section called "Zeus in love." He was celebrated for his inexhaustible sexual potency. He had an amazing host of children, who were astonishing both in quantity and in quality. Some Hellenistic commentators tried to count and came up with 115 children for Zeus. I suspect it was more than that. But according to the, at that time, surviving mentions, that's the number that they came up with. So why so many? Well, I think this comes from different backgrounds, the different influences that we have. We know that we have a lot of Middle Eastern influences in the religion and the mythology. We talked about that yesterday and even in the previous week. There was a social custom, as well, in some cultures for men to have multiple wives and to maximize the number of children, the number of offspring, the spreading of their legacy, of their future in that way. Greek society, though, was monogamous, mostly, primarily. It certainly was the norm for almost all of the Greek world. So Hera represents that Greek monogamous-- she is righteous for being so angry at Zeus for his philandering. And yet he is, in some ways,

acting the way a ruler, a leader in other parts of the world and where part of him traditionally kind of comes from. So we have that immediate tension. Hera, of course, will try to enact her anger against Zeus, and ultimately ends up, unfortunately, persecuting the women and their offspring rather than the source of the issue. The Indo-European god Zeus also has difficulties-- interactions-- with female deities that we think of as being indigenous to Aegean, to the Greek world, the earlier prehistoric Greek world, like the Minoan civilization and other early cultures, that those-- and Gaia, Mother Earth, is very much a version of that. So this is a clashing also-- rather than Zeus incorporating Middle Eastern techniques and thoughts and Indo-European thoughts in this case, it's more of a clash of patriarchy versus matriarchy and predominantly strong male deity as opposed to very strong female deity. And those two traditions collide also in the formation of early Greek religion and early Greek myth, and that those are then incorporated, those tensions and those collisions are incorporated, in different ways, in new kinds of rituals and new stories to make the system work. But we will see lots of little snippets of where the origin of some of the stories is that collision between patriarchy and matriarchy in the deities themselves. Now, ultimately, Zeus symbolizes the incorporation of and triumph over the indigenous and Indo-European as separate ideologies and, in fact, represents a melding of the old and the new, both the foreign and the local. That's the hope. And ultimately, that seems to have played out in most places. Also, the stories about Zeus and his many dalliances represent many local versions of what, in Greek, is called the "hieros gamos," or the sacred wedding, which is a custom which represents the social norms and is played out at the divine level as a model for human beings. And it also includes a fertility ritual that is enacted in the divine sphere and, again, that helps propagate fertility in everything-- plants, animals, humans-- everything that's necessary for the future and for the world and civilization to survive. But it is contradictory to his dignity as king of the gods. So again, he's kind of both sides of the fence at the same time. So let's look at a few of these relationships. The first one is Io. And Io had a very interesting relationship to Hera. She was, in fact, an Argive princess who was also the priestess of Hera at one of the most important sanctuaries to Hera, which we'll visit in just a minute, which is the sanctuary to Hera in Argos, near Argos, the Argive Heraion, as it's called. And we're told that Zeus wanted Io. Being a priestess, I'm sure she resisted. However, he surrounded her with a cloud, with mist, and raped her without her permission. He then realizes, of course, that she's going to-- that this will be found out. This is the priestess of Hera after all. And he changes her, transforms her into a cow so she won't be able to report what has happened, and to hide, of course, what he's done. And in order to keep her contained and not have, again, anything come out, lest she be transformed back into a human and be able to tell her story-- and we see this in a medieval painting. This is Io back here as the cow. And what we see in front is this very interesting-- I always call him the polka-dotted figure, who is-- his name is Argus, Argus of the hundred eyes. So he's a kind of monster that has a hundred eyes all over his body. And he always is able to have his eyes open. So even if many are asleep-- he can sleep, and most of his eyes close-- there's always at least one eye open. So the ultimate guard, the ultimate one to protect Zeus's secret and keep an eye on Io as the cow. He will be-- I have another interesting one there, too. This is, in fact, the scene of where Argus is killed by Hermes. And Io is released from her captivity. And what's interesting is that the eyes of Argus are immortalized-- Argus isn't; he dies. But his eyes are immortalized by being placed on the feathers of the peacock, which is the bird of Hera. So Hera ultimately takes care of him that way. So here's one story of Zeus up to no good. Another one-- oh, and I should mention that Io, who is freed, is not then able to return to normal life. She, of course, is blamed by Hera for, I don't know, not staying out of the mist. That's the way these stories go unfortunately. Hera sends what's called a gadfly, a super annoying insect, that goads her, first of all, to Prometheus for his prophecy. And then she goes on great travels, very much like the colonization of the Greeks, and ends up in Egypt, where the Greeks regard her, it's said for-- the tradition is that she is sometimes synonymous with the Egyptian goddess Isis. So that's where Io sort of ends up in Greek stories, is not only these great travels and having to leave Greece, but ending up in another culture and representing-- being a deity in another culture. And she, in our stories, will be the ancestor of three great dynasties that we will talk about and be important to our stories-- the houses of Argos, the houses of Thebes, and the house of Crete. So responsible for all three of those ultimately. So I mean, I guess that's a form of immortality, to end up being really the foundation of a lot of later-Greek mythology. But not great for her at the start. Another early story of similar ilk is about

Europa. So Europa-- not from Greece originally. She's from the Coast of the Levant, of the Eastern Mediterranean, from-- her father was a king, King Agenor of Tyre. And we find that Zeus, again, takes a fancy to her. He is able to get close to her on the beach there, on the Coast of the Levant, in the Eastern Mediterranean. And in this case, he comes to her as a bull, very beautiful-- obviously, a symbol of power, and potentially even a Minoan symbol of power, which we mentioned in the second lecture. And this becomes important in a second, so keep that in mind. And he sort of lays about and encourages her to pet him and ultimately to climb on his back, which is an interesting euphemism. And then he takes off and swims into the ocean. And she, of course, has to hold on and stay attached. And he takes her all the way to Crete. And when arriving in Crete-- this is basically a foundation myth for the first civilization in this part of the world. Her name is obviously the foundation of Europe-- "Europa." And by her landing in Crete and having children with Zeus, she begins that civilization on Crete, which is why we think it's connected to the Minoan civilization. Her son, Minos-- again, the name for what we ourselves, scholars, call the Minoan civilization and the important king of Knossos in other myths that we'll look at when we look at the myths of Crete. Her other sons are Rhadamanthus, who is, like Minos-- the two of them will end up being judges in the Underworld-- and then Sarpedon, who we will meet in the Trojan War. Also of interest with Europa-- and this is a side note, but we'll come back to it, too-- is that her brother from Tyre is Cadmus, who will, of course, be the famous founder of the city of Thebes and the stories connected with Thebes. So more about him in a minute. Our next myth-- oh, I had another interesting one, too. Here is Europa being taken over the sea. You can tell that it's the sea because we have little fish-- [CHUCKLES] --and dolphins all around to show the context of where the bull is. He's clearly not on the land. He's swimming across the sea, taking Europa to Crete. And behind, we have a little winged figure that holds two wreaths that are symbolic of union and of wedding. So this also shows us the relationship, the union of the two of them, the two of them in this. Okay, our next person is Semele, who happens to have been the daughter of Cadmus, so the niece of Europa. She became pregnant by Zeus. And she's going to-- inside of her is Dionysus. So future important deity himself. Hera learns about this union, is very upset about it. She wants to destroy Semele for this betrayal, both the union, but the pregnancy perhaps even more. And she figures out a way to trick her into essentially doing it herself, that she convinces Semele to wish from Zeus, to grant her any wish, and then to wish to see him in all of his glory, so not in the more human figure that he has transformed into in order to have relations with Semele. And Semele does exactly that. She makes Zeus swear to the River Styx that he'll do whatever she wants and then says that she must see him in all of his glory. He appears in his chariot, surrounded by thunder and lightning. This is a much later print that shows something like that. The beams emanating out of him must be his glory and thunder and lightning. Unfortunately, Zeus and his lightning bolt consume-- they kill Semele. She basically burns up. Luckily, at the last second, Zeus is able to save the fetus, Dionysus, who was not ready to be born. And he sews him up inside his thigh in order to finish the pregnancy in his own leg-- very crafty, Zeus. And then Dionysus, of course, will ultimately be born, a little bit like Athena, but not out of his head-- in this case, out of his thigh. And for that reason, Dionysus can often be referred to as twice-born, so sort of born once out of his mother as she was dying and then again out of his father's thigh. Interesting story. Another interesting one is Leda. Leda was-- in her time, she was considered to be the most beautiful woman in the world, which, of course, Zeus has got to have that. She was the wife of King Tyndareus of Sparta. Zeus came to her as a swan. And as a swan is wont to do, he grabs her by the neck and strangles her to the point of submission and then, of course, rapes her. And this union-- we see this in a Roman wall painting from Pompeii and a later neoclassical sculpture, later antique sculpture-- we have this very interesting union that will set up the Trojan War because she will-- well, she'll lay eggs, which is interesting. But from these eggs, two sets of twins will be born. And in fact, we're told that the two sets of twins, one set actually are the children of her human husband, Tyndareus, and two are the children of Zeus. So she was impregnated simultaneously by both. And the twins are Helen and Polydeuces, are, in fact, they are the immortal, the children of Zeus. And Castor and Clytemnestra are the children of Tyndareus. Now, we usually hear them as the two sisters and the two brothers, so Helen and Clytemnestra and Castor and Polydeuces, or Pollux, as he's known in Latin. Helen, of course, will be married to Menelaus, Clytemnestra to Agamemnon. The two brothers-- the sons of Atreus that we will talk a lot about later in the semester. And of course, it is

the kidnapping, the abduction of Helen by Paris of Troy that is said to start the Trojan War. So we will, of course, revisit all these. But this is where it starts. This is where it comes from. I should also say that twins figure quite a lot in a number of the stories that we're going to learn about and study. And there's often-- I think there was an actual, real kind of social role for this, that people didn't understand twins. Of course, they didn't understand how this was possible, multiple births of probably any number. And so that idea that one-- that the gods snuck in there, right, that you had one from your husband, but one was a god sneaking in there, seems to have been an explanation, a potential explanation of how there were multiple children. So that does become a recurring theme in some of the stories that we'll look at. Okay, so Zeus-- equal opportunity lover. Here we have Ganymede, who is a young boy, a Trojan prince, who, like many of the Trojan princes, were shepherds as well as being princes. And he is vulnerable as a shepherd, alone with his flocks out in the mountains. And Zeus appears to him, in this case in the form of an eagle, and abducts him, plucks him up and carries him away and takes him back to Olympus to be his lover. But Ganymede also becomes a servant of the gods in Olympus, stays in Olympus, and becomes particularly Zeus's cupbearer, so his slave who attends to his needs. It also is kind of an etiologoical myth. It is a symbol, a model for the young man as a cupbearer, as a slave, and a beloved of an older man. And we see some of this playing out in actual Greek initiation rituals and social mores among Greek society. So it's kind of an example of that, the divine example of that. So there are, of course, many more, some of which we will-- most of which we will visit when we look at the various different heroes. Two I'll just mention, of course, is Zeus coming as the golden rain to Danae, and their child being Perseus. And of course, Alcmene, the mother of Heracles-- one of the more famous heroic offspring of Zeus. So we will visit that again. But this gives you a good rundown. I want to visit a couple of places where Zeus was particularly important. One is the site of Dodona, which was in Northwestern Greece-- really, really out there, very rural. This is the place where he was said to have married Dione, who Homer says, between the two of them, they produced Aphrodite. She seems to have been kind of a stand in or a later version of the mother goddess. And this representation, this sanctuary at the edge of the world, sort of the frontier of the Hellenic world is perhaps, again, that tension of the male god usurping, marrying, conquering, controlling the mother goddess. What's particularly interesting about Dodona is that it was a shrine with an oracle. So you could go there to find out the future. And in fact, the oracle there was priest and priestesses interpreted the rustling of oak leaves on an oracular oak tree. And some have interpreted that there were also things like wind chimes that were hanging from the tree and, in fact, it wasn't just the leaves, but there was these clanking noises that would be made as the wind blows. And then the priests and priestesses would interpret that. So it's an interesting-- one of his more important sanctuaries. And this is, in fact, Zeus from Dodona. This is a bronze figurine that was found from the site, one of many gifts set up. There may have been a cult statue similar to this set up in the later temple that was there. Probably one of the most important sanctuaries was Zeus's sanctuary at Olympia in the Northwestern part of the Peloponnese, so Southern Greece but the Northwestern part of that. It becomes a panhellenic sanctuary, so one that is recognized by all of the Greek world as being incredibly significant, especially the festival to Zeus, which was held once every four years, in which all Greeks could participate. But also, only Greeks could participate. It, too, is kind of out in the middle of nowhere. Still today, it's quite rural and is surrounded by two rivers and flanked by a hill, which is, in fact, called the Kronos Hill. So Cronus is still kind of looking over Zeus in this case. This is a layout of the sanctuary with-- different parts of the sanctuary were built over a long span of time. The one that we see here, the final form, was what it looked like during the Roman period, so by the second century CE. But we have bits of it going back quite early, including this Pelopion, which is one of the earliest parts of the site in the center of the site. The temple itself, temple to Zeus, wasn't built until the fifth century. And in fact, the temple to Hera was actually built much earlier, at the very end of the seventh century, beginning of the sixth century. And that's always been an interesting dynamic. So we're told-- and we will talk more about Pelops again-- but the games themselves, one of the big distinctive things about the festival to Zeus were the games, what we call the Olympic games. And the story, which is often referred to as the legend of Pelops, is that he was considered the founder of the games. And because of a chariot competition that he participated in, that the king of the local area, Oenomaus, had set up in order to find someone-- or actually not find someone-- to marry his daughter, Hippodamia, this ultimately becomes

funeral games, as well. Oenomaus is killed. And we'll talk more about this myth when we look at Pelops specifically. But eventually, these are also then considered potentially funeral games. The sanctuary area is set up, then, in the area that was thought to be the tomb of Pelops after his death. And then games were held in that. Originally, the stadium was very close to that. So it could be connected actually to that monument. It's not actually a tomb. It's just a tumulus that was said to be a tomb, but it was, in fact, not. And then, later, the Temple of Zeus is built right next to it. And the stories connected with all of this has traditionally brought Hellenic order to the Peloponnese. So we'll see. We'll hear more about the history of that part of Southern Greece. The actual games are said to start in the eighth century, in 776 BCE-- Archaic age when Greek identity as members of different city-states was really forming. And so competition was very much a practice of the day, both internally within city-states, within regions, and then eventually across regions. But the Greeks also defined themselves as Greek-- common language, common religion. Those were really the two most important things. They were not barbarians. And that meant that it brought them together. The competition was natural. It brought them together. But it also made them better because it was exclusive-- only Greeks. So again, all Greeks and only Greeks at the same time. This is a view of the stadium, the last version of the stadium. It moved there probably in the 4th century BCE. And you can still go and run on it today, which is always a fun part of visiting the sanctuary. Some of the interesting things about the sanctuary and the running of the festival included that all wars were put on hold when it was time for the games. And anyone coming to the games, either to participate or to watch the games, were guaranteed safe passage within anywhere in the Greek world. The prize for the games was an olive wreath. It was not something that was thought to be done for great profit. What are you going do with an olive wreath? There were other games in the ancient Greek world that were run for profit. There were cash prizes, as it were. In this case, it was really about the prestige-- prestige for you, prestige for your city-state that you represented. And it lasted-- there's lists that record Olympic victors, many of which that have survived today. So it is a kind of immortal infamy. The victors then often set up around the sanctuary these tripods, bronze cauldrons that could be functional. Many of them, large scale, could be used for light or heat in the sanctuary, but really, more than anything, is a symbol of their victory and, of course, their thanks to Zeus, as god of victory, for bringing this victory all around. So games are very much dedicated to his glory. They are a religious festival. And that's something important to remember. So a couple other things about Olympia which are interesting is that it included-- it has this sacred area, which it actually had a little boundary that goes around, which is called the altis. And within the altis, there was a sacred grove. There was also, as I mentioned, the Temple of Zeus. Here's some of the ruins of the Temple of Zeus. At the time when it was built, around 470 BCE, it was the largest temple built in mainland Greece. There were larger ones in the Greek East. But here on mainland Greece, this was the largest one. And it was also particularly famous for its cult statue that was produced later in the fifth century and was considered one of the wonders of the ancient world, made out of gold and ivory by the famous Athenian artist Phidias. So in addition to the temple, there were other important areas, including the great ash altar, which I had shown you a drawing of a couple of days ago when we were in, I think, lecture 2. So it's just this big mass of ash that's all the ash and the bone from past sacrificial victims, animal sacrifice, a lot of those large-scale bulls. So it builds up over time. And they just create this structure that then just keeps building up and up over time. So it's often called as the great ash altar. But we have lots of other buildings that are particularly important. So there's lots of other interesting things about the temple and about the sanctuary. But suffice it to know that this is, again, one place where all the Greeks worshiped Zeus. Zeus is the god of victory. But also, Zeus is-- especially the god of victory in war. Even though we had the games, the games and athletics were often a proxy for war. They were what you did to prepare for battle. And so this is also a place where victory in war was also commemorated. So lots of booty and spoils of war and armor, shields, helmets, these types of things were left in the sanctuary as votive gifts in thanks for what he was able to do. As I mentioned, there was also a temple to Hera in the sanctuary of Zeus, as I mentioned, more than a century earlier than the temple to Zeus. I don't know how that worked out between the two of them, maybe put them in some turmoil. It does indicate that maybe there was a quite old tradition, again, of a female deity, goddess of Earth kind of thing there that was continued to be maintained. And then, of course, as the divine couple, that helps that. This is her. This is the head of her cult statue from Olympia. And I'm going to show it

to you again, as well. It's a good image, although quite early, from the Archaic period of Greek art, to think of Hera and the things that we know about her. So she, of course, is Juno in Latin. She is represented by the cow and by the peacock. So bull and eagle-- animal, bird. Animal, bird-- cow and peacock for Hera, or Juno. Hera and Zeus were, of course, both siblings and also, more or less, equal partners. Their marriage is the supreme sacred marriage, the ultimate model. And their bond is considered a sacred one. This sacred marriage as the fertility ritual is played out in many city-states of the ancient Greek world. One example is in Athens, where-- and across the Greek calendar, where the month of January, which is [GREEK] in Greek, which literally means "the marriage," the marriage month. And that's the time when it would have been played out. Hera was also responsible for the island of the Hesperides in the most Western reach of the ocean around the known world. And we will see where those Hesperides run in, as well. Gaia, of course, gifted her, for her marriage, these golden apples on a magical tree that are in the islands of the Hesperides. And Heracles will be tasked in stealing those. So we'll see those again. Their marriage, their union does continue the union of Earth mother and sky god in the basic ways. Hera is the goddess of marriage. Her jealousy, her righteous jealousy [CHUCKLES],, can be seen in many ways as her trying to preserve marital order. She is representing what the societal norm should be. Much of her conflict with Zeus is because of this, based on exactly this. But Hera ultimately, of course in a patriarchal society and in a patriarchal divine family, does end up bending to the will of Zeus as, the Greeks are telling us, as a wife should. So that's the moral of that story. And we also read a little bit about that for today. As the goddess of wedding-- so not only marriage as an institution but as a goddess of weddings-- she represents married women and family. She also, though, very much embodies the fears that are associated with marriage and the many worst-case scenarios that can come out of that, both what can happen to you, the worst-case scenario of what your husband can do to you-- she represents that-- but also the dangers of defiance and independence. As she pushes against Zeus and things happen to her, that would also serve as a lesson for-- and again, made by men for men about men. So we're seeing all this interpretation through a male society and through their idea of what the norms should be but also, remember, through their fears, as well. She is the queen of the gods. She's also very much a great mother goddess. I'll just put her pretty face on again. Despite the reconciliations, Hera is generally independent of Zeus in her thinking and actions. So therefore, she comes into constant friction with him. Many have thought that this independence and friction indicates that she was originally a version of the mother goddess. And in fact, the earlier, pre-Greek mother goddess kind of splits off into most of our female Olympian deities, Hera just being one, Aphrodite being another, Demeter being another. So we will see the aspects of the pre-Hellenic Earth mother then manifesting into multiple goddesses. And that, of course, if she was originally the mother goddess, she was also there before Zeus, which could explain, of course, the situation, as I mentioned, in Olympia. She's a beautiful, mature woman shown often with a crown-- we have something like that here in this sculpture-- usually not when she's with Zeus. Remember, when she's with Zeus, she's shown more as the respectful wife with the mantle. On her own, she's more often shown as a queen with a crown. She raised many kids in addition to her own but was always portrayed as a terrible mother. And we will all agree every chance we get she's a terrible mother to her own children as well as to others. So not a great model with that in mind. Some of the indications of her independence include the temple at Olympia. So I mentioned this is a view of her temple in the sanctuary of Zeus at Olympia, built about 600 BCE. We're told, though, that in addition to the sculpture I showed you, there was also one of Zeus as a warrior and her consort next to her. So that's also interesting. There was also a festival, a separate festival, to Hera that was held every four years, alternating with the one to Zeus. Cults of Hera independently-- entirely independent from Zeus-- include one of her more important ones at Argos, what we call the Argive Heraion, which seems to be one of the oldest sanctuaries in Greece. We have a few other-- really, truly, the oldest recognized sanctuaries of the historical period are almost entirely dedicated to Hera. There's a few to Apollo, but most of them are to Hera. Samos, the island of Samos, is another very important early one, which is an early Eastern foothold of Greek expansion. And of course, she's a great protector of the Greeks and the Trojan War and is mentioned as being someone who has a very strong and old presence in that part of the Aegean and the Eastern Mediterranean. Both her sites, her worship is, again, founded very early, as early as probably the ninth century. And some of the temples among the earliest built, primitive in form. And we see this is a temple model that was given as a

votive in this sanctuary but may well reflect what the earliest temple looked like. The foundations you see here are of her later temple. But they're continuously built over and over again on the same setting. She's connected with cattle. As we said, cow is her symbol. It's also a fertility symbol. It connects her with Crete and with the Earth mother. She is very frequently called "Bopus," which means "cow-eyed" or "cow-faced." I'm not sure what that means. I think it means that she has big, deep, dark, dreamy eyes, I think is what "cow-eyed" means. But that's my own interpretation of what cow eyes look like. So I'll leave it up to you to think whether that's in fact beautiful or not. There were herds of sacred cows that were kept at this sanctuary near Argos. And of course, the close association with the Io story and her being Hera's priestess and being turned into a cow also are related. You remember that she produced Hephaestus parthenogenically, without any help, asexually, and in a protest against Zeus. She also has the connection with Ilithyia, her daughter, the goddess of birth. And sometimes, the two of them are sort of connected, interspersed between the two. Hera was able to manipulate the goddess of birth, Ilithyia, when Apollo and Artemis were being born, again as a punishment for Leto and her relationship with Zeus. Hera's name is interesting. It seems to be very old, a pre-Greek name, in fact, a feminine form of the word where we get "hero" from. And her name means very much like "our lady," or what we know-- the ancient Greek, the very ancient Greek word "potnia" means, sort of, goddess, goddess, our lady, our goddess, something like that. So it's actually quite a generic term that turns into her name. And of course, that, too, probably connects her to her very ancient mother goddess past. Great, so let's talk about Hephaestus. Hephaestus, who is Vulcan in Roman, he seems to be non-Greek in origin to some extent, a lot of things about him. But his name does seem to occur in Linear B at the Cretan site of Knossos. So that's interesting. That puts him back into the Aegean at least as far as that. He's the god of fire, metalworking, and metal arts. All areas of volcanoes and fire belong to him but, most importantly and in traditional, his workshops of these kinds, metal-working workshops. His, in particular, was on the island of Lemnos, unless you're Roman. And then you believe he's on Mount Etna in Sicily, which, of course, still today erupts off and on. The downside of being produced by a mom without a dad apparently is that you are disabled. He came out disabled, often referred to as lame, not particularly appropriate, but disabled that he is, in some cases, we have here him shown producing in his metal shop seated, very likely to indicate that he is disabled in some way. But there is no visible disability. Sometimes, he is shown very specifically with a visible disability, that he has either a clubfoot or his foot is turned in an unusual angle, something like that. This also can be a metaphor for being impotent. So in a lot of the stories, like the story with Aphrodite and Ares, he has these issues, in part, because he is basically being told that he's impotent. So those are things to think about. He's also, unfortunately, reviled, both for his handicap on the one hand, but actually, even more so, because of his job, that his labor, which is very labor-heavy and intense and hot and sweaty, that's not the ideal for most ancient Greeks. So the fact that that's what he does and what he represents also becomes the butt of jokes among his peers, among his siblings. And of course, that message is carried down and would be created-- that message would be created by Greek society itself. He is often mentioned or thought of or spoken about by his siblings as sort of second class. He was made an Olympian only because he served a purpose, is basically what he was told. But he was decidedly a lesser class, that he gets drunk very easily, and everyone can make fun of him, and that, in fact, because of this erratic behavior, twice he was kicked out of Olympus but was, of course, in both cases brought back. And when I mean "kicked out," I mean literally kicked out, kicked with a foot off of the mountain. You're out. He is the patron of many ambiguous places in society. He is very necessary and important for technology and the vast amounts of industry and labor in the Greek and later Roman worlds. So he serves a purpose. And he's well loved by the populace and especially among craftsmen and those that are often othered in society. But he definitely plays an important role for them. Another child of Zeus and Hera is Ares, Mars in Roman. And I would say, in fact, he's, in many ways, better known and we with more stories about him in Roman myth. And we'll talk about that, of course, later in the semester. In part because he is the god of war, he is always shown in armor, especially with a helmet and a shield and various different weapons. You see him here on the left side very obviously with his helmet and a shield and a long spear. Part of the problem with Ares is that the Greeks fear him. The gods fear him, we find out too, as well, because he is evil, and he is uncontrollable, and he is unpredictable. And this is how the Greeks see war, that war is evil and unpredictable and uncontrollable. And there are parts of war like

strategy, which we'll see Athena is in charge of. And there's the victory in war that Zeus is in charge of. But war as it's battle, as its rawest, most violent is what Ares represents. And that he is a god, that is also his nature, that he has an unending violent nature and is often thought to be a fitting result for the constant battles that his parents are in, that he personifies that. But it means that he is very dangerous and unpredictable. And so he's rarely worshiped. He is too dangerous to make a mistake. If you make a mistake in the way you would worship him or the way you would sacrifice or the way the ritual played out and you angered him, that could be death for you, your family, your city. It was huge, huge, considered very huge, high stakes. So for instance, no city had him as a patron deity. Yeah, you just wouldn't. You just avoided him at all costs. You didn't say his name. He's the one who should not be mentioned, the Voldemort of ancient Greek mythology. And he was oft called, even by his father, the most hated. So psychologically, dude is messed up. He's got a lot of terrible, terrible issues, and none of which are really resolved. I mean, I think the only peace he has is in his marriage with Aphrodite. And of course, that is the quintessential fable of Beauty and the Beast. And we, of course, know versions of that that play out in many, many different ways. She is, of course, the-- let me go one more to Aphrodite, Aphrodite and Ares together. She, of course, is the mistress of Ares for obvious reasons. And we heard about the-- read about the trick that Hephaestus played on them when she was initially married to Hephaestus. But Ares and Aphrodite's relationship does fascinate the sort of oddball attraction, the magnetic pull, the things that they represent, the extremes of love and violence and all of that, it is dangerous but then also contained. Both of them can be very dangerous. But together, they kind of shut everything else out. And we can forget about them for a while. So it's a necessary evil for them to be together. But then they also represent what all of the [AUDIO OUT] associated. Then, finally, just to say that they, in fact, have four children-- Phobos, which means fear, Deimos, which means panic, and Harmonia-- harmony-- and Eros-- right, love, "Eros"-- which, of course, according to Hesiod, is one of the initial elements, the initial deities that causes the creation of the gods and all that. And then we also have the version where Eros is, in fact, a child of Aphrodite and Ares. So again, two different versions, just as Aphrodite herself has these two different versions. And we will talk much more about her and her sanctuaries and so on and so forth. But of course, I couldn't do Ares without bringing his relationship in with Aphrodite. So that's enough for today. Thank you all. We will continue on, next time, with another set of Olympians. And again, enjoy section and discussing all of this literature and these stories. Check out your writing assignments. And I will see everybody on Tuesday. Thank you very much.