

Kim Shelton: All right, let's see. I don't have a cute background for you today. Sorry about that. Next time. Welcome everybody. We're going to be doing The House of Aeolus today. I first still want to remind you again that the annotated bibliographies for your term paper are due on Tuesday. I will set on an announcement as a reminder, but there was some mix up with the way the B courses was set up, and that is due at midnight or right before midnight, 11:59 on Tuesday, on March 5th, not at noon, which the B courses start. I had that initially as the due time, even though I had written there that it was due at midnight. So 11:59 on March 5th the anesthesia bibliographies are due. Then after that we have exam number 2, it should be coming up on the 14th with the same procedure as the first exam. There will be a review sheet that will go up sometime early next week to get started, to be prepared for that. I'll emphasize again that it's an exam. It's a no notes exam. No getting anything from anywhere other than from your brain. So let's keep that in mind as we're preparing for the exam, and of course, taking the exam as well. So, more information on that next week, but just wanted to put that on everyone's radar as I'm putting it on my own, since it seems to be coming up incredibly quickly. So that's the two weeks, I guess from today. Two weeks from today. Okay. Perfect. So let's make sure everything's working great. Again, I want to remind you about the family trees, the genealogies that are in the word list. Again, very useful. We have a lot to go through today based on that, at least for the first part. So, the House of Aeolus is located in the area of Thessaly in central Greece. So it's labeled here, this area here, Thessaly. This is where we are starting out our story. There'll be some things that happen in neighboring areas. Of course, one reason I'm giving slightly two different maps to use for this lecture, is because we have to go way to the eastern side of the Aegean, and then up through the Propontis up into the Black Sea. So we will get there in due course. Thessaly, of course, is known for other important figures in groups and stories, including, it is the birthplace of Achilles. It is known both in myth and reality as being an incredibly rich agricultural area. There's a pretty significant plane that is watered year-round with freshwater rivers coming out of the mountains that surround the plain. In addition to having ample water supply and great agricultural land, it was also very well known in myth, but also in history for horses that the climate, but also the plain itself, the well-watered plain and the grasses were very good for horses, which are very expensive and always associated with the aristocracy, and especially in myth. The ownership of horses and control of horses immediately is a symbol of power and status. So things to immediately associated with this part of the world. The area right around this important bay. In here, this area is called Magnesia, and that's the very, very ancient name of that region. Still today is the county name. Another important geographical features include the Pineios River, the Pindus mountain range, Mount Helicon specifically, which we'll talk about, which is right up in this area there the start of the Peninsula. Of course, this gulf, the Gulf of Pagasai, which is very important to the history of Thessaly. Its storied past as well. They again, also known for ship building, transportation, trade, all of those things in large part because of this protected access to the sea and the many, many wonderful forest, pine forests, especially that are in the region that we're used to build ships. So, again, something that we see connected to the mythological past, but also important for ancient history and more contemporary history. So we meet Aeolus, who is the king of Magnesia. He's interesting and foundational as the child of Hellen, a man who was the son of Deucalion and Pyrrha, the post flood couple that repopulated everything. So a direct line from that early foundational myth. Aeolus had seven sons, including Sisyphus, who we know of course being tortured in Tartarus. Athamas, who was the king of Orchomenus or Orchomenus. Not on this map, but just up here to the west of Thebes in the area of Boeotia. The next big strong important region to the south of Thessaly. Athamas had several wives. His first wife was a cloud whose name is Nephele, which is also the word for cloud, and had two kids with him, Phrixus and Helle. His second wife was Ino, who of course we met from Thebes. One of the many things that she does is she's very jealous of her stepchildren, and worries that they will inherit the kingdom over her own children. So she causes a famine to occur. Then there's the excuse to seek an oracle, and she bribes the messenger to report that Athamas must sacrifice his firstborn in order to cause the famine to go away. His firstborn is Phrixus. When he is just about to sacrifice Phrixus at the altar, a golden ram appears. Both the brother and the sister climb on the back of the ram and the ram flies off, and flies off towards the east. We will see where it lands in a minute, but the kids are never seen again. In fact, we're told that Helle falls off the

ram at the area of the Hellespont, which is here, this little region the straits here. Of course it's called the Hellespont because that's the place the Pontus or the Sea of Helle. So it becomes where she fell off and therefore named after her. The ram will eventually go across the Black Sea and land in the area of Colchis, all the way over here at the eastern edge of the Black Sea. So much of our story will continue and take place over there. And also, of course, the great trip of The Argonauts to get there. We will re-meet the golden ram. So then a couple of generations later in this family we have Aeson, and Aeson is the son of Tyro. Let's do this because that's going to be a little bit easier to see. So we're down here. We were up here. Here's Athamas, the two kids, her son. Then we're coming in here Aeson who is the son of Tyro. You can see how Tyro, she has two different relationships. That's what this means. With her first relationship is with the God Poseidon and produces two sons, Pelias and Neleus. Then the second relationship is with her Uncle Cretheus, and that produces Aeson and Pheres. So we see on one side two on the other with the two different relationships. Now speaking of Pelias again, both Pelias and Neleus are semi divine. So that gives them a particularly important status and presumably some powers. Pelias though is very power hungry and strives quite a lot of power in that natural struggle among siblings, Neleus leaves the kingdom altogether which is great for him actually, because he ends up in Pylos where he will end up ruling. Then of course, he is the father to King Nestor. So we will get there again and see what happens to Neleus and his succeeding line. This is where we're going so far. Pelias remains behind very much the oldest son, the strongest son, the one that holds the power. However, Aeson is meant to become the king as the more legitimate heir because of the relationship with the uncle and that line. Obviously when you're the child of a God, there's some sense of being a bastard child. That's something to struggle with as well. So as Aeson is meant to become King, Pelias imprisons him, and that becomes the next issue. So we'll see that from this wronged father dynamic of sons and fathers, and the son having to avenge the father, which is a recurring theme in many of these myths, especially the sagas that are related to the complicated genealogies of families and the various struggles between siblings, cousins even intergenerational. This is one of those examples. This is where Jason comes into our story, the next generation. He is a hero. He has raw traits like Hercules and Theseus, but all along his story seems to suggest that he's somewhat diminished as a hero. He doesn't have that same, quite high level. Some of that is that his birth is not as either dramatic or even as remarkable. So that's that. He is sent away as a child from the kingdom because he would be a legitimate heir to his father who's imprisoned and therefore, he will be in danger, is of danger to Pelias and therefore danger from Pelias. He's raised in secret and educated by Cheiron, our educator centaur on Mount Pelion, which is where Cheiron is. This of course, turns it into a very local story. We, of course, have met others like Dionysus, and we'll see others like Achilles, oh, and Asclepius as well, that are sent off to Chiron's special school on Mount Pelion. In this case, Mount Pelion is right up in here. That's where, of course, Cheiron is located. So it's really very much a local story. Again, this is the area of Magnesia where Pelias is now King. He's and the rightful king. Then I also want to point out that what it says on the map here, Volos, that's the contemporary name for the ancient city of Iolcus, which is where much of this is taking place. It's the capital of Magnesia of that kingdom. Now the Volos is the capital of the area of Magnesia and Thessaly. So that's where things are centered. So when he's educated and grown, and Cheiron has nothing more to teach him, he sends him back home, sends him to Iolcus, and we learn that he runs into some things that happen on the trip back to town. We also find out that King Pelias has been given an oracle that says to be aware of the man with one sandal, very enigmatic, very cryptic, but one that suggests this will undo him. Jason meanwhile is coming back to Iolcus, and he comes to a river and he needs to cross the river. There's an old woman there who is unable on her own to cross. He is happy to help her. He helps her. He is very heroic in that. It turns out, of course, that the old woman is the Goddess Hera in disguise. And she is particularly angry at Pelias because of his lack of proper cult and veneration of her and other things that he's done as well. So she's plotting revenge. As Jason carries Hera across the river, his feet get stuck in the muck of the bottom of the river, and he loses one of his sandals. So we know something is about to happen. When he does arrive, Pelias recognizes this individual as the man with one sandal. It begs the question that, what is right and wrong? What would you do if you were told that someone would kill you? What would you do? Would you try to, again, should you ignore fate? Is this fate? Is the oracle telling you this is fated to happen, so you better follow along? Or do you try to avoid it by ignoring the advice? We've seen that usually ignoring

it is a bad idea, but sometimes following it can also be an equally bad idea. So that's going to come later on in the story. So he doesn't kill Jason, though. He doesn't want to do that. He wants to do it by proxy. It's easier for him, less blood on his hands to send him off on an impossible adventure. This also fits into that heroic pattern that heroes must really go off onto at least one heroic adventure, one fraught with all difficulties and the idea that they can complete that completes their heroic journey. It also helps propel them towards possible immortality. So we have those things as, again, part of the essence of being a hero, and this has to be, again, the story helps that story that they're co-dependent with one another. So the adventure is to go to what is really the eastern end of the known world to the area where the Golden Fleece is located. To, of course, get the fleece considered dangerous as well. Said to be guarded by a serpent in the Grove of Aries. So another instance where we have a serpent or a python like we had at Delphi, like we've seen in other places as well. We'll meet others in the Garden of the Hesperides. We have the biblical reference to Adam and Eve in the garden with the serpent. Unless we forget Cadmus as well. So some of these are attached to Aries, which as we know, makes everything even more dangerous and unpredictable. Also there's this strong connection to Mother Earth and to, again, this older form of religion, this old sense of the beginning of the universe. So it's grounded and that in itself can make it more dangerous. So Jason agrees to do this adventure. To go off, this seems to be an impossible mission to go to the Eastern ends of the world and retrieve the golden fleece and bring it back to Pelias and ensure his safety. So this is the start, the beginning of what's called the Argonautica. There were several versions of the story. The best, most complete surviving version of it is from the same name of the work, The Argonautica by Apollonius Rhodius that you read a translation of for today. This is some of its later literature and most of what we've read so far. Apollonius lived and composed in the third century BCE. This story, like the Seven Against Thebes is one of these signposted events that helps define the generations of heroes and important aristocrats and families in Greek mythology. This too, the travel of the Argonauts, or often called Jason and the Argonauts happens a generation before the Trojan War. So again, we have individuals that are often the fathers of famous heroes from the Trojan War. I already mentioned Neleus as well, who's not one of the Argonauts, but shows again, what is happening in that previous generation, and the generation that will produce what's, by most Greeks considered the most important generation of heroes that of the Trojan War. So this is yet another important event to help learn about those individuals and helps feed into the fame of their offspring. This is a Red-figure vase from the later fifth century that is believed to show many of the Argonauts, the heroes from the trip of the Argonauts, including someone who will get to know a lot better next week. That is Heracles who his attributes, we will see. He has a bow, he has a club, he has a lion's skin, all things attributes intimately connected with him. We also see Athena here at the left. We recognize her with her aegis and her spear and her helmet. In again, typical Athena dress, typical Athena attributes. She not only as the helper of the heroes generally, but also very much on this trip, she actually does protect Jason and some of the other heroes as well. Will be pops in and out of the story as necessary. So this may be one scene, although a very sort of maybe they're getting ready to go putting their arms together. We see people some armed ready to go, others not. So it may well be that preparing for the adventure. We know it's early on is spoiler alert because Heracles is still part of the group since we know we're going to lose him later on. First of all, Argonauts, this is one of the often misquoted things about the Argonauts because of their name, they're the Argonauts, which means actually the sailor of the Argo, and it's often confused with the city of Argos, which we will also talk about next week. In fact, there isn't a connection that the name the Argo comes from the builder of the ship, Argus and Argus, who is helped by Athena, as we remember the inventor of shipbuilding, they build the Argo. The Argo is a very remarkable partially divine build ship. It is made from the trees of the local area, but also include important pieces from the oracle oak from Dodona. So more about that. The very special wood also added to the Argo that gives it a little something extra. So therefore, the sailors on the Argo are the argonauts *nodus* meaning like nautical. Same word that means sailor in Greek. So the sailors of the Argo. I wanted to say that from the oak is specifically at the prow of the ship. Because the tree itself is the oracle that shakes and speaks using the wood means that the ship also is able to speak. So its ascension being in essence, a really special ship. I can't emphasize that enough. So Jason assembles his crew, among them Orpheus, Castor, and Pollux, or Castor and Polydeuces his Greek name that are the twins one of whom Polydeuces or Pollux is the son of

Zeus. We have Telamon and Peleus brothers that are the sons of Aeacus, but also will be the fathers of Ajax and Achilles respectively. We have Heracles, we already mentioned. We have Theseus, we have Laertes the father of Odysseus, but also Odysseus's grandfather, Autolycus. We have a couple of lesser heroes as well, one of them, Polyphemus, who we will lose partway through the trip. Also, the youngest of the group, a young man by the name of Hylas, who turns out to be Heracles lover, who goes along on the trip with him. So really covering quite a lot of Greece, so not locals. They're coming from far and wide, some of them more local than others, but still coming from all the important areas of the Greek world. All the way out into, we don't even see Ithaca off of our map to the left and various different areas within the central Greek world. So amassing of heroes prelude to what we'll see in the Trojan War. So we're told in the Argonautica, there's an initial they set out. We can imagine them setting out here from Thessaly, setting out from Iolcus, coming around the bend and out into the Aegean. Then we have them on begin a series of adventures as they make their way from the known world to essentially what feels like the unknown world, the edge of the known world at any rate. Their first stop takes them to the island of Lemnos that you see up here in the Northern Aegean. We learn that the women of Lemnos have killed their husbands. That's the basic premise. We find out that Aphrodite had punished the women of Lenos by making them stink so that their husbands scorned them, refused to have sex with them, and instead deserted them for Thracian women. You can see where Thrace is across here. Bringing the Thracian women back to Lemnos so that they could have more children. The Lemnian women are sent into a jealous rage, and they kill all of them, their husbands, the Thracian women and their children. They are expecting revenge from Thrace, so they're on their guard, but instead the Argonauts show up. The funny thing is that the Argonauts don't seem to think it's very weird that there's only women. They explain it away that the men have gone off to Thrace. That's obviously not the case. The Lemnian women, and with the consultation and advice of their Queen Hypsipyle realize that in order to survive, they need to produce more children. They're not going to be able to do that on their own, and here are the Argonauts. So let's take advantage of that. So they go out to fight initially thinking they should with Thracian enemies, but instead they seduce the Argonauts. So the Argonauts first adventure is in bed, and we're told that the new generation of Lemnian's are in fact born nine months later. That includes two sons to Jason from the Queen herself, Hypsipyle. So the Argonauts continue on from there. They come into the area called the Hellespont, into the Propontis, which is this little area right in here the Pontus. The Pontus is really the big sea, the Black Sea, and the Propontis means the area before the sea. So coming into this little area of the sea here, and they first stop in the area of Mysia, which is marked down here on the map, but it spreads coast to coast. It's this whole area. So they could have stopped in really at almost any point along the way. The geography of the Argonaut only deteriorates as it goes along. Less and less is known about some parts of this world. So it becomes more of a fantasy. It's a precursor to the Odyssey in that sense that it's this adventure by sea visiting lots of places. Some of them are real places. Some of them most definitely are not, and are just imagined where they might be based on the view of a flat earth and an earth that's circular with an ocean all around it. The geography is sometimes again, as hard to believe as the myth itself. So they go into Kyzikos here, this area which is Kyzikos, which is where we meet, in fact it's called the Doliones. We have King Kyzikos in the story, and he welcomes and entertains them, and he is a good host. This is an example of Xenia, the guest host relationship. They, of course, his travelers are reliant on the guest host relationship to be treated well, and they are. Unfortunately, as they sail away in the night, they are blown back and they don't realize that by the very bad winds. So they reland at the same place. The Dolionians think that they're being attacked. The Argonauts thinks these are enemies, new dangerous barbarian enemies, and they fight, and they kill all of the Doliones, including King Kyzikos, who had been such a good host. There are going to be many instances where the guest host relationship is not treated properly. There will be a scorecard. There will be things that will certainly happen along the way to the Argonauts that might be connected back to instances like this, where even though they didn't know what they were doing, ultimately they can be held responsible for this. So this is one thing to think about. When they stop, then they land in Mysia after that adventure. We're told that they stop in this area because Hercules and his great strength has broken his oar. They don't have extra oars or at least one that that Hercules can use. He needs extra special, strong one, and he needs to carve a new one. So he goes off in search of a tree large enough to make this new

oar for himself. Also, with him was his young lover, Hylas, who goes off to look for water. We find out that without Hercules knowing what's happened, he runs into some freshwater nymphs, and they pull him to them and drown him. So he is living with the nymph, as it were. Even though there's another Polyphemus who I mentioned who was a lesser hero Argonaut, I think he hears the cry, but goes to look for him and can see nothing amiss. Alerts though Hercules to the fact that Hylas is missing. He can't find him. Hercules runs off to search for him. Meanwhile, the Argonauts set sail, they regroup, they set sail, and it's not until they're on their way that they realize that there are three spots missing, three people not at their oars to push the ship. Although there is some discussion about going back and looking for them, they ultimately continue. We have another series of things that happened, including at Bebryces, where Polydeuces killed Amykos, who forces strangers to box with him. That happens down here in this area, around here in Messenia. Then we have the story with Phineus that takes place up in, along on the other side, the area towards Thrace and the Bosphorus. We have this story about the blind prophet Phineus who again, like Tiresias who we were talking about last time. He is someone who can see, although he can't see, he sees the future. That's his job, is to see and to pronounce prophecy, but he is blind. He's been blinded by Zeus because he saw and he told too much. So in this area Phineas is being punished and not only being blinded, but he is forever taunted and starved by having people continue to give him the gifts for prophecy. As soon as he tries to eat them, these harpies or flying female figures, sometimes they're shown half female, half bird, in this interesting red-figure interpretation they're shown as totally female human bodies with wings. Again, sometimes we'll see them also with bird bodies as well. The name Harpies essentially means the takers or the snatchers, and that's what they do. They fly down and they snatch the food and they take it away from him. When the Argonauts find him in a quite serious state, since he's starving to death he offers to help them on the rest of their journey to tell them some secrets. What they need to know, if they will help him scare away the harpies, which they do. They set a table to bait them. The harpies come and then the Argonauts are able to chase them away. Their pursuit of them are stopped by Iris, the messenger of the gods. That enough is enough. They won't hurt him again. You've done your deed. So meanwhile, the Argonauts get the travel information that they need. Most important is how to navigate the next serious hurdle, let's say on the journey, which is the Symplegades, the Symplegades or the Clashing Rocks, two cliffs on either side of a narrow strait of course if we look at the real geography thought to be in this area, the very last little thin, thin strait that goes into the Black Sea. The times when the Argonauts were trying to sail through the Black Sea, these two cliffs would clash together, ruining, capturing, destroying whatever was trying to sail through at the time that they clash together. Phineas tells them a trick, how to send a dove first, bird or a dove through, which could fly faster than the rocks would be able to detect. As they collapse it together and then start to open, the Argonaut should rush through and should be able to make it through before the rocks clash again. This is exactly what they do. Everything is in fog. They can't really see very well. They do see when the fog clears and the cliffs are opening, they see one single feather from the tail of the dove falling behind. That's all that had been caught, that the dove had made it through. So they make the big fast sail to try to get through the clashing rocks. Of course, with Athena's help, they're able to do so, even though like the dove, the cliffs come together and grab the stern part of the Argo. They're able with another wave and movement to propel out and lose either the decoration on the stern or some translations will say the flag. The flag hanging from the stern of the vessel, like the dove's tail is the only thing that gets caught, but they're through. We're told that once the Argo successfully went through the cliffs, then forever they open and they remain stationary no longer to clash again. Therefore, opening up this important sea route to communication and transportation between the Black Sea and the Aegean sea. This, of course, is credited to Jason and the Argonauts as being the successful ship that went through allowed this to happen for the benefit of all. So here's a particularly heroic act with, of course Athena's help. I just put in this is a little tiny island today at that point of where you pass into the Black Sea, which the story, the ancient myth is mapped onto this, that this is one side of what's left over from the clashing rocks, where it came to rest. There's a similar thing on the other side as well. So it looks very similar to what it might've looked like after the story. So our heroes passed that last big hurdle. They make their way across the southern part of the Black Sea, along the southern coast. They have several different stops, including in Sinope. Also the land of the Amazons and various others until eventually reaching Colchis in the eastern edge of the Black Sea, where

they have been told and where we too as readers or listeners know, that the golden fleece is located. So in Colchis we have the city of Aea, which is the city of King Aeetes, and he is the son of Helios, the son God. So not just an Ishmak, he's also a semidivine character. We also know that his sisters are two very important powerful women. One is Circe, which we, of course, will meet in the Odyssey. The other is Pasiphae, who is the wife of King Minos of Crete. We will, of course meet her as well. Circe is perhaps one of the more, well-known very complicated, interesting, dangerous women of Greek myth, and especially from the popularity of the Odyssey. She's often just called the witch Circe. This is also a big indicator of the rest of the story in the next generation as well. So King Aeetes is the father of Medea. Medea is also considered by many to be a witch. The Argonauts, Jason was told that she knows about potions and spells and things that can potentially help him. Again, also the implication is this is a magic power or the knowledge of magic that may well just be connected to healing and midwifery, and all kinds of things like that, but are considered, can be considered, and are often portrayed as being witchcraft. Magic and witchcraft certainly from a woman being synonymous. So we find out that she becomes the helper maiden to Jason. Although one very interesting thing about Medea is that she plays multiple roles. Because she is a strong independent heroine as well, but also one like Clyde and Nestor we'll see in similar fashion. Who becomes demonized through Greek myth because of the dangers that a strong, smart, knowledgeable, independent woman represents for, again, the Greek male society, the stories they are being made by them and reproduced by them. She represents their greatest fear. What makes her even a greater fear than some of our other very strong independent woman, is the fact that she is a foreigner. She's not a Greek, therefore, she's really unknown. She's not only unpredictable because of what she knows and the fact that she's a woman, but in fact from another culture. She just represents everything that's so unknown and therefore to be feared by the Greek world. So she's not going to catch a break. That's what we know, from the beginning of the story, she's not going to catch a break. This is an interesting portrayal of her. It's on a red-figure vase from the later 5th century, beginning of the 4th century. She's shown in a costume that is very elaborately decorated. It's more decorative than most of the dresses that we see Greek women wear. There might here be the implication that it is overdone, that it is not within constraint, that it's too flashy and flowery. We also know from spoiler alert, the later part of Medea story her connection to textiles and dresses, and the tradition too, that many beautiful east textiles that were imported into the Greek world came from the Eastern Mediterranean, and especially from the area of Anatolia. That's a tradition that seems to go back very early in a lot of our tales, including, we'll hear about the Trojans too. That's something that they do is create these remarkable textiles for trade. So we see all of that packaged up in this image of Medea. She's also shown holding a very decorative like theale what's normally like a vessel for libation, but in this sense, it's a little different. It probably holds the magic potion ornament. So therefore it's both recognizable and not recognizable. It's like a sacred vessel, but these are the more the dark arts. Then finally she has this very interesting headdress that is made out of material that's flops over her hair. We're not used to seeing. Greek women are always shown with their hairstyle only. Sometimes they'll be shown with a whole long mantle, like we saw Hera revealing herself to Zeus. In this case, it's different. It's actually with this little thing on top, this little floppy bit on top is a headdress that we see repeated in Greek art on other Eastern figures like the Persians sometimes, or the Sicilians who live in Sicily, that area up next to Thrace at the top of the north Aegean, also potentially up into the west coast of the Black Sea. So it's a different kind of dress style, and that is a signal that we're dealing here with someone who isn't Greek. For the viewer that's the symbol, that's the signal. So it's a whole combination of everything that she's wearing, what she's holding, her prominence in the scene. Also, she's central to the scene, identifies that we are dealing with a very special figure and a non-Greek figure. She's one of our most famous that would be portrayed this way. So we're told that she will be pricked by Eros from Aphrodite request ultimately from Hera. Again, Hera is still in the mix as well as Athena. She is made to fall in love with Jason. So she becomes the helper maiden. She has inside information. She knows what her father is planning to do, which is ultimately kill Jason and the Argonauts because they're a danger. They say that they're here to take the golden fleece. That's never a good thing to say that you're going to steal from the place. Again, not what you do as a guest. You don't steal from your host. The host also shouldn't lure you in and then try to kill you. So we got everything going in this case. Of course, Aeetes he's not Greek in that sense. He's son of the god of the sun,

but yet also has his sense of being a non-Greek. So he sends Jason out on another quest. The quest involves the yoking of, here we have from a lovely medieval manuscript, the yoking of two fire breathing bulls who are said to have bronze feet. So they're like bronze tools when they walk. He's to yoke them together so that he can actually use them and plow a field. We see actually a bunch of the different versions of the story here, but first of all, in the foreground. The fire breathing bulls and Medea, of course, is going to help him by giving him this special potion. We find out that it's made from the blood of Prometheus. That's particularly the Ichor of Prometheus. He doesn't have blood, and that this potion made from the immortal lifeblood. He puts it on himself and on his sword and his shield. This protects him from the fire, from the difficulty with the bulls themselves. Then eventually when we find out he sows the field, Aeetes has given him dragon's teeth, the rest of the dragon's teeth the Cadmus didn't use in Thebes, they're tying us back to that story, that foundation story from the Greek mainland. That he's going to be protected as well, fighting the soldiers that are going to spring up out of the ground from the planting, the sewing of the dragon's teeth. This whole story in general, and Medea's use as the helper maiden is also a story that shows her transformation almost her coming of age or initiation scenario, when she transfers her affections, as it were, her allegiance from her father to her lover, or her potential husband. It's also a time of great danger. We see her navigating this fairly well, and especially because she didn't seem to have any free will involve in this since the gods were pulling all the strings. So he's able to do that. He does sow the seeds, the dragon's teeth, the warriors spring out. He then remembers, of course wise advice that Medea had given him that he hadn't really understood until this very moment, to throw stones among the soldiers who came out of the ground. That confuses them, and they start to fight and kill each other. That allows the Argonauts to pounce on them and kill them all, and save the day in that case. Then we go onto the actual recovery of the golden fleece, which we see here in the background of this image. There's a version of, this one looks very much like a medieval dragon but it's meant to be more like a snake or a serpent. So we remember that that's guarding the garden that has the golden fleece, and in the back it looks like somebody skinning a sheep back there to retrieve the golden fleece. Most versions of the story, though, the Greeks versions themselves, has the that the ram had actually been sacrificed. So the fleece is, is just a fleece. It's just the ram skin with wool on it and, of course, the golden wool. Then as we see in this representation is hanging in the garden, protected in the garden, likely hanging from a tree. Two things I want to say about this story. Ultimately Medea helps drug the serpent, which allows them to steal the fleece and flee. So that's one thing. The other is the source of a golden fleece, which seems to be a way that especially in the Eastern Mediterranean, this seems to have been an ethnographic practice for a very long time. It was a way to pan for gold. So in Anatolia, and in this part of the Eastern Black Sea and the Southern Black Sea, that whole area does have alluvial gold, so gold that is exposed from the ground and is found in rivers. So you pan for the gold very much like the San Francisco and the Golden 49ers. Same idea, but what an early way of extracting the gold was to use sheeps skins with the wool. The wool, of course, has this natural oil, the lanolin, which helps things stick to it, it keeps them, it makes them waterproof on the one hand, but also will collect other things and stick to it. So the idea was, is they would, as the water flows, the sheepskin would block up the flowing water, and the water would go over and around it because of its waterproof properties, but they would also then stick and collect. The gold would collect in the wool, so then they could just pull it out and literally extract the gold straight from the fleece. We know that this was something a way of collecting gold in the ancient world and even in the more historical contemporary period as well. So we think that's kind of the origin of the golden fleece. So in the myth it becomes this ram that has fleece that is gold. That would be easy for at least people in the Eastern Aegean and Eastern part of the Mediterranean and possibly the Greeks as well, in Northern Greece. Think about how or what that would look like based on this practice of extracting gold from streams and rivers. So, long story, but one that really grounds it in a kind of truth that if you did amass a lot of these, it would be of course very valuable with all the gold stuck in them. So it would be something worthy of stealing at the end of the day. The other thing I want to mention is about this image. This is one of the few images that we have that seems to be the tail connected to the golden fleece. We have this ram hanging in a tree in the background, and we have Athena. Athena feels necessary to have her owl with her. That's good. If we didn't already know who she was. We can tell from the plethora of attributes who she is, and we see, of course, this giant serpent. What

we also see is what must be Jason dead, half dead, unconscious. Usually when a figure is shown with their hair all loose like that, it means they're certainly not aware, they're not conscious, but often they're dead. So this is an interesting scene and not a story that we know from anywhere else. There must have been a version of the story where the serpent or the python actually swallowed Jason. Either because of Athena or something that Medea did or some other situation, he is able to regurgitate him back up. Jason is either revived or brought back to life. Fascinating that this must have been -- it's unlikely that this artist totally made up the story. It's coming from somewhere. It reminds us very much of the Homeric Hymn to Dionysus, where we have that wonderful hymn. Then we have that single representation by Exekias with Dionysus sitting in the ship with the dolphins from the tondo from the inside of that big kylix. So every once in a while you get these interesting alternative stories. In this case, we've lost the literary side of it, which is too bad. I would love to know how he got himself into this situation, and of course, how he came out of that situation because the story continues. They do get the fleece and they're able to leave. I did want to point that out. Here is another not as beautiful of a painting, but one on the outside of an emperor that seems to show the same thing again, there are not other stories that show a ram's head in this case, hanging from a tree and someone of course grabbing it, pulling it. Here we have Athena again, actually very friendly looking gorgon on her aegis. Then going off to escape. We hear that Medea has her brother with her, and they escape on the Argo first down the river towards the sea, that the area where the fleece was, was further up the river from Colchis itself. Again, we have two different versions of the story of what happened next. Aeetes is very angry and gives pursuit. The one version, of course is that Medea slows him down by killing her brother Apsyrtus and cutting him into little bits and pieces, which she throws into the sea. Aeetes and his ships stop to collect the body parts to make him whole again, at least for burial. Then the Argo is able to flee. Alternatively, though, there is a version, but the other version is of course, that Jason kills the brother, that it's not going to be easy to take him along. The brother is probably more valuable and that Aeetes is more likely going to try to get him rather than Medea the daughter. So he kills him, but is said to bury him except for his feet and legs, so that the ghost of Apsyrtus will not be able to chase him around and haunt him. So then they make their way back across the Black Sea and they go on this crazy voyage. Again, through many parts of the world that seem to be not particularly well known. It is very much an adventure out of the Odyssey, and it's likely that this part of the story, this part of the journey was added later, was incorporated into the story later in a very post Homeric world, where this Odyssey into these places that are really on the edge or beyond the edge of the known world happen and are possible. So we see that very much being part of this. So we have a fantastic geography that is imposed on East and South Europe. This is, again, someone's attempt to try to track where all their route and all the places that they went. They're said to sail up the Danube, and come out in the Adriatic Sea. We see that they are at one point caught by the Colchians who continue to pursue, but Jason quickly marries Medea and consummate the marriage. Once the bride has been deflowered, she can't return home as a maiden to her father. So that literally seals the deal. That's where that pursuit ends. There's also this wonderful story where they're swept inland from the sea into Libya, and they have to carry the Argo back on their backs so that they can get to, so they can get back to the sea. They rest in the Garden of the Hesperides, which is the fascinating intersection of many of our stories. Again, one that we'll see next week as well, that the snake that was protecting the Garden of the Hesperides has been killed by Hercules. The nymphs are crying over this death. They see him in fact retreating from the Hesperides from the Islands of the Hesperides, but they can't catch up with him. So he's still not returning as part of the Argonauts, but interestingly, in case we had forgotten that he was there and had been left off and has gone meanwhile. We also know that the apples of the Hesperides are Hercules final labor. So he's now going to return back to the Argo and finish his 12 labors this one being the 12th. So it's also an interesting almost intellectual thing that gives us a sense of when in time we are and where in space we are as well. Another interesting story is they pass by Crete. Boulders fall all around them, and threatened, of course, to crash the ship and break the ship. They were told that these boulders are being thrown by a bronze giant whose name is Talos. He was a gift from Zeus to Europa. You remember Europa back to her coming from the Eastern Mediterranean and being taken to Crete and raped by Zeus. Producing the next generation, the first generation of Cretans according to myth. In this special bronze giant, which makes us think very much of a bronze statue the way that it must have looked. Contemporary



Greeks seeing bronze statuary all around them would have a sense of the shining metal and what that would look like. He had a single vein of Ichor that animated him, that made him alive, and this had to be replenished through a hole in his ankle. He lived apparently on the south coast of Crete. He attacked strangers and keeps that area, which is of course faces the great unknown south and the north of Africa. Kept that safe from strangers. Medea is able to put him in a trance using the evil eye, which is a good, bad, scary. The whole reason we have, for instance, the aegis and all of this apotropaic stuff is to propel and keep away the evil eye. Here Medea is one who does, or performs the evil eye, and she's able to put him into this stupor, and he hits his falls back, hits his ankle on a rock. The plug in his ankle falls out, and the eye core drains, and he weakens and falls into the sea. So this is very much what we have going on here. I concluded the black and white, so you could see the whole vase, which is a beautiful, beautiful vase, but also we see very likely Medea in here with, again, the very ornate dress that she's wearing. It's harder in some ways to see in the color image, but it shows how the painter used this white, almost yellow paint to indicate that this is the shining bronze giant. So they returned Iolcus, which is where Apollonius story ends in the end of the Argonautica. Interestingly it suggested that this was a four-month trip, although it seems like it would've been a lot longer than that. Word had spread back to the Iolcus, back to the Capitol that the Argo was lost and sunk, and all the Argonauts have been lost with that. Back at home, Pelias congratulated himself as being the first man to avoid fate, an oracle that was given to him. So fate, in other words, which of course, hubris to the max, he celebrates by allowing Aeson to kill himself, and he drinks bulls blood to do that, and the wife kills herself as well. So we have then the next part of the story series of the story where we have, first of all, the rejuvenation of Aeson from a herb potion that Medea produces. She becomes very much now -- comes into her own wife of Jason but also powerful female figure purveyor of magic witch in other words. Again, we see, especially with the potion, the taking of life and bringing back of life, lots of similarities with their aunt Circe. They also are portrayed as being dangerous in the sense that they are beautiful and sexually alluring. As foreigners, they understand these, let's call them medicinal arts, but we could also say magical arts. They worship Hephaestus in fact because of these things that they know and what they're able to do. So the next kind of interesting story is the story of the daughters of Pelias, which is really where he's going to find his revenge taken on him, first of all, going all the way back to Hera, but of course, also with the things that he did to Jason, the things that he did to Jason's parents as well. So he's convinced. He's an old man, he's an old king. We see that in, I'm sorry, the quality of this image isn't very good, but it's a great vase that shows this story. In which again, an old man is shown with white hair and is partially balding and a white beard as well. He is obsessed with this. He like many when hearing the possibility that there's magic that could make you young again, he's intrigued by that. Medea demonstrates this ability with an old ram that is cut up and cooked with herbs and spells. When the lid is removed from the cauldron, there is a young lamb that comes out of it. So that's the story that we see here. We see the daughters of Pelias. We see in essence a ram going into the pot, but we know of course what's going to happen. It's likely meant to be Medea over here, she has a fancy crown on here. So this is the demonstration. The conman's demonstration get him sold on what's going to happen. So Pelias's daughters do exactly the same. They kill their father, they cut him up, they put him in the stew, they put on the lid, they wait a while, they take him off the lid, and of course, all they find is Pelias stew. Medea feels very bad. She feels very sorry. We must have forgotten some ingredient in this, but of course, that is the end of Pelias. That is also though murder of one's family on Jason's side, and means that he has to go into exile. Like we've seen before, you go into exile in another place, in another royal house, in another fancy place. So they go from Iolcus up here, down to the city of Corinth, which seems to be a favorite place for people going into exile. This is a good version of that. So Jason technically is the king of the Iolcus. He takes over before he goes into the exile. It's really almost a metaphor for democracy, overthrowing the aristocracy when the people reject him. There's also the suggestion that he's abandoned by the gods. He becomes a man without a country and ends up in Corinth, where we meet King Creon. This is a view of Corinth today, the archeological site where the ancient city of Corinth was located. There was also another upper city called Acrocorinth. It was a fortified area, sanctuary, but also some other spaces up there. So you see the two Corinth here. This is a Temple of Apollo. We can see the columns up there. So we're going to see a couple of other images of that as well. So we rejoin the life of Jason and Medea in Corinth through the play,

the Medea that you also read for today. We find out that she has had two boys with Jason, and they seem to have enjoyable fine life in Corinth, even though they were in exile. Jason is in some ways not living out his destiny. I'm sure he's thinking as the King of Iolcus. We find out that Jason is decided and he's had the opportunity to literally dump Medea for the Princess of Corinth, the daughter of King Creon, whose name Glauce. The very real and bitter emotions from Medea's perspective is what we get in this play. One of the, perhaps, I think one of the best plays from the ancient world, certainly one of the most interesting female characters that we get, and of course it's from Euripides Medea one of his best, I think. Throughout his place, which we've seen and we will see is strong fleshed out female characters, is something that actually he does really well. As modern readers seems to set off in a different way than what we might know from other authors and other playwrights. So we know from Euripides that there were approximately 88 plays altogether, luckily 19 of those survived. It's the largest corpus of the ancient playwrights Greek tragedies that we get. He only won first place four times, which seems not fair. I think that in fact, if this plays out in the reproduction of his works for centuries, and of course the popular survival of a large number and the popularity of them even today, shows that his work was actually more valued and more popular after his death. Potentially we're just too much for the contemporary period, including the strong female characters, including some of the very elaborate, violent things that go on in these. Great tragedies, but maybe they were in fact ahead of their time, or too much for their time. That's something to think about. So a couple things about the play. We're not going to get through the whole thing today, but I'll start out and then we'll stop partway through. You'll just have to have a cliffhanger until next Tuesday. The play very much, and this is a 19th century painting of Medea, which I think is very interesting and evokes some of the stuff that we see in the play. That it very much stresses the female perspective, which is super unusual for the ancient Greek world, for this perspective. Again, I think we get the sense of the story and of her because of this strong female perspective that's emphasized. It's not just Medea. There are sympathetic portrayals of all the women in this story, who many of them are slaves and pawns, and those that have very little agency or no agency at all, and how that plays out. We hear about that already. Medea in this terrible state. We have the discussion between Medea and the nurse, and we hear what's going on with the realization of her husband going to leave her and even, send her and her children away. Here she is a helper cheiron, a helper maiden, even though she's the wife, but the wife does that as well. She gave up everything for him and ultimately with the promise that she would be married and taken away from her father's home and be safe. Of course, that includes a stable home, a stable family, and a strong reputation. All of these, of course, are threatened at this very moment. She explains her situation to the Chorus, which are Corinthian townswoman, and also elicits their complicity that they are not going to tell on her because of the common bond of the difficulty of women's lives and how that bonds them together, and they're all understanding or sympathetic of the situation. It also would be very telling for the contemporary audience in Athens. The women in Athens they were literally like Medea to some extent, an outsider in their own homes. It was traditional. The usual situation that a woman, again, a girl, very young, maybe 13, 14 years old, was arranged into a marriage with a much older man in his mid to late twenties at the earliest. That she would leave her family home, home of her father, who had brokered her as piece of property to this other man. She would go to live with her husband and her husband's family because these are multi-generational households here. She would have to try to bond with this family that wasn't really her own. She was always the outsider. Her situation could get a little better once she produced children because that was the ultimate goal. That was the whole reason she was there, is to produce legitimate heirs. If something happened to them, if they die, which of course must have happened, all the time a very high rate of infant mortality. If she was perhaps left barren because of that, she would be sent back to her father's house and therefore, he would be ashamed and this would be a soil on reputations and all that kind of thing. She complains, Medea can't do this. That's part of her complaint is, unlike other women who could go back to their dads, she's absolutely cannot, especially she killed and cut up her little brother. Let alone all of the things she did to help Jason. So, as I mentioned, Medea is very much men's worst nightmare, especially Athenian men who never felt like they knew their wives or totally understood their intentions, but controlled them. In any possible way that they could. They tried to control them because they feared them. So someone like Medea, who takes the agency and has the power, and the magic would be absolutely the worst case

scenario. Ultimately we find out that King Creon is banishing her. He allows her to stay for one night, one more day to get everything in order, but she and the kids must go. This is when she runs into the king of Athens, who happens to be visiting King Aegeus. She convince him to provide refuge for her in Athens. He explained to her, sure, but I can't take you with me now. You'll have to come on your own. Then she sees her way out, she's got her exit plan, she reveals her plot for killing her children and killing her rival. That's our cliffhanger. We will start again next week finding the end of Jason and Medea's lives going onto the House of Dionysus. Thank you guys very much.