

Kim Shelton: Hey. Good morning, everybody. Welcome back. I will, first of all, apologize that I sound like I'm speaking to you from a tunnel, I'm a little stuffed up today. The tree pollen has defeated me. So, between that and my allergy meds putting me to sleep, I will try to be as lively as possible today. Of course, The Trojan War is always something to continue to get us interested. So, we had left off in almost the middle of the Trojan War, of the reading of the Iliad and the information that we get on The Trojan War from that time period. So, we'll continue on with that, and then go through the end of the war. Because spoiler alert, the war doesn't actually end in the Iliad, which has struck some as unusual. But there are interesting devices. It's almost like a cliff hanger because, again, it was one of a large tradition of epic poetry, out of the tradition surrounding The Trojan War, what led up to it, things about it during. And then of course, the many things that come after. So, this is just one important piece of the puzzle. I think I had left off, because I can't remember entirely, but I'm pretty sure I left off talking about the Embassy to Achilles and that things were going really, really wrong with the war. Which of course as Zeus predicted all long anyway. And spurred on by Thetis' desire to get glory for Achilles. And yet, Achilles is sitting in his tent and upset by what Agamemnon, the slight, that he believes in and his society is giving him this information. This slight by Agamemnon taking his war booty and especially Briseis, his war bride. So, this group of men who represent sort of reason, his closest friend, or comrade and then also as a kind of tutor parent we have Odysseus and Ajax and Phoenix. And they present to him numbers of reasons why he should come back including, we need you, the Greeks are suffering, they're dying, we need you to come back. But also, that Agamemnon has offered to give everything back and even given Briseis back, I didn't really touch her anyway. But we see that Achilles is on his journey of change, of personal change. And in the deeper context of questions about status, and power, and reputation, and immortality, and all of these things that are confronted in this epic and are also thought to be hallmarks of what we call the Homeric Society. This epic ideal and epic society some of which, we know, is very influential on the later Greek society. That the people who read these poems and took great stock in them as history. So, the plot of the Iliad is really Achilles wrath, right? We see how it starts, and then we see what happens to it as time goes on. It's, in some ways, festering. And yet, he does have a new outlook. He realizes that, in fact, it's not about material objects. That losing honor is deeper than that, that the honor is more important but it's also deeper. And that immortality, and epic immortality, in fact, doesn't probably compensate you for your very short life. Which of course, this role of destiny, and of fate, and of knowing what's going to happen to you before you even arrive at Troy is also something that weighs on Achilles and something that, in some ways, is simmering. It's what began the fuel of the wrath. Is that he has this compressed sense of what he has to accomplish if he is going to be of the rank, and status, and all of those things that every one of these heroes is told that this is what they have to achieve and what they have to desire. So, the embassy doesn't work after all, but it's a good reminder of the important things, important elements of Homeric Society. He does treat them essentially as a good host, and we're reminded of the guest/host relationship, and how the obliteration of that is what got all the Greeks here in the first place when Helen was abducted. And yet, Achilles is not entirely successful. He feeds his guests, he has proper conversations with them, but he also rejects what they're offering. Which is, again, sort of part of the tit for tat that goes on at this time. So, one person who is missing from the embassy but who is an essential character and one that will continue to change Achilles and to further his journey of self-discovery and self-understanding along, is Patroclus. Patroclus, his special friend, is potentially also his cousin. This is a red-figure vase by the Sosias Painter. It's meant to be Patroclus, who is wounded. And Achilles is bandaging him. And we have Patroclus here seen as a slightly older man. I mean, he's still young but he has a short beard. Whereas in this case, Achilles just has little peach fuzz, sideburns. So, he's meant to be even younger. And again, we're reminded that Achilles is the youngest of the contingent at Troy, but yet still the greatest Greek warrior. Patroclus was, and this is also interesting because he was knowledgeable of some medicinal arts, and there are scenes in the Iliad where we're told about him helping others that have been wounded or hurt. So, here in a kind of reversal, he who knows the healing arts as it were, is being banished and healed by his friend. And also, emphasizes their close relationship. And is really of course, Achilles' only super close relationship. Whether we mean that just by the bond of the two of them being best friends growing up together, going to school

together. Whether we mean that in the many potential indications that there's more there, and that this is also a sexual relationship in addition to being one of deep, endearing love. Familial love, friendship love, all of that, comrade love as well. So, there's a lot here in this package. But it's super important for the rest of the story, really, the rest of the story. Alive and dead. Patroclus is super important for the rest of what happens to Achilles and how our plot continues to go forward and ultimately is resolved. Patroclus is also of course, the one who really gets to Achilles. As the others, who were speaking truths and coming at him from the different values that he should respect. Patroclus comes in a different way, a different emotional core, and in fact is said to be weeping. That he wants Achilles to give up, he wants him to rejoin the fight. He can't stand to see what's been happening to the Greeks and how in grave danger they are, to lose the camp, and lose the ships, and ultimately lose the war to the Trojan's. And Patroclus has been out there, fighting, and seen it, and he has been reporting it, and he wants to emphasize it yet again. And then, we're presented with Patroclus' alternative. He convinces Achilles, of course, to allow him to fight instead. That really, the Trojans would be scared enough just to think that Achilles was re-entering the fight because of his wonderful reputation, and honor, and everyone knew that he was the best warrior. So, let me, Patroclus, wear your, Achilles', armor and I can go out with your men, with the Myrmidons, I can go out with your horse and chariot. And of course we have, this is an image of an early black-figure, Kantharos, a fragment, or a shard, of a drinking cup which shows Achilles with his horses, who were magical horses and could speak to him. They sometimes were quite sassy, which I always enjoy. So all of this, Patroclus is saying let me play this part. You, therefore, do not have to relent. You do not have to give up your ground which we get, we understand why you are doing what you're doing, because you've been mistreated by Agamemnon, and your honor has suffered because of it. So, keep your honor but at the same time help the Greeks. Let me do this. Achilles, of course, does succumb to Patroclus' tears. He says, sure. Okay. And of course, Patroclus says that this also a way for Achilles to gain further glory but without losing his honor or giving in to what he said he was going to do. Achilles agrees but warns him a couple of things. And it's interesting what he warns him. One, of course, is to not be too successful in what you do. That will in fact, lessen Achilles' own glory. So, you may be in my chariot, wearing my armor, leading my men but you're not me. So, don't be a better me than me, and therefore cut into my reputation and my glory. It's very, actually, self-serving. Sounds like be careful because, but no, it's more like self-serving, I don't want you to go too far and ruin my reputation. But also says to him, also don't be too big for your britches. Don't lead the way to Troy, don't overstep your abilities and forget who you are because you are pretending to be Achilles, because you are dressed and armed to be Achilles. You still are not Achilles. And in fact, Achilles predicts and prophesizes, Apollo may kill you. And so, we foreshadow exactly, of course, what's going to happen. And there's this very, very detailed arming scene which is similar to one that is one of those stock scenes that's repeated over and over again in the Iliad. This one though, it has a good function on one hand to heighten the suspense and also is a little bit of a pause and very much a foreshadow of what's to come. And it's pointing the finger at the armor. The armor becomes a symbol of doom. A symbol of fate, and ultimately, Achilles fate. And Achilles' fate is to die at Troy. So, as Patroclus takes on the armor, he takes on the fate as well. He also, of course, takes on a number of Achilles' faults that we see. And some of that is being petulant, and some of that is being heights of emotion, and full of rage, and not always thinking what he's doing before he does it. So, that comes along with it. But the really hard part is the fate that comes along with the exchange and the wearing of the armor. So, Patroclus goes out, again, leading Achilles' men and with his armor and his chariot. And the first thing he does, and the first things that happens is that he kills Sarpedon, one of the Lycian princes, who is the son of Zeus and, of course, an ally of the Trojans. And this very famous red-figure vase by Euphronios from the late sixth century BCE, illustrates the death of Sarpedon in which he is, as the son of Zeus, and of course we have this interesting interchange about Zeus not being able to save his son because it's fated to happen. So, an indicator from Homer here that, in fact, Zeus is not fate, Zeus also has to answer to Fate, or follow Fate. And again, there continues to be debate. But in this instance, he can't save his son. He can afford him special privileges, which in this case, under a cloud, he is removed. His body, his dead body, which you can tell here by the draping hair, and the drooping of appendages, and the blood coming out of his many wounds. He is collected by the personifications of Sleep and Death, who are these two helmeted, armed figures, also winged figures. And we

have Hermes in the background, which we recognize from his winged sandals, from his little winged travelers hat, and of course his caduceus, his staff. And so here, he is the psychopomp. He is the guide of the dead. So, Sarpedon does not have to lay on the battlefield, his body does not have to be desecrated in any way, he gets special removal, and special care because of who he is. So that's sort of an aside in this whole story, but one that, again, is a glimpse into how the Greeks are themselves, and Homer in particular, are grappling with the ideas of what the Gods do, who they control, and so on. Following this, Patroclus is overtaken by many of Achilles' faults. He does kind of forget who he is. And goes into a blind rage attacking everything, including the walls of Troy, themselves. And of course, this makes him doomed to die. You get, again, emphasizes that this, we're told that Apollo repels him three times while he is attacking the wall and trying to climb it, and then ultimately Euphorbus wounds Patroclus and Heracles comes in, I mean, excuse me, Hector comes in for the kill. And it is, again, the Patroclus' death is an essential turn in many different parts of the story, but specifically for Achilles and for the plot of his rage. Also very significant, and of course part of the battlefield traditions that we hear about in Homer's tale of The Trojan War has to do with, again, how there is this sort of group combat, and then there's a lot of hand-to-hand combat. We even have the scenes where they throw spears at each other, and they throw stones at each other. So, there's one-on-one combat often. But what if someone dies, when a warrior dies, they're vulnerable, their bodies are vulnerable. But usually what happens is that the body will be stripped of the armor. The armor and any weapons will be taken as booty. Exactly the same kind of thing that we saw happening in the Greeks and the Greek camp when they would go on raids in order to re-supply. All of that that was taken, lots of metal objects and things of value, were the spoils. The spoils of war. And the enemies, the enemies' possessions; their armor, and their weapons, is exactly that, too. So, we see that happen in this instance, and what's interesting is unlike most cases where the armor is collected and kept, again, as spoils of war. Hector puts on the armor. He wears the armor. And we see again, with that potent symbol, the transfer of the fate of death onto Hector, himself. So, he has caused the death of Patroclus but it's literally the wearing of the armor that is the full signal to us what is going to happen next. So, we know, of course, that that is going to come. When Achilles learns about Patroclus' loss. He has an extraordinary reaction, extraordinary for the Greek heroes of Troy that we've been hearing about and ones that have been losing comrades all along. He goes through an incredibly sympathetic virtual death, the way he mourns Patroclus' loss. He also acts in ways that Greeks would recognize as appropriate tradition and behavior for a spouse to go through, especially a wife to go through upon the death of her husband, which includes refusing to eat, or drink, or sleep. And that there are special mourning wails or screams, and dirges and songs. And his are so strong that they frighten the Trojans, that they hear his wails from the Greek camp. And ultimately this will distract them and it allows our other important heroes, including Odysseus and Ajax, to recover Patroclus' body. So, even though the armor and the weapons are gone, we have the retrieval of the body. So, this is a turning point in the sense that this is finally the straw that's broken the camel's back. And Achilles is ready to re-enter. That he needs to rejoin the battle. But of course, his armor is gone. We just learned that, that his armor is gone. And we have this lengthy aside in book 18 where his mother, Thetis, the sea nymph goes off and commissions from Hephaestus, himself, a new set of armor. And that's what he see here in this red-figure tondo. We see Hephaestus, the blacksmith god, and Thetis here receiving the new armor of Achilles, including the very famous shield of Achilles which here, is shown very simply with a normal emblem on it but in fact, is described in the story as incredibly elaborate, relief work with a whole narrative going on, on the shield including representations of the Earth, and the Heaven, and the sea. And two cities locked in combat. And contrasting both, scenes of normal life to scenes of life under siege. And we are, again, reminded that we are closing in on 10 years of war with the Greeks laying siege to the Trojan City and what that actually must be like, even as we are mostly thinking about war and retrieval and revenge. Armed with his new armor, Achilles will rejoin the battle and becomes a killing machine. For several books we have Achilles fighting in an unstoppable, in an unquestioning way. In book 21, we actually have the river, the river Scamander, the personification of the river god as it were, fighting Achilles, himself, who has entered into the river. But mostly because the river is so choked with corpses that it can't move. So, he's fighting Achilles to try to free itself. And the underlying conclusion here, the point, is about Achilles' revenge for the death of Patroclus. That social status, and wealth, and honor really gained

through those, are not worth dying for, but revenge is. And this signals very much his turning point in this story. He has rage, but no longer directed at the Greeks. It is now totally turned a 180 and is directed at the Trojans and there will be no compensating him for that. Book 22, which you read of course, we hear that everyone retreats inside of the walls of Troy, except for Hector. He goes out, even though he is warned by his parents of the awful events that are going to happen. He goes out to confront Achilles. He is incredibly freaked out, he loses his nerve, it's the one chink in his armor. We've grown to love and respect Hector throughout the story, that's kind of the whole point is to, by glorifying the enemy, you make the Greeks seem even more powerful in what they are able to accomplish. But yet, we do also question various different things. And Hector? Why should Hector pay for something that his brother is responsible for. And yet, he is the man that he is the family man, the citizen, the warrior. So, he loses his nerve and he contemplates maybe just public shame is better. Or I can just give up, I can use the white flag and surrender and maybe I would be okay. Knowing full well that's not going to happen. There is no way out. He [INDISCERNIBLE] himself of what's going to happen. So he runs. He runs. And we have this marvelous simile about Achilles "like a falcon in a long, smooth dive. Hector, like a fluttering dove, versus falcon, snatching the dove from its flight." So, Achilles swooped and Hector tumbled. Hector has gone out to die, but then runs from death. And in fact, three times around the city. It recalls the three attempts at climbing the wall with Patroclus before he died at the hands of Hector. But it also simulates a funeral procession where there is a certain circuit that will perhaps encircle the city or encircle the home and emphasizing, again, what's going to come. Zeus acts as judge, this is of course, still all part of his plan. He's not only killing a lot of people with this rampage that's going on by Achilles, but also gaining him the kind of glory that Thetis wanted him to have for in what remained of his very short life. So, all of that's coming together. Zeus acts as the judge. He weighs the heroes on golden scales and of course, where it's indicated that Hector is doomed. Athena brings a halt to his running, to his run and Achilles' chase by disguising herself as one of Hector's brothers, Deiphobus, which basically means fear of the god, so that's interesting. And turns him around. So, halts him in his tracks, he thinks he's talking to his brother, and convinces him, of course, to turn around and die honorably, which he does with Achilles shoving his spear in the vulnerable part of his throat above his armor. Before he dies, of course, with a spear in his throat, he begs Achilles to do the right thing. To give his dead body to his family for burial. And it reminds us what society says one does with the dead. We're reminded that during wars, including this very same Trojan War, there were temporary truces, and stoppage of battle so that the two sides could go out and collect the dead and bring them back to their respective camps or home in order to have a burial of the dead. So, we're reminded of that. It also, though of course, foreshadows exactly what's going to happen, Achilles' horrible acts that are very much against the norm and against society. We have followed by this, we have Achilles strapping Hector's body to the back of his chariot and he drags Hector's corpse, his naked corpse, behind the chariot, around the tomb, or tumulus, of Patroclus, the one that's being created for him. And he does this for 12 days. And we have in this image, also a black-figure, in this case a hydria, we see an image of that. We see the folks in Troy mourning the loss. We see Achilles driving the chariot, we see Hector being dragged behind with his arms outstretched and his feet laced to the chariot. And this white blob is basically a tumulus, it says Patroclus on it. So, this is Patroclus' tumulus where it's being around. And then we have a little image possibly the soul of Patroclus or something like that, that's watching it all go on and overseeing it. Achilles only gives up this repeated action, really desecration is the right word, because of Zeus. Zeus basically says to Thetis enough is enough, make sure that he gives up his wrath and ransoms the body. Make him stop, in other words. We go on to the funeral of Patroclus where we have 12 Trojan captives are slain. There's a huge fire that's set. We see armor, some armor anyway, being sat there. We see prisoners being slain. They will be slain at the pyre. Animals also go on the funeral pyre. Then, the body is cremated. And as we know, put in an urn to await Achilles' death which, again, we're reminded is fated to happen. And following this there are funeral games. And these are very interesting that they're very important for our Greek understanding and development of games, and the athletic contest that we'll know of from the historical period. Although we really have no evidence that there were funeral games in, whether it's the Bronze Age or the Iron Age or this early period, but it's interesting that these are the exemplar, these are the ones that are used and are modeled after. And we're told of the various different games and the prizes that are won, and all

of this in honor of Patroclus. And we see this is again, a shard of a vase by Sophilos. But, we have the chariot race that Diomedes wins. And here we have the Greeks watching on these very interesting looking bleachers. They're watching the action, both sides going around the vase, of the various different events including that Agamemnon enters an event and is just awarded the victory, doesn't even need to compete. And again, showing the wrath is over, the whole issue is over. It's behind them. Patroclus' death and Hector's death has brought all this out, it's flipped everything. Achilles has had his turning point, and he's looking at things very differently. Which comes to a conclusion in our last book, book 24 when Achilles continues to grieve. This is really excessive grief and emphasizes the importance of the relationship between Achilles and Patroclus. If there's any doubt how close they were, the level of grieving absolutely emphasizes that. So, the funeral is over and that's supposed to be a signal in which you then get on. You get on with it. Because the Greeks are still having a battle against Troy. Helen is still in Troy. She has not been recovered. So, there is work to be done. Life goes on. But Achilles is still not totally there. And that includes that he still has Hector's body. So again, Zeus tells Thetis it's time. He needs to give the body up. We have this amazing scene where, escorted by Hermes, King Priam of Troy goes to Achilles' tent. He again, with the help of the gods gets into the Greek camp and into Achilles' tent. Achilles is quite surprised with the appearance of Priam. He knows who he is. And he appeals for the return of the corpse of his son. And we see here in this red-figure cup, this would be very easily understood by anyone looking at it, that we are in a domestic setting. Start with that, that we have the bed on which men recline, and feast, and maybe sleep. But definitely eat and feast when they're among other men. And we have under it, a dead body. So, no other than Hector. And here we have Priam coming, shown as an old man; balding, white hair, and a long beard, and even with a staff. So, he's weak, he's old, he's vulnerable. And we even see Achilles, he's a little bit of a larger scale, larger than life character here. Not quite recognizing Priam and what's going to be asked, but we're just on the verge of that. And this is where we see the true transformation of Achilles. Forget wrath for a minute, forget his youth, forget his sense of honor, or even his fear of his destiny. We see Achilles return the body. Return the body because of what Priam says to him. About his sudden empathy for this old man, for a father. Making him think about his own father, what his own father has essentially already lost as he is there and will die there. And it just gets to everyone. But gets to him. And he also shows himself to be thoughtful and caring in a way that we had not ever seen Achilles before, other than in his love for Patroclus, and his grieving of Patroclus. When he insists that Priam not see his son's body even though he insisted he must. He has the body prepared and wrapped so that he can take the body away and not have to see it in this state, again, dragged for 12 days behind a chariot and then sitting around inside, outside the tent. We do know that the body was refreshed by the gods, by Apollo. Every day it would be refreshed. Which is the only reason that there was a body left at all. So, there is some divine intervention in all of this. And yet, as a thoughtful, sentimental, and emotional human being, he sees his own father in his enemy and he shows us his growth and maturity. So, the Iliad then ends with the lamenting of the Trojan woman, Andromache and Hecuba, at Hector's funeral which goes on for 11 days. There's a truce, that's agreed on for that funeral to happen. And the poem ends, "And so they buried Hector tamer of horses." And there goes our plot, the beginning, the middle, and the end, the wrath of Achilles with the death and burial of Hector. But, guess what? The war is not over, which always shocks folks. When they think that the Iliad is going to be the end of the war and of course it's not and lots of popular portrayals of The Trojan War that purport to be adaptations of the Iliad also seem to forget that sometimes. But you can't tell the story of the war without actually ending it. So, we will do that as well. This is an image. An image of Troy, the archaeological site as it looks today, partially excavated, and you can see the huge walls and ramps, both of the inner part of the city and the outer part of the city their rings of walls that are part of the protection of the town and something that the Greeks are still going to have to deal with. So, when next we learn from snippet, fragments of the epic poems that then go on after the end of The Iliad before we get to the Odyssey, there's the other ones including the Parises, and the others that are in between. We have another group of important events. One of those is the attack of the Amazons. The Amazons just get to Troy at this point. They're not there during The Iliad, they come afterwards, we don't know if they got lost, if they had other things to do exactly. But anyway, they're a late addition, allied to the Trojans. And so it's sort of fresh blood, fresh soldiers on the battlefield, Achilles is fighting with them and we have this famous, very emotional,

powerful scene where Achilles, and these are two different versions, an early one from the later sixth century in black-figure and then also a red-figure version from the middle of the fifth century. And we have here both scenes, again popular in art, is when Achilles appropriately is fighting the leader, the Queen of the Amazons. And in fact, kills her. Penthesilea is her name. But we're told that she's such an amazing warrior that Achilles didn't even realize that he was fighting a woman. And that, in fact, it wasn't until at the moment when, again, and we see just like the way that he killed Hector, here with a spear and here with a sword. But the same location, above the armor at that little hole in the neck, the top of the chest. And at the moment that he kills her, her helmet falls back and he sees that it's a woman and he looks her in her eyes and they immediately fall in love, and she dies. Greeks love a good Romeo and Juliet. So, this was that kind of situation, a love story but even just for a second, and it really caught the imagination of artists, and like I said we have many representations of this. And in some, it's much more obvious that, in this case, the white skin tells you that this figure is female, and the other is more the sense, the headdress, of what she's wearing, which obviously Achilles should have noticed but that's for us, the viewer, not for him. We know the story, that he didn't know until the last second. Until it was too late. Eventually, we get to the point where Achilles' destiny catches up to him. Paris, with Apollo's help of course, will shoot an arrow into Achilles' Achilles heel, that vulnerable, mortal point of him that remained when his mom tried to make him mortal. This is said to happen near the Scaean Gate, which is the big main entrance of Troy and where we had seen back in book six of the Iliad that poignant scene with Hector and Andromache and Astyanax, their son. And it's on full display of the Trojans, it's a great climax. We see here, there's very few actual representations of this. It's a very well-known story, many recount it in the ancient Greek and Roman traditions. But again, it wasn't something that was particularly illustrated, that was thought worthy of illustration. And we're reminded again that Paris is an archer, rather than a traditional soldier, and in the minds of the later, historical Greeks that makes him more Persian like, more Eastern in a way that heightens his villainy based on their own history, their own conflict with the Persian Empire. But it also signals to the listener of epics and that, that he's not as good of a man, not as good of a warrior as say, his brother was. But redeems himself, because he is a very good archer and he is able to kill Achilles, again, with Apollo's help. So, there's a fight over Achilles' body. Luckily for everyone, Ajax, arguably the next best warrior among the Greeks is able to get Achilles' body and remove it from the battlefield. We have one scene here. This is an early one from the early sixth century, and it's even labeled for us that Achilles is over the top and Ajax is strongly holding him. And again, he's dead. His hair is hanging down, his limbs are loose and [INDISCERNIBLE]. That symbolizes his death. Here's a slightly later version of this same scene. Again, more of the fireman's lift in this case, but still with the shield at his back, and the shield at his side, protecting both warriors as he removes him from the battlefield. Ultimately, Achilles, there will be things connected to his death. One of the first things that happens, actually has to do with following his funeral. So, we have this great funeral for him, recalling what the funeral that was held for Patroclus, he is then also cremated eventually. And then the ashes and bones are included in the urn with Patroclus. So, that's the story of that. His armor, again, the ones made by Hephaestus were then offered as a prize to the next bravest warrior. Which many of us would say well, Ajax. We've known all along he's been equivalent to Achilles in a lot of ways. He's his friend, his comrade, we know he's the great wall of the Greeks. So, we know all this about him. But there is a debate because Odysseus also claims that he has a right to the armor as the next greatest warrior. There will be a struggle, a fight about it. There will ultimately be a vote by the other Greek warriors, that were peer judges which is a very Athenian, democratic way of doing things. This is probably a version of the story that came in later once peer voting and peer judging became normal in government and in the social sphere. So, we'll keep that in mind. And unfortunately for Ajax, Odysseus, the smart talker that he is, gives a really good speech why it should be him. And the vote goes his way. So, he wins over Ajax even though many would admit that Ajax is the more obvious choice. This causes Ajax to go into an Achilles state of height of rage and madness. And he separates himself off a bit from the group and he has this fever dream in which he attacks all of his comrades, all of the leaders and generals of the Greeks and kills them all. He wakes suddenly, realizing that it's been a vision or a dream and scared of it, but only to find that he is among a whole flock of dead sheep. That he has acted out, in his sleep, and killed all the sheep believing them to be the leaders of the Greeks. He, himself, is covered in blood. He is immediately ridiculed

by his comrades and this causes him a tremendous loss of honor. Not only for acting in the way that he did even if it was not totally under his control. But especially, the loss of honor in the others' eyes. Honor is very much about that, how others see you. And this leads him to do something very extraordinary. Something that Greek warriors do not do, the Greek society does not condone. And yet, it's considered the more honorable choice for him, that he does not see a way out. And he will go to the beach, away from everyone else. Plant his sword in the sand, and fall on his sword, and commit suicide. This vase by Exekias, one of our greatest black-figure vase painters who also did the Ajax and Achilles that I have behind me today, shows this very difficult and emotional moment where he is setting the scene for what's going to happen rather than showing us the aftermath. It's a very almost theatrical in the way that we're not shown the action and in fact, the self-doubt and heights of depression that had to have gone into this act is really what's on display here. And it's a very, very powerful moment. Unfortunately, after this, the war drags on. It's not over. We're still very much in the 10th year of the war. The Greeks finally will receive a prophecy from Calchas, that prophet who had given the prophecy back in Aulis, at the start of the war and what needed to happen in order to get to Troy and begin the war in the first place. And he's told that there are three things that the Greeks need in order to finish the war and take Troy. The first one is Neoptolemus. Neoptolemus is Achilles' son. And he must join the army. He must join the army now. So, he's on the island of Scyros, where Achilles has been hidden there, and had a relationship and produced Neoptolemus. So, they go off and they get Neoptolemus now, himself, a young man and brings him to join the Greek army. Second of all, is they need to secure the Palladium. The Palladium was a small, sacred statue of Athena, clearly portable, if it can be taken. And it was in Troy. And it must be taken out of the city and in possession of the Greeks. So, there was a secret mission, in order to liberate The Palladium statue, and this was done by Odysseus and Diomedes. We see them here, Odysseus and Diomedes in another act of espionage that took place during The Iliad, but this is to remind us that these are the two that go off and secure The Palladium. And finally, we also need poor Philoctetes, who had been left on the island of Lemnos. And especially because he has Heracles' bow, and we need Heracles' bow to complete the war. Luckily, they go to Lemnos and Philoctetes has finally been healed, and he doesn't smell anymore, he's not putrid. So, they bring him and the bow of Heracles, and he will fight, and ultimately, he is responsible for killing Paris. Okay. I need to just change this really quick. Let me do that. Perfect. So, Odysseus has an idea. He devises a plan for the Greeks to sneak into the city and attack from the inside, as it were. We hear that Epeius and Athena build what we now call The Trojan Horse, we might want to call it the wooden horse. It belongs to the Greeks at this point, of course. But ultimately is remembered up until today when it's used in all kinds of ways like computer viruses, that it is known as The Trojan Horse. So, we have a giant horse constructed. This is a representation of the horse, it's the earliest one we know. The earliest illustration we know. It's recognizable what it is, because you have this large horse on wheels, and you can see it's much bigger than the people all around. And in case the viewer doesn't realize, they put little secret windows in here. So, we can see that the important element of The Trojan Horse is that the Greek warriors are hiding inside. And there are various different versions of how many are in there, up to as many as 50 warriors are hiding inside including our important, named warriors like Odysseus, Menelaus, Diomedes, and Neoptolemus. The Greeks create a whole ploy, a whole scenario where they act like they're done with the war and they're leaving. They burn their tents and they sail away. And we know that they actually just sailed beyond the island of Tenedos, which hides them from view of Troy. Meanwhile, they leave behind at their camp, this horse and a Greek who they'd beaten to look like he's a traitor. But he's going to be our witness. He's the one who has to tell the Trojans what's happened. Sinon is his name. And he tells the Trojans that the horse has been left as an offering to Athena, to ensure their safe return back to Greece. Now, it seems obvious that this is a ploy of some kind. But it also works, even though there are several important Trojans who warn against it. Cassandra, first of all, who we had met back when we were talking about Apollo, the first third of the semester at about how she can see the future but no one will believe her. So, the famous, don't trust Greeks bearing gifts, is often put into her mouth, in this case, that she sees through that this will cause the downfall, the sack of Troy. But no one, of course, is believing her. Another individual though, a priest of Apollo, by the name Laocoon. He, too, says that Sinon is a liar and he tries to attack the horse. He throws spears at it and says that it should be destroyed. Meanwhile, to sort of shut him up, sea serpents, Poseidon,

come out of the sea and grab him and his two sons and drag them into the sea to be drowned. And we see that in this image. A late Hellenistic sculpture of that [INDISCERNIBLE] group. And one of my favorite re-interpretations of that includes the [INDISCERNIBLE] Stormtrooper group. And ultimately, the Trojans believe that it is, in fact, a gift to Athena. And the only important thing to do is to have a victory party, the war is over. But we need to pull the horse into town. So, they drag it from the shore into Troy. They have to actually dismantle their primary gate in order to get it to pass it through and get it inside the city. So, symbolically tearing down the walls that the Greeks have been trying to do all this time. And then, ultimately, the warriors, once they have their big victory party and everyone's drunk, and partying, and passed out, the Greek warriors sneak out of the horse, open what's left of the gate and let the rest of the Greeks back in who have sailed back from their hiding place behind the island of Tenedos. It is truly ironic that they spent 10 years laying siege to this city, and fighting a battle, and worrying about glory, and honor, and all of this and yet, it was a trick that brought their victory, that brought the destruction of Troy. A very clever trick but still, a trick. Which doesn't seem particularly honorable, and yet, this is something that is valued, those kinds of smarts, that kind of cleverness. Those are things that will do well for them. So, city sacked. Slaughter ensues. We have a whole series of events. Most of them, and this is particularly intriguing, shine a very, very bad light on the Greeks. So we already are sick of them for numbers of reasons, they really seem at every turn to go too far in their sack of the city. Taking out 10 years of frustration. Really, they are there to get Helen, right? But that's not the only thing that happens. And ultimately, the end of this war is a cautionary tale into the over-extremes of violence and war. And it can be brought up and used in storytelling and in illustrations to emphasize that. This is a vase by the Kleophrades Painter, red-figure vase from the early fifth century where we actually see a whole series of events from the sack of Troy that happens all around the top of the vase. And I'll show you a couple of different scenes from it. Here, we have a couple of ones where there are men and women fighting. But, central to this scene is one of the first things that happens, one of the many things that happens during the sack. That King Priam, who has taken refuge at the altar of Zeus, is stabbed and killed by Neoptolemus. So, the same man who was treated with empathy, and bonded in a way, with Achilles over the death of his son is now brutally killed by Achilles' son while he is seeking religious refuge. So, that in itself, is against the rules. Then the whole why did he kill this helpless old man? Another question. We also notice here that there is a small, looks like a tiny adult person, but it's meant to be a child who is also clearly deceased. And with blood coming out of wounds. This may well be intended as Astyanax, Hector's son. Although, we also have versions of the sack where he is thrown off the walls of Troy to his death at Odysseus' order, which also seems very uncharacteristic for Odysseus. But this is the tradition that we are given. We see that very interestingly, Menelaus, purpose in mind, finds Helen. He finds that she has already remarried after Paris' death in order to stay in the family, to stay protected by the Trojans. She has married Deiphobus, another one of the princes, one of Paris' brothers. And Menelaus will kill him. And then, although in some instances, and this is one version. There's two sides to this vase. But this is one where Menelaus is after Helen, like he is going to kill her. He's finally gotten to her. She's the cause of all of this. Easiest thing to do will be to kill her. He does, though, spare her. And he's got the goal, he's got the prize. He's taking her. He's going to take her away. We then hear about Ajax the lesser, the son of Oileus, who also performs a huge taboo, which he rapes Cassandra while she is taking refuge in a sanctuary grasping the feet or the base of the statue of Athena. Now, we see this here. We see the moment where she has taken refuge. This is clearly a statue, a cult statue, it's Athena clearly with her arms and her helmet. This is Cassandra. And this is the lesser Ajax who is grabbing her by her hair and is going to rape her. Athena, I mean of all places to commit this act, in the sanctuary of the maiden goddess, Athena is enraged and will in fact make him and the other Greeks suffer for the kinds of things that are going on. Again, just too far. Cassandra will ultimately become the slave and mistress of Agamemnon. So, we will see her again as he takes her back to Mycenae. We have Aeneas, cousin Aeneas, is able to escape Troy with his father, Anchises, on his back. And usually shown, but not always, with his son, Ascanius. He will lead the other Trojan survivors away from Troy and in fact, to Italy, where we know that the story of Aeneas goes on and it memorialized in the Aeneid and will ultimately represent to beginning of Rome, the founding of Rome and the Roman people. It's interesting that from the Greek tradition, you don't have that element, you just have Aeneas escaping, that's all we know. We don't



necessarily have the other half of it yet. But we do have, in this little statuette which is actually an Etruscan figurine from Northern Italy and from a time period quite early when the epic cycle was first being circulated around, and not long after that, but it suggested already this figure from the epics, well before the Aeneid was written. That this figure from the epics is already playing a part, a narrative, in the early mythological stories of the Roman people, even though we don't have any stories themselves from this early. Also, of course, it goes on. This is a Renaissance sculpture as well. And let me go back one. You can just see it, make it out in this Greek vase. Again, from the early fifth century, there we have right here exiting the end of the scene, as it were, and we don't even see we only see Aeneas' back. But he's holding an old man, so it must be Aeneas and his father. And together with, here's Ascanius also, in this Greek representation. One last thing was that Polyxena's throat, she's one of the remaining princesses of Troy. She is sacrificed. Her throat is cut over the tomb of Achilles, over his tomb or ultimately his pyre as well. And that's an image of that, it's repeated multiple times in Greek art. So, here's one example of it. Following the sack, most if not all men, except for Aeneas and the few that escaped, everyone else who remained, all the men are killed, most of the boys also are killed to ensure that they don't grow up and enact revenge against the Greeks. The Trojan women are enslaved. Andromache, Hector's wife, becomes a slave of the Neoptolemus. And then we have a series of stories of the returns, or the Nostoi. First of all, Athena causes a great storm as the Greeks begin to sail home. This is in revenge specifically for Ajax the lesser, son of Oileus, but also because of general overstep, taboo, killing of people in sanctuaries, and the like. The great storm causes great havoc and many ships are wrecked. Many are killed including Ajax, himself, in the storm. Everyone returning home has some level of troubles and we see that in the various different stories. Of course, a whole 10 years of return for Odysseus that we will follow in detail with the Odyssey. As for Menelaus, he is said to after the storm, he loses five ships and he ends up in Egypt, where he is held captive by a lesser god, Proteus. And he tells him that he must appease the gods and ultimately he is able to sail safely back to Greece. We hear about this in book four of the Odyssey when Telemachus, Odysseus' son visits Sparta and talks to Menelaus and of course, Helen. And this part of the story also fits an alternate tradition that we often call The Ghost Helen. And the tradition, which is also championed later on by others including Euripides, is that Helen herself, never went to Troy. That she, in fact, was taken by Paris but was left in Egypt. And it was a phantom Helen, or a ghost Helen, phantom Helen that was then substituted and actually was in Troy all this time. So, Menelaus will find her actually in Egypt, and realize that she's the real Helen and that, this is important, that she's basically free of guilt. She has not been with Paris for 10 years and the like. She's not been complicit, it can be cast as a true abduction rather than what the story in The Iliad suggests that Helen, if it's a phantom and not a real Helen then it doesn't count, in other words is what we're saying, because it is odd that both Menelaus and Helen go back to Sparta where they resume their former life. This is actually a hero shrine to Menelaus and Helen that was built later in the Archaic Period to the memory of the two of them. But it shows that they become worshiped as heroes. So, their reputation did have to be expunged, as it were, and it's interesting that this is how that was done. Menelaus will ultimately end up in the Elysium Fields after his death. Some say because of all of the trouble that he went through with Helen, others because he was simply just a son-in-law and therefore deserves better than the simple Underworld. We know that Nestor is really one of the only ones who returned entirely safely to Pylos. Here are the archaeological remains of the Palace of Pylos. And we will, of course, meet him and Pylos and his family when Telemachus visits Pylos in the Odyssey. Diomedes, on the other hand, although he essentially returns home safely, his home is not what he expected it to be. We remember that he had wounded Aphrodite during the war. And she carefully plotted her revenge for that and caused his wife to be unfaithful to him. And because of the shame of that, he leaves Tiryns. Or Argos, two different stories, two different versions. And eventually moves to Italy where he is credited with founding several cities. So, kind of a foundation myth for early Greek colonization, as it were, that some of these heroes do that because we also have the same thing happen to Philoctetes, who goes back to Thessaly, same scenario. And also Indomeneus of Crete. So, three individuals did not come home to what they were waiting for, but end up leaving, themselves, leading, very likely, colonies of people over to Italy and starting these cities. Now Neoptolemus, goes by land back to Achilles' home land. Remember, he's from Scyros, so he's never been to Achilles' homeland. But he goes back to Achilles' homeland, he is the heir of that kingdom, of Phthia, and he goes by

land and not by sea because his grandmother, the sea nymph, that is, tells him not to go by sea. She knows what's going to be happening and let's him escape it all together. He of course, has Andromache with him. Ultimately, he will marry Hermione, the daughter of Menelaus and Helen. And they will move to Epirus, to Northwestern Greece as the king of the [INDISCERNIBLE]. He ultimately will be killed in the Sanctuary of Delphi by Orestes and that's actually what we see. We have Neoptolemus here and Orestes here. And this is the Sanctuary of Delphi, in part we know this because of the tripod, because we have Apollo up here with his bow, we also have the famous omphalos, the big belly button of the Earth so we know where we are. And this represents the conflict because of course, part of the conflict is that Orestes was in fact betrothed to Hermione and that's part of their conflict. And ultimately, a cult to Neoptolemus as he is heroized, will be established at Delphi at that time. Okay. Well, that's the main things that I wanted to get through today. We have not talked about Odysseus because we're going to talk about him a lot, since his return is the most involved of everyone, and we have the epic that survives, unlike the others. We know there were various different epics. We also, though, before we follow Odysseus through the Odyssey, we are going to follow Agamemnon home, and in order to do that, we're going to actually look at the whole House of Atreus. And even how the House of Atreus comes to be through the coming of Pelops to Greece, the establishment of the descendants of Pelops, and then ultimately the descendants of Atreus, and how they are involved in all of our mythological cycles. So, one further big saga to go through next time and then we're onto the Odyssey following that. So, thanks everybody, have a good rest of your day.