KIM SHELTON: Good morning, everyone. I'm going to jump in and get started. We have a lot to get through today, and it's our last lecture before the exam. Again, this is your final reminder that we have our next midterm on Thursday, day after tomorrow, starting promptly, exactly at this time, at 9:40. It will be available to you up until 11:00 exactly, except for those of you that get extra time through DSP. That's automatically programmed through bCourses, so that will be-- is already arranged for you. Okay, so when we last left off, we were in the later part of Heracles's life. We were-- this was post-servitude to Eurystheus and the completion of his 12 labors. He had-- but yet still was seeking adventure, getting in trouble, committing other acts of violence, which included yet another murder, and one that involved also the issue with Xenia, not being a good host, and killing your guest. So he was in Delphi seeking cleansing, and they basically refuse. The Pythia refused. And he tried to bribe them into cleansing him by stealing the important tripod, essential to the Pythia and to Apollo, and the symbol of Delphi itself, so in essence kind of claiming, or taking over the sanctuary with that in mind, symbolically, by having the tripod. And we see here in this image, and one that was very popular from the later Archaic period, of this conflict between the two half brothers and what they represent. It's the one-- the divine realm and one, more the human realm, but yet with the same father, so this sort of sibling rivalry, and yet, very different characters in lots of ways. So all of that is wrapped up in this. Ultimately, Apollo, of course, considered the better brother from many ways that you look at it, gets the upper hand and retains the tripod. And Heracles' punishment for this is to first of all pay compensation to King Eurytus-- remember him, from the city of Oechalia in Euboea. And-- so compensation for the death of his son, who Heracles killed. But also, Heracles was to serve a woman as a slave for three years. So we can consider this a clue into what would be considered the worst thing ever, was first of all, to have to be a slave if you're a person of some status. You can't imagine that. And then, obviously-- also, to serve a woman is also considered pretty awful and inconceivable. So that's his punishment for three years. He's, in fact, bought off of the slave market in Lydia. So then we find out, beyond that-- he's, I guess, finally ready to settle down. And we learn that while he was in the underworld, Heracles had learned from Meleager of Calydon, one of the fellow Argonauts-- of course, remember, then, the story of the Calydonian Boar. He learned from him about Meleager's sister, Deianeira. And Heracles decides that he wants to marry her. And this is a scene, potentially, of their marriage, or another scene with them. We see this is from a later-- much later-- fourth century red figure vase, and so it's a very different version of Heracles. In fact, he looks quite young, but still with his club and the lion skin. And the lion skin is casually over his arm because he's not armed for battle, or in one of his many labors. He's in a more domestic setting. That's a way to signify that. And we see Deianeira here seated as if almost on a throne, with a crown, which could be the signal of the bride, as well as-- and she holds several vessels that are for libation, so it's a religious ceremony going on as well. But before he can take her hand, he has to actually wrestle and beat this interesting creature, Achelous. And Achelous was a shapeshifter with an upper human torso and a body, snaky body. We have a few of these characters in Greek myth. We'll meet another one today that's specifically from Athens. But he is able-- and we see here an image of him. It's very confusing because they are wrestling. They're all interlocked, but we mostly see Achelous and his body here. He is, of course, successful. He is able to win the hand of Deianeira. Now, unfortunately, that's not the end of the adventures with her. In order to take her home, he's-- and home down to the Peloponnese-- he has to cross a river. And while this is happening, Deianeira is attacked by a centaur, a centaur by the name of Nessus. And he tries to rape her before Heracles can come across the river. He's taken her across, and he's gone back to get some more stuff. And so Heracles rushes to her aid. And he fights Nessus, who is a monster in his own right, and super powerful. And we see this in two different images, one very early black figure, you can see from the more archaic style, and this very kind of awkward looking man torso stuck onto the body of a horse, so a centaur. And then a later one-- again, this one also from the fourth century BCE, and we have those two side by side, showing the same scene. Again, one fairly popular in vase painting. We have numerous images like this. But you know, Heracles, is immediately distinguishable, again by the same attributes that we're used to seeing. And then, obviously, a centaur is a centaur, so we know immediately that this is the story we're talking about. But we also get to see the image of Deianeira, who's kind of-- just typical Greek woman, this black figure one especially, where she has this mantle, this long robe

that's sort of partly-- sort of open up, looking towards her husband or fiance, depending on your view of the story and the version of the story. She's included in that. She's part of this triangle. She's the third element in it. He defeats Nessus by using one of the arrows that were tipped with the bile that he had collected from the Hydra, from the Lernaean Hydra. And remember, he kept some of those. And I had said this is going to be a problem for him. Well, he uses these on special occasions where he is having difficulty, he needs to win against something particularly monstrous. Nessus fills the bill. So he kills him with that. As Nessus is dying, in his dying breath, he whispers to Deianeira and says-- basically tells her to save some of his blood to use as a potion to ensure Heracles' everlasting love for her. So she does that. She listens for some terrible, mythological reason. She saves it. And again, we'll see where that pops up very quickly. Later on-- not actually much later in reality, Heracles and Deianeira are living in-- they're living in Tiryns, they're living in the Peloponnese as husband and wife. They have children. And Heracles is still obsessed with this girl, the Princess of Oechalia, who is King Eurytus' daughter, Iole. He was supposed to win her in this archery contest that he won, Eurytus refused to give her over. And he's still obsessed with her, still wants to have her as his mistress. He actually goes and destroys the city to capture her, to abduct her, and bring her back home, which can make-- you can imagine doesn't make his wife very happy. She feels like it's, of course, her fault. She attempts to win him back by creating a love potion, and the love potion made from the blood of Nessus, which, of course, has now mixed in it the bile from the Hydra, and then it-- also, the love potion also includes semen. She gets all gussied up, dressed up, and decides she's going to use this potion and seduce him. When she sees Iole, she's-- pushed into action, excuse me, and gets dressed up, or dresses-- hold on. Okay, she actually takes-- this is going to sound familiar, but she takes a fancy robe for Heracles and anoints that, covers that, with this love potion. The way she does it, in this sort of desperation of trying to regain her husband, and this princess that is threatening this, it's-- again, it's like a doublet for the Jason and Medea story. It's very, very similar in many of its respects. And so there's an outcome that the reader, or the viewer, or the listener, is expecting, of course, knowing the story of Glauce. What happens to Heracles, though, is that he has enough immortal blood in him as the son of Zeus that he doesn't die from being burned up because of this potion. He, in fact, suffers miserably. And he's being poisoned, and burned. And it's worse than death, according to Heracles-- and clearly, the message that we're being told. And he suffers so much that he asks his son, Hyllus, to burn him-- in other words, cremate him on a funeral pyre, to put him to death, so that he can escape this suffering. His son agrees, and does this, and sets out a funeral pyre, puts Heracles on the pyre. And he will die the pyre. It's not his end, but he will-- his mortal body, let's say, and his suffering will end, and he will end because of his son putting him on the funeral pyre. His son, Hyllus, then-- excuse me-- goes on to marry Iole. And Deianeira, of course, sacrifices herself, stabs herself to death because of, in essence, murdering her husband, causing him great suffering, and then dying. And then, ultimately, the woman that she blames for this marries her son, and-- so the end for her. Now, we were reminded that Zeus had told Heracles a kind of prophecy, a kind of-- again, from God, from Zeus, the God Zeus, is this fate, Zeus acting as fate, when he said that no living man could kill him-- and apparently, not a lot of monsters either, but that he would by die by the hands of the dead, which is really what happened, because his physical, mortal body died because of the Hydra that was dead, the bile of the Hydra, and the blood of Nessus, two monsters that he had killed. And that combination is what led to his own death. Zeus, however-- again, always the favorite son, I guess-- immortalizes him by putting him through an apotheosis, which, of course, is a joining the gods, becoming a God. And always, that immortal part of him takes that on and goes into the apotheosis. So he rises up, and in this case is brought in a chariot by Athena up to Olympus to take his place among the gods. And, irony of all ironies, he marries Hebe there, the personification of youth, who is none other than the daughter of Hera. So the glory of Hera, Heracles, has now taken his place among them, and is even more closely related to Hera, as now she's his mother-in-law and not just his stepmother. So that's the end of our story of Heracles. And we are going to quickly move on to Theseus and the myths of Crete, so sort of the myths of Athens and the myths of Crete together-- if I can get this to open. Let's see, my-- okay, here we go. This should do it. Oh, good. Okay, so shifting gears, we're going to go back just a little to think about the-- and you'll see that there are two family trees that are connected to the myths that we're going to be talking about today, one that is the House of Erichthonius and one that is the House of Crete. And I want to

acknowledge that in the House of Erichthonius, we have names that repeat in several generations. And they're labeled on this as one or two in parentheses, depending on which generation individual they are. And also, the names Erichthonius and Erechtheus-- that are very similar-- are often confused in Greek myth among the Greek mythographers themselves. They sometimes will switch places or switch names. So that, I just want to point out, because it is something interesting-- I guess, strange-- connected to the stories that are particularly important for Athens and for Attica, so we want to keep that in mind. So first of all, the Athenians-- and of course, here we are in Athens and the region of Attica, so all of this area here-- they claim three lines of descent, one from a mortal king by the name of Kekrops, one that they sprang from the Earth and were descended-- that, in other words, they were autochthonous, so they were literally born out of the land, born out of their own country, their own city-state, or from Athena. All of these are contradictory, they can't all be true, but their myths kind of do backflips trying to make this the case. And we get the different versions, some of them intertwining and in very difficult ways. The first two are brought together when in some popular versions of the myth, Kekrops, is, in fact, the individual who is sprung from the Earth, so sometimes he's mortal, but in other cases, he is the individual sprung from the Earth, rather than, say, Erichthonius, who said to be sprung from the Earth. And sometimes, it's Erechtheus who is sprung from the Earth. So you get all three separate, and then you get some of them combined. And remember that Athena is a proxy parent because of that story with her and Hephaestus, that he ejaculated on her thigh and she wiped it off. And when it hit the Earth, that's what created-- either it's Erichthonius or it's Erechtheus coming out of the Earth. And therefore-- and this, we see this kind of story here, where this is the individual, the child, who's born from that the semen of Hephaestus and the Earth of Athens coming up together. And this is Athena receiving the child as its pseudo mother-- so again, all of the stories of Athens coming together. And this is a detail of this scene where, over on the left, we have this individual-- and here's another version, which is Kekrops. Kekrops, when he is shown-- like Achelous from the Heracles myth, is this combination of human torso, human upper body, head, arms, but the bottom part of the body, instead of having legs, has this big serpentine part. Kekrops, though, is not considered a monster. He's considered one of the founders of this line, and a very important part of the story, so a slightly different take. And in the family tree that I gave you, which is also confusing, because we have both Erichthonius and Erechtheus coming prior to Kekrops-- and so that, we just have to go with the flow. So when we look at Kekrops, we see another line down to Pandion, of which there are two, but the second Pandion who we are thinking about right now-- and who will be driven out of Athens and will become the King of Megara, a town-- let's see if I have it on this-- no, but it's right in here. Megara is this town in the western part of Attica that is, in fact, in the historical accounts, is founded by the city of Argos down here in the Southern part of Greece. So it's part of Attica, but there's always this implication that it might be part of an enemy, per se, or someone who's sometimes opposed to politically and otherwise with Athens. So in the minds of the listeners, it's going to mean some potential conflict, but also still within Attica. We find out that Pandion, he has four sons. Two of them are ones that are important for our story, Aegeus and Pallas. They are able to retake Athens, so that sort of exiled part of the family comes back and takes over Athens. And Aegeus becomes king, but his power is threatened because he doesn't have any children-- well, he doesn't have any sons. Let's tell it like it is. And for this reason, there's some conflict. He has several wives, but is unable to produce an heir. He receives an oracle on this very subject. And the oracle tells him, do not open the swelling mouth of the wineskin until you come to the height of the Athenians. He had no idea what that meant. He goes off seeking counsel. He ends up going to a trusted ally in the city of Troezen, which is also not on my map, but is down here. This is the area of Troezen, this part of the southeastern Argolid, so another instance where this Eastern part of the Peloponnese and the province of Attica are connected in these stories, which is interesting. And there, in Troezen, is King Pittheus, who is the son of Pelops, which-- we'll be learning a lot more about Pelops in the last third. But as you can imagine, Peloponnese, southern part of Greece, the island of Pelops, an important guy, and known for-- and Pittheus is known for his great wisdom. He interprets the Oracle for Aegeus, and he says that he believes he was destined to conceive a son the next time he sleeps with a woman, and let me offer my daughter, Aethra. Now personally, if I was-- I would have taken this as, don't drink until you become the King of the Athenians. But anyway, this is an interpretation that they go with. And Aethra was sent to Aegeus. She dreams that night,

and goes to give-- she goes to give a sacrifice and is raped by Poseidon. She, in fact, becomes impregnated by Poseidon, but Aegeus will also believe that it's his son. He fears that he is in danger because of his brother, because of others seeking the rule, the kingship of Athens, and instructs Aethra to keep their son a secret, and to keep him there in treason while he returns to Athens and establishes himself. And then, when it's safe, he should be able to call for his son. And of course, the son of Poseidon, also Aegeus, is Theseus. One of the things that he does, that's a trope of a thing we see over and over again in mythology, is he leaves identifiable objects so that he will be able to recognize his son in the future. And this is a sword and a pair of sandals, which he hides under a huge rock, which will-- once Theseus is strong enough to be able to move the rock and retrieve the objects, then it will be safe for him to return to Athens and become the heir to the Athenian kingdom. That's how the story goes. The story of Theseus's is birth, of course, is very similar to that of Heracles. And in fact, Theseus himself is kind of a duplicate of Heracles. He will go on a bunch of labors. He will have similar kinds of experiences in a lot of ways. He is the hero that Athens needs to have one of their own. One of the problems with Heracles-- and we talked about even though he is a son of the Peloponnese, and is a special hero connected with Southern Greece, he becomes, really, a pan-Hellenic hero. And all of his adventures and everything in his discoveries of the world, and all of that, makes him appropriate for everyone. But Athens is always special. They always want to have different things. The same way that they're sprung out of the ground, of their own ground, and no one can tell them it doesn't belong to them, they very much desire and want to have their own hero. And it looks like Theseus and his story that is modeled so heavily after Heracles is trying to set him up to be that version for them, the Heracles, but specifically for Athens. So he follows the same kinds of-- not only Heracles, but the heroic pattern in general, including this perception that he's in danger as a child and at the time of his birth. He also has some great adventures when he is a child, including a story connected to Heracles, that Heracles visits Troezen when Theseus is young, and is said to throw the lion's skin sort of down on the ground-- I guess whether it's for the kids to play with, or to scare them. But that's the effect, is all the little kids run away in fear from what they sort of perceive or think is a lion, except for Theseus who attacks it, and tries to wrestle it and kill it, and very much in the way-- imitating the way that Heracles killed the Nemean Lion in the first place. So again, that connects them in a way. And it sets off-- Theseus's story is a similar kind of heroic tale. Most important for our purposes here, once Theseus is old enough to move the stone and gets the sandals and the sword, he's told to go to Athens to set off-- to meet his father. And along the way, he will participate in-- he'll be part of six adventures, or labors. And they are part of-- along the land route, so they mark the route that he takes from treason to Athens. And I'll show you the map again in a second. This is an interesting kylix-- the inside of the kylix, a red figure kylix that has been decorated with all of the labors, the six labors on land and then a few others that happen in other places. But I want to go through them more or less in order, and just say that, again, we're coming from down here. There's a couple of labors that happen on this coast. And then, we have a couple that happen at this little narrow spit of land, the isthmus at Corinth. He has a couple on either side of it, and then we'll have a few more coming along, including at Megara, and then coming around before he reaches Athens itself, with the final the labor with Procrustes right before he arrives in Athens. So the six labors are, first of all, Periphetes, which is the clubber. And he was the son of Hephaestus, and he was a menace because on this important route the people could take-- very dangerous and difficult route even today to drive, let alone to walk-- in the ancient world, it was-- again, it was always easier to sail across. But if you just sailed across, you wouldn't have the opportunity to have six labors, so he goes the long way around-- also, a sense of danger that this was the right way to go. If he went the other way, he would be in trouble. So Periphetes, who-- he would kill passers-by with his iron club that he had. And this was at the site of Epidaurus, the later important site of Asclepius, the healing God. And this brings us full circle on this as well. As is typical of Theseus in the labors that he conducts, he will get the upper hand of whatever he's fighting, and then we'll usually use the term turn the tables on him, or them, and kill them with their own means. So for Periphetes, he gets the club away from him and then kills him using the club. And then after he carries the club, very much like-- again, iconography and an attribute that we are used to seeing with Heracles-- so now Theseus has a club as well. The next-- we'll flip this around so we can see a few of them. We are coming into this range here. Next we meet is Sinis, who is the pine bender. This happens at the isthmus. It's that little spit of

land. Sinis is a giant and a son of Poseidon, as is also Theseus-- but anyway, a monstrous, giant son of Poseidon. And he forces travelers to bend a pine tree back towards the ground, and then, of course, would let it go. They would be catapulted to their deaths. Theseus is able to wrestle with Sinis and catapults him to his death instead. Next, we have on the other side of the isthmus, at Crommyon, the name of the place, we have the Crommyonian Sow, which belonged to an old woman, so it's a big, monstrous, she-pig, sow, that this old woman, Phaea, uses the giant pig to kill people, kill passers-by, travelers-- again, not safe to travel. That's your message to the Athenians and others listening to this. And again, he does the same kind of thing, turns the table, and has the pig kill the old woman. Near Megara, he turns the tables-- near Megara, he turns the tables on Sciron. Sciron made travelers stop and wash his feet, and attend to him as if they were slaves. And as they were washing his feet, he would kick them down a steep slope where they would be eaten by a giant turtle. And again, you can imagine what happens to Sciron when Theseus turns the tables. We then have, as he nears Eleusis-- the site, of course, of the sanctuary of Demeter and Kore. Well, he has to wrestle Cercyon, a powerful wrestler who crushes people to death. Instead, Theseus crushes him to death. We see here the two. This is after the sow, and we see the two wrestling here. And then finally, we get to Procrustes, the origin of the term the Procrustean bed that we use in English. Procrustes ran a house or an Inn by the road, one sort of the last watering stops or overnight stops before entering Athens. In this Inn were two beds, a large one and a small one. And Procrustes would say that he truly enjoyed and demanded on symmetry, but he would put tall people in the small bed and short people in the large bed, and then made them fit, so either cutting off limbs in order to make them fit in a small bed, if they were tall, or stretching them out to perfectly fit in a tall bed or a long bed even when they were very small or short. So this term-- and of course, again, Theseus does the same to Procrustes and puts him out of business permanently. We have the term Procrustean to mean an arbitrary standard to which exact conformity is forced, and that's obviously exactly what this story is about. So finally, we get Theseus's arrival in Athens. Unfortunately, he's mislaid, or doesn't present the objects that he needs for the important recognition. And Aegeus does not recognize him, and in fact suspects that he is some kind of God in disguise, or monster. And of course, we also know that at this time Aegeus has been seduced by Medea, so he's also led to believe terrible things about this visitor. Medea, of course, she had cured his sterility, or what he thought was his sterility, and she had become pregnant. And we remember that that is the son of the two of them, Medus, who will eventually be exiled and go back to her homeland, and according to Greek myth, found the Persians. Medea, however, of course, recognizes Theseus, and immediately fears that, of course, he has the right to the throne and not her own son. So she comes up with a plan to help get rid of him, and she tells Aegeus to have this hero-- in order to be accepted here, have him help with a problem that they're having. The problem is the Bull of Marathon. The Bull of Marathon, a monstrous bull that is, again, wrecking the countryside, killing livestock and people, and a general menace. Again, this is another wonderful place where all of these stories come together, because the Bull of Marathon , you may recall, was the bull that we had called with Heracles the Cretan Bull, and that he had to bring it to Eurystheus-- from Crete, it escapes, though, Mycenae, and it goes off and eventually enters Attica, and ends up in the plane of Marathon, in the northeastern part of the region of Attica-- Marathon famous later on for a historical battle with the Persians. But in this case, the Bull of Marathon is the Cretan Bull. And of course, we'll meet the Cretan Bull in Crete in just a few minutes, but it shows again how the stories sort of relate to each other in this weird mythological time, but also, again, a connection between the Heracles stories, the Heracles labors in particular, and those of Theseus, that he's a like hero, because-- look, he's even going to conquer the same monstrous animal that Heracles did as well. And we'll see that, the origin story of this bull as well, again, in just a minute. Theseus catches the Bull of Marathon and chains him up, and then, in fact, puts an end to this monstrous creature by sacrificing him to Apollo. There is a great banquet to celebrate. Here, we have-- this is Theseus. We have Medea, again beautifully dressed over to the one side, and the older-- here with the white hair, older Aegeus next to this-- actually, what we see here is a libation, but Theseus with a club but-- again, not in the Nemean Lion, so not Heracles. It must be Theseus, if we didn't know from the rest of the stories as well. During this banquet to celebrate this great labor, Medea tries to poison Theseus, but Aegeus recognizes the sword, and finally sees the objects and recognizes them for what they are, that they belong to him. This is his son with Aethra. And this is the point where Medea is-- goes into

exile and has to-- and flees with Medus, so that's when she takes flight, at that point. We move forward in time in the story. And we find out that Pallas, as we remember-- Pallas, who was the brother of Aegeus, and he has 50 sons-- amazing guy, 50 sons. And he's upset that Theseus is now the successor, after all that he's done and all the sons that he has had, that he becomes the successor to Aegeus. And he lays ambush and tries to kill him. But instead, Theseus kills all of them-- so family murder, special kind of murder. And we will see where that leads to in a moment. We now have a geographical interlude, interconnected. We go on for a moment to Crete and to the Cretan myths. Now, something about Cretan myths that are particularly interesting, they are some of the oddest that we have when we look at the cycle of myths and the sagas, and the ones that are related to certain cities, especially in certain individuals. Some of it seems to be that there are-- as all of these myths-- may well have little bits of what we call legend, little bits of historical truth, something-- somewhere that they started out real, something in them, the seed of reality, that then, of course, was extrapolated and elaborated on, and becomes this unbelievable to us kind of story-- and we don't know how believable, truly, to the ancients as well. But the Cretan myths seem particularly strange because they are told from a kind of different perspective, that they are-- we think that many of them begin from non-Greek stories, so pre-Greek stories and pre-Greek religious ideas, ideologies, and rituals that are to some extent misunderstood by the Greek mainlanders, probably already in the early period of the formation of these myths. And so it's kind of telling a tale with rather limited knowledge, and some skewed or even biased view towards that knowledge. So that's one thing that makes them slightly different. So we think that the Cretan myths very much reflect a kind of misunderstood telling of tales that may well have started in a pre-Greek, Minoan world of Crete, so something to think about. We also once again return to Europa, who-- remember again that Zeus brought her to Crete to rape her, and that they have children together, three children. King Minos, Rhadamanthus, and also Sarpedon-- Sarpedon, we will meet again. The other two we'll talk about to some extent-- now, both of them, though, ending up in very similar fates. To prove that he has the right to rule and that he's favored by the gods, Minos asks Poseidon for-- essentially, for a miracle, to have a bull rise from the sea. And it is meant to be on the one hand connected to Zeus and the bull that is the father-- right, Zeus as a bull-- but also, this tradition of this island culture that was surrounded by the sea, and very much controlled the sea and trade and potentially also military action on the sea, we believe, for some time in the Bronze Age, and that it connects to their understanding of them as sea people, in that sense, that Poseidon would also be essential to them. But in this case, a reference to the bull is also important. So Poseidon, in fact, does do this. The promise is this amazing, divinely produced bull coming out of the sea will be sacrificed back to Poseidon. And again, the ultimate kind of sacrifice, even in the historical Greek world, was a bull. That's the biggest, most expensive animal. And there were certain deities like Zeus and Poseidon for which that was really the most appropriate kind of sacrifice. So that all ties together with even the importance of proper ritual. It was a very-- however, very beautiful, extra special bull, and Minos decides not to kill him, but instead puts him among his herds, in other words, to mate with his cows and have these exceptional cattle, even better than most people, aristocrats' cattle. And instead, he sacrifices a fake-- not the real bull, but a substitute, a substitute one, as if the God wouldn't, of course, know and be very angry that it didn't happen, didn't go down the way he was supposed to. During this time period, Minos becomes King because of all of this, seen as very powerful and a favorite of the gods. And he marries Pasiphae, which means all shining daughter of Helios-- remember, sister of Circe and aunt of Medea, so from that Eastern nation. They have a number of children together. The most important are, for our purposes, and for myth, are Androgeus, Ariadne, and Phaedra. Poseidon's revenge, because he doesn't-- gods don't forget-- Poseidon's revenge for not sacrificing the bull from the sea, which was supposed to happen-- and now, we can call this the Cretan Bull. This is the Cretan Bull, where he came out of the sea-- is that he makes Queen Pasiphae fall in love with the bull. And she is so in love with the bull that she has-- she enlists the help of Daedalus. This is a wall painting from Pompeii, from the House of the Vettii, so a Roman painting, that shows the prelude to the culmination of this scene where she enlists Daedalus. Daedalus is an Athenian who's been exiled to Minos's kingdom on Crete. And he is considered, according to myth, the greatest craftsman and inventor among humans-- right, other than Athena, the greatest inventor among the gods. And she enlists his help to build a hollow, wooden cow. In this case, it's on wheels. And we see that here in the painting as well. So this is our model, our

wooden, beautiful cow on wheels, that can be-- she's going to be able to hide in and roll out to the pasture so that she can have sex with the Cretan Bull. And unfortunately, this is what happens. And she, of course, becomes pregnant. And what comes out of this union is the famous Minotaur. We'll see some ancient versions as well, but one-- a modern reception of this Minotaur, the interpretation of-- again, and we get different versions of how artists imagine this beast, combination bull and human, 100% monster, right? Daedalus, then, because he's in large part to blame for what's happened-- there's no way Minos can say that this is his legitimate offspring, although he in fact treats the Minotaur-- he could have done a lot of things. But he does care for him, let's say, in a way that he's considered family, which is an interesting take, and may well have something to do with the Minoans use of bull imagery and iconography, which suggests a very important role of cows and bulls in their culture and in their religious belief. So Minos tasks Daedalus-- it's your fault, you need to build a prison to contain this monster. We can't just have him out attacking people and killing people, because that's what-- he eats his people. So he creates the famous labyrinth, a labyrinth meaning in-- what we also think of it to mean, a maze, a very complicated structure that if you go in, there's no way to get out, and that ultimately, those who enter the labyrinth will be eaten by the Minotaur. Now, it just so happens that this is all taking place in a palace that is a real palace, found and excavated archaeologically, the Palace of Knossos, which is, according to myth, where Minos was King and where Daedalus would have built the labyrinth. And we think that potentially, although there is no labyrinth, per se, there's nothing underneath it that's a big maze, we think that the design of this building, which you can see in this floor plan, is so complicated. And there were very few entrances, and they very specifically took you to special places. You really had to know where you were going in order to penetrate some of the more important parts of the building, like the administrative center, for instance, or the religious part of the building, which is this very complicated series of rooms and corridors and storage areas here. So it's a long, complicated story, but the root of the word labyrinth is the word labris, which means double acts. And we think that this palace may have originally been called the Palace of the Double Acts, which-- the word would have been labyrinthos, so labyrinth. So only later in this story, in the sort of misunderstanding of the story, did this come to mean maze. We also have, as I mentioned, the important iconography, like I have behind me in the slide today. This is a painting from the Palace of Knossos that shows a sport, maybe part of a religious festival, where people would jump over bulls. And in some folks' interpretation of this scene, in the convention of wall painting at the time, the figure in red, brown color is male, and the two in white might be female, so potentially a sport or part of a festival that both men and women, or boys and girls, participated. That's interesting, and you can imagine one that was very, very dangerous. So Minos avenges-- he has to avenge the death of his son. His son Androgeus is killed at a festival in Athens by a bull-- in fact, turns out to be, this is post-Heracles, so this is the Marathon Bull who actually, ironically, kills Androgeus. And Aegeus is kept at fault for this. Minos will sail his very strong fleet to avenge his son's death. He lays siege to Athens, and also is helped by Zeus. And there's plague and famine and all these terrible things. And the Athenians have to surrender to save their populace. And as punishment, as part of their surrender, they're required every year to send tribute to Minos. And the tribute is seven boys and seven girls from the families of Athens to be eaten by the Minotaur. And again, this possibly is a thing where there may have been slaves, even from other places that were part of this sport. And many, I'm sure, would have died, so potentially a root for that kind of story. So Theseus becomes-- and his next great adventure, he is going to save the Athenian youth. He masquerades with them and goes with them to Crete. And he has to-- he eventually gets to Crete. And he has to try to dispatch the Minotaur. And he is-- again, we have seen in other heroic tales, Jason most recently, he enlists the help of the beautiful princess who falls in love with him. And this is Ariadne. And Ariadne gives him-- immediately falls in love with him, but promises to help him and gives him a clue, which in some versions of the story-- we don't always see it visually, which is why I'm giving you some later versions of this, when we see the use of a ball of string, this one a more medievally inspired looking Theseus and the bones of the dead in the labyrinth, and the Minotaur sneaking around the corner-- but this idea that he unravels a spool of thread which he can then follow to get back out of the labyrinth. And I've always liked this comic as well, those of us in the labyrinth of Greek mythology trying to find our way find our way back out. Of course, he does kill the Minotaur. He does escape the labyrinth, and eventually will flee with the Athenian youth that he frees. We see here one

version on a black figure vase, where he is potentially with Ariadne and likely also Athena, just him and the Minotaur in a red figure vase, again, looking very much like Heracles fighting the Nemean Lion in a way, but again, dispatching the Minotaur. And one further, the latest of the group, in a later red figure vase, where we have him-- the dead Minotaur, already dispatched, being dragged out of-- in this case, looking very much like a later Greek temple, but the idea of being dragged out of the building, out of the palace, out of his prison in the labyrinth, and Athena, again, being the hero's patron deity, helping him alongside. Now, we of course come to this image again, which we've seen-- we saw at the start of this part of the semester, because this is where Theseus and the escaped youth go. They, together with Ariadne-- he takes her with him, as he had promised-- but they sail as far as Naxos, the island of Naxos in the Cyclades. And there, he abandons Ariadne. She had served her purpose. He was not interested in taking her back to Athens, and leaves her there, and that's-- of course, this Waterhouse painting shows her left on Naxos. And we see Theseus, in fact, sailing away back towards Attica, back towards Athens. But at the same time, as we know-- and it's indicated to us by these panthers or leopards-- we see that Dionysus is not far away. He's already in residence. And of course, he will save Ariadne and take her as his wife back to their home. So that's how this part of the myths end. We return to Athens and to Attica as Theseus and the Athenian youths do. And this part of the story is, of course, another tragic turn, where Aegeus had given to Theseus-- on the sail away, he'd given him two colored sails, a white one and a black one. The black one was basically what they sold went to Crete with because they were in mourning, as it were. These children were going to their deaths. But he said, on the way back, if you are unable to kill the Minotaur, leave the Black sail up. And we'll all know immediately that all is lost. But if you're victorious, change to this white sail, and we'll all know ahead of time and be able to welcome you with great triumph, that the children were saved and everyone's back. Theseus, however, in his-- I guess, hurry to abandon Ariadne and get back home, forgets to change the sail. So they sail in with the Black sail. And Aegeus, in his despair, kills himself. And there are some versions where he, in fact, throws himself off the Acropolis into the sea, which is why the sea is called the Aegean Sea, after Aegeus. Those of you who have ever seen Athens and where the Acropolis is, you cannot throw yourself off the Acropolis into the sea, so we have to imagine that, in fact, if he's going to have the sea named after him, he's thrown himself off some other cliff and not the Acropolis, although it makes for makes for a better story in some ways, but doesn't work in reality. We have a lot of later adventures connected with Theseus, especially once he becomes King of Athens, where he is attributed-- he is told that, or we are told that he, in fact, is the founder of democracy and the Panathenaia, the important festival of all the Athenians, even though we know perfectly well that these are things that were founded by historical individuals later in time. They have much more depth and importance, of course, if they go way back to the beginning-- and again, sets up Theseus as this foundation hero, that he himself didn't come from the ground, but he comes from that line of people. And he is himself establishing what are the most important things about the Athenians and Athens, and that, of course, is democracy and their great worship of Athena. However, he's not-- of course, as been true for most of our heroes, just being a king is not enough. He longs for adventure. One such adventure is he sails to the land of the Amazons to abduct their queen, who is either-- Hippolyta is one name or Antiope is the other, meant to be the same individual, at least the same part of the story. He does not abduct two Amazon queens. He only abducts one, but we have both of those names used. Hippolyta is the name of an Amazon queen that we will meet in other stories, so it's likely that that's gotten confused. I think-- it's hard to say, it's hard to say, but Antiope and Hippolyta, both names are associated with this abduction story-- so kind of a big deal that she's this great warrior and a queen of the Amazons, and yet he is able to abduct her, although this act provokes a very popular story in art. We have it through other sources as well, but we'll see it-- here, of course, we have a red figure vase, the Amazon herself is shown in what seems to be like Persian dress, Eastern dress, to identify the Amazons as this group that are non-Greeks, that are othered in this way. It's enough that they're just women warriors, but in fact, they are non-Greek Easterners in the way that they're portrayed. In this period-- this is also the period of the Persian Wars, in which anyone from the East was a bad other, in fact, so that also connects it. But one of the-- the story that I mentioned, that was shown in art quite a lot, is the Battle of the Greeks and the Amazons, that this provokes a war and a fight. And we call it the Amazonomachy, which means the War of the Amazons and-- goes without saying, the Greeks and the

Amazons. And the Amazons attack Athens in order to return their queen. And they do have a son by the name of Hippolytus, which, of course, is the namesake of the play that we read for today. So moving sort of in that direction of Hippolytus, we find out that Theseus will then marry-- again, irony of all ironies-- Phaedra, Ariadne's sister. Maybe he had regretted, but by then she's Dionysus's wife. But anyway, he marries Phaedra, bringing him back into connection with the myths of Crete, and connecting the stories of Athens and the stories of Crete, the families and the places. And we're told that Hippolytus grows up to hate women, very much as his mother-- right, I guess Hippolyta, if we're going to say he's named after her, as his mother hated men, which is the reputation that the Amazons have. They only use men in order to produce children, and then they kill them. And he follows in her footsteps as a devotee of Artemis, which is very unusual. Artemis is, as you remember, connected primarily with girls, the worship of some women, but especially unmarried, younger girls, especially Athenian girls have this special connection with Artemis at Brauron. And that's the place where they sacrifice-- they give up all of their sort of childhood toys and maiden symbols on the eve of getting married. This is also where they perform initiation rites into becoming Athenian women. So it feels very right and very wrong at the same time for this young man to be a devotee, but it's meant to show us on the one hand that he is an Athenian through his father, and yet, he is an Amazon, really, through his mother, that he has this divided nature. So he-- but because of this, he cares only for the hunt and the wilderness, and not the city and not the civilization, and not the things that an heir to a throne would be expected to do. And we see some of the scenes of-- including of Hippolytus and others out in the wilderness, riding away towards the hunt. Unfortunately, Phaedra-- and to remind you right now, Queen of Athens, wife of Theseus, falls in love with her stepson. And this is the subject of Euripides play that was produced in 428 BCE, and one of the ones that won the first prize at the festival. In the beginning of the play, we hear about the plot from Aphrodite, and about how Theseus has returned to treason. He's actually in exile for killing his cousins, Pallas's 50 sons. And this divine plan is created in order to destroy Hippolytus. This is another Roman painting, this one from the town of Herculaneum-- like Pompeii, another one that was destroyed in the eruption of Vesuvius in 79 CE, but shows a scene, potentially a scene from this play as it might have been produced later during the Roman period. Phaedra, she embodies this struggle between a woman's-- sort of her natural, instinctual passions for sexual love and her need for desirability-- I wouldn't say her desire, but for respectability. Her need, very much-- maybe desire, but more like a societal need for respectability, and-- but unfortunately, crosses the line in mind anyway. And Hippolytus finds out through the nurse that Phaedra is in love with him. He, of course, is horrified by this idea of not only an adulterous affair, but with his stepmother. And he delivers this huge tirade against women who only bring emotional and financial ruin. It sounds very much like a reincarnated Hesiod. Phaedra overhears this and fears that she will be outed, that he will let everyone know what her desires have been, and she hangs herself in response-- good, tragic ending for especially this attempt at a heroine, let's say, but one that's very troubled. Unfortunately, though, she leaves a note that says that it's because of shame that Hippolytus has assaulted her, so putting the blame on him anyway. And of course, this is the divine plan to cause him ruin, even as others avoid what the initial plan was-- this is the plan B, the divine plan B. Theseus returns to Athens. Hippolytus cannot defend himself because of the vow to secrecy that he was holding. Theseus curses him, and he's then killed when a bull sent by Poseidon scares his chariot horses as he races along the sea side, and he is dragged to death over the rocks. It's a-- again, a tragic and a terrible tale. I guess the upside is maybe again, once again, Euripides shows a new version of a story, or a twist to stories that are innovative to some extent. In this case, again, a woman is a sympathetic character and more of a helpless victim of what the gods have planned, rather than what the audience might have expected, a wicked woman who is vilified, and then the virtuous youth is exalted. That-- in this case, like Theseus in his labors, sort of the script is flipped, the tables are turned. And the audience actually sees something very different from other things that they would have seen in the theater, even some of Euripides' own plays. This is a good one to contrast to the Medea in lots of ways. Euripides, of course, portrays Phaedra as a highly moral woman, but struggling against what is nature, her passion, while Hippolytus is the personification of the worst part of men, right, the intolerant pig? So Euripides is going very much against the stereotypes, while creating stereotypes, but also calling them out in a way that would have been probably very shocking for most Athenian men, both-- yet again, women who are meant to be-- they

have this ideal of the way they're supposed to be and act. And they're not supposed to have feelings and thoughts and desires. And then-- but of course, they do, and they try to quiet that and not think about it. And here, it's exalted. And then you also have that men are the perfection of whatever, but yet they all know they're beasts at heart anyway. So this is brought out and put into the light of the theater for all to see, and what is the real kind of interesting-- most interesting part of the play, as it plays with and turns and manipulates this, and the later life story of Theseus and his very complicated family. One further adventure has to do with Pirithous, who is the King of the Lapiths up here in Thessaly. This is where-- the Lapiths are a human culture, Greeks, but they're a regional area of Lapthia, the Lapiths. And the king is a long time friend of Theseus, so Theseus is invited to come to his wedding. And Pirithous is marrying Hippodamia, one of many Hippodamias that we have in myth. She's a different one from others we'll meet, but this is specifically the Thessalian one. And this is a very-- again, kind of a popular story in literature, but also especially in art, very much the way the Battle of the Greeks and the Amazons are, so too is the aftermath of this wedding, because local to Thessaly, and to Mount Pelion, and the others around the around there are the centaurs, not only the famous one that we've met, Chiron the centaur, that we have teaching everyone, but also just the race of the centaurs. And like the-- well, I won't do a modern pop reference, but anyway, you-- they shouldn't-- they're barbarians by nature, right? They're half men, they're half animals, so they can't actually enter civilization in a civilized way. And unfortunately, they are given wine at the reception after the wedding. They get very easily drunk. And their total animal side comes out, which-- again, they're half animal, so they become 100% in the way that they act. And they try to rape the Lapith women. They fight the Lapith men. And they-- many, many of them do rape the Lapith women. And this centauromachy, the Battle of the Lapiths and Centaurs is, again, something we see in lots of art, being symbolic, again, of civilization versus the non-civilized world, Greeks versus barbarians, humans versus animals, so on and so forth. It's a great dichotomy that's able to be played out. And this is what we see here, which you may recall, is one of the pedimental ends of the temple of Zeus at Olympia, where on the one side, we had a different-- we had the-- well, we'll see it again. We'll see it again anyway, but this is the west side, the back side of the temple, which has Apollo as the God of civilization and the son of Zeus in the center trying to-- he is the most orderly of everything that's happening, maybe to re-instill order among chaos. And we see these pairs, and in some cases triplets of figures locked in combat, some of them centaurs trying to rape Lapith women, in other cases fighting against Lapith men. So that's the source. And Theseus is involved in this. There are some-- possibly one of these, there's these two figures you can see in the reconstruction on either side of Apollo. They are not divine, so they're not as tall as he is. But they are the main protectors, aggressors strengthened by Apollo on either side. And they are certainly King Pirithous and Theseus. We don't know which is which necessarily, but those are the two that are sort of leading the conquest of what's going to happen, and ultimately restore order. Another two-- well, he and Pirithous get into a lot of trouble. The two of them together attempt to capture two women that were considered to be unattainable. One is Helen, the most beautiful woman in the world. And the other is Persephone, right, daughter of Zeus, wife of Hades. And this is said to be much later in life, after the deaths of Phaedra and Hippodamia, so after they are widowers, and-- but still looking for adventure and some ladies, I guess. And they partly want them because they're famous, and they're these elite women, and they are daughters of Zeus-- both of them, actually-- and seem unattainable. They do kidnap Helen, in fact. Unfortunately, though, she's a child. She's a small child. She's not old enough to be married. So he actually-- Theseus takes her to his mom and says, watch her, raise her, whatever, I'll come back when she's old enough to be married. We do know that that's not going to happen. We'll see what happens with that in a moment. Pirithous is the one who wants Persephone, and this means that these two heroes and Theseus especially have to go into the underworld, because again, they wouldn't be heroes if they didn't have a descent into the underworld from which they can return. Hades, though, knows what's going on. And he throws them a banquet in which he puts glue on their seats. And they are literally stuck in the underworld. They're stuck to seats at a banquet table in the underworld. And this is where Heracles, when he comes to the underworld-- and again, once again, they meet, right? When they're little, they meet. Then, we have this the later connection. And here's the final sort of connection between the two. And Heracles saves Theseus, gets him unstuck from his chair, but rips his backside off-- so loses the skin of his backside, but saves his life and takes

him out of the underworld. Unfortunately, Pirithous stays behind and stays in the underworld, I guess forever pining after Persephone, the ultimate unattainable. Theseus will, once back into the world of the living, will return to Athens and find it in chaos, partly because the brothers of Helen-- who, again, we'll get to know much better in the last third of the semester-- the famous Dioscuri Castor and Pollux have kidnapped Helen back. They've taken her away and kidnapped Theseus's mom in the midst of this, so that caused the first chaos. He didn't come back to what he was expecting, a future wife, this unattainable daughter of Zeus. And we find that Menestheus is, in fact, in control, so someone else has taken over the kingdom and is in control. Theseus-- and again, more like Jason than other heroes that we've seen, doesn't really have a particularly heroic end. He is exiled to the island of Skyros, where eventually he is pushed off a cliff by the local king because, once again, he's chasing after the ladies, and the king is brought to a jealous rage and kills him, so the end of Theseus. And this marks the end of our trip down saga lane, going through all of the cities and areas of Greece, their founding myths, and their many heroes and heroines that have come out of them. So this is primarily what will be covered on the exam, day after tomorrow. Don't forget to get on to bCourses and click that link in the syllabus, or under the quizzes. Get to that right away at 9:40 so you have the full time for the exam. Don't forget there's a review sheet that's been up for a week. There's links to it in the syllabus as well to get you there, and have some things to review. This PDF will go up right now, as will the recording of this lecture-- go up as soon as that can be processed. Word list, right, all of those things-- so please study hard, do well. No access to notes-- this is a closed notes, closed book, closed internet exam. Study, remember, do your best on the exam. Don't worry about spelling. We'll figure it out. Try to do your best, but we don't require perfection in spelling. Okay, thank you guys very much. Good luck on the exam.