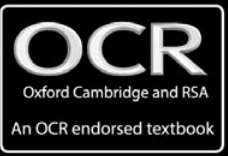


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GCSE ROUTE 1

MYTH AND RELIGION

Ben Greenley, Dan Menashe and James Renshaw

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GCSE

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OCR Classical Civilisation

GCSE

**ROUTE 1:
Myth and Religion**

**BEN GREENLEY
DAN MENASHE
JAMES RENSCHAW**

**GENERAL EDITOR:
JAMES RENSCHAW**

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‘Myth and Religion’ by Ben Greenley
‘The Homeric World’ by Dan Menashe
‘Roman City Life’ and ‘War and Warfare’ by James Renshaw.

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and OCR who read and commented on drafts of this text. All errors remain their own.

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INTRODUCTION

Welcome to your textbook for OCR GCSE Classical Civilisation.

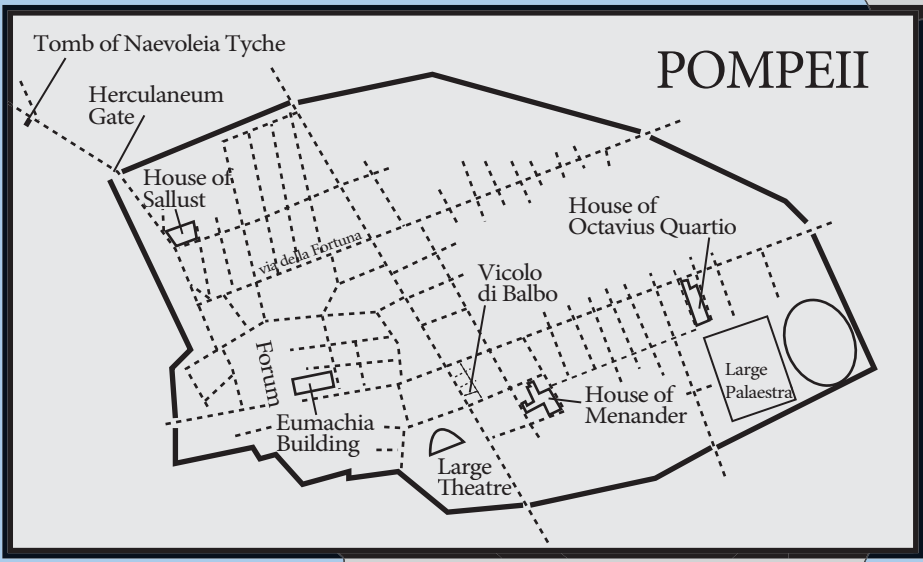
This book has been created to support the new OCR GCSE (9–1) specification with the Thematic Study option ‘Myth and Religion’. You will study this section followed by a choice of one out of the three Literature and Culture sections, ‘The Homeric World’, ‘Roman City Life’ and ‘War and Warfare’.

Through your reading of this textbook and your wider study in class, you will be able to gain a broad knowledge and understanding of a range of literary and cultural materials from the classical world. As well as learning about the culture, history and ideas of the ancient Greeks and Romans, you will read ancient texts in translation and study ancient art and objects from the classical world, together with the surviving remains of religious and domestic architecture.

The specification requires you to respond to the prescribed source material and assess content through analysis and evaluation. The box features (see pp. x–xi) are designed to build up your skills and knowledge, while exam tips, practice questions, and chapters on assessment will prepare you for taking your final examinations.

A Companion Website, available at www.bloomsbury.com/class-civ-gcse, supports this textbook with further information, resources and updates. If you have any suggestions for improvement and additional resources please get in touch by writing to contact@bloomsbury.com.

We hope you will enjoy this wide-ranging and fascinating GCSE course, and that it will inspire you to go on to further study of the ancient world.



Etruscans

Sabines
SABINE HILLS

Vulci

(Pallanteum) Rome

Tivoli

Gabii

Praeneste

(Alba Longa)

Volsci

Sora

Frusino

Ostia

Laurentum

Lavinium

Fabrateria

Aquinum

Cannae

Formiae

Beneventum

Puteoli

Herculaneum

Venusia

Cumae

Mt Vesuvius

Misenum

Pompeii

Naples

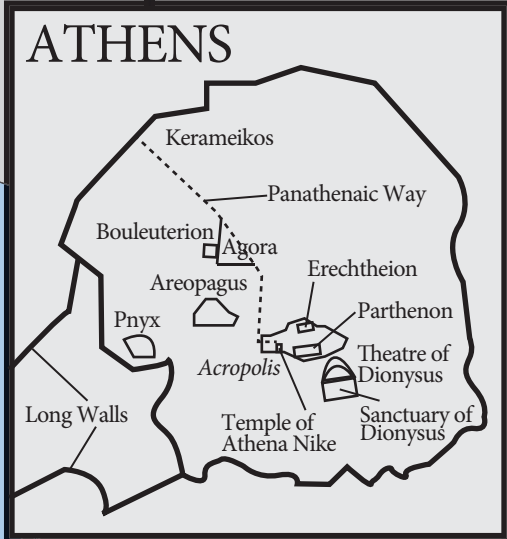
Bay of Naples

Via Traiana

Via Appia

Brundisium

Sicily



HOW TO USE THIS BOOK

The layout design and box features of this book are designed to aid your learning.

COLOUR

Box features that focus on assessment preparation and exam skills are coloured in **blue**.

Box features with Stretch and Challenge material are coloured in **yellow**.

All other box features are coloured in **red**.

ICONS

The Prescribed Source icon **PS** flags a quotation or image that is a source prescribed in the specification.

The Stretch and Challenge icon **S&C** indicates that an exercise extends beyond the core content of the specification.

The Companion Website icon **CW** highlights where extra material can be found on the Bloomsbury Companion Website www.bloomsbury.com/class-civ-gcse.

BOX FEATURES

In the margins you will find feature boxes giving short factfiles of key events, individuals and places.

Other features either **recommend** teaching material or highlight **prescribed** content and **assessment** tips and information.

Recommended teaching material is found in the following box features:

- Activities
- Debates
- Explore Further
- Further Reading
- Modern Parallels
- Study Questions
- Topic Reviews

Prescribed content and assessment-focused tips and information are found in the following box features:

- Exam Overviews
- Exam Tips
- Practice Questions
- Prescribed Sources

Material that extends beyond the specification is found in the Stretch and Challenge box features. Remember that the specification requires students to study extra sources and material not listed in the specification, so S&C information and exercises will provide a good place for you to start.

A NOTE ON QUESTIONS

Discussion prompts found in Topic Review boxes and Study Question boxes are not worded in the form you will find on the exam papers. They are intended to encourage investigation and revision of the material, but do not reflect the questions you will answer in the exam. Practice Questions at the end of each topic, and the questions found in the ‘What to Expect in the Exam’ sections do mirror the format and wording you will encounter in the exam.

GLOSSARY

At the back of the book you will find a full glossary of key words. These words are also defined on pages in margin features.

Spellings of names and texts are formatted in line with the OCR specification.

On the Companion Website you will find a colour-coded glossary that highlights which components the words come from.

IMAGES

Illustrations give you the opportunity to see the ancient visual material you are required to study. Images of the prescribed visual/material sources are flagged with the **PS** icon, but other images illustrate other relevant aspects of the ancient world. Often what survives from the ancient world does not provide us with ways to illustrate what we study. Thus, art, drawings and reconstructions from later periods and the modern day may be used to illustrate this book. Don’t forget that these are not sources like your prescribed texts and visual material – they are later interpretations of aspects of antiquity and do not represent evidence for analysis.

TRANSLATIONS

If not otherwise specified, translations are copyright OCR. Documents of translations covering the prescribed sources for each component are available from the OCR website and include OCR and other translations of the texts.

COMPANION WEBSITE

Resources will include:

- links to the text of Prescribed Literary Sources
- further images and information on Prescribed Visual/Material Sources
- annotated further reading
- links to websites that give useful contextual material for study
- quizzes on key topics and themes
- worksheets to supplement Activity box features in the book

DON'T FORGET

Look out for cross references to other pages in the book – this is where you will find further information and be able to link concepts or themes.

A large, ornate golden statue of Athena Parthenos is the central focus of the image. The statue is made of white marble with extensive gold leafing on its face, hair, and clothing. She wears a tall, elaborate crown with multiple points and a central finial. Her right arm is extended, holding a small, winged golden figure (Nike) in her palm. Her left arm is bent at the elbow, holding a long spear. She is also holding a large, circular shield decorated with intricate patterns and a central figure. The background shows the interior of a museum with classical architectural elements like columns and a high ceiling. The lighting is soft, highlighting the golden details of the statue.

PART 1
THEMATIC STUDY:
MYTH AND RELIGION

Introduction to Myth and Religion

Half of your GCSE in Classical Civilisation involves a Thematic Study. This component provides the opportunity to study both Greece and Rome, looking at literature and visual/material culture. You will also be expected to draw informed comparisons between Roman and Greek ideas, including the characteristics of the different societies, and the impact of the different cultural contexts on the theme studied.

OCR offers the choice between two options:

Myth and Religion	J199/11
Women in the Ancient World	J199/12

This textbook includes the content for the option Myth and Religion.

EXAM OVERVIEW

J199/11

Your assessment for the Thematic Study option will be:

50% of the GCSE 1 hr 30 mins 90 marks

58 marks will test AO1: demonstrate knowledge and understanding of:

- literature and visual/material culture from the classical world
- how sources reflect their cultural contexts, and
- possible interpretations of sources by different audiences and individuals.

32 marks will test AO2: analyse, interpret and evaluate literature and visual/material culture from the classical world, using evidence and producing coherent and reasoned arguments.

The Thematic paper is divided into three sections:

Section A	Greece	30 marks
Section B	Rome	30 marks
Section C	Greece and Rome	30 marks

In Section C you will be expected to draw comparisons between the two cultures.

Myth and religion have always been areas of study popular with learners, and so this exploration of religion and mythology in the ancient Greek and Roman world will surely prove to be engaging and appealing. 'Rome' here is primarily taken to mean the city of Rome, although reference may be made to other towns and cities which betray typical 'Roman' characteristics, e.g. Pompeii.

Many learners come to Classical Civilisation with a love of the mythology of the ancient world, and so this forms a central part of this thematic component. Learners will study myths regarding the role of the gods and heroes in the founding of Athens and Rome and the importance of Heracles/Hercules to both the Greek and Roman world. These are well-known stories that learners will enjoy engaging with and studying in increased depth. Myth as a symbol of power will also be explored, as will ever popular myths about the underworld.

Learners will also look at the role of religion in the everyday lives of ancient Greeks and Romans. The study of temples, sacrifice, festivals, death and beliefs in the afterlife will give a broad overview of religion in the ancient world, and provides opportunity for the study of a wide variety material remains, including awe-inspiring temples and art works.

1.1 The Gods

TOPIC OVERVIEW

Greek and Roman gods, their responsibilities and symbols and how they are typically represented in ancient Greek and Roman art.

Greece

- Zeus, Hera, Demeter, Poseidon, Hephaistos, Apollo, Artemis, Athena, Aphrodite, Ares, Dionysos, Hestia, Hermes, Hades

Rome

- Jupiter, Neptune, Vulcan, Mercury, Mars, Pluto, Apollo, Juno, Venus, Minerva, Diana, Bacchus, Vesta and Ceres

The prescribed source for this topic is:

- *Homeric Hymn to Demeter*, 1–104, 301–474

Don't forget that you will be given credit in the exam if you study extra sources and make relevant use of them in your answers.

pantheon the term given to the gods when we speak of them collectively, not to be confused with the Pantheon in Rome, which was a temple built by the Romans and dedicated to all the gods (see also p. 63)

iconography the symbols attached to a particular character when represented in an image

This topic will examine the **pantheon** of gods, focusing on the twelve Olympian gods, as well as Dionysus*/Bacchus and Hades/Pluto. The topic will explain what unique skills each of them had, and how the Greeks and Romans typically represented them in their art and literature. This can be referred to as the **iconography** of the gods.

For the comparative element of the topic you will be expected to compare and contrast the Greek and Roman gods and why certain gods would appeal to each civilisation.

* The Latinised spelling is used in this book although the specification refers to Dionysos.

INTRODUCTION TO GREEK AND ROMAN RELIGION

To the modern reader the relationship between the Greeks and Romans and their gods may seem a strange one. There are several key features to understand:

- *hiera* and *religio*
- **polytheism**
- **anthropomorphism**
- **epithets**

hiera and *religio*

While it is fully acceptable for students to use the term ‘religion’, the Greeks and Romans did not actually have a word for religion. Instead the Greeks used the word *hiera* ‘holy affairs’ and the Romans *religio* ‘the correct worship of the state gods’, when referring to religious acts. This is important as we should not think of Greek and Roman religion as purely based on faith. It was not enough to just believe in the gods; Greek and Roman religion was about action. They had to physically worship the gods by performing sacrifices and making offerings, either in private or public.

Polytheism

Greek and Roman religion was polytheistic (from the Greek *poly* meaning many, and *theos* meaning god) with hundreds of gods and goddesses, each with their own unique skills. In this topic we will focus on the twelve Olympians.

Anthropomorphism

The gods were anthropomorphic (from the Greek *anthrōpos* meaning human, and *morphē* meaning form). By looking and acting like humans the gods were more relatable to the Greeks and Romans, who wove the gods into stories that explained the nature of things in the world. Furthermore, it explained the relationship between the Greeks and Romans and their gods; the gods were to be honoured and revered as they could be happy or sad, generous or selfish, merciful or vengeful.

Epithets

An epithet was a word or phrase applied to the gods to describe a quality or skill they had. For example, an athlete at Olympia may swear an oath to Zeus Horkios, ‘keeper of oaths’, or a sailor about to embark on a journey may sacrifice to Poseidon Enosichthon, ‘earth-shaker’.

polytheism the belief in many gods

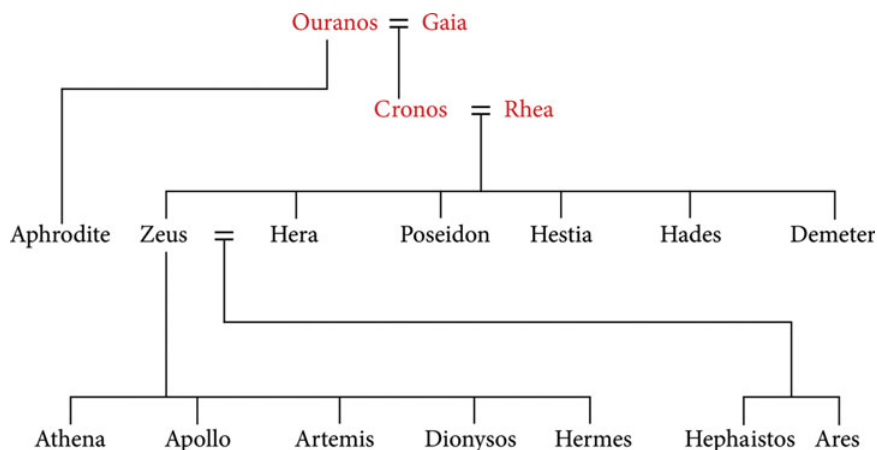
anthropomorphism giving human form or attributes to something that is otherwise not human

epithet an adjectival word or phrase regularly added to a name to denote a personal or physical quality

GREECE

There were hundreds of gods. However, the chief gods were known as the Olympians, who were believed to live on Mount Olympus. Mount Olympus was a mountain in north-eastern Greece, but it was also believed to be in the clouds above the mountain itself. An exception to this was the god Hades, who lived in the underworld. Figure 1.1 shows the gods' family tree, in which the gods in black are prescribed gods for the GCSE.

FIGURE 1.1
Greek gods' family tree.



Zeus

After defeating his father Cronos during the war with the Titans, Zeus took control of the earth and became unquestionable king of the gods with power over all others. He divided the earth between himself and his brothers. Zeus took the skies and heavens, Poseidon acquired the seas and Hades the underworld. Despite being married to his sister Hera, Zeus had a rather promiscuous personal life, bearing children with several women, both human and divine. Zeus was often seen as the keeper of justice, god of the skies and the fate of men. These roles are seen in the *Iliad* and *Odyssey*, Greek epics composed by Homer. As ruler of the skies Zeus was typically represented as a bearded man wielding a lightning bolt. In addition to this he could be shown holding an eagle or seated on a throne with a sceptre.



FIGURE 1.2
Zeus (with Hermes).

S & C Titans

The Titans were gods that came before the Olympians. The youngest of the Titans, Cronus, castrated his father Uranus to become king of the Titans. Uranus prophesied that Cronus' children would rise against him and so Cronus swallowed them. His wife Rhea hid Zeus and brought him up in secret. When Zeus grew up he managed to free his siblings and in revenge they waged war against Cronus and the Titans for control of the cosmos. The Olympians won and Zeus imprisoned some of the other hostile Titans in Tartarus. Two Titans avoided this punishment due to their co-operation with the gods. These were Atlas, who instead was tasked with holding up the heavens for eternity, and Prometheus (see p. 29).

Homer's *Iliad* and *Odyssey*

The *Iliad* and the *Odyssey* are the two oldest epics attributed to the bard Homer and were possibly first put in writing around 700 BC, although this date is debated. The *Iliad* takes place in the tenth year of the war raging between the Greeks and Trojans and centres around the wrath of the Greek hero Achilles. The story ends with an epic battle between Achilles and the Trojan Prince Hector. The *Odyssey* is named after its protagonist Odysseus, king of Ithaca. After the Greeks defeated the Trojans, Odysseus set sail for home. However, after incurring the wrath of Poseidon, he was blown off course and endured a ten-year epic journey back home. On his journey, Odysseus' will and leadership were tested as he and his men faced monsters, witches, giants and gods.

Poseidon

Brother of Zeus and god of the seas, Poseidon was a very important god for sailors and those taking sea journeys. Poseidon features prominently in Greek literature, siding with the Greeks in the *Iliad* due to the fact that the Trojans never paid him for helping to build their city. However, in the *Odyssey* Poseidon relentlessly pursues the Greek Odysseus after he blinded the Cyclops Polyphemus, Poseidon's son. Poseidon was also a key god in the contest for Athens against Athena, which he lost (see also p. 68). In art Poseidon was typically represented as a bearded man holding a trident.



FIGURE 1.3
Poseidon.



FIGURE 1.4
Hades.

chthonic relating to the gods that were connected with the earth and the underworld

cornucopia a horn shell that contained an endless supply of food and drink

diadem a crown often associated with gods or kings

Hades

Hades was a **chthonic** deity and ruler of the underworld. Despite being brother to Zeus, Hades does not enjoy extensive mention in Greek literature. An exception to this is his role in the abduction of Persephone, described at length in the *Homeric Hymn to Demeter* (see also p. 125). This episode led to Hades acquiring the young goddess Persephone as a wife, the daughter of goddess Demeter. In art Hades is typically represented with a **cornucopia** showing the links with his wife and mother-in-law. In addition to the cornucopia he is also often depicted with his wife Persephone.

Hera

As wife of Zeus, Hera was the queen of the gods and responsible for marriage, women, childbirth and the family. Despite being Zeus' wife, Hera is often represented as a powerful independent goddess who is not to be crossed. In Homer's *Iliad* Hera opposes the Trojans due to Paris not choosing her in the story of the Golden Apple. Additionally, she spent much of her time taking revenge on the many women who bore children by her husband Zeus, and taking revenge on the children themselves. A prime example of this is the myth of Heracles (see also p. 22). In art Hera is typically represented wearing a **diadem** (see Figure 1.5).

EXPLORE FURTHER

The Golden Apple

Read the story at www.theoi.com/Olympios/JudgementParis.html
What led to Hera's hatred of the Trojans?



FIGURE 1.5

The Judgement of Paris. Paris sits between Hera (left) crowned with a diadem and Athena (right) wearing a helmet. Behind Athena, you can just make out Aphrodite.

Athena

Athena (also known as Athene) was the goddess of war and wisdom. Athena's birth was one of obscurity. Zeus impregnated the goddess Metis who later gave him the prophecy that the next child born by him would be the new leader of the gods. To avoid this Zeus tricked Metis into turning into a fly which he then swallowed. Zeus then developed a very bad headache. To fix this Zeus called on Hephaistos. Hephaistos decided that the best fix for Zeus' headache was to strike him on the head with his hammer. As he did this Athena sprang from Zeus' head. When she arose she was not a baby but an adult woman. As goddess of wisdom Athena was frequently depicted with an owl; as goddess of war and military intelligence she is depicted with a helmet, spear and the **aegis**, a breastplate or shield engraved with the head of a gorgon (see Figures 1.5 and 1.30). Athena was also often depicted with Nike, the winged goddess of victory. Later in life Athena was victorious against Poseidon in a contest to win possession of Athens (see also p. 68). One common epithet for her was *Parthenos* 'the virgin', and it is from this that the Parthenon on the Athenian **Acropolis** took its name.

aegis the breastplate or shield of Athena that contained an image of a gorgon in the centre

acropolis the highest point in a Greek city, usually reserved for religious buildings

KEY PLACE

Parthenon the temple to Athena built on the Athenian Acropolis (see also p. 48)

Demeter

As sister of Zeus, Demeter was the goddess of agriculture and the harvest. This made her incredibly important to the Greeks as their society was built on agriculture and they depended on the harvest for survival. One of the best insights to Demeter comes from the *Homeric Hymn to Demeter*, in which she loses her daughter Persephone to Hades (see also p. 125). Demeter was held in particularly high regard by the Greeks at Eleusis, where she had a Mystery Cult dedicated to her known as the Eleusinian Mysteries. In art Demeter is depicted wearing a diadem and holding a bundle of wheat, grain or flowers.

PRESCRIBED SOURCE

Homeric Hymn to Demeter, 1–104, 301–474

Date: uncertain, 7th–6th century BC (debated, see p. 125)

Author: attributed to Homer

Genre: poetry

Protagonists: Demeter, Persephone and Hades

Significance: provides an insight into what the Greeks thought the relationships between the gods and men was like

Read it here: OCR sources booklet



S & C Hesiod

Hesiod was a Greek who is believed to have lived during the eighth century BC. Throughout his life he wrote poetry about the family of the gods, from their birth to Hesiod's time. This was called the *Theogony*. Read the *Theogony* lines 886–962 to learn about Hesiod's account of the birth of the gods.



FIGURE 1.6
Hestia.

S & C Eleusinian Mysteries

The Eleusinian Mysteries were a set of secret rituals that took place in the town of Eleusis near Athens. The fact that they were called mysteries means that we do not actually have much information about them as initiates were not allowed to speak about their experiences. The mysteries were linked to Demeter and her daughter Persephone, and are discussed in the *Homeric Hymn to Demeter* (lines 470–479). Mystery cults were popular as they offered salvation after death, something that traditional Greek religion did not. With this in mind, Persephone as Queen of the underworld and Demeter as goddess of regeneration and the harvest would be appealing gods for those who sought a happy afterlife.

Hestia

Hestia was the goddess of the home and hearth, the fireplace kept in the home. As the Greeks were a civilisation without electricity and central heating, Hestia was vital to their survival and every sacrifice that took place in the home started with an offering to her. Hestia's importance extended outside the home, as her fire came to be a symbol of the security of the city. A city would often have a fire lit and maintained by officials as a symbol of its power. Although rarely depicted in art, Hestia is shown with a veiled head.



FIGURE 1.7
Hephaistos.

Hephaistos

Hephaistos was the god of metalworking, fire and craftsmen. According to the *Iliad*, Hephaistos was the son of Zeus and Hera. However, the poet Hesiod states that he was the son of Hera who bore him alone in revenge for Zeus giving birth to Athena alone. Hephaistos also walked with a limp which, like his birth, was explained in two varying stories; the first relates that Hephaistos was born with a limp, the second notes that Hephaistos suffered his foot injury when Zeus threw him from Olympus. After falling for a whole day he landed on the island of Lemnos, where the local people looked after him. In art Hephaistos is often depicted with a hammer.

Aphrodite

Aphrodite was the goddess of love and beauty. Unlike many of the other gods she was not the daughter of Zeus or Hera, instead she was born from the sea. According to the *Homeric Hymn to Aphrodite*, with the exception of Athena, Hestia and Artemis, no human or god could resist the influence of Aphrodite (*Homeric Hymns*, 5, 9–44). Aphrodite's beauty had powerful effects on more than one occasion. First, as the winning goddess in the story of the Golden Apple, Aphrodite gave Helen of Sparta to the Trojan prince Paris, which resulted in the Trojan War. Second, Aphrodite was caught by her husband Hephaistos having an affair with the god of war Ares. Catching them in bed, Hephaistos ensnared them in an unbreakable net and called all the gods to witness their humiliation (Homer, *Odyssey*, 8.266–366). In art Aphrodite can be depicted in various ways, one of which shows her rising from a sea shell. In sculpture she is usually depicted naked.

Artemis

Artemis was the goddess of hunting, wildlife and childbirth. As twin sister of Apollo she came to be associated with the moon, while Apollo was associated with the sun. In the same vein she was also referred to as *Phoebe* and Apollo as *Phoebus*, ‘shining’. In art she was depicted with a bow and arrow, and with wild animals.

Apollo

Apollo was the god of music and the arts, education, archery and prophecies. As twin brother to Artemis he was associated with the sun, while she was associated with the moon. He was given the epithet *Phoebus*, meaning ‘shining’. The wide range of responsibilities this god had shows how important he was to the Greeks. While he was widely worshipped across the Greek world, he had cult centres in Delos, where he was said to have been born, and Delphi, the site of the biggest **oracle** in the Greek world. In art Apollo was depicted with his bow and arrow, and **lyre**. Unlike the other gods, Apollo was depicted in eternal youth.

Hermes

Hermes was the god of travel and trade, and messenger of the gods. Hermes was also given the honour of being the only god, other than Dionysus, who could travel to the underworld and consort with Hades. As a traveller god, Hermes is depicted in art with his traveller’s cap, **caduceus** and winged sandals (see Figure 1.2).

Ares

Ares was the god of war. In the *Homeric Hymns* Ares is seen as a god who gives men the courage to stand their ground in order to uphold peace, and to stand up against hostilities in order to avoid a violent death. However, in the *Iliad* he is described as a merciless killer when Zeus attacked him by saying, ‘always your delight is in strife and war and fighting’. (Homer, *Iliad*, 5.891). With this in mind, Ares should be considered as the opposite to Athena in that she represented tactics and control in battle, whereas Ares represented the raw violence of the fight. Like Athena, Ares is depicted in art wearing his armour.

Dionysus

Dionysus was the god of wine and theatre. As son of Zeus and the **Theban** mortal Semele, Dionysus attracted the wrath of Hera, which forced Zeus to hide him from her. As Dionysus was the son of both a god and a mortal he was seen as an outsider and therefore not one of the original Olympians. Dionysus received a great following from the Greeks and as god of wine and theatre he was pivotal to public and private celebrations. Additionally, as god of the theatre he enjoyed his own festival in Athens, the Dionysia (see also



FIGURE 1.8
Artemis and Apollo.

oracle an utterance, often ambiguous or obscure, given by a priest or priestess said to be speaking the words of a god

lyre a small Greek harp consisting of a sound box with two curved arms connected by a crossbar from which strings are attached.

caduceus a traveller’s staff most closely associated with the god Hermes (Mercury)

Thebes an ancient city in Greece that is the focus of many mythological stories See map, Figure 1.10

FIGURE 1.9
Dionysus holding a wine cup and **thyrsus**.



thyrsus a staff associated with the god Dionysus, which was tipped with a pine cone; it could also be intertwined with ivy

maenads female followers of Dionysus

satyrs in myth, half man, half goat attendants of Dionysus, known for their promiscuous nature

ACTIVITY

Create top trump cards for each of the Greek gods and goddesses. When creating the cards, you must decide:

- what criteria you will include for your gods' powers
- what score you will assign each god on a scale from 1–5 with 5 being the strongest.

p. 88). In art Dionysus is depicted with a **thyrsus**, vines and an animal skin. In addition, he is often depicted with his companions, the **maenads** and **satyrs**.

EXPLORE FURTHER



The Homeric Hymns

Choose one of the *Homeric Hymns*.

1. What do we learn about the personality and powers of the god/goddess from the poem you chose?
2. Explain why the god/goddess is so important to the lives of the Greeks.

Homer's *Iliad*

Read Homer's *Iliad* Book 1.

1. What gods are involved and what powers do they use?
2. Explain why the gods are so important to the progression of the plot in Book 1 of the *Iliad*.

Homer's *Odyssey*

Read Book 5 of the *Odyssey*.

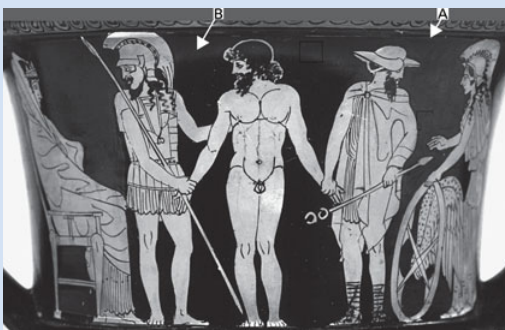
1. How do the gods demonstrate their anthropomorphic qualities?
2. How does the meeting between the gods highlight the relationship between gods and men?

EXAM TIP

You may be given any image of a god mentioned in the specification. It is important that you are able to recognise them in many different situations. For any non-prescribed sources, you will be told the medium the god has been drawn on, for example an amphora, relief sculpture or statue.

PRACTICE QUESTIONS: GREECE

Source A: A Greek vase



Study **Source A**.

1. **a.** Who is the god labelled **A** and how do you know? [2]
b. Specifically why would the Greeks have worshipped this god? [1]
2. **a.** Who is the god labelled **B** and how do you know? [2]
b. Specifically why would the Greeks have worshipped this god? [1]

ROME

Before Rome was founded, Italy was inhabited by lots of tribes. Some of these were indigenous, while others had their origins in the wider Mediterranean world; some engaged in friendly trade, others had more aggressive militaristic intentions. When Rome was believed to have been founded in 753 BC, one of the biggest and most influential of these tribes were the **Etruscans**. Although based to the north of Rome in Etruria, they colonised much of Italy. As Roman influence grew and Rome expanded the Etruscans were slowly brought under Roman control. This prolonged exposure to the Etruscans led to the Romans adopting and adapting several aspects of Etruscan culture, namely temple design and divination (see also p. 56).

An influence on the Etruscans and Romans were the Greeks. The Greeks, or **Hellenes**, were not only living in what we now know as Greece, but also migrated to other areas including southern Italy and Sicily from as early as the ninth century BC (see Figure 1.10). The large quantities of Greeks that inhabited these areas led to it being known as **Magna Graecia** (Great Greece). Much like the Etruscans before them, Rome was in contact with the Greeks from its foundation. When Rome looked to expand throughout Italy, especially south, they had further contact with the Greeks. Again, much like with the Etruscans, Rome borrowed and adapted the religious ideas of the Greeks. By 270 BC, when the whole of Magna Graecia came under Roman control, Greek religion and mythology were having a major influence on Roman religious ideology.

Etruscans the exact origins of the Etruscans are not known, although it is believed that they inhabited Italy from at least the ninth/eighth century BC. By the time Rome was founded they were well established in Italy

Hellenes a collective name for the Greeks, a group of peoples who shared the same social and religious customs and language

Magna Graecia 'Great Greece', the term used to describe the region of southern Italy and Sicily where there were many independent Greek cities

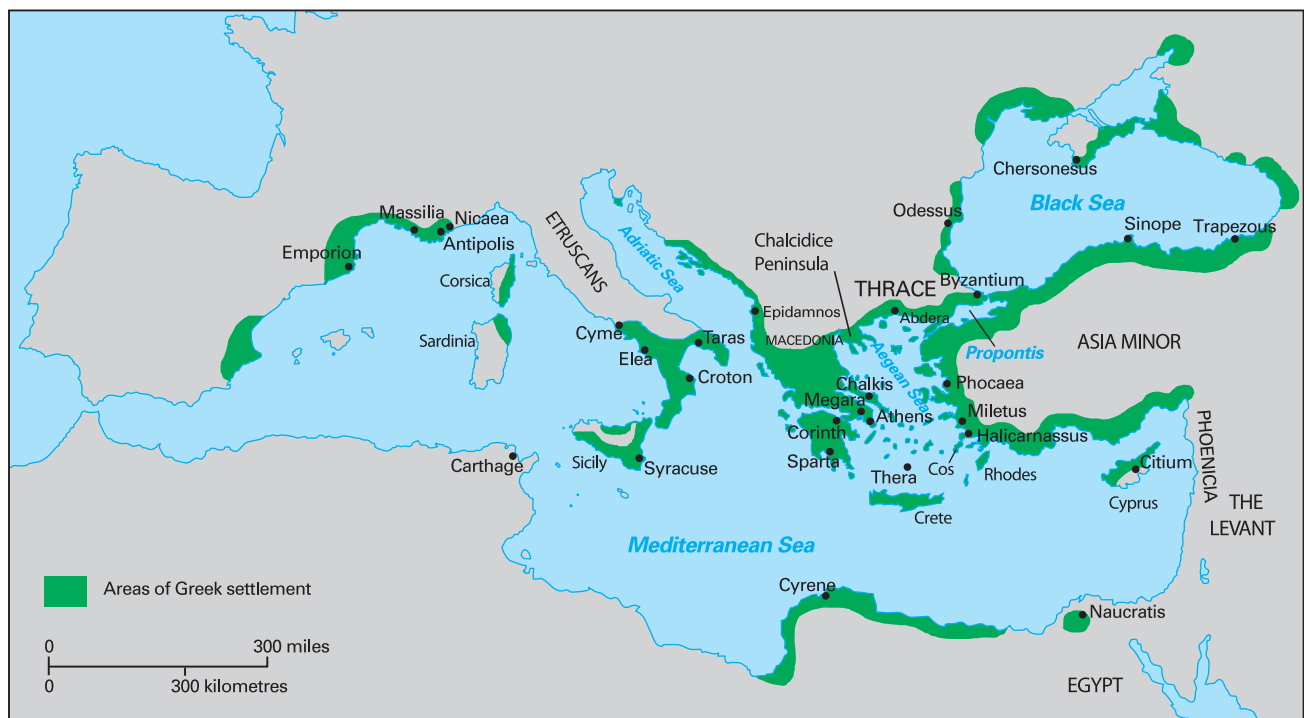


FIGURE 1.10

Map of the Mediterranean showing Greek settlements.

FIGURE 1.11
Roman gods' family tree.

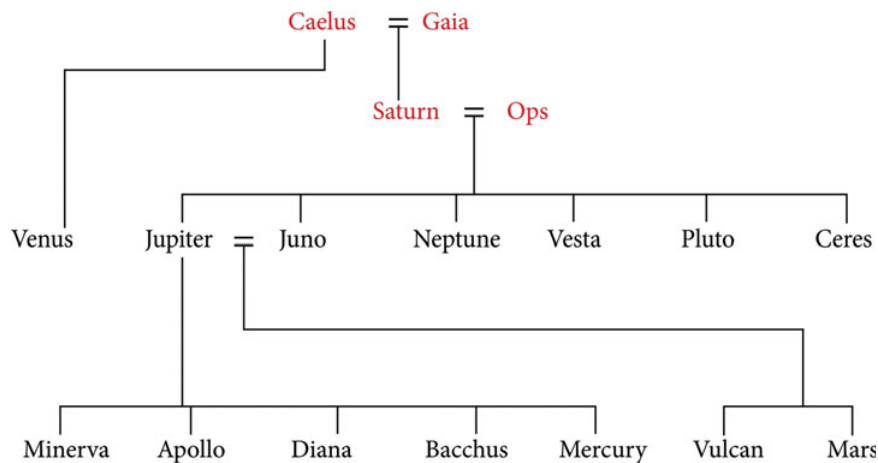


Figure 1.11 shows the gods' family tree, in which the gods in black are prescribed gods for the GCSE.

Jupiter

As the king of the gods and controller of the skies, Jupiter was equated with the Greek Zeus. The name Jupiter comes from *Iov pater* 'Father Jove', showing the Roman links with the Etruscans, who worshipped Jove as a sky god. Jupiter's major temple was the Temple of Jupiter Optimus Maximus, 'Jupiter the Best and Greatest', which stood on the Capitoline Hill, one of the most important hills in Rome. Although the Temple of Jupiter Optimus Maximus has now been destroyed, you can still see its foundations in the Capitoline Museum in Rome, which was built over the site of the temple. Like the Greek god Zeus (see Figure 1.2), Jupiter was typically represented as a bearded man wielding a lightning bolt. In addition to this he could be shown holding an eagle or seated on a throne with a sceptre.

KEY PLACE

Capitoline Hill one of the seven original hills of Rome, it was the political and ceremonial heart of the city

Neptune

Neptune was the brother of Jupiter and god of the seas, earthquakes and storms. Like the Greek Poseidon, Neptune was also linked with horses. With the Romans always looking to expand throughout the Mediterranean, Neptune became an increasingly important god to Roman sailors, traders and travellers. In art, like Poseidon (see Figure 1.3), he was typically represented as a bearded man holding a trident.

Pluto

Pluto was the brother of Jupiter and Neptune, and god of the underworld. In literature Pluto makes a brief appearance in the story of Orpheus and Eurydice in Ovid's *Metamorphoses*, which makes reference to his abduction of Proserpina (Persephone) (see also p. 131). Due to his position beneath the earth he was not often represented in Roman art. However, the myth of Proserpina's abduction at the hands of Pluto was a popular decoration for Roman **sarcophagi**.

sarcophagus (pl. **sarcophagi**) a stone coffin, especially one bearing sculpture and inscriptions

Juno

Juno was the wife of Jupiter, queen of the gods and responsible for marriage, women, childbirth and the family. Juno was equated with the Greek goddess Hera. Like Hera, Juno was a powerful and wrathful goddess. In the opening of Virgil's *Aeneid* Juno takes revenge on the Trojan Aeneas, destroying his ships and killing many of his men. In art Juno is typically represented wearing a diadem (like Hera, see Figure 1.5), holding a sceptre or accompanied by a peacock.

Ceres

Ceres was the goddess of the harvest and grain. Ceres was incredibly important to the Roman **plebs** as they relied on grain, and by extension bread, for their survival. Her importance was reflected in the fact that she had both a temple on the Aventine Hill and an annual festival in Rome called the **Cerealia**. In art Ceres, is depicted wearing a diadem and holding a bundle of wheat, grain or flowers.

plebs the lowest social class of Romans, making up the majority of the Roman population

Cerealia a major festival in honour of Ceres held in Rome every year between 12th and 19th April

Vesta

Vesta was the goddess of the hearth and fire. For this reason she was one of the most important goddesses to both the family and the state. For the family, the hearth or fire was the central part of the home as it provided light and heat for cooking and warming the family. As a state goddess Vesta had her own priesthood and temple complex (see also p. 59). Vesta's flame was believed to have been brought to Italy by Aeneas and symbolised the security of the state. The Romans believed that if the flame went out,

S & C The Aeneid

The *Aeneid* was a Roman epic poem composed by the poet Virgil who died in 19 BC. Virgil's epic was heavily influenced by Homer's *Iliad* and *Odyssey* and continued the story from a Trojan perspective. Ultimately Virgil sought to tell the story of how the Roman race was founded. The epic starts at the end of the Trojan War, after the walls had been breached and the city captured by the Greeks. The hero Aeneas and his fellow Trojans fled Troy and sought to establish a new home elsewhere. While many of the gods make an appearance in the *Aeneid* the two main gods are Juno and Venus. Juno's hatred of the Trojans meant she was constantly trying to kill Aeneas. On the other hand, Venus, the mother of Aeneas, helps him along the way. After landing on the west coast of Italy Aeneas went to war with a native tribe. After fighting a long and bloody war, Aeneas married Lavinia, daughter of King Latinus and became king of Latium. Aeneas' son Ascanius founded the kingdom of Alba Longa and from this line Romulus and Remus were born. Aeneas is therefore seen as the founder of the Roman race, while Romulus is seen as the founder of Rome itself (see also p. 79).



FIGURE 1.12
Ceres.

Rome would be destroyed. Although rarely depicted in art, Vesta is shown with a veiled head (like Hestia, see Figure 1.6).

Vulcan

Vulcan was the god of metalworking, fire and craftsmen. Industry and warfare were essential to the Roman way of life and therefore as god of craftsmen Vulcan was vital to the Romans. He had a festival called the **Vulcanalia** each year in Rome. He also had an important role in Virgil's *Aeneid* as he crafted the shield that Aeneas used in battle. In art Vulcan is depicted with a hammer (like Hephaistos, see Figure 1.7).

Vulcanalia a festival held in Rome each year on 23rd August in honour of the god Vulcan

Venus

Venus was the goddess of love and beauty. She was particularly important to the Romans as she was the mother of their ancestral founder Aeneas. The Roman emperor Augustus linked his own family to Venus, and utilised her symbols in his art. In art Venus can be depicted in various ways, but in sculpture she is usually depicted naked or accompanied by her son Cupid.



FIGURE 1.13
Venus.

Minerva

Minerva was the goddess of war and wisdom. Although Minerva was a goddess of war, it appears that the Romans more closely associated war with Mars. As goddess of wisdom Minerva was frequently depicted with an owl, whereas as goddess of war and military intelligence she was depicted with a helmet, spear and the **aegis** (like Athena, see Figure 1.5).

Diana

Diana was the goddess of hunting, childbirth and the moon. She could also be referred to as Phoebe. Diana had a temple and shrine on the Aventine Hill. The temple was dedicated by the sixth king of Rome Servius Tullius who, according to legend, was born a slave. Diana's cult therefore gained a large following from the urban poor and slaves. As a goddess of hunting, in art she was depicted with a bow and arrow (like Artemis, see Figure 1.8).

S Servius Tullius

& According to the Roman historian Livy, one of the sixth century Roman kings
C Servius Tullius was born into a slave family. When he became king he made a treaty with the neighbouring Latins, which recognised Rome as the head of Latium. In order to honour the treaty, he built a temple to Diana who was universally worshipped in Latium.

Apollo

Apollo was the god of music and the arts, education, archery and prophecies. The Roman gods usually stemmed from those of the Etruscans who came before them, and were then equated with Greek gods. Unlike the other Roman gods, Apollo had no Etruscan alternative, hence he was taken straight from the Greek **pantheon**. As god of the arts Apollo was popular among sculptors and poets. Apollo was also important to the Roman leaders. After the battle of **Actium** Apollo was a god favoured by the Roman emperor Augustus, who built him a temple in Rome and honoured him with festivals, prayers and sacrifices. Apollo was often depicted with his lyre (see Figure 1.8), in eternal youth.

Actium port on the west coast of Greece, it is now called Preveza

S & C Actium

In 31 BC Octavian (later known as Augustus) fought Mark Antony and Cleopatra at the harbour of **Actium** in a final civil war that cemented Augustus' power over the Roman Empire. Apollo had a sanctuary at Actium and after Augustus was victorious he accepted that he was under the protection of Apollo. To honour him he extended Apollo's sanctuary at **Actium** and built him a temple on the Palatine Hill in Rome. You can read more about the battle on page 385.

votive an offering to the gods

lararium a small shrine to the household gods (Lares) that was found in Roman homes

Mercury

Mercury was the god of travel and trade, and messenger of the gods. Since the Roman Empire extended from Britain to Syria and from Germany to Egypt, Mercury was very important for the protection of travellers. On a more personal level Mercury was a popular household god due to his role as god of trade and wealth, and there are many examples of small **votive** statuettes to Mercury that would have been kept in the home's **lararium**. In art Mercury is depicted with his traveller's cap, caduceus and winged sandals (like Hermes, see Figure 1.2).

Mars

Mars was the god of war. However, in early Roman history he was also associated with agriculture. Rome was an expansionist civilisation and often did this through military conquest. With this in mind Mars was very important to the Romans. The area just outside Rome was known as the Campus Martius, 'Field of Mars', and was traditionally where the army would assemble to train and before going to war. Mars was also the father of Romulus, the founder of Rome (see also p. 79) and so enjoyed great favour among the Romans. In art Mars is depicted wearing his armour.



FIGURE 1.14
Mars.

S & C Mars

Like Apollo, Mars was an important god to the emperor Augustus. After the assassination of his adopted father Julius Caesar, Augustus vowed to avenge his death. In 42 BC Augustus fought Caesar's murderers Brutus and Cassius at Philippi in Greece. While in battle Augustus vowed to build a temple to Mars if he were successful, which he was. In 27 BC he began building his new forum and, at its centre, a temple to Mars Ultor (Mars the Avenger). From that point the senate met there when discussing war, generals conducted a ceremony before leaving for war, and a victorious general would dedicate a portion of booty to Mars at the altar just outside the temple.

Bacchanalia a Roman festival in honour of Bacchus

Bacchus

Bacchus was the god of wine and theatre. The Romans equated him with the Greek god Dionysus. Around 200 BC the **Bacchanalia** was introduced to Rome from Greece. As a mystery cult what happened in it was meant to be kept secret. Therefore we are not completely sure what happened. However, the fact that cult members met in private was met by fierce opposition from the Roman state, which feared rebellion, and around 186 BC the cult was banned. Despite this, Bacchus continued to be popular among the Roman lower classes. In art Bacchus is depicted with a **thyrsus**, vines and an animal skin. In addition, like Dionysus (see Figure 1.9) he is often depicted with his companions, the maenads and satyrs.

Study questions

- 1 Choose the three most important gods for the following Roman occupations and justify your choice:
 - a. A soldier
 - b. A merchant
 - c. A slave
 - d. A magistrate
- 2 Explain why it was beneficial for the Romans to integrate the gods/goddesses of the Greek pantheon into their own rather than to omit them.

EXPLORE FURTHER

S&C

Read Book 1 of Virgil's *Aeneid*.

1. How do the gods demonstrate their anthropomorphic qualities?
2. How do the actions of Aeneas and his men demonstrate the relationship between gods and men?

ACTIVITY Which god or goddess are you?

Construct a table like the one below and fill the categories with as much information about yourself as possible. An example has been done for you. Be careful not to include information that is specific to the modern world, i.e. computer games.

Skill	Personal trait	Interests
<i>Creative</i>	<i>Short tempered</i>	<i>Travelling</i>

Once you have filled the table you must decide which Roman god you most resemble. You must justify your decision by drawing comparisons with the god or goddess you have chosen.

PRACTICE QUESTIONS: ROME**Source A: Virgil, Aeneid, 1.8–11**

Muse, tell me the cause: how was she offended in her divinity, how was she grieved, the Queen of Heaven, to drive a man, noted for virtue, to endure such dangers, to face so many trials? Can there be such anger in the minds of the gods?

- Who is the goddess described in **Source A** and how do you know? [2]
 - Specifically why would the Romans have worshipped this goddess? [1]
- Why were the gods important to the everyday lives of the Romans? [8]

TOPIC REVIEW

You should be able to:

- Describe:
 - the key responsibilities of each of the Olympian gods
 - the symbols used to identify the Olympians, as well as Hades/Pluto
 - any differences between the Greek and Roman versions of the Olympian gods
 - the storyline of the *Homeric Hymn to Demeter*.
- Explain:
 - the character of Greek and Roman religion, including polytheism and anthropomorphism
 - the importance of epithets to describe the gods
 - what the relationship between men and gods was like
 - the importance of the *Homeric Hymn to Demeter* for the Greek understanding of the cycle of the seasons.

PRACTICE QUESTIONS: COMPARING GREECE AND ROME

Source A: *Relief from a stone coffin (sarcophagus) showing the abduction of Persephone/Proserpina.*



Source B: *Homeric Hymn to Demeter, lines 267–277; 292–315; 399–406.*

“I am Demeter, the honoured one, who for mortals and immortals alike has been made the greatest blessing and source of joy. But come, let all the people build me a great temple and an altar beneath it, below the steep walls of the city above Kallichoron, upon the rising hill. And I myself will inaugurate my mysteries, so that from now on you may perform them in all purity and be reconciled to my heart.” As the goddess said this, she changed her stature and form, throwing away old age . . . But as soon as dawn appeared they told powerful Keleos exactly what had happened, just as the goddess had commanded, Demeter with her lovely crown. So he called to assembly his innumerable people, and he ordered them to build for Demeter with the lovely hair a sumptuous temple and an altar upon the rising hill. They heard his voice and hurriedly obeyed him, building it as he commanded. And it grew as the goddess decreed.

Now when they were finished and done with their labour, each man went back to his house. But golden-haired Demeter sat there, far away from all the blessed gods she stayed there, wasting with longing for her deep-breasted daughter. And she made the most terrible and cruel year for human beings on the deeply nourishing earth. The earth did not send up seed, for rich-crowned Demeter kept it hidden. Many times the oxen dragged the curved plough across the fields in vain, and many times the white barley fell upon the earth fruitlessly. So she would have destroyed utterly the mortal race of human beings, starving them to death, and depriving those who lived on Olympus of the glorious honour of gifts and sacrifices, if Zeus had not noticed it and reflected upon it in his heart.

After Hermes’ intervention at the request of Zeus, Hades agreed to free Persephone but tricks her before she leaves. Demeter explains the result of the trick . . .

. . . But if you did eat anything you will have to go back again to the secret depths of the earth and live there for a third part of the seasons of the year, but for the other two parts you will be with me and the other immortals. But whenever in spring the earth blossoms with sweet flowers of every kind, then you will rise again from the realm of dusk and darkness and be a source of great wonder for mortals and for gods.

Study **Sources A** and **B**.

1. Explain why Homer and the deceased’s family may have chosen to use this myth in these contexts. [3]
2. Explain a benefit of having gods with human forms and qualities. [3]

1.2 The Universal Hero: Heracles/Hercules

TOPIC OVERVIEW

The myths associated with Heracles (known to the Romans as Hercules) and how he is typically represented.

Greece

Heracles and Olympia:

- Heracles as founder of the Olympic games
- The 12 Labours of Heracles as represented on the Temple of Zeus at Olympia
- *Homeric Hymn to Heracles the Lion Hearted*

Rome

Hercules in Ovid and Virgil:

- The myth of Hercules and Cacus, and Hercules as protector of Rome
- Battles with Achelous and Nessus, and the death of Hercules

The prescribed sources for this topic are:

- *Homeric Hymn to Heracles the Lion Hearted*
- The Temple of Zeus at Olympia (metopes)
- Virgil, *Aeneid*, 8.154–279
- Ovid, *Metamorphoses*, 9.1–272

Don't forget that you will be given credit in the exam if you study extra sources and make relevant use of them in your answers.

For the Greek element of the topic we will examine the twelve labours of Heracles and his importance to the site of Olympia. For the Rome element of the topic we will study Hercules' victories against Achelous and Nessus as told by the poet Ovid. We will also learn about Hercules' victory over Cacus and why this was important to the Romans by reading a section from Virgil's *Aeneid*. For the comparative part of the topic we will compare and contrast the importance of Hercules to the Greeks and Romans.

GREECE

The birth of Heracles

KEY INDIVIDUALS

Alcmene wife of Amphitryon, descendant of Perseus

Amphitryon husband of Alcmene and nephew of Sthenelus

The story of Heracles' birth is set in mythical times when Alcmene and Amphitryon lived in Thebes. At this time, Creon was king of Thebes. When Creon was on a campaign with Amphitryon, Zeus visited Alcmene. As is explained in the *Homeric Hymn to Heracles the Lion Hearted*, Heracles was born to a human mother and divine father. In order to avoid suspicion, Zeus took the form of Amphitryon and therefore Alcmene thought she was sharing a bed with her husband:

Heracles, Zeus' son, I will celebrate, who, greatest and best of those on earth, was born in Thebes' beautiful places, Alcmene having slept with the black-clouded son of Cronus.

PS

Homeric Hymn 15, lines 1–3

seer a person who is reputed to be able to see the future

Upon his return Amphitryon slept with Alcmene, but then he found out from a **seer** that Alcmene had slept with another man. Although initially fuming at this, when he discovered that the other man was in fact a god, Amphitryon was surprisingly relieved.

Thus, Alcmene was now pregnant with two children, one was Zeus', the other Amphitryon's. When the boys were about to be born Zeus boasted that he would now have a son that could match him on earth: while he ruled the skies, his son would rule the earth. Enraged by his promiscuities Hera made Zeus vow that the first son of the House of Perseus born that night would indeed rule. Once he



FIGURE 1.15

Roman copy of a Greek statue of Heracles. On his right he leans on his club and in his left hand he holds his lion-skin cloak.

PRESCRIBED SOURCE

Homeric Hymn to Heracles the Lion Hearted

Date: around 700 BC

Author: attributed to Homer (see also p. 125)

Genre: poetry

Protagonist(s): Heracles

What we learn from the poem: the birth and labours of Heracles

Significance: the poem outlines some of the key aspects of Heracles' life

Read it here: OCR sources booklet

CW

did this, Hera asked her daughter Eileithyia to prolong Alcmena's labour until Sthenelus' son Eurystheus was born. Having succeeded in this, Hera hoped the prolonged labour would kill both Alcmena and the unborn Heracles. However, due to the help of Alcmena's midwife, this plan failed and Heracles was born. This meant that Eurystheus became king of Mycenae while Heracles and his brother Iphicles held no official power.

Unhappy that her plot to kill Heracles was unsuccessful, Hera sent two snakes to poison Heracles. Again this plot failed when Heracles strangled the snakes. Frightened by Hera's wrath, Alcmena abandoned Heracles in the woods where he was recovered by Athena. Athena took Heracles to Mount Olympus in the hope that he would be accepted there, but Hera rejected him and ordered that he be returned to Alcmena to raise him. From this point, Athena was Heracles' protector.

The early life of Heracles

Many things he did that were reckless, many things he suffered.

PS

Homeric Hymn 14, lines 6–7

Here the *Homeric Hymn* is making reference to Heracles' early life. When he came of age Heracles married Creon's daughter Megara. The marriage did not last long. Still enraged by Zeus' affair, Hera sent the goddess Madness to infect Heracles. Driven insane, Heracles killed his children and wife.

In his depression Heracles exiled himself from Thebes and went to consult the oracle at Delphi as to what he should do. Again, unbeknown to him, Hera was in control of the oracle and advised Heracles that he should serve King Eurystheus for twelve years. It was from this time that Heracles started his twelve labours.

KEY INDIVIDUALS

Eileithyia daughter of Zeus and Hera, goddess of midwives and childbirth

Eurystheus son of Sthenelus

Iphicles son of Alcmena and Amphitryon, brother of Heracles

Sthenelus uncle of Amphitryon and King of Mycenae, descendent of Perseus

EXAM TIP

Either spelling of Heracles/Hercules will be accepted in the examination. However, students should try to use Heracles when referring to Greece and Hercules when referring to Rome.



FIGURE 1.16

Heracles strangling the snakes sent by Hera. Athena stands to the left.

PS

Study questions

Examine the story of Heracles' birth.

- 1 What does this story reveal about the relationship between:
 - a. gods and men
 - b. gods and gods?
- 2 To what extent were the gods responsible for the lives of men?

EXPLORE FURTHER



In 416 BC the Greek tragic playwright Euripides wrote the play *Heracles*. The play focuses on the tragedy of Heracles' family. Read Euripides, *Heracles*, 815–1177

1. How responsible was Heracles for the death of his family?
2. Does Euripides expect the audience to feel pity or hatred for Heracles? Explain your answer.

EXPLORE FURTHER



The Roman comic writer Plautus wrote a comedy on the birth of Heracles. Read Plautus, *Amphytro*, 1–152.

To what extent does Mercury's speech suggest that the gods are no better than men in their behaviour?

The twelve labours of Heracles

As punishment for killing his family, Eurystheus initially challenged Heracles to complete ten labours, which he believed would be impossible. During two of the labours Heracles either received help or payment so when he returned successful, Eurystheus demanded he complete a further two labours.

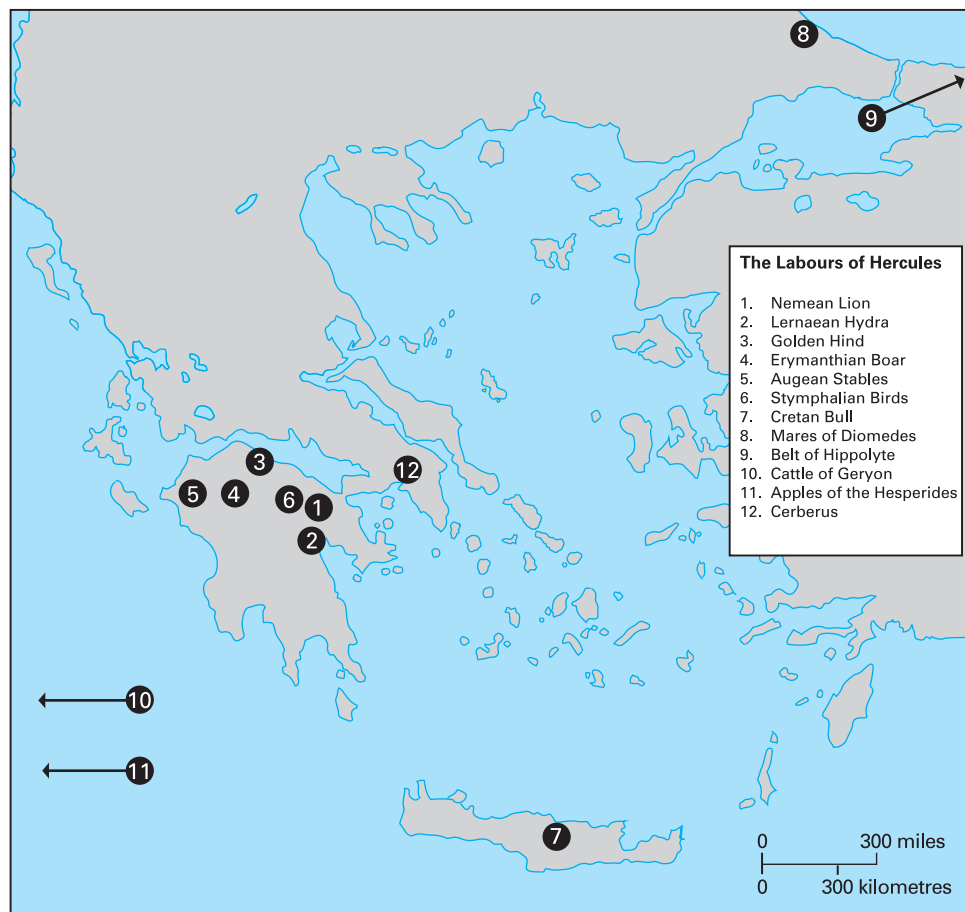


FIGURE 1.17
Map showing the location of Heracles' labours.

DEBATE Labours of Heracles

The stories of Heracles were an oral tradition. This means that originally stories about Heracles were told verbally between friends and families. It was not until the mid-sixth century BC that his labours were recorded in writing.

Discuss

Why might sources vary with regards to the precise details about the order and events of Heracles' labours?

ACTIVITY

Read the description of Heracles' labours on the following pages and identify the labours depicted in the pictures on the Companion Website.

*The Nemean Lion*

The Nemean Lion whom Hera, the queenly wife of Zeus, trained up and settled among the hills of Nemea, to be a plague to mankind . . . Nevertheless, the force of strong Heracles subdued him.

Hesiod, *Theogony*, 327

This was the first of Heracles' labours, and so in art he is sometimes depicted more youthful than in his later labours. After attacking the lion with his bow and arrows and his sword, Heracles realised that the skin of the lion was impregnable to weapons, therefore he strangled it to death. Even dead the lion still posed problems for Heracles, because he needed to present a prize to King Eurystheus as proof of his victory. But he could not skin the lion with his knife. Finally, Athena told Heracles to use one of the lion's own claws to skin it. He was successful and took the prize back to the king. From this point Heracles was often depicted wearing the lion skin as a cloak with the lion's head as a helmet.

The Lernaean Hydra

The grisly-minded Lernaean Hydra, whom the white-armed Hera nourished because of her quenchless grudge against the strong Heracles. Yet he, Heracles, son of Zeus, of the line of Amphityron, by design of Athena the spoiler and Iolaus killed the beast with the pitiless bronze sword.

Hesiod, *Theogony*, 313

As the second of the labours Eurystheus tasked Heracles with killing the Lernaean Hydra. The **hydra** had many heads and venom for blood. The main problem that Heracles faced was that when one head was removed from the hydra, two more would grow back in its place. So Heracles got help from his cousin Iolaus. After Heracles removed one of the heads, Iolaus would seal the neck with a flaming torch. Enraged at Heracles' progress, Hera sent a giant crab to attack him. After it bit Heracles on the foot, he crushed it and continued his attack on the hydra. Once all the heads were removed, Heracles detached the immortal head and buried it under a pile of rocks. When the hydra was defeated, Heracles used its venom as poison for his arrows.

DEBATE Hydra

Sources vary as to the number of heads the hydra had with the number ranging from a few to a hundred. Several versions of the myth mention an immortal head that could not be killed.

hydra a many-headed serpent monster

Upon returning to Eurystheus, he was told by the king that the labour did not count as he had been helped by his cousin.

The Golden Hind

hind a deer

The Golden **Hind** was also known as the Ceryneian Hind as it was from Mount Ceryneia in Arcadia. This hind was special as it was said to be larger than a bull and golden from horns to hooves. It was also sacred to Artemis. As Heracles' third labour the Golden Hind did not pose the same level of danger as the previous two. However, the task was difficult

DEBATE Snaring it

Two ancient writers wrote differing accounts of how Heracles caught the Golden Hind. Writing in the first century BC, Diodorus Siculus wrote:

Some say that he captured it by the use of nets, others that he tracked it down and mastered it while it was asleep, and some say that he wore it out by running it down. One thing is certain, that he accomplished this Labour by his sagacity of mind, without use of force and without running any perils.

Diodorus Siculus, *Library of History* 4.12.13

However, writing in the second century AD (c.200 years later), Pseudo-Apollodorus wrote:

Heracles shot it (the Hind) just as it was about to cross the stream, and catching it put it on his shoulders and hastened through Arcadia.

Pseudo-Apollodorus, *Bibliotheca*, 2.5.4

Based on your knowledge of Heracles so far, which do you believe to be the more likely account?

S **Diodorus Siculus**

&
C

Diodorus Siculus was a Greek historian who lived in the first century BC. He wrote the *Bibliotheca Historia* (Library of History) his work covered the period from the mythic beginnings of both Greek and non-Greek civilisations around the Mediterranean to the Greek and Roman world around 60 BC.

Pseudo-Apollodorus

The *Bibliotheca* was originally believed to have been written by a man called Apollodorus of Athens who lived in the second century BC. However, a reference made to a man who lived around 100 years later in one of the chapters made it impossible for this Apollodorus to have been the author. For this reason pseudo is added before the name Apollodorus (from the Greek word *pseudes*, meaning false). The *Bibliotheca* is considered one of the best collections of mythology ever compiled.

owing to the swiftness of the animal. Heracles tracked the hind for a whole year before he was finally able to catch it by snaring it. He then bound its legs and carried it back to Mycenae.

On his journey back to Mycenae, Heracles was met by Apollo and his sister Artemis who was angry that Heracles had caught her sacred hind. Fortunately, when he told her that he had been forced into it by King Eurystheus, and that he only intended to borrow the animal, her anger subsided and she allowed him to continue on his way.

The Erymanthian Boar

As his fourth labour Heracles was ordered by Eurystheus to bring the Erymanthian Boar back to him alive. Like the Golden Hind, the boar was much larger than normal boars and was terrorising the countryside of Arcadia. Heracles wore the boar down by chasing it through the thick winter snow. When the boar was tired, Heracles caught it, bound its legs and carried it back to Mycenae. On Heracles' arrival, the king was so scared that he hid in a sunken **pithos** jar.

pithos (pl. **pithoi**) a large clay storage jar

The Augean Stables

As his fifth labour Heracles was tasked with cleaning the stables of Augeas, King of Elis, in one day. Augeas was famed for having a herd of enormous cattle that produced an extremely large amount of dung and so Eurystheus thought the task impossible. Heracles once again rose to the challenge and with a combination of brains and brawn diverted the rivers Alpheios and Peneios through the stables, cleaning them instantly. Initially, Augeas promised Heracles payment. However, once the task was complete, he refused. Enraged at this, Heracles returned with an army and defeated the king. To commemorate his victory Heracles founded the Olympic Games for his father Zeus (see also p. 31).

The Stymphalian Birds

The sixth of Heracles' labours was to defeat the Stymphalian Birds. The birds had been ravaging the farm lands of Stymphalos, some accounts even suggesting that they ate the residents too. This task took Heracles deep into the Arcadian forests where the Stymphalian Marsh was. Unsure of how to rouse the birds, Heracles received help from Athena who gave him a rattle made by the god Hephaistos. After shaking it the birds flew into the sky, and Heracles then shot them down either with his arrows or a sling shot.

The Cretan Bull

For his seventh labour Heracles had to bring Eurystheus the Cretan Bull to Mycenae. The bull had been destroying Cretan homes and farmland, and so when Heracles arrived, King

S **The Stymphalian Birds**

&
C

We have already seen that the writers Diodorus Siculus and Pseudo-Apollodorus differed in their accounts of Heracles' labours. Again in this labour their writing differs, this time regarding how Heracles defeated the birds:

Now it was not possible to master the animals by force because of the exceptional multitude of them, and so the deed called for ingenuity in cleverly discovering some device. Consequently, he fashioned a bronze rattle whereby he made a terrible noise and frightened the animals away.

Diodorus Siculus, *Library of History*, 4.13.2

Heracles was stumped by the problem of driving the birds out of the woods, but Athena got some bronze noise-makers from Hephaistos and gave them to him, and by shaking these from a mountain adjacent to the lake frightened the birds. Not enduring the racket, they flew up in fear, and in this manner Heracles reached them with his arrows.

Pseudo-Apollodorus, *Bibliotheca*, 2.90

The writer of the *Bibliotheca* was a mythographer, Diodorus Siculus was a historian. Given this information why may their accounts of Heracles differ? Support your answer with evidence from the text.

Minos was happy to let him remove it. To do this Heracles crept up behind the bull and strangled it, but importantly he released his grip before the bull passed out. He then rode the bull across the sea to Greece. Upon returning to Mycenae, King Eurystheus was once again terrified of the animal brought before him and hid in his pithos. Heracles let the bull loose and it wandered to Marathon, where it was later defeated by Theseus (see also p. 72).

The Mares of Diomedes

Diomedes was the King of the Bistones in Thrace. The king owned a set of horses that he kept tethered in a bronze manger with iron chains. The horses were crazed as their master fed them on the limbs of defeated enemies and passing strangers. Upon arriving Heracles defeated the stablemen looking after the horses. When he discovered the loss of his horses, Diomedes set out with his men to overcome Heracles. Heracles left the horses with his companion Abderos while he went to fight Diomedes. While he was away the horses overpowered Abderos and ate him. In retaliation Heracles fed Diomedes to his own horses after defeating him. With their appetites calmed Heracles took the horses back to Eurystheus. At this point the story varies, one account suggests the horses, now eternally calm, were freed to roam the plains of Argos. Apollodorus stated that they were set free and when they arrived at Olympus they were killed by wild animals.

The Belt of Hippolyte

Hippolyte was the queen of the Amazons, a race of female warriors who lived near the Black Sea. Hippolyte was given a magical belt by her father Ares. Eurystheus' daughter

wanted the belt for herself and so the king sent Heracles to retrieve it as his ninth labour. Like his journey to Diomedes, Heracles once again took an army because he expected trouble. Unbeknown to Heracles, Hippolyte greatly admired the deeds Heracles had performed, so when she greeted him she freely offered her belt to him. Unhappy with the ease of this task, the goddess Hera took the form of an Amazonian. She then spread rumours that Heracles actually planned to steal the queen, not her belt. Enraged by Heracles' apparent scheming the Amazons rode out to kill Heracles and his men. Seeing the Amazons arriving from a distance Heracles now thought that the queen had been scheming all along and had never planned to hand him the belt. A bloody battle followed in which Heracles killed Hippolyte and took the belt.

The Cattle of Geryon

Unlike his previous nine tasks the cattle of Geryon took Heracles beyond the Greek world to the edge of the earth. Eurystheus tasked Heracles with fetching Geryon's cattle who were famed for their red hides. To steal the cattle Heracles first had to defeat the herdsman Eurytion and his dog Orthrus. After beating them with his club, Heracles began to leave with the cattle. Another shepherd had warned Geryon of Heracles' actions and so Geryon quickly rushed after Heracles. Geryon was no normal man, he had three heads and three sets of arms and legs. Eventually Heracles was successful, using his club and bow to defeat Geryon. The journey back took Heracles through southern Italy and it was here that the Romans forged their link with Heracles in their version of the story (see also p. 35). Upon his return to Mycenae, Eurystheus sacrificed the bulls from the herd to Hera.

Although Eurystheus only originally gave Heracles ten tasks, he did not count the Lernaean Hydra owing to the help he had received, nor did he count the Augean Stables as he was offered money for the task. He therefore gave Heracles two more tasks.

The Apples of the Hesperides

In the garden of the Hesperides grew the golden apples which Gaia (Earth) presented as a wedding gift to Zeus and Hera. The apples were guarded by the Hesperides, who were Nymphs, daughters of Atlas, and were associated with the light of the world. Heracles' eleventh task was to collect the golden apples. This turned out to be one of Heracles' longest tasks as he was initially unaware of where the garden was. His journey took him from Northern Africa to the Near East, then to Illyria. It was in Illyria that he fought the river Achelous (see also p. 39). His final stop was on Mount Caucasus. It was here that the Titan Prometheus was chained. For defying the gods Zeus chained him to the mountain and each day an eagle would come and peck out his liver. Each night his liver grew back and the process started again (see also p. 48). When Heracles arrived, he killed the eagle. As a reward, Prometheus told Heracles how to acquire the apples. Heracles travelled to Atlas who had been tasked with holding up the skies by Zeus. Heracles offered to hold the sky if Atlas would get the apples, Atlas accepted. When he returned, Atlas offered to deliver the apples himself so that he would not have to take back the

skies. Heracles now showed his cleverness. He accepted but asked that Atlas take them back for one moment while he got some pillows to cushion his shoulders. When Atlas took them back, Heracles picked up the apples and ran off with them. As the apples were the property of Zeus they were not allowed to stay with King Eurystheus. Once Heracles presented them to him, Athena took them back to the garden.

Cerberus

Heracles' final task was the retrieval of Cerberus from the underworld. In Homer's *Odyssey*, Odysseus travelled to the underworld and met the ghost of Heracles who stated:

He [Eurystheus] sent me down here (to Hades) to bring back the Hound of Hell. And under the guiding hands of Hermes and bright-eyed Athena, I did succeed in capturing him and leading him out of Hades' realm.

Homer, *Odyssey*, 11.623–626

In order to gain the favour of Persephone, Heracles was initiated in the Eleusinian Mysteries (see also p. 10). Upon arriving in the underworld, he was greeted by both Persephone and Hades who presented Heracles with a challenge. If he could capture Cerberus without any weapons, he would be allowed to take him to Eurystheus. Heracles accepted and used the stranglehold that had proved so successful against the Nemean Lion and Cretan Bull. After presenting Cerberus to Eurystheus he was returned to Hades to guard the entrance to the underworld.

Study questions

- 1 What heroic qualities did Heracles display while completing his labours?
- 2 Use the heroic traits you devised in question 1 to identify which of Heracles' labours was his most heroic. Ensure you justify your answer with evidence from the stories.
- 3 'Heracles always used brute force over brains during his labours.' To what extent do you agree with this statement? Make sure you support your answer with evidence from the stories.

ACTIVITY

Create a newspaper article on one of Heracles' victories. In the article, you should include:

- an eye catching headline and sub headings
- artist impressions of what happened during the labour
- statements from Heracles and various eye-witnesses.

HERACLES AND OLYMPIA

Olympia was in Elis, a kingdom in the west of the Peloponnese. The traditional date for the founding of the Olympic Games was 776 BC, although it is clear that some form of festival had taken place since long before this. As was usual for the Greeks, they devised stories to explain the origins of the games.

Pelops and Hippodamia

This story was shown on the eastern pediment of Zeus' temple at Olympia (see also p. 52). Hippodamia was the daughter of Oinomaos, King of a town near Olympia called **Pisa**. Oinomaos had received an oracle that he was going to die once his daughter married. In order to avoid his daughter ever marrying he set up a chariot competition as he was a very skilled rider. He challenged any suitors of his daughter to a race. If they won they would wed his daughter, if they lost they would be killed. By the time Pelops arrived many suitors had lost and died. Pelops challenged Oinomaos to a race. To ensure victory Pelops bribed Oinomaos' charioteer to replace his bronze **linchpins** with ones made of wax. While racing, the heat from the wheel melted the wax and threw Oinomaos from the chariot killing him. Pelops married Hippodamia and set up the Olympics as funerary games in honour of Oinomaos.

Pisa a town near Olympia in the Greek Peloponnese
linchpin (pl. **linchpins**) a fastener used to stop a wheel from coming off its axis

Heracles and the Augean Stables

As we saw in the previous section, Eurystheus ordered Heracles to clean the stables owned by Augeas, the King of Elis (see also p. 27). On completion of his fifth labour, Augeas refused to pay Heracles the promised money and so Heracles promised revenge. As Pseudo-Apollodorus wrote:

Not long after (he completed the twelve labours) Heracles collected an Arcadian army, and being joined by volunteers from the first men in Greece he marched against Augeas . . . and marching on Elis took the city . . . He also celebrated the Olympian Games and founded an altar of Pelops, and built six altars of the twelve gods.

Pseudo-Apollodorus, *Bibliotheca*, 2.7.3

Which then was the correct version of the founding of the Games? In truth, the ancient Greeks could pick and choose which stories they believed and there is no evidence that conflict ever arose from these competing stories. This mythic equality is best exemplified in the architecture of the Temple of Zeus.

Heracles and the Temple of Zeus

The story of Pelops is represented on the eastern **pediment** of the temple of Zeus at Olympia. The labours of Heracles are represented on twelve **metopes**, six are above the front entrance and six over the back entrance.

pediment triangular area at the top of each end of a temple, which could contain sculpture
metope (pl. **metopes**) square decorative spaces that ran around a Doric temple and could contain sculpture

PRESCRIBED SOURCE

The Temple of Zeus at Olympia (metopes)

Date: started 472 BC

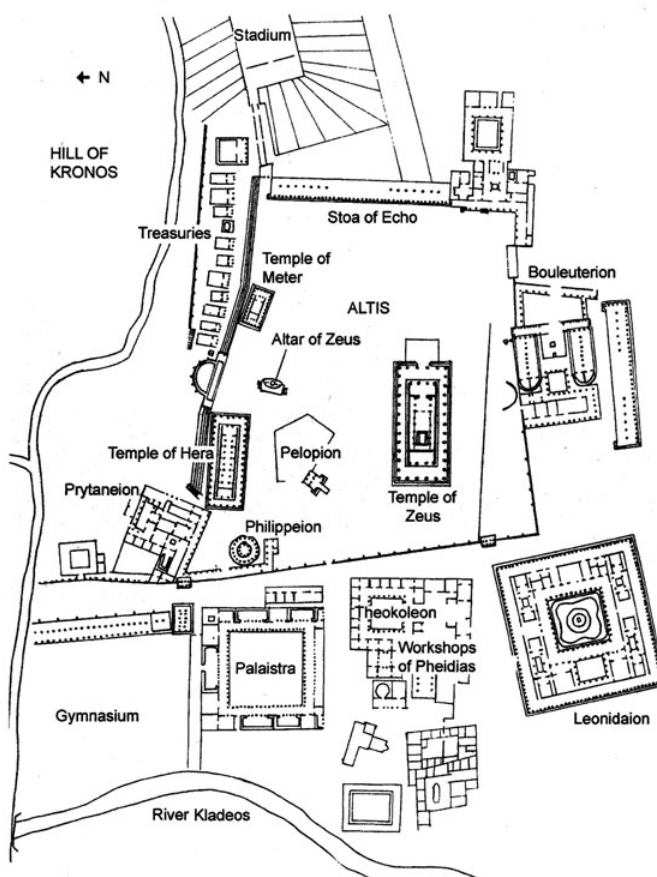
Material: local marble

Original location: Temple of Zeus, Olympia

Current location: Olympia Museum

Significance: the metopes were included on a temple dedicated to Zeus, emphasising Heracles' importance to the site and games.

FIGURE 1.18
A plan of Olympia.



The sculptor had several objectives to fulfil when sculpting the metopes. These were to:

- create a scene that could be easily recognisable
- create realism in his scene
- fill the space so as not to leave big blank areas.

We will use Figure 1.20 for our analysis.

Create a scene that could be easily recognisable

The context in which the metope is placed makes this instantly easier for the viewer as all the metopes on the temple are of Heracles. To assist the viewer Heracles holds his club even though the myth suggests that he strangled the bull.

Create realism in his scene

Heracles' body is well sculpted; the abdominals follow the correct line as they bend away from the bull. Heracles' right pectoral correctly reacts to the movement of his right arm. The rearing bull's head and legs suggest movement away from Heracles. Both figures are in the correct proportion.

Fill the space so as not to leave big blank spaces

The sculptor has been very clever with his execution of the scene. He has formed a cross between the two characters using diagonals to fill the space. The space left by the rearing bull's front legs is taken up by Heracles' legs. Although, according to the myth, the club was not used in the labour, the sculptor has used Heracles' raised club arm to fill the top left hand space.

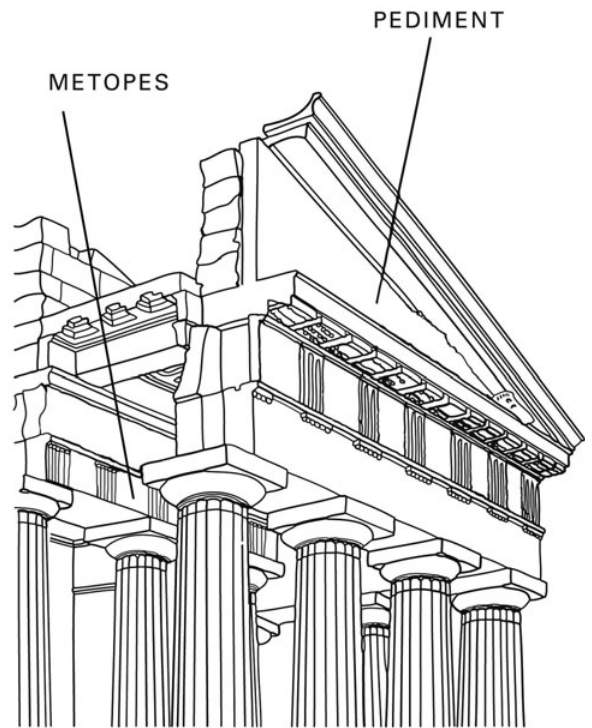


FIGURE 1.19

Diagram showing where the Heracles metopes and pediment are found on the Temple of Zeus at Olympia.

PS

ACTIVITY

The Thebans have decided to build a statue to commemorate Heracles' greatest achievement. You must choose what that achievement was and then design a statue to honour the great hero.

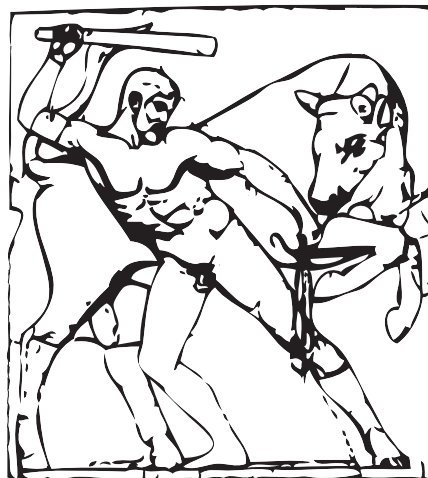


FIGURE 1.20

Metope from the temple of Zeus at Olympia showing Heracles wrestling the Cretan Bull (left) and a modern interpretation of the same metope (right).

PS

Study questions

- 1 Why may the architect have chosen the internal metopes to display the twelve labours of Heracles?
- 2 Examine the metopes on the Companion Website.
 - a. Identify which of Heracles' labours is depicted.
 - b. Comment on how effectively the sculptor has filled the space of metopes A, B, E, F, H and I.

CW

PRACTICE QUESTIONS: GREECE

Source A: *Sculpture of a labour of Heracles*



1. Who were Heracles' parents and why did this make him a demi-god? [3]
2. Study **Source A**.
 - a. Where was this sculpture originally displayed? [1]
 - b. Which of Heracles' twelve labours is depicted in Source A and who asked Heracles to do it? [2]
 - c. Why was this myth significant to Olympia? [1]

ROME

The Romans inherited their ideas about Hercules from the Greeks. The following stories formed some of Hercules' other adventures. The battle with Cacus formed part of the Roman Epic the *Aeneid*, written by Virgil. It explained why Hercules' cult in Rome was founded. The battle between Hercules and Achelous, and between Hercules and Nessus were known to both Greeks and Romans and were recorded by the Roman poet Ovid in his *Metamorphoses*. The final myth is of Hercules' death, again this was known to both Greeks and Romans and told by Ovid.

Hercules and Cacus

The context of the story

The story between Hercules and Cacus took place during Hercules' tenth labour, the cattle of Geryon. Although the myth of Geryon was originally Greek, the Romans wove their own history into the story, which they believed took place about 500 years before Romulus founded Rome. Once Hercules had captured the cattle and killed Geryon, he had to get them back to Eurystheus. To do this he had to travel up through southern Spain, into France and down through Italy. As Rome had not yet been founded, the area around the **Tiber** was inhabited by others. As Virgil wrote:

Arcadians have chosen a site on this coast, a race descended from **Pallas**, friends of King Evander, who followed his banner, and located their city in the hills, named, from their ancestor Pallas, Pallantium.

Virgil, *Aeneid*, 8.53–56

The cult of Hercules in Rome stemmed from the story of Hercules and Cacus. The story took place by the Aventine Hill next to the Tiber (see Figure 1.14). According to Evander, Cacus terrorised the city of Pallantium. When the people had almost lost hope, Hercules arrived.

Cacus and his lair: lines 190–199

Evander began his story by characterising Cacus through description of his lair and physique.

Now look first at this rocky overhanging cliff (the Aventine Hill), how its bulk is widely shattered, and the mountain lair stands deserted, and the crags have been pulled down in mighty ruin. There was a cave here, receding to vast depths, untouched by the sun's rays, inhabited by the fell shape of Cacus, the half-human, and the ground was always warm with fresh blood, and the heads of men, insolently nailed to the doors, hung there pallid with sad decay. Vulcan was father to this monster: and, as he moved his massive bulk, he belched out his dark fires.

Virgil, *Aeneid*, 8.193–199

PRESCRIBED SOURCE

The *Aeneid*, Book 8, lines 175–279

Date: 19 BC

Author: Publius Vergilius Maro (Virgil)

Genre: epic poetry

Protagonist(s): Hercules

Significance: the poem outlines some of the key aspects of Heracles' life

Read it here: OCR sources booklet



Tiber the main river running through Rome

Pallas a Giant who fought against the gods, not to be confused with Evander's son, also called Pallas, or with Athena when called Pallas Athena

ACTIVITY

Read Virgil's *Aeneid*, 8.190–199.

Draw a picture of Cacus and his home using only Virgil's description. Annotate your image with quotes from the *Aeneid* to support your drawing.

PS



FIGURE 1.21
Roman sarcophagus
showing the twelve labours
of Hercules, around AD 240.

Hercules arrives in Pallantium: lines 200–212

When Hercules arrived in Pallantium he was welcomed as a god. It is important to remember that this adventure took place during his original twelve labours; therefore, he is not yet a god, Evander is, however, telling the story after Hercules was deified:

Now at last time brought what we wished, the presence and assistance of a god. Hercules, the greatest of avengers, appeared, proud of the killing and the spoils of three-fold Geryon, driving his great bulls along as victor, and his cattle occupied the valley and the river.

PS

Virgil, *Aeneid*, 8.200–204

While Hercules slept, Cacus stole eight of his cattle and took them back to his cave. In order to fool Hercules, he led the cattle into his cave backwards. This meant that the hoof marks led away from where they were being held.

Hercules chases Cacus: lines 213–249

While preparing to leave, Cacus' plan was thwarted by a single trapped cow whose moos were heard by Hercules:

At this Hercules's indignation truly blazed, with a venomous dark rage: he seized weapons in his hand, and his heavy knotted club, and quickly sought the slopes of the high mountain. Then for the first time my people saw Cacus afraid, confusion in his eyes: he fled at once, swifter than the East Wind, heading for his cave: fear lent wings to his feet.

PS

Virgil, *Aeneid*, 8.219–224

Having fled to his cave, Cacus blocked the entrance with a huge boulder. Despite his best efforts, Hercules was unable to move the rock.

Hot with rage, three times he circled the whole Aventine Hill, three times he tried the stony doorway in vain, three times he sank down, exhausted, in the valley.

PS

Virgil, *Aeneid*, 8.230–233

Study questions

- 1 Did Hercules use brain or brawn in his pursuit of Cacus? Justify your answer with evidence from Virgil's *Aeneid*.
- 2 How does Virgil create a vivid scene in lines 213–249?

Study questions

- 1 How successfully does Virgil create a vivid image of Cacus' home?
- 2 How does Cacus' home add to the heroic feat of Hercules?
- 3 How successfully does Virgil create a fearsome monster in Cacus?
- 4 Where would you rank Cacus when compared to the other monsters faced by Hercules during his twelve labours? Justify your answer with detail from the *Aeneid* and the other labours you have studied.