

# WHO THE HELL IS HADES?

## AN EXAMINATION OF HADES' RECEPTION WITHIN MODERN FILM

BY

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## **WHO THE HELL IS HADES?**

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This thesis seeks to engage with modern receptions of Hades, the ancient god of the underworld, within the medium of film. Although reception studies encompasses a broad variety of themes and subject matters, filmic characterisation (especially that of a deity) is presently an under-represented topic. Hades' unique persona provides further incentive for this study; not only does he hold an ambiguous position within antiquity but this is similarly echoed throughout much of Hollywood's own history, up until the turn of the 21<sup>st</sup> century. Hades' filmic persona has, however, received a revitalisation within modern blockbusters which draw their inspiration from ancient Greek mythology. With prominent appearances in the likes of Disney's *Hercules* (1997), *Percy Jackson and the Lightning Thief* (2010), *Clash of the Titans* (2010) and *Wrath of the Titans* (2012), Hades has now become a staple character within the film industry.

Hades' recent stardom is not without issues. It appears that mass culture has freely refashioned Hades' mythic persona in order to better fit a particular cinematic presentation, epitomised by Hades' association with the Judeo-Christian Devil. I will argue, however, that the figure which has resulted does not have to be viewed as marking a rupture with classical thought but should be seen rather as a continuation of Greek mythological concerns. While this suggestion, following Martin Winkler's theory of neo-mythologism, is not particularly original, I seek to explore it in an entirely new manner, highlighting the iconographical and narrative tropes which define Hades' filmic persona.

This requires a unique approach, one not yet found within contemporary scholarship. In drawing upon modern film theory for inspiration, this thesis seeks to engage with Hades' reception while letting the medium in question shape the methodology. Such considerations should be fundamental to reception studies.





ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα  
ἴδμεν δ' εὖτ' ἐθέλωμεν ἀληθεῖα γηρύσασθαι.

[The Muses: speaking to Hesiod]

We know how to speak many lies which resemble truth  
And we also know, when we wish, how to proclaim truth.  
(Hes. *Theog.* 27-28)



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## NOTE ON TRANSLATION, DATING, SPELLING & ABBREVIATIONS

All Greek translations in this thesis are my own. All dates are CE unless otherwise stated.

Due to the various traditions of reception, the spelling of mythical names may occasionally vary. Throughout this thesis I have endeavoured to utilize the spelling found in Hornblower and Spawford, eds., (2012) *Oxford Classical Dictionary*, fourth edition (Oxford: Oxford University Press). However, when referencing a specific film I have followed the spelling dictated by that production.

In order to assist with readability, only the initial reference to a film will include the year of release, unless required to differentiate between multiple examples with the same title (i.e. *Clash of the Titans*). Director and Production Company are not cited in-text but may be found in the attached filmography. Likewise, only initial references to comic book titles will include the month and year of publication. Subsequent citations will only include volume and series number (and serial title if required).

Abbreviations used are those of Hornblower and Spawford eds., (2012), with these additions:

*OED*: *Oxford English Dictionary*

*IMDb*: *Internet Movie Database*.

*TDNT*: Kittel and Friedrich (eds.). 1964-1976. *Theological Dictionary of the New Testament*. 10 vols. trans. Geoffrey Bromiley. Grand Rapids: Eerdmans.

## INTRODUCTION

*Grover:* Wait. Wait a minute, wait a minute. You're Hades?

*Hades:* Yes.

*Grover:* Oh sorry. I just didn't expect you to look like this, man. Kind of stylish. I like it.

*Hades:* Would you prefer if I looked like this. [ROAR]

*Grover:* No! No! Look, stick to the Mick Jagger thing! It works for you!

*Percy Jackson and the Lightning Thief* (2010)

Hades, the ancient Greek god of the underworld, has recently risen to stardom on the silver screen. Having appeared in blockbusters such as *Hercules* (1997), *Percy Jackson and the Lightning Thief* (2010), *Clash of the Titans* (2010) and *Wrath of the Titans* (2012), Hades is now a staple character in modern filmic receptions of Greek mythology. This is a radical change given his prior history of neglect. Hollywood has historically struggled in depicting the divine, since this represents an abstract quality within a visual medium.<sup>1</sup> Even once this obstacle was overcome, filmic pantheons appear to have chosen other deities in preference to Hades, the likes of Zeus, Poseidon and even Hera.<sup>2</sup> Hades' exclusion reflects both his obscure position in the source context of antiquity and particular associations unique to modern mass culture. His present celebrity offers a unique opportunity for investigating a previously untapped topic of reception: Hades' portrayal within modern mass culture.

The recent film *Percy Jackson* offers a telling commentary on many of the issues surrounding Hades' modern reception. In continuing the distinct self-awareness displayed throughout the film, Grover's comments above represent the expected audience reaction to the revelation of Hades' persona.<sup>3</sup> When Grover reacts against the revelation of Steve Coogan as Hades, citing the failure of the god to be presented as expected, he confirms that the Mick Jagger persona is an unusual portrayal. In response, Hades transforms into a fiery, horned beast, offering an alternate form for consideration. This Hades is one more readily aligned with his presentation in other forms of mass media.<sup>4</sup> This too is rejected by Grover with now a preference for the former version, although that is due to the apparition's frightening nature, inappropriate for the target audience of young children, rather than a lack of recognisability. Thus Grover highlights *Percy Jackson's* challenge to

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<sup>1</sup> Ahl (1991); Greeley (1976). See below: 3.B.ii 'Divinity.'

<sup>2</sup> Cf. *Jason and the Argonauts* (1963); *Clash of the Titans* (1981).

<sup>3</sup> Paul (2013), 121.

<sup>4</sup> E.g. in film: *Hercules* (1997); television: "Paradise Lost," *Justice League* (2002) episodes 8-9; gaming: *God of War II* (2002); and manga: *St. Seiya* (1986-1991).

modern portrayals of Hades, asking its audience to consider if there might be an alternative to the otherwise dominant and immediately recognisable depiction. In doing so, it precedes this thesis in asking the question: what does and/or should Hades look like on the silver screen? This issue remains firmly fixed as one of reception for it questions how modern culture perceives and subsequently portrays aspects of the ancient world.<sup>5</sup>

### **PARAMETERS AND TERMINOLOGY**

Studies of reception demand engagement with multiple sources and contexts. As Hades is a figure of Greek myth and cult, the classical past forms a primary contextual consideration. Likewise, Hades' recent cinematic stardom requires an examination of modern mass culture. In following Gideon Nisbet, modern mass culture refers to the interaction between modern society's collective beliefs and the mass media it produces, a phenomenon colloquially known as popular culture.<sup>6</sup> A complete examination of mass culture would encompass a wide variety of media including film, comics, fan fiction, manga, music, drama, gaming and literature. However, such encyclopaedic coverage is not feasible, particularly given the ever expanding nature of the source material.<sup>7</sup> Therefore this thesis will be limited to examining a single area, exploring the medium of film as indicative of larger trends within mass culture. Not only is this a common investigative practice within the field of reception studies but it is appropriate given the influential role which film has played in shaping modern perspectives regarding the ancient world.<sup>8</sup>

Film may encompass a wide variety of media, not all of which are helpful in examining mass culture or specific elements, such as character portrayal. In its broadest sense, film can refer to any narrative recorded as a series of moving pictures.<sup>9</sup> However, in following the criteria established by the Academy of Motion Picture Arts and Sciences, the American Film Institute and the Hollywood Foreign Press Association, this thesis shall define film as a motion picture narrative exceeding 40 minutes duration (the minimum standard timeframe of a feature film).<sup>10</sup> This allows for television series and 'shorts' to be avoided: the former, due to their ability to draw out or even change a character's portrayal over many episodes; the latter, both because of the minimal

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<sup>5</sup> Hardwick (2003), 1; Pomeroy (2008), 1.

<sup>6</sup> Nisbet (2006), xi-xiii. See also Silk, Gildenhall & Barrow (2014), 119-136. While Nisbet describes this as popular culture, I will instead use modern mass culture, seeking to avoid the division between "high" and "low" art which often results, following Winkler (2009), 17-18, 70. Cf. Hardwick (2003), 71; Pomeroy (2008), 2-3; Winkler, (2001), 3, 17.

<sup>7</sup> Solomon (2010), 439.

<sup>8</sup> Blanshard and Shahabudin (2011), 1, 3; Nisbet (2006), xiii-xiv; Solomon (2001), 1.

<sup>9</sup> Cf. *OED* s.v. 'film.'

<sup>10</sup> AFI (2014); HFPA (2014); Oscars (2014).



amount of material they present and their frequent derivation from minority subgroups rather than mass culture. This definition also removes any potential bias towards particular media of distribution. A variety of methods exist which equally engage with wide audiences (e.g. cinema, television, live-streaming, or direct-to-DVD). However, in following the precedent of Nisbet, only films featuring an English language release will be considered.<sup>11</sup> While admittedly a personal preference, this is one which I hope will restrict cultural divergences. This suggested usage of film is not without limitation. Individual films will largely be confined to Hollywood-type productions sharing similar conventions of genre. This narrow window need not be viewed negatively for it fits well with the present examination of mass culture.

Concepts of modernity are equally fluid and yet, for the purposes of this discussion, an attempt at precise delineation is required. Henceforth, 'modern' will reference the period from 1994 to the present. There are several justifications for this. Foremost is the re-emergence of Hades' character within the Western film industry. Although he appeared as a minor character during the golden age of cinema (c. 1920's-1960's), Hades' presence was severely limited, making it difficult to ascertain a consistent form.<sup>12</sup> Hades' final appearance during this era was in 1969 with *Hercules in New York*, after which his character underwent an extended hiatus.<sup>13</sup> Hades' return to the silver screen was signalled by his appearance in *Hercules in the Underworld* (1994), the fourth feature film in the five-part series which was to serve as an introduction to the popular franchise *Hercules: The Legendary Journeys* (1995-1999).<sup>14</sup> This popularity was then consolidated a few years later with a prominent position in Disney's *Hercules*. Additionally, the mid 1990s marked a significant milestone for the distribution of mass media with the release of the DVD platform. The DVD and HD-DVD, the former having been upgraded in the new millennium, currently remain the most popular format for viewing films privately (the Blu-ray disc having failed to replace DVD as the latter did VHS).<sup>15</sup> As this date marks the starting point for such a prominent format of mass media, it remains entirely appropriate that the present examination of mass culture is restricted to this time period.

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<sup>11</sup> Nisbet (2006), xi.

<sup>12</sup> I.e. *Maciste in Hell* (1925); *Orpheus in the Underworld* (1961); *Vulcan, Son of Jupiter* (1962); *The Illiac Passion* (1967). During this period Hades is commonly identified as Pluto, his Latin equivalent, in an attempt to assist with audience familiarity. See Dethloff (2011), 103-104.

<sup>13</sup> This hiatus ignores Hades' appearance in several musical adaptations of the myth of Orpheus which are not strictly films but rather recorded operatic performances: *Orpheus in der Unterwelt* (1971); *Orpheus in der Unterwelt* (1975); *Orpheus in the Underworld* (1983).

<sup>14</sup> Technically Hades' reappearance first occurred in an American horror parody *Shredder Orpheus* (1990). However, this film remains largely unknown outside of cult circles, hence its exclusion here.

<sup>15</sup> Bordwell and Thompson (2012), 41-43; Phillips (2005), 602-610.

## METHODOLOGY

There is as yet no focused scholarly discussion regarding the appearance of Hades within modern film. This is despite mass culture having deemed this a topic worthy of consideration.<sup>16</sup> However, these popular discussions remain devoid of appropriate methodologies, betraying an ignorance of modern biases, theories of reception, and/or an adequate understanding of Hades' classical context. In turning to scholarly works on classical receptions, it is immediately apparent that a gap exists regarding this particular subject matter.<sup>17</sup> The majority prefer to address individual films, rather than entire corpora, and do so thematically, largely ignoring matters such as character portrayal.<sup>18</sup> There is one comparable study which might be turned to as a starting point: Martin Winkler's examination of Apollo and the Muses in contemporary cinema.<sup>19</sup>

Winkler's methodology remains innovative but not without issues for application to this thesis. Rather than strictly focusing upon characterisation, Winkler openly admits his primary concern is in demonstrating neo-mythologism: "the vitality of ancient myth in today's culture."<sup>20</sup> This emphasis has severe implications for Winkler's concept of character. In addressing Apollo's filmic presence, the discussion is expanded to consider things Apollonian in nature, such as a lengthy section regarding allusions to the cult of the Delphic Oracle, Apollo's temples and statuary.<sup>21</sup> In comparison, Apollo's physical persona is largely ignored. There are a few minor references to his "stage-appearance" in recorded theatrical performances, such as the National Theatre's 1981 production of the *Oresteia*, but these are not strictly films.<sup>22</sup> It is not until the disproportionately large discussion of the Star-Trek episode "Who Mourns for Adonais" that Apollo's physical attributes receive any further attention and even then this appears superficial.<sup>23</sup> Although valid for championing neo-mythologism, and perhaps even essential to Apollo's characterisation as "the god of the cinema," this approach is inappropriate for considering Hades' character.<sup>24</sup> The example from *Percy Jackson* has already highlighted how Hades' identity and visual presentation are intimately related. Further, one cannot ignore the visual nature of the medium under

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<sup>16</sup> E.g. Booth (2012); *TV Tropes* s.v. "Everybody Hates Hades."

<sup>17</sup> See Solomon (2010), for an in-depth list of contemporary scholarship.

<sup>18</sup> E.g. *Gladiator* (2000) in Winkler (2004); *Troy* (2004) in Winkler (2007b); or the epic tradition in Elley (1984) and Paul (2013). Heracles is a potential exception, having received extensive discussion via the peplum genre e.g. Blanshard and Shahabudin (2011), 58-76; Pomeroy (2008), 29-59. Cf. Oedipus in Winkler (2009), 122-153.

<sup>19</sup> Although originally published in 2005 as "Neo-Mythologism: Apollo and the Muses on Screen" (*IJCT*), this was revised and republished as a chapter in Winkler (2009).

<sup>20</sup> Winkler (2009), 71.

<sup>21</sup> Winkler (2009), 76-86.

<sup>22</sup> Winkler (2009), 76.

<sup>23</sup> Winkler (2009), 86-90.

<sup>24</sup> Winkler (2009), 1-19.

examination.<sup>25</sup> Aspects of modern film theory, such as *mise en scène*, emphasize the highly visual nature of the filmic persona.<sup>26</sup> Thus such considerations must be given equal, if not primary, focus. There are also many useful aspects to Winkler's study which may be applied to this present investigation. First is Winkler's emphasis upon a comprehensive survey of his subject matter.<sup>27</sup> In a notable change to the historical preference for "high" over "low" art, this ensures a breadth to Winkler's investigation that allows even those films he labels as "crass works of commercialism" to inform his discussion.<sup>28</sup> Further, one finds no fault with Winkler's conclusion, which states "[no filmic exemplar] faithfully adheres to the literary or artistic tradition that has come down to us from antiquity... because invention is necessary for adaptations of classical culture to modern society and its mass media."<sup>29</sup> The issue lies with how this conclusion is reached, given that it overlooks the medium in question. Thus this thesis contains a secondary purpose: to create and apply an appropriate methodology for holistically examining divine figures within modern film.

Although some of Hades' more prominent filmic appearances have already been mentioned, these do not represent a complete canon. There are a total of nine individual films which form this corpus: *Hercules in the Underworld*; *Hercules*; *Throg* (2005); *Hellhounds: Evil Unleashed* (2009); *Wonder Woman* (2009); *Percy Jackson*; *Clash of the Titans*; *Wrath of the Titans*; and *Hercules: The Brave and the Bold* (2013).<sup>30</sup> This should not be misinterpreted as representing every filmic allusion to a 'Hades.' As with any work regarding the reception of antiquity in modern film, numerous forms of allusion exist, not all of which are appropriate to this examination.<sup>31</sup> As the primary focus of this thesis is an investigation of character, this must remain the foremost consideration; locales and onomastic references without an explicit characterisation must be dismissed. The primary method for achieving this distinction is by including only those films which mention Hades in the casting lists (see Table 1).

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<sup>25</sup> Hardwick (2003), 72, emphasizes the importance of medium in this regard.

<sup>26</sup> See below: 1.A 'Considerations from Modern Film Theory.'

<sup>27</sup> Winkler (2009), 70-71.

<sup>28</sup> Winkler (2009), 70.

<sup>29</sup> Winkler (2009), 108.

<sup>30</sup> *Hellhounds: Evil Unleashed* and *Hercules: The Brave and the Bold* are henceforth *Hellhounds* and *The Brave and the Bold*.

<sup>31</sup> Cf. Solomon (2010), 449.

Title	Release Date	Actor
<i>Gods Behaving Badly</i>	2013	John Turturro
<i>Hercules: The Brave and the Bold</i>	2013	Bryan Kreutz
<i>Wrath of the Titans</i>	2012	Ralph Fiennes
<i>Clash of the Titans</i>	2010	Ralph Fiennes
<i>Percy Jackson and the Lightning Thief</i>	2010	Steve Coogan
<i>Hellhounds: Evil Unleashed</i>	2009	Oltin Hurezeanu / Alain Goulem
<i>Wonder Woman</i>	2009	Oliver Platt
<i>Death Bet</i>	2008	Morten Willoch
<i>The Hills Have Eyes II</i>	2007	Michael Bailey Smith (Papa Hades)
<i>Comedy Hell</i>	2006	Justin Shenkarow
<i>Throg</i>	2004	Wayne Woodbury
<i>Missing Angel</i>	2004	Don Richards (Lord Hades)
<i>Mickey's House of Villains</i>	2001	James Woods / Rob Paulsen
<i>Orpheus and Eurydice</i>	2000	Peter Theiss (Pluto)
<i>Hercules: Zero to Hero</i>	1999	James Woods
<i>Hercules</i>	1997	James Woods
<i>Me and the Gods</i>	1997	Richard Moll
<i>Hercules in the Underworld</i>	1994	Mark Ferguson

Table 1. Limited Filmography: Hades listed in casting credits (data sourced from IMDb)

Although this catalogue has been already culled by use of the aforementioned parameters, it does not yet represent a list of directly applicable films. ‘Cosmetic borrowings’ must also be excluded.<sup>32</sup> This refers to allusions which are not only removed from a classical context, but share little, or nothing, in common with it.<sup>33</sup> There are several films which do this, simply applying Hades’ name to a completely unrelated character: *Missing Angel* (2004), *Comedy Hell* (2006), *The Hills Have Eyes II* (2007), and *Death Bet* (2008). This is not to suggest that Hades cannot be displaced into a contemporary setting but that such ‘modern appropriations’ must retain a link back to their classical sources: e.g. in *Throg*, *Wonder Woman* and *Percy Jackson*.<sup>34</sup> In further culling this list, sequels such as *Mickey’s House of Villains* (2001) and *Hercules: Zero to Hero* (1998) will also be excluded as they simply reinforce a previous portrayal, i.e. *Hercules* (1997).<sup>35</sup> Although *Wrath of the Titans* is also a sequel, it remains included because its Hades diverges significantly from the prequel, *Clash of the Titans*. Finally, those films which remain presently unavailable must be overlooked for practical reasons: i.e. *Me and the Gods* (1997) and *Orpheus & Eurydice* (2000),

<sup>32</sup> This terminology is adapted from Kovacs (2011), 15. Cf. Solomon (2001), 21-25; (2010), 443.

<sup>33</sup> E.g. the 1971 and 2008 films entitled *Andromeda Strain* share no association with the figure from classical mythology (whom Perseus saves from Poseidon’s sea monster). Both are science fiction thrillers depicting the attack of an unknown deadly contagion.

<sup>34</sup> Those films which are neither ‘cosmetic borrowings’ nor ‘modern appropriations’ are ‘classical realisations,’ utilizing an ancient setting: i.e. *Hercules in the Underworld*, *Hercules*, *Hellhounds*, *Clash of the Titans*, *Wrath of the Titans* and *The Brave and the Bold*.

<sup>35</sup> Following the precedent of Nisbet (2006), xii.

currently undistributed; and *Gods Behaving Badly* (2013), presently restricted to film festival circuits.

## CHAPTER OUTLINE

The first chapter of this thesis seeks to identify Hades' generic persona within modern film. This refers to the creation of an archetype whose aspects appear within all nine films and thus can be considered a representative portrayal. This is a necessary first step in identifying the defining features of Hades' persona, important for later discussion, and also allows for simultaneous engagement with all films while eliminating unnecessary repetition. The model for this archetype must be informed by relevant aspects of modern film theory, avoiding the pitfalls faced by Winkler's approach. Thus a tripartite model will be utilized: physical attributes, narrative elements and setting. These categories will be applied to the nine individual films in a comparative manner, emphasizing those elements which unite Hades' various receptions rather than those in which they significantly differ.

The second chapter will leave aside contemporary depictions and return to Hades' classical origins. This will not involve a complete account of Hades' presence within classical culture as that remains a separate endeavour removed from the present focus. Rather, only those aspects which offer a potential parallel or interaction with Hades' modern receptions will be examined. These shall be distinguished by applying the same tripartite model above to appropriate classical media such as vase-painting and literary narrative. Although not identical in nature, these remain the closest parallels to modern film, acknowledging that the modern adaptive process utilizes a medium not found within antiquity. Particular care will be taken in outlining how these media may be considered forerunners to the above elements of modern filmic characterisation.

In the third chapter, the focus will return to modern receptions by offering an analysis of Hades' defining filmic features. By exploring those cases which are adaptations of pre-existing works, insight will be gained into the process by which Hades' filmic character has been developed. This demonstrates the preference for a medium-specific persona. By identifying the antecedent for this filmic persona (i.e. Disney's *Hercules*) and through comparison with the archetype, Hades' defining attributes will be highlighted. These consist of Hades' Greco-Roman mythic context, divinity and relationship with the demonic. Each attribute requires further iconological discussion in light of their relationship with modern mass culture. This will account for Hades' simultaneous existence as both a figure of modern film and classical mythology.

Thus, this methodological approach seeks not only to engage with modern receptions of Hades in film, accounting for the specifics of these presentations, but to do so in a manner consistent with the medium in question.

## HADES IN MODERN FILM

The primary purpose of this chapter is to consider Hades' identity as found within the medium of modern film. It will serve as a form of reply to Grover's reaction against Steve Coogan's Hades, answering the question: 'If not Mick Jagger, then what should Hades look like on the big screen?' In order to achieve this, a generic model for Hades' filmic persona must first be provided. This will be created through conflating Hades' various representations from across the nine individual films into a single archetype. In order to ensure that this model accurately reflects the nature of the medium, aspects of characterisation derived from modern film theory must be allowed to inform the structure of the subsequent discussion. This involves three distinct, yet interrelated, considerations.

### (A) CONSIDERATIONS FROM MODERN FILM THEORY

The first aspect of Hades' filmic persona to receive attention will be his physical attributes. At its most basic level, a major part of any filmic character is their visual body.<sup>36</sup> While seemingly obvious, this is one of the defining features of the medium since comparative narrative genres, such as literature, are not able to visually portray their subject matter in the same manner. Naturally, any examination of a character's physical attributes will include elements such as apparent age, height, build, skin-tone and hair, as well as corporeal aspects such as voice. Secondary visual features not directly part of Hades' body such as costume, props and accessories will also fall into this category.<sup>37</sup> The discussion of these attributes will be primarily focused upon an iconographical approach, looking for recurring visual tropes in Hades' various presentations.

The next focus must be upon narrative concerns. This is due to film's intimate relationship with narrative, which has been integral to the genre since its origins.<sup>38</sup> With particular regard to this medium, narrative may be defined as a series of events, linked by cause and effect, occurring in time and space.<sup>39</sup> In application to the study of character, it is the actions and reactions of particular individuals which influence these events.<sup>40</sup> Therefore a character's actions, particularly

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<sup>36</sup> Some filmic characters may lack a visual representation (e.g. an off screen narrator) or are portrayed by various bodies (as is Hades). Bordwell and Thompson (2012), 77.

<sup>37</sup> Hill and Gibson (2000), 35-36. The applicability of these aspects is furthered by the filmic concept of *mise en scène*: see below regarding setting.

<sup>38</sup> Monaco (2009), 51. On the origins of film see Bordwell and Thompson (2012), 72; Philips (2005), 247.

<sup>39</sup> Based upon Bordwell and Thompson (2012), 73; Phillips (2005), 249; Thompson (1999), 10-14. Cf. Altman (2008), 2-11.

<sup>40</sup> Altman (2008), 11-15; Bordwell and Thompson (2012), 77; Thompson (1999), 10-14.

those which recur, are to be highlighted as a formative quality of their persona. Another narrative consideration is that of role: a character's function within the larger story. This often works in tandem with the trope of stock characters, stereotypical figures that interact with audience expectations (thus particularly apt for examining mass culture).<sup>41</sup> Two prominent examples are the hero and the villain.<sup>42</sup> The former typically represents a main character who struggles to reach a goal, yet successfully achieves this prior to the conclusion of the film.<sup>43</sup> He or she is generally endowed with attractive physical attributes and personal qualities.<sup>44</sup> In contrast, the villain provides a source of conflict or "block" for the hero.<sup>45</sup> He or she is often portrayed in opposition to the hero, with particularly unattractive traits.<sup>46</sup> While modern characters can often evade placement into such simple classifications, being derived from the amalgamation of several stock roles into a single persona, these basic stereotypes provide the foundation for audience expectations and so remain useful.<sup>47</sup> Finally, it is the character's personal qualities, such as their attitudes, skills and habits, which directly influence their action and thus the narrative.<sup>48</sup> While these qualities may be shaped by the character's role (e.g. a villain can be expected to have a selfish attitude), they are not exclusively defined by this. Such qualities may simply be the result of contextual narrative concerns which transcend any stereotype.<sup>49</sup>

Setting must also receive equal reflection. While distinct from character, this consideration relates directly to the concept of *mise en scène*. *Mise en scène* refers to what is found within the film frame, including everything put before the camera as part of the filming process.<sup>50</sup> While this involves the major visual aspects of filmmaking such as costume, action and movement, it also includes the physical setting and its particular features, such as lighting. The importance of *mise*

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<sup>41</sup> While there is little scholarship regarding the use of stock characters within narrative, they are abundant within mass culture and thus remain important. Cf. Campbell (2008); 'English Answers' (2014); McGinley (2013).

<sup>42</sup> Particularly apt for dual focused narratives: Altman (2008), 55-57.

<sup>43</sup> Phillips (2005), 252-56; Thompson (1999), 14-15, 51. Although the term 'hero' is not unproblematic within narratology, its use here reflects its contemporary relevance within mass culture. Altman (2008), 67-68; Bal (2009), 132-33.

<sup>44</sup> E.g. selfless, humble and courageous.

<sup>45</sup> Altman (2008), 55-57; Bordwell and Thompson (2012), 98.

<sup>46</sup> E.g. selfish, arrogant and immoral.

<sup>47</sup> Consider the amalgamated role of the anti-hero. This protagonist performs heroic tasks but lacks the typically attractive appearance and/or personal qualities. Batman is a prime example for although concerned with justice, he is simultaneously connected with a darker costume, troubled past and questionable motives: see *The Dark Knight* (2008). For other usages of the antihero see *TV Tropes* s.v. "Anti-hero."

<sup>48</sup> Bordwell and Thompson (2012), 77-78; Thompson (1999), 13-17, 45, 50.

<sup>49</sup> E.g. unless the film is a modernization of Greek myth it is unlikely that any of the characters will require skills such as the ability to drive a motor vehicle. Cf. *Percy Jackson*.

<sup>50</sup> Bordwell and Thompson (2012), 112-124; Phillips (2005), 9-56.



*en scène* lies in its ability to precisely shape a shot in order to convey particular moods, characterisations or meanings through interaction with the audiences' assumptions and expectations. Bordwell and Thompson highlight this important role: "Of all film techniques, *mise en scène* is the one that viewers notice most... Many of our most vivid memories of movies stem from *mise en scène*."<sup>51</sup> So powerful is this technique that it holds the potential to inform audiences of a particular character's persona prior to their initial entrance.<sup>52</sup> While there are many aspects of setting which may be examined in relation to Hades' characterisation, this shall be limited to two main phenomena. The first are generic patterns in the underworld's presentation, of particular importance due to Hades' position as the ruler of this realm. This will be followed by recurring associations between setting and Hades' persona, notably found within Hades' initial revelations; his fluidity or lack of mobility between realms; and the pairing of particular visual tropes with Hades' arrivals and exits.

## **(B) THE ARCHETYPAL MODEL**

### **(i) *Physical Attributes***

The task of identifying Hades' basic physical attributes is a complicated endeavour requiring careful treatment of the available evidence. The problem stems from the great variation in Hades' bodily form and several instances of Hades assuming multiple forms within the same film.<sup>53</sup> In order to assist with accurate identification despite such variety, Hades' multiple representations have been divided into three broad categories.<sup>54</sup> The first is Hades' human form, referring to instances in which Hades assumes the physical appearance of a human-being (fig. 1.1-7). This is the dominant representation, appearing almost universally.<sup>55</sup> At the other end of the continuum is Hades' demonic creature form, instances in which Hades assumes a bestial body and lacks human traits (fig. 1.8-12).<sup>56</sup> This only occurs as an alternate guise to the dominant human form. Juxtaposed between these is the demonic person, a blurring of both representations in which Hades' human body is altered through the application of various demonic traits (fig. 1.13-17).

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<sup>51</sup> Bordwell and Thompson (2012), 112-113.

<sup>52</sup> See Thompson (1999), 78-80, for a discussion of *mise en scène* and the initial appearance of Doc Emmet Brown in *Back to the Future* (1985).

<sup>53</sup> *Hellhounds*, *Percy Jackson* and *Clash of the Titans*.

<sup>54</sup> This should not be viewed as a concrete division but rather as a continuum. The broad categories each represent the distinct extremes while the individual examples interact in a contiguous manner.

<sup>55</sup> Although *Hercules* and *Throg* are exceptions to this, their use of the demonic person ensures they remain somewhat related.

<sup>56</sup> The present use of the term demonic mirrors that of mass culture and thus remains useful despite its problematic connotations. See below 3.B.iii 'Hades and the Demonic.'

Hades' human forms remain remarkably consistent in their use of physical attributes, allowing a general pattern to be readily established.<sup>57</sup> Hades is always presented as a male Caucasian. He is commonly, although not always, depicted as a forty-something adult of average build and height. When deviations do occur, this is due to specific narrative concerns and is only either age or build, never both.<sup>58</sup> Hades' hair, although stylistically variable, is always dark: either completely black or if he is an older figure, slightly greying.<sup>59</sup> Hades' facial hair shows particular consistency. Films dating between 1994 and 2010 portray him as clean-shaven, while those dating after this period utilize a moustache and full goatee of a similar colouring to the rest of his hair.<sup>60</sup> Hades' facial features, expressions and vocal tones vary greatly and thus elude categorisation, although these may be considered uniform in that they are representative of an adult Caucasian male. Hades' costuming can be expected to utilize either a dark palette and/or archaizing items, the latter resembling either a toga or pieces of armour.<sup>61</sup> Although Hades' accessories are perhaps the most divergent of all his physical attributes, wreaths, jewellery and thrones do make a regular appearance. Yet even these display variation: wreaths may be natural or metallic;<sup>62</sup> the jewellery, minimalistic or excessive;<sup>63</sup> and even the thrones vary in form and function.<sup>64</sup> Several times Hades displays unique props such as a wine glass or pitchfork, both pertinent examples of *mise en scène*.<sup>65</sup>

In comparison, Hades' demonic creature form features remarkably different physical attributes. As this form offers the most visual variation between examples it is necessary to briefly describe each occurrence before categorising their common attributes. *Clash of the Titans* features two

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<sup>57</sup> See fig. 1.1-7.

<sup>58</sup> *Hellhounds* and *The Brave and the Bold* present Hades as a younger man, reflecting the gods' portrayal as concerned with more youthful matters such as sexual unions and childbearing. In contrast, *Clash of the Titans* portrays Hades as a stooped older man, appropriate to "the oldest stories ever told." Hades' obesity in *Wonder Woman* is addressed below: 3.B.iii 'Hades and the Demonic.'

<sup>59</sup> Variations in style range from short and curly (*Hercules in the Underworld*, *Wonder Woman* and *Percy Jackson*) to short and straight (*Hellhounds* and *The Brave and the Bold*) to long, wavy and greying (*Clash of the Titans* and *Wrath of the Titans*).

<sup>60</sup> Clean shaven examples include *Hercules in the Underworld*, *Wonder Woman* and *Hellhounds*. This is further enforced by *Hercules* and *Throg* for although a demonic figure, Hades is similarly clean shaven. Bearded examples are *Percy Jackson*, *Clash of the Titans* and *Wrath of the Titans*. *The Brave and the Bold* is the sole exception but, as mentioned above, this reflects other narrative concerns.

<sup>61</sup> *Hercules in the Underworld* and *Wonder Woman* utilize white togas; *Hellhounds* and *The Brave and the Bold*, dark coloured togas; *Clash of the Titans* and *Wrath of the Titans*, forms of armour.

<sup>62</sup> *Hercules in the Underworld*, *Hellhounds*.

<sup>63</sup> *Hellhounds*, *Percy Jackson*.

<sup>64</sup> *Hercules* (fig. 3.12, 3.32), *Percy Jackson* (fig. 3.15) and *The Brave and the Bold* (fig. 2.36). Cf. *Wonder Woman* with Hades' dining couch (fig. 1.3)

<sup>65</sup> Wine glass in *Wonder Woman* (fig. 1.3, 3.50); pitchfork in *Wrath of the Titans* (fig. 1.6). Although a wine glass also appears in *Percy Jackson* (fig. 3.14), this is not emphasized through the camera work as in *Wonder Woman*.

demonic creatures, in addition to a human form. The first is a giant winged elemental beast where Hades' head and torso appears mounted atop a winged creature consisting of smoke, ash, glowing red embers and flames (fig 1.9). This demonic creature is unstable and morphs into a variety of other elemental phenomena such as a giant fireball and a tornado-like maelstrom (fig. 1.10-11). These creatures are not distinctly separate, for they share the same physical consistency as the winged beast and a similar destructive and elemental nature. The second demonic creature is a group of Harpies, although this term derives from mass culture rather than antiquity (fig. 1.12).<sup>66</sup> In this form Hades metamorphoses from the elemental winged creature into a group of several smaller winged beasts approximately the size of a person. The distinguishing attributes of these creatures emphasize their bestial nature: pointy fangs, sharp claws, grey reptilian skin, wings and pointy arrow tails. In *Percy Jackson* the demonic creature is a giant, fiery, anthropomorphic figure (fig. 1.8). Its prominent physical attributes include large wings, red eyes, horns, claws and fangs. Like the elemental creature from *Clash of the Titans*, it illustrates the ability to morph between various forms, although here this is with Hades' human form.<sup>67</sup> It has a similar elemental affiliation with fire for not only does the creature's body consist of flames but it is shown emerging out of a bonfire and with the ability to form fireballs as an offensive weapon.<sup>68</sup> This demonic creature is unique in that it is the only one with a voice.<sup>69</sup> This too is altered by an inhuman quality, achieved

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<sup>66</sup> In Greek mythology the Harpies have a distinct association with the female gender, are usually limited to two or three in number, and occur in the specific context of the Argonauts and Phineus (Apollod. *Bibl.* 1.2.6; Ap. Rhod. *Argon.* 2.178-310, 426-36). These details are clearly lacking in this depiction. There is also no clear consensus regarding the identification of these Harpies as part of Hades' person. As displayed within blogs and websites, mass culture may either describe these Harpies as creatures commanded by Hades and thus distinct from him, or that Hades morphs into their form and thus is them (cf. *Clash-of-the-Titans-Wikia* s.vv. "Clash of the Titans (2010 movie)", "God"; *IMDb* s.v. "Clash of the Titans (2010): Plot Synopsis"; *Wikipedia* s.v. "Clash of the Titans (2010 film): Plot"). The evidence within the film is limited (with only two appearances) and further confused by a lack of independence from Hades' elemental form. The Harpies first appear at the statue of Zeus, emerging from the ocean to attack the soldiers from Argos and then coming together to create Hades' winged elemental body. At the climax of the film, they burst out of Hades' elemental form to attack Perseus and steal Medusa's head. There exist two further problems. Firstly, while intimately connected to Hades' form, several of the Harpies are killed during the climax of the film with no impact upon Hades' subsequent appearance. Thus it seems illogical to claim the Harpies are Hades, so they must be viewed as separate entities over which Hades exerts his control (this would match the trope of Hades' passivity and use of minions. See below: ii 'Narrative Elements'). However, Hades is never shown to "command" the Harpies for they simply emerge from his elemental form to do his bidding. Thus they might be understood as a personification or extension of his will, rather than individual beings. Furthering this, mass culture confuses the initial appearance of the Harpies for that of Hades, with statements such as "Hades appears and commands harpies" (*IMDb* s.v. "Clash of the Titans (2010): Plot Synopsis"). However Hades does not appear until after the Harpies come together, suggesting a confusion of identify. Indeed, Zeus is shown to have a similar ability at the conclusion of the film, morphing into an eagle. A potential solution lies in viewing the death of the Harpies as a narrative device foreshadowing Hades' ultimate defeat.

<sup>67</sup> I.e. in Hades' palace when Grover questions Hades' "Mick Jagger" appearance.

<sup>68</sup> I.e. when Hades attacks Camp Half-Blood.

<sup>69</sup> There is a single occurrence of the first demonic creature from *Clash of the Titans* speaking. In the throne room at Argos, Hades pauses to gaze upon Perseus and states "interesting." However, this is

by sound editing techniques which adjust Hades' vocal tone (e.g. the application of extensive studio reverb). While clearly distinct, these demonic creatures share the following attributes: inhuman traits including fangs, claws, wings and distorted vocal tone (if applicable); an elemental association, particularly with fire; the supernatural ability to metamorphose between forms; and an unnatural hybrid and/or bestial form.

The demonic person contains many physical attributes held in common with both Hades' human and demonic creature forms but in a uniquely defining manner. Hades always assumes the expected form of a forty-something adult Caucasian male, of average height and build with dark hair, derived from his human persona. This is altered, however, by the influence of attributes derived from the demonic creature. Similar variation in these portrayals also requires a brief description of each example. In *Hercules*, an animated film which utilizes the freedom awarded by this medium, Hades' humanity is disfigured by a superfluous number of traits: yellow eyes, sharp teeth, clawed fingers, grey skin, smoke instead of feet and blue flame for hair (fig. 1.13). Furthermore, Hades occasionally combusts, his figure becoming engulfed in red flame in contrast with the usual blue hue of his hair (fig. 1.14-15). This is a further inhuman trait representing the physical manifestation of his anger since the combustion occurs exclusively in response to Hades losing his temper. In *Throg*, Hades' humanity is tainted with a pallid complexion, black lips, golden hands and a golden skull protruding from the top half of his face (fig. 1.16). There is a distinct allusion to the appearance of a corpse furthered by Hades' sole accessory, a bunch of white funerary flowers. In *Hellhounds*, the inhuman traits are limited to Hades' face: a deep bloody wound on his cheek, an unnatural black ooze emanating from his mouth, and sharp, fang-like teeth (fig. 1.17). This Hades also utilizes a demonic voice, created through the use of similar sound engineering techniques.<sup>70</sup> Unlike both prior examples, *Hellhounds* utilizes both the human and demonic person forms within the same film. This allows for other subtle alterations to distance the two representations, including a change of costume, accessories and voice.<sup>71</sup> Therefore, the variation between the demonic persons suggests there is no single demonic attribute required by their persona. Any link to the demonic creature appears acceptable. In contrast, although the demonic creature emphasizes metamorphosis and elemental associations with fire, these

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atypical for the creature remains silent during all other appearances, perhaps enabled here due to an incomplete metamorphosis from Hades' human form. This is in contrast with *Percy Jackson* for the demonic creature engages in extensive dialogue.

<sup>70</sup> See above regarding *Percy Jackson*.

<sup>71</sup> I.e. Hades' toga changes into a hooded, bare-chested version; he is without a wreath; his necklace changes form and features fanged pendants; he now carries a wooden staff; and his previously smooth and seductive voice becomes demonic.

elements tend not to be crucial for the demonic persons, occurring in a haphazard fashion.<sup>72</sup> These demonic persons also display unique features. One such example is the supremacy of the human form for in spite of the demonic influence, they are clearly not meant to be bestial hybrids. Likewise, the demonic person prominently displays imagery associated with death in a manner not found in either prior category.<sup>73</sup>

### **(ii) Narrative Elements**

Hades illustrates a remarkable level of solidarity regarding narrative action. He is consistently depicted brokering a deal.<sup>74</sup> Although the exact specifications of these agreements change due to context, they often involve either the main protagonist or antagonist supplicating Hades to perform a supernatural act on their behalf. The petitioner invokes either Hades' deity or his position as ruler of the underworld. The most common request made by protagonists is for the release/return of a loved one from the underworld such as Deianeira (*Hercules in the Underworld*), Meg (*Hercules*) and Percy's mother (*Percy Jackson*). In contrast, antagonists prefer the application of Hades' supernatural power to furthering their own counter-goal: removing Ares' physis bonds (*Wonder Woman*); releasing Theron from eternal torture (*Hellhounds*); and imprisoning Zeus to restore Kronos (*Wrath of the Titans*). This remains true even when Hades is the primary antagonist. In *Clash of the Titans* Hades tricks Zeus into a deal, granting himself the power needed to challenge the Olympians, and makes a deal with Calibos, empowering him to destroy Perseus on Hades' behalf.

One of Hades' most characteristic personal qualities is his concern for maintaining the borders of the underworld, both preventing the dead from escaping and the living from entering. This trait is explicitly linked with his position as the ruler of the underworld and may be illustrated in either a direct or indirect manner. The most notable example of the former occurs in *Hercules in the Underworld* where Hades accosts Hercules numerous times for his unacceptable appearance in the underworld. After greeting Hercules, Hades' first exclamation is "You shouldn't be here!" This is followed by Hades' constant interjection during their conversation with comments such as "Now

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<sup>72</sup> This is not to suggest that these cannot be part of Hades' physical appearance for *Hercules* displays Hades' fiery hair and ability to combust, as well as changing body shape several times, and *Hellhounds* illustrates Hades' ability to change form (although only once), and an elemental association by summoning a thunderstorm. However, neither example is as comprehensive as in the demonic creature forms.

<sup>73</sup> The allusion to a corpse has already been described in *Throg*. In *Hercules*, Hades is associated with numerous skull shaped items, such as the brooch on his toga (fig. 1.13), the rattle he gives baby Hercules (fig. 3.38), and the cork on his mortality potion (fig. 3.39).

<sup>74</sup> For logical reasons this action cannot be applied to examples in which Hades' lacks an individual persona outside of the collective identity of the Olympians (cf. below regarding *Throg* and *The Brave and the Bold*).

you must go. Your time hasn't come yet"; "You really should go back to the land of the living." Furthermore, Hades appears entirely reluctant to release Deianeira from the Elysian Fields until Hercules proposes a plan to restore Cerberus and prevent the general exodus of souls, a far more worrying problem and thus an acceptable compromise. It is far more common, however, that Hades' concern is demonstrated indirectly. Although this may be achieved through comments on Hades' disposition made by other characters, such as Charon in *Hercules in the Underworld*,<sup>75</sup> it is primarily illustrated through the presence of other underworld figures operating as extensions of Hades' sovereign will. Two figures frequently recognised as operating in this role are Charon, the boatman at the River Styx who denies the living passage,<sup>76</sup> and Cerberus, the three-headed guard dog.<sup>77</sup> Likewise, the many portals and gateways into the underworld should be understood to operate in this manner since they also serve to hinder entry and exit. One example is the "Gates of Tartarus" in *Wonder Woman* which explicitly operate as an extension of Hades' personal will.<sup>78</sup> Another personal quality is Hades' supernatural prowess, made manifest through abilities which transcend the normal laws of physics, typically teleportation or telekinesis.<sup>79</sup> The most prominent example occurs within *Clash of the Titans*. During his epiphany at the palace of Argos, Hades displays a great number of supernatural abilities: metamorphosing between forms; turning Cassiopeia into dust; absorbing the remaining battalion of Argive soldiers; repelling Andromeda; and teleporting into and out of the sealed room.

While Hades' disposition towards deal-making has already been mentioned, the quality which drives it has not: his manipulative, cunning and/or selfish nature. Great caution should be taken in assuming these to be villainous attributes. In conjunction with a generally apathetic attitude, these traits can simply mark a tendency towards self-interest in which Hades seeks to personally benefit from the deals he makes.<sup>80</sup> Finally, Hades is a passive figure. This is primarily expressed

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<sup>75</sup> E.g. Charon states "Hades is not going to be happy about this. Let me tell you!"

<sup>76</sup> *Hercules in the Underworld*, *Hercules*, *Hellhounds*, *Percy Jackson* and *Clash of the Titans* (fig. 2.1-5).

<sup>77</sup> *Hercules in the Underworld*, *Hercules* and *Wonder Woman* (fig. 2.6-8). Cf. Hellhounds as a variation of Cerberus: *Hellhounds* and *Percy Jackson* (fig. 2.9-10).

<sup>78</sup> The narration explains that the entrance to the underworld is blocked by the Gates of Tartarus. These remain sealed except on the night of the blood moon when a sacrifice is offered "to Hades." The mechanics of entering the underworld are discussed further by the production team in the audio commentary. They make it clear that the physical act of the blood flowing under the door does not open it since this particular aspect had to be cut out for the PG release. It follows that the sacrifice is to gain Hades' approval and thus the opening of the gates are linked with his will.

<sup>79</sup> It would be unwieldy to list all of Hades' powers but teleportation of self or others is evident in *Hercules in the Underworld*, *Hercules*, *Hellhounds*, *Clash of the Titans*, *Percy Jackson* and *Wrath of the Titans*; telekinesis, in *Hercules*, *Clash of the Titans* and *Wrath of the Titans*. Presumably Hades' metamorphosis is also a supernatural ability (*Hercules*, *Hellhounds*, *Percy Jackson* and *Clash of the Titans*).

<sup>80</sup> In *Hercules in the Underworld*, Hades benefits by having the underworld closed back up and thus gaining respite, while in *Wonder Woman*, Ares promises more servants to glorify him.

though one of two means: requiring the main character(s) to journey to the underworld if they seek his services (i.e. a *katabasis*), or his preference for working through agents.<sup>81</sup>

Hades' character always assumes one of three narrative roles, most often the villain, the blocking figure. Examples range from Hades as the sole or primary villain to Hades representing only one of many blocking figures.<sup>82</sup> When not in this role, Hades either serves in an ancillary position, as an apathetic deity who provides necessary assistance to either the hero or villain and thus propels the plot forward,<sup>83</sup> or as an identifying icon, being an explicitly named and recognisable figure within the larger Olympic pantheon.<sup>84</sup> It is worth noting that there is a clear association between Hades' narrative role and physical form. The role of villain only occurs in conjunction with the presence of either a demonic person or demonic creature. *Clash of the Titans* is the primary example for although Hades is presented in human form for the majority of his time on-screen, the demonic creatures remain integral parts of his persona for it is in these forms that he is most active. In contrast, Hades' ancillary role is exclusively associated with the human form, requiring the complete absence of any alternate demonic representations. The prevalent nature of these conventions is illustrated within *Wrath of the Titans*, a film which utilizes an amalgam of Hades' various roles and interacts with these expectations. The film begins with Hades in the role of villain, assisting Kronos in exchange for his own immortality. However, Hades appears exclusively in a human form and thus when he sacrifices himself to save the heroes, he redeems himself of any villainous undertone. This allows Hades to be associated with an ancillary role, for the change of heart is demanded by the plot. Hades was first required to assist the villains so that Kronos, located deep within the underworld, could be freed and provide the necessary block to Perseus' goal of living an ordinary life. Hades is also required to assist the heroes. Not only does his pitchfork form one third of the Spear of Triam, the weapon required to defeat Kronos, but his power over death is required to revive Zeus as a delaying tactic, while Perseus readies himself to battle Ares, the other main antagonist.

Only the role of villain has Hades demonstrating further distinctive narrative action, beyond that of deal-making. These actions are informed by the villain's narrative function in providing a block

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<sup>81</sup> See further below.

<sup>82</sup> Hades is the primary villain in *Hercules* and *Clash of the Titans*, while *Hellhounds* and *Percy Jackson* offer alternate antagonists. In *Percy Jackson* this is Luke Castellan, son of Hermes and the actual lightning thief with whom Percy duels at the climax of the film. In *Hellhounds* this is Theron, the friend and companion of Kleitos who murders Demetria, betrays Kleitos in the underworld and makes a pact with Hades to hunt down his ex-comrades.

<sup>83</sup> *Hercules in the Underworld* and *Wonder Woman*.

<sup>84</sup> *Throg* and *The Brave and the Bold* (both non-Hollywood film festival productions).

to the hero. Hades presents a formulaic figure by either attacking the hero directly or posing a threat to their loved ones.<sup>85</sup> Hades offers a unique variation on this theme by maintaining a clear distinction between his visual form and the nature of the attack. When utilizing his human or demonic person form, Hades commands others to do his bidding rather than attack personally.<sup>86</sup> These minions take a variety of forms: the demons Pain and Panic;<sup>87</sup> Greco-Roman mythical beasts such as the Furies, Hydra, Cyclops and Minotaur;<sup>88</sup> the Titans;<sup>89</sup> hellhounds;<sup>90</sup> the Kraken;<sup>91</sup> the Makhai;<sup>92</sup> and fictional human figures including Meg, Theron and Calibos.<sup>93</sup> In contrast, when in his demonic creature form it is Hades himself who attacks: destroying legions of Argive troops (*Clash of the Titans*: at the statue to Zeus and in the throne room at Argos); sinking a fishing vessel, which traps and kills Perseus' family (*Clash of the Titans*); grappling with Perseus and Pegasus for Medusa's head (*Clash of the Titans*); and destroying Camp Half-Blood with his fireballs (*Percy Jackson*). In conjunction with this, the block may also operate alongside a villainous counter-goal: an objective which runs contrary to that of the hero.<sup>94</sup> Hades' counter-goal is consistently his desire to overthrow the Olympians in order that he may rule Mt. Olympus personally.<sup>95</sup> A further variation of Hades' narrative action is that he consistently attempts to manipulate the outcome of his deals. This occurs either by Hades breaking his side of the bargain once he has what he requires or by him knowingly deceiving the other party regarding the full extent of the consequences resulting from the deal.<sup>96</sup>

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<sup>85</sup> Cf. *TV Tropes* s.vv. "I have your wife," "Sliding scale of villain threat." A well-established proponent of this particular motif is the filmic adaptations of the Spider-Man mythos. The love interest of Peter Parker is almost always attacked as a method for hurting the hero: Mary Jane is abducted by the Green Goblin in *Spider-Man* (2002), Dr. Octopus in *Spider-Man 2* (2004) and Venom in *Spider-Man 3* (2007); Gwen Stacy is abducted by Harry Osborn in *The Amazing Spider-Man 2* (2014).

<sup>86</sup> Cf. *TV Tropes* s.v. "Mons and Mooks." The use of agents should not be confined to Hades' villain role for there are numerous examples of Hades in an ancillary role preferring to work through agents (i.e. as a passive figure). In *Hercules in the Underworld*, Hades has his band of huntsmen and Hercules chase down Cerberus, while in *Wonder Woman* Hades has his zombie servant Thrax bringing plates of food to his guest while he remains immobile.

<sup>87</sup> *Hercules* (fig. 2.16).

<sup>88</sup> *Hercules* and *Percy Jackson* (fig. 2.12, 2.25-26, 2.29).

<sup>89</sup> *Hercules* and *Wrath of the Titans* (fig. 2.27, 2.33).

<sup>90</sup> *Hellhounds* and *Percy Jackson* (fig. 2.10, 2.29).

<sup>91</sup> *Clash of the Titans* (fig. 2.30).

<sup>92</sup> *Wrath of the Titans* (fig. 2.32).

<sup>93</sup> *Hercules* (fig. 2.28); *Hellhounds* (fig. 2.9); *Clash of the Titans* (fig. 2.31).

<sup>94</sup> Cf. *TV Tropes* s.v. "Visionary villain."

<sup>95</sup> *Hercules*, *Percy Jackson* and *Clash of the Titans*.

<sup>96</sup> In *Hercules*, Hades breaks his promise that Meg won't be hurt. He also tricks Hercules into giving up his powers for a seemingly arbitrary period, yet Hades is fully aware that this coincides with the planetary alignment, allowing him to release the Titans. In *Percy Jackson* Hades refuses to let the heroes go when he has the bolt and instead attempts to feed them to "the souls." In *Clash of the Titans*, Hades manipulates Zeus into giving him permission to release the Kraken, without revealing that this action will weaken the other gods and empower him.



As with narrative action, there exist personal qualities which occur exclusively in association with Hades' villain role. Primarily, Hades is depicted as a power-hungry figure with an attitude of general displeasure towards his lot in the underworld. This is coupled with a strong hostility towards Zeus and/or the other Olympians, whom Hades perceives as lording it over him. Such characteristics are always explicit within the dialogue of the film. In *Hercules* Hades responds sarcastically to Zeus' invitation to join the celebration of Hercules' birth, stating, "I, incredibly, have a full time gig which you, by the way, so charitably bestowed upon me, Zeus." He concludes his tirade with a brief aside, playing on Zeus' pun "Ha! I kill myself" to subtly suggest he wishes Zeus harm. During the climax of *Clash of the Titans* Hades explains his motivations to Zeus: "I only serve myself. I have since you cheated me. You sent me to the underworld to be hated, while you basked in their love." The influence of these traits upon Hades' actions is clear, making much sense of his counter goal to assume power on Mt. Olympus. Their intimate connection with Hades' persona is made clear in *Wonder Woman* which utilizes audience expectations to suggest a more villainous Hades than actually occurs. When Ares comes to him for assistance, Hades implies that he shares many of the above qualities. Hades suggests that he has gone against Zeus' will in order to gain more power for himself: "Is it because I have longed for the return of your power-crazed ways? Or maybe I wish to see you act again without regard for your divine brothers and sisters?" However, at the close of the film it is revealed that Hades' motivation was not a vendetta against the gods or mankind. Instead, his actions were a sadistic enabling of Ares. Hades reveals that Zeus requested he not remove the bands in order to protect Ares from himself: "When my brother [Zeus] asked me not to remove your bands he said I was only dooming you, that he could not save you from yourself yet again." Although Hades is not a 'nice' character, as emphasized when he sarcastically mocks Zombie-Ares: "A tragedy, a terrible, terrible tragedy. How it weighs on my heart to see you like this";<sup>97</sup> he is certainly not a villain and his role befits an ancillary position.

### (iii) *Setting*

Films in which Hades appears consistently utilize the same narrative setting. This allows for a generic model to be established. There are three distinct environments: Earth, the realm of humanity; Mt. Olympus, the realm of the gods; and the underworld, the realm of the dead. This is not to suggest that each environment need be explicitly explored within each film but rather that their existence is automatically assumed by the narrative. For example, while *The Brave and the*

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<sup>97</sup> The mockery is made clear when contrasted with Hades' earlier comment: "I too cherish family, so to assist you in this way brings me unconscionable amounts of joy."

*Bold* does not contain any underworld scenes, its existence is alluded to via dialogue referencing Tartarus, the River Styx and the underworld in general: “or Hades will burn everything down there and make sure they don’t come back from Tartarus... We’ll throw his body into the River Styx so he can burn in hell forever.”<sup>98</sup> This tripartite division of the universe may be further partitioned into precise locales, specific to each environment. These may be of a generic nature, recurring across multiple films with sufficient variation but consistently utilizing shared tropes, as with the Olympian throne room.<sup>99</sup> Alternatively, locales may be exclusive, appearing only within specific narrative contexts, such as Camp Half-Blood within *Percy Jackson* (fig 3.52).

The realm of the underworld offers a highly consistent environment. It retains a conventional portrayal as the realm of the dead despite a variety of titles: Tartarus;<sup>100</sup> Hades;<sup>101</sup> and simply “the underworld.”<sup>102</sup> The underworld is always comprised of several distinct sections, including at least some of the following: an entranceway;<sup>103</sup> the river Styx, often indicated by a wharf;<sup>104</sup> a prison or torture area;<sup>105</sup> a labyrinth;<sup>106</sup> and Hades’ throne room.<sup>107</sup> While maintaining definitive boundaries, these various areas retain a sense of unity through several means. Firstly, the underworld is differentiated from the other realms by emphasizing its exclusivity. This is achieved by making *katabases* available only to an exclusive class of individuals. ‘Ordinary’ characters who attempt this journey are subsequently destroyed. In *Hellhounds*, Kleitos and his brother Nikandros are the only survivors after the majority of their companions are hunted down; in *Clash of the Titans*, Perseus is the only survivor as even Hades’ agent Calibos and Io, Perseus’ ageless love interest, are slain at the exit; in *Wrath of the Titans*, Perseus, Agenor and Andromeda are the only ones to enter the underworld after the majority of their companions and the god Hephaestus are slain at the entrance. The remaining *katabases* further limit these surviving figures by only including demi-gods or divine beings:<sup>108</sup> Hercules in *Hercules in the Underworld* and *Hercules*; Ares in *Wonder Woman*; Percy (son of Poseidon), Grover (a satyr) and Annabeth (daughter of Athena) in *Percy Jackson*; and Zeus, Poseidon and Ares in *Wrath of the Titans*. This differentiation may be indicated

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<sup>98</sup> Similarly, *Hercules in the Underworld*, *Hellhounds* and *Wrath of the Titans* have no Mt. Olympus; and *Throg*, no underworld.

<sup>99</sup> *Hercules*, *Throg*, *Percy Jackson*, *Clash of the Titans*, and *The Brave and the Bold* (e.g. fig. 2.35-36).

<sup>100</sup> *Wonder Woman*, *Wrath of the Titans*, and *The Brave and the Bold*.

<sup>101</sup> *Percy Jackson*.

<sup>102</sup> *Hercules in the Underworld*, *Hercules*, *Hellhounds* and *Clash of the Titans*.

<sup>103</sup> *Hercules in the Underworld*, *Hellhounds*, *Wonder Woman*, *Percy Jackson* and *Wrath of the Titans*. Cf. below regarding portals.

<sup>104</sup> *Hercules in the Underworld*, *Hercules*, *Hellhounds*, *Percy Jackson* and *Clash of the Titans* (fig. 3.1-5).

<sup>105</sup> *Hellhounds*, *Percy Jackson* and *Wrath of the Titans* (fig. 3.6-8). Cf. fig. 2.21: the tortured soul

<sup>106</sup> *Hercules in the Underworld*, *Hellhounds*, *Clash of the Titans* and *Wrath of the Titans* (fig. 3.9-10).

<sup>107</sup> *Hercules*, *Wonder Woman* and *Percy Jackson* (fig. 3.11, 3.13-15).

<sup>108</sup> From the above examples Perseus is the son of Zeus and Aegenor, the son of Poseidon.

further by emphasizing the start of the *katabasis* via a supernatural portal. This entrance can assume any number of forms, with examples including a deep rift in the earth's crust;<sup>109</sup> supernatural breaks in time and space;<sup>110</sup> and distinguishable gateways which transport one to another locale entirely.<sup>111</sup> Further unity is created through the use of recurring visual tropes: darkness;<sup>112</sup> cave-like structures;<sup>113</sup> fire;<sup>114</sup> imagery associated with death;<sup>115</sup> and the presence of particular underworld characters. These figures include the ferryman Charon;<sup>116</sup> the three-headed dog Cerberus;<sup>117</sup> Furies or Harpies;<sup>118</sup> the Fates;<sup>119</sup> Persephone;<sup>120</sup> demons Pain and Panic;<sup>121</sup> and the souls of the deceased or zombies.<sup>122</sup> Furthermore they offer a sense of continuity by sharing many of Hades' physical attributes including antiquated clothing, dark palettes, sharp fangs, red eyes, dark skin, and secondary inhuman voices.<sup>123</sup>

Hades' initial appearances offer further insight into his filmic persona. In the majority of examples it is the *katabasis* motif which serves to introduce Hades with his revelation occurring at the climax or conclusion of this journey. The *katabasis* also contributes to the deliberate delaying of Hades' revelation, whereby Hades is alluded to well before he actually appears.<sup>124</sup> *Clash of the Titans* is

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<sup>109</sup> *Hercules in the Underworld* and *Wrath of the Titans* (fig. 3.16, 3.23).

<sup>110</sup> *Hercules in the Underworld* (fig. 3.18).

<sup>111</sup> *Hercules in the Underworld*, *Hercules*, *Wonder Woman*, *Hellhounds*, *Percy Jackson* and *Wrath of the Titans* (fig. 3.17, 3.19-22, 3.24).

<sup>112</sup> See below for an in-depth discussion of the more prominent examples of darkness in *Clash of the Titans* and *Hercules*.

<sup>113</sup> A complete list would be unwieldy as this occurs numerous times throughout each individual film. Cf. fig 3.8, 3.11, 3.20, 3.28 etc.

<sup>114</sup> Fire may be found in every film, but not always in the same form: indiscriminate flames in the back- or foreground (e.g. fig. 2.19, 3.7, 3.31); in combination with geothermic activity (notably discussed in *Hellhounds* by Nikandros; e.g. fig. 3.28-3.30); and in a decorative function as torches or candles (e.g. fig.3.3-5, 3.15, 3.34).

<sup>115</sup> The use of catacomb/tomb imagery is discussed further below regarding *Hercules* and *Clash of the Titans*. It also appears in *Hellhounds* (e.g. fig. 3.34), *Wonder Woman* (e.g. fig. 3.35) and *Percy Jackson* (e.g. fig. 3.36). The use of skulls/skeletons/bones is equally pervasive: *Hercules in the Underworld* (e.g. fig. 3.37, emphasized through a zoomed close-up in time with screaming sound effects), *Hercules* (e.g. fig. 2.2, 2.7), *Percy Jackson* (e.g. fig. 3.40, also emphasized through a zoom and close up in fig. 3.40) and *Clash of the Titans* (e.g. fig. 2.5).

<sup>116</sup> *Hercules in the Underworld*, *Hercules*, *Hellhounds*, *Percy Jackson* and *Clash of the Titans* (fig. 2.1-5).

<sup>117</sup> *Hercules in the Underworld*, *Hercules*, and *Wonder Woman* (fig. 2.6-8). Cf. hellhounds in *Hellhounds* and *Percy Jackson* (fig. 2.9-10).

<sup>118</sup> *Wonder Woman* and *Percy Jackson* (fig. 2.11-12). Cf. Hades' second demonic creature form in *Clash of the Titans* (fig. 1.12).

<sup>119</sup> *Hercules* (fig. 2.13). Cf. Stygian Witches in *Clash of the Titans* (fig. 2.14).

<sup>120</sup> *Percy Jackson* (fig. 2.15).

<sup>121</sup> *Hercules* (fig. 2.16).

<sup>122</sup> *Hercules in the Underworld*, *Hercules*, *Hellhounds*, *Wonder Woman* and *Percy Jackson* (fig. 2.17-24).

<sup>123</sup> Cf. Hades' "minions" who also display similar physical attributes (see above for list and figures).

<sup>124</sup> The exception is *Hercules* in which Hades is introduced almost immediately with no prior mention of his character. It is only after this that his character receives a detailed exposition within the song "The Gospel Truth Part Two."

the primary example of this delaying tactic for although Hades is described in the opening prologue and has already appeared to destroy the Argive troops, he is not explicitly introduced until he appears in human form on Mt. Olympus and Zeus identifies him. In association with such use of delay, the *katabases* allow for the introduction of locales and personnel whose attributes offer insight into Hades' own persona and thus assist with identification. A comparison of the *katabases* found in *Hercules in the Underworld* and *Hellhounds* illustrates this, for in each of these films Hades' persona, and thus the journey, is very different. In *Hercules in the Underworld* Hades does not appear until after Hercules has reached the Elysian Fields. This is a tranquil locale, populated by lush flora and fauna and numerous beautiful women (fig. 3.41). This environment matches Hades' generic human form (fig. 1.1), which mirrors that of the women. This is emphasized further through a contrast with the previous hellish settings and figures Hercules encounters.<sup>125</sup> Thus Hades is not a terrible hellish figure but rather a sympathetic, albeit somewhat stressed, ruler of his realm. Conversely, *Hellhounds'* *katabasis* emphasizes a range of deadly and dangerous locales, sparsely populated by haunting figures. While the volcano and deserts illustrate this visually (fig. 3.44-45), the danger is also emphasized through dialogue. At the entrance to the volcano Nikandros exclaims "The sulphur burns. We will be in serious trouble if we linger," while at the river Styx, the soldiers comment that the stench resembles "the smell of rotting flesh." These tropes are all encountered well before Hades reveals his true form, having disguised himself to woo Demetria (fig. 1.2). Thus the underworld matches Hades' demonic appearance with his rotting flesh, villainous role and disposition towards torture and punishment (fig. 1.17). These pertinent examples illustrate how powerfully *mise en scène* can assist with recognition at the moment of revelation.

Patterns of appearance, that is Hades' mobility or lack thereof, are also significant. The majority of films limit Hades' appearances to a single realm. Occasionally this lack of mobility is explicitly referenced as a feature of Hades' character but is most often implied through a lack of any appearances elsewhere.<sup>126</sup> Although the underworld remains the most frequent setting for this

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<sup>125</sup> There are three main locales which are explored by Hercules prior to the Elysian Fields. The first is the entrance, containing the River Styx, Cerberus' post and the portal (fig. 3.1, 3.17). This is followed by a series of caves filled with cobwebs and skulls and inhabited by snake-zombie women (fig. 2.17, 3.37, 3.42). The third area is a large, fiery, lava-filled cavern in which Hercules' deceased foes reside (fig. 2.18-19, 3.28).

<sup>126</sup> E.g. in *Hellhounds*, both Hades and Nikandros state that Hades cannot leave the underworld. This is further illustrated when Hades is unable to chase the heroes once they have ascended to the earth and so sends Theron after them.

restriction,<sup>127</sup> Mt. Olympus is also common.<sup>128</sup> However, examples of the latter only occur when Hades' narrative role is that of an identifiable icon within the wider collective of Olympians. Thus Mt. Olympus offers little direct commentary upon Hades as an individual. There also exists an association between Hades' visual form and particular realms, illustrated prominently within films featuring multiple forms. While not exclusively so, the human form is most commonly found in the underworld, and the demonic creature on the earth.<sup>129</sup> Concerning the former, Hades' appearance is often further restricted to one of two generic locales: either a throne room or a prison over which he stands guard.<sup>130</sup> In contrast, the latter does not maintain any association with particular locales as each appearance is dependent upon narrative concerns. This logically follows the activity of the demonic creature which personally attacks humanity and thus must be located in the realm of man.<sup>131</sup> Hades' lack of mobility is best illustrated in *Wrath of the Titans*. Although Hades abandons the underworld and ascends to earth, he does so at the expense of his divinity and position as ruler of that realm. This is made explicit within the closing dialogue for Zeus explains that as he is dying there will be no more gods, even though Hades remains. Hades confirms his own mortality by elaborating further, "All my power is spent. Who knows, I might be stronger without it," alluding to the thematic thread that humanity is just as powerful as the gods. A minority of representations challenge this pattern by emphasizing Hades' fluidity. This refers to instances in which Hades not only appears across two or more realms but is clearly shown traversing these boundaries multiple times. Although this definition does not require the use of the same physical form, it does negate more minor appearances such as that of *Percy Jackson's* demonic creature in the underworld.<sup>132</sup> However, examples in which Hades does utilize the same form display this in the most pronounced manner. There are two such examples: *Clash of the Titans* with Hades' human form appearing on Mt. Olympus and Earth; and *Hercules*, with Hades as a demonic person appearing across all three realms. While these two examples contrast in their use of differing physical forms, they share a commonality in narrative role. Both *Hercules* and *Clash of the Titans* are the most prominent examples of Hades as the primary villain, a role which requires him to be more powerful and more threatening and thus less restricted regarding his mobility.

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<sup>127</sup> *Hercules in the Underworld*, *Wonder Woman* and *Hellhounds*. Cf. *Wrath of the Titans*.

<sup>128</sup> *Throg* and *The Brave and the Bold*.

<sup>129</sup> *Percy Jackson* illustrates the caution such patterns need to be approached with, for the demonic creature appears both upon the earth and in the underworld. However, the latter occurs only momentarily as Hades metamorphoses into his demonic creature form in order to frighten the heroes.

<sup>130</sup> *Wonder Woman* and *Percy Jackson* (fig. 3.13-15); *Hellhounds* and *Wrath of the Titans* (fig. 3.8, 3.34).

<sup>131</sup> In *Clash of the Titans* this is centred around a fictional Argos (e.g. fig. 3.46) while in *Percy Jackson*, it is Camp Half-Blood (fig. 3.52).

<sup>132</sup> See above.

There exist a limited number of visual tropes which are directly linked to Hades' person, existing outside of his association with the underworld. The two examples of Hades' fluidity are most helpful in highlighting these traits. The first is darkness. While evident in *Hercules*, it is more noticeable in *Clash of the Titans*.<sup>133</sup> Most of the locales in which Hades appears are either naturally dark, such as the lair of Calibos (fig. 3.27), or assume a supernatural darkness which accompanies his presence.<sup>134</sup> The latter is emphasized by the camera work during Hades' arrival at the throne room of Argos. At first the chamber is full of torch light (fig. 3.46). Directly prior to Hades' entrance, the camera moves to a high angled establishing shot, turning its focus away from the main characters with whom it has been almost exclusively concerned (i.e. Kepheus, Cassiopeia, Andromeda and Perseus) to the room as a whole, highlighting one of the many hanging torches now in the foreground (fig. 3.47). This shot allows a clear view of the changes accompanying Hades' entrance: the torches' flames turn pure white; black smoke emerges to engulf the centre of the room; and several large candelabra are extinguished (fig. 3.48). These highlight the general darkening of the room, a phenomenon unabated by several large exterior windows, suggesting a supernatural aspect to its occurrence. Once Hades exits, a combined long shot and zoom (now focused upon Perseus to whom attention has been drawn with the revelation of his divine heritage) clearly illustrates the return of the room to its normal, previously lit state (fig. 3.49). Another common trope is imagery associated with death, particularly tombs.<sup>135</sup> This is best demonstrated in *Hercules*.<sup>136</sup> Throughout the film there exist several scenes in which Hades appears on the earth for extended periods of time. During these scenes Hades appears almost exclusively in locales involving tombs. Examples include Hades watching Hercules battle the Hydra, seated upon a stone throne amongst tombs (fig. 3.32), and directly following the song "Zero to Hero," when Hades' minions lounge upon a large stone sarcophagus while Hades is irately discussing Hercules' success (fig. 3.33).

### (C) CONCLUSION

It is clear that the Hades of modern film offers a complex and highly variable figure. He eludes restriction into a sole defining persona, instead tending towards a more manifold presentation.

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<sup>133</sup> The use of darkness in *Hercules* is illustrated when Meg wanders through a forest which quickly turns dark with blackened trees, prior to Hades' appearance (fig. 3.25); and when Hades' meeting with Hercules turns the stadium dark (fig. 3.26).

<sup>134</sup> The exception is when Hades visits Mt. Olympus (cf. fig. 2.35).

<sup>135</sup> Fig. 3.32-3.36.

<sup>136</sup> Blanshard and Shahabudin (2011), 198, draw attention to the use of tombs and Hades' character. Cf. *Clash of the Titans* and the lair of Calibos (fig. 3.27), potentially a tomb located under the city of Argos (the use of candles as lighting contribute to this interpretation).

How then is one to define Hades' essential filmic traits? Rather than focus upon Hades' individual characteristics, a change in perspective is required. The success of the archetypal model is not found in the characteristics themselves but in the recurring themes which underlie this variation. These themes prove consistent to all representations, albeit presented in differing manners within individual films (such is the adaptable nature of modern film). The most obvious theme is Hades' 'demonic' tropes, found in both his visual bodily forms and through the setting. There are also more subtle associations, such as that of Hades' deal making trope and the parallel 'deal with the Devil,' but these will have to be addressed later.<sup>137</sup> Hades also displays a consistent concern for the underworld and an association with death, apparent in a range of visual and narrative elements and found extensively within aspects of setting. Finally, Hades' deity is emphasized in his titled positions as both a god and ruler of the underworld and through his supernatural abilities and powers (including his inhuman disfiguring). In contrast, the villain role should not be considered an essential theme. Although it certainly displays the most complex characterisation out of all of Hades' roles, through the addition of unique actions and qualities, Hades does not appear exclusively thus.

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<sup>137</sup> See below: 3.B.iii. 'Hades and the Demonic.'

## HADES IN CLASSICAL CONTEXTS

Hades' filmic persona remains intimately connected with the source context of ancient Greek mythology. However, Hades' position within the various contemporary media through which Greek myth manifests itself (i.e. art, literature and cult) was often obscured due to his role as ruler of the underworld.<sup>138</sup> This ambiguity prevents a complete account of Hades' every reception within classical culture. Thus the present focus will be upon only those aspects of Hades' filmic persona which find a comparable presence. The visual medium of classical vase painting provides an appropriate collection of depictions with which Hades' physical attributes may be compared.<sup>139</sup> Where applicable this may be supplemented by literary sources. Considering narrative elements, Hades' appearances within works of literature offers a similar form comparable with modern film.<sup>140</sup> Setting proves the most awkward to convert: literary descriptions of the underworld prove too numerous, fragmentary and contradictory to be of use and there is little visual material that corresponds with modern understandings of filmic setting. However, the essence of *mise en scène* can be broadly applied to classical art through theories of interpretation, accounting for the role of Hades' visual environment in identifying his figure. Yet in addressing these particular elements, the nature of myth provides an important contextual consideration. Myth was (and still is) a fluid phenomenon.<sup>141</sup> The ancient Greeks were comfortable with acknowledging variation and even contradiction within different tellings of the same mythic material.<sup>142</sup> Thus an essential part of the

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<sup>138</sup> The particular care taken in averting the 'evil eye' by giving Hades flattering names is but one example: e.g. πολύξεινος, "hospitable"; κλύμενος, "famous"; εὔβουλος, "wise." See *RE* 21.1, 1005-1009.

<sup>139</sup> The limitation of vase painting reflects the majority of Hades' appearances in classical art. He is comparatively under-represented in other visual mediums, such as sculpture and coinage. See *LIMC* Hades.

<sup>140</sup> Thus this does not seek to provide a complete account of Hades' appearances within classical literature. There are numerous minor references to or invocations of Hades throughout the extant corpus which will receive no treatment. Likewise, my avoidance of classical art reflects its use of various forms of narrative which do not align with film's linear structure (i.e. monoscopic, synoptic and cyclic). See Kilinski (2013), 105-116; Shapiro (1994), 7-10.

<sup>141</sup> E.g. Kilinski (2013), 4, 209, describes myth as "constantly evolving."

<sup>142</sup> Consider Heracles' labours. The version that is most familiar to modern audiences is that displayed on the metopes of the temple of Zeus at Olympia: the Nemean lion, the Lernaean Hydra, the Stymphalian Birds, the Cretan bull, the hind of Ceryneia, the girdle of the Amazon, the Erymanthian Boar, the horses of Diomedes, the cattle of Geryon, the Apples of the Hesperides, Cerberus and the stables of Augeas (cf. Apollod. *Bibl.* 2.5.1-5.12 and Diod. Sic. 4.11.3-26.3 with slightly different orderings). This, however, does represent the entirety of the mythic tradition. The playwright Euripides offered a much differing account in the first choral ode of his fifth century BCE tragedy, *Heracles* (348-441). Euripides ignores the Stymphalian Birds, the Cretan bull, the Erymanthian Boar and the stables of Augeas, replacing these with fighting the Centaurs (*HF.* 364-74); defeating Cycnus (*HF.* 389-93); clearing the Mediterranean (*HF.* 400-402); and replacing Atlas in holding up the world, splitting the Apples of the Hesperides into two separate labours (*HF.* 394-400, 403-407). While these labours were not the direct invention of Euripides, having been treated within earlier works such as those of Pisander and Stesichorus in the sixth century BCE (e.g. Theocritus



reception of mythological material was (and still is) interaction with one's audience and their socio-cultural identity.<sup>143</sup>

## (A) THE CLASSICAL MODEL

### (i) *Physical Attributes in Greek Art*

In contrast to modern filmic depictions, Hades' representation within classical art presents little variation.<sup>144</sup> Although artistic and stylistic differences do exist (it would be naïve to suggest otherwise), Hades' general presentation follows a clearly identifiable pattern. In order to assist with comparison, this will follow a similar structure to the description of Hades' physical attributes within modern film.

Hades is represented as an adult male divinity and utilizes the expected iconography of such a figure. The use of the beard as an indicator of maturity is well attested within Greek art and thus Hades is never clean-shaven, unlike more youthful figures such as Apollo (fig. 5.3).<sup>145</sup> In the majority of examples Hades' hair is black. Although this reflects the limitations of the medium, this matches literary descriptions such as Ἄιδη κυανοχῆϊτα, "dark haired Hades" (*Hom. Hymn Dem.* 1.347).<sup>146</sup> Although white-haired variations do occur, a sign of a more mature male figure,

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*Epigram* 22; Stesichorus fr.S7-S16 (Campbell)), their inclusion reflects an interaction with his audience and their socio-cultural identity. Euripides' account emphasizes those labours which are Pan-Hellenic in nature, while suppressing those associated with the Peloponnese: the Erymanthian boar and Stymphalian birds in Arcadia, and the stables of Augeas at Elis. This reflects Athenian concerns during a period dominated by the Peloponnesian War against Sparta and her allies (i.e. The Archidamian War, 431-421 BCE, and Ionian War, 413-404 BCE) and her struggles in regaining or expanding the imperial territories (e.g. the Sicilian Expedition, 415-413 BCE). Likewise, Euripides' removal of the Cretan bull reflects the appearance of the prominent Athenian hero Theseus, who functions as Heracles' saviour within the play (*HF.* 1322-37, 1394-418). Theseus' personal mythology included a series of labours complimentary to that of Heracles, an attempt by the Athenians to inflate Theseus, their own local hero, to greater heights (see Mills (1997), 25-29, 136-139; Parker (1996), 85; Walker (1995), 13-15; e.g. the metopes of the Late Archaic Athenian treasury at Delphi and the Hephaesteion in Athens; Diod. Sic. 4.59.1; Plut. *Vit. Thes.* 6.7). The two traditions were so intertwined that according to some tellings the Marathonian bull of Theseus' labours was the same creature as Heracles' Cretan bull (Apollod. *Bibl.* 2.5.7; cf. Isoc. *Or.* 10.25).

<sup>143</sup> Woodford (2003), 10-12; Winker (2009) 15-16. With particular applicability to the medium of film see Blanshard and Shahabudin (2011), 125-29; Nisbet (2006), 45-86.

<sup>144</sup> For the purposes of the examination which follows, I have simply followed the identification of Hades within major compendiums (e.g. *LIMC*) and the works of other leading scholars. I do not follow Clinton (1992) in distinguishing between Hades and Plouton for such an interpretation is not without issue (see below: regarding Plouton and cornuopia). I am indebted to my supervisor Diana Burton for her database of Hades images which enabled me to include many otherwise unfamiliar or uncommon examples.

<sup>145</sup> See *LIMC* Apollon. Although *LIMC* identifies a single Apulian Hydra as depicting a beardless Hades (*LIMC* Hades 113\*), the lack of a chthonic context and other prominent chthonic figures makes this identification tentative at best. See below: iii. 'Setting in Greek Art.'

<sup>146</sup> West (2003). Colouring was created via slips applied as part of the firing process and thus is limited to a minority of differing hues (e.g. black, red, white and yellow etc.). Cf. μέλας δ' Ἄιδης, "black Hades" (Soph. *OT* 29; Lloyd-Jones: 1994).

these are far less numerous.<sup>147</sup> The styling of Hades' hair varies greatly, demonstrating a similar fluidity to filmic examples, although he commonly wears long ringlets.<sup>148</sup> Generally this matches that of the other male figures within the same artwork and so can be dismissed as influenced by artistic style.<sup>149</sup> There are also three depictions in which Hades is an older balding figure, a feature unseen in filmic portrayals.<sup>150</sup> As to be expected of a god, Hades is commonly clothed in a long chiton and himation (e.g. fig. 4.14.).<sup>151</sup> Furthermore, Hades is presented as a modest figure: he remains fully clothed even in the company of other heroically nude persons (e.g. fig. 4.9 with Sisyphus, 4.34 with Heracles). On the odd occasion when Hades is partially nude, more common upon Apulian examples, this is limited to no more than the upper half of the body with his genitalia covered by drapery.<sup>152</sup> In these instances Hades' dress either matches other (semi-)divine figures on the same artwork (e.g. fig. 4.31 with Zeus and Poseidon), or is contrasted against those who are completely nude, most commonly Heracles or Hermes (e.g. fig. 4.32, 4.35). In light of the perceived excellence of the male body in classical art, this modesty should be interpreted as indicative of Hades' dignity.<sup>153</sup> Despite the prominence of armour in film, classical Hades completely lacks such association, although other divinities concerned with warfare wear it, notably Athena and Ares (e.g. fig. 5.4-5, 5.15).<sup>154</sup> There is a restricted colour palette but this results from the medium's limitations rather than reflecting any particular considerations regarding Hades' character as occurs in film.<sup>155</sup> Hades does appear with a specific set of accessories, although none are ubiquitous:<sup>156</sup> 19 times with a staff or sceptre;<sup>157</sup> nine times with a full cornucopia and four times, an empty one;<sup>158</sup> five times with a wreath and four times, a crown;<sup>159</sup> nine times with a chariot;<sup>160</sup> eight times with a throne or seat;<sup>161</sup> and three times with a *phiale*.<sup>162</sup> The majority of these items are not iconic in nature, failing to appear exclusively with Hades and serving as generic

<sup>147</sup> Fig. 4.6, 4.8-9, 4.18, 4.27-28, 4.32-33. Burton (2011), 2.

<sup>148</sup> Fig. 4.30-31, 4.36-39. This is surely connected to the association between long hair and divinities which occurred in the first half of the fifth century BCE.

<sup>149</sup> E.g. cf. fig. 4.5, 4.19.

<sup>150</sup> Fig. 4.6, 4.8-9.

<sup>151</sup> *OCD* s.v. "long chiton"; Burton (2011), 2; Keesling (1999), 544. Cf. fig. 4.6, 4.19, 4.31 (himation only).

<sup>152</sup> Fig. 4.10, 4.31-32, 4.35-39, 4.41-42.

<sup>153</sup> Burton (2011), 2.

<sup>154</sup> See *LIMC* Athena; Ares. Cf. fig. 5.6, 5.12 (Thanatos with a helmet).

<sup>155</sup> See footnote above regarding colouring.

<sup>156</sup> See appendix section 4.

<sup>157</sup> Fig. 4.6-7, 4.13-20, 4.22-23, 4.25-26, 4.28-29, 4.32, 4.38, 4.40.

<sup>158</sup> Fig. 4.14, 4.17, 4.20-21, 4.27-30, 4.34; fig. 4.19, 4.23, 4.31, 4.33. Cf. fig. 4.32 (Heracles with a cornucopia).

<sup>159</sup> Fig. 4.14, 4.21, 4.29-31; fig. 4.1, 4.35, 4.37, 4.39.

<sup>160</sup> Fig. 4.11, 4.24, 4.35-39, 4.41-42. This is always in conjunction with either the abduction/wedding of Hades and Persephone.

<sup>161</sup> Fig. 4.1, 4.5-7, 4.9, 4.13, 4.32, 4.40. Cf. fig. 4.31 with Hades on a *kline*.

<sup>162</sup> Fig. 4.15-16, 4.31.

items associated with many divinities.<sup>163</sup> A potential exception is the cornucopia, which although not entirely exclusive, enjoyed a certain predominance of association with Hades until at least the fourth century BCE.<sup>164</sup> However, this also fails to appear in the majority of examples and due to its association with Hades' alternate persona Plouton, further complicates matters of identification and thus is not helpful.<sup>165</sup>

In contrast to modern film the regularity of Hades' persona is betrayed through an adherence to the human body. This lack of any alternate forms with a strict anthropomorphism should be understood as typical of contemporary cultural thought.<sup>166</sup> Such humanistic presentation is further illustrated in, for example, the *Iliad*, in which the gods appear engaging in typically human behaviour including war and sexual intercourse (e.g. 5.311-362; 14.312-353).<sup>167</sup> This is not to suggest that the ancients were uncomfortable depicting their gods in alternate forms for there exist narrative accounts and depictions within artistic media of the gods in theriomorphic form: Zeus as a bull with Europa (fig. 5.1);<sup>168</sup> Zeus as a swan with Leda (fig. 5.2);<sup>169</sup> and Apollo and Athena as vultures at Troy (Hom. *Il.* 7.58-60). However, such forms are secondary and, more significantly, never applied to Hades. In further contrast, there is a distinct lack of any features which may be described as 'demonic.' This includes aspects of Hades' demonic person and demonic creature forms from modern film: wings, claws, fangs, fire and gargantuan size.<sup>170</sup> Although modern demonic iconography developed much latter than the classical period, chthonicism offers a potential parallel.<sup>171</sup> The label of "chthonic," χθόνιος, derived from a general association with "the earth," χθών, came to distinguish divinities and/or persons associated with the underworld in much the same manner as the modern term demonic (although without the modern pejorative

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<sup>163</sup> Burton (2011), 2.

<sup>164</sup> Burton (2011), 2; Linder (1988), 390.

<sup>165</sup> The extent Plouton is/reflects Hades in his role as ruler of the underworld is the subject of much debate: see Burton (2011); Clinton (1992), 61-63, 105-113; Keesling (1999), 544 n. 160. Although Plouton and the cornucopia likely express similar ideas of wealth, 'the rich one,' and/or a fertile earth there is evidence that the two are not exclusively associated with one another: a relief identifies Plouton via inscription and without a cornucopia (*LIMC* Hades 41); the cornucopia appears in mythic contexts in which Hades can be expected such as the rape of Persephone (fig. 4.14, 4.20). Cf. Suter (2002), 144; Sourvinou-Inwood (1995), 249-252.

<sup>166</sup> Xenophanes of Colophon DK fr. 14-16. Cf. Winkler (2007a), 456.

<sup>167</sup> This is not to suggest that this is their only presentation within the epic. Cf. below.

<sup>168</sup> See *LIMC* Europa 2-11, 37-67. Cf. Apollod. *Bibl.* 3.1; Ov. *Met.* 2.846-851; schol. Hom. *Il.* 12.292, 307.

<sup>169</sup> Although the myth of Leda and the swan features on Attic vases, these primarily focus upon depicting the birth of Helen from a swan's egg (see *LIMC* Leda 28-32). Intercourse between Zeus and Leda finds prominence upon Apulian vases or sculpture and coinage dating from the Roman period (see *LIMC* Leda 15-27). Cf. Eur. *Hel.* 16-22, 257-9; *IA.* 794-800; Apollod. *Bibl.* 3.10.7.

<sup>170</sup> However, like in film, Hades' associates often have these traits. See below.

<sup>171</sup> Cf. below: 3.B.iii. 'Hades and the Demonic.'

connotations).<sup>172</sup> In this sense, chthonic is to be understood as “gods associated with the underworld,” rather than the ordinary dead, dead heroes or gods of agriculture (all of which are equally valid uses within antiquity).<sup>173</sup> The description of such chthonic beings often evokes the inhuman and frightening nature of the demonic:

αἱ δὲ μετ' αὐτοὺς  
 κῆρες κυάνεαι, λευκοὺς ἀραβεῦσαι ὀδόντας,  
 δεινωποὶ βλοσυροὶ τε δαφοινοὶ τ' ἄπλητοί...  
 πὰρ δ' Ἀχλὺς εἰσθήκει ἐπισμυγερή τε καὶ αἰνή,  
 χλωρὴ ἀυσταλὴ λιμῶ καταπεπτηυῖα,  
 γουνοπαχής, μακροὶ δ' ὄνυχες χεῖρεςσιν ὑπῆσαν·  
 τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον, ἐκ δὲ παρειῶν  
 αἶμ' ἀπελείβετ' ἔραζ'.<sup>174</sup>

And behind them, the dark, fierce-eyed, grim, blood-covered and monstrous Kēres, grinding their pale, pointed teeth...

And behind stood Achlus: gloomy and dread, pallid, dried-up, under the sway of a great hunger, thick-kneed and with long talons under her hands. Mucus gushed out of her nostrils while blood dripped to the ground from her cheeks. (Hes. [Sc.] 248-50, 264-68)<sup>175</sup>

ἄπτεροί γε μὴν ἰδεῖν  
 αὖται, μέλαιναι δ', εἰς τὸ πᾶν βδελύκτροποι·  
 ῥέγκουσι δ' οὐ πλατοῖσι φυσιάμασιν,  
 ἐκ δ' ὀμμάτων λείβουσι δυσφιλῇ λίβᾳ·  
 καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα  
 φέρειν δίκαιος οὔτ' ἀνθρώπων στέγας.<sup>176</sup>

These women looked to be without wings, black and completely disgusting. They were snoring with such strong bursts that you couldn't approach them; out of their eyes dripped a terrible ooze; and their dress was so bad it would not be appropriate before the gods' statues or even in the houses of men. (Aesch. *Eum.* 41-56)<sup>177</sup>

In turning to visual representations, such horrific descriptions are never fully realised, although certain chthonic iconography does utilize a similar tone. One example is the snake, a frightening motif found in artistic and literary depictions of figures such as the Furies,<sup>178</sup> Cerberus<sup>179</sup> and the

<sup>172</sup> *LSJ* s.v. “ΧΘΩΝ”, “χθόνιος.”

<sup>173</sup> See Parker (2011), 80-84.

<sup>174</sup> Most (2007).

<sup>175</sup> Kēr is the personification of death as the fate which overtakes one upon the battlefield (cf. Hom. *Il.* 2.302, 12.326-27). Achlus is the mist that obscures the visions of the dying (cf. Hom. *Il.* 5.696, 16.344). Burton (2005), 46-47.

<sup>176</sup> Somerstein (2008).

<sup>177</sup> Although the Furies (i.e. Erinyes) had a particular role in avenging crimes within a family, hence their appearance in Aeschylus' *Oresteia*, they are associated with Hades and the underworld as early as Homer (*Il.* 9.568-572; 19.259-260). See Burton (2005), 55 n. 46 for further literature.

<sup>178</sup> E.g. fig. 5.9 (see further *LIMC* Erinys). Aesch. *Cho.* 1050; Aesch. *Eum.* 126, Eur. *IT.* 286; *Or.* 256. Harrison (1903), 232-239; Ogden (2013), 254-259.

<sup>179</sup> E.g. fig. 5.10 (see further *LIMC* Kerberos). Hes. *Theog.* 306-312; Euphorion F51 (Powell = 71 Lightfoot); Apollod. *Bibl.* 2.5.12; schol. Hom. *Il.* 8.368; Verg. *G.* 4.483; *Aen.* 6.417-425; Hor. *Carm.* 2.13.33-35, 2.19.29-32, 3.11.15-20; Sen. *HF* 782-829; Luc. 6.664-665. Ogden (2013), 105-107; Pedley (2007), 202; Pipili (1987), 6; Woodford and Spier (1992), 31.

gorgon Medusa.<sup>180</sup> However, this is never applied to Hades.<sup>181</sup> This is despite Hades' chthonic nature being well attested, illustrated by epithets such as "Zeus Katachthonios," Ζεύς τε καταχθόνιος (Hom. *Il.* 9. 457); the "chthonian god," θεοῦ χθονίου (Hes. *Theog.* 767); and "Zeus Chthonios," Ζεύς χθόνιος (Soph. *OC* 1606).<sup>182</sup> Furthermore, while it was not uncommon for certain figures to be depicted as winged, including personifications such as Thanatos (fig. 5.6-8) and occasionally goddesses such as Iris (fig. 4.22), Hades never receives such treatment.<sup>183</sup> Finally, although size differences did occur, the majority of such depictions are of smaller figures, rather than larger. While this can be associated with death generally, such as a small Thanatos (fig. 5.8) or winged *eidola* (fig. 5.12-13),<sup>184</sup> it is more commonly used to distinguish children who are represented as small adults (fig. 5.14-15).

In order to illustrate more precisely the paradigm outlined thus far, a comparison of two individual examples will be offered. Although these two portrayals depict Hades in differing manners, he remains clearly distinguishable in light of the above model. The first example is an Attic black-figure amphora by the Leagros Group depicting an underworld scene with Hades, Hermes, Persephone and Sisyphus (fig. 4.9).<sup>185</sup> In this scene Hades is bearded with white, balding hair and fully covered in a chiton and himation. He is positioned on the far left, passively seated on a throne and holding a sceptre. There is nothing notable about Hades' presentation, his iconography merely suggests he is a mature and dignified deity.<sup>186</sup> In the centre is Hermes, clearly identifiable with his *petasos* and *endromides*, and Persephone, holding three ears of corn, while to the right a bearded Sisyphus acts out his punishment of repeatedly rolling a boulder up a hill.<sup>187</sup> While the appearance of Hermes and Persephone may allude to a specific mythic narrative, i.e. the "recall of

<sup>180</sup> E.g. fig. 5.11 (see further *LIMC* Gorgo, Gorgones). Apollod. *Bibl.* 2.4.2; Pind. *Pyth.* 10.44-48; Ov. *Met.* 4.604-5.249; Luc. 9.624-733. Although Medusa's chthonic origins are less clear than the above examples she is clearly associated with the underworld as early as Homer (*Od.* 11.634-635).

<sup>181</sup> This is not to suggest that Hades is never shown with chthonic imagery for certain elements, such as the cornucopia, appear frequently. However, as this is likely associated with the wealth and bounty of the earth it falls outside present discussion of frightening elements. A single example may depict Hades with a snake (*LIMC* Hades 30) but due to its fragmentary nature this identification is uncertain.

<sup>182</sup> For a list and further discussion of Hades' chthonic epithets see Gantz (1993), 72-73.

<sup>183</sup> On winged deities related to death in art see Shapiro (1993); Vermule (1979), 145-177. On Thanatos in particular see Oakley (2004), 125-137; Shapiro (1993), 132-147, 159-65.

<sup>184</sup> Oakley (2004), 212-213; Shapiro (1993) 136-137. *Eidola* represent winged versions of the deceased's psyche and commonly hover over the tomb or body (they may also be represented as full sized individuals).

<sup>185</sup> c. 520-510 BCE. London, British Museum B261.

<sup>186</sup> Burton (2011), 2.

<sup>187</sup> E.g. see Hom. *Od.* 11.593-600.

Persephone,<sup>188</sup> the inclusion of Sisyphus serves to place this scene firmly in the underworld.<sup>189</sup> Thus this vase clearly illustrates the ‘generic’ approach to depicting Hades. In contrast, an Attic red-figure kylix by the Kodros Painter portrays an entirely different scene: an inscribed *theoxenia*, a feast of the gods, with Hades (inscr. Πλουτων) and Persephone (inscr. Φερρεφαττα) reclining on the interior tondo (fig. 4.31).<sup>190</sup> The positioning of Hades within this separate space suggests a greater significance to his appearance, as is often the case with tondo scenes.<sup>191</sup> In his appearance Hades is almost identical to his brothers, Zeus and Poseidon: all are bearded, contrasted here against the youthful Ganymedes; they have black hair with long ringlets; they are dressed in a wreath and himation only, revealing their bare chests; and they recline on *klinai*, accompanied by their spouses, and hold *phiaiai*.<sup>192</sup> What is unique to Hades is his empty cornucopia, while Zeus carries a staff and Poseidon, a trident. These items should be viewed as particularly significant for, along with the inscriptions, they are the main source of difference between the three figures.<sup>193</sup>

Although Hades’ appearances do largely adhere to this paradigm, a prominent literary example offers a potential challenge.<sup>194</sup> Although Hades has been generally shown to lack any “distinctive colouring,” Euripides’ *Alcestis* labels a figure as “Hades” who defies this.<sup>195</sup> This passage is of interest since it offers a Hades rather closer to the modern version, especially considering the pejorative connotations found in his demonic association. At the moment of Alcestis’ death, she describes the appearance of a figure who is identified as Hades, Αἰδᾶς (263). This Hades is described as πτερωτός, “winged” (262), and ὀφρύσι κυαναυγέσι, “having dark coloured brows” (261), while the concurrent action is labelled as πικράν, “bitter” (257), and δύσδαιμον, “ill-starred/unfair” (258), and Alcestis, as οἰκτρὰν, “pitiable” (264).<sup>196</sup> While the dark brows fit Hades’ generic persona, the other elements do not. These differences have resulted in great debate surrounding the positive identification of this figure as Hades.<sup>197</sup> Some scholars side with ancient

<sup>188</sup> Linder (1988) categorises this scene as “Hades bei der Rückforderung der Persephone” (*LIMC* 148). Cf. the abduction myth detailed below: ii. ‘Narrative Elements in Greek Literature.’

<sup>189</sup> Cf. below: iii. ‘Setting in Greek Art.’

<sup>190</sup> c. 430-20 BCE. London, British Museum 1847,0909.6. Identifying this as a *theoxenia* rather than a symposium follows Burton (2011), 6, and Carpenter (1995).

<sup>191</sup> Burton (2011), 6.

<sup>192</sup> I.e. Amphitrite (inscr. Αμφιτρίτη) and Hera (inscr. Ηερα).

<sup>193</sup> Thus this cup also highlights the Hades/Plouton debate, since this defining feature should be considered in light of the inscription Πλουτων, “Plouton.” However, this scene also contains many funerary allusions (e.g. the *kline* as a funerary couch) and therefore such a simple separation of identities is not possible here. See Burton (2011), 6-7; Carpenter (1995), 163.

<sup>194</sup> Note the parallel in epigraphical descriptions of Hades. See footnote below.

<sup>195</sup> Garland (2001), 59.

<sup>196</sup> Dale (2003).

<sup>197</sup> For summaries of various positions see Dale (2003) 72, ad 252ff.; Sourvinou-Inwood (1995), 306 n. 20, 321 n. 82.

commentators in associating him with Thanatos, who appears earlier in the play and attributes to himself the role of collecting Alcestis (29-76).<sup>198</sup> Alternately, some interpret this passage symbolically, citing Alcestis' earlier vision of Charon who was clearly not present (252-257), and so this appearance may be dismissed as a metaphorical allusion for the passage into death.<sup>199</sup> If the former is correct, then the uncharacteristic elements need not be addressed, for they belong to Thanatos, not Hades; if the latter, then they might be understood as poetic embellishment, serving the purpose of the poet in presenting his tragic subject matter.<sup>200</sup> Neither interpretation challenges Hades' persona, reinforcing his generic nature and lack of demonic attributes.

## (ii) *Narrative Elements in Greek Literature*

The most prominent myth in which Hades appears is the abduction of Persephone. The *Homeric Hymn to Demeter* is one account in which Hades receives a particularly significant role.<sup>201</sup> In this version Hades' appearance is directly linked to his action of abducting Persephone, as described in the opening lines:

τῇι ὄρουσεν ἄναξ Πολυδέγμων  
ἵπποις ἀθανάτοισι, Κρόνου πολυώνυμος υἱός.  
ἀρπάξας δ' ἀέκουσαν ἐπὶ χρυσέοισιν ὄχοισιν  
ἧγ' ὀλοφυρομένην· ἰάχησε δ' ἄρ' ὄρθια φωνῇ  
κεκλομένη πατέρα Κρονίδην ὕπατον καὶ ἄριστον.<sup>202</sup>

Hades (the Hospitable Lord), son of the many-named Kronos, rushed forward on his immortal steeds. Having snatched Persephone away against her will in his golden chariot, he carried her off as she cried aloud, wailing and screaming, calling upon her father Zeus, the highest and best. (17-21)

This action is described twice more, once by Helios to Demeter (74-87), and then later when Persephone recounts her own perspective (405-433). All three tellings emphasize several motifs through specific recurring language. Hades is described as “snatching Persephone away,” ἥρπαξεν and ἀρπάξας (2, 19, 81), or “snatching her up,” ἀναρπάξας (414); “carrying her off,” ἦγεν, ἄγεν (30, 81), or “carrying her away,” φέρων (415). Persephone is described as “wailing and screaming,” ἰάχησε δ' ἄρ' ὄρθια φωνῇ (20), “screaming loudly,” μεγάλα ἰάχουσιν (81), or “screaming aloud,”

<sup>198</sup> E.g. Dale (2003), 72 ad 252ff. Cf. Garland (2001), 58.

<sup>199</sup> E.g. Sourvinou-Inwood (1995), 306 n. 20, 321 n. 82.

<sup>200</sup> Influences for this embellishment may be traced to the unattractive and rapacious Hades found on grave epitaphs. See Lattimore (1962), 146-148, 150.

<sup>201</sup> For other narratives see Hes. *Theog.* 912-914; Apollod. *Bibl.* 1.5; Eur. *Hel.* 1301-361. On the influence of the hymn upon these later tellings see Foley (1994), 151-153. Cf. the myth of Hades and Minthe, his concubine: Ov. *Met.* 10.729-730; Str. 8.3.14. The hymn also operates as a foundation myth for the Eleusinian Mysteries, detailing how Demeter taught secret rites to the Eleusinians (*Hom. Hymn Dem.* 263-274).

<sup>202</sup> West (2003). All further textual references to *Hom. Hymn Dem.* derive from this edition.

ἐβόησα δ' ἄρ' ὄρθια φωνῇ (432); and “having resisted,” ἀεκαζόμενην (30), or “being full of resistance,” πόλλ' ἀεκαζόμενη(ι/ν) (344, 433).<sup>203</sup> A close reading of the surrounding narrative illuminates several other motifs. The first is the role of Zeus.<sup>204</sup> The opening of the hymn makes it clear that Zeus' divine will is intimately connected with Hades' abduction of Persephone: ἦν Αἰδωνεύς / ἥρπαξεν, δῶκεν δὲ βαρύκτυπος εὐρύοπα Ζεύς, “whom Hades (Aidoneus) seized, having been granted her by heavy-booming, wide-sounding Zeus” (2-3).<sup>205</sup> There are numerous explicit references to Zeus' direct involvement within the proceedings: twice he is described as “having granted” Persephone to Hades, δῶκεν (3), ἔδωκ' (79); numerous times the abduction is associated with his “divine will/plan,” βουλήισι (9), ἐννεσίησιν (310),<sup>206</sup> πυκινὴν διὰ μῆτιν (414); and Helios explicitly labels Zeus as the one responsible: οὐδέ τις ἄλλος / αἴτιος ἀθανάτων εἰ μὴ νεφεληγερέτα Ζεύς, “no other of the immortals is responsible except for the cloud-gatherer Zeus” (77-78). Hades' own actions further demonstrate his submission to Zeus' will, for, when Zeus attempts to placate Demeter, recalling Persephone from the underworld (334-389), Hades “readily complies,” οὐδ' ἀπίθησε (385), with “Zeus' command,” Διὸς βασιλῆος ἐφετμῆς (358). Zeus is clearly described as directing the action within the three separate messenger speeches: Iris to Demeter (321-323); Hermes to Hades (347-356); and Rhea to Demeter (460-69).<sup>207</sup> Zeus' “divine approval,” νεῦσε, is also required to grant the one third/two thirds division of the year which allows Persephone her respite from the underworld (445; cf. 463 although text is fragmentary at this point).<sup>208</sup> The second theme is the nature of Hades' action in giving the pomegranate seed to Persephone. It is a significant element that only after eating the pomegranate must Persephone remain in the underworld (370-374; 390-403; 411-413). The adverb λάθρῃ is applied twice to this deed (373, 411).<sup>209</sup> While this can be translated as “secretly, covertly, by stealth,” λάθρῃ is perhaps best interpreted “surreptitiously” as done by West.<sup>210</sup> This matches Hades' simultaneous action of “peering about himself,” ἀμφὶ ἔνωμῆσας (374), presumably to ensure that he is not caught in the act, and the negative connotations latter applied

<sup>203</sup> Within an Indo-European cultural context Persephone's screams should also be considered as her resistance against Hades' actions. Richardson (1979), 153 ad 20.

<sup>204</sup> This emphasis upon the will of Zeus is found in most other tellings of the myth, see Richardson (1979), 137-138 ad 2. *contra* Statius' *Thebaid* (8.60 ff.) which suggests Hades operated unlawfully and Ovid's *Metamorphoses* (5.341-572) in which Venus (Aphrodite) makes Hades fall in love.

<sup>205</sup> Richardson (1979), 138 ad 3.

<sup>206</sup> ἐννεσίησιν is the feminine dative plural of ἐννεσία (the epic form of ἐνεσία) and may be translated as “at her suggestion” (see *LSJ* s.v. “ἐνεσία”). However, I follow West in translating this “the will of Zeus.”

<sup>207</sup> Cf. Richardson (1979), 261 ad 314-23.

<sup>208</sup> I follow the reconstruction by West. On the division of the year see Richardson (1979), 284-285 ad 399ff.

<sup>209</sup> As suggested by Richardson (1979), 276 ad 372.

<sup>210</sup> *LSJ* s.v. “λάθρῃ”



when Demeter describes it as “a trick,” δόλος (404; cf. 391).<sup>211</sup> The final motif is that despite this, Hades is generally described in positive terms.<sup>212</sup> One of the primary ways this is as illustrated is by his fitness to be Persephone’s suitor:

οὐ τοι ἀεικὴς  
γαμβρὸς ἐν ἀθανάτοις πολυσημάντωρ Ἀϊδωνεύς,  
αὐτοκασίγνητος καὶ ὁμόσπορος· ἀμφὶ δὲ τιμὴν,  
ἔλλαχεν ὡς τὰ πρῶτα διάτριχα δασμὸς ἐτύχθη·  
τοῖς μεταναιετάει, τῶν ἔλλαχε κοίρανος εἶναι.

Hades (Aidoneus), who rules over many, is not an unacceptable son-in-law from among the immortals, being your own brother and from the same parents. And concerning his honours, he has the portion he obtained by lot in the original threefold division. (83-87)

οὐ τοι ἐν ἀθανάτοισιν ἀεικὴς ἔσσομ’ ἀκοίτης  
αὐτοκασίγνητος πατρὸς Διός· ἔνθα δ’ ἐοῦσα  
δεσπόσεις πάντων ὅποσα ζῶει τε καὶ ἔρπει,  
τιμὰς δὲ σχήσῃσθα μετ’ ἀθανάτοισι μεγίστας,  
τῶν δ’ ἀδικησάντων τίσις ἔσσεται ἡματα πάντα,  
οἳ κεν μὴ θυσίῃσι τεδὸν μένος ἰλάσκωνται  
εὐαγέως ἔρδοντες, ἐναίσιμα δῶρα τελοῦντες.

Of the immortals, I will not be a shameful husband, being the brother of your father Zeus. By being here, you will be the ruler over everything which lives and moves and you will have the greatest honour among the immortals; each and every day those who do not appease your might by performing holy sacrifices, by giving you the proper gifts, they will be punished. (363-369)

In both accounts Hades’ suitability is explicitly linked to his parentage and his ability to receive dues in the form of “honour,” τιμή (85, 366), as befitting his position as ruler of the underworld.<sup>213</sup>

Another common appearance for Hades, albeit in a more minor role, is within narratives involving *katabases*: the (mythological) narration of a voyage into the underworld.<sup>214</sup> Although the most prominent *katabasis* within Greco-Roman culture is book 11 of Homer’s *Odyssey*, the *Nekyia*, Hades does not appear within this. However, there are three other *katabases* which do involve a journey into the underworld proper in order to bring back someone or something residing within: Heracles with Cerberus; Theseus (and Pirithous) with Persephone; and Orpheus with Eurydice. It is within a select few tellings of these *katabases* that Hades appears.

<sup>211</sup> Once again the text is fragmentary at l. 391 and I follow West’s reconstruction. Whether δόλος is to be understood in a positive or negative sense relies largely upon context: see below. Cf. Foley (1994), 56-57 ad 371-73.

<sup>212</sup> Richardson (1979), 175 ad 83ff.

<sup>213</sup> Richardson (1979), 174-175 ad 82ff.

<sup>214</sup> OCD s.v. “katabasis.”

Heracles' *katabasis* forms part of the broader narrative of his labours, being sent by Eurystheus to Hades in order to fetch Cerberus.<sup>215</sup> There are two tellings in which Hades appears with both accounts explicitly detailing a pact regarding the capture of Cerberus:

φασὶν Ἡρακλέα ἐπιταχθέντα ὑπὸ Πλούτωνος ἄνευ ἀσπίδος καὶ σιδήρου χειρώσασθαι τὸν Κέρβερον, τῇ μὲν δορᾷ χρήσασθαι ἀντὶ ἀσπίδος, τοῖς δὲ βέλεσι λιθίνας ἀκίδας κατασκευάσαι. μετὰ δὲ τὴν νίκην πάλιν ἐναντιούμενου τοῦ θεοῦ τὸν Ἡρακλέα ὀργισθέντα τοξεῦσαι αὐτόν.<sup>216</sup>

They say that Heracles having been ordered by Hades (Plouton) to subdue Cerberus without shield and arms, used the lion-hide in place of his shield and stone arrowheads as weapons. After his victory, when the god contradicted his word, Heracles, becoming angry, shot him. (schol. *Hom. Il.* 5.395-397)

αἰτοῦντος δὲ αὐτοῦ Πλούτωνα τὸν Κέρβερον, ἐπέταξεν ὁ Πλούτων ἄγειν χωρὶς ὧν εἶχεν ὅπλων κρατοῦντα.<sup>217</sup>

When Hercules asked Hades (Plouton) for Cerberus, Hades ordered him to fetch Cerberus without using the weapons he carried. (Apollod. *Bibl.* 2.5.12)

This deal motif finds commonality with other accounts which presuppose such an event but lack Hades' appearance. Sophocles' *Trachinae* is one such example for Heracles laments how his hands and arms, which had once overpowered Cerberus, are now useless to save him (1089-100). However, this is only one possible version of events.<sup>218</sup> Some narratives describe Cerberus as a gift from Persephone;<sup>219</sup> others, that Heracles stole Cerberus;<sup>220</sup> and others still, that he had divine assistance from Hermes and/or Athena.<sup>221</sup> Euripides draws specific attention to the wealth of mythical variation available when in his play *Amphitryon* asks Heracles: μάχη κρατήσας ἢ θεᾶς δωρήμασιν; "Did you overpower him in a fight, or did the goddess give him to you?" (*HF.* 612).<sup>222</sup>

The *katabasis* of Theseus functions similarly. According to the myth, Theseus accompanied Pirithous to the underworld as the latter wished to seduce Persephone after the pair had agreed that each would marry a daughter of Zeus.<sup>223</sup> The journey ended in disaster with both men

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<sup>215</sup> See Apollod. *Bibl.* 2.5.12; Diod. Sic. 4.25.1, 4.26.1. Cf. Eur. *HF* 18-24, 348-441. Gantz (1993), 413-416; Ogden (2013), 104-114.

<sup>216</sup> Erbse (1969-1988), ad *Il.* 5.395.

<sup>217</sup> Frazer (1921).

<sup>218</sup> This is echoed in artist representations. See *LIMC* Herakles 2553-2617.

<sup>219</sup> Diod. Sic. 4.26.1; Eur. *HF.* 610-613. Cf. Bacchyl. 5.56-70.

<sup>220</sup> Ar. *Ran.* 465-478; Verg. *Aen.* 6.390 ff.

<sup>221</sup> Hom. *Il.* 8.366-369; *Od.* 11.623-626.

<sup>222</sup> Kovacs (1998).

<sup>223</sup> Apollod. *Epit.* 1.23; Diod. Sic. 4.63.1.

becoming trapped until Heracles saved them, arriving in the underworld on his own *katabasis*.<sup>224</sup>

There are only two tellings which feature Hades:

Θησεύς δὲ μετὰ Πειρίθου παραγενόμενος εἰς Ἄϊδου ἐξαπατᾶται, καὶ <ὁς> ὥς ξενίων μεταληψομένους πρῶτον ἐν τῷ τῆς Λήθης εἶπε καθεσθῆναι θρόνῳ, ᾧ προσφυέντες σπείραις δρακόντων κατεΐχοντο. Πειρίθους μὲν οὖν εἰς αἰδίων δεθεὶς ἔμεινε, Θησέα δὲ Ἡρακλῆς ἀναγαγὼν ἔπεμψεν εἰς Ἀθήνας.<sup>225</sup>

Having gone down to Hades with Pirithous, Theseus was deceived for Hades, in what seemed to be an act of hospitality, asked them straight away to sit down in the Chair of Forgetfulness. They became attached to the chair and were held fast by coils of snakes. So Pirithous remains bound in Hades but Heracles, having brought Theseus up, sent him to Athens. (Apollod. *Epit.* 1.24)

*quod lous eos cum uidisset tantam audaciam habere ut se ipsi ad periculum offerrent, in quiete eis imperavit ut peterent ambo a Plutone Pirithoo Proserpinam in coniugium qui cum per insulam Taenariam ad inferos descendissent e de qua re uenissent indicarent Plutonii, a furiis strati diuque lacerati sunt. quo Hercules ad canem tricipitem ducendum cum uenisset, illi fidem eius implorarunt; qui a Plutone impetrauit eosque incolumes eduxit.*<sup>226</sup>

When Jupiter saw that these two men were so bold, willingly risking their lives, he came to them in their dreams and ordered them both to fetch Proserpina from Pluto and make her Pirithous' wife. When they descended into the underworld by way of Cape Taenarum and told Pluto why they had come, they were stretched out on the ground and tortured by the Furies for a long time. When Hercules came to fetch the three-headed dog, they begged him to save them. His negotiations with Pluto were successful, and he led the men out safe and sound. (Hyg. *Fab.* 79)<sup>227</sup>

In both accounts Hades is directly responsible for punishing the pair. In Apollodorus Hades has an active role, described as having deceived Theseus via his act of hospitality; in Hyginus, Hades appears passive with the Furies performing the torturing. However, the Furies should be understood as acting with Hades' approval since Heracles has to successfully negotiate with Hades for the pair's release, noting the recurrence of the deal motif. As with Heracles' *katabasis*, these tellings form only a minor variant within the wider canon. It is more common that the pair's imprisonment is attributed to their own impiety.<sup>228</sup> There also exist several rationalizing accounts in which Hades is associated with a semi-historical king who punished Theseus and Pirithous for invading his lands to steal his wife: in Pausanias this is the Thesprotian king (1.17.4); while in Plutarch, it is Aïdoneus, king of the Molossians (*Vit. Thes.* 31.4).

The final *katabasis* is that of Orpheus and his failed attempt to bring back Eurydice. The tragedy of this particular myth may account for its popularity, with numerous tellings recounting how

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<sup>224</sup> Apollod. *Bibl.* 2.5.12; Diod. Sic. 4.26.1, 4.63.1; Eur. *HF* 618-19; Hyg. *Fab.* 79; Paus. 1.17.4. Only Diodorus Siculus 4.26.1 and Hyginus mention that both men were saved by Heracles. It is far more common that only Theseus was released.

<sup>225</sup> Frazer (1921).

<sup>226</sup> Marshall (2002).

<sup>227</sup> trans. Smith and Trzaskoma (2007)

<sup>228</sup> Apollod. *Bibl.* 2.5.12; Ap. Rhod. *Argon.* 1.101-104; Diod. Sic. 4.63.4; Hor. *Carm.* 3.4.79 ff. See Mills (1997), 11.

Orpheus won over the inhabitants of the underworld only to fail to adhere to the conditions imposed upon him.<sup>229</sup> Within the majority of accounts it is Persephone, not Hades, who imposes the condition upon Orpheus, if indeed any figure is attributed with this role.<sup>230</sup> There is only a single example in which Hades appears:

ἀποθανούσης δὲ Εὐρυδίκης τῆς γυναικὸς αὐτοῦ, δηχθείσης ὑπὸ ὄφεως, κατήλθεν εἰς Ἅιδου θέλων ἀνάγειν αὐτήν, καὶ Πλούτωνα ἔπεισεν ἀναπέμψαι. ὁ δὲ ὑπέσχετο τοῦτο ποιήσιν, ἂν μὴ πορευόμενος Ὀρφεὺς ἐπιστραφῇ πρὶν εἰς τὴν οἰκίαν αὐτοῦ παραγενέσθαι· ὁ δὲ ἀπιστῶν ἐπιστραφεὶς ἐθεύσατο τὴν γυναῖκα, ἣ δὲ πάλιν ὑπέστρεψεν.<sup>231</sup>

And when Orpheus' wife Eurydice died, bitten by a snake, he went down to Hades, desiring to bring her back, and persuaded Hades (Plouton) to send her up. Hades agreed to do this on the condition that Orpheus did not turn around until he reached his own house. But disobeying this, he turned and looked upon his wife, so she returned down again. (Apollod. *Bibl.* 1.3.2)

In addition, both Virgil's *Georgics* and Euripides' *Alcestis* offer subtle allusions to a Hades-orientated account. Virgil makes mention of "Pluto's cancelled boon," *inrita Ditis / dona* (G. 4.519-20),<sup>232</sup> while Euripides suggests a more equal role for Persephone and Hades when Admetus states: εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῆν, / ὥστ' ἡ κόρην Δήμητρος ἢ κείνης πόσιν / ὕμνοισι κηλήσαντά, "If I had the lips and talents of Orpheus to charm the maiden daughter of Demeter and her husband [i.e. Hades] with a hymn" (*Alc.* 357-59).<sup>233</sup> However, the lack of accompanying exposition restricts these examples to serve only as potential indicators and cannot elaborate further upon this tradition.

There exist two further narratives which should be considered. The death of Asclepius, the Greek healer par excellence, is well attested within mythic narrative with Hades featuring in a single telling. Most accounts report how Zeus slew Asclepius with a lightning bolt as punishment for restoring men to life, although the named individuals often differ.<sup>234</sup> The myth is perhaps best known for Apollo's retaliation, the slaying of the Cyclopes, which resulted in a period of servitude to the house of Admetus.<sup>235</sup> However, it is only within Diodorus Siculus' account that Hades has a vital role:

διὸ καὶ τὸν μὲν Ἅιδην μυθολογοῦσιν ἐγκαλοῦντα τῷ Ἀσκληπιῷ κατηγορίαν αὐτοῦ ποιήσασθαι πρὸς τὸν Δία ὡς τῆς ἐπαρχίας αὐτοῦ ταπεινουμένης· ἐλάττους γὰρ αἰεὶ γίνεσθαι τοὺς

<sup>229</sup> Diod. Sic. 4.25.4; Eur. *Alc.* 375-362; Isoc. *Or.* 11.8; Ov. *Met.* 10.1-80; Pl. *Symp.* 179d-3; Verg. *G.* 4.453-525.

<sup>230</sup> Diod. Sic. 4.25.4; Ov. *Met.* 10.48-53; Verg. *G.* 4.487. Cf. Plut. *Amat.* 761e-f in which Love is given this role.

<sup>231</sup> Frazer (1921).

<sup>232</sup> trans. Fairclough (1999).

<sup>233</sup> Dale (2003).

<sup>234</sup> Apollod. *Bibl.* 3.10.3; Eur. *Alc.* 122-29; Hyg. *Fab.* 49; schol. Pind. *Pyth.* 3.96; Cinesias fr. 774 (Campbell); Stesichorus fr. 194 (Campbell); Telestes fr. 807 (Campbell).

<sup>235</sup> Diod. Sic. 7.71.3; Eur. *Alc.* 1-9; Hes. fr. 55, 56, 59a, 59b (Most). Cf. Pherec. *FGrH* 3F35.

τετελευτηκότας, θεραπευομένους ὑπὸ τοῦ Ἀσκληπιοῦ. καὶ τὸν μὲν Δία παροξυνθέντα κεραυνώσαντα τὸν Ἀσκληπιὸν διαφθεῖραι, τὸν δ' Ἀπόλλωνα διὰ τὴν ἀναίρεσιν τούτου παροξυνθέντα φονεῦσαι τοὺς τὸν κεραυνὸν τῷ Διὶ κατασκευάσαντας Κύκλωπας.<sup>236</sup>

And so, according to the myth, Hades brought to Zeus an accusation against Asclepius of acting to the detriment of his own realm (for the number of the dead were becoming steadily less as they were being treated by Asclepius). So Zeus was provoked to smite Asclepius with his thunderbolt and in retaliation for this, Apollo murdered the Cyclopes who make the thunderbolt for Zeus. (4.71.2-3)

The suggestion that Hades was the accuser of Asclepius is not illogical given that Asclepius was resurrecting the dead and thus interfering with Hades' realm. Nor does this contradict other tellings, for it is still Zeus who commits the murder. However, it is interesting that this is the only account which makes this connection explicit. Finally, although Hades is alluded to throughout Homer's *Iliad*, there is one significant narrative passage in which he appears:

ἔδδεισεν δ' ὑπένερθεν ἄναξ ἐνέρων Αἰδωνεύς,  
δείσας δ' ἐκ θρόνου ἄλτο καὶ ἴαχε, μὴ οἱ ὕπερθε  
γαῖαν ἀναρρήξειε Ποσειδάων ἐνοσίχθων,  
οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανείη  
σμερδαλέ' εὐρώεντα, τὰ τε στυγέουσι θεοὶ περ.<sup>237</sup>

Hades (Aidoneus), Lord of those below, was afraid. He leapt from his throne and was shouting, fearing that above him Poseidon the Earthshaker might break the earth open and reveal his palace to both mortals and immortals, a place so terrible and mouldy that the gods abhor it. (20.61-66)

The significance of this motif, a worried Hades anxious about the underworld being opened up to the land of the living, is illustrated via its repetition in Statius' later Latin epic, the *Thebaid*. In his account of the Seven against Thebes, Statius gives extended treatment to this Iliadic motif when the priest Amphiaraus descends alive into the underworld (*Theb.* 7.794 ff.). Statius makes much of Hades' disgust, detailing his complaint against the various invasions of his realm throughout mythic history (*Theb.* 8.1-126).<sup>238</sup>

Hades' narrative action within these classical examples shares little in common with the filmic model. While modern film emphasizes deal-making, this motif appears only in four of the highlighted narratives:<sup>239</sup> both accounts of Heracles' *katabasis* (schol. Hom. *Il.* 5.395-7; Apollod. *Bibl.* 2.5.12), Hyginus' account of Theseus' *katabasis* (*Fab.* 79) and Apollodorus' account of Orpheus' *katabasis* (*Bibl.* 1.3.2). Furthermore, these deals do not match the modern prototype. Although they involve Hades functioning in his position as ruler of the underworld, he is not

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<sup>236</sup> Oldfather (1939).

<sup>237</sup> Murray (1999).

<sup>238</sup> Pluto's list includes the visits of Mercury (i.e. Hermes), the Dioscuri, Theseus and Pirithous, Hercules (i.e. Heracles) and Orpheus. Many of these are also partially reiterated by Amphiaraus (8.95ff.).

<sup>239</sup> Although arguably implicit elsewhere.

required to perform any sort of supernatural act on behalf of the suppliant. Instead, Hades merely grants permission for a hero to bring something or someone up from the underworld, if they are able. In Heracles' *katabasis* this is Cerberus; in Theseus', it is to capture Persephone (also when Heracles rescues Theseus and Pirithous); and in Orpheus', it is the return of Eurydice. Thus Orpheus adheres closest to the modern model with a protagonist supplicating Hades to restore a loved one to life. A potential parallel is found in Alcestis' mythology, with Alcestis receiving permission to die on behalf of her husband only to be restored to him. However, this deal is not made with Hades but is attributed to the Fates,<sup>240</sup> Thanatos<sup>241</sup> or the gods generally.<sup>242</sup> Hades only features in more submissive versions in which he is forced to release Alcestis either because Heracles has defeated him,<sup>243</sup> or he is subservient to love.<sup>244</sup> The deal motif is further undermined by a preference for interaction with Persephone rather than Hades.<sup>245</sup> While this could stem from an interaction with the mythic paradigm in which successful supplication is achieved via a woman exercising influence over her *kurios*,<sup>246</sup> it is more likely to relate to Hades' intimate connection with the dead. As Persephone's time is divided between the underworld and Olympus, she presents a more viable figure for interaction as Hades' oneness with the underworld separates him from humanity (cf. the limited cult he receives).<sup>247</sup> In further contrast, there exists no singular action which can be attributed to Hades as in modern film. Variation exists not only between different myths but between various tellings of the same material. Greek myth appears too fluid for such narrow confinement.

Hades' narrative role also contrasts with the filmic model. While acknowledging that the villain label is a modern phenomenon, there are particular traits which could be applied to Hades' classical persona. A villain is a character who plays a significant narrative role; provides a block to another main character(s); and whose actions or motives could be described as evil.<sup>248</sup> Beginning

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<sup>240</sup> Apollod. *Bibl.* 1.9.15; Eur. *Alc.* 9-15, 32-33.

<sup>241</sup> Eur. *Alc.* 52-61.

<sup>242</sup> Pl. *Symp.* 179b.

<sup>243</sup> Apollod. *Bibl.* 1.9.15. Cf. battle with Thanatos: Eur. *Alc.* 64-71, 1028-36; Phrynichus' *Alcestis*: [Serv. *Aen.*] 4.694.

<sup>244</sup> Plut. *Amat.* 761e-f. Cf. Pl. *Symp.* 179b.

<sup>245</sup> In Orpheus' *katabasis* see Diod. Sic. 4.25.4; Verg. *G.* 4.487; Ov. *Met.* 10.48-53. In Heracles' (and Theseus') *katabasis* see Bacchyl. 5.56-70; Diod. Sic. 4.26.1; Eur. *HF* 610-13. Cf. the myth of Sisyphus escaping the underworld: Thgn. 702-12 (Persephone) *contra* Pherecr. *FrGH3* F119 (Hades); or Hom. *Od.* 11.633-35 in which Odysseus is worried that Persephone (not Hades) will send up Medusa.

<sup>246</sup> E.g. Odysseus with Alcinoos' wife Arete (Hom. *Il.* 7.146ff.), cf. Odysseus with Alcinoos' daughter Nausicaa (Hom. *Il.* 6.139ff.); numerous people with Clytemnestra rather than Aegisthus (e.g. Aesch. *Ag.* 1651ff., *Cho.* 668ff.); Adrastus with Amphiaraus' wife Eriphyle (Apollod. *Bibl.* 3.4.2). Cf. Penelope as a woman supplicated without a husband present (Hom. *Od.*; *contra* 17.45ff. with Telemachus).

<sup>247</sup> On Hades' limited cult see Paus. 2.2.8, 5.14.8; Str. 8.3.14.

<sup>248</sup> See above: I.A 'Considerations from Modern Film Theory.'

with the first criterion, only the *Homeric Hymn to Demeter* fulfils this. Although the hymn is dedicated to Demeter and not Hades (1), Hades is a prominent character for he receives an almost immediate introduction (2-3) and subsequently appears throughout the narrative. The other narratives must be disregarded as they all offer alternative tellings in which Hades does not feature at all, suggesting his role is not essential.<sup>249</sup> Thus the remaining two criteria must be examined with regard to the *Homeric Hymn to Demeter* alone. The issue of a block is one readily solved, for Hades' action in abducting Persephone should be understood in this manner. As a result of Hades' action, Demeter refrains from mingling with the other Olympians and fulfilling her duties as the goddess of the harvest, instead searching for her daughter (47-104; 302-333; 349-356). It is not until Persephone is returned that Demeter is consoled and the harvest is allowed to occur, providing the necessary conclusion (470-473). But are Hades' actions evil? Modern audiences would certainly judge it thus, recalling the reiterated motifs of Persephone's unwillingness and the sexual undertones of the abduction evident in the myth's modern description as 'the rape of Persephone.' However, caution is needed in reaching this conclusion particularly in applying modern concepts of rape to antiquity.<sup>250</sup> There exist numerous mythical paradigms for a god abducting a young and unsuspecting lover: consider Zeus and Europa, abducted to Crete, or Zeus and Ganymedes, abducted to Mt. Olympus.<sup>251</sup> Furthermore, the gods were not always expected to behave according to the morality of mortals.<sup>252</sup> There are also historic-mythic paradigms for abducting women in order to gain wives.<sup>253</sup> In the opening of Herodotus' *Histories*, the origins of the Trojan War are traced through various abductions of women by Mediterranean peoples (1.1-5); likewise with Livy's histories and the founding of Rome via the 'Rape of the Sabine Women' (1.9-13). Further complicating matters is that Hades is technically absolved of his actions since he is operating under the divine will of Zeus. This accounts for his otherwise positive description which seems contrary to the villain persona. Thus Hades' actions are not as black and white as this criterion demands.<sup>254</sup> Nor can Hades be described as functioning in an ancillary role or as an identifying icon within the collective group of Olympians.

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<sup>249</sup> Likewise, Hades' appearance within the *Iliad* is best described as minor, given that he does not appear frequently.

<sup>250</sup> Robson (2012), 102-105. Cf. Ormand (2009), 1-20.

<sup>251</sup> Apollod. *Bibl.* 3.1.1; Hom. *Il.* 20.231-235. There are many myths in which a god engages in a sexual union with a female in which consent is not necessarily granted including Leda and Zeus, Antiope and Zeus, Io and Zeus, Danae and Zeus, Echo and Zeus, Callisto and Zeus, Medusa and Poseidon, Daphne and Apollo, and Syrinx and Pan.

<sup>252</sup> Foley (1994), 105-106.

<sup>253</sup> It must also be acknowledged that such actions, when undertaken by mortals, are not always deemed acceptable: e.g. Aesch. *Supp.* 228-231.

<sup>254</sup> This is not to suggest that Hades could not be viewed negatively for epithets such as στυγερός, "hated" (Hom. *Il.* 8.368), or βάσκαρος, "malicious" (*Anthologia Graeca* 7.13), suggest exactly this. However, this is not reflected within the present narrative.

Regarding the former, his lack of appearance in many tellings of specific myths proves that Hades is not an essential narrative figure. Likewise, his placement with the dead associates Hades with a divine collective separate from the Olympians. Although general distinctions between Olympian and chthonic should not be rigidly upheld, for gods such as Hermes clearly operated in both spheres and both groupings were similarly described as “immortals,” ἄθάνατοι, and “gods,” θεοί, Hades appears distinctly chthonic. His chthonic epithets highlight this separateness, particularly through comparison with Zeus, thus establishing him in contrast to rather than association with the Olympians.<sup>255</sup>

Hades’ personal qualities provide the highest level of continuity with the modern film. He displays each quality, although these are presented slightly differently due to the variation in medium and socio-historic setting. For example, Hades never displays any powers such as telekinesis or teleportation in classical contexts, but he can be understood as supernatural in that he similarly defies the laws of nature through being ἄθάνατος, literally “undying.” The *Iliadic* account of Hades’ wounding by Heracles emphasizes this:

τλῆ δ' Αἰδης ἐν τοῖσι πελώριοις ὠκὺν ὀιστόν,  
εὖτέ μιν ὠτός ἀνὴρ, υἱὸς Διὸς αἰγιόχοιο,  
ἐν Πύλῳ ἐν νεκύεσσι βαλὼν ὀδύνησιν ἔδωκεν·  
αὐτὰρ ὁ βῆ πρὸς δῶμα Διὸς καὶ μακρὸν Ὀλυμπον  
κῆρ ἄχεων, ὀδύνησι πεπαρμένος· αὐτὰρ ὀιστὸς  
ῶμῳ ἔνι στιβαρῷ ἠλήλατο, κῆδε δὲ θυμόν.  
Τῷ δ' ἐπὶ Παιήων ὀδυνήφατα φάρμακα πάσσω  
ἠκέσατ'· οὐ μὲν γάρ τι καταθνητός γε τέτυκτο.<sup>256</sup>

And so mighty Hades suffered a swift arrow when the same man, the son of aegis-bearing Zeus, caused him great pain, having struck him in Pylos among the dead. Despite the pain running through his heart, he came to the house of Zeus and far away Olympus. But the arrow had been driven into his stout shoulder and caused him distress so Paeon, sprinkling stilling herbs upon it, healed him for he was not of the same make as mortals. (5.395-402)

This mythic paradigm occurs when Aphrodite has been wounded by the mortal Diomedes (5.318-425), illustrating how the gods can suffer but never die.<sup>257</sup> Likewise, Hades may be viewed as cunning with the use of the term δόλος to describe his action in feeding Persephone a pomegranate (*Hom. Hymn Dem.* 404). Δόλος is applied to many cunning initiatives within Greek myth, including Hephaestus’ use of the net to catch Ares (*Hom. Od.* 8.276) and Odysseus’ plan of the Trojan horse (*Hom. Od.* 8.494). Hades’ deception of Theseus should be viewed similarly, for although ἐξαπατάω can contain negative connotations such as with Agamemnon in *Hom. Il.*

<sup>255</sup> See above: 2.A.i. ‘Physical Attributes in Greek Art.’

<sup>256</sup> Murray (1999).

<sup>257</sup> This passage is paired with both the imprisonment of Ares (385-391) and Heracles’ wounding of Hera (392-394).



9.371,<sup>258</sup> this is not always the case, as seen with wily Odysseus.<sup>259</sup> Hades' deceit should also be viewed as a form of just punishment, given the prominence of Pirithous' own impiety as a recurring motif.<sup>260</sup> Further, this illustrates a concern for his realm, which has been transgressed; an important motif which shall be returned to. The modern notion of Hades seeking to overthrow Mt. Olympus and/or Zeus does not feature at all in antiquity. This is largely because the underworld was viewed as a form of τιμή, "honour" (cf. *Hom. Hymn Dem.* 85, 366), a positive endowment rather than a punishment, and thus Hades had no need to steal Zeus' honour for his own.<sup>261</sup> Due to Hades' limited number of appearances it is difficult to establish if this is simply because he is a passive figure or if this reflects some other hesitation to explicitly involve him within the narrative.<sup>262</sup> Conversely, within Classical art Hades is often depicted as a passive onlooker (e.g. fig. 4.7, 4.9, 4.13), with few examples in which he assumes an active role, often limited to depictions of the abduction of Persephone.<sup>263</sup>

There is a single personal quality which classical portrayals of Hades demonstrate to a greater degree than filmic examples. This is Hades' concern for borders of the underworld. This single quality is definitive for Hades' classical persona and accounts for all other narrative elements. The most prominent display of this trope occurs within the *Iliadic* scene where Hades complains about the earth opening to reveal the underworld (20.61-66). It is this concern which is explicitly described as causing Hades to seek Asclepius' death, since the healings were to "the detriment of his realm," τῆς ἐπαρχίας αὐτοῦ ταπεινουμένης (Diod. Sic. 4.71.2). This can also be used to explain Hades reneging on his deal with Heracles, since Cerberus' role is to keep the dead in and the living out;<sup>264</sup> and his trick to keep Theseus and Pirithous prisoner, since the pair dared enter the underworld alive and had neither the strength of Heracles nor the music of Orpheus to keep them safe.<sup>265</sup> As with Hades' filmic persona, many of the figures of the underworld should also be understood as extensions of his will, reinforcing this concern. While Cerberus has already been mentioned and receives particular emphasis as the 'hound of Hades' (e.g. *Hom. Il.* 8.367), other

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<sup>258</sup> In the same passage Achilles also describes Agamemnon as αἰὲν ἀναιδείην ἐπιειμένος, "always clad in shamelessness" (372).

<sup>259</sup> *Hom. Od.* 9.414; 13.291-299

<sup>260</sup> *Ap. Rhod. Argon.* 1.101-104; *Diod. Sic.* 4.63.4; *Hor. Carm.* 3.4.79-81; *Hyg. Fab.* 79.

<sup>261</sup> Furthermore, Hades' acceptance of this portion reinforces the stability of Zeus' rule, defined as bringing order and stability (δίκη) to the cosmos in light of the previous chaos found in the succession myth.

<sup>262</sup> Cf. above regarding the general hesitation taken with Hades' name.

<sup>263</sup> Fig. 4.20, 4.24, 4.35-39, 4.41-42.

<sup>264</sup> E.g. *Hes. Theog.* 767-75.

<sup>265</sup> *Eur. Alc.* 357-62. Cf. *Paus.* 10.29.9.

figures include Thanatos, Hermes *Psychopompos* and Charon.<sup>266</sup> Although this method of portrayal is displayed best in art, particularly Attic white lekythoi (e.g. fig. 5.7, 5.13),<sup>267</sup> it can be found in mythic narrative as well. In a few atypical examples, Thanatos is depicted in the aggressive role of collecting the dead to ensure their passage to the underworld,<sup>268</sup> for example the aforementioned Alcestis myth and Sisyphus, the legendary trickster who cheated death.<sup>269</sup> Although Hermes *Psychopompos* operates similarly, leading the souls of the dead to the underworld,<sup>270</sup> his generic role as an enforcer of boundaries and divine messenger simultaneously allows him a liminal status and the ability to move between realms while reinforcing Hades' own borders.<sup>271</sup> In contrast, Charon does not readily appear,<sup>272</sup> although one late variation of Heracles' *katabasis* tells of how Charon was imprisoned for allowing the hero entry into the underworld ([*Serv. Aen.*] 6.392).<sup>273</sup> Furthermore, just as the portals and gateways within modern film also emphasize this concept, the Gates of Hades function similarly within the classical tradition.<sup>274</sup>

### (iii) *Setting in Greek Art*

In turning to considerations of setting, a new paradigm must be outlined. Hades and his realm have always maintained a special connection in extant literature, as illustrated through the synonymy of the noun Ἅιδης, "Hades," in reference to both person and place.<sup>275</sup> This usage of Hades (in reference to a locale) can be traced back as far as Homeric epic:

καὶ τὰ μὲν ἐν χρυσῇ φιάλῃ καὶ δίπλακι δημῶ  
θείομεν, εἰς ὃ κεν αὐτὸς ἐγὼν Ἄιδι κεύθωμαι.<sup>276</sup>

And let us put these in a golden urn and with a double portion of fat, until I myself am hidden in Hades.

(Hom. *Il.* 23.243-44)

ἐμὲ δὲ χλωρὸν δέος ἥρει  
μή μοι Γοργεῖη κεφαλὴν δεινοῖο πελώρου  
ἐξ Αἰδεω πέμψειεν ἀγαστή Περσεφόνεια.<sup>277</sup>

<sup>266</sup> This may be extended to the shades themselves as argued by Sourvinou-Inwood (1995), 64-65 regarding Hom. *Il.* 23.72-73.

<sup>267</sup> Oakley (2004), 113-137; Shapiro (1993), 142-46, 164-65; Sourvinou-Inwood (1995) 321-353.

<sup>268</sup> Burton (2005), 47-53; Gantz (1993), 35.

<sup>269</sup> Alcestis: Eur. *Alc.*; Phrynichos' lost *Alcestis*. Sisyphus: Alc. fr. 38a; Pherec. *FGrH* 3F119.

<sup>270</sup> E.g. see above regarding Hom. *Od.* 24.1-18.

<sup>271</sup> Herm. 572: οἷον δ' εἰς Ἅιδης τετελεσμένον ἄγγελον εἶναι, "and that it was granted to him alone [i.e. Hermes] to be the messenger to Hades" (West: 2003). Cf. Herms as boundary markers.

<sup>272</sup> Cf. Eur. *Alc.* 357-362.

<sup>273</sup> Cf. Verg. *Aen.* 6.384ff. *contra* Ar. *Ran.* which undermines this role (particularly 185-196).

<sup>274</sup> Hes. *Theog.* 733; Hom. *Il.* 5.646, 8.367, 13.415, 23.71; *Od.* 11.277, 14.156. See Sourvinou-Inwood (1995), 64-65; Vermuele (1979), 35-36.

<sup>275</sup> *LSJ* s.v. "Ἅιδης." The place "Hades" can usually be found in the genitive form Ἅιδου, "[the home] of Hades."

<sup>276</sup> Murray (1999).

<sup>277</sup> Murray (1995).

And pale fear seized me that from out of Hades noble Persephone might send against me the head of the Gorgon, the terrible monster. (Hom. *Od.* 11.633-35)

However, textual evidence is presently of little help. Unlike many of the filmic settings discussed above, surviving descriptions of the underworld are highly complex with numerous varying and contradictory accounts.<sup>278</sup> This should not be surprising given the character of eschatological thought: the abstract nature of the afterlife defies precise description and such traditions constantly suffer revision and adaptation.<sup>279</sup> An example of this complexity occurs within the *Odyssey*: the appearance of Hermes *Psychopompos* and the dead suitors' bodily form in Book 24 suggests an eschatological tradition incompatible with the rest of the narrative.<sup>280</sup> The same inapplicability is found in ancient visual media, albeit for different reasons. Vase painters were largely unconcerned with depicting environmental surroundings to identify setting. This is not to suggest that *mise en scène* is not relevant, but that it must be translated into a more appropriate paradigm. An applicable parallel is found in the theories of interpretation applied to classical artwork. The essence of *mise en scène* can be found within the particular methodologies employed by ancient vase-painters to inform their audiences of the depicted characters and/or narratives. For this there existed three broad approaches.<sup>281</sup>

The first method of identification is through inscriptions.<sup>282</sup> This provides immediate clarification regarding a figure's identity, which can then be crucial to understanding the myth being presented.<sup>283</sup> This is especially true of examples in which similar figures and iconography are used to depict two otherwise distinct myths. Consider the deaths of Polyxena and Iphigenia:<sup>284</sup> both are young virgins, sacrificed by the Greeks to a figure threatening to prevent favourable winds and are connected with the larger narrative of the Trojan War.<sup>285</sup> Either figure could fit the scene depicted on an Attic black-figure amphora by the Timiades Painter (fig. 5.16).<sup>286</sup> However, the inscription Πολυσχενε, "Polyxena," makes it clear which myth is being presented. Such use of

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<sup>278</sup> Garland (2001), 49-51.

<sup>279</sup> See below: 3.B.iii. 'Hades and the Demonic.'

<sup>280</sup> This conclusion follows a reading of the text suggested by Sourvinou-Inwood (1995), particularly 70-107, 304-321, 353-356. For a list of further scholarship see Sourvinou-Inwood (1995), 94 n. 239.

<sup>281</sup> The following terminology is derived from a combination of Kilinski (2013) and Woodford (2003).

<sup>282</sup> A filmic equivalent would be naming a character within the dialogue.

<sup>283</sup> Kilinski (2013), 114; Woodford (2003), 18.

<sup>284</sup> Woodford (2003), 3-7.

<sup>285</sup> Polyxena was sacrificed by Neoptolemos upon the grave of Achilles after the defeat of Troy in order to appease his ghost (Apollod. *Epit.* 5.23; Eur. *Hec.* 36-44, 220-224, 534-541; Hyg. *Fab.* 110; Ov. *Met.* 13.441-448). Iphigenia was sacrificed at Aulis by the Greeks prior to the war in order to appease Artemis (Aesch. *Ag.* 218-249; Eur. *IA*; *IT* 5-35; Procl. loc. cit. 55; Luc. 1.84).

<sup>286</sup> c. 570-60 BCE. London, British Museum 1897,0727.2.

inscription can be further illustrated with otherwise bland images.<sup>287</sup> Consider a Chalcidian black-figure krater by the Inscription Painter, depicting two women alongside two armed men and a third riding a horse (fig. 5.17).<sup>288</sup> There is nothing significant about these figures until the inscriptions reveal them to be Helen, Paris, Andromache, Hector and Kebriones. This immediately recalls the narrative of the Trojan War, particularly Book 6 of the *Iliad* (esp. 313-73, 392-502) with the moment of rest and sad farewell between Hector and Andromache (Kebriones, Hector's charioteer, symbolises the awaiting battle) and the tension between Paris and Helen.<sup>289</sup> Alternately, inscriptions can assist in dividing the ordinary from the mythic.<sup>290</sup> Distinguishing between the two is often made intentionally ambiguous by the appropriation of similar structural components and iconographies, an example of which is the funerary motif whereby Hypnos and Thanatos carry the body of the deceased. This was originally used to depict Sarpedon's death (fig. 5.6, 5.12), but became readily applied to mortals during the fifth century (fig. 5.7).<sup>291</sup> However, inscriptions are largely inapplicable when considering Hades. There are only two known examples upon which Hades' name is inscribed: Αἰδης on an Attic red-figure calyx krater by the Nekyia Painter (fig. 4.25)<sup>292</sup> and ἭΑΙΔΑΣ on an Apulian volute krater by the Dareios Painter (fig. 4.36).<sup>293</sup> Further complicating matters are inscriptions utilizing alternate names from which a reference to Hades is inferred: Πλούτων, "Plouton," on a red-figure amphora by the Dinos Painter (fig. 4.27)<sup>294</sup> and a red-figure kylix by the Kodros Painter (fig. 4.31);<sup>295</sup> Πλουτοδοῦτας, "Plutodotas," on a black-figure amphora fragment (fig. 4.2);<sup>296</sup> and Θεός, "Theos," on a red-figure dinos by the Syleus Painter (fig. 4.15).<sup>297</sup> Although such names do have an association with Hades' persona, whether they represent him in his role as ruler of the underworld is the subject of much debate, thus undermining the clarity inscriptions otherwise provide.<sup>298</sup>

A second method for identification lies in the portrayal of particular attributes, notably iconic garb or accessories.<sup>299</sup> One of the most prominent examples is Heracles' lion skin and club, without

<sup>287</sup> Woodford (2003), 16.

<sup>288</sup> c. 540-30 BCE. Würzburg, Martin von Wagner Museum L160. Cf. Woodford (2003) 16-17.

<sup>289</sup> Woodford (2003), 17; Kossatz-Deissmann (1990), 978.

<sup>290</sup> Kilinski (2013), 101, 116-118.

<sup>291</sup> Shapiro (1993), 132-147; Sourvinou-Inwood (1995), 326-327.

<sup>292</sup> c. 475-25 BCE. New York, Metropolitan Museum of Art 08.258.21.

<sup>293</sup> c. 340-30 BCE. Berlin, Staatliche Museen 1984.40.

<sup>294</sup> c. 430 BCE. Trachones, Geroulanos 343.

<sup>295</sup> c. 430-20 BCE. London, British Museum 1847,0909.6.

<sup>296</sup> c. 540-30 BCE. Reggio Calabria, Museo Archeologico Nazionale 4001.

<sup>297</sup> c. 480-70 BCE. Los Angeles, Paul Getty Museum 89.AE.73.

<sup>298</sup> See above: 2.A.i. 'Physical Attributes in Greek Art.'

<sup>299</sup> Kilinski (2013), 114-115. This is directly applicable to modern film: e.g. Superman is immediately identifiable due to his 'S' logo and red cape. See *Man of Steel* (2013).

which he almost never appears. Their usefulness can be illustrated in comparing depictions of Heracles and the Cretan Bull with Theseus and the Marathonian Bull (e.g. fig. 5.18-19). Due to the deliberate modelling of Theseus upon Heracles many of these scenes share similar visual formulae:<sup>300</sup> chasing the bull; attacking the bull with a sword; wrestling the bull; tying up the bull; driving the bull; or resting after capture of the bull.<sup>301</sup> However, Hercules remains discernible from Theseus due to his attributes: the lion skin and club are never applied to the Athenian hero.<sup>302</sup> Yet this method is also inapplicable to Hades for he lacks any attributes which, on their own, serve to identify him.<sup>303</sup> Although the beard, sceptre, throne, chariot and other aforementioned items do form essential parts of Hades' persona, they lack this purely iconic nature.<sup>304</sup> All of these can be found occurring generally in most depictions of divinities, even within the same artworks (e.g. fig. 4.31). The exception to this is Hades' cornucopia. However, this fails to occur in the majority of examples, appearing in approximately a third of the total corpus, and may be associated with Hades' Plouton persona.<sup>305</sup>

The final method of identification is via context. As per *mise en scène*, this refers to recognition achieved through a variety of means separate from the figure in question.<sup>306</sup> This is primarily accomplished through identifying the figures accompanying Hades. Common persons include:<sup>307</sup> Heracles;<sup>308</sup> Hermes;<sup>309</sup> Persephone (the consort of Hades) or Kore (often distinct from the abduction myth);<sup>310</sup> Demeter, the mother of Persephone and agricultural goddess;<sup>311</sup> Triptolemus, to whom Demeter taught the Eleusinian mysteries;<sup>312</sup> and Hecate, a liminal deity but one intimately connected with the underworld.<sup>313</sup> Many of these figures have unique traits which

<sup>300</sup> See above footnote regarding the reception of Heracles' labours.

<sup>301</sup> Cf. *LIMC* Theseus 176-218 and Herakles 2306-2356.

<sup>302</sup> A quiver and bow function similarly in some instances: e.g. *LIMC* Herakles 2330\*.

<sup>303</sup> This is not to suggest that Hades' attributes do not inform audiences of his broader context, which can then identify him (see below), but rather that these items cannot identify Hades on their own. This challenges the thesis of Clinton (1993) who seeks to distinguish specific attributes unique to Hades and Plouton (*contra* Burton (2011); *LIMC* Hades). Clinton admits he is ultimately dependant on context for such identification (1993: 105-106), and thus follows the broad methodology outlined here.

<sup>304</sup> See above: 2.A.i. 'Physical Attributes in Greek Art.'

<sup>305</sup> See above: 2.A.i. 'Physical Attributes in Greek Art.'

<sup>306</sup> This method is derived from a combination of what Kilinski (2013), 96, describes as "providing telltale associations" and Woodford's three categories: characterisation by means of a strangely formed adversary (2003: 20-21); clues provided by normal elements abnormally combined (2003: 21-23); and clarification through context in a mythological cycle (2003: 23-27). Thus it includes generic attributes.

<sup>307</sup> There are many figures who could be listed, what follows is only a selection.

<sup>308</sup> Fig. 4.2, 4.4-5, 4.8, 4.10, 4.13, 4.25, 4.29-30, 4.32-34.

<sup>309</sup> Fig. 4.2, 4.4-5, 4.7, 4.9, 4.11-13, 4.22-23, 4.25, 4.33, 4.35-37, 4.39-42.

<sup>310</sup> Fig. 4.1, 4.4-6, 4.8-11, 4.14-16, 4.20, 4.22-28, 4.31, 4.35-42.

<sup>311</sup> Fig. 4.2, 4.7, 4.15, 4.18-19, 4.21-22, 4.24, 4.27-28, 4.36-39.

<sup>312</sup> Fig. 4.2, 4.7, 4.15, 4.17-19, 4.26, 4.28.

<sup>313</sup> Fig. 4.24, 4.28, 4.35-37, 4.41-42.

identify their persons, such as Hermes' *rhabdos*, *petasos* and winged sandals. These figures can assist with Hades' identification by placing the scene within a specific mythic context. There are two mythic narratives in which Hades can be expected to appear: Heracles capturing Cerberus and the abduction of Persephone. Each example requires either a combination of specific figures (e.g. Heracles, Cerberus and possibly Hermes and/or Athena for Heracles capturing Cerberus)<sup>314</sup> or unique tropes (e.g. a male divinity grasping a female divinity in a chariot for the abduction of Persephone)<sup>315</sup> to provide this context. Once the narrative is identified, Hades' identity can be revealed through the process of elimination, informed by his other attributes. Consider the scene depicted on the shoulder of the Attic black-figure hydria by the Karithaios Painter (fig. 4.4).<sup>316</sup> The figures in the centre and right side of the scene are easily identified: Hermes, with his *rhabdos* and *petasos*; Cerberus, the double-headed dog; Heracles, wearing his lionskin, swinging his club above his head and leading away a chained Cerberus; and Athena, with her helmet and spear.<sup>317</sup> This clearly denotes Heracles' labour and thus the left hand figure, a bearded male divinity carrying a staff, is most assuredly Hades. Yet not all scenes derive from known narratives and so some require a slightly different approach.<sup>318</sup> In these cases the surrounding figures can assist in identification through shared associations with Hades' person. Naturally, this will most commonly be the underworld.<sup>319</sup> Consider the Apulian volute krater by the Underworld Painter, depicting a great collective of figures (fig. 4.40).<sup>320</sup> The majority of characters, those on the periphery, are immediately identifiable through their iconography: Hermes and Hercules, leading away a chained Cerberus (bottom-centre); Sisyphus and Tantalus, acting out their punishments, accompanied by Furies (bottom-right; bottom-left);<sup>321</sup> and Orpheus with his lyre, accompanied by some initiates (left); the three judges Rhadamanthus, Minos and Aeacus (right); Megara and Heracles' children (top-left); and Medea and the Dioscuri (top-right).<sup>322</sup> While stemming from a variety of unconnected mythic cycles, these figures all share a distinct association with the underworld. Thus the central figures who lack inscription can only be Hades and Persephone as their iconography indicates that they are important ruling divinities and any other divine couple would make little

<sup>314</sup> Fig. 4.4-5, 4.8, 4.10, 4.13, 4.29-30.

<sup>315</sup> Fig. 4.20, 4.24, 4.35-39, 4.41-42.

<sup>316</sup> c. 530-20 BCE. Toledo, Museum of Art 1950.261.

<sup>317</sup> Linder (1988), 386 ad 140.

<sup>318</sup> I.e. Eleusinian scenes and general underworld scenes.

<sup>319</sup> This may also present itself chthonically or through a general concern with the afterlife. This accounts for Hades' association via Demeter and Triptolemus in Eleusinian scenes (e.g. fig. 4.7, 4.15, 4.17-19, 4.26, 4.28).

<sup>320</sup> c. 320 BCE. Munich, Antikensammlung 3297.

<sup>321</sup> Cf. Hom. *Od.* 11.593-600.

<sup>322</sup> Linder (1988), 385-386 ad 132.

sense. Examples such as these prove the importance of Hades' broader context (i.e. his setting) in identifying his character, in much the same way as in film with *mise en scène*.

## **(B) CONCLUSION**

Although classical precedents can be established for many aspects of Hades' filmic persona, these are tentative at best. While the application of the filmic model worked well, Hades simply lacks an equivalent persona. Visually, this is most noticeable concerning the demonic. Despite the prominence of this association in modern film, there is no such visual connection within antiquity (although literature may apply this to other underworld figures). With regards to narrative, there is little to suggest that Hades operated in a similar role and his actions differ significantly. Only Hades' concern with the borders of the underworld displays an equal prominence. Of the three categories of the model, setting offered the most continuity with modern film. Hades' contextual environment remains an important aspect of his persona within classical art, namely for identification purposes. Modern film's use of *mise en scène* can be seen operating similarly, with the underworld and its various minions sharing many of Hades' attributes and thus assisting in the revelation of his character. However, this is just as likely to be a reflection of modern filmic practice regarding characterisation, rather than a deliberate attempt to emulate classical models in a modern medium. Indeed such issues should now be considered: even when a classical precedent exists, to what extent has this influenced Hades' modern persona? Are such phenomena purely incidental, unknown to modern audiences and production crews alike except for the classically trained? Do influences derived from contemporary mass media hold more sway? So far, this thesis has not attempted to answer these questions, yet they remain essential issues of reception. Antiquity must now be left behind for modern mass culture.

## ANALYSING HADES' PERSONA

Particular aspects of Hades' modern filmic persona cannot have been derived from classical interactions but rather from modern mass culture. This should not be surprising given the revisionist approach found throughout western history regarding the depiction of classical deities.<sup>323</sup> While some traits may align well with classical parallels, this need not imply that they are of a strictly classical origin since the sub-conscious nature of influences can make it practically impossible to distinguish the authoritative source.<sup>324</sup> Furthermore, when examining film, questions regarding authorial intent are less than helpful.<sup>325</sup> Of greater concern is audience engagement and the phenomena through which identification is achieved (however fallacious in terms of antiquity this may be).<sup>326</sup> It is these influences with which the present chapter seeks to engage. This will require an analysis of Hades' definitive filmic traits, accounting for how these attain to a sense of recognition and authenticity through interaction with mass culture. Such traits must first be identified. This shall be achieved by examining three specific cases which are adaptations of pre-existing works: *Wonder Woman*, *Percy Jackson* and *Clash of the Titans*. These adaptations offer insight into the development of Hades' persona, betraying a preference for strictly filmic interaction, rather than with alternate media. In seeking out an antecedent to account for this preference, Disney's *Hercules* is the logical choice.

### (A) ADAPTING HADES FOR THE SILVER SCREEN

*Wonder Woman* is the first film which adapts a pre-existing characterisation of Hades for its specific medium. The subject matter for the 2009 film stems from DC Comics' treatment of the heroine by the same name. Although this comic book character has historically appeared in several different serials, the most longstanding and canonical appearance was her self-titled series; a serial which DC Comics continues to publish to the present day.<sup>327</sup> The film shares an intimate relationship with the comic books: not only was it backed by DC Comics as part of the DC Universe's animated film series but the original script was written by Gail Simone, one of the

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<sup>323</sup> See Bull (2005); Graziosi (2014).

<sup>324</sup> Wyke (1997), 14-32.

<sup>325</sup> Blanshard and Shahabudin (2011) esp. 7-12; Hardwick (2003), 76. *Contra* the director as the primary auteur e.g. Winkler (2009), 20-21.

<sup>326</sup> Blanshard and Shahabudin (2011), 11-12.

<sup>327</sup> Other serials included *All Star Comics* ("Introducing Wonder Woman" #8, Dec 1941); *Sensation Comics* ("Wonder Woman Arrives in Man's World" #1, Jan 1942); and *Adventure Comics* ("The Quest for the Stolen Soul" #1.460, Dec 1978).



*Wonder Woman* serial writers.<sup>328</sup> As the *Wonder Woman* mythos drew heavily upon classical myth, it is not surprising that Hades features in both the comics and the film.<sup>329</sup> However, only the second volume of the *Wonder Woman* serial is of significance, given particular industry concerns, Hades' appearance within the serial and the release date of the film.<sup>330</sup> Yet even within this restricted period (1987-2006) there exist two separate portrayals of Hades, due to a narrative event which reset the pantheon of *Wonder Woman* mid-volume.<sup>331</sup>

Hades' first appearance in "Echoes of the Past" (#2.12, Jan 1988) established the archetype for his earlier comic form.<sup>332</sup> Having arrived unexpectedly, Hades' entrance coincided with the revelation that Diana Trevor was deceased. As *Wonder Woman* did not recognise Hades (presumably for the readers' benefit), he identified himself in much detail, assisted by an extended double-panel (fig. 6.1). Hades' visual form was that of a mature but athletic Caucasian male, with sparse black curly hair, dressed in a white toga and carrying a long flaming staff. Regarding the narrative, Hades was immediately linked to the afterlife by stating he was there to help the shade of Diana Trevor "complete the narrative of the living and begin the narrative of the dead."<sup>333</sup> This was further emphasized by Hades constantly reminding Diana that her time had come and they must leave.<sup>334</sup> Although having introduced himself as "the most inevitable of the gods," Hades was not evil nor even one to be feared: "Fear not, child, for thou dost not face an enemy... only those who have

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<sup>328</sup> Simone wrote from January 2008 ("The Circle: What You do not Know" #3.14) until July 2010 ("The Wrath of the Serpent: Cut from a pound of flesh" #3.44). See Baur (2014).

<sup>329</sup> Dethloff (2011), 107 n.16. *Wonder Woman* received three origin stories in a short space of time each emphasizing her mythological origins: *All-Star Comics* #8; "The Origin of *Wonder Woman*," *Wonder Woman* #1.1 (Jan 1942); and a newspaper strip for *King Features Syndicate* (May 8, 1944).

<sup>330</sup> There currently exist four volumes of the *Wonder Woman* serial: 1942-86; 1987-2006; 2006-10; 2011-present. The fourth volume post-dates the film and thus cannot be considered influential. Although the majority of the third volume predates the film, it excludes the Olympian Pantheon until 2009 and thus is equally uninfluential (see "Rise of the Olympians" #3.26-33, Jan-Aug 2009). The first volume is excluded due to the brevity of Hades' appearance (i.e. Pluto in "The Proving of *Wonder Woman*" #1.131, July 1962; "Of Gods and Men" #1.329, Feb 1986), but also since these occur 'pre-crisis.' This refers to a twelve part serial/cross-over entitled *Crisis on Infinite Earths* (Apr 1985-Mar 1986) which was used to simplify and correct continuity errors generated by the various DC serials utilizing the same figures. This serial successfully rebooted the DC universe from the dawn of time onwards, making all prior publications apocryphal.

<sup>331</sup> See "The Game of the Gods" #2.189-194, Apr-Sept 2003. This was required since the role of individual deities had become confused due to the existence of multiple pantheons (the Olympian, Hindu and Pax Dei/'Heavenly Host,' e.g. see "God War" #2.147-150, Aug-Oct 1999) and the combining of the Olympian pantheon with that of the Bana-Mighdallian Amazonians (those who had earlier renounced the Olympians and adopted a combination of Egyptian and middle-eastern deities only to subsequently re-join the Themysciran Amazonians; e.g. "Paradise Lost." #2.168-69, May-Jun 2001).

<sup>332</sup> Hades will be referred to in the past tense in a deliberate attempt to separate these versions from his reincarnation within the current volume.

<sup>333</sup> #2.12: 17.

<sup>334</sup> #2.12: 18, 19.

wasted life need fear me... for the underworld holds no terror for the innocent, wise and brave.”<sup>335</sup> This benevolent presentation is matched by the ethereal cloud setting accompanying Hades’ appearance, rather than a dark and frightening underworld.<sup>336</sup> Finally, Hades demonstrated divine knowledge, having explained to Wonder Woman the past events which created her mantle.<sup>337</sup> The prominence of this particular presentation was emphasized when a later issue, “Paradise Found” (#2.177, Feb 2002), repeated this scene almost identically.<sup>338</sup>

Later appearances elaborated upon this presentation, but never contradicted it. Visually, Hades’ appearance remained identical, although this was occasionally enhanced with the addition of a red cloak.<sup>339</sup> With respect to narrative, Hades’ concern with the afterlife remained constant, although this could be explored further such as when Zeus and Poseidon visited him in Tartarus in “Creatures of the Dark.”<sup>340</sup> Hades’ position as ruler of the afterlife did not separate him from the Olympians, for he was portrayed as a cohesive member of the pantheon who resided on Mt. Olympus.<sup>341</sup> Furthermore, Hades received pride of place within this collective for he was occasionally required to join with his brothers in destroying and recreating something of cosmic significance, being one of the three amongst whom rule of the universe was divided.<sup>342</sup> His staff received further description as the staff of “reward and punishment” and symbolized not only his cosmic power but his role in judging the dead.<sup>343</sup> Although originally concerned with only providing an afterlife for the good, such as Diana Trevor in the “Elysian Fields,” Hades’ role was extended to include punishing the evil dead (villains such as the Titans, Phobus or Ares).<sup>344</sup> Hades remained a predominantly positive figure, with only a single infringement whereby he was described as a “poor lover” for having abandoned his wife Hecate for the younger, more beautiful Persephone.<sup>345</sup>

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<sup>335</sup> #2.12: 17. The use of archaic language suggests a certain gravity to Hades’ character. However, this is dropped by his next appearance, “Creatures of the Dark” (#2.18, July 1988).

<sup>336</sup> Such a setting did exist beyond the gates of Doom’s Doorway (see #2.12) but this realm was never associated with Hades’ person.

<sup>337</sup> #2.12:17.

<sup>338</sup> #2.12: 15-18. Hades appeared to Wonder Woman to bring the shade of Diana Trevor, Hippolyta and Antiope back to the afterlife.

<sup>339</sup> E.g. “The Men who moved the World pt. 3” #2.117, Jan 1997; “The Judgement of the gods” #2.122, June 1997; “Conquest” #2.150, Nov 1999.

<sup>340</sup> #2.18: 1-3.

<sup>341</sup> E.g. “Cosmic Migration.” #2.21, Oct 1988; #2.117, 122, 150.

<sup>342</sup> I.e. in #2.18 with the “Olympian Pact” and #2.21 with Mt. Olympus.

<sup>343</sup> #2.18: 3.

<sup>344</sup> #2.12: 18. Allusions to this role may be found as early as #2.18:2 with Hades stating of himself “Death is never repentant, my brother. Only those sinners who face him.” Episodes such as #2.150; “Faith: Gods of Gotham 4 of 4” #2.167, Apr 2001; and #2.177 actively depict Hades in this role.

<sup>345</sup> “The Witch on the Island” #2.19, Aug 1988: 10.

However, this was simultaneously excused as part of his 'Olympian nature,' as most of the gods had a "roving eye."<sup>346</sup>

Hades' later comic persona contrasts greatly with this portrayal. Despite its brevity, only appearing in four issues, Hades' presentation was completely overhauled.<sup>347</sup> Hades became a dapper older man, complete with wrinkles, glowing eyes, a tuxedo, top hat and elongated metal walking stick topped with an eagle (fig. 6.2). His connection to Mt. Olympus was removed as he resided exclusively in the underworld of Tartarus: a bleak and dreary bone-yard, filled with demonic beings and horrors (fig. 6.2). His role was the primary villain: the lead conspirator attempting to overthrow Athena (now Lord of Olympus), with Zeus, Poseidon and Ares as co-conspirators. Hades' intimate relationship with the afterlife received particular emphasis. Not only was he personally described as his realm, but in a particularly evil twist, Hades' staff had the ability to devour life and he was painted as a tyrannical ruler.<sup>348</sup> This evil nature was further highlighted via a contrast with Zeus who, although having been hurt most of all by Athena's coup, wished to show mercy to Wonder Woman but was berated by Hades as weak.<sup>349</sup> However, the conclusion of "The Bronze Doors" trilogy saw the removal of Hades from the serial, having been slain by Ares who sought to rule the underworld himself.<sup>350</sup>

In comparing either of these personas to the *Wonder Woman* film, the extent they have influenced the latter is tentative at best. Regarding Hades' visual appearance, there is no continuity with the dapper older man. Similarity with Hades' earlier comic form may be found in costume and hair style, both utilizing a white toga-esque robe and thinning, curly, black hair (cf. fig 1.3, 6.1-2). There is no precedent for Hades' obesity, perhaps his most defining feature in the film. Hades' appearance is so far removed from the comic tradition that screenwriter Michael Jelenic and Gregory Noveck, a luminary of DC Comics, state in the audio commentary to *Wonder Woman* that his character was greatly distanced from what they were expecting. Producer Bruce Tim openly

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<sup>346</sup> #2.19: 10. Cf. #2.217:11, in which Hades' association with death prevents him from being seduced by Disdain.

<sup>347</sup> These are: "Counting Coup: Part Two" #2.213, Apr 2005; and "The Bronze Doors" #2.215-217, June-July 2005. Although separated by "Truth or Dare" #2.214, May 2005, these issues depict a continuous narrative for #2.214 was the conclusion of a two part cross-over which began in *The Flash* #219 (Apr 2005) and thus does not strictly form part of the *Wonder Woman* canon.

<sup>348</sup> #2.217: 13 describes Hades thus; Hades uses his staff against Wonder Woman in #2.217: 7-11; in #2.216: 21 and #2.217: 8 Hades repeats the phrase: "The dead are mine and mine alone, to rule and keep... You shall never leave!"

<sup>349</sup> #2.217: 11.

<sup>350</sup> #2.217: 12-14.

admits in this commentary a preference for interacting with other films, rather than the comic book tradition, by citing Disney's *Hercules* as a negative model:

Lauren [Montgomery, the director] mentioned to me early on that her biggest concern was that she didn't want him to look anything at all like the Disney Hades from the *Hercules* movie, which I immediately agreed with... [Our Hades is] a complete 360 away from what they did in the Disney movie.

This interaction is then further highlighted by the production team's direct comparison between the two Hades' "petulant puckered lips." In much the same way, Hades' narrative role does not exclusively fit with either comic presentation. Hades is not a just god rewarding the good and punishing the wicked, but rather has his own sadistic agenda; nor does he openly function as the villain, for he does not directly oppose Wonder Woman. Likewise, there is no comic precedent for the film's underworld setting, a combination of fiery subterranean passages and red-tinted cavernous chambers filled with monolithic classical columns (fig. 3.13, 3.31). Thus all aspects of Hades' persona draw upon something other than the comic tradition. As the influence of Disney's *Hercules* has been explicitly cited (albeit as a negative model), this confirms the preference for medium-specific interaction. However, the model upon which this interaction is based still remains to be positively identified.

*Percy Jackson* (2010) offers a similar adaptive example, based upon the novel *Percy Jackson & the Olympians: The Lightning Thief* (2005) by Rick Riordan.<sup>351</sup> Although *The Lightning Thief* does not occur in a visual medium, the extensive detailing of Hades' appearance allows for both visual and narrative comparisons to occur.<sup>352</sup> When Percy first encounters Hades, the reader receives a lengthy description of his physical traits:<sup>353</sup>

[Hades] was the third god I'd met, but the first who really struck me as godlike. He was at least three metres tall, for one thing, and dressed in black silk robes and a crown of braided gold. His skin was albino white, his hair shoulder-length and jet black. He wasn't bulked up like Ares, but he radiated power. He lounged on his throne of fused human bones, looking lithe, graceful and as dangerous as a panther... The Lord of the Dead resembled pictures I'd seen of Adolph Hitler, or Napoleon, or the terrorist leaders who direct suicide bombers. Hades had the same intense eyes, the same mesmerizing, evil charisma... When he sat forward in his throne, shadowy faces appeared in the folds of his black robes, faces of torment, as if the garment were stitched of trapped souls from the Fields of Punishment, trying to get out.

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<sup>351</sup> The book shall be subsequently referred to in-text as *The Lightning Thief* in order to distinguish it from the film. Although the novel was first released in 2005, citations utilize the page numbering found in the republished 2010 edition.

<sup>352</sup> In furthering this, Monaco (2009), 51, describes the novel as the medium with which film "has developed its strongest bond."

<sup>353</sup> Riordan (2010), 309-310.

This description conforms very little with the film's Mick Jagger image presented by Steve Coogan. The only commonality is a black outfit, yet even this is stylistically different. The book contains no suggestion of the rock star look and props which define Coogan.<sup>354</sup> Further, it completely lacks the demonic creature, a figure created specifically for the film. Considering his narrative role, Riordan's Hades is not the villain. This is despite Hades being painted thus by various characters for much of the book: Chiron concludes he must be the "evil voice" haunting Percy's dreams;<sup>355</sup> Grover claims he hates all heroes, hence his minions, the Furies, the Minotaur and the hellhound, attack Percy;<sup>356</sup> Annabeth states he "always appears on a black throne, and he never laughs" and is "deceitful, heartless and greedy;"<sup>357</sup> while a Nereid says he feeds on doubt and hopelessness and will try to trick you into mistrusting your own judgment.<sup>358</sup> This is later revealed to be a clever use of narrative suspense, hiding the identity of the 'real' villain. Hades is simply misunderstood: he does not want war as the underworld is full to capacity he simply desires the return of his cap of invisibility which had also been stolen (alongside Zeus' lightning bolt).<sup>359</sup> This conclusion is made explicit by Percy's narration:

I wanted to think Hades was pulling some kind of trick. Hades was the bad guy. But suddenly the world turned sideways. I realised I'd been played with. Zeus, Poseidon, and Hades had been set at each other's throats by someone else.<sup>360</sup>

The identity of this "someone else" is hidden from readers until the sequel *The Sea of Monsters* (2006), where it is revealed to be Kronos, the primary antagonist of the series. However as Kronos actually features very little in *The Lightning Thief*, it is Ares who functions as the villain and the achievement of the hero's goal is precipitated by Ares' defeat.<sup>361</sup> Thus in narrative terms, the film and book are opposites. While Steve Coogan looks suave, he is actually the evil villain; Riordan's Hades seems evil, but is actually misunderstood. Likewise with setting. Riordan takes great pains to map out a complex and varied underworld with numerous distinct sections, each boasting their own unique environment (fig. 6.3):<sup>362</sup> the airport-customs inspired Main Gate and Cerberus' post; the game-show style Judgment Pavilion; the Fields of Asphodel populated with yellow grass and black poplar trees; the fiery torture of the Fields of Punishment; the luxurious Isle of the Blest; Hades' Palace of black obsidian; and the deep dark pit which is the entrance to Tartarus. Such

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<sup>354</sup> On the extent of *mise en scène* dedicated to this reference see below: 3.B.i. 'Greco-Roman Mythic Context.'

<sup>355</sup> Riordan (2010), 143.

<sup>356</sup> Riordan (2010), 143.

<sup>357</sup> Riordan (2010), 199.

<sup>358</sup> Riordan (2010), 273.

<sup>359</sup> Riordan (2010), 311-313.

<sup>360</sup> Riordan (2010), 314.

<sup>361</sup> Riordan (2010), 324-331.

<sup>362</sup> Riordan (2010), 281-308.

variation is certainly not found in the film which exclusively utilizes a fiery, subterranean theme (e.g. fig. 2.24, 3.7).

In adapting a written text to a visual medium, variation is to be expected. Riordan openly acknowledges that he had no creative input into the film, having sold the rights to *The Lightning Thief* prior to the book being published.<sup>363</sup> In seeking filmic inspiration for *Percy Jackson's* Hades, a potential influence lies in the contemporary Harry Potter films. Many reviewers and audience members were quick to draw parallels between the two franchises:<sup>364</sup> both are based upon children/young adult fiction with fantastical themes and Chris Columbus, the director of *Percy Jackson*, also directed *Harry Potter and the Philosopher's Stone* (2001) and *Harry Potter and the Chamber of Secrets* (2002) and produced *Harry Potter and the Prisoner of Azkaban* (2004).<sup>365</sup> A further parallel is provided by the main villain of *Harry Potter*: the Dark Lord Voldemort. This figure shares numerous links with Hades' filmic persona, notably an association with death: Voldemort is the leader of the "Death Eaters"; his name is etymologically associated with death;<sup>366</sup> his wand is made from yew, a common symbol for death; and the pronunciation of his name is avoided through the use of epithets.<sup>367</sup> Furthermore, the actor Ralph Fiennes portrayed both Voldemort in the *Harry Potter* franchise and Hades in *Clash of the Titans* and *Wrath of the Titans*.<sup>368</sup> A noticeable difference between the two franchises is that although Chris Columbus' *Harry Potter* films were noted for their fidelity to the books, such faithfulness was not carried over to *Percy Jackson*.<sup>369</sup> While the reason(s) for such diversion are yet to be confirmed for the film as a whole, these are of little significance; it is likely that this interpretation simply makes a 'better' movie. What is certain is that through the utilization of more traditional filmic tropes, such as fire and the demonic, this filmic Hades is a much more recognisable character than would have otherwise resulted from a strict adherence to Riordan's characterisation.<sup>370</sup> In considering whether the *Harry*

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<sup>363</sup> Riordan (2014a).

<sup>364</sup> E.g. Alter (2010); Debruge (2010). Cf. Blanshard and Shahabudin (2011), 219-20.

<sup>365</sup> The Harry Potter franchise tells the story of a young boy who learns of his witchcraft heritage and trains to become a powerful wizard. It is based upon the books of the same name by J. K. Rowling.

<sup>366</sup> Via "mort" (French) and "mortuus" (Latin). Although fans readily acknowledge the former (e.g. 'Scifi Stackexchange' (2014)), the latter must also be considered given that many of the spells are in Latin.

<sup>367</sup> E.g. "You-Know-Who", "He-Who-Must-Not-Be-Named" or "the Dark Lord" (*Harry Potter and the Philosopher's Stone*). Cf. above: ch. 2 regarding the avoidance of Hades' name.

<sup>368</sup> Ralph Fiennes features in *Harry Potter and the Goblet of Fire* (2005); *Harry Potter and the Order of the Phoenix* (2007) and *Harry Potter and the Deathly Hallows: Part 1* (2010) and *Part 2* (2011).

<sup>369</sup> E.g. McCarthy (2001); Travers (2002).

<sup>370</sup> On the importance of recognition over accuracy see Blanshard and Shahabudin (2011), 4-7.

*Potter* franchise might have legitimately provided the antecedent for Hades' filmic qualities, this claim must be refuted since Voldemort's appearance as a character post-dates that of Hades.<sup>371</sup>

The existence of a specific filmic persona is furthered by *Clash of the Titans* (2010). This film does not offer an adaptation from an alternate medium but rather 'remakes' an existing film: *Clash of the Titans* (1981). The modern version broadly tells the same narrative as the original: Perseus slays Medusa in order to save Princess Andromeda and her town from destruction by the Kraken. However, the remake took several liberties with its material: Argos became the primary locale (rather than Joppa) and it introduced Hades as the primary villain. As Hades' inclusion was unique to the 2010 film, several former elements had to be removed to accommodate this change: Calibos, originally the main antagonist, was now subservient to Hades; the Kraken, formerly released by Poseidon as it is a beast of the sea, was now controlled by Hades (the film accounts for this by claiming the beast was actually derived from Hades' flesh);<sup>372</sup> and Themis, a significant narrative character who took offence at the people of Joppa, was now completely removed. While Hades' characterisation derives in part from a combination of these prior personas, they alone do not provide a precedent for all his traits (i.e. his demonic features, deal making and multiplicity of forms).<sup>373</sup> These traits, as well as those displayed in *Wonder Woman* and *Percy Jackson*, must be derived from a filmic antecedent. There is only one admissible candidate for this: Disney's *Hercules*.

The Hades of Disney's *Hercules* has become the defining portrayal of an entire generation. This is not surprising given the substantial afterlife of Hades' character, spurred onward by Disney's world-leading marketing industries.<sup>374</sup> After *Hercules*' 1997 release, Hades continued to appear in numerous Disney media, including the popular *Hercules* television series (1998-1999); a second animated film, *Mickey's House of Villains*; the television series *House of Mouse* (2001-2003); various editions and sequels of the gaming series *Kingdom Hearts* (2002-2014); and attractions at Disney Parks such as the interactive *Sorcerers of the Magic Kingdom* at Walt Disney World in

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<sup>371</sup> Voldemort only became a dominant filmic figure after 2005 (see above) and thus cannot have influenced *Hercules in the Underworld*, *Hercules* or *Throg*.

<sup>372</sup> See the prologue of *Clash of the Titans* (2010).

<sup>373</sup> The 1989 figure of Calibos aligns closest to Hades' modern demonic traits and villainous role, but even he cannot account for all of Hades' attributes.

<sup>374</sup> Blanshard and Shahabudin (2011), 195, 199; Solomon (2001), 123-24. The dominance of Disney in the media market is clear: it is the largest media and entertainment company in the world; it has the largest merchandising division; and is the largest publisher of children's books and magazines. They also own a television network, numerous cable channels, radio stations, internet businesses, parks and resorts. *Hercules* is notable for marking a new period of deliberate cross-promotion with outside companies such as McDonalds and Nestlé.

Florida (2014).<sup>375</sup> Likewise, his influence upon subsequent movies has already been explicitly cited. But what of Hades' defining traits?<sup>376</sup> Firstly, there are two attributes which are not directly derived from Disney's characterisation but simply reflect broader principles of reception. These would be Hades' Greco-Roman mythic context and his divinity, for without these "Hades" is simply an onomastic cosmetic borrowing.<sup>377</sup> However, Disney does contribute a single unique trait, one echoed throughout subsequent portrayals. This is Hades' association with the demonic, an explicit part of Disney's characterisation.<sup>378</sup> These three thematic threads not only find a precedent in *Hercules* but also feature in the model from chapter 1.

## **(B) HADES' DEFINITIVE FILMIC TRAITS**

### **(i) *Greco-Roman Mythic Context***

There is no surprise that given Hades' classical origins, one of the formative qualities of his filmic character is a Greco-Roman mythic context. This requires the establishment of two distinct yet interrelated phenomena: a link to the historic/socio-cultural world of antiquity and to the world of myth and fantasy.<sup>379</sup>

The creation of an appropriate historic-cultural context highlights particular issues of reception regarding classical films. This context need not accurately reflect the ancient world, but simply mirror its perception within mass culture.<sup>380</sup> One result of this reality is a preference for Rome over Greece, an example of which occurs in *Wonder Woman*. In the audio commentary, director Lauren Montgomery defends her decision to draw upon Roman traditions in designing the characters' armour, despite clear associations between *Wonder Woman* and Greek mythology. Montgomery claims that the Roman styles allowed for the exploration of aesthetic opportunities denied by the Greek, but maintained the required classical associations. Examples of similar preferences are well documented throughout contemporary scholarship which has concluded that, as suggested by Montgomery's defence, Rome simply fits with the filmic tradition in a way that Greece cannot readily compete with.<sup>381</sup> Rather than merely reiterate these conclusions, focus shall now turn to how this context is established with particular regard to Hades' character.

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<sup>375</sup> This list is not extensive. Blanshard and Shahabudin (2011), 199-200, also discuss 'Hercules on Ice' and the New York Disney Parade.

<sup>376</sup> As these traits shall be discussed in depth below, they will not be addressed in any detail here.

<sup>377</sup> See above: Introduction

<sup>378</sup> See below: 3.B.iii 'Hades and the Demonic.'

<sup>379</sup> Blanshard and Shahabudin (2011), 125-219. The latter is as equally important as the former, for *Troy* (2004) illustrates how a pseudo-historical approach can be applied to myth by ignoring the fantastical.

<sup>380</sup> Blanshard and Shahabudin (2011), 11, 212-213; Solomon (2001), 25-32. Cf. Coleman (2004).

<sup>381</sup> See Nisbet (2006) for a detailed discussion.



Modern film utilizes several methodologies to achieve this historic-cultural context. One prominent approach is the use of anachronistic items, reflecting the power of *mise en scène*. This can be readily found with Hades' costuming since both his armour and togas denote such archaism (while being stylistically more Roman than Greek).<sup>382</sup> In illustrating the issues of accuracy and perception, Hades' armour marks a clear departure from classical representations but does contribute well to establishing this context. Indeed, the appropriateness of such costuming is furthered in that Hades often mirrors the other characters: the wreathed and toga-wearing citizens in *Hercules in the Underworld*, *Hercules*, *Throg*, *Hellhounds* and *Wonder Woman* (e.g. fig. 2.8); the armoured soldiers in *Clash of the Titans* and *Wrath of the Titans* (fig. 2.39); and the bare-chested and caped heroes from *The Brave and the Bold* (fig. 2.40). This context cannot always be achieved through costume alone, as there are two notable exceptions: Steve Coogan's "Mick Jagger" Hades in *Percy Jackson*, who is outfitted in an abundance of black denim, leather and jewellery (fig. 1.4); and the demonic creatures, who do not utilize costuming at all (fig. 1.8-11). Hades' costuming in *Percy Jackson* not only removes his character from an archaizing context but places him within a distinctly contemporary setting, befitting the modern rock persona with whom he is explicitly compared.<sup>383</sup> The deliberate inclusion of props such as the wall of guitar amplifiers in the background or the piano and red SG guitar in the foreground, demonstrate the extent of *mise en scène* dedicated to this reference (fig. 3.14-15).<sup>384</sup> This reflects the film's modernizing approach to Greek myth, placing the narrative in a universe in which "modern and mythical worlds collide."<sup>385</sup> Thus this Hades and the demonic creatures must utilize other archaizing elements such as classical architecture, notably fluted columns and statues.<sup>386</sup> Steve Coogan's underworld palace is rife with such imagery (e.g. fig. 2.10). Likewise the demonic creatures, appearing exclusively within the world of man, are given numerous opportunities for this association. Both the Harpies and the elemental creature in *Clash of the Titans* appear alongside the city and people of Argos

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<sup>382</sup> See above.

<sup>383</sup> I.e. Grover exclaims "Stick to the Mick Jagger thing!"

<sup>384</sup> The piano and SG are further emphasized through the use of panning and close-up camera techniques. Although the piano and guitar provide a general association with the rock musician persona, the red S.G. guitar is stylistically indicative of the era in which Mic Jagger and the Rolling Stones first emerged. It is described as "one of the most original designs in rock" and was first introduced in 1961 with guitarists such as Pete Townsend (The Who), Angus Young (ACDC), Tommy Iommi (Black Sabbath) and Eric Clapton. See Epiphone (2014).

<sup>385</sup> See synopsis on 2010 DVD Release (Fox).

<sup>386</sup> Blanshard and Shahabudin (2011), 209, describe these as the most prominent pieces of classical *mise en scène*.

(e.g. fig. 3.46; cf. 1.11); and the demonic creature in *Percy Jackson* appears inside Camp Half-Blood, the only setting in the film largely untouched by modern influences (fig. 3.52).<sup>387</sup>

In turning to a mythic context, the use of narrative is particularly prominent. As Hades is a figure of myth, his inclusion immediately betrays this association, although this can be furthered by various methods. Films such as *Hercules in the Underworld*, *Percy Jackson* and *Clash of the Titans* all provide modern tellings of well-known myths for which classical accounts survive: the labours of Heracles;<sup>388</sup> Perseus slaying Medusa;<sup>389</sup> and Andromeda and the Sea Monster.<sup>390</sup> This immediately gives a sense of authenticity. In contrast, other films tell 'unknown myths' and thus require alternate mythological links. One prominent association derives from the use of canonical figures in traditional roles such as Zeus, as King of the gods and/or father of Heracles;<sup>391</sup> Hera, as the consort of Zeus;<sup>392</sup> Ares, as the god of violent war;<sup>393</sup> and Hercules or Perseus as heroes performing inhuman tasks.<sup>394</sup> Furthermore these characters may explicitly allude to canonical myths as if to suggest that they are of a similar nature and thus authentic: e.g. in *Hercules* Hades cites Pandora's Box, the Trojan horse and defeat of the Titans by Zeus as a paradigm for his evil plan. Other ways authenticity may be established are through the creation of 'new' characters with an onomastic association with mythical figures,<sup>395</sup> or with fictional but anachronistic names and backstories.<sup>396</sup>

Genre also assists in establishing a mythical context. Although this is a fluid concept, particularly when it comes to definition,<sup>397</sup> Hades can be identified as operating within a fantastical tradition. This may be achieved by defining fantasy as broadly as possible: the appearance of elements which represent a believable departure from reality.<sup>398</sup> When applied to classical films these elements form a tripartite formula: heroes/heroines as attractive, extraordinary figures who accomplish

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<sup>387</sup> The mythic nature of Camp Half-Blood is furthered by Grover revealing his natural satyr form within this locale.

<sup>388</sup> Apollod. *Bibl.* 2.4.12-5.12; Diod. Sic. 4.10.6-29.4; Eur. *HF* 348-441; Pind. fr. 169.

<sup>389</sup> Apollod. *Bibl.* 2.4.1-3; Hes. *Theog.* 274-281; [*Sc.*] 216-236; Pind. *Pyth.* 10.45-50.

<sup>390</sup> Apollod. *Bibl.* 2.4.3-5; Ov. *Met.* 4.669-759.

<sup>391</sup> E.g. Hes. [*Sc.*] 27-56; Hom. *Il.* 14.312-328. Cf. all filmic examples.

<sup>392</sup> E.g. Hes. *Theog.* 921; Hom. *Il.* 14.312-351. Cf. *Hercules in the Underworld*, *Hercules*, *Wonder Woman* and *The Brave and the Bold*.

<sup>393</sup> E.g. Hom. *Il.* 5.889-890. Cf. *Wonder Woman* and *Wrath of the Titans*.

<sup>394</sup> E.g. see above. Cf. *Hercules in the Underworld*, *Hercules*, *Percy Jackson*, *Clash of the Titans*, *Wrath of the Titans* and *The Brave and the Bold*.

<sup>395</sup> E.g. Triton, Venus, Arcadia and Prometheus in *The Brave and the Bold*, noting that these characters have nothing in common with their classical counterparts.

<sup>396</sup> E.g. Nikandros and Andronikus in *Hellhounds*, noting the classical spelling.

<sup>397</sup> Hardwick (2003), 76-77; Paul (2013), 1-35.

<sup>398</sup> Blanshard and Shahabudin (2011), 125-126; Solomon (2001), 131.

superhuman feats; creatures/monsters as figures of ‘otherness’; and the divine.<sup>399</sup> The inclusion of such figures, regardless of socio-cultural origin, assists in creating a sense of the mythic.<sup>400</sup> This accounts for the presence of non-Greco-Roman figures alongside Hades including the Djinn from Islamic/Arabic mythology;<sup>401</sup> the Kraken from Norse mythology;<sup>402</sup> and the demons Pain and Panic and hellhounds from Christianized/European mythologies.<sup>403</sup> Indeed, Hades’ character betrays a remarkably strong link with the fantastical. Although this is primarily due to his divinity, a topic addressed below, many other tropes also contribute: many of the fantastical creatures share a similar demonic appearance; the hybrid nature of Hades’ demonic creature form recalls many similar fantastical creatures found throughout the world’s mythologies;<sup>404</sup> the Harpy form, reminiscent of extinct evolutionary creatures such as pterodactyls, associates Hades with ‘lost’ historical periods; and Hades’ power over the fantastical is emphasized as many of the mythical creatures function as his minions (e.g. the Kraken).

## (ii) Divinity

Hades’ divinity is an essential part of his filmic character but one which reflects a more complicated interaction with mass culture. The difficulty lies in the “realism” required by fantasy: how is an abstract quality to be portrayed convincingly within a visual medium?<sup>405</sup> For this reason, the visual depiction of deities was highly limited for the majority of Hollywood’s history (spanning from the origins of cinema until the period directly prior to the turn of the 21<sup>st</sup> century).<sup>406</sup> Although this could be interpreted as a general aversion to religious material, as claimed by Father Andrew Greeley, the prominence of Biblical epic during the golden age of cinema (1927-1963) demands an alternative conclusion.<sup>407</sup> Why were pagan deities excluded while Judeo-Christian ones were not? Although the dominating Christian influence upon the censorship of mass culture during this period certainly provided some sway, even this does not account for why ‘pagan’ gods

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<sup>399</sup> Blanshard and Shahabudin (2011), 128; Winkler (2007a), 456-70. On the divine see below.

<sup>400</sup> Paul (2013), 107.

<sup>401</sup> *Clash of the Titans*.

<sup>402</sup> *Clash of the Titans*. In Apollodorus’ account of the myth of Andromeda (*Bibl.* 2.4.3), Poseidon sends a κῆτος, “a generalized sea monster.” The kraken fits this as a well-known sea monster from mass culture: e.g. *Pirates of the Caribbean: Dead Man’s Chest* (2006).

<sup>403</sup> *Hercules; Hellhounds* and *Percy Jackson*. Of course the hellhounds are also associated with antiquity in that they stand in for Cerberus.

<sup>404</sup> Consider the Chimera (lion, goat and snake) or Sphinx (human, lion and bird) in Greek mythology; the numerous animal-headed gods of Egyptian cult (e.g. Anubis, jackal-headed; Heqet, frog-headed); and mermaids (human and fish), fairies and angels (human and bird) from European folklore.

<sup>405</sup> Paul (2013), 109-110; Winkler (2007a), 456. Cf. Oldridge (2012), 86. For a brief outline of the major historical approaches see Paul (2013), 107-122.

<sup>406</sup> Ahl, (1991), 41; Greeley (1976), 71; Paul (2013), 107. See Solomon (2001), 1-35, for a survey of ancient world films up until the year 2000.

<sup>407</sup> Greeley (1976). Ahl (1991), 40, similarly notes the discrepancy created by Biblical epics.

became a staple in other media well before the silver screen, despite similar restrictions.<sup>408</sup> A combination of the nature of divine revelation and the development of the filmic medium provide an answer.

Biblical epic never faced the same challenges as Greco-Roman epic in depicting the divine. This is partially due to the nature of the divine revelation which it depicts, for it remains undeterred by considerations of medium.<sup>409</sup> In considering this, it is useful to divide the genre into two categories, derivative of the films' primary narrative: the Old and New Testaments. The former includes films such as DeMille's *Ten Commandments* (1956), an adaptation of the Exodus story (Exodus 1-20, 32), or King's *David and Bathsheba* (1956), based upon the well-known tale of biblical adultery (2 Samuel 11-12). In contrast, the latter was primarily focused upon the life of Christ, particularly the Passion narrative (Mark 14-15; Matt 26-28; Luke 22-23; John 12-19), and includes films such as *The Greatest Story Ever Told* (1965). Although both derive from the same theological standpoint, these two categories approach the divine in very different manners. This is primarily due to their subject matter: "[the former] revolves around the celestial, invisible deity generally known as Jehovah... [the latter] around the earthly, anthropomorphic Christ."<sup>410</sup> Jehovah's invisible nature requires no visual representation while allowing for a full scope of interaction via alternate manifestations.<sup>411</sup> Likewise as Christ's persona emphasizes his humanity rather than his divinity, befitting *Immanuel*, "God with us," such issues simply do not occur.<sup>412</sup> His divinity could be simultaneously expressed through his miracles, supernatural feats no mortal could achieve.<sup>413</sup> In contrast, the divinity of pagan deities proved difficult to convey convincingly, since they did not readily fit either paradigm. The exception was the semi-divine Hercules whose popularity within the peplum genre can be accounted for in that he, like Christ, presented an overtly human figure who also performed feats no mortal could achieve.<sup>414</sup>

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<sup>408</sup> Compare the "Motion Picture Production Code" (aka the "Hays Code") and the "Comics Code Authority" imposed some twenty years later. See Dethloff (2011), 108-114; Kovacs (2011), 8-9; Vaughn (1990).

<sup>409</sup> Of course the suitability of Biblical epic with regards to the Hays Code is another factor. See Vaughn (1990).

<sup>410</sup> Solomon (2001), 134. Cf. Paul (2013), 110.

<sup>411</sup> E.g. *The Ten Commandments* follows the biblical narrative in providing interaction via the burning bush (Exodus 3:2) and prophetic figures who act as Jehovah's mouthpiece (Exodus 3:10).

<sup>412</sup> See Isaiah 7:14; Matthew 1:22-23.

<sup>413</sup> E.g. the curing of the woman with no name portrayed by Shelly Winters in *The Greatest Story Ever Told* (cf. Luke 8:43-48).

<sup>414</sup> E.g. *Hercules* (1958). See Blanshard and Shahabudin (2011), 58-76; Nisbet (2006), 45-55, 64-66; Solomon (2001), 117-124.

As technology progressed into the realm of special effects (SFX), new possibilities emerged. The divine ‘otherness’ of pagan deities came to be represented by depicting them as much larger than their mortal counterparts. This technique was made popular by Ray Harryhausen in *Jason and the Argonauts* (1963): Hermes, having hidden his identity in the guise of an old man, reveals his true (and much larger) form to Jason at his temple (fig. 6.4); the entire Pantheon on Mt. Olympus appear as giants when Jason is made privy to the game of chess between Zeus and Hera (fig. 6.5); and Poseidon holds back a cliff face, allowing the Argo to pass through (fig. 6.6). This technique worked well since it not only provided the sense of realism required by fantasy, in keeping with contemporary SFX, but offered a physical commentary on the nature of the gods, specifically their relationship with mankind.<sup>415</sup> Films which utilized this trope consistently portrayed mankind at the mercy of the larger-than-life gods.<sup>416</sup> This was visually illustrated through another recurring trope: the Olympians ‘playing’ with the lives of the mortal characters either through clay models or chess games (e.g. fig 6.5).

In moving forward, modern film utilizes a different methodology again. While the larger-than-life trope may occasionally appear, its present use is limited to a tributary gesture, as seen in the opening of *Percy Jackson* (fig. 6.7). Modern film denotes divinity through visual displays of power and abilities beyond that of mortals. Consider the recent blockbuster *Immortals* (2011): the gods move unrestricted by time and space and with the ability to manipulate matter.<sup>417</sup> Furthermore, in contrast to ancient Greek thought, modern film has even become comfortable in removing a god’s immortality, as illustrated by *Wonder Woman*, *Immortals* and *Wrath of the Titans*.<sup>418</sup> The reason for this change cannot simply be a lack of realism, since the tributary references to larger-than-life gods prove that computer-generated-imagery (CGI) is more than capable of maintaining this historical trope. Thus this must reflect other developments within mass culture. It is notable that modern portrayals immediately draw comparison with contemporary superheroes and their overt displays of flight, super-strength and invulnerability.<sup>419</sup> This not only reflects the generalized belief held within mass culture that the gods fall into a similar fantastical category as superheroes, noting the declining influence of Christian culture and contemporary deism,<sup>420</sup> but also the “re-

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<sup>415</sup> Ahl (1991), 50-52; Paul (2013), 113-117; Solomon (2001), 113-115.

<sup>416</sup> E.g. *Jason and the Argonauts* (1963); *Clash of the Titans* (1981).

<sup>417</sup> E.g. when Ares attacks Hyperion’s men, he moves with such speed that the first man has not fallen before the last is slain. Zeus then appears and manipulates the nearby fire into a whip.

<sup>418</sup> In *Wonder Woman*, Ares is slain by Wonder Woman, while in *Immortals*, Ares is slain by Zeus and Athena, Heracles, Apollo and Poseidon die in battle against the Titans. *Wrath of the Titans* has already received extensive discussion above: 1.B.iii ‘Setting.’

<sup>419</sup> Pop (2013), 16-17. Cf. the Norse god Thor as a superhero e.g. *Thor* (2011).

<sup>420</sup> See Norris and Inglehart (2011). Cf. the decline of Hay’s Code, Vaughn (1990).

mythologizing” influence of Greek and Roman deities which occurred in the creation of many superheroes.<sup>421</sup>

In keeping with these developments, Hades’ filmic persona similarly demonstrates his divinity via supernatural powers. While his command of telekenesis, teleportation and metamorphosis has already been discussed, it is worth elaborating upon a single manifestation which has not received prior attention in this regard. This is Hades’ deal making, whereby his divine power is supplicated for another’s benefit. Protagonists often seek the restoration of a deceased loved one and thus Hades’ ability to restore the dead to life, demonstrated in *Hercules and the Underworld*, should be viewed as paranormal. More prominent, however, are those deals in which Hades actively imbues another figure with superhuman qualities so that they might act as his agent. This occurs in a number of films: in *Hellhounds*, Theron is restored to life and made invulnerable to mortal weapons; in *Clash of the Titans*, Calibos is empowered to fight harder, faster and stronger than all other mortals and his dismembered hand turns into a giant scorpion; and, in a unique variation, at the climax of *Wrath of the Titans* Hades gives up part of his ‘life-force’ to restore Zeus to full power so the two can attack Kronos and his army. These examples are all furthered by the visual displays of Hades imbuing the others with his divine power, as in *Clash of the Titans* with Hades breathing fire into Calibos (fig. 3.52), and in narrative terms, with the agent taking over Hades’ role as antagonist.

### **(iii) Hades and the Demonic**

Hades’ connection with the demonic is the most complex part of his characterisation. This is because there appears to be no classical precedent, unlike with Hades’ other defining features. In its most basic sense, this demonic label serves to identify those elements of Hades’ persona which relate to, or are characteristic of demons and/or evil spirits.<sup>422</sup> This is primarily illustrated by the resemblance of Hades’ persona to that of the Devil, who represents the epitome of the demonic within modern mass culture.<sup>423</sup> Sometimes this association is made explicit, as occurs in *Hercules* when Meg references Hades’ appearance with the phrase “speak of the Devil.” However, more commonly this is realised through shared iconography and narrative tropes. While it is important to illustrate how Hades’ persona interacts with this demonic imagery, an account must also be provided as to why this occurs, given the lack of classical precedent.

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<sup>421</sup> Dethloff (2011); Pop (2013), 16-17.

<sup>422</sup> OED s.v. “demonic.” For the application of this definition within mass media see *TV Tropes* s.v. “Our Demons Are Different.”

<sup>423</sup> *TV Tropes* s.vv. “Everybody Hates Hades”, “Satan.”

The use of shared iconography is one of the clearest visual links between Hades and the Devil. This is displayed prominently in Hades' demonic creature form with its use of unnatural, hybrid bodies; inhuman traits (e.g. fangs, claws and wings); and elemental associations with fire. Such tropes are similarly found in major filmic portrayals of the Devil.<sup>424</sup> Lord of Darkness from *Legend* (1985), (fig. 6.8); Devil dude from *Bill and Ted's Bogus Journey* (1991), (fig. 6.9); and Satan from *Little Nicky* (2000), (fig. 6.10), and from *Tenacious D in The Pick of Destiny* (2006), (fig. 6.11). Another example of shared visual tropes occurs with setting, particularly the use of darkness, subterranean caves, fire, the colour red, and an environment focused on desolation and punishment. While these tropes all feature prominently in the various filmic depictions of Hades' realm, they also feature in depictions of Hell, the primary locale of the Devil.<sup>425</sup> This is illustrated in films such as *Bill and Ted's Bogus Journey* (fig. 6.9); *Spawn* (1997), (fig. 6.12); *Little Nicky* (fig. 6.13); and *Constantine* (2005), (fig. 6.14).

Hades is further associated with the Devil through shared narrative tropes. One particularly obvious example is the 'deal with the Devil,' evoked through Hades' own deal making actions. In its broadest sense, this trope refers to a deal made with the Devil by which a mortal gains supernatural favours.<sup>426</sup> One of the most renowned historical examples, which has received extensive retellings in various media and languages, occurs in the tale of Faust when Faust agrees to exchange his soul for unlimited worldly pleasures and knowledge.<sup>427</sup> Filmic examples which portray a similar occurrence are many, with some of the more well-known examples including *Bedazzled* (1967), (2000); *Cross Roads* (1986); *O Brother, Where Art Thou?* (2000); and *Ghost Rider* (2007). Yet there is a significant difference between these portrayals and the same trope applied to Hades. Although a formative aspect of the 'deal with the Devil' is the exchange of an individual's soul for personal gain, Hades largely ignores the condition of one's soul. *Hellhounds* gets close to this motif since the context behind Theron's deal is soul-orientated: Tartarus is described as "the prison of all souls"; the seer explains that as Hades' bride, Demetria's soul will belong to him; and Nikandros states that dying in the underworld traps one's soul there. However, Hades' deal never mentions Theron's soul but rather the relief or increase of torture. *Hercules* is the only example

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<sup>424</sup> Oldridge (2012), 86-87. For more examples see *TV Tropes* s.vv. "Satan", "Big Red Devil." The Devil also appears in 'human form': e.g. *Constantine* (2005).

<sup>425</sup> Cf. *TV Tropes* s.v. "Fire and Brimstone Hell." Cf. *Hellhounds* which also offers a 'heaven' called Elysium, while Tartarus (Hades' realm) is exclusively for the "damned."

<sup>426</sup> Although this deal can technically occur with any 'demonic' being, it most commonly occurs with the Devil (as suggested by the trope's title). See *TV Tropes* s.v. "Satanic Archetype."

<sup>427</sup> Grim (1988).

to draw this connection explicitly. When Meg meets Hades in the forest, he alludes to a prior deal that they had made: her failure to persuade the river guardian results in the addition rather than subtraction of two years of service. The nature of this servitude is later divulged when Hades explains “You sold your soul to me to save your boyfriend’s life.” Furthering this narrative connection are several underworld beings with demonic associations who operate as Hades’ minions.<sup>428</sup> One of the more emphatic examples is *Hercules’* use of the demons Pain and Panic (fig. 2.16), although this should also be extended to include both the zombies in *Wonder Woman* (fig. 2.22-23) and hellhounds in *Hellhounds* and *Percy Jackson* (fig. 2.9, 10).<sup>429</sup> While demons have always been associated with the Devil, as their usage in the biblical tradition illustrates (e.g. Mark 3:22-26), zombies and hellhounds reflect more contemporary understandings of the demonic within modern mass culture. The appearance of zombie-like figures can be found as early as *The Epic of Gilgamesh* (VI.99-100),<sup>430</sup> yet their cinematic appearance derives from mass culture’s interpretation of Judeo-Christian apocalyptic traditions regarding the resurrection of the dead (in which the Devil also features prominently).<sup>431</sup> Likewise, mass culture has almost completely forgotten the rich mythic history of hellhounds in European folklore, preferring an almost exclusive Satanic association.<sup>432</sup>

There are also several more subtle connections between Hades and the Devil. These primarily occur in the atypical features of Hades’ persona, those which are unique to individual films. In *Wonder Woman*, Hades’ obesity is paired with a subtle use of *mise en scène*, emphasizing a wine glass and platter of grapes through extreme close-ups (fig. 1.3, 3.50-51). This decadent portrayal suggests a demonic link via the seven deadly sins, particularly those of gluttony (excessively consuming food), greed (desiring more servants) and sloth (failing to move).<sup>433</sup> In *Wrath of the Titans*, Hades’ primary prop is his pitchfork. In modern mass culture the pitchfork is an item which has become synonymous with the Devil even apart from other demonic associations. An example of this is found in advertising for the film *The Devil Wears Prada* (2006), (fig. 6.15), which

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<sup>428</sup> Many of these beings also share visual tropes with Hades’ person and thus also contribute to a visual association.

<sup>429</sup> A classical influence many exist for the hellhounds in that they can replace Cerberus.

<sup>430</sup> “I’ll raise up the dead to devour the living,/ The dead shall outnumber the living!” trans. Foster.

<sup>431</sup> See Paffenroth and Morehead (2012) for a collection of essays on this topic. See also Toppe (2011).

<sup>432</sup> White (1989), 285-286. e.g. the large black dogs of Satan and the Antichrist in *The Omen* (1976, 2006); invisible dogs controlled by demons such as Crowley, presently the King of Hell, in *Supernatural* (2005-present); and anthropomorphic canine demons in *Buffy: The Vampire Slayer* (1997-2003). Likewise with their appearance in literature and gaming: e.g. Anthony (1983); Gaiman and Prattchet (1990); Horowitz (2005); *RuneScape* (2001-present); *The Witcher* (2007); *Warcraft III: Reign of Chaos* (2002).

<sup>433</sup> This may also serve to associate Hades with a Greco-Roman mythic context either through Dionysus, the god of wine, via the drink and food; or through Nero (noting the Roman-style dress) as either an overweight figure (cf. Luc. 45-59) or general figure of excess as suggested by Ormand (2009), 228-230.



prominently displayed a pitchfork as an ironic play on the film's title, rather than denoting the Devil's actual appearance within the film. Even Hades' villain role can be interpreted as indicative of an association with the Devil.<sup>434</sup> As has been noted, Hades' villainy occurs in tandem with his demonic forms which also provide a visual link to the Devil. This association is furthered in *Wonder Woman* for Ares, the primary villain, is portrayed almost identically to the demonic Hades in the *Justice League* television episode "Paradise Lost" (2002) (cf. fig. 6.16-17). Also, Ares explicitly equates himself with the Lord of the Dead, resurrecting an army of zombie warriors and claiming "the time has come to spread my gospel of death... and now like Hades I wield dominion over the dead" (fig. 2.23). Underlying this is the assumption that the Devil personifies evil generally, a trait found in both the Judeo-Christian tradition and modern mass culture.<sup>435</sup>

In seeking a reason for Hades' demonic association, it should be considered whether Hades is simply meant to represent the Devil by an alternate name. This requires that Hades' persona be viewed as a single manifestation of a larger "satanic archetype."<sup>436</sup> Such a conclusion seems to be insinuated by Meg's casual statement "speak of the Devil" in *Hercules* and several historic precedents. In both the New Testament and Septuagint Ἅδης, "Hades," is utilized to describe the negative afterlife exclusively associated with Satan.<sup>437</sup> Further, recent scholarship has suggested Hades' classical persona influenced the development of the Devil's persona in later mass culture.<sup>438</sup> However, there are distinct differences separating Hades and the Devil.<sup>439</sup> Hades' figure remains fixed within the realm of Greco-Roman myth, an exclusively pantheistic setting incompatible with the strict concepts of deity found within Judeo-Christian theology (e.g. Deut. 32:39). Furthermore, there exist numerous other filmic figures who share similar demonic imagery but retain distinct identities separate from the Devil: e.g. the Balrog from *Lord of the Rings: The*

<sup>434</sup> *TV Tropes* s.v. "Bad Guys Do The Dirty Work", "Everybody Hates Hades."

<sup>435</sup> E.g. John 8:44; Acts 13:10; *Inflation* (1942); *Damn Yankees* (1958).

<sup>436</sup> *TV Tropes* s.vv. "Satanic Archetype", "Everybody Hates Hades."

<sup>437</sup> *TDNT* s.v. Ἅδης. For its usage in the New Testament see Matt. 11:23, 16:18; Luke 10:15, 16:23; Acts 2:27, 2:31; Rev. 1:18, 6:8, 20:13-14 (cf. ταρταρώσας, "having cast into Tartarus" in 2 Pet. 2:4). In the LXX Ἅδης simply replaces שְׁאוֹל, "Sheol" (e.g. Psalm 15:10). See Markos (2013), 7-14.

<sup>438</sup> Wray and Mobley (2005), 88-94.

<sup>439</sup> This requires Meg's earlier statement to be interpreted figuratively.

*Fellowship of the Ring* (2001), (fig. 6.18);<sup>440</sup> or Hellboy from *Hellboy* (2002) and *Hellboy II: The Golden Army* (2008), (fig. 6.19).<sup>441</sup>

It must be concluded that Hades' demonic attributes serve to align him with the broader setting of Hell (the realm which demons inhabit). This is the only explanation which makes sense of the variety of characters who utilize demonic traits and yet share no other commonality. Likewise, this accounts for similar visual traits between setting and person, such as the elemental association with fire. This link between demonic attributes and setting has always been a foundational aspect of Hell. In historical depictions, demonic iconography reflected a specific theological belief: Hell was a place of chaos, inverting the natural God-ordained order of things.<sup>442</sup> This accounts for demonic attributes such as the pitchfork, utilized as a chaotic weapon rather than for its ordinary function, or nudity, in contrast to godly robed figures such as angels or saints (fig. 6.20-22).<sup>443</sup> However, in realizing this conclusion within a modern context, it must be emphasized that Hell does not represent a single fixed concept since "conceptions of Hell have always reflected, imperfectly, the societies in which they exist."<sup>444</sup> Thus, what is it that Hell represents in modern mass culture and how is this applicable to Hades? Unlike historical depictions, such as Dante's "Inferno" which sought to amalgamate 'pagan' eschatology with the dominant view held by the Catholic Church,<sup>445</sup> Hell no longer maintains the same connection with Christian doctrine that it once did.<sup>446</sup> This reflects changes in Western society brought on by the rise of secularism and the diminished importance of the Church's role in defining contemporary culture.<sup>447</sup> Yet Hell cannot be considered entirely separate from the vast wealth of tradition which informs its modern reception. While it is true that Hell now represents a variable and complex synthesis of ideas,<sup>448</sup> there is a single aspect which continually recurs in modern media: Hell represents the dominant

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<sup>440</sup> Tolkien's posthumous work *The Silmarillion* clearly describes the Balrogs as demonic beings: "Dreadful among these spirits were the Valaraukar, the scourges of fire that in Middle-earth were called the Balrogs, demons of terror" (*Valaquenta* s.v. "Of the Maiar"). However, they are also described as servants to the Dark Lord and thus are certainly not homologous with the Devil.

<sup>441</sup> According to his mythos, Hellboy is a child of Azrael (a Duke of Hell) and the witch Sarah Hughes, with no mention of the Devil. This distinction is furthered as he fights against the forces of Hell. See Swenson (2010).

<sup>442</sup> Oldridge (2011), 81; Palmer (1992), 26-29

<sup>443</sup> Oldridge (2011), 81-82; Palmer (1992), 25-26.

<sup>444</sup> Bernstein (1986), quoting at p.79. See also Falconer (2010), 215; Jewett and Lawrence (2010), 657-661; Moreira and Toscano (2010), 1-2; Cf. Oldridge (2011), 102-103

<sup>445</sup> Bernstein (1986), 87-88; Markos (2013), 49-80; Silk, Gildenhall & Barrow (2014), 72-74.

<sup>446</sup> Bremmer (2002), 1. See Falconer (2010); Gambera (2010); King (2010); Swenson (2010).

<sup>447</sup> Jewett and Lawrence (2010), 667; Norris and Inglehart (2011). Cf. Bernstein (1986), 88-89.

<sup>448</sup> Falconer (2010), 221, states: "our relation to the Demonic other [i.e. Hell] has changed, or more accurately... there are more choices about how we might relate to the Demonic other."

portrayal of the underworld.<sup>449</sup> Thus Hades' demonic traits align him with Hell in order to illustrate his connection with the underworld generally. If "demonic" is simply redefined as "relating to the underworld," these attributes, which at first appear disconnected from Hades' classical persona, actually display an exceptional level of continuity between Hades' ancient and modern receptions. It is not Hades' persona which has changed, but the manner by which contemporary culture expresses and thus identifies Hades' association with the underworld.

## **(B) CONCLUSION**

The levels of interaction between Hades' character and modern mass culture are many and varied. This chapter has discussed the more dominant examples, as illustrated by Hades' defining traits: a Greco-Roman mythic context; divinity; and an association with the underworld. These traits were identified by examining the processes of adaptation which demonstrated Hades' medium-specific persona. Important themes included: recognition of historicity over accuracy; elements of fantasy; displays of superhuman abilities; and an association with the demonic. While the majority of these themes simply required detailing, the latter posed a potential problem by suggesting a disconnect between Hades' various receptions. However, a brief examination of the reception of the demonic and Hell proved that no such disconnect exists. The demonic simply represents a modern manifestation of Hades' relationship with the underworld, further illustrating the principles of change and continuity essential to reception.

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<sup>449</sup> Falconer (2010); Gambera (2010); King (2010); Swenson (2010).

## CONCLUSION

The Hades of modern film presents audiences with a highly varied figure and yet one which also adheres to a specific set of expectations. As the archetypal model has demonstrated, when viewed from a purely iconographical perspective, there is no sole defining persona: no visual or narrative elements recur identically within Hades' various presentations. However, when evaluated within a broader, iconological approach, this same variation betrays a subtle consistency. Three broad themes emerge: a Greco-Roman mythic context, Hades' divinity, and his association with the demonic (i.e. the underworld). Due to the wealth of association contained within mass culture, these recurring thematic threads do not need to be identically presented for a sense of continuity to be achieved. As long as these themes are present Hades is still recognisable whether he resembles Mick Jagger, the Devil, or something else entirely.

It is also through these themes that Hades' modern persona remains linked to the classical past. Although Hades' filmic iconography lacks any immediate correlation, as epitomized by the modern demonic imagery, these themes align well with the classical model. Hades was always a figure of myth (the Greco-Roman aspect being conveyed by the cultural-social context of antiquity); he was always considered divine; and his association with the underworld was an essential component of his identity. It is significant that while these themes have not changed over time, the manner by which contemporary culture expresses them has. Thus Hades' characterisation has undergone a reimagining. By acknowledging this, one is reinforcing Winkler's conclusion that invention and adaptation remain essential to modern receptions of mythological material. Such appropriation aligns itself with the fluid nature of myth and thus Hades' filmic presentation can only be understood as disconnected from his classical origins if the larger tradition of mythological reception is ignored.

In returning to contemporary mass culture, this thesis serves to point a way forward. Reception studies being what they are, these conclusions can only represent a snap-shot of a particular subject matter at a particular time in history. If Hollywood's present enthusiasm for producing mythological films continues on its current trajectory, it is likely that there will be many more representations of Hades in the near future (not to mention a host of other deities yet to be examined). Although this may increase the number of individual films available and the presentation of Hades' persona may undergo further adaptation in response to mass culture, it is possible to remain confident that the essential themes of Hades' persona are not bound to a particular era. They have already proven consistent over the thousands of years between Hades'

classical origins and the present day, despite the many significant movements within mass culture that have occurred in this time. This is not to suggest that the differences between ancient and filmic Hades should be overlooked, for these remain significant phenomena able to give great insight into the cultural thoughts of the periods that they reflect. Rather, the continuity which exists between these figures unites them more than their differences divide them. Hades has illustrated well the concepts of continuity and change which underpin reception studies.

The secondary objective of this thesis has also been achieved. This refers to the creation of a methodology for investigating the reception of classical filmic characters, taking into consideration the nature of the medium in question. The success of this methodology should not be judged by the conclusions which have been reached, for these remain indicative of broader trends found elsewhere in reception studies (i.e. the adaptability of myth). Rather it is the inclusion of more appropriate exemplars as evidence that is significant. The application of visual and narrative elements of modern film theory has allowed the medium in question to shape the nature of the inquiry. This consideration should remain essential to reception studies. The highly visual nature of this investigation is confirmed not least by the large volume of images in the attached appendix. There have also been several less striking benefits resulting from this methodology. Foremost was the creation of an archetypal persona as a reference point, rather than individually addressing each film. This allowed for the simultaneous examination of all exemplars, removing the unnecessary repetition which would have otherwise resulted. This comparative approach assisted greatly in highlighting Hades' defining tropes. Also, by applying a similar model to Hades' classical parallels, this allowed the primary focus of continuity with modern receptions to be immediately realised.

In returning to the opening question asked by this thesis, that proposed by Grover and *Percy Jackson*, there are several responses which can be given. Firstly, there is no particular form by which Hades is to be presented. There are, however, several themes which should be included in his portrayal in order to assist with recognition. Although a sense of continuity with Hades' classical origins is implicitly invoked through these themes, their differences should not be ignored. The development of Hades' character reflects important changes within modern mass culture, regardless of intentionality. Thus, whether in the form of Mick Jagger or the Devil, Hades proves to be a complex and interesting figure. The changes and continuity between his various receptions remain significant for reflecting upon both classical culture and contemporary society.



## FIGURES

Unless otherwise indicated, the following images are screenshots, taken by myself, from the films listed.

### (1) MODERN FILM: HADES



Fig. 1.1. Human form: *Hercules in the Underworld* (1994).



Fig. 1.2. Human form: *Hellhounds* (2009).



Fig. 1.3. Human form: *Wonder Woman* (2009).



Fig. 1.4. Human form: *Percy Jackson* (2010).





Fig. 1.5. Human form: *Clash of the Titans* (2010).



Fig. 1.6. Human form: *Wrath of the Titans* (2012).



Fig. 1.7. Human form: *Hercules: The Brave and the Bold* (2013).



Fig. 1.8. Demonic creature form: *Percy Jackson* (2010).



Fig. 1.9. Demonic creature form #1 (initial): *Clash of the Titans* (2010).



Fig. 1.10. Demonic creature form #1 (fireball): *Clash of the Titans* (2010).





Fig. 1.11. Demonic creature form #1 (maelstrom): *Clash of the Titans* (2010).



Fig. 1.12. Demonic creature form #2: *Clash of the Titans* (2010).



Fig. 1.13. Demonic person form: *Hercules* (1997).



Fig. 1.14. Demonic person form (spontaneous combustion #1, partial): *Hercules* (1997).



Fig. 1.15. Demonic person form (spontaneous combustion #2, complete): *Hercules* (1997).



Fig. 1.16. Demonic person form: *Throg* (2004).





Fig. 1.17. Demonic person form: *Hellhounds* (2009).

## (2) MODERN FILM: OTHER CHARACTERS



Fig. 2.1. Charon: *Hercules in the Underworld* (1994).



Fig. 2.2. Charon with Hades and the River of Souls: *Hercules* (1997).





Fig. 2.3. Charon: *Hellhounds* (2009).



Fig. 2.4. Charon: *Percy Jackson* (2010).



Fig. 2.5. Charon: *Clash of the Titans* (2010).



Fig. 2.6. Cerberus: *Hercules in the Underworld* (1994).



Fig. 2.7. Cerberus: *Hercules* (1997).



Fig. 2.8. Cerberus with Ares and Persephone: *Wonder Woman* (2009).





Fig. 2.9. Hellhounds with resurrected Theron: *Hellhounds* (2009).



Fig. 2.10. Hellhounds with Percy, Grover, Persephone and Annabeth: *Percy Jackson* (2010).



Fig. 2.11. Harpy with Ares, Persephone and unnamed soldier of Ares: *Wonder Woman* (2009).



Fig. 2.12. Fury: *Percy Jackson* (2010).



Fig. 2.13. The Fates: *Hercules* (1997).



Fig. 2.14. Stygian Witches: *Clash of the Titans* (2010).





Fig. 2.15. Queen Persephone with Percy: *Percy Jackson* (2010).

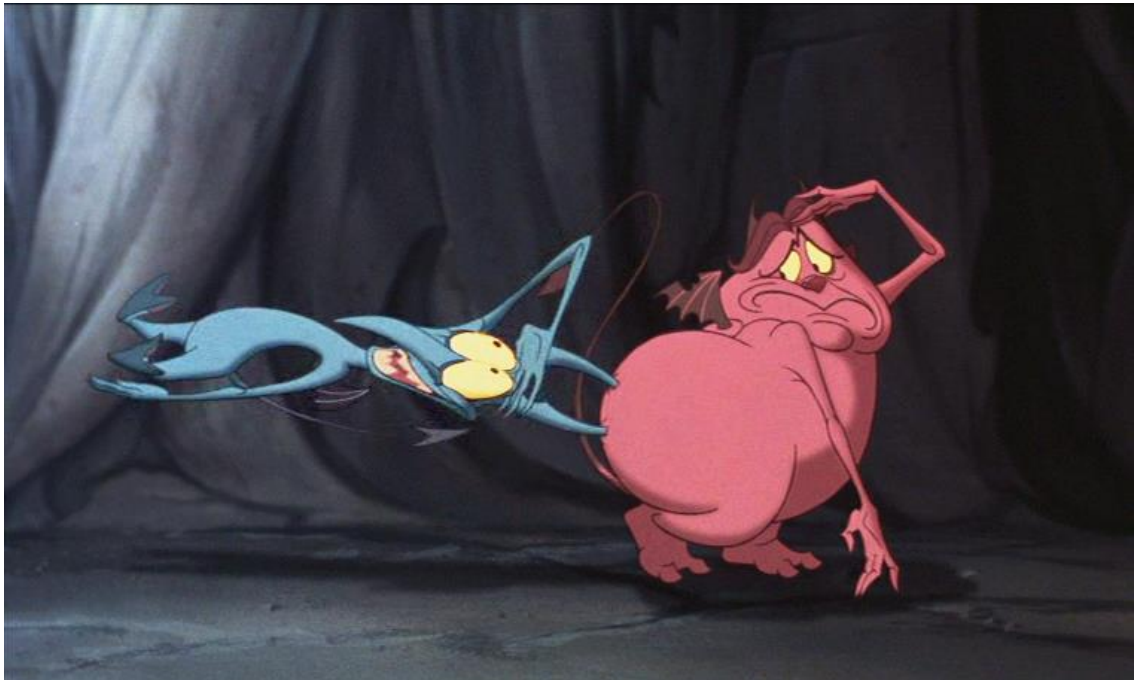


Fig. 2.16. Demons; Pain and Panic: *Hercules* (1997).



Fig. 2.17. Deceased; Snake-Woman: *Hercules in the Underworld* (1994).



Fig. 2.18. Deceased (villain); Eryx: *Hercules in the Underworld* (1994).





Fig. 2.19. Deceased (villain); Nessus: *Hercules in the Underworld* (1994).



Fig. 2.20. Deceased; Meg's soul with Hades and deified Hercules: *Hercules* (1997).



Fig. 2.21. Deceased; tortured soul: *Hellhounds* (2009).



Fig. 2.22. Deceased; Zombie Thrax: *Wonder Woman* (2009).

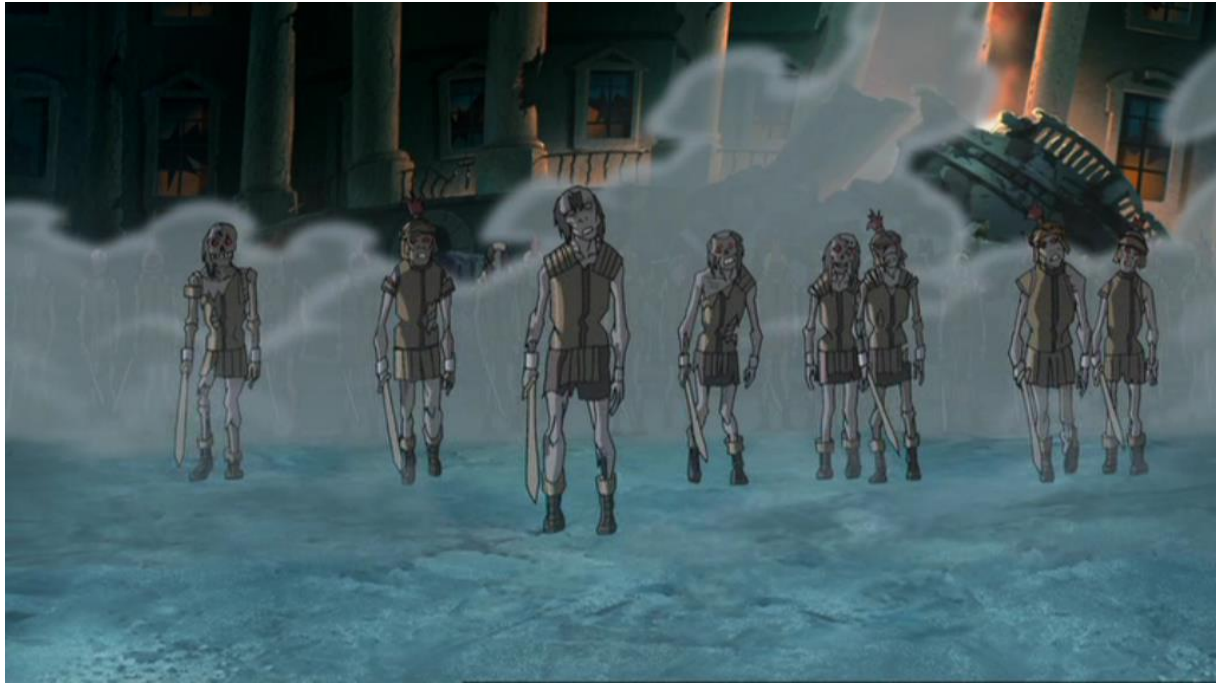


Fig. 2.23. Deceased; Zombie Amazonian Warriors: *Wonder Woman* (2009).



Fig. 2.24. Deceased; “The Souls” with Percy and mother: *Percy Jackson* (2010).





Fig. 2.25. Minion; Hydra: *Hercules* (1997).



Fig. 2.26. Minion; Cyclops: *Hercules* (1997).



Fig. 2.27. Minions; Titans: *Hercules* (1997).



Fig. 2.28. Minion; Nessus and Meg: *Hercules* (1997).





Fig. 2.29. Minion; Minotaur: *Percy Jackson* (2010).

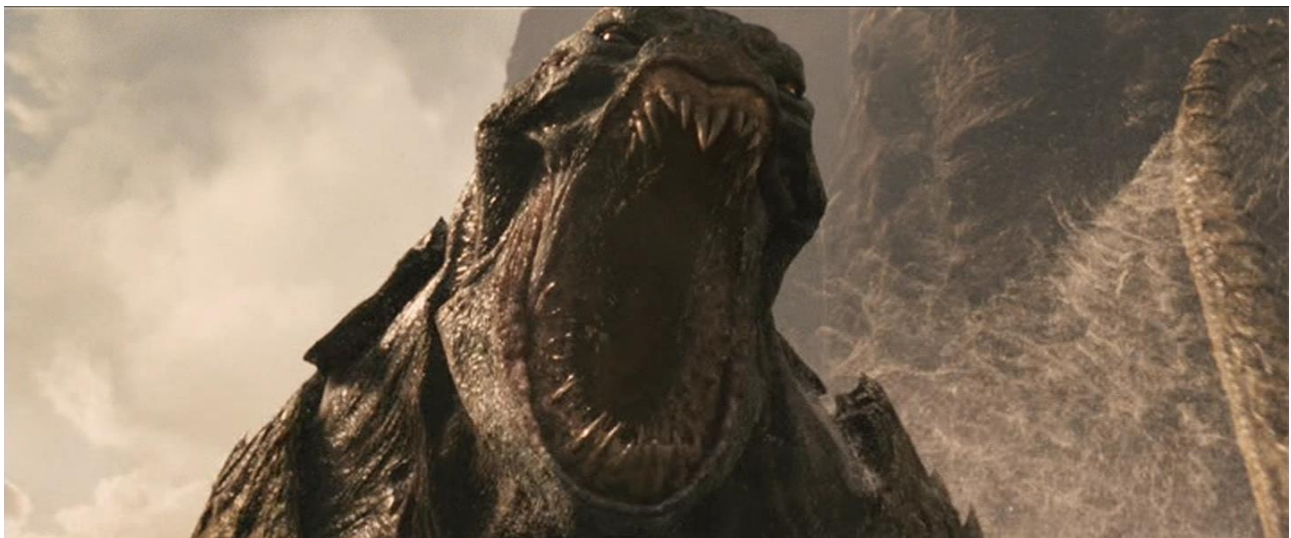


Fig. 2.30. Minion; Kraken: *Clash of the Titans* (2010).



Fig. 2.31. Minion; Calibos: *Clash of the Titans* (2010).



Fig. 2.32. Minions; Makhai: *Wrath of the Titans* (2012). Sourced *IMDb* [accessed December 15, 2015].





Fig. 2.33. Minion; Kronos: *Wrath of the Titans* (2012).



Fig. 2.34. Olympians; Athena, Zeus and Poseidon: *Percy Jackson* (2010).





Fig. 2.35. Olympians; Zeus: *Clash of the Titans* (2010).



Fig. 2.36. Olympians: *Hercules: The Brave and the Bold* (2013).



Fig. 2.37. Wreathed King Leander: *Hellhounds* (2009).



Fig. 2.38. Wreathed Wedding Party; Kleitos, Theron, Nikandros: *Hellhounds* (2009).





Fig. 2.39. Armoured Soldiers of Argos: *Clash of the Titans* (2010).



Fig. 2.40. Bare chested heroes; Hercules and companions: *Hercules: The Brave and the Bold* (2013).



Fig. 2.41. Hades empowering Calibos: *Clash of the Titans* (2010).

### (3) MODERN FILM: SETTING



Fig. 3.1. River Styx; Charon, Hercules and bottom of rift: *Hercules in the Underworld* (1994).

Fig. 3.2. River Styx: *Hercules* (1997). See Fig. 2.2.



Fig. 3.3. River Styx; Charon, Kleitos and companions: *Hellhounds* (2009).





Fig. 3.4. River Styx; Charon, Percy, Annabeth and Grover: *Percy Jackson* (2010).



Fig. 3.5. River Styx; Io, Perseus and companions: *Clash of the Titans* (2010).



Fig. 3.6. Prison and torture; Temple of the Damned: *Hellhounds* (2009).



Fig. 3.7. Prison and torture; the Lake of Fire: *Percy Jackson* (2010).





Fig. 3.8. Prison and torture; Tartarus, Kronos: *Wrath of the Titans* (2012).



Fig. 3.9. Labyrinth; Tartarus: *Hellhounds* (2009).



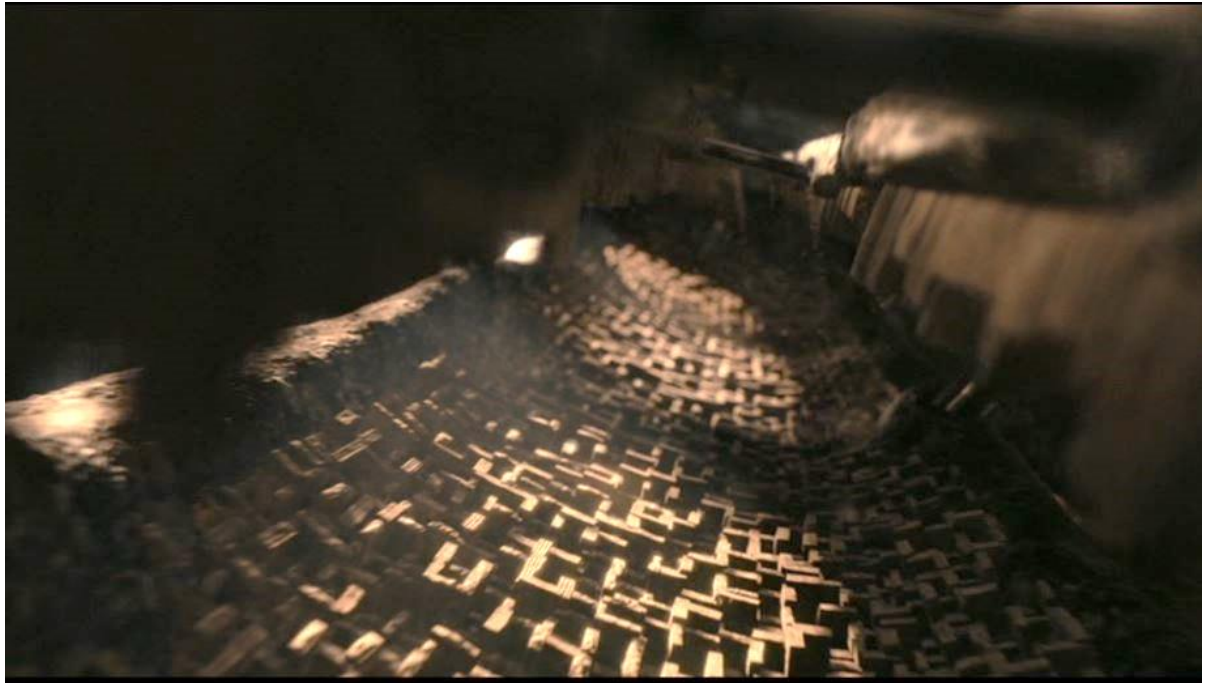


Fig. 3.10. Labyrinth; Hephaestus' passage into Tartarus: *Wrath of the Titans* (2012).



Fig. 3.11. Hades' Throne Room; underworld: *Hercules* (1997).



Fig. 3.12 Hades' Throne Room; Mt. Olympus: *Hercules* (1997).



Fig. 3.13. Hades' Throne Room: *Wonder Woman* (2009).



Fig. 3.14. Hades' Throne Room; piano and guitar amps: *Percy Jackson* (2010).



Fig. 3.15. Hades' Throne Room; guitar, fireplace and throne: *Percy Jackson* (2010).





Fig. 3.16. Portal; rift in earth's crust: *Hercules in the Underworld* (1994).



Fig. 3.17. Portal; gateway at Cerberus' watch post: *Hercules in the Underworld* (1994).



Fig. 3.18. Portal; created by Nessus: *Hercules in the Underworld* (1994).



Fig. 3.19. Portal; gateway on vase: *Hercules* (1997).



Fig. 3.20. Portal; wall of fire: *Hellhounds* (2009).

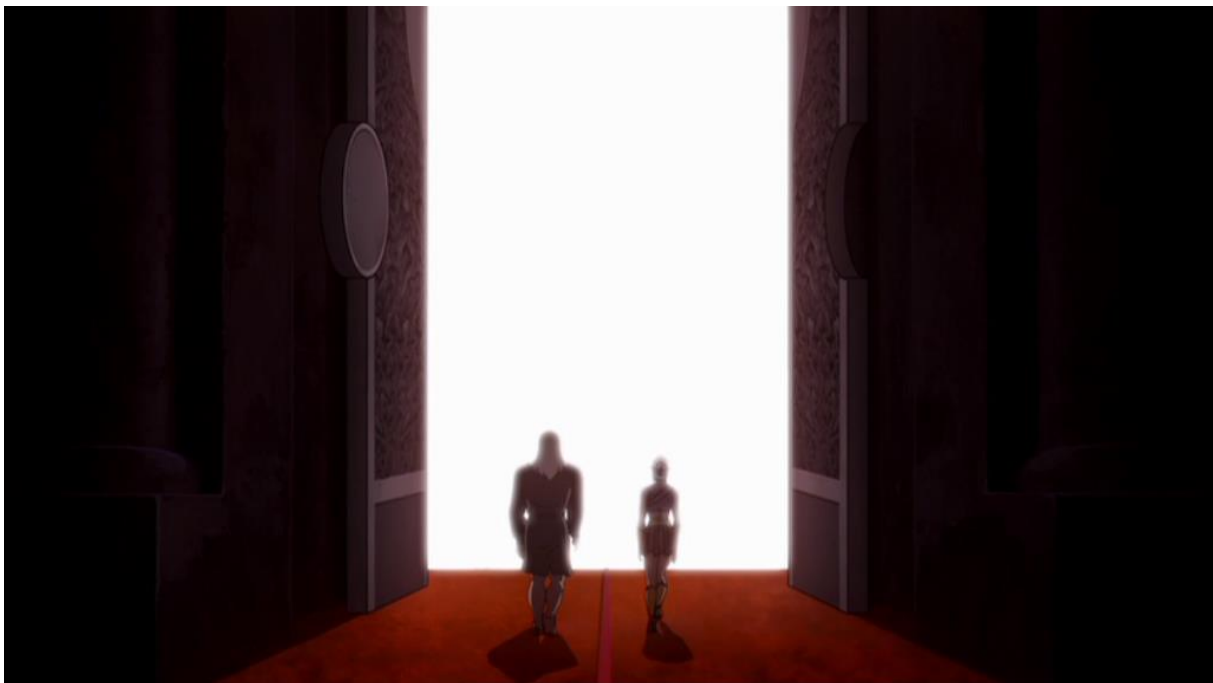


Fig. 3.21. Portal; Gates of Tartarus, Ares and Persephone: *Wonder Woman* (2009).





Fig. 3.22. Portal; under Hollywood sign: *Percy Jackson* (2010).



Fig. 3.23. Portal; rift in earth's crust: *Wrath of the Titans* (2012).



Fig. 3.24. Portal; into Tartarus labyrinth: *Wrath of the Titans* (2010).



Fig. 3.25. Darkness; Forest of Darkness: *Hercules* (1997).





Fig. 3.26. Darkness; Stadium, Hades with winged chariot: *Hercules* (1997).



Fig. 3.27. Darkness; Lair of Calibos: *Clash of the Titans* (2010).



Fig. 3.28. Fire; Lair of the villains: *Hercules in the Underworld* (1994).

Fig. 3.29. Fire: *Hellhounds* (2009). See fig. 3.20.

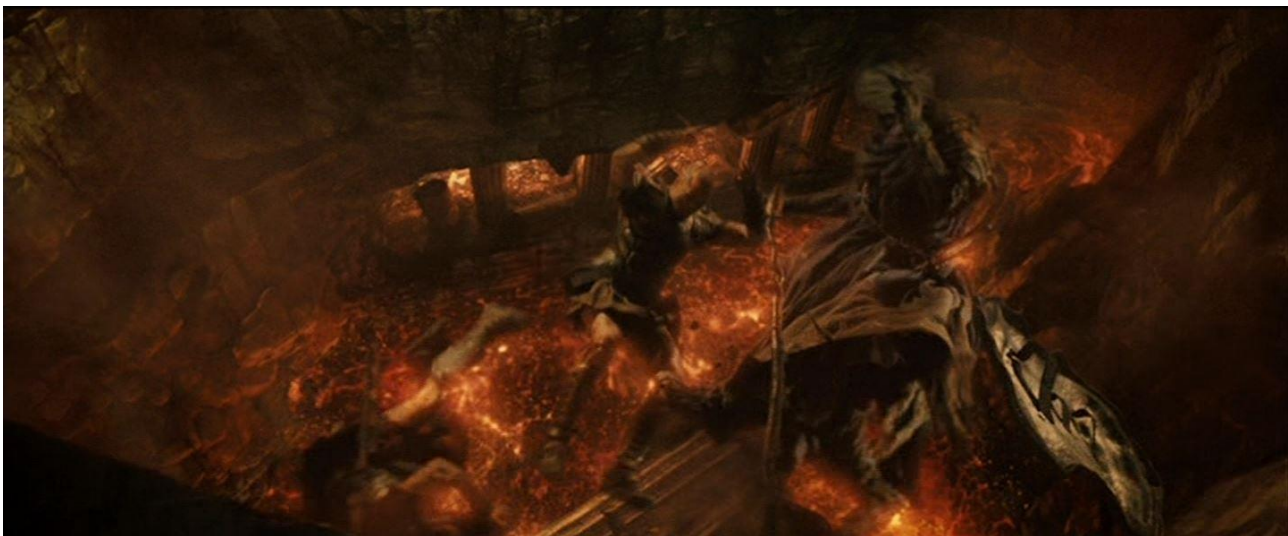


Fig. 3.30. Fire; inside Medusa's temple: *Clash of the Titans* (2010).

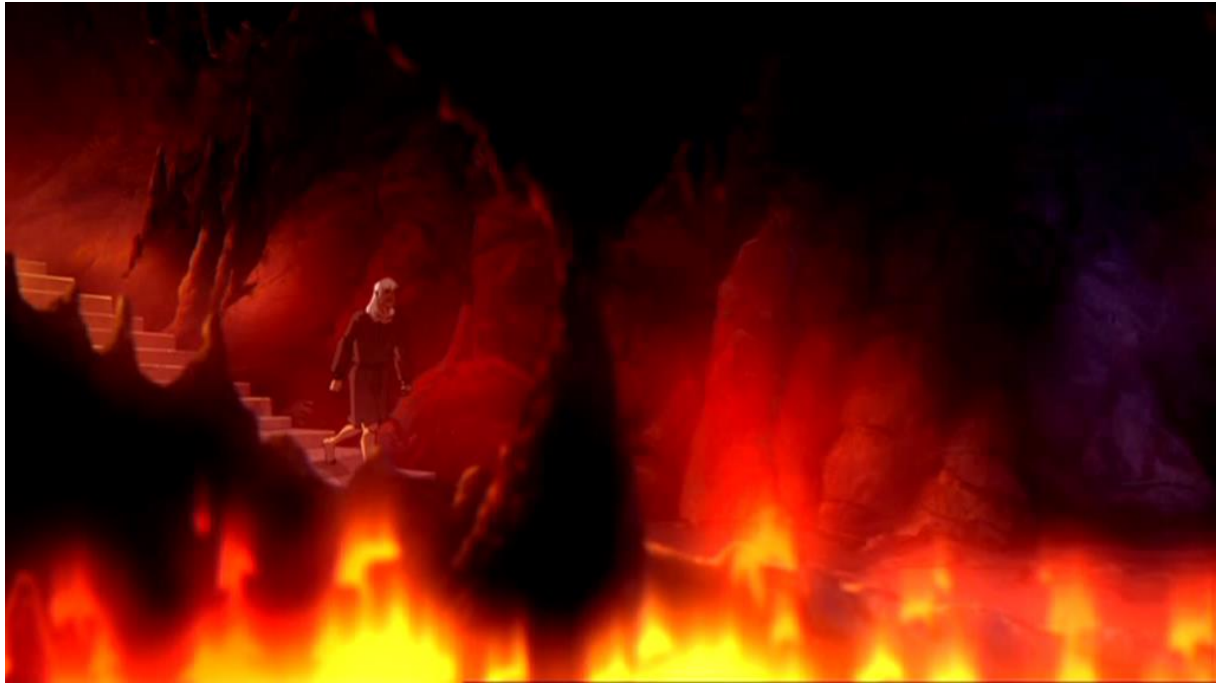


Fig. 3.31. Fire; stairs of descent: *Wonder Woman* (2009).



Fig. 3.32. Tomb; battle with Hydra: *Hercules* (1997).



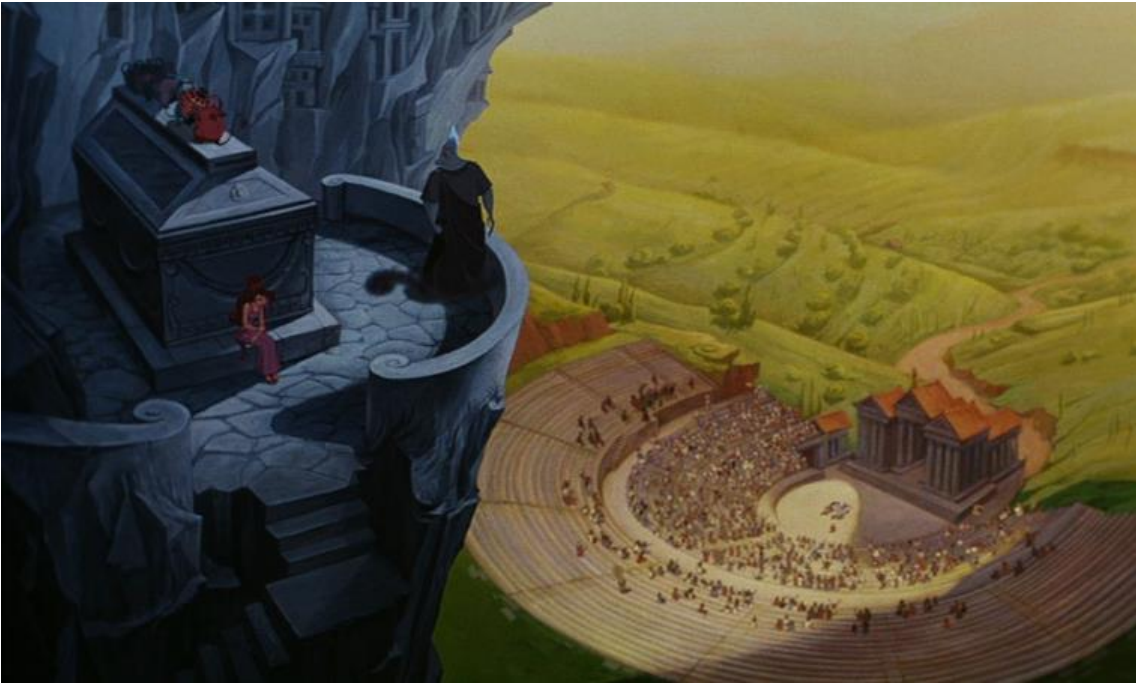


Fig. 3.33. Tomb; post-‘Zero to Hero’: *Hercules* (1997).



Fig. 3.34. Catacomb; Tartarus: *Hellhounds* (2009).



Fig. 3.35. Catacomb; Gates of Tartarus: *Wonder Woman* (2009).



Fig. 3.36. Cave; entrance to Hades: *Percy Jackson* (2010).



Fig. 3.37. Skulls; close up: *Hercules in the Underworld* (1994).



Fig. 3.38. Skulls; rattle: *Hercules* (1997).





Fig. 3.39. Skulls; mortality potion: *Hercules* (1997).



Fig. 3.40. Skulls; close up: *Percy Jackson* (2010).



Fig. 3.41. Elysian Fields; beautiful women: *Hercules in the Underworld* (1994).



Fig. 3.42. Lair of the Zombie Snake-Women: *Hercules in the Underworld* (1994).

Fig. 3.43. Lair of the Zombie Villains: *Hercules in the Underworld* (1994). See Fig. 3.28.





Fig. 3.44. Desert: *Hellhounds* (2009).

Fig. 3.45. Volcano (portal): *Hellhounds* (2009). See Fig. 3.20.



Fig. 3.46. Argos, Throne room; prior to Hades' entrance: *Clash of the Titans* (2010).



Fig. 3.47. Argos, Throne room; establishing shot: *Clash of the Titans* (2010).



Fig. 3.48. Argos, Throne room; darkened: *Clash of the Titans* (2010).





Fig. 3.49. Argos, throne room; post Hades' exit: *Clash of the Titan* (2010).



Fig. 3.50. Wine glass, extreme close-up: *Wonder Woman* (2009).



Fig. 3.51. Grapes, close-up: *Wonder Woman* (2009).



Fig. 3.52. Camp Half-Blood: *Percy Jackson* (2010).

#### (4) INTERACTIONS WITH ANTIQUITY: HADES.



Fig. 4.1. Hades seated with men.  
Attic black-figure amphora, manner of Painter of Louvre F6, c. 575-525 BCE.  
Hannover, Kestner Museum 1967.11.  
CVA Hannover, Kestner-Museum 1, 1638 6.1 (1967, 11).

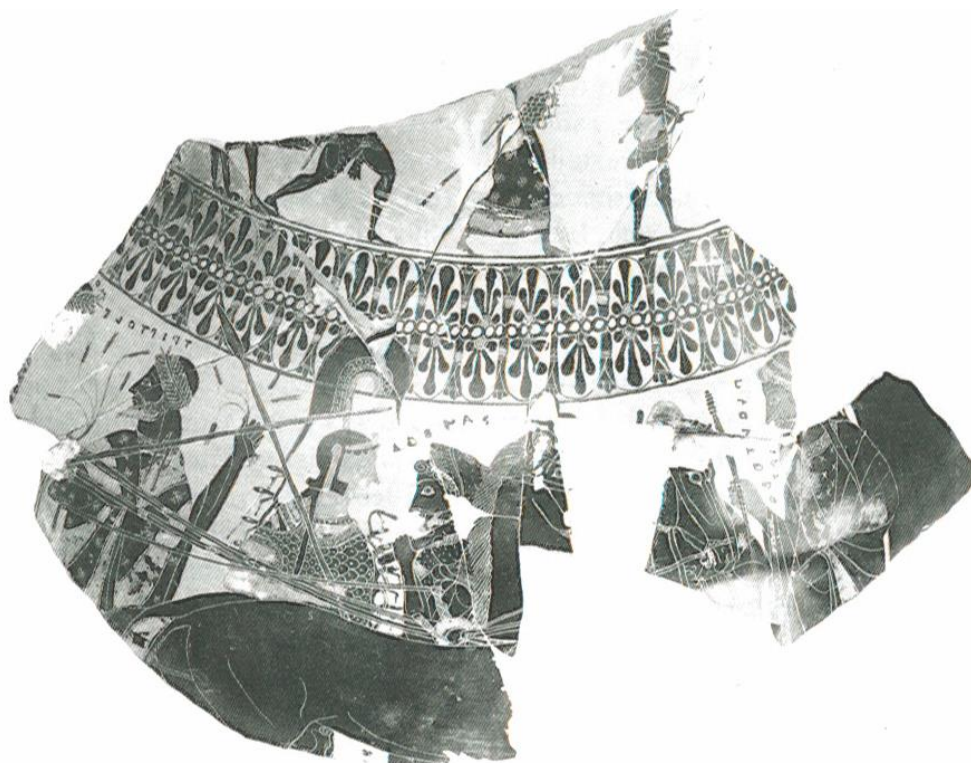


Fig. 4.2 Inscribed fragment of underworld scene: (Neck) Heracles and Cerberus; (Body) Demeter, Triptolemus, Athena, Heracles, Hermes, Hades (inscr. Πλουτοδοῦτας).  
Attic black-figure amphora fragment, manner of Exekias, c. 540-530 BCE.  
Reggio Calabria, Museo Archeologico Nazionale 4001; ABV 147.6, 714.  
Simon (1997), fig. 1.



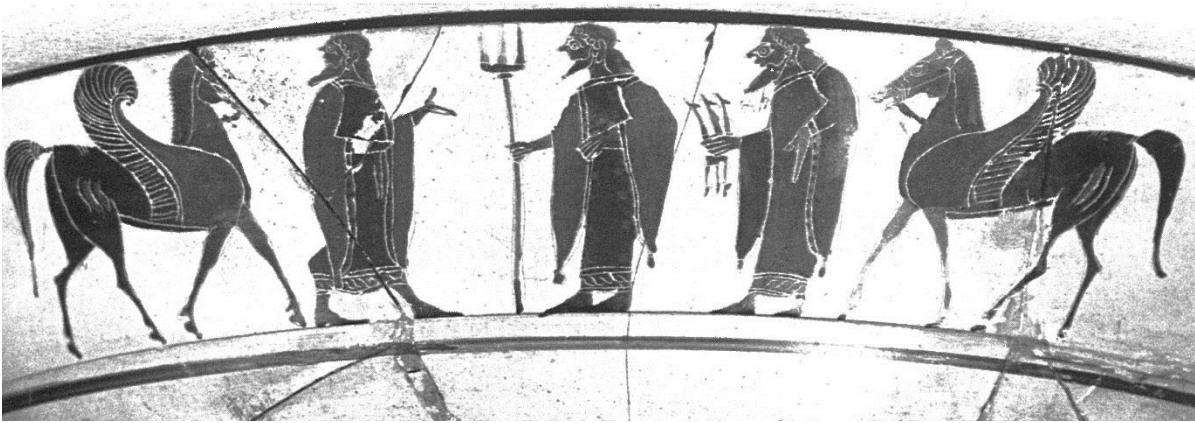


Fig. 4.3. Divine Assembly: Hades, Poseidon, Zeus.  
Attic black-figure Little Master cup, Xenokles Painter, c. 540-530 BCE.  
London, British Museum B425; ABV 184.  
*LIMC Hades 14\**.



Fig. 4.4. Heracles capturing Cerberus: Hades, Persephone, Hermes, Cerberus, Heracles, Athena.  
Attic black-figure hydria, Karithaios Painter, c. 530-520 BCE.  
Toledo, Museum of Art 1950.261.  
© Toledo Museum of Art.



Fig. 4.5. Heracles capturing Cerberus: Persephone, Iolaus, Cerberus, Heracles, Hermes, Athena, Hades.

Attic black-figure hydria, Antimenes Painter, c. 550-500 BCE.

Würzburg, Martin von Wagner Museum L308; *ABV* 267.19.

*LIMC* Hades 126\*.



Fig. 4.6. Underworld scene: Persephone, Sisyphus, Hades.

Attic black-figure amphora, Achelous Painter, c. 550-500 BCE.

Munich, Antikensammlung 1549; *ABV* 383.12.

*LIMC* Hades 121\*.





Fig. 4.7. Eleusinian scene: Demeter, Triptolemus, Kore, Hermes, Hades.  
Attic black-figure amphora, Keleos, c. 520 BCE.  
Würzburg, Martin von Wagner Museum L197.  
*LIMC Hades 34\**.



Fig. 4.8. Heracles capturing Cerberus: Athena, Heracles, Cerberus, Hades, Persephone.  
Attic black-figure amphora, Antiope/Leagros Group, c. 520-510 BCE.  
Vatican, Museo Gregoriano Etrusco Vaticano 372; *ABV* 368.107.  
*LIMC Hades 137\**.

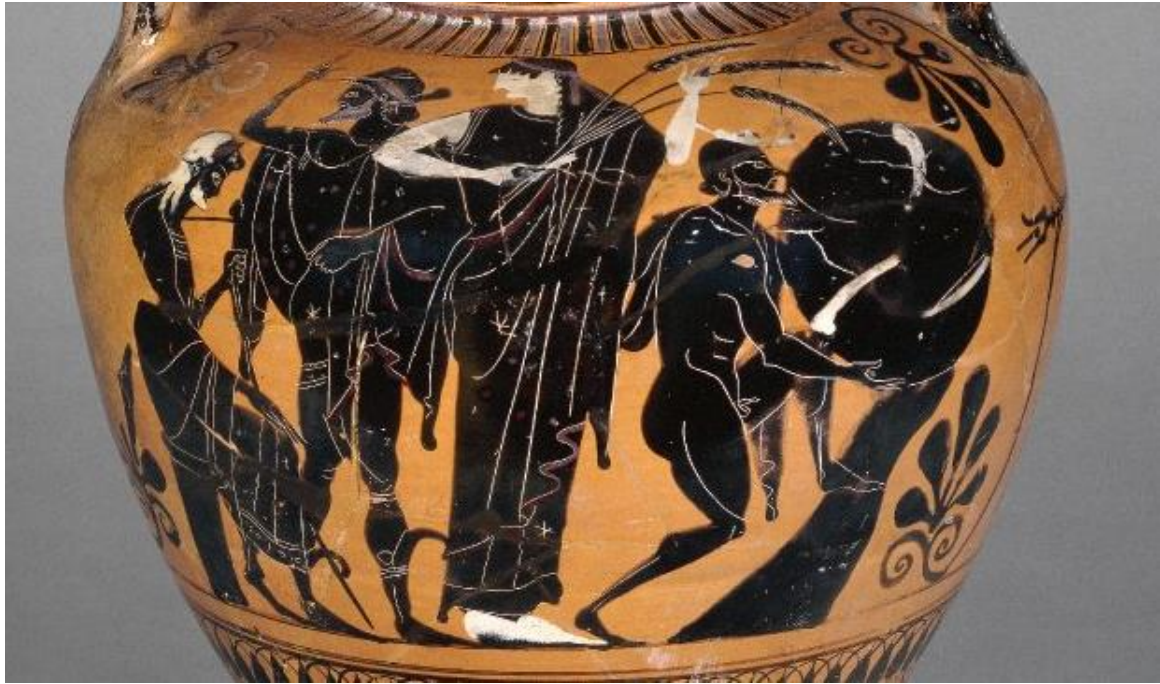


Fig. 4.9. Underworld scene: Hades, Hermes, Persephone, Sisyphus.  
Attic black-figure amphora, Leagros Group, c. 520-510 BCE.  
London, British Museum B261; ABV 373.176.  
© Trustees of the British Museum.



Fig. 4.10. Heracles capturing Cerberus: Athena, Hades, Persephone, Cerberus, Heracles.  
Attic red-figure cup, Aktorione Painter, c. 525-475 BCE.  
Altenburg, Staatliches Lindenau-Museum 233; ARV<sup>2</sup> 137.1.  
*LIMC* Persephone 268\*.





Fig. 4.11. Abduction/marriage of Persephone: Dionysus, Hades, Persephone, Heracles, Hermes, attendants.

Attic black-figure lekythos, Edinburgh Painter, c. 525-475 BCE.

Berlin, Antikensammlung F1998.

Hatzivassiliou (2010), pl. 7.2-3.



Fig. 4.12. Underworld scene: Hermes (right) leading Dionysus and women away from Hades (left).

Attic black-figure hydria, manner of Priam Painter, c. 525-475 BCE.

Florence, Museo Archeologico 3866.

Bérard (1974), pl. 19.66.

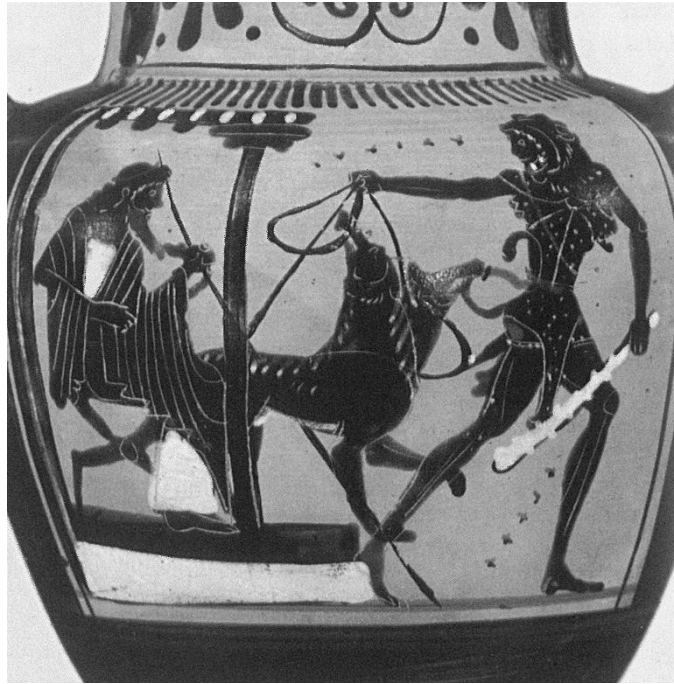


Fig. 4.13. Heracles capturing Cerberus: Hades, Cerberus, Heracles (nonsense inscriptions).  
Side B (not shown): Hermes, Athena.  
Attic black-figure neck amphora, Diosphos Painter, c. 500-490 BCE.  
New York, Metropolitan Museum of Art 41.162.178; *ABV* 509.155.  
*LIMC* Hades 147\*.



Fig. 4.14. Persephone and Hades.  
Attic red-figure amphora, Oinokles Painter, c. 480-470 BCE.  
Paris, Louvre G209; *ARV*<sup>2</sup> 648.25.  
*LIMC* Hades 20\*.



Fig. 4.15. Eleusinian scene: Kore, Kalamites, Hades (inscr. Θεός).  
Side B (not shown): Triptolemos scene.  
Attic red-figure dinos, Syleus Painter, c. 480-470 BCE.  
LA, J. Paul Getty Museum 89.AE.73.  
Clinton (1992), 188, fig. 44.



Fig. 4.16. Hades and Persephone.  
Body: Attic white ground lekythos, compare to Painter of Athens 12789, c. 500-450 BCE.  
Berlin, Antikensammlung 3276; ARV<sup>2</sup> 750.A.  
*LIMC* Hades 22\*.





Fig. 4.17. Eleusinian scene: Hades, Dionysus.  
Side B (not shown): Triptolemus, Mystai.  
Fragmented Attic red-figure stamnos, Berlin Painter, c. 470-460 BCE.  
Paris, Louvre 10798 ; ARV<sup>2</sup> 208.159.  
Genière (1988), 163, fig. 4.



Fig. 4.18. Eleusinian scene: Hades, dog, Kore, Triptolemus, Demeter.  
Attic red-figure amphora, Painter of London 95, c. 460 BCE.  
London, British Museum 1895,1031.1; ARV<sup>2</sup> 583.1.  
© Trustees of the British Museum.





Fig. 4.19. Eleusinian scene: Hades.

Side B (not shown): Demeter, Triptolemus.

Attic red-figure neck amphora, Group of Polygnotos, c. 475-425 BCE.

Cambridge (MA), Harvard Univ., Arthur M. Sackler Museum 1959.187; *ARV*<sup>2</sup> 1059.126.

*LIMC* Hades 38\*.



Fig. 4.20. Abduction of Persephone: Hades and Persephone.

Attic red-figure amphora, Oinokles Painter, c. 475-425 BCE.

Naples, Museo Archeologico Nazionale H3091; *ARV*<sup>2</sup> 647.21.

*LIMC* Hades 77\*.

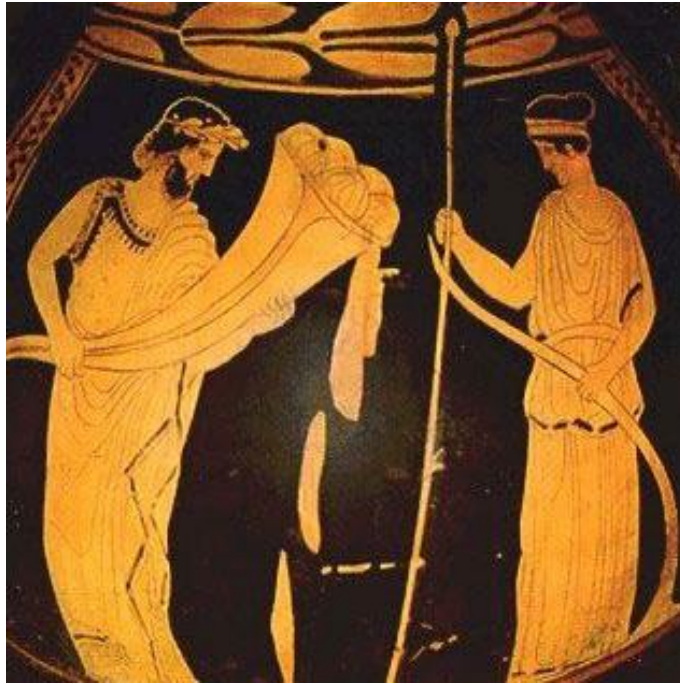


Fig. 4.21. Hades and Demeter.  
Attic red-figure pelike, Orestes Painter, c. 475-425 BCE.  
Athens, National Museum 16346; ARV<sup>2</sup> 1113.11.  
© www.theoi.com, K14.5, [accessed January 20, 2015].

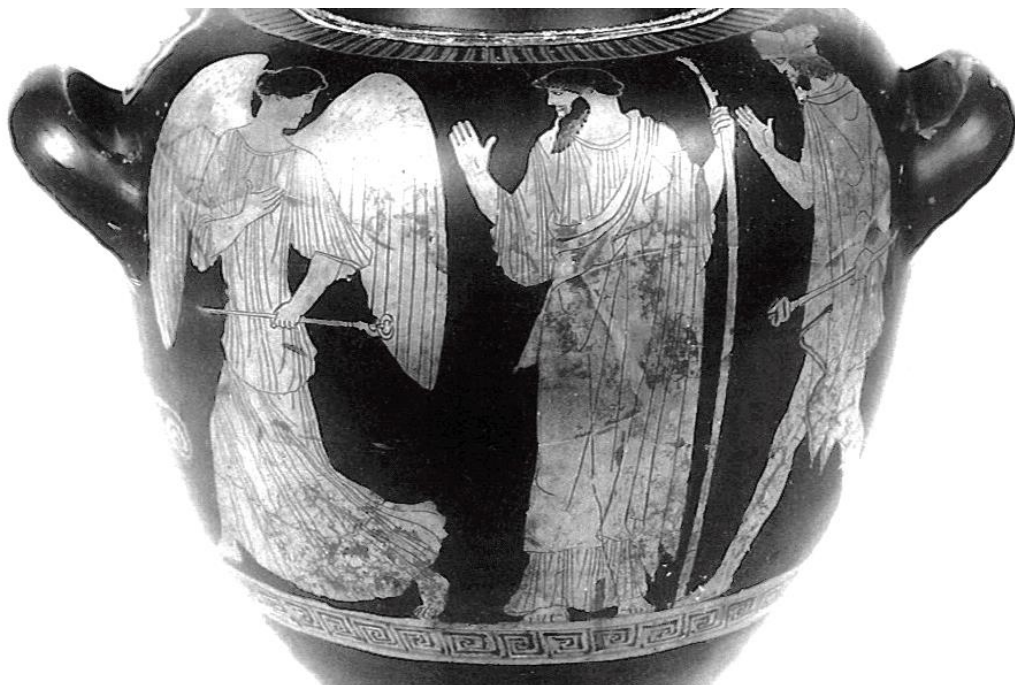


Fig. 4.22. Divine Assembly: Iris, Hades, Hermes.  
Attic red-figure stamnos, Achilles Painter, c. 475-425 BCE.  
London Market, Sotheby's.  
Oakley (1997), pl. 56.



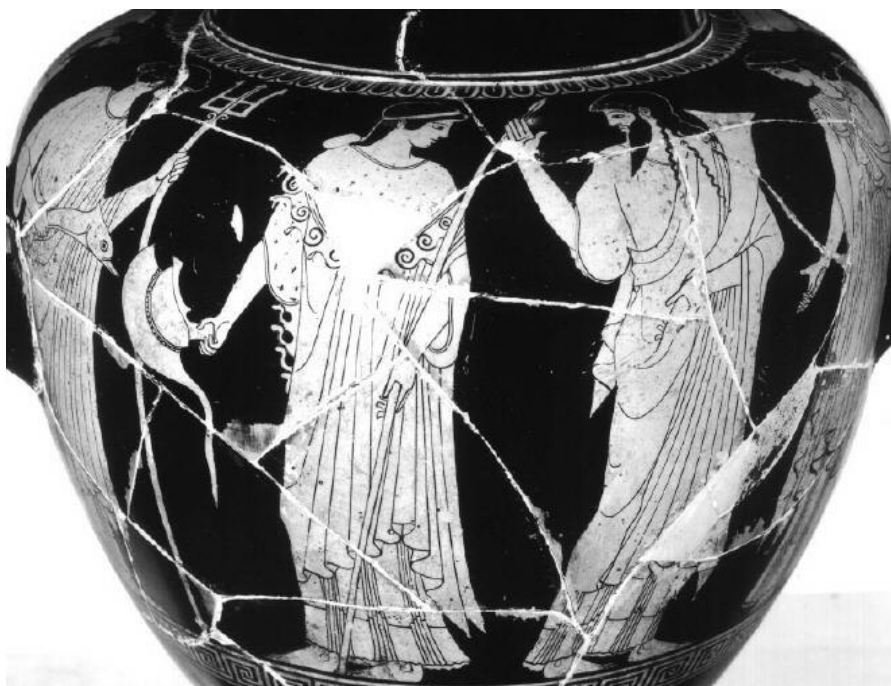


Fig. 4.23. Divine Assembly: Poseidon, Athena, Hades, Persephone.  
Attic red-figure stamnos, Providence Painter, c. 475-425 BCE.  
Paris, Louvre G370; ARV<sup>2</sup> 639.54, 1663.  
CVA Paris, Louvre 3, III.ID.6, 10.8.

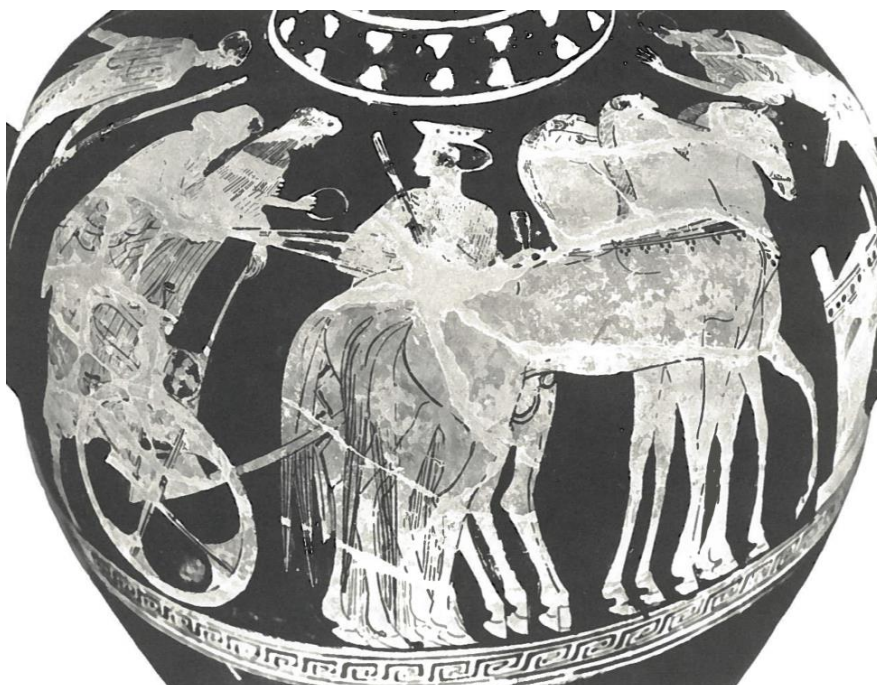


Fig. 4.24. Abduction of Persephone: Attendants, Hades, Persephone, Demeter, Hecate.  
Attic red-figure hydria, Painter of Tarquinia 707, c. 475-425 BCE.  
Würzburg, Martin von Wagner Museum L.535; ARV<sup>2</sup> 1112.3, 1684, 1703.  
CVA Würzburg, Martin von Wagner Museum 2, (H4307) 24.3.



Fig. 4.25. Underworld scene: Hades (inscr. Αἰδης), heroes (all inscr.).  
Attic red-figure calyx krater, Nekyia Painter, 475-425 BCE.  
New York, Metropolitan Museum of Art 08.258.21; ARV<sup>2</sup> 1086.1.  
© Metropolitan Museum of Art.



Fig. 4.26. Eleusinian scene: Persephone, Triptolemus, Hades.  
Attic red-figure neck stamnos, Polygnotos, c. 440-430 BCE.  
Florence, Museo Archeologico 75748; ARV<sup>2</sup> 1028.8.  
*LIMC* Hades 24\*.





Fig. 4.27. Eleusinian scene: Demeter, Hades (inscr. Πλουτών), Persephone.  
Attic red-figure amphora, Dinos Painter, c. 430 BCE.  
Trachones, Geroulanos 343; ARV<sup>2</sup> 1154.38.  
*LIMC* Hades 29\*.



Fig. 4.28. Eleusinian scene: Hades, woman with torch, Persephone.  
Side B (not shown): Triptolemus scene.  
Attic red-figure hydria, Painter of London E 183, c. 430 BCE.  
London, British Museum E 183; ARV<sup>2</sup> 1191.1.  
© Trustees of the British Museum.



Fig. 4.29. Underworld scene/Heracles capturing Cerberus: Athena, Hades, Heracles, Nike. Fragmented Attic red-figure krater fragments, unattributed, c. 450-400 BCE. Vathy, Museum. Schauenburg (1986), pl. 38.1.



Fig. 4.30. Heracles capturing Cerberus: Heracles, Hades, Athena. Attic red-figure bell krater, unattributed, c. 450-400 BCE. Benevento, Museo del Sannio 635. Vollkommer (1988), 45, fig. 57.





Fig. 4.31. Divine Assembly: (Tondo) Hades (inscr. Πλουτων), Persephone; (Exterior) Amphitrite, Poseidon, Hera, Zeus, Ganymedes (all inscr.).  
 Attic red-figure kylix, Kodros Painter, c. 430-20 BCE.  
 London, British Museum 1847,0909.6; ARV<sup>2</sup> 1269.3.  
 © Trustees of the British Museum.



Fig. 4.32. Unknown scene: Heracles (with cornucopia), Hades.  
Attic red-figure bell krater, school of the Jena Painter, c. 400 BCE.  
Athens, Kanellopoulos Museum 140.  
Schauenburg (1986), pl. 41.1.



Fig. 4.33. Unknown scene: Heracles carrying Hades, Hermes.  
Attic red-figure bell krater, Pourtales Painter, c. 400-300 BCE.  
Berlin, Antikensammlung 31094; ARV<sup>2</sup> 1446.2.  
Cohen (2006), 332, fig. 102.1.





Fig. 4.34. Heracles carrying Hades.  
Attic red-figure kylix, compare to Q. Painter, c. 400-300 BCE.  
Paris, Cabinet des Medailles 822; ARV<sup>2</sup> 1521.  
Vollkommer (1988), 45, fig. 58.

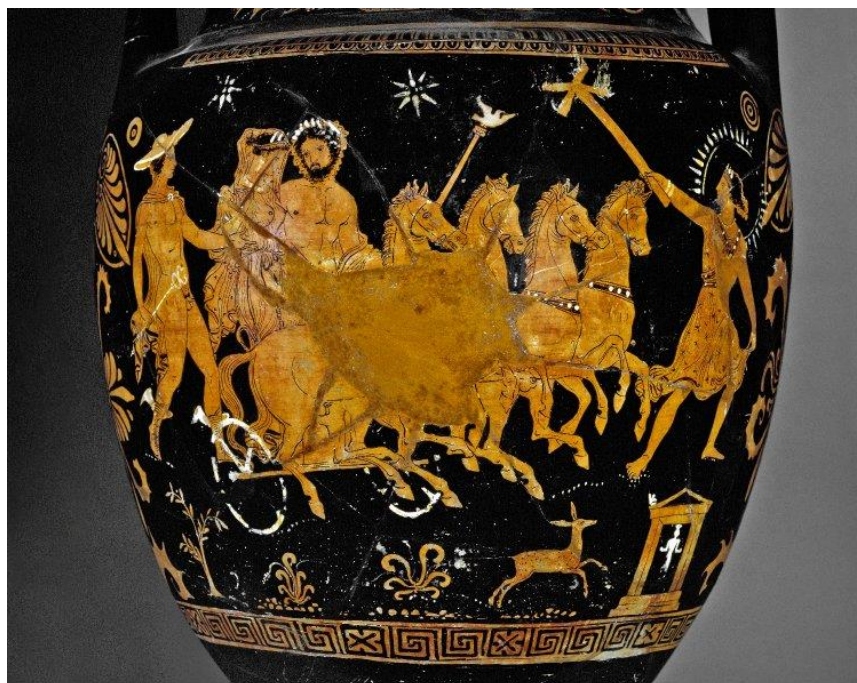


Fig. 4.35. Abduction of Persephone: Hermes, Persephone, Hades, Hecate.  
Apulian volute krater, Ilioupersis Painter, c. 360 BCE.  
London, British Museum F 277; *RVAp* I 193.5.  
© Trustees of the British Museum.



Fig. 4.36. Abduction of Persephone: Corybantes, Demeter, Hades (inscr.  $\text{HAID\AA\S}$ ), Persephone, Hermes, Hecate.

Apulian volute krater, Dareios Painter, c. 340-330 BCE.

Berlin, Staatliche Museen 1984.40.

© Antique collection; Staatliche Museen. Photographer: John Lawrence.



Fig. 4.37. Abduction of Persephone: Demeter, Persephone, Hades, winged Eros, Hecate, Hermes.

Apulian loutrophoros fragment, Dareios Painter, c. 340-330 BCE.

Port Sunlight, Lady Lever Art Gallery LL5040; *RVAp* II 501.63.

*LIMC* Hades 86\*.





Fig. 4.38 Abduction of Persephone: Hades, Persephone, charioteer; Athena, Demeter, Corybantes, Aphrodite, Eros, Zeus.  
Apulian hydria, Group of BM F308, c. 340-330 BCE.  
New York, Metropolitan Museum of Art 07.128.1; *RVAp* I 427.66.  
© The Metropolitan Museum of Art.



Fig. 4.39. Abduction of Persephone: Hermes, Hades, Persephone, Demeter; Eros, Aphrodite, Athena, Artemis, Apollo, Hermes, three girls.  
Apulian volute krater, follower of Baltimore Painter, c. 320 BCE.  
Basel Market; *RVAp Suppl.* 1 175.117a pl. 35.  
*LIMC* Hades 88\*.





Fig. 4.40. Underworld Scene: Hades, Persephone (centre); Megara, children (top-left); Orpheus, initiates (left); Sisyphus, Fury (bottom-left); Hermes, Heracles, Cerberus (bottom); Fury, Tantalus (bottom-right); three judges (right); Medea, Dioscuri (top-right).

Apulian volute krater, Underworld Painter, c. 320 BCE.

Munich, Antikensammlung 3297; *RVAp II* 533.282 pl. 194.

*LIMC* Hades 132\*.



Fig. 4.41. Abduction of Persephone: Girls with *pithoi*, Hermes, Eros, Hades, Persephone, Hecate.

Apulian hydria, school of Baltimore/White Sakkos Painters, c. 320-310 BCE.

Hamburg, Museum KG 1982/4; *RVAp* 871.57a, *Suppl. I*.183E.

*LIMC* Hades 89\*.



Fig. 4.42. Abduction of Persephone: Hades, Persephone.  
Not shown: Hecate, Eros, Hermes.  
Apulian hydria, White Sakkos Painters, c. 320-310 BCE.  
London Market.  
*LIMC* Hades 90\*.

## (5) INTERACTIONS WITH ANTIQUITY: OTHER FIGURES



Fig. 5.1. Europa atop Zeus (bull).  
Attic red figure Nolan amphorae, Achilles Painter, c. 450 BCE.  
Berlin, Staatliche Museen F. 2347; *ARV*<sup>2</sup> 989.25.  
*LIMC* Europe I 46\*.

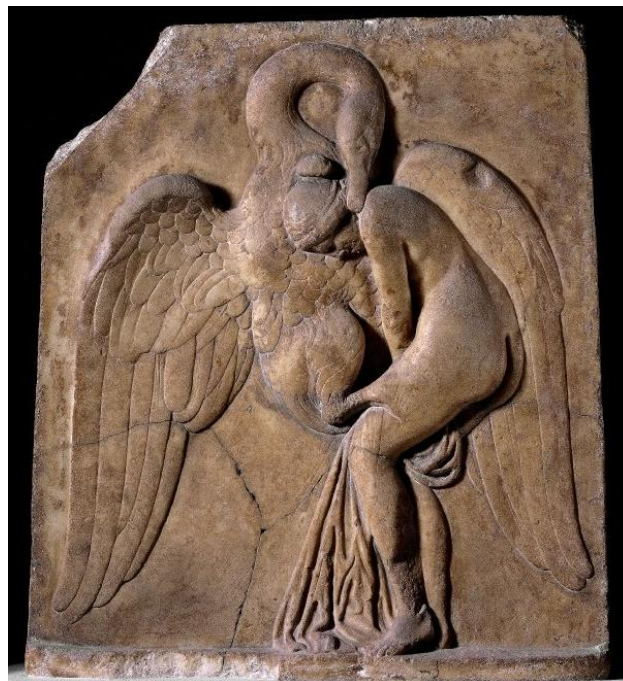


Fig. 5.2. Leda copulating with Zeus (swan).  
Marble relief, Argos, c. AD 50-100.  
London, British Museum 1973,0302.1.  
© Trustees of the British Museum.

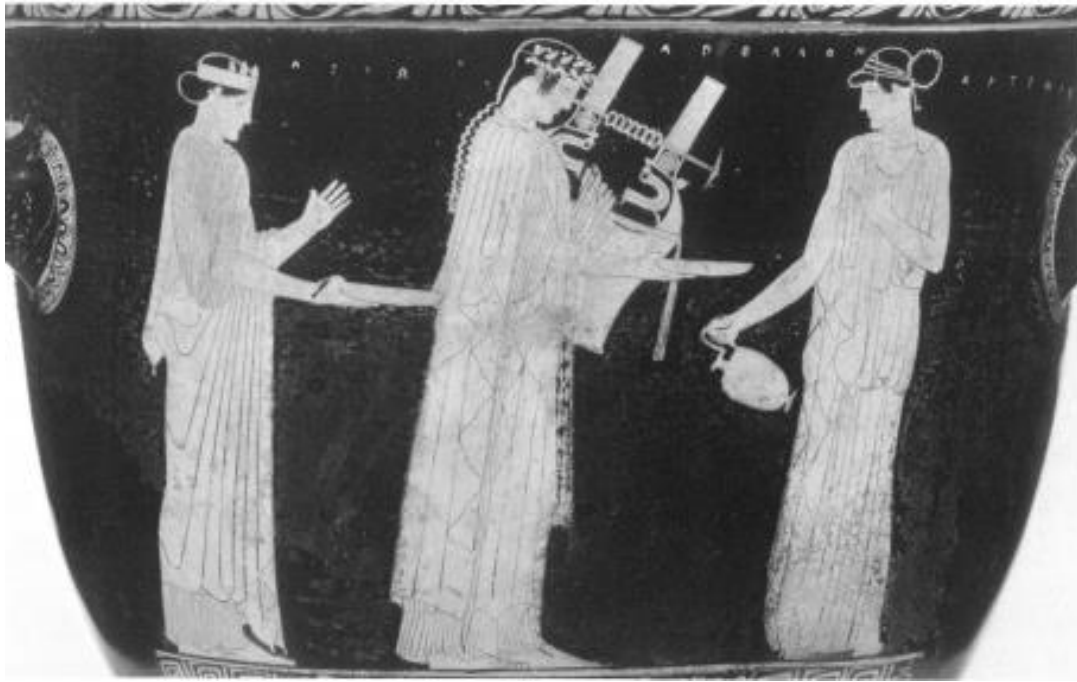


Fig. 5.3. Youthful Apollo: Leto, Apollo and Artemis.  
Attic red-figure krater, attributed to Villa Giulia Painter, c. 460-450 BCE.  
New York, Metropolitan Museum of Art 24.97.96; ARV<sup>2</sup> 619.17.  
*LIMC* Apollon 645A\*.



Fig. 5.4. Athena with helmet, shield, spear and aegis.  
Attic red-figure amphora, Andokides Painter, 575-550 BCE.  
Berlin, Antikensammlung F2159. ARV<sup>2</sup> 3.1, 1617.  
*LIMC* Athena 121\*.





Fig. 5.5. Ares with Boeotian shield, spear, helmet, greaves and breastplate (Francois vase).  
Attic black-figure volute krater, Kleitias, mid. 6<sup>th</sup> century BCE.  
Florence, Museo Archeologico 4209; *ABV* 76.1.  
*LIMC* Ares 74\*.



Fig. 5.6. Thanatos and Hypnos carry the body of Sarpedon.  
Red-figure calyx-krater, Euphronius, c. 515 BCE.  
Rome, Villa Giulia; previously New York, Metropolitan Museum of Art 1972.11.10; *Add* 405.  
© photo by Jaime Ardiles-Arce.





Fig. 5.7. Thanatos and Hypnos carry the body of a youth.  
White-ground lekythos, Sabouroff Painter, c. 450-440 BCE.  
London, British Museum 1884,0223.2; ARV<sup>2</sup> 851,272.  
© Trustees of the British Museum.



Fig. 5.8. Death of Talos with small Thanatos.  
Attic red-figure column-krater, unattributed, compared to Orpheus Painter, c. 440-430 BCE.  
Benevento. Museo del Sannio.  
Shapiro (1993), 160, fig. 124.



Fig. 5.9. Fury with snake.  
Attic black figure lekythos, Bowdoin Painter, c.460-450 BCE.  
Basle Lu60 (formerly Würzburg, Martin von Wagner Museum ZA I).  
*LIMC* Erinyes 1\*.



Fig. 5.10. Cerberus with snakes.  
Caeretan black-figure hydria, c. 530-20 BCE.  
Paris, Musée du Louvre E701.  
© Musée du Louvre.



Fig. 5.11. Medusa covered in snakes.  
 Attic black-figure olpe, Amasis Painter, c. 550-530 BCE.  
 London, British Museum 1849,0620.5; *ABV*<sup>2</sup> 153.32.  
 © Trustees of the British Museum.



Fig. 5.12. Small winged *eidolon*: Hypnos, Sarpedon, *eidolon*, Thanatos (nonsense inscriptions).  
 Attic black-figure neck-amphora, Diosphos Painter, c. 500 BCE.  
 New York, Metropolitan Museum of Art 56.171.25; *ABV*<sup>2</sup> 509.137.  
 © Metropolitan Museum of Art.





Fig. 5.13. Charon and winged *eidolon*.  
Attic white lekythos, Tymbos Painter, c. 475-450 BCE.  
Oxford, Ashm. Mus. G258 (547); ARV<sup>2</sup> 756.64.  
*LIMC* Charon I 3\*.

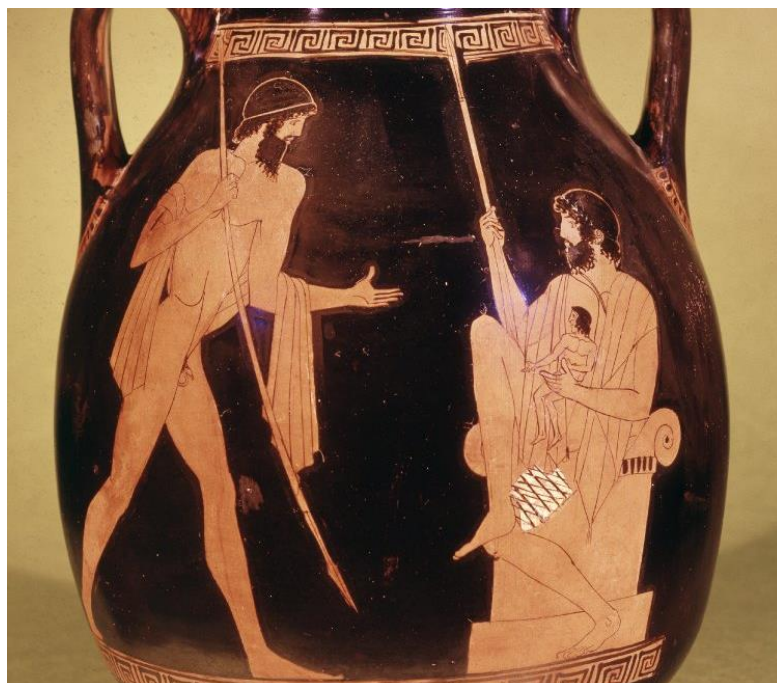


Fig. 5.14. Baby Orestes: Agamemnon, Telephus with Orestes.  
Attic red-figure pelike, near the Chicago Painter, c. 450 BCE.  
London, British Museum 1836,0224.28.  
© Trustees of the British Museum.

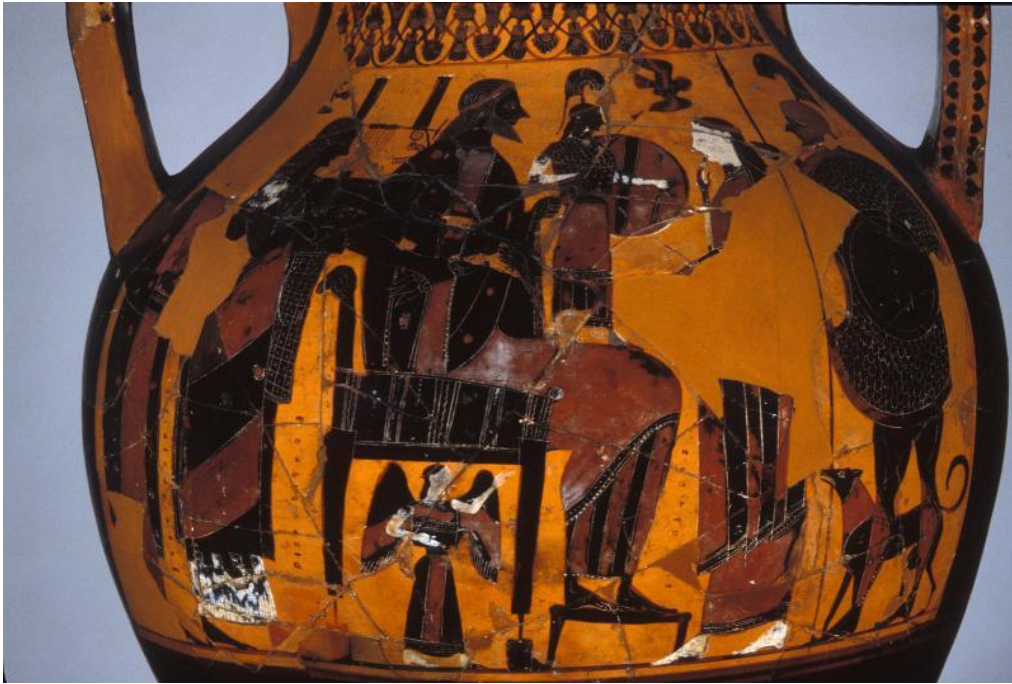


Fig. 5.15. Birth of Athena: Female figure, Apollo, Zeus with Athena, Eileithuia, female figure, Ares.

Attic black figure amphora, Painter of Berlin 1686, c. 550-540 BCE.

Pennsylvania, Penn Museum MS3441; *ABV*<sup>2</sup> 296.3.

© Penn Museum.



Fig. 5.16. Sacrifice of Polyxena.

Attic black-figure amphora, Timiades Painter, c. 570-560 BCE.

London, British Museum 1897,0727.2; *ABV*<sup>2</sup> 97.27.

© Trustees of the British Museum.





Fig. 5.17. Trojan War Scene.  
Chalcidian black-figure krater, Inscription Painter, c. 540-530 BCE.  
Würzburg, Martin von Wagner Museum L160.  
Woodford (2003), 16, fig. 6.



Fig. 5.18. Heracles and the Cretan Bull.  
Attic red-figure calyx crater, Cecrops Painter, late 5<sup>th</sup> cent. BCE.  
Adolpseck, Landgraf Philipp of Hesse 77; ARV<sup>2</sup> 1346.1.  
*LIMC* Herakles 2310\*.



Fig. 5.19. Theseus and the Marathonian Bull.  
Attic red-figure pointed amphora, Syleus Painter, c. 470 BCE.  
Brussels, Royal Museum R 303; ARV<sup>2</sup> 249.6, 1639.  
*LIMC* Theseus 190\*.

## (6) INTERACTIONS WITH MODERN MASS MEDIA



Fig 6.1. Hades, volume 2 earlier form: *Wonder Woman* #2.12, 17.





Fig. 6.2. Hades, volume 2 later form (front); Cerberus and other demonic beings (behind): *Wonder Woman* #2.216, 21.



Fig. 6.3. Riordan's map of the underworld: Riordan (2014b).



Fig. 6.4. Hermes' true form: *Jason and the Argonauts* (1963).





Fig. 6.5. The gods on Olympus (playing chess): *Jason and the Argonauts* (1963).



Fig. 6.6. Poseidon holding back a cliff: *Jason and the Argonauts* (1963).



Fig. 6.7. Large Poseidon: *Percy Jackson* (2010).



Fig. 6.8. Lord of Darkness: *Legend* (1985).





Fig 6.9. Devil Dude and Hell: *Bill and Ted's Bogus Journey* (1991).



Fig. 6.10. Satan: *Little Nicky* (2000).



Fig. 6.11. Satan: *Tenacious D in the Pick of Destiny* (2006).



Fig. 6.12. Hell: *Spawn* (1997).



Fig. 6.13. Hell: *Little Nicky* (2000).

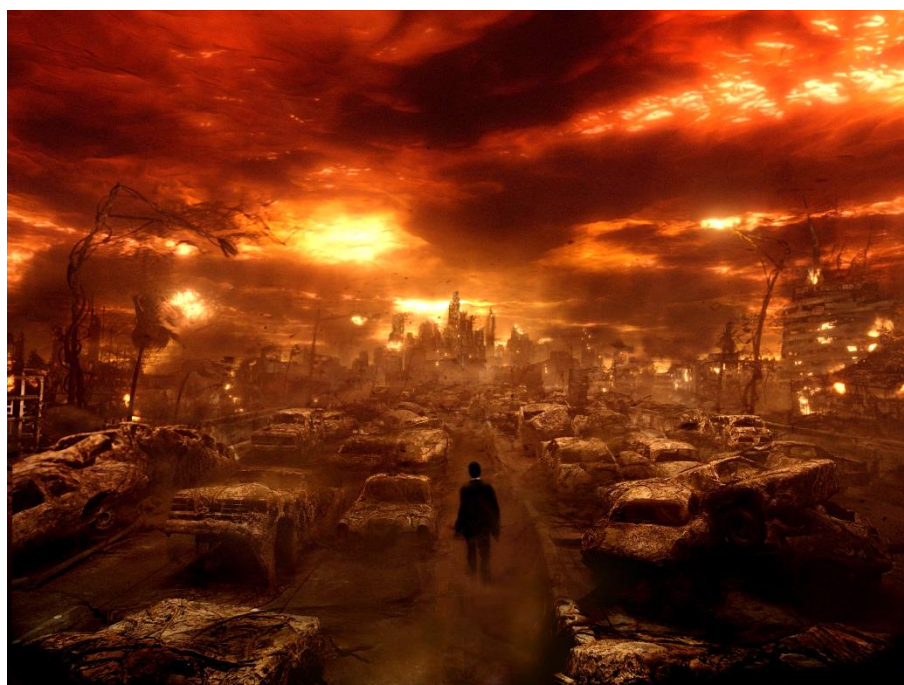


Fig. 6.14. Hell: *Constantine* (2005).



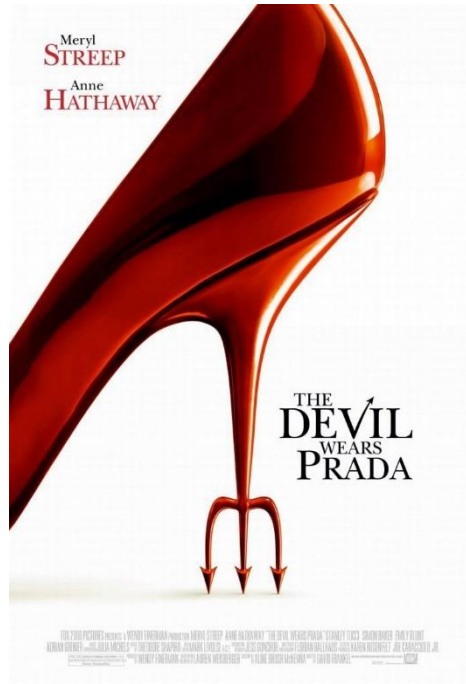


Fig. 6.15. Film Poster: *The Devil Wears Prada* (2006). Sourced IMDb [accessed February 25, 2015].



Fig. 6.16. Ares, demonic person: *Wonder Woman* (2009).



Fig. 6.17. Hades, demonic person: "Paradise Lost," *Justice League* (season 1, episode 8; 21 Jan 2002).



Fig. 6.18. The Balrog and Gandalf: *Lord of the Rings: The Fellowship of the Ring* (2001).



Fig. 6.19. Hellboy: *Hellboy* (2004).



Fig. 6.20. *The Baptistery Mosaic of "Hell."*  
Florence, Thirteenth century.  
Nassar (1993), 55, pl. 1.



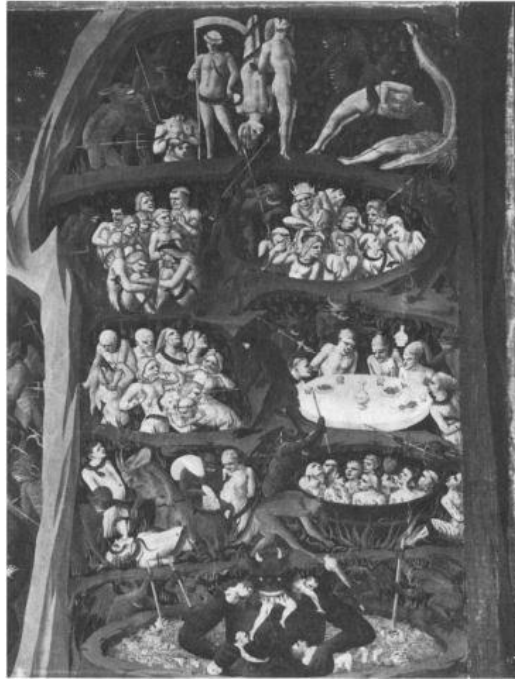


Fig 6.21. *Fra Angelico, "Hell" portion of Last Judgment wall panel.*  
 Florence, San Marco Museum, 1432-1433.  
 Nassar (1993), 88, pl. 7.



Fig. 6.22. Engraving of drawing on Dante's *Inferno*.  
 Gustave Doré, 1861.  
 Nassar (1994), 254.

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