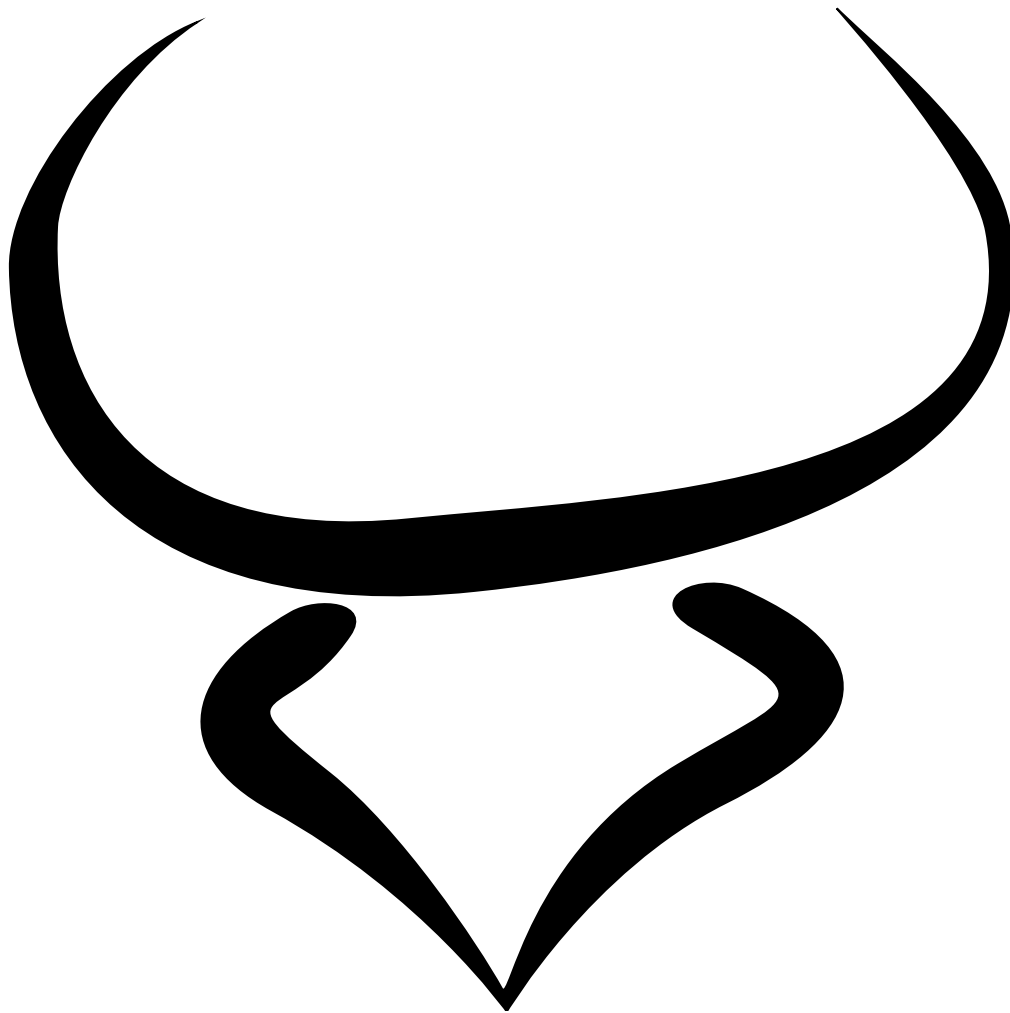


# Teacher's Companion™

for *Perseus*® 2.0

## **Mycenae & Crete**

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**AbleMedia**



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for *Perseus*® 2.0

## Mycenae & Crete

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# Strategies for Using *Perseus* in the Classroom

## I. How You Make a Good Start

Students' first impression of a software program has a lasting effect on their willingness to use the program. *Perseus* is no exception. While it is relatively user friendly, the volumes of information it contains can be overwhelming. To preclude the huge *Perseus* database from being intimidating, an instructor must teach students how to use the *Perseus* program. Students who are computer literate might easily grasp the mechanics of using the program, but they are unlikely to learn how to *think* with *Perseus* without careful instruction and practice. On their own, students are likely to learn how to use the basic menus and buttons in *Perseus* quickly but then begin to surf through the program in a random search for entertainment while actually learning very little. Exploration is vital, of course, but it will not get the assignment done; this takes skills that can be developed only through directed learning. So a student's first few encounters with *Perseus* must be structured.

## II. How You Create a Learning Environment

"What are my objectives?" When you bring *Perseus* into the classroom you must have an initial set of objectives in mind. These objectives will evolve as you and your students become familiar with the program. It is important to set objectives at the outset because adjusting to using *Perseus* in the classroom is unlikely to be effortless. To achieve your objectives it is especially important that *you* become a good *Perseus* user. This includes being aware of possible glitches you may encounter in the program, in the classroom and with the your computer system. As you develop your approach to using *Perseus*, and learn how your students are inclined to use the program, your objectives will become more refined. They will also be more readily achieved. A good idea is to try to become familiar with the database along with your students. But avoid surfing. By learning how to use the database together in a disciplined manner, you can create a community learning infrastructure to which every one contributes knowledge and insight based on a foundation of mutual support and enthusiasm.

## III. Acquiring the Resources You will Need

"What resources will I need to reach my objectives?" To do the job right, the hardware and software requirements are: basic configuration Macintosh LC or higher with at least 8 Mb of RAM, a hard disk, a color monitor and an Apple-compatible compact disk player, plus the appropriate connectors and power cables. The model (processor) of Macintosh you have determines the speed at which *Perseus* and other applications will perform their functions. *Perseus* requires an up-to-date version of Macintosh system software and the QuickTime™ system extension from Apple, which should be standard with System 7.0 or higher on your computer. *Perseus* 2.0 will ship with Perseus Player for use with the program. *Perseus* can be used over an AppleShare™, Novell™ or Tops™ network.

## IV. Overcoming Limited Resources

"What if I only have one copy of *Perseus*?" So you only have one copy of *Perseus*, this is no reason not to make use of *Perseus* in the classroom. *Perseus* can aid you in your every-



day lessons both directly and indirectly. The most important thing to do is to make the most of what you have despite a lack of resources.

An indirect use of *Perseus* in your everyday lessons is to use *Perseus* for research that can be reworked into worksheets and information for distribution in class. You may then use your document as an example of the students themselves can do with *Perseus*. The *Knowledge Builder™*, "How to use *Perseus* with a Word Processing Program," teaches you how to take information from *Perseus* and organize it into a document. The documents and worksheets that you create may also include images. The print quality for *Perseus* images printed from a laser printer are very good.

There are quite a few ways to integrate *Perseus* directly into your daily lessons. The first method of integration is to actually have *Perseus* in the classroom. It is always best to orient your students to *Perseus* in a controlled situation. You using *Perseus* while it is projected onto a screen or wall is the most control you can have. It works best to create a Path or to have an organized series of steps made up prior to demonstrating *Perseus* in the classroom. You should be confident in each one of the steps in your Path or demonstration and in the use of *Perseus*. *Students smell fear*. If you are having trouble with the program this will lead others to believe that it is not user friendly. Once you have a lesson prepared then it is safe to begin using *Perseus* in the classroom. As you learn the program then it will become easier for you to simply move about without having practiced your moves.

#### **V. Equipment you will need to use *Perseus* in the classroom**

There are a few ways in which you can make *Perseus* more easily visible for your class when using the program in the classroom. One is to use a large computer monitor, this works fine in a small class but tends to alienate those in the back row of a large class. For a class of 12 students or less, a 27" or larger high resolution monitor works well. Otherwise it is best to use some kind of projection system. The least expensive type of projection systems is an LCD (liquid crystal display) panel and an overhead project. If you use a panel, make sure that it is an active matrix panel. These are more expensive than passive matrix panels, but are capable of showing animation and video. It is best to have an overhead whose light runs at least 4000 lumens. A shoddy overhead project with a dim bulb will ruin the images from even the best LCD panel.

One step above the LCD panels are digital color projectors that are basically the LCD panels with a light source included. And even better than these are the 3-tube video projectors. If all courses using *Perseus* can be held in the same room it is recommended that a 3-tube video projector be permanently mounted from the ceiling of the classroom used for computer demonstrations. The three-tube video projectors provide much better image quality than the majority of the LCD panels and projectors.

An alternative to projecting is to use a large, high resolution monitor and a videodisk player to show images. To use the *Perseus* videodisk in tandem with the *Perseus* CD-ROM, it is necessary to have a video monitor (any color video monitor that can be



connected to the videodisk player will work), a videodisk player, and the appropriate cables to connect them to each other and to the computer. *Perseus* 1.0 includes the driver to run the videodisk right from the Macintosh. *Perseus* 1.0 will support these videodisk player models: Pioneer 4200, 6000A and 6010A, Sony 1500, 2000 and LDP 1200, and Hitachi 9550. The videodisk player will allow you to show all images and motion video on the *Perseus* videodisk but you will not be able to show any of the site plans and architectural plans since the videodisk does not contain them. Digitized images do have better resolution than the video images but the projection setup you choose depends, of course, on the resources you have available.

## **VI. Demands on You as the Instructor**

*“What resources should I provide to my students?”* Your students’ foremost requirement is for a good instructor: *you*. Don’t be hesitant about this. Resources are available to help you quickly become a first rate instructor by letting you learn how to use *Perseus* as your students are learning. You should spend somewhere between one and two hours teaching students how to use the program. Then you move to structured assignments that allow them to use *Perseus* successfully.

## **VII. Demands on Your Community**

*“What kind of support should my school offer my students?”* Number one on the list should be User Support. This may mean that you are available to help when students are using the program independently and/or it may mean having the ready support of other students who are particularly adept at using the program. Maybe it will be necessary only to educate the computer gurus in charge of the lab how to use the program so that they can be called on for help; or it could mean simply having reference materials readily available to the student who gets stuck. Students who are left without some sort of support will more frequently feel lost and frustrated than those that have some kind of support. Recovery from a sense of disorientation takes time and will not have a completely detrimental effect on the student’s *Perseus* experience but will most certainly do damage. Prevent disorientation and the “I hate *Perseus*” syndrome, provide some kind of user support.

## **VIII. Build Your Students’ Confidence**

There clearly is an order in which students should learn how to use *Perseus*. First, the student should learn the database tools and Links. This can be interesting because it can be done while they are learning about ancient Greece, its art and archaeology and its literature. With a carefully structured introduction to the mechanics of using *Perseus*, you will avoid students fumbling through the program and becoming disoriented by the voluminous information packed in it. Confidence built by a good start will prepare students to explore the program on their own successfully and demonstrate to them how they can make discoveries on their own through the projects and exercises you assign. They should recognize that *Perseus* does not have all the answers but has clues to solving the problem at hand. *Perseus* is just a big screw driver, a tool to help them construct a solid argument. They are the ones who construct the argument and make discoveries using the tools they have available.



Work up to an encounter with large amounts of information. For instance if you perform an English Word Search for the word "Zeus" in all the Links, *Perseus* will list 2320 citations. If a new user had to sift through all this information the pain and frustration would only be detrimental. An intermediate user has the skills to filter through all this information and to find the relevant facts.

Provide students with the knowledge that the skills they learn by using *Perseus* are invaluable. The ability to filter out usable information is a necessary skill for succeeding in college or any job. Tools like *Perseus* have been or are being developed for many different subjects so the skills students learn are practical and may be applied to programs and databases in other subjects.

### **IX. Group Assignments to get things Rolling**

Since we all do not follow the same train of thought each individual will use *Perseus* differently. This can lead to interesting results and discoveries. It can also lead to some students becoming bogged down by the tremendous amount of information available in the database. Solve this problem by having the students work in groups or pairs initially since two heads may be better than one. Prevent tension within these groups or pairs by having them evaluate each other and themselves in regards to how much work each person did on the project. Base the overall grade on the final product, the rating of a group's members by other members and the individual's perception of their own work. Once the students have completed a few simple *Perseus* exercises and a group project, they will be more comfortable using the program on their own for research.

### **X. What you should anticipate**

In terms of problems with the computer system expect the unexpected. Each computer has its minor quirks that hopefully you will never encounter. To make sure *Perseus* runs smoothly check the following things:

- All cords are connected properly.
- All the necessary software is installed properly. (Follow the installation directions in the *Perseus* User's Guide.)
- Check that Perseus Player is set to run at least 4000K if you have more than 8 Mb of RAM available on your computer. If you have more than 12 Mb of RAM, *Perseus* 2.0 will run great if Perseus Player is set at 6000K.
- Make sure that there is only one copy of Perseus Player on your hard drive.

On the human side, expect some students to use the program for each and every assignment. Expect other students not to use the program unless required. It is not that students are afraid of the program, as long as they have the proper training and support, but that some students feel more comfortable using other means to reach their ends. Be clear about the desired outcome of a project. Periodically check on students' progress, especially with their first independent assignment, to make sure that they are not lost or have not gone off on some tangent.



## **XI. What's Ahead**

The remainder of this *Teacher's Companion* covers information on a specific topic. You will find suggested assignments for use at both the high school and college levels. These assignments may be altered to be longer or shorter and to be done as an in-class assignment or a take home project. You will also find suggestions for what to do if you have limited resources and computers. The suggestions will help you to create a participatory or interactive classroom activity when only one copy of *Perseus* is available.

Lastly, the Appendix provides sample exercises and keys for model assignments that may be used as structured introductory, intermediate and advanced assignments. Enjoy using the database. It is only a tool and can never replace a teacher. Teachers are the key to learning and to making the most of the information available to students by bringing insight to the unknown and newly discovered.



# Assignment Suggestions

## Time Line

The construction of a time line is an excellent orientation tool to what happens in an epic poem, myth or historical period.

## Artistic Assignment

How often are students in a history or language class asked to be artistic? Art plays a major role in all aspects of ancient Greek studies. It was and is a medium of education. Close examination of the art from the past may teach a student more than she/he can learn from a book or lecture. Students can design their own vases, sculptures or coins relating to their chosen or assigned topic.

## Open Ended Discussion

What issues faced the ancient Greeks that are not of relevance to us today? What issues are relevant to people now and then? Come up with some questions that have no real answer and create a dialog between those in the class.

## Word Analysis

Students do not have to know Greek to make use of the English to Greek Word Search. The appearance of the word in question in a definition found in the Greek-English Lexicon offers clues to its true meaning or to what the Greeks really meant by its use.

## Art & Literature Comparisons

Sophocles' plays were social commentaries but did you ever think that a vase could serve the same purpose? After reading Sophocles' *Ajax*, a comparison to what happened in the play in regard to Achilles' armor and Ajax's suicide, was made between the text and vases that depict the scenes from the play. The play describes Ajax falling on his sword to take his own life but a vase depicts Ajax stabbed through the back with his sword. What is the painter trying to say with this depiction?

## Family Trees

If you were to look at the Encyclopedia entry for any god or goddess, mythical or historical figure you would find notes describing their origin and offspring. From these Encyclopedia entries, family trees are easily constructed.

## Atlas Assignment

Ancient Greek literature is filled with place names. References to sites where mythological births, deaths, travels or conflicts occurred are numerous. The Atlas is an excellent tool with which students may become familiar with the places and geographical areas from myth and literature. Combing the Atlas' maps with actual site images will enhance students' understanding of the world in which heroes lived and died, gods decided men's and women's fates and people went about their daily lives.



# Crete & Mycenae

## Prior to using *Perseus*: Exposure to the Greek Alphabet

Most ancient Greek history and culture classes begin with discussions of Mycenae, Crete and the early ages of Greek history. If you intend to use *Perseus* in the classroom or to have your students use *Perseus* for research at the beginning middle or end of the unit or course, it is best to expose them to the Greek alphabet and its transliteration so that they can better make use to the database without fearing the Greek words they will run into.

In connection with Mycenae and Crete, examine Greek words that have been transliterated into English, often via Latin. Either in class or as an out-of-class exercise, have students turn the following words into would they believe to be the proper Greek spelling. Students should be supplied with a transliteration chart such as the one below. Once they have what they believe to be a Greek spelling have them check the spelling with the real Greek found by performing a search for each word in the English-Greek Word List in *Perseus*.

WORDS TO LOOK UP: *labyrinth, taurus (Minotaur), papa, Theseus, Crete, Knossos, myth, Mycenae, Argonauts, Homer.*

A. α	a	alpha	I. ι	i	iota	P. ρ	r	rhô
B. β	b	beta	K. κ	k	kappa	Σ. σ. ς	s	sigma
Γ. γ	g	gamma	Λ. λ	l	lamda	Τ. τ	t	tau
Δ. δ	d	delta	Μ. μ	m	mu	Υ. υ	u	upsilon
E. ε	e	epsilon	Ν. ν	n	nu	Φ. φ	ph	phi
Z. ζ	sd	zeta	Ξ. ξ	xi	x (sk)	Χ. χ	k-h	chi
H. η	e	eta	Ο. ο	o	omicron	Ψ. ψ	ps	psi
Θ. θ	th	theta	Π. π	p	pi	Ω. ω	ô	omega

## When You Only Have One Copy of *Perseus*

With the right preparation any of the exercises suggested can be done in the classroom with a single copy of *Perseus*. The exercises can also be revised, shortened or lengthened, for out-of-class projects. Professors and teachers alike have recommended a sign-up procedure be put in place when a single copy of *Perseus* is available. Students should be instructed on the use of *Perseus* prior to sitting down to use the program and some kind of support should be available when they use it on their own.

The computer on which students will do their research should be easily accessible. It should also be designated or prioritized as the "*Perseus*" computer to avoid conflicts in its use. Try some of the following assignments in the classroom. Review each step that you will perform before you try it in front of an audience.



# Assignments

These assignments serve many purposes. They are exercises in research, the use of specific *Perseus* Links, word analysis and evaluation of information both textual and visual. The topic of each exercise can be changed without having to alter or write a new assignment. Because of the amount of information and its accessibility in *Perseus*, high school students and undergraduates will be able to do these assignments at a level previously achievable only by graduate students and professors.

## The “Heroes” of Crete

Crete produced a number of great men, heroes in their time, who performed acts from holding Olympic games to founding colonies. Students should investigate the heroes listed below for insight into the influence Cretan “heroes” had in early Greek history.

### Klymenos

**Pausanias, *Guide to Greece*, 5.8.1, 6.21.6** - The son of Cardys and a descendant of Idaean Herakles. He hails from Crete and holds Olympic games.

**London E 224** - Appears on this vase with Argonauts, Athenian heroes and Herakles.

### Battos

**Herodotus, *History* 155.1-159.4** - Battos was the son of Phronimine and Polymnestus who founded a number of colonies off the coast of and in Libya. Herodotus tells the story of how the Libyans tricked Battos into settling on Libya’s less fertile land. Battos means king and despite the deception, he along with the Thereans he founded Platea and Cyrene.

### Sarpedon

**Pausanias, *Guide to Greece*, 7.3.7** - After a quarrel with Minos, Sarpedon flees to Lycia.

**Apollodorus, vol. 1.303, vol. 2.205, vol. 2.209** - Sarpedon becomes the king of Lycia and leads the Lycians to Troy. He is killed by Hector during the war.

**London D 58** - This vase depicts the scene of Sarpedon’s death in the *Iliad*, Book 16.671, in which Thanatos and Hypnos carry Sarpedon’s body to Lycia for burial.

**East Frieze of the Siphnian Treasury** - The corpse in this sculpture is most identified as Sarpedon or Antilochos.

### Talos

**Apollodorus, 1.9.25** - Talos would not allow Jason, Medea and the Argonauts to land at Crete. Talos was a gift to Minos from Hephaestus and was a “brazen man.” Talos had a single vein that ran from his neck to his ankle that a nail held closed. Talos would protect the island by running around it three times a day to keep watch. When he found the Argonauts on Cretan shores he threw stones at the men. For this, Medea connived a plan to kill him. She either drove him crazy with drugs or removed the nail that caused his fluids to drain completely.

**Ruvo, Jatta 1501** - This vase shows a depiction of the death of Talos.



## **Leucus**

**Apollodorus, vol. 2.249** - Leucus was not the best of Cretan men for he murdered Meda, wife of Idomeneus and then made himself the tyrant of Crete. When Idomeneus returned from the Trojan war, Leucus drove him out inciting Idomeneus to take a vow against Leucus. See Frazer's Appendix to Apollodorus, "The vow of Idomeneus."

## **Althaemenes**

**Apollodorus, vol. 1.307** - Althaemenes was the son of Catreus who left Crete to settle in Rhodes where he founded an altar of Atabyrian Zeus

## **Minos**

**Pausanias, Guide to Greece 7.2.5** - Minos was the son of Zeus and Europa, who as a passenger on the back of a cow came to Crete. Information on Minos' sorted career of breaking vows to gods, going to war with his brother, giving Crete its laws, sending Athenian youths to the Minotaur and challenging Theseus can be found in the Encyclopedia entry for "Minos."

**Dewing 1982** - King Minos of Crete appears on this coin along with a female head identified as Ariadne, Britomartis or Pasiphae.



## Gods and Goddesses of Crete

Besides contributing to the hero population of Greece, Crete had its share of gods and goddess who were in some way associated with the island. Who were they and how did Crete fit into their divine lives? Investigation can be started using the information below.

### Zeus

**Apollodorus, 1.1.6, Hesiod, *Theogony* lines 468-480, Diodorus Siculus, 5.70** - Each of these authors mentions the story of Zeus' birth on Crete in a cave at Dicte. Diodorus Siculus goes on to say that Zeus founded a city on the site of his birth.

**Apollodorus, 3.1.1** - Zeus sends his conquest, Europa, to Crete to escape Hera's wrath. There Europa bears Zeus three sons, Minos, Sarpedon, and Rhadamanthys.

**Malibu 81.AE.78** - Europa on bull with Zeus, Crete and Hermes.

**Mississippi 1977.3.73, RISD 22.216** - Europa riding on the bull.

**Dewing 2016, Dewing 2064** - Europa on bull.

**Dewing 2024** - Europa raising her veil.

**Dewing 2065** - Head of Europa wearing an ampyx.

### Britomartis (Surnamed Dictynna)

**Pausanias, *Guide to Greece* 2.30.3, 3.14.2, 8.2.4** - Britomartis loved to join in the chase of the hunt and was very dear to Artemis. When Minos pursued her against her will, she threw herself into the fishing nets and died. Artemis made her a goddess whom the Cretans and the Aeginetans worshipped.

**Dewing 1982** - It is possible that this coin is stamped with the head of Britomartis.

### Lato

**Encyclopedia, Crete** - Lato is both a vegetation goddess to the Cretans and an important town on the island.

### Demeter

**Homeric Hymn 2: To Demeter, line 123** - Following the loss of Persephone, Demeter disguises herself as a slave woman and wanders to the house of Celeus in Eleusis. She claims to be Doso, a woman captured from Crete.



## Important contributions by Cretans

The Cretans contributed to the social foundations of ancient Greece, including laws and theater. Below are a few instances and examples of Cretan contributions. Students can pursue a specific topic in greater depth using sources outside *Perseus* and the program itself.

### Laws

**Encyclopedia, Crete** - "Gortyn, situated in the middle of the plain, was not inhabited until c. 500 B.C., the date of the Code of Laws. This archaic inscription is the most important single document for the study of ancient law codes."

**Herodotus, History 1.65.4** - The Lacedaemonians claim that their constitution was brought from Crete by Lycurgus.

**Pausanias, Guide to Greece 3.2.4** - "The Cretans say that these laws of theirs were laid down by Minos, and that Minos was not without divine aid in his deliberations concerning them."

**Plato, Laws 626a** - Plato discusses Cretan law and purports that its givers tended the laws towards a constant state of readiness for war.

### The Orchestra

**Encyclopedia, Orchestra** - The rectangular theater areas of the Cycladic civilization's Minoan palaces on Crete were the earliest orchestras. The more familiar circular pattern came later.

### Prosperity & Art

**Encyclopedia, Crete** - Crete attained economic prosperity and artistic achievements earlier than rest of Aegean. As a result, Cretan artistic styles reached a wide audience as Cretan pottery trade flourished.



## Comparing Textual information to Art

This exercise requires that the student read the Mycenaean and Cretan mythologies then compare the textual information to the artistic and archaeological information. Students are sure to feel that they have made a discovery regarding the differing or similar portrayals of mythical figures in art and literature.

Often the images painted on vases tell their own story of a common myth. The story of Theseus and the Minotaur is told on the vases and sculptures in *Perseus*. Students should read various versions of the myth of Theseus and then compare the textual information to that found on the vases and sculptures listed below.

### Primary Text

**Apollodorus, vol. 1.135, 1.137** - This is the story of Theseus and other Athenian youths sent to Crete.

**Plutarch's *Theseus*, et. al.**

**Pausanias, *Guide to Greece* 1.27.10** - Pausanias relates the story of Theseus and the Minotaur.

### Vases

**Harvard 1960.339** - Theseus meets his father, Poseidon, when he dives into the sea to retrieve a ring Minos has tossed in.

**Malibu 86.AE.75, Philadelphia MS4833** - Theseus wrestles with the Minotaur.

**Boston 00.331** - Theseus fights the Minotaur.

**Cleveland 75.1** - Theseus slays the Minotaur in front of other Athenian youths.

**Harvard 1960.312** - Theseus in the act of plunging a sword into the neck of the Minotaur.

**Harvard 1963.69** - Theseus kills the Minotaur with a sword.

**London B 148** - Theseus kills the Minotaur with a sword.

**Malibu 86.AE.60** - Theseus slays the Minotaur in front of other Athenian youths.

**London B 174** - Theseus kills the Minotaur with a sword.

**Florence 4209** - Theseus and the Athenian youths dance as they celebrate their escape from Crete.

### Sculpture

**Delphi, Athenian Treasury Metopes** - Depicts the deeds of Theseus and Herakles.

**Olympia West Pediment, Fig. M (Theseus)** - A young Theseus stands with his arms raised over his head.

**Louvre Ma 743 (Sosippos Relief)** - Sosippos honors the hero Theseus.

**Louvre Ma 960 (Three-Figure Group with Herakles)** - Herakles, Peirithoos and Theseus rest together.

### Historical Overview

6.19. Theseus and Democracy at Athens.

10.1.6. Hero Cults.

### Site Descriptions

Athens, Eleusis, Isthmia, Thorikos.



## The “Heroes” of Mycenae

Mycenae produced a number of great men, heroes in their time, who performed acts from leading the Greeks to Troy to founding the city itself. Students should investigate the heroes listed below for insight into the influence Mycenaean “heroes” had in early Greek history.

### Perseus

**Pausanias, *Guide to Greece* 2.15.4, 2.16.3** - Perseus founds Mycenae and names it “*mukes*,” meaning mushroom.

**Pausanias, *Guide to Greece* 2.18.1** - There is a shrine of Perseus near Mycenae.

### Cyclops

**Pausanias, *Guide to Greece* 2.16.5, 2.25.8, 7.25.6** - The Cyclops built the walls of Tiryns and Mycenae.

### Aegisthus

**Pausanias, *Guide to Greece*, 2.16.6** - Aegisthus murdered Agamemnon and his twin children by Cassandra upon Agamemnon’s return from Troy.

**Pausanias, *Guide to Greece*, 2.16.7** - Pausanias refers to Hellanicus, another history, who says that Clytemnestra and Aegisthus were buried outside the walls of Mycenae. They were condemned to a burial outside the city.

### Eurystheus

**Herodotus, *History* 9.26** - He reigns as king over Mycenae.

**Apollodorus 2.4.12** - The Pythian priestess tells Herakles to serve Eurystheus for twelve years and to perform twelve labors in that time so he will become immortal.

**Apollodorus vol. 1.185-1.221** - He sent Herakles on his labors: to bring the skin of the Nemean lion, to kill the hydra, to clean out the dung of the cattle of Augeas, to chase away the Stymphalian birds, to bring the Cretan bull, to bring the mares of Diomedes, to bring the belt of Hippolyte, to fetch the kine of Geryon, to fetch the golden apples from the Hesperides.

### Agamemnon

**Herodotus, *History*, 1.67** - Agamemnon followed in the foot steps of his father and grandfather to become the king of Mycenae.

**Pausanias, *Guide to Greece*, 2.6.7** - Agamemnon took Sicyon and king Hippolytus of Sicyon allowed Agamemnon to annex Sicyon out of fear.

**Pausanias, *Guide to Greece*, 2.16.6, 4.36.6** - Having lead the Greek to Troy, Agamemnon returns to be murdered by Aegisthus.

**Pausanias, *Guide to Greece*, 1.33.8, 5.25.9, 7.5.11, 9.19.7, 9.40.11-12** - Following his death and in later years, Agamemnon was worshipped at Clazomenae, preserved at a statue at Olympia and the scepter of Hephaestus he held as king of Mycenae was worshipped at Chaeronea.



## What do we know about Mycenae

Quite a bit of information on Mycenae's origins, social structure, religious beliefs and destruction can be ferreted out of secondary and primary sources in *Perseus*. Students should begin by looking at the following information. From this they should construct a report on Mycenae. They should draw conclusions and make interpretations about the Mycenaean people based on the information they find.

### The Founding of Mycenae

*Pausanias, Guide to Greece 2.15.4, 2.16.3* - Perseus founds Mycenae and names it "mukes," meaning mushroom.

### Mycenaean Influences

*Encyclopedia, Acarnania* - Mycenaean pottery remains were found from very early in Greek history, post Neolithic.

*Encyclopedia, Achaea* - Mycenaean citadels and cemeteries have been found in the regions of Dimi, Aegium, Patrai and Pharai, but few have been systematically excavated.

*Encyclopedia, Aryballos* - This vase shape is a descendent of the Mycenaean stirrup-vase.

*Encyclopedia, Cyclades* - Cyclidean culture was influenced by Mycenaean and Minoan cultures.

### Mycenaean Art

*Harvard 1959.123* - Mycenaean ware, decorated with Argonauts, said to be from Salamis.

*RISD 31.001* - Mycenaean ware, decorated with plants and murex shells.

*Harvard 1935.35.13* - Mycenaean ware, decorated with stripes and chevrons.

### Mycenaean Record Keeping

*Historical Overview, 2.7. Mycenaean Civilization* - The use of the Linear B language is explained in this passage.

*Historical Overview, 3.1. The Loss of Writing* - Linear B did not last possibly because it was difficult to use and possibly only a few people, such as scribes, used it.

*Encyclopedia, Mycenae, Site Description, Pylos* - The Linear B tablets were found in the Mycenaean palace at Pylos.

*Encyclopedia, Messenia* - Excavations at Pylos revealed the Linear B tablets.

### Lions Gate

*Architecture Description, Lions Gate* - "Strategically designed to facilitate missile fire against attackers in the passageways, the gateway is built of large conglomerate blocks in ashlar style."

*Pausanias, Guide to Greece 2.16.5* - The Lions Gate of Mycenae survived into Pausanias' time in which they still knew the story of the Cyclops building Mycenae's wall and gate.

*Encyclopedia, Megalithic Architecture* - Also known as Mycenaean or "Cyclopean" construction, megalithic architecture makes use of large stone blocks as building materials.



## **Tholos tombs of Mycenae**

**Greek-English Lexicon, (tholos)** - *a vaulted chamber.*

**Architecture Description, Treasury of Atreus** - This treasury, as those from Pausanias' time considered it, is a tholos tomb. It is one of the largest, latest built and best preserved of the nine tholos tombs at Mycenae.

**Encyclopedia, Dimini** - A tholos tomb appears at this site and is thought to have belonged to "an important person from nearby Iolkos."

**Encyclopedia, Messenia** - This entry discusses the location of tholos tombs.

**Encyclopedia, Dromos** - A dromos is a narrow passageway that the Mycenaeans built as an entrance to the tholos tombs of the Mycenaean period.

## **Mycenaean Warriors' Armor**

**Homer, Iliad, Book 15.645-647** - Periphetes, a warrior from Mycenae, trips over his long shield, for protection against javelins, falling to the ground. As he hits the ground he bangs his helmet that makes his head ring with sound.

## **The Destruction of Mycenae**

**Pausanias, Guide to Greece 2.16.5, 8.33.2, 9.34.6** - Pausanias claims that the Mycenaeans suffered extinction because they strove for distinction. The Mycenaean sent eighty men to help the Lacedaemonians. Their actions and the Argives inaction, annoyed the Argives who besieged and destroyed Mycenae.

**Diodorus Siculus, Book 11, sections 65.3-65.5** - Diodorus tells how fear drove the Argives to besiege and destroy Mycenae, selling its inhabitants into slavery and razing the site itself.

**Strabo, The Geography, Book 8.6.12** - Strabo tells of the razing of Mycenae by the Argives and how at his time no trace of the city can be found.



## Words and Images of Sacrifice

When reading the mythology associated with Mycenae and Crete the theme of sacrifice frequently appears. In the legends of the House of Atreus and Theseus human sacrifice plays a large role. In class, an instructor and students can use the English-Greek Word Search to find the ancient Greek words for sacrifice, gift and offering. Each one of the Greek words generated by the search can then be defined and their meanings analyzed and discussed. Below are four out of 65 words that appear when a search is done for the word "sacrifice."

ἀνθρωποθυσία - a human sacrifice;

βουθυπέω - to slay or sacrifice oxen; generally to sacrifice any animals;

θύμα - that which is slain or offered, a victim sacrifice, offering;

σφαγιάζομαι - to slay a victim, sacrifice;

**Euripides, *Electra* line 635** - The old man describes the act performing a sacrifice using the Greek verb "βουθυπέω."

**Euripides, *Iphigenia in Aulis* line 530** - Agamemnon refers to Iphigenia as a "θύμα," victim, when he tells Menelaos of her sacrifice as an offering to appease Artemis.

Next look at Primary Text entries in which sacrifices occur. There are listings for animal and human sacrifices in the Encyclopedia under "sacrifice."

### Picture of Encyclopedia Sacrifice

There are a number of vases on which depictions of sacrifices appear, including the sacrifice of Iphigenia at Aulis. Students should examine the vases listed below and match the pictorials with scenes from Homer, Hesiod and other Greek authors that describe sacrifices in great detail.

**London F 159** - The sacrifice of Iphigenia.

**Harvard 1960.367** - The sacrifice of a ram.

**London 1897.7-27.2** - The sacrifice of Polyxena.

**Malibu 83.AE.323** - A goat being lead to sacrifice.

**Tulane Collection (Shapiro No. 41)** - A bull being lead to sacrifice.



## Word Analysis II

Many Greek heroes came from the lands of Crete and Mycenae. The term "hero" has undergone many changes over the past 4000 years. Below is the ancient Greek word for "hero" and its definition. For this exercise, students are to look up the word "hero" and analyze how authors from different ancient Greek time periods use it in relation to the men of their times.

**Hero: ἥρως** - a horseman, either of the charioteer or of the hero who fights from a chariot;

This word is used by Homer, Hesiod, Herodotus and Thucydides. They all use the same word derived from the Age of Heroes when men drove chariots into battle, the time of Mycenae and Crete. Below are some examples of each author's use of the word and in which text it can be found.

**Homer** (25 instances): *Iliad*, Book 2.810, *Iliad*, Book 4.144, *Iliad*, Book 4.297, *Iliad*, Book 11.151, *Iliad*, Book 11.724, *Iliad*, Book 16.812, *Odyssey*, Book 24.70.

**Hesiod** (2 instances): *Shield of Achilles* line 306, *Theogony* line 439 ἥρῳσι.

**Herodotus** (30 instances): 1.103.1, 3.88.3 ἥρως, 4.72.5, 5.14.2 ἥρως, 6.58.1, 7.87.1.

**Thucydides** (115 instances): *The History of the Peloponnesian War*, Books 1.111.1, 2.9.3, 3.87.3, 4.42.1, 5.73.1, 6.7.3, 7.85.1, 8.1.2.

In juxtaposition to the word "hero," a student may want to look at the ancient Greek words for "villain." The word and its definition are listed below. The word is used by Homer, Hesiod, Herodotus and Thucydides as well. *θηρ* may be compared to *ἥρως* for contrast. Note the definitions for both words, a difference in monetary standings between a hero and a villain is obvious. But today a villain can be rich.

**Villain: θηρ** - a serf or villain, bound to till his lord's land opposed to a mere slave;

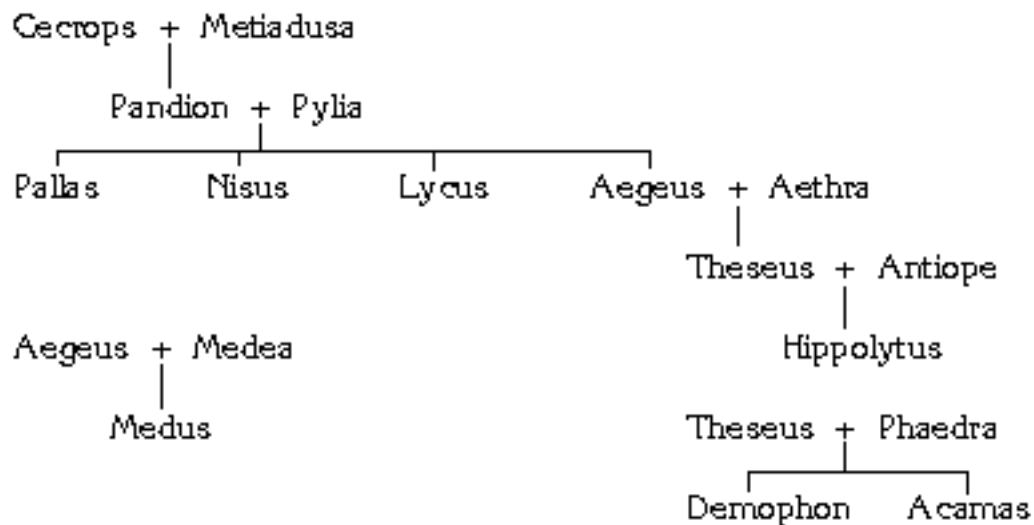
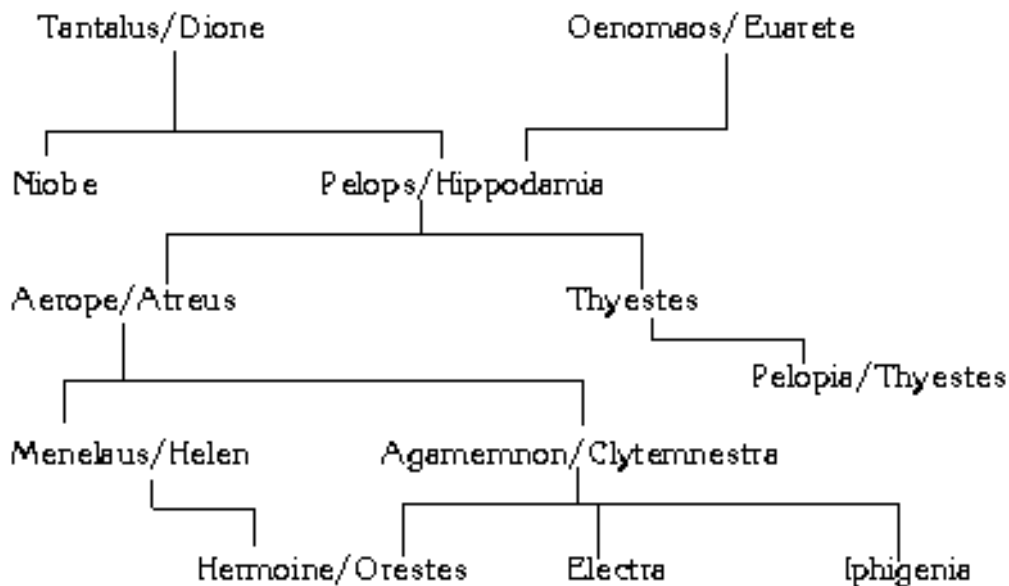
Other ancient Greek words for hero and villain may be found by using the English-Greek Word List Link.



## Create family trees for the families of Atreus and Theseus

Creating family trees is not as easy as it sounds but with limitations on the number of family members that must be included this assignment is much easier. The information on who is who in the families listed above can be found in the *Perseus Encyclopedia* and through the Encyclopedia references in Primary Text.

Examples of the family trees for the House of Atreus and Theseus:



## Compare the Sites of Pylos and Mallia

Pylos, a Mycenaean site, and Mallia, on Crete, are the two of the best documented sites in *Perseus*. A comparison of the two sites can lead to the discovery of their similarities and differences despite their utilization during the Bronze Age.

### Similarities

1. Neither site was fortified.
2. Both sites were abandoned after they were destroyed and were never restored.
3. Both sites were built around central courtyards.
4. Both palaces served some utilitarian purpose.

### Differences

1. Pylos yielded Linear B tablets.
2. Pylos was first occupied in the Early Bronze Age (ca. 1300 BCE); Mallia was first occupied in the Early Minoan Period I (ca. 3000 BCE).
3. Pylos was a luxurious site whereas Mallia was more of a country villa.
4. Pylos was destroyed ca. 1200 BCE and Mallia ca. 1400 BCE.
5. The palace at Pylos consisted of two floors where the palace at Mallia had one. But Mallia was atypical of Cretan palaces that normally had two stories.

Even though there are more differences than similarities between the two sites, this is an excellent exercise for demonstrating how the three levels of the site catalog, Summary, Description and Views & Plans, must be used together to thoroughly research a site. This exercise will also serve as practice in using the “Go Back” arrow. Students should also look at the Encyclopedia description of the regions in which these sites are found.



## Writing

Before the Dark Ages and the loss of writing, the Mycenaeans had a form of writing now known as Linear B. The Linear script was syllabic and used to keep records. As an exercise, have students mimic the syllabic writing of Linear B to create messages like the example below.

A common example of syllabic writing is the combination of the syllables heard when saying “bee” + “leaf” to equal “belief.”

Message:

Purr + sea + us in + gauges stew + dents in thought + full  
exam + nation.

For more information on the Linear B tablet and writing, students should look at:

**Historical Overview, 2.7. Mycenaean Civilization** - The use of the Linear B language is explained in this passage.

**Historical Overview, 3.1. The Loss of Writing** - Linear B did not last possibly because it was difficult to use and possibly only a few people, such as scribes, used it.

**Encyclopedia, Mycenae, Site Description, Pylos** - The Linear B tablets were found in the Mycenaean palace at Pylos.

**Encyclopedia, Messenia** - Excavations at Pylos revealed the Linear B tablets.



## English-Greek Word Comparisons

Use the *Perseus* English-Greek Word List to explore the words “male,” “female” and “power”. The myths of the House of Atreus, Theseus and others from Crete and Mycenae deal with the struggles between men and women and their positions in society. An examination of man, woman and power yields the results below:

There are 233 definitions in the *Perseus* Liddel and Scott Lexicon in which the word “man” appears, 74 definitions in which “woman” appears and 94 in which “power” appears. Similar or identical identifications for man, woman and power are listed below.

Power	Man
<b>βία</b> - bodily strength, force, power, might;	<b>βιαστής</b> - one who uses force, a violent man; force, an act of violence;
<b>δαιμόνιος</b> - of persons, divine, excellent	<b>δαιμόνιος</b> - of persons, divine, excellent;
<b>ἔχω</b> - to have, possess; etc.; a wealthy man;	<b>ἔχω</b> - to have, possess; a wealthy man;
Man	Woman
<b>ἄνδροθεα</b> - man goddess; i.e. Athena;	<b>ἄρκω</b> - a bugbear or silly woman;
<b>ἄνθρωπος</b> - man as opposed to woman;	<b>ἄνθρωπος</b> - man as opposed to woman;
<b>βαλάνειος</b> a bathing-man;	<b>βαλάνισσα</b> - a bathing-woman;
<b>γερον</b> - old man;	<b>γραῖα</b> - old woman;
<b>παρθένος</b> man vs. woman;	<b>μισοπάρθενος</b> - half woman or maiden;
<b>πτωχός</b> - a beggar man or woman;	<b>πτωχός</b> - a beggar man or woman;
<b>ζώνη</b> - the man's belt, properly the lower	<b>ζωστήρ</b> - a girdle; girdle worn by women above the hips;
Woman	Power
<b>γυναικόμορφος</b> - in woman's shape or form;	<b>μορφή</b> - a shape or form;

### Questions

1. Is there power in the shape/form of a woman?
2. Do the Greeks equate strength with violence?
3. Both men and women can be beggars, but can they both have possessions and wealth?
4. What characteristics does Athena possess for her to be an example of a man goddess?
5. What is meant by half-woman? Look at Herodotus 4.9.1 for a story of a seductive half woman half snake monster who steals Herakles' mares.



## Paper Topics and Investigative Projects

1. Look at myths of daughters betraying their fathers associated with Crete (Scylla, Ariadne, Medea).
2. Look at myths of sacrificing women in place of animal to save men from fate they created from the House of Atreus, associated with Minotaur and Athenian plague, and for good weather (Europa, Pasiphae, Iphigenia, Ariadne, Andromeda, daughters of Hyacinthus).
3. Look at myths of the passing on of blood guilt and curses in the House of Atreus. Do they have parallels in modern times?
4. Look at the legend of hostile twins in the house of Argos (Danaus and Aegyptus) compared to Isis and Osiris hatred of Seth in the *Bible*, Genesis 25.22.
5. Look at the relationship of the family and its obligations to the king in early Greek history. Specifically in relation to the Trojan War and those who followed Agamemnon.

## The Mycenaean and Cretan Myths in Art and Literature\*

### Cretan Myth in Literature

Bacchylides, *Dithyramb 17*, tells the myth of the Athenian youths being sent to Crete.

Catullus, *Poems 16 & 17*, Poem 64, lines 207-266, tells the story of Theseus and Ariadne.

Ovid, *Ars Amatoria*, describes Pasiphae's, the wife of Minos, love for bull.

Ovid, *Metamorphoses*.

Boccaccio, *De genealogia Deorum*, tells of the marriage of Minos and Pasiphae with contemporary meaning to fourteenth century. *De Casibus Virorum Illustrium*, in which he tells the saga of Theseus.

St. Paul, *Letters to Titus, Bishop of Crete*, 1.12 on the origin of the word Cretan.

W. H. Auden, *Musée des Beaux Arts*, inspired by a painting of the fall of Icarus by Pieter Bruegel.

### Cretan Myth in Art

Minotaur in Pablo Picasso's *Guernica*.

Pieter Bruegel, *Landscape with the Fall of Icarus*, artistic interpretation of Ovid's story of Icarus.

### Mycenaean Myth in Literature

Pindar, *Olympian Ode 1*, the myth of Pelops.

Ovid, *Metamorphoses*, the myth of Pelops, myth of Perseus and Andromeda.

Seneca, *Thyestes*, lines 152-175, description of Tantalus.

Eugene O'Neil, mentions the *Orestia* myth in his poetry.

T. S. Eliot, mentions the *Orestia* myth in his poetry.

\*References: Powell, Barry B. *Classical Myth*. Prentice Hall: New Jersey, 1995.  
Lenardon, Robert J. *Classical Mythology*. Longman Press: New York, 1991.



# Path Suggestions

A Path is a sequence of locations in *Perseus* stored on Path Cards by the creator. The Path card shows all locations saved as a Path in sequential order from left to right. Each Path location is represented by a Link icon in which that location is found. A Path allows the Path user to learn about a topic through a series of stops, each one building on the previous one. Paths can be of great benefit to a new *Perseus* user introducing her/him to what *Perseus* has to offer.

Path assembly is easy when you work from the Tyranny Knowledge Builder™. Use the Knowledge Builder™ for Tyranny to make a general Path. Include a Path step for each citation from the Tyranny Knowledge Builder™ mentioned in the directions and then add your Path Notes pointing out what is relevant to what you are reading or discussing in class. Path directions are available as a Knowledge Builder™, see the last page of this Teacher's Companion™ for details.

Use the Assignments on the previous pages to build Paths associated with word analysis, art and archaeology and Primary Text evaluation. This is an excellent way to get students to think about a subject and to bring their own experiences and perceptions into their work.

In order to use the information below you must know how to create a Path. The Knowledge Builder™ "How to Create a Path" is an easy way to learn how and is available through Classical Technology Systems, Inc. The "About this Path" information should be included on the Path card. Then you should use the information next to "**Step X:**" to find each Path location and add it to your Path. Remember to include notes and to open images, that should appear with your Path step, when requested.

## Crete

### Step 1: Crete

**Link:** Atlas, Outline Map.

**Notes:** Crete is a large island south of the Greek mainland. The palace at Knossos on Crete was the site of many myths associated with the island. It was under the palace where Theseus, an Athenian hero, met the Minotaur.

**Special Instructions:** Choose "Plot Site in Area" from the Atlas Tool Palette. Choose Define the island of Crete as your area. There will be 94 sites listed for that area. Plot some of these sites so that they do not overlap. Then add this step to your Path.

### Step 2: Region

**Link:** Encyclopedia, Crete.

**Notes:** Please read this description for the island of Crete. It should provide you with the basic information on the island. Look at some of the views of Crete.

### Step 3: Knossos

**Link:** Site Catalog card, Knossos.

**Notes:** You can choose from 35 views that will act as visual aids to help you get a better



idea of what the palace at Knossos looked like. Sir Arthur Evans acquired Knossos in 1900 and excavated it at his own expense.

#### **Step 4** Myths

**Link:** Notebook, Notebook Page.

**Notes:** Please read the following passage.

**Special Instructions:** Include the following information or information of your own on a Notebook page that you create. Creating a Notebook Page is just like creating a Path. “One of the best known Cretan myth involves King Minos, Theseus and the king’s monstrous son, the Minotaur. The rest of this Path will look at the myth of the Minotaur through textual information and images.”

#### **Step 5:** The story

**Link:** Primary Text, Pausanias, *Guide to Greece*, Book 1.27.10.

**Notes:** Please read the story of why seven Athenian boys and seven Athenian girls were sent to Crete as a sacrifice to the Minotaur.

**Special Instructions:** Highlight the words “When he was let loose on the Argive plain he fled through the isthmus of Corinth . . . Minotaur that was said to dwell in the Labyrinth at Cnossus.” before adding this step to your Path.

#### **Step 6:** Encounter

**Link:** Primary Text, Apollodorus vol. 1.35-1.37.

**Notes:** As the Encyclopedia entry for Theseus says, “[Theseus] by means of a clue furnished by Ariadne enters the labyrinth and kills the Minotaur.” Please read from 1.35-1.37.

#### **Step 7:** Thes & Min

**Link:** Vase Catalog card, Harvard 1960.312.

**Notes:** On this vase Theseus meets and defeats the Minotaur. Look at the various images of Theseus and the Minotaur.

**Special Instructions:** Before adding this step to your Path, open the image “Side A: Theseus and Minotaur” so that the image appears on the screen with this step.

#### **Step 8:** Escape

**Link:** Vase Catalog card, Florence 4209.

**Notes:** This vase depicts Theseus departure from Crete. He and his fellow Athenian youths dance happily.

**Special Instructions:** Before adding this step to your Path, open the image “Neck, upper frieze side B: Theseus on Crete, center” so that the image appears on the screen with this step.

**Please continue this Path including information that is relevant to your classroom discussions.**



# Mycenae

## Step 1: Mycenae

**Link:** Atlas, Outline Map.

**Notes:** Mycenae is located half way between the sites of Corinth and Argos. It is a site that was inhabited from the Neolithic to Hellenistic periods of Greek history.

**Special Instructions:** Plot "Mycenae" then add this step to your Path.

## Step 2: Region

**Link:** Encyclopedia, Argolid.

**Notes:** Read the information on the region of Argolid. Scroll through the text to find specific information on Mycenae and the area surrounding this site.

## Step 3: Site

**Link:** Site Catalog card, Mycenae.

**Notes:** Look at the images for the site of Mycenae.

## Step 4: History

**Link:** Notebook, Notebook Page.

**Notes:** Please read the following passage.

**Special Instructions:** "The site of Mycenae was the center of activity for the family of Atreus. Unfortunately the House of Atreus was also the House of Pain as many murders took place in a vicious cycle of revenge. The next few Path steps will take you through the story behind the House of Atreus and its members unbecoming acts of violence.

## Step 5: Pelops

**Link:** Primary Text, Pindar *Olympian Ode* 1.46-58.

**Notes:** Pelops, the father of Atreus, was once boiled by his father Tantalus and eaten by the gods. Pindar tells the story in this ode. Read from line 46 to line 58 to learn the story. Tantalus was condemned and sent to Hades where he suffered eternal thirst and hunger.

## Step 6: Atreus

**Link:** Encyclopedia, Atreus.

**Notes:** Atreus and his brother, Thyestes, were at odds with each other for the right to rule Mycenae. An oracle foretold that one of the sons of Pelops should rule Mycenae, the one who possessed the Golden Fleece. Thyestes, with the help of Atreus' wife, stole the Fleece. He ruled Mycenae until Atreus returned with revenge in mind. Atreus killed Thyestes' son and fed him to his father. For this, Thyestes cursed the House of Atreus resulting in misfortunes for the next two generations.

**Special Instructions:** Highlight "murders the children of Thyestes and serves them up to him at a banquet" before adding this step to your Path.

## Step 7: Agamemnon

**Link:** Primary Text, Homer *Odyssey* 11.408-426.

**Notes:** Agamemnon lead the Achaeans against Troy but before setting off to Troy he



made a huge mistake. The weather was terrible when Agamemnon prepared to sail to Troy with his troops. To appease Artemis, Agamemnon made a sacrifice of his daughter to the goddess so the winds would be favorable. When Agamemnon returned home his wife killed him as revenge. Read from line 408 to line 426.

**Step 8:** Ag pict

**Link:** Vase Catalog card, Malibu 86.AE.286.

**Notes:** In this picture Agamemnon plays the role of arbitrator between Ajax and Odysseus. At this point he does not know that he will see Odysseus again in Hades as one of its spirit occupants. Look at the image.

**Special Instructions:** Before adding this step to your Path, open the view “Side A: dispute of Odysseus and Ajax” so that this image appears with this step.

**Step 9:** Orestes

**Link:** Encyclopedia, Orestes.

**Notes:** The line of blood guilt and murder finally ends with Orestes. Orestes avenges his father’s murder by killing his mother and is acquitted of the crime by an Athenian jury whom Athena has brought together as the first official judicial body.

**Special Instructions:** Highlight the words “allowed by the god at Delphi to avenge his father’s murder, kills Clytemnestra and Aegisthus” before adding this step to your Path.

**Step 10:** At Delphi

**Link:** Vase Catalog card, Harvard 1960.367.

**Notes:** On this vase Orestes fights off the Erinyes, avenging deities, who follow him endlessly because of his crime. Look the highlighted image of Orestes as well as the other images of the Orestes scene.

**Special Instructions:** Before adding this step to your Path, open the view “Side A: Orestes at Delphi” so that this image appears with this step.

**Please continue to add steps to this Path as they apply to your classroom activities.**



# Appendix A

These exercises may be given as in-class or out-of-class assignments. The exercises will take between thirty (30) minutes and an hour to complete depending on the student's computer skills. An answer key follows each practice exercise. Make sure that you give the students a thorough introduction to *Perseus* before having them attempt either exercise.

## Exercise I

You will be asked to answer basic questions the answer to which you will find in *Perseus* without too much searching.

1. Name two ways to get to the Site Index.
  1. \_\_\_\_\_
  2. \_\_\_\_\_
2. Locate the three (3) main buildings at the site of Eleusis. (Hint: look at the Large site plan and the site description.)
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_

3. Find one vase, one sculpture and one coin on which one of the following heroes appears: Perseus or Ajax. Fill in the information as requested below.

### Vase

Museum Number (i.e. London 1983.01.176) \_\_\_\_\_  
Period \_\_\_\_\_  
Excavations Date \_\_\_\_\_

### Sculpture

Museum Number \_\_\_\_\_  
Date \_\_\_\_\_  
Material \_\_\_\_\_

### Coin

Museum Number \_\_\_\_\_  
Denomination \_\_\_\_\_  
Metal \_\_\_\_\_

4. Find the Encyclopedia entry for "Theater" and list five of the terms from the "See Also" column.
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
  4. \_\_\_\_\_
  5. \_\_\_\_\_



5. Use the English Word Search to find the word “god” in the Historical Overview (Overview). List 5 of the citations.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_



## Key to Exercise I

1. a) From the *Perseus* Gateway, go to the Art & Archaeology table of contents and choose a site index.  
b) Select "Sites" from the pop-up menu under Links at the top of the screen.
2. 1. Kallichoron or sacred well.  
2. The cave of Pluto adjacent to a triangular court.  
3. The Telesterion of Demeter.
3. Look at the follow vases, coins and sculpture for the answer to each question.

### Perseus

**Vases** - Baltimore, Hopkins AIA B5, London B471, Malibu 86.AE.146.

**Coins** - BCMA 1923.119.9, Dewing 1213.

**Sculpture** - Athens Br. 13396.

### Ajax

**Vases** - Florence 4209, London B193, Malibu 86.AE.286, Munich 1470.

**Coins** - Dewing 1476, Dewing 1478.

**Sculpture** - Aegina E 8, Aegina W 2, Aegina W 4, Aegina W 9, Aegina West Pediment 2, Aegina W 10, Aegina W 4, Aegina W 9.

4. Five of the following terms: Cavea, Cunei, Diazomata, Episkenion, Hyposkenion, Kerkis, Logeion, Orchestra, Theatron, Parodos, Paraskenion, Prohedria, Proskenion, Skene, Theologeion, Thymele, Thyromata.
5. Five of the following citations:  
**5.1** The Characteristics of the City State (*Polis*), **5.12** The Oracle at Delphi and Colonization, **5.25** Public Slaves, **6.18** Tyrants and Popular Support, **6.26** Solon and Democracy, **8.2.1** The Resources of Persia, **8.2.2** Persian Religion, **8.3.1** Croesus of Lydia and the Ionian Greeks, **9.1.4** Finances of the Alliance (Delian League), **9.4.7** The Significance of the Parthenon Frieze, **10.1** The Outlines of Greek Religion in the Classical Period, **10.1.2** The Gods and Human Behavior, **10.1.5.1** Large Animal Sacrifice, **10.1.8** Belief and Ritual, **10.2** The Development of Athenian Tragedy, **10.2.2** The Performance of Tragedy, **10.3.2** Private Sculptural Commissions, **12.1.2.1** Immediate Causes of War, **15.6** The Platonic Demiurge, **15.14** Aristotle of Slaves and Women, **16.11** Alexander in Egypt, **16.16** Alexander's Last Plans, **16.18** The Death of Alexander.



# Task Oriented Exercise

## Exercise II

1. Look closely at the vases Harvard 1960.312 and London B193. Read the description for each vase. List the similarities between the two vases and the differences.

Differences

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

Similarities

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

2. Using the English Word Search, find five instances of the word "friend" in the works of Sophocles' play, *Electra*.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

3. Plot the following sites on the Atlas map and answer the questions below.

**Athens, Sparta, Pylos, Knossos, Thebes, Ithaka, Mycenae, Troy**

1. Which site is closest to Athens?
2. Which site(s) is on an island?
3. What line of latitude is Athens on? (Hint: Look under the word "Atlas" at the top of the screen for help.)
4. Which direction would you travel if you went from Sparta to Troy?
5. Which one of the sites plotted is closest to Italy?

4. From the site catalog on Pylos, find out in which building the Linear B tablets were found.

1. \_\_\_\_\_

5. Find the Encyclopedia entry for Crocodile's Town. Go to the Primary Text citation "Hdt. 2.148" and read from section 1 to section 7. Summarize Herodotus' description of the Crocodile's town Labyrinth.





## Group or Research Project

This assignment can be given as a directed exercise to demonstrate to students how they might go about researching a topic. The order of execution given below is only one way to reach a given goal. Since everyone uses *Perseus* differently it should be made clear that this is not the only way to research the appearance of animals on shields.

### Order of execution

1. Browser Search - under 'Weapons' find 'Shield.' Look at images and descriptions of animals that appear on vases, sculpture and coins.

#### Example Vases

Baltimore, Hopkins AIA B8, Baltimore, Hopkins BMA 60.55.2, Boston 00.330, Boston 13.186, Boston 63.473, Boston 97.368, Boston 98.916, Florence 4209, Harvard 1960.312, London B161, London B193, London B209, London B210, London B329, Malibu 77.AE.11, Malibu 86.AE.114, Munich 2620, Munich 2688, Worcester 1966.63.

2. Look at the Encyclopedia entries for animals on shields. The Encyclopedia entries will point out stories about the shields, who possessed them and why a certain animal appears on a shield.

#### Encyclopedia

Shield, Cock, Lion, Dragon, Gorgon, Crab and more.

3. Look at the Primary Text information about the shields on which animals appear, searching for explanation of the use of animals on shields and their representation.

#### Primary Text

Apollod. 1.149 the invention of shields by Acrisius and Proetus.

## Design your own shield

Symbols on Greek hoplite shields may be likened to a coat of arms. Students should choose their own animal or being and draw it on a shield outline. Shield examples can be found in the list that appears in the previous assignment.



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