

Teacher's Companion™

for *Perseus*® 2.0

Dionysus

Wendy E. Owens



AbleMedia



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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.



Dionysus

Prior to using Perseus: Exposure to the Greek Alphabet

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 an unit or course, it is best to expose them to the Greek alphabet. Exposure through transliteration will allow students to make better use to the database without fearing the Greek words they will run into.

In connection with Dionysus, students should examine the 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: *Dionysus, maenad, satyr, Oeneus, thyrsus, kalathos, dithyramb.*

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	N. 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.



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.

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.

Epithets

The names of gods and goddesses are often accompanied by a finite number of traditional epithets that describe the personality or associations of the divinity. Below is a list of epithets and their Greek equivalents associated with Dionysus. Students should do their own investigation for the epithets of Dionysus and then add their findings to this chart. Students can then form a better understanding of how the Greeks and other cultures viewed the nature of their gods and goddesses from the list of epithets they create and to which they add.

Epithet

Golden-Haired

Eleuthereus

Insewn

Loud-shouting

Ivy-crowned

Rich in grapes

Text

Hesiod, *Theogony* line 941.

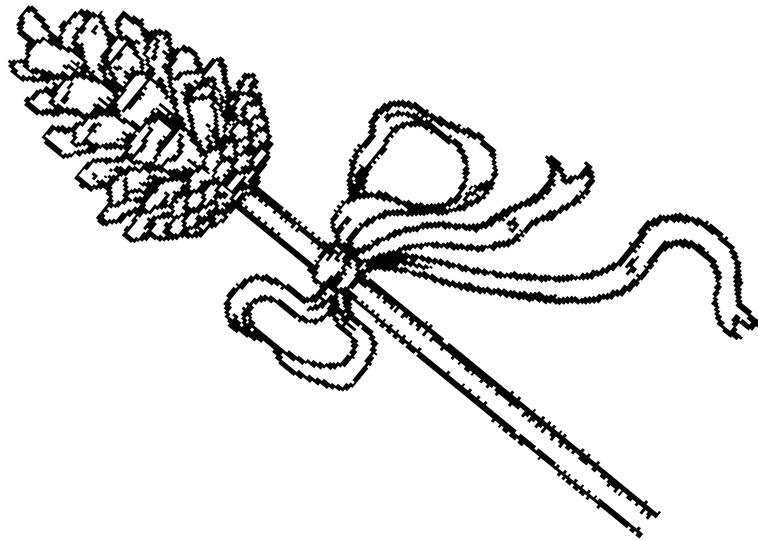
Encyclopedia, Phohedria.

Homeric Hymn 1: To Dionysus, line 21.

Homeric Hymn 7: To Dionysus, line 55.

Homeric Hymn 26: To Dionysus, line 1.

Homeric Hymn 26: To Dionysus, line 11.



Associated Rituals

An important part of the nature of a god or goddess may be discerned from the rituals performed for the favor of that god or goddess. Students should look at the rituals performed in favor of Dionysus. Students will also want to look at where the rituals are performed, who performs the rituals and whether the societies that include these rituals in their religious practices worship only Dionysus or Dionysus along with other gods and goddesses.

Below are some archaeological and textual examples of ritual sacrifices to Athena and rituals that are part of the festivals for Dionysus.

Textual

Encyclopedia, Phohedria - Priest of the Dionysus.

Historical Overview, 10.2 The Development of Athenian Tragedy - annual festival held in honor of the god Dionysus.

Apollodorus 1.19 - The mysteries of Dionysus were invented by Orpheus.

Demosthenes, Speech 21, 21.53 - Demosthenes advises the people that the oracle at Dodona said "to pay public sacrifices [to Dionysus] and mix a bowl of wine and set up dances."

Euripides, Bacchae lines 64-72 - The chorus says that it will celebrate Dionysus or Bacchus with traditional hymns according to custom.

Euripides, Bacchae lines 105-119 - The chorus describes the proper dress, crowns and dances to do during a Bacchic revelry. Crowns of oak or pine should be worn along with the skin of spotted fawns and all should proceed to the top of a mountain.

Herodotus 2.48.1-3 - How the Egyptians sacrifice and celebrate the festival of Dionysus.

Herodotus 2.49.1-3 - Melampus taught the Greeks the methods of sacrificing to Dionysus and about the phallic procession.

Herodotus 4.79.3 - The Scythians reproach the Greeks for reveling and consider it unreasonable to worship a god that leads men to madness.

Pausanias 10.4.1 - The Thyiads go to Parnassus every other year and celebrate the orgies of Dionysus.

Pausanias 10.32.7 - The Thyiad women rave on Mount Parnassus in honor of Dionysus.

Pausanias 2.2.6 - Wooden images of Dionysus are covered with gold and are painted with red paint.

Pausanias 3.13.7 - Sacrifices are offered before they are offered by the daughters of Dionysus. The eleven daughters of Dionysus run in a foot race as is the custom that came to Sparta from Delphi.

Pausanias 3.20.3 - An image of Dionysus that only the women who perform the secret the sacrificial rites may see.

Pausanias 7.27.3 - At the Feast of Torches, night firebrands are brought into the sanctuary, and set up bowls of wine throughout the whole city.

Pausanias 8.23.2 - "In honor of Dionysus they celebrate every other year a festival called



Sciencia, and at this festival, in obedience to a response from Delphi, women are flogged.”

Archaeological

Baltimore, Hopkins BMA 60.55.2 - Bacchic procession, drawing shows great details.

Munich 2344 - Bacchic procession, drawing shows great details.

Munich 2416 - Bacchic procession, drawing shows great details.

Munich 2645 - Bacchic procession, dancing, costumes.



Create a Coin

Students should look at the coins on which Dionysus appears. They should make note of who and what appears on the coins with Dionysus either on the same side as Dionysus or on the opposite side. Students should also investigate items, animals and beings that are associated with Dionysus. With this information in mind, students should create a coin on which Dionysus and an associated item, animal or being appears. Below are some excellent examples of coins on which Dionysus appears for students to start with. Students should use the coin outlines provided to draw their coins.

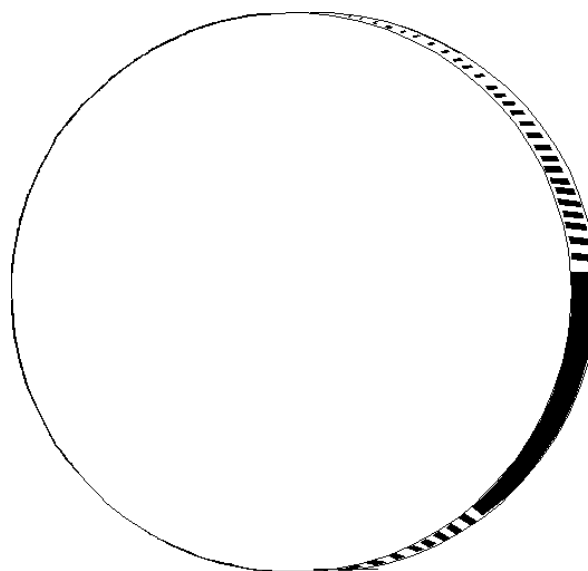
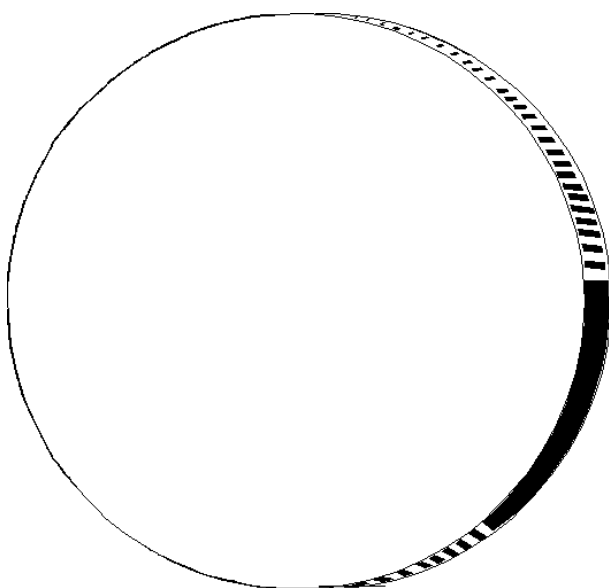
Dewing 659 - Severe style head of Dionysus.

Dewing 1036 - elderly Dionysus.

Dewing 663 - classical Dionysus.

Dewing 2239 - youthful Dionysus.

Dewing 1382 - young Dionysus.



The God of Wine

Dionysus is most often recognized as the god of wine, even today. Students should investigate the myths and archaeological evidence supporting Dionysus as the god of wine. Below is a set of textual and archaeological citations for Dionysus as the god of wine. This list should be used as a starting off point for research. Each time a class does this assignment information should be added to this list for future use.

Baltimore, Hopkins 42.70, Baltimore, Hopkins AIA B10, Baltimore, Hopkins AIA B12, Harvard 1960.343, Harvard 1960.347, Munich 2344, Munich 2645, Yale 1913.322 - on each on of these vases Dionysus appears as the god of wine.

Encyclopedia, Kalathos - Used for wine as suggested by the decoration often portraying Dionysus and the maenads.

Apollodorus 3.14.7 - Icarius as first to learn how to make wine from Dionysus.

Aristophanes, Frogs line 23 - Dionysus refers to himself as the son of a wine-jar.

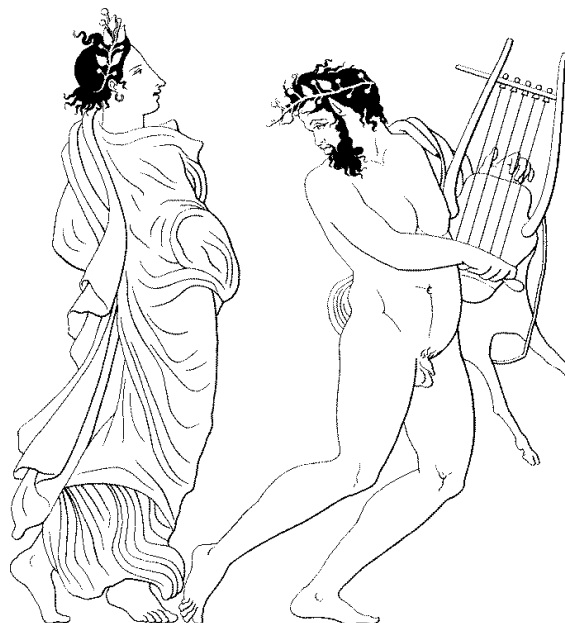
Pausanias 7.21.1 - the Calydonians at once became raving as though through drink during a ritual for Dionysus.

Pausanias 9.8.2 - Once the ritual participants grew so violent with wine that they actually killed the priest of Dionysus.

Plato, Cratylus 406c - Plato explains the origin of the name 'Dionysus' as it is derived from the 'giver' (διδούς) of wine (οἶνος).

Plato, Laws, 666b - It is decided that men over forty may fully indulge in 'Dionysus' and get totally drunk. The wine from Dionysus relieves the 'crabbiness' of old age.

Plato, Laws, 672b - The Athenian explains why Dionysus brought the Bacchic rites and wine to mankind. His madness is a result of his jealous stepmother's rage. His stepmother being Hera.



Atlas Project

Temples, sanctuaries and precincts of Dionysus appear all over the Greek world. As a demonstration of how the wide spread influence of Dionysus, students should plot the sites listed below. This will also serve as practice in the use of the Atlas.

Sites of temples and sanctuaries:

Mount Parnassus, Athens, Scythia, Egypt, Sparta, Brasiae, Mount Eva, Patrae, Cyparssiae, Pylos, Alea, Libethria, Calydon, Aegina, Eretria, Thasos, Thorikos, Delos, Marathon, Pella, Pergamon, Piraeus, Olynthus.



Bacchus

The rituals associated with Dionysus are often called the “Bacchic” rituals. These rituals often lead to violence and madness due to the loss of inhibitions caused by the wine which the participants consume. The violent nature of the rituals shows itself in the acts of Dionysus as well. Students should investigate the violence and madness associated with the Bacchic rituals as well as Bacchus himself.

To get the investigation started, students should look at the following information to begin to piece together the facts.

Bacchus

Apollodorus Note 3.5.3.b.

Euripides, *Bacchae* lines 105-119 - The chorus describes the proper dress, crowns and dances to do during a Bacchic revelry. Crowns of oak or pine should be worn along with the skin of spotted fawns and all should proceed to the top of a mountain.

Euripides, *Bacchae* lines 677ff. - **A messenger describes the violent Bacchic frenzy of the Bacchae.**

Euripides, *Bacchae* lines 1084ff. - The messenger describes the destruction of Pentheus by the Bacchae on the order of Dionysus whom they recognize as Bacchus.

Pausanias 2.2.6 - Wooden images of Dionysus are called Lysius and Baccheus.

Plato, *Laws*, 672b - The Athenian explains why Dionysus brought the Bacchic rites and wine to mankind. His judgment was robbed as a result of his jealous stepmother’s rage, his stepmother being Hera.

Sophocles *Antigone* 150, 1120.

Sophocles *Oedipus Tyrannus* 210.

Sophocles *Trachiniae* 220, 510, 700.

Acts of Violence and Madness

Apollodorus 3.5.1-3 - Dionysus proving to men that he is a god, causes murder, dismemberment and tearing apart of children.

Apollodorus 3.14.7 - When Icarius learned how to make wine from Dionysus the men who he shared it with killed him thinking they have been poisoned.

Euripides, *Bacchae* line 366 - **Tiereisias calls Bacchus (Dionysus) savage** but he says that it is necessary to join him.

Pausanias 4.31.4 - Mount Eva is said to have obtained its name from the Bacchic cry of *Evoe*, first uttered by Dionysus and his attendant women.

Pausanias 7.21.1 - the Calydonians at once became raving as though through drink during a ritual for Dionysus.

Pausanias 10.32.7 - The Thyiad women rave on Mount Parnassus in honor of Dionysus.

Pausanias 9.8.2 - Once the ritual participants grew so violent with wine that they actually killed the priest of Dionysus.



Questions

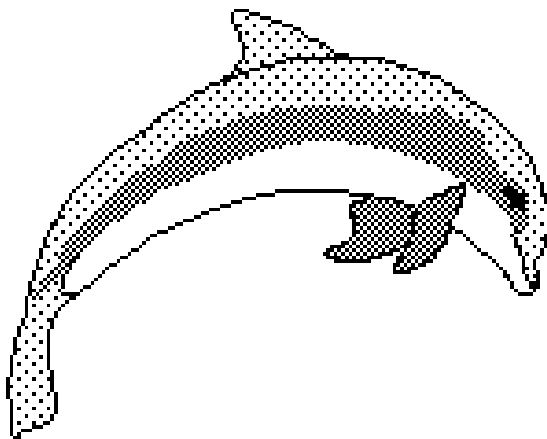
1. Are Bacchus and Dionysus one in the same?
2. Why is it that women are mostly associated with the violent acts of the Bacchic ritual?
3. The violence associated with wine started with its introduction. What does this say about the Greek view of wine?
4. Wine is used in many other rituals. Why does the use of wine at Dionysus' rituals involve violence?
5. How does madness compare to drunkenness?



Family

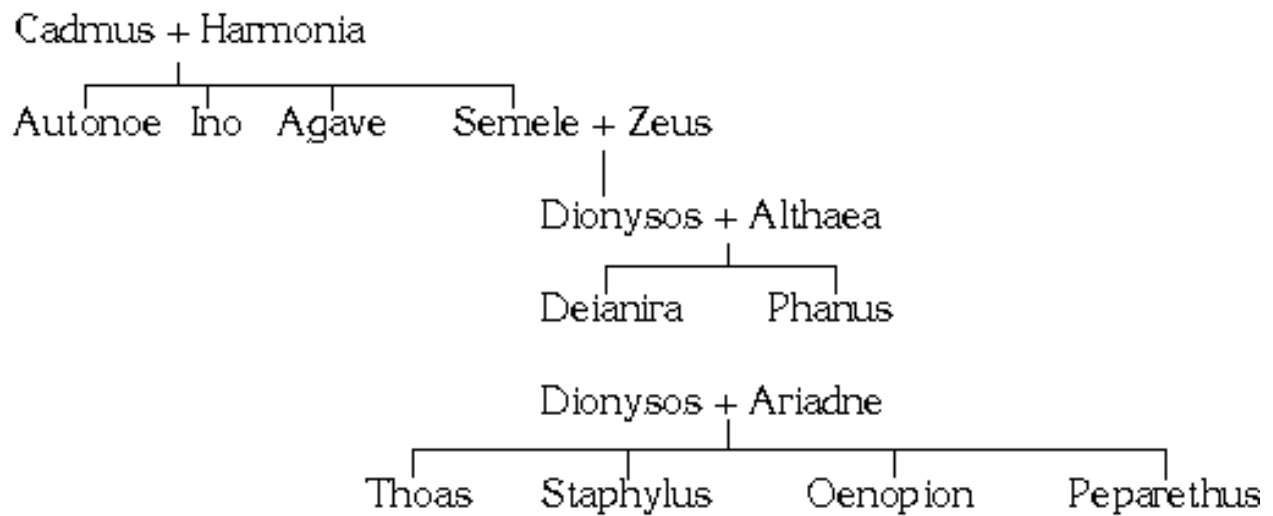
As one of the twelve main gods, Dionysus' relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Dionysus' family, including his children by various mortals and goddesses. Students should fill in the blanks to complete the chart. They can then use this chart to complete the next assignment of creating a family tree for the god.

Family Member	Relation	Text
Zeus	Father	Aristophanes, <i>Frogs</i> line 215.
Semele	Mother	Apollodorus 3.4.3.
Deianira by Althaea	Daughter	Apollodorus 1.8.1.
Phanus by _____	Son	Apollodorus 1.9.16.
Phlias by _____	Son	Pausanias 2.12.4.
Staphylus by _____	Son	Apollodorus 1.9.16.
Cremus by Ariadne	Son	Pausanias, 1.3.1.
Cadmus	Grandfather	<i>Homeric Hymn 7: To Dionysus</i> , line 55.
Thoas by Ariadne	Son	Apollodorus, <i>Epitome</i> , 1.9.
Staphylus by Ariadne	Son	Apollodorus, <i>Epitome</i> , 1.9.
Oenopion by Ariadne	Son	Apollodorus, <i>Epitome</i> , 1.9.
Peparethus by Ariadne	Son	Apollodorus, <i>Epitome</i> , 1.9.



Family Tree

Using the information from the Encyclopedia entry for Dionysus or from the above chart, student should create a family tree for Dionysus like the one below. Notice that separate trees may need to be created to include all the relevant family members. Student should devise their own symbols that denote: relation, unknown parentage, sex, etc.



Dionysus in Art

The depiction of a god or goddess by ancient Greek artists is normally consistent and drawn from the mythology surrounding the god or goddess. In the case of Dionysus, artists have depicted him as an older man with a beard and as one of the youngest gods. Students should investigate the aging of Dionysus and whether this aging takes place over archaeological periods or if it is simply a random occurrence. Below are selected vases and coins on which Dionysus appears. These items have been selected for their clear images and descriptions. A close look at the list of items below will also give students a good idea of how artists depicted Dionysus in art.

Delos, House of the Masks - mask mosaics, beautiful mosaic Dionysus on panther.

Dewing 659 - Severe style head of Dionysus.

Dewing 1036 - elderly Dionysus.

Dewing 663 - classical Dionysus.

Dewing 2239 - youthful Dionysus.

Dewing 1382 - young Dionysus.

Baltimore, Hopkins BMA 60.55.2 - Bearded as god of wine.

Harvard 1925.30.129 - Bearded as god of wine.

Harvard 1960.236 - Bearded Dionysus as god of wine.

Harvard 1960.347 - Youthful Dionysus.

Munich 2044 - Dionysus on ship surrounded by dolphins.

Athens, Agora I 7154 - Baby Dionysus being received by nymphs.

Parthenon EP.D - Dionysus attends the birth of Athena, strange how chronology is mixed-up.

Delphi, Siphnian Treasury Frieze—North - Dionysus, along with many other gods, fights the giants. He kills the giant Eurytus.

Olympia Hermes with Infant Dionysus - Hermes carries the infant Dionysus.

Parthenon East Pediment - Dionysus attends the birth of Athena, his older sister.

Questions

1. Is Dionysus older when he is in a context where he acts as the god of wine?
2. Compare the coins of the young Dionysus to those on which Hermes appears? How are the two gods alike? How are they different?
3. Why might Dionysus, one of the youngest gods (Herodotus 2.145.1), be present at the birth of Athena?
4. Why is Dionysus depicted in mosaic at the House of Masks? Hint: Think of the theater.



The Birth of Dionysus

Dionysus was born under strange circumstances, much like his sister Athena. Students should examine the birth of Dionysus and compare the story to that of the birth of Athena. Why is Dionysus called 'twice born'? Why did Zeus want Dionysus raised as a girl? What effect did this have on the formation of the myths surrounding Dionysus?

Athens, Agora I 7154 - Baby Dionysus being received by nymphs.

Olympia Hermes with Infant Dionysus - Hermes carries the infant Dionysus.

Apollodorus, Book 3, 4.3 - This is the story of Zeus, Semele and Dionysus. It tells how Hera caused the death of Semele because of her jealousy. Once Dionysus is born, Zeus orders that he be raised as a girl.

Euripides, *Hippolytus* line 560, note 1 - This note tells the story of Dionysus' birth and explains the reference of Dionysus as 'twice born' in the text.

Homeric Hymn 7: To Dionysus, line 1 - Dionysus is often referred to as Semele's son and not the son of Zeus.

Homeric Hymn 7: To Dionysus, line 55 - Dionysus announces his identity stating that he is the son of Semele from a union with Zeus. Semele is hailed by the sailors.

Homeric Hymn 26: To Dionysus, line 1-11 - This hymn tells of Dionysus parentage and how Zeus and especially the Nymphs raised Dionysus in the woods.



Associated Items and Beings

A god or goddess alone is inadequately defined since the people, beings, animals and things associate with a god or goddess say a lot about them. Through visual aids and texts, students can learn about the whole god or goddess by the items, people, beings, animals and things that accompany them or that are used in the exploits.

Below are citations for selected vases, coins, sculpture and text that demonstrate and explain the people, beings, animals and things associated with Dionysus. Each representative citation has been selected for its image clarity and description.

People

- Semele** - Pausanias 2.31.2.
Pausanias 3.24.3.
- Ariadne** - Apollodorus, *Epitome*, 1.9
Hesiod *Theogony* 941.
Pausanias 2.23.8.
Pausanias 10.29.4.
Xenophon, *Symposium*, 9.2-9.6.

Beings

- Maenad** - Baltimore, Hopkins BMA 60.55.2.
Harvard 1925.30.129.
Harvard 1960.236.
Munich 2344.
Munich 2416.
Munich 2645.
Encyclopedia, Phocis.
- Satyr** - Baltimore, Hopkins BMA 60.55.2.
Harvard 1925.30.129.
Harvard 1960.236.
Munich 2344.
Munich 2416.
Munich 2645.
Pausanias 1.23.5.
Strabo, *The Geography*, 10.3.11.
- Silenus** - Euripides, *Cyclops* line 158.

Animals

- Dolphin** - Munich 2044.
Apollodorus 3.5.1-3.
Pausanias 1.23.5.
- Fox** - Pausanias 9.19.1.



Things

- Thyrsus** - Baltimore, Hopkins 42.70.
Baltimore, Hopkins AIA B10.
Baltimore, Hopkins AIA B12.
Harvard 1960.343.
Harvard 1960.347.
Munich 2344.
Munich 2645.
Yale 1913.322.
Euripides, *Ion* line 215.
Pausanias 4.36.7.
Pausanias 8.31.4.
- Wine/Vine** - Corinth S-1669.
Apollodorus 1.63.
Apollodorus 1.65.
Apollodorus 3.14.7.
Euripides, *Ion* line 215.
- Theater** - Delos, House of the Masks.
10.2 The Development of Athenian Tragedy.
10.2.2 The Performance of Tragedy.
10.2.5 Athenian comedy during the war.
- Lyric Poetry** - Greek-English Lexicon, definition for "*dithurambos*."
Plato, *Laws* 812c.
- Kalathos** - Encyclopedia, Kalathos.



Surnames

As an alternative to investigating the epithets of Dionysus, student can look for the surnames that the god has earned in different areas of Greece and in different countries. Students should try to discern why a given surname is given to Dionysus.

Below is a through list of Dionysus' surnames. Pausanias' *Guide to Greece* is essential when looking for alternative surnames for any god or goddess. An explanation for the use of a particular surname is often provided. Students should fill in the volume, section and line number where mention of each surname is made.

Surname

Eleuthereus (Deliverer)

Lysius

Baccheus

Black Goatskin

Dionysus Saotes (Savior)

Dionysus of the Knoll

Dionysus Calydonian

Dionysus Torch

Dionysus Goat-shooter

Dionysus Carnivorous

Text

Pausanias 1.20.3.

Pausanias 2.2.6.

Pausanias 2.2.6.

Pausanias 2.35.1

Pausanias 2.37.1.

Pausanias 3.13.7.

Pausanias 7.21. 1.

Pausanias 7.27.3.

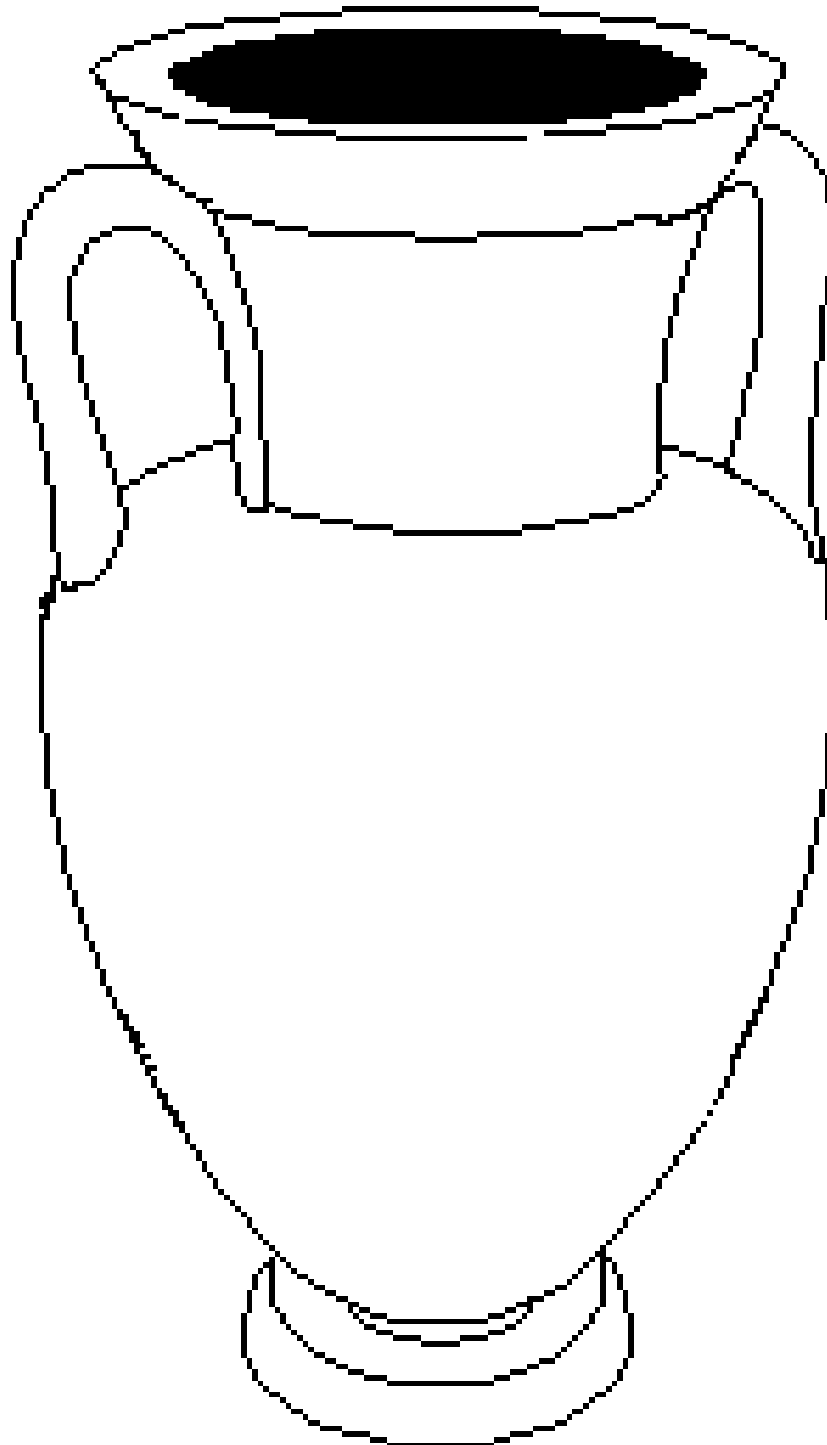
Pausanias 9.8.2.

Plutarch *Aristides*
9.1, *Themistocles*
13.1.



Create a Vase

Use the information from a search for “Dionysus” on vases in the Browser to create a vase. This vase must depict a mythical scene in which Dionysus and those associated with him appear. On the back of this paper explain the myth your scene depicts and why you chose this scene. Use the vase outline below as your template.



The City Dionysia

One of the most important ancient Greek traditions was the City Dionysia, celebrated in honor of Dionysus. Students who are interested in learning more about the festival should begin investigating its conduct and traditions using the information below.

Encyclopedia Entries, Aeschylus, Aristophanes and Sophocles.

Mississippi 1977.3.58, Vase Description - At the Country Dionysia, Dionysus was not only portrayed as the god of wine but also as the god of fertility. Large representations of genitalia were carried in the processions to denote Dionysus' fertile powers. In the more sophisticated City Dionysia, the phallic symbols of Dionysus were retained and represented by the padded suits worn by actors.

Boston 98.882, Vase Description - In his *Acharnians*, Aristophanes offers a glimpse of the 'Rural Dionysia' as represented on this vase.

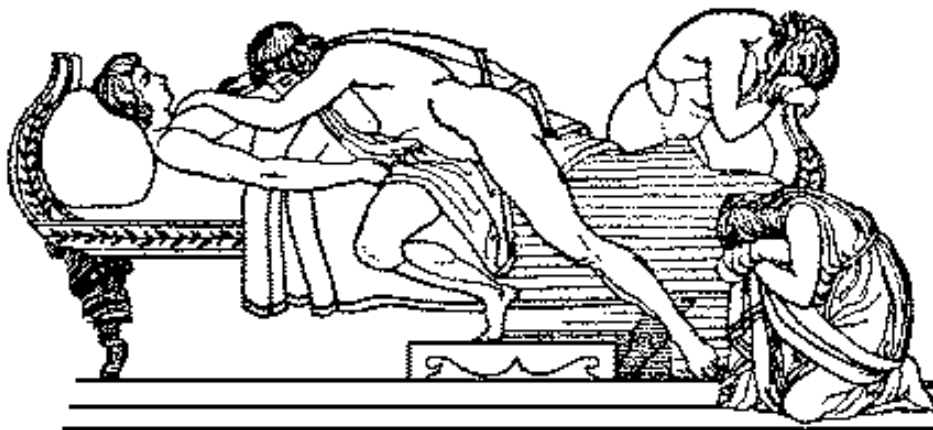
Aeschines, *Speech 2*, 2.61 note 1 - The note explains a reference to a meeting held at the end of the City Dionysia.

Aristotle, *Constitution of the Athenians*, 56.3-56.6 - Aristotle explains the rules surrounding the chorus of men and boys for a comedy chorus.

Aristotle, *Constitution of the Athenians*, 57.1 - The Dionysia was also held at cities outside Athens. Different officiating is required at different versions of the festival.

Isocrates, *Speech 8.82* and 8.82 (note 3) - Isocrates describes an event during the City Dionysia at which booty and the relatives of dead soldiers were brought on stage. The note says that the City Dionysia took place in March.

Plato, *Laws*, 812c - The Athenian tells how the sixty years old chorus of Dionysus is able to produce the best hymns because of their experience with music.



Dionysus in Art and Literature*

Art

The Feast of the Gods, by Giovanni Bellini, 1514.

Ariadne, by John Vanderlyn, 1811.

Bacchus and Ariadne, by Gustavas Hesselius.

Bacchanal, by Gustavas Hesselius.

Pentheus Dismemberment, Roman fresco at Pompeii.

Literature

The Birth of Tragedy out of the Spirit of Music, Nietzsche, 1871.

Beyond Good and Evil, Nietzsche, 1889.

Metamorphoses, Ovid.

Poem 64, Catullus.

*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 Dionysus *Knowledge Builder™*. Use the *Knowledge Builder™* for Dionysus to make a general Path. Include a Path step for each citation from the Dionysus *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.



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

- 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.
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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