

# Teacher's Companion™

for *Perseus*® 2.0

## Greek Animals

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.



# Greek Animals

## 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 a 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 Greek Animals, 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: *lion, harpy, sphinx, Minotaur, hydra, griffin, centaur, amphibian, hecatomb.*

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	T. τ	t	tau
Δ. δ	d	delta	M. 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	Υ. 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* before 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.

## The Animals in *Perseus* 2.0

Antelope, Ass, Beaver, Bee, Birds, Boars, Bulls, Butterflies, Calf, Chimaera, Cocks, Cow, Crab, Crane, Crocodiles, Cuttlefish, Deer, Dogs, Dolphins, Dragon, Duck, Eagles, Elephant, Fawn, Feline, Fish, Fox, Fly, Frog, Grasshopper, Goat, Goose, Griffin, Hare, Harpy, Hen, Heron, Hippocamp, Horse, Ibex, Insect, Ketos, Leopard, Lion, Lioness, Lizard, Lobster, Mouse, Mule, Octopus, Otter, Owls, Oxen, Panther, Pig, Ram, Seahorse, Seal, Snake, Sphinx, Stag, Swan, Tortoise, Tunny, Turtle, Wolf.

## Pets

After looking at the word “animal” and its various equivalents, students may want to probe the idea of animals as pets. Did the Greeks keep pets? Or did animals serve a utilitarian purpose? A look at the following vases and text tells students about the Greeks and their pets as companions and workers.

## Vases

**Boston 03.821** - Eurynoe talks to her pet bird who sits on her finger.

**Boston 10.184** - Ganymede has let his pet cock fall to the ground.

**Florence 4209** - Look at the view “Main Frieze, Palace of Peleus, Peleus and Thetis.” Between the Doric columns is a pet door.

**Houston 80.95** - One of the three women on this vase owns the pet heron that stands near them.

**London B 148** - A maenad bends over her pet hare.

**University of Chicago 1967.115.1** - A young man plays with a pet a marten or weasel.

**Worcester 1935.148** - A pair of Erites on this vase carry their game cocks and hares. Look at the view “Lid: Eros with hare.”

## Text

**Vase Description, Houston 80.95** - The description says, “The heron was sacred to Aphrodite and was a favorite pet of Athenian matrons.”

**Vase Description, Diefenthal Collection (Shapiro No. 53)** - Rabbits were the favorite pet of young Athenian boys who often received them as presents from an admirer.

**Vase Description, Harvard 1960.340** - Herons were popular Athenian household pets.

**Diodorus Siculus, Book 13, 82.6** - Girls and boys in Sicily kept pet birds.



**Homer's *Odyssey*, Book 17.309-325** - Odysseus' hunting dog, Argos, is described by the swineherd.

**Pausanias, *Guide to Greece* 2.17.4** - Zeus changes into a cuckoo so that he is caught by Hera and kept as a pet.

**Xenophon, *Cyropaedia* 5.28** - Dogs were kept and trained for the protection of the family.



## Word Analysis

When a Greek author refers to an animal in a general sense, to which group of animals is he referring to? An examination of the word “animal” using the English-Greek Word Search and the Greek-English Lexicon yields some of the following results:

**δάκος** - an animal of which the bite is dangerous, a noxious beast.

**ἔρπετόν** - a walking animal, quadruped; a creeping thing, reptile.

**ἱερεῖον** - a victim, an animal for sacrifice or slaughter; an offering for the dead; cattle slaughtered for food.

**κωδάλων** - any dangerous animal, from a lion to a serpent or worm, a monster; beast.

**θήρ** - a wild beast, beast of prey.

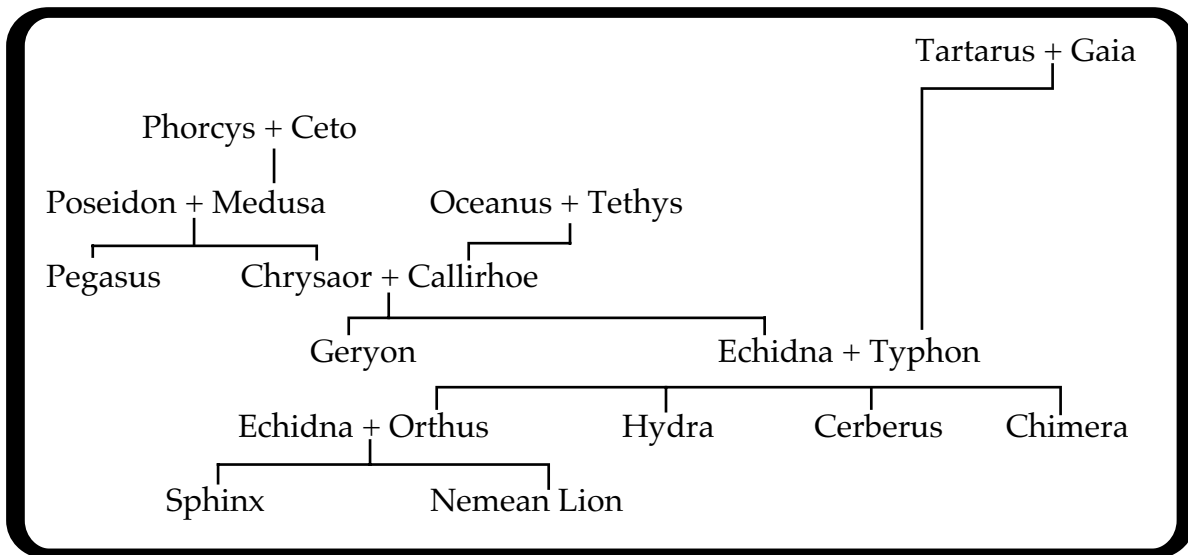
Students should try to match the Greek words with the types of animals they find in *Perseus*. How did the Greeks categorize animals? Which animals are beast, monsters, sacrificial victims and quadrupeds?



## Create family trees for families

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 a family can be found in the *Perseus Encyclopedia* and through the *Encyclopedia* references in Primary Text.

The *Encyclopedia* entries and Primary Text will provide information about the family of a selected mythical animal. Below is the family tree for Pegasus, the Hydra, the Nemean Lion and the Sphinx.



## People Turned into Animals

Many ancient Greek myths describe the transformation of a person into an animal. Below is a list of people, the animals they became and the Primary Text citation where the myth can be found. Investigations may be done on who and why these people were changed into animals. Students may also want to examine the relevance of animal these people were changed into in Greek mythology and religion.

An English Word Search in “All Works” for information on the person and the animal they became would be one place to start.

<b>Person</b>	<b>Animal they became</b>	<b>Primary Text citation</b>
Aesacus	Bird	Apollodorus, vol. 2.45
Alcyone	Kingfisher	Apollodorus, vol. 1.59
Ascalaphus	Owl	Apollodorus, vol. 1.237
Callisto	Bear	Apollodorus, vol. 1.395
Dionysos	Kid (Goat)	Apollodorus, vol. 1.321
Harmonia	Serpent	Apollodorus, vol. 1.335
Hecuba	Bitch	Apollodorus, vol. 2.241
Io	Cow	Apollodorus, vol. 1.133
Melanion	Lion	Apollodorus, vol. 1.401
Nemesis	Goose, Swan	Apollodorus, vol. 2.25
Odysseus' Men	Swine, Bear, Lion, Ass	Homer's <i>Odyssey</i> Book 10.210, Apollod. vol. 2.287
Procne	Nightingale	Apollodorus, vol. 2.101
Philomela	Swallow	Apollodorus, vol. 2.101
Tereus	Hoopoe	Apollodorus, vol. 2.101
Tithonus	Grasshopper	Apollodorus, note 3.12.4.a
Tyrrhenians	Dolphins	Apollodorus, vol. 1.331

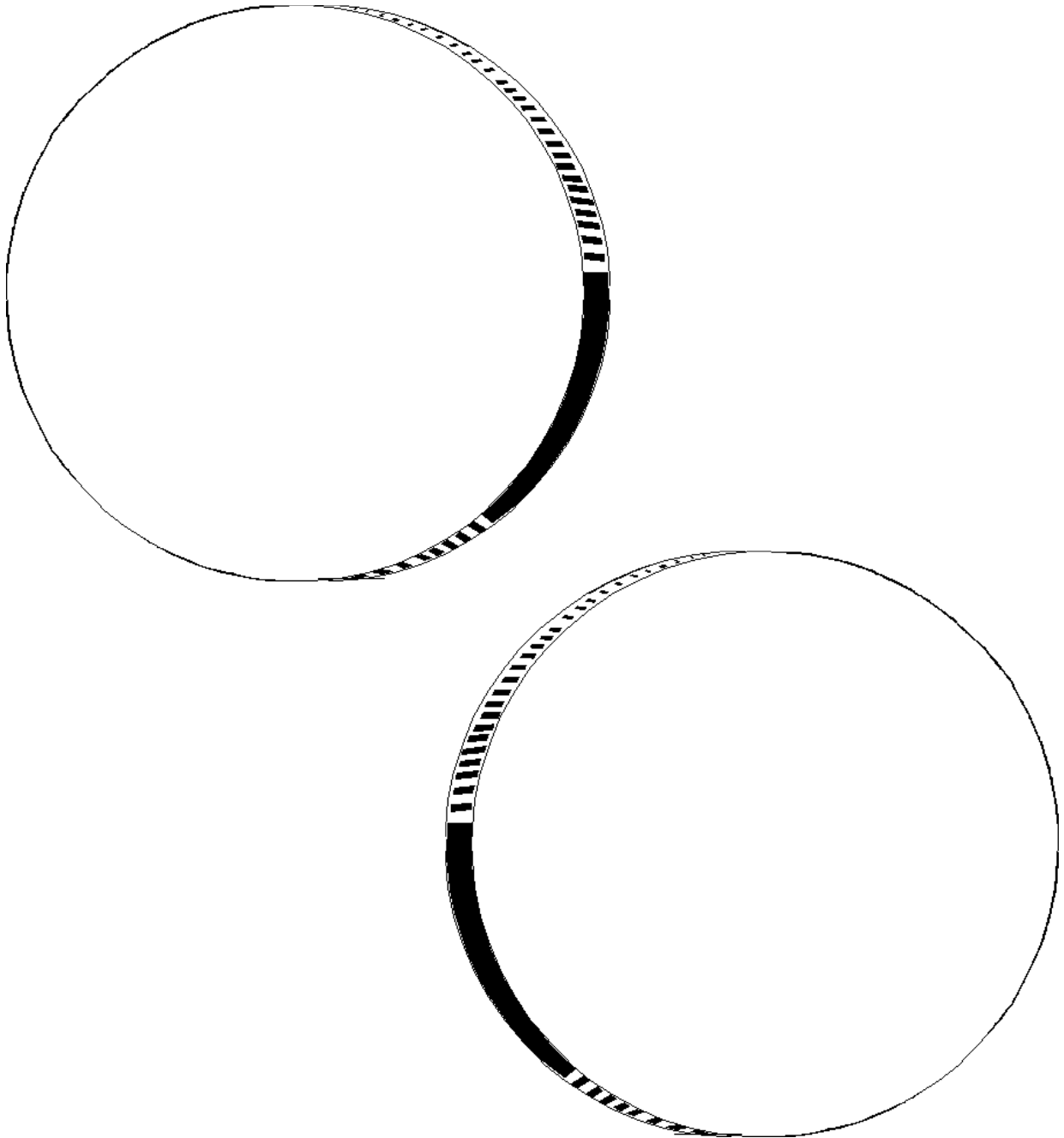
Portrayed in Art: The vase Malibu 72.AE.128 depicts the transformation of Callisto. Hecuba can be seen in her human form on the vases Boston 63.473 and Philadelphia 30-44-4. Io can be seen in her human form on the coin Dewing 2239. Melanion can be seen in human form on the vase Florence 4209. Thionus flees Eros on the vases Boston 95.28 and Boston 03.816.



## Design an Animal Coin

Following the examination of an animal, its associated myths, cities, gods and physical appearance, students should design a coin with the animal appearing on one side.

Students can use the Browser Search Link to see examples of their chosen animal on vases, coins and sculpture. The other side of their coin must depict an item or being associated with the animal.



## Sacrifice

Animal sacrifice held important religious, political and social role in Greek life. Students should look at the methods of animal sacrifice and its purpose in the Primary Text and archaeological information in *Perseus*. Below is a list of textual citations and archaeological entries that deal with animal sacrifice.

### Myth of the first sacrifice

1. **Homeric Hymn 4: To Hermes** - This hymn tells the story of the first sacrifice of cattle to the gods by one of their own, Hermes. See lines 115-133.  
**Hesiod's *Theogony***, the story of Prometheus, offers the reason why humans burn the white fat on bones as tribute to the gods. See lines 507-560.

### The Best Animal for Sacrifice

2. Requirements of kind, breeding, size, color, etc. - **Homer *Odyssey* Book 10.503-545** black ram and ewe best of the flock.

### Descriptions of Sacrifice

3. **Homer *Iliad* 2.369-418** - Homer provides a description of a proper sacrifice of a bull to Zeus.  
**Homeric Hymn 4: To Hermes** - This hymn tells the story of the first sacrifice of cattle to the gods by one of their own, Hermes. See lines 115-133.  
**Hesiod's *Theogony***, the story of Prometheus, offers the reason why humans burn the white fat on bones as tribute to the gods. See lines 507-560.

### What happens to an animal before/after a Sacrifice

4. **Herodotus, *History* 2.38.1** on how to prepare a bull, hair must all be white or the bull is impure.
5. **Homer, *Iliad* Book 10.290** - Homer tells of gilding the horns of a bull prior to sacrificing.  
**Aeschines, *Speech 3: Against Ctesiphon* 3.164** - Aeschines refers to the gliding of a bull's horns and the placing of garlands on his head in his speech.
6. **Munich 2412** - Nike gives water to a bull at tripod before it is sacrificed. The bull's horns are decorated with *taenia* as is customary.

### Occasions for animal sacrifice

7. **Homer *Iliad*, 1.145**, tells how to propitiate a god by offering sacrifice;
8. **Herodotus, *History* 1.132.1** - Persians perform animal sacrifice;
9. **Pausanias, *Guide to Greece* 8.38.8**, speaks of a sacrifice of a boar in the marketplace to Apollo Helper.
10. **Homer *Odyssey* Book 10.503-545** gives a full description of the sacrifice Odysseus must perform to speak to the dead.
11. **Aeschylus' *Seven Against Thebes*, lines 271-280**, describes the offering a city should give if they survive an attack by an enemy.

### Images of sacrifice

Baltimore, Hopkins AIA 9260 - A bull stands at a basin with lions.



**Berlin F 1915** - A man prepares to cut up a tunny perhaps for sacrifice.

**Boston 99.538** - Herakles leads the Cretan Bull to sacrifice.

**Harvard 1960.367** - Phrixos sacrifices a ram. The ram's blood spatters the altar as its throat is cut.

**Munich 2412** - Nike gives water to a bull at tripod before it is sacrificed. The bull's horns are decorated with *taenia* as is customary.

**Parthenon NF.2** - Men drive sacrificial cattle to the sacrifice.

**Parthenon SF.39** - A boy restrains a cow going to the sacrifice.

**Athens 1402** - A pig, for sacrifice, stands at the feet of Asklepios.

## Questions

1. Why did the Greeks offer animal sacrifices to the gods?
2. Who began the tradition of sacrifice?
3. Describe the steps involved in making a sacrifice. Provide textual or archaeological evidence with each step.
4. What occasions merit animal sacrifice?
5. Which animals are the best for sacrifice? Why are some more valuable than others? Make a list in order of importance.
6. Who performs the sacrificial act?
7. Are animals drugged before they are sacrificed?



## Mythical Animals

Choose one of the following mythical animals: centaur, Chimera, dragon, griffin, harpy, Hippocamp, hydra, ketos, Minotaur, Pegasus, serpent, sphinx. Use all Links in *Perseus* to answer the questions below about this mythical animal:

1. Is this animal male or female?
2. What real animal(s) does it resemble?
3. Does it look the same in all artist renderings?
4. Do the textual descriptions of the creature match its artist portrayal?
5. Who does this animal help / torment?
6. Where else, outside of the Greek tradition, do you find myths or stories about this animal?

Below is a list of vases, coins and sculptures on which certain mythical animals appear along with a good textual description of the animal or part animal being. Students should refer to this list or the Browser to find images of mythical animals. A number of the mythical beings listed below are listed under the Keywords "Legendary People" and not "Animals."

### Centaur

**Vases:** Florence 4209, London 1971.11-1.1, London B226, Malibu 77.AE.11, Malibu 86.AE.75, London F 272.

**Sculpture:** Parthenon Metopes, Olympia West Pediment, Louvre Ma 736.

**Coins:** Dewing 1072, Dewing 1940.

**Text:** Xenophon, *Cyropaedia* 4.3.17-18.

### Minotaur

**Vases:** Malibu 86.AE.75, Philadelphia MS4833, Boston 00.331, Cleveland 75.1, Durham 1974.6, Harvard 1960.312, Harvard 1963.69, London B 148, Malibu 86.AE.60, Malibu 85.AE.376, London B 174.

**Sculpture:**

**Coins:** Dewing 1981.

**Text:** Apollodorus, 3.1.4.

### Chimaera

**Vases:** Boston 95.10, Cincinnati 1976.205, Harvard 1964.8, Malibu 85.AE.121, Malibu 88.AA.105, Philadelphia MS4852, St. Louis WU 3272

**Coins:** Dewing 1832.

**Text:** Hesiod, *Theogony* lines 320-325.

### Sphinx

**Vases:** Boston 95.10, Malibu 86.AE.257, Munich 6199, Boston 06.2447.

**Sculpture:** London 290, Athens NM 4575, Delphi, Naxian Sphinx.

**Coin:** Dewing 1274, Dewing 1309, Dewing 1310, Dewing 2318, Dewing 2325,



Dewing 2480, Dewing 2525.  
Text: Apollodorus, 3.5.8.

### Griffin

Vases: Berlin F 1090, Bloomington 75.35, London 1873.8-20.385, Munich 2605, Philadelphia MS5482, RISD 28.060, RISD 77.003, Tampa 1991.13, Toledo 1970.2.

Coins: BCMA 1919.58.17, BCMA 1919.58.68; Dewing 1241, 1253, 1255, 1257, 1258, 1259, 1260, 1261, 2310, 2312, 2314, 2315, 2353, 2498, 347, 448, 465, 467.

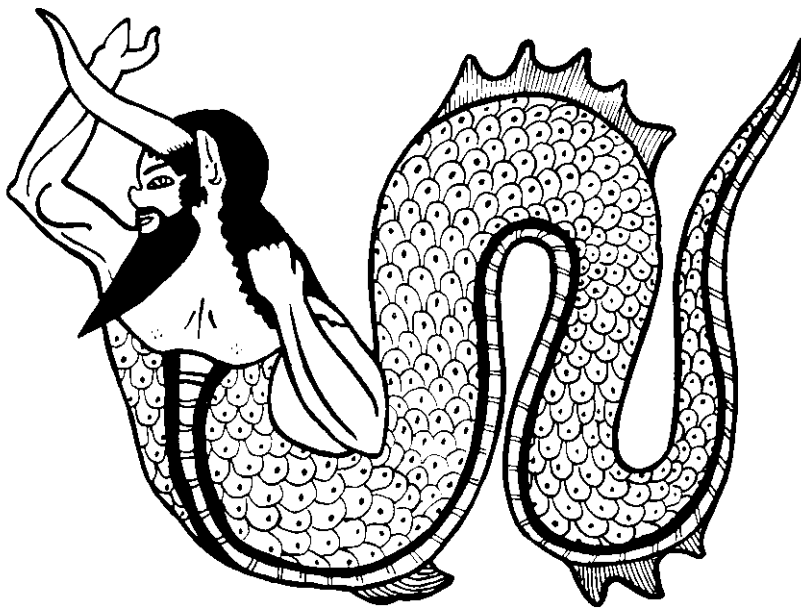
Sculpture: Piraeus Athena.

Text: Pausanias, *Guide to Greece*, 1.24.6.

### Harpy

Vases: Malibu 85.AE.316, Würzburg L 164, Yale 1988.80.37.

Text: Apollodorus, 1.9.21, Hesiod, *Theogony* line 26.



## Animals on Soldiers' Shields

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.

An image of an animal or object on a shield is called a "shield device." Below are three steps for investigating the use of animal shield devices and their meaning.

### Order of execution

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

#### Vases

**Toledo 1955.42** - A panther's mask appears on this shield.

**Mississippi 1977.3.57** - An Amazon holds a shield bearing two panther heads.

**Baltimore, Hopkins AIA B8** - A Greek soldier carries a shield on which the head of a roaring lion appears.

**Baltimore, Hopkins BMA 60.55.2** - The animal on the Amazon's shield may be a bull's head.

**Boston 00.331** - A hoplite holds a shield on which the shield device is an eagle.

**Munich 1381** - A hoplite's shield device is a white bird.

**Philadelphia MS4873** - A large black bird appears on a warrior's shield.

**Würzburg L 160** - Hektor carries a shield blazoned with a swooping eagle.

**Philadelphia MS3442** - Menelaos carries a shield with a shield device of a dog.

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

Blazons, 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

**Apollodorus vol. 1.149** - This passage tells of the invention of shields by Acrisius and Proetus.

**Apollodorus, 3.6.1** - Apollodorus describes two shields, one bearing the forepart of a boar and the other the forepart of a lion.

**Apollodorus, Note 3.6.1** - This note provides a name of a book on the use of animals as shield devices. The book claims that lions and boars were the most common devices painted on shield that appear on vases.



**Pausanias, *Guide to Greece* 5.19.4** - Pausanias describes Agamemnon's shield bearing a shield device of a lion who represents Fear.

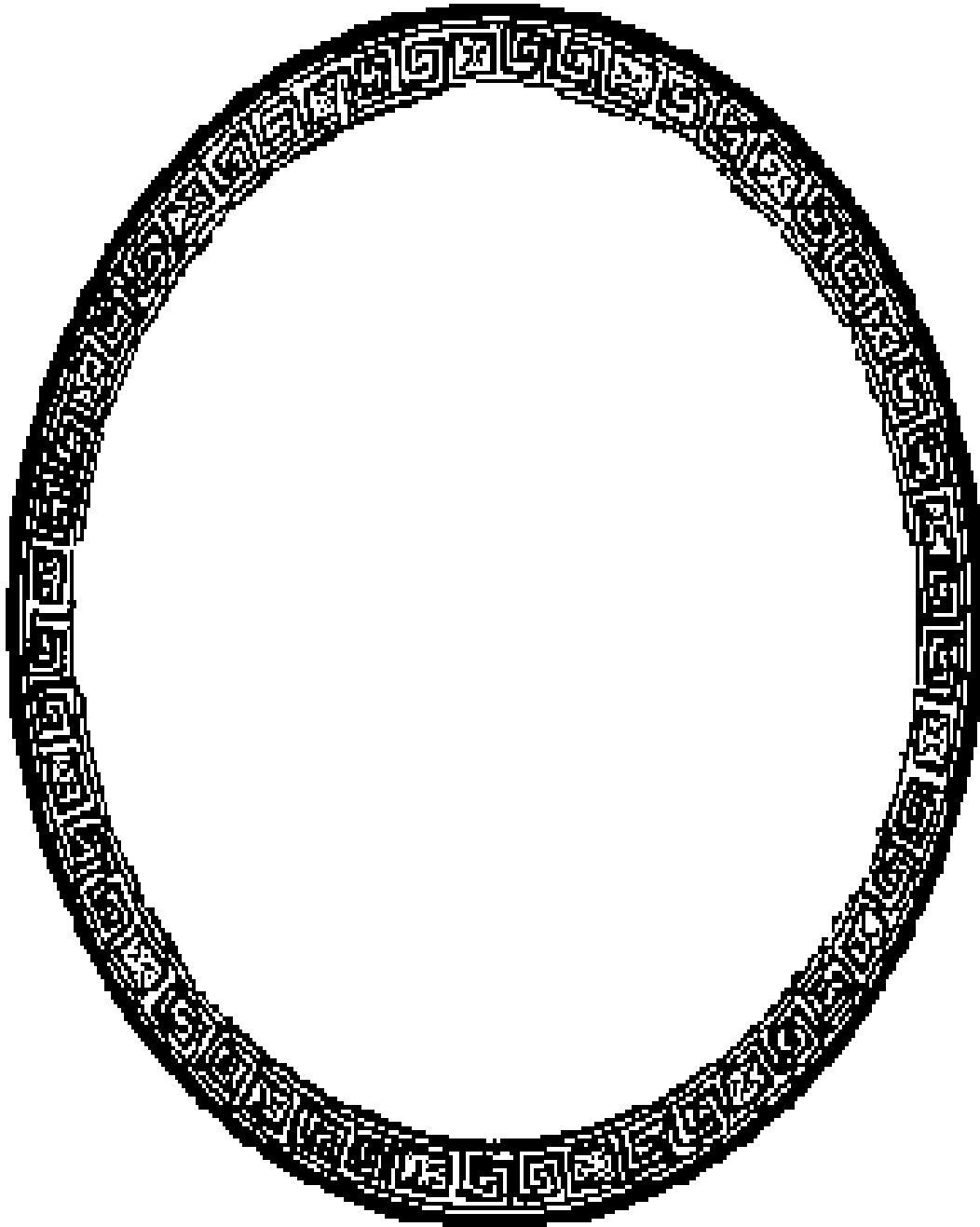
**Pausanias, *Guide to Greece* 4.16.7** - Aristomenes' shield, set up as a shrine, is emblazoned with an eagle with out-stretched wings.



## 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 the shield outline provided below. Shield examples can be found in the Object Keyword Search for vases, coins and sculptures from the list of keywords for the topic "Weapons."

Students should look at these vases for idea of what a hoplite shield with an animal symbol looked like: Baltimore, Hopkins AIA B8, Munich 2620, Yale 1967.74.16.



## Domestic Animals

Animal husbandry has changed in many ways since the Greeks herded sheep and cattle in their arid land. Students should investigate the domestication of animals, what it took to be successful and the types of animals that were most often domesticated.

Aristotle says that in order to earn a living and wealth from breeding stock, horses, cattle or sheep, a farmer “must be an expert as to which of these animals are most profitable compared with one another, and also what breeds are most profitable on what sorts of land, since different breeds flourish in different places” (Aristotle, *Politics* 1258b). He also remarks that a farmer could grow corn or some kind of fruit and that bee-keeping and raising fish and fowl were profitable endeavors for a farmer. Students may want to start with these statements to begin their investigation. Below are citations that might want to pursue.

Student will also want to pursue the idea that these animals appear in coins because of their importance in the society in which the coins are minted.

### Bee-keeping

Dewing 2267, Dewing 2269, Dewing 2277.

Hesiod, *Works and Days* line 307 - Hesiod mentions the drone bees who eat all day without doing any work.

Plato, *Laws* 842d - Plato is interested in creating laws to help supervise and maintain the work of bee-keeping.

### Cattle

Dewing 1279, 1434, 1543.

Hesiod, *Works and Days* line 309 - Hesiod tells of the benefits of working hard as the gods bestow a man with good flocks.

Plato, *Critias* 111e - Men with good land and lots of water make husbandry their sole occupation.

### Horses

Dewing 197, Dewing 1292, Dewing 1396, BCMA 1919.58.27.

Hesiod, *Works and Days* line 505 - Hesiod refers to Thrace as “horse-breeding Thrace.”

Pausanias, *Guide to Greece* 6.2.1 - The Spartans surpassed all over Greeks in the breeding of horses.

Xenophon, *Economics* 5.20 - A man prays for his crops, fruits, horses, cattle and sheep.

Xenophon, *Economics* 5.20 - A Persian king inquires into the fastest way to fatten a horse.

### Sheep

Dewing 1911, Dewing 2529.

Hesiod, *Works and Days* line 309 - Hesiod tells of the benefits of working hard as the gods bestow a man with good flocks.

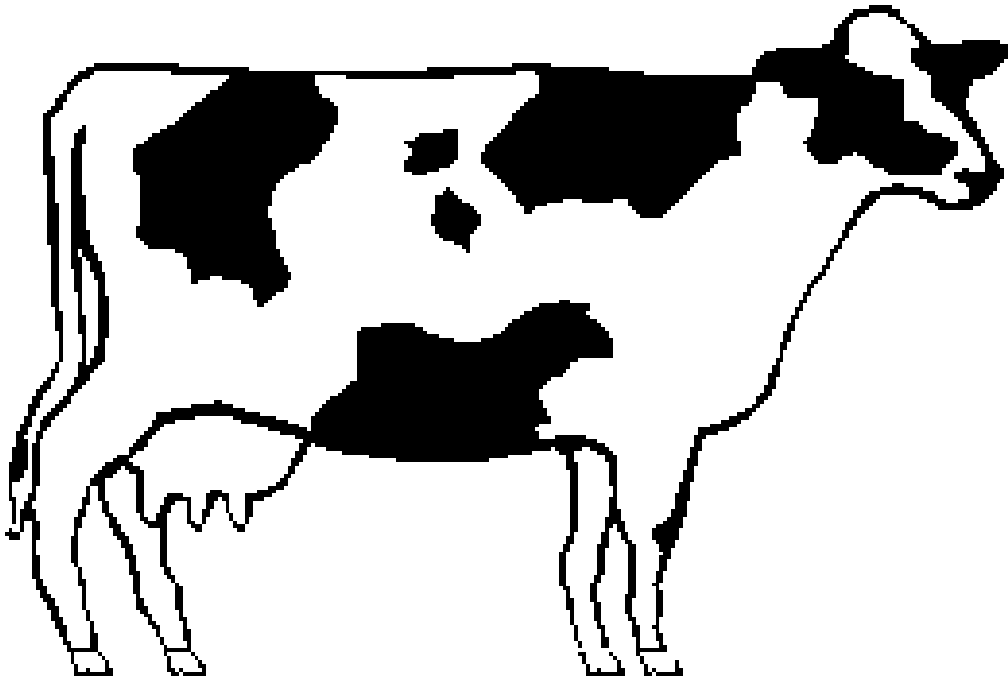


**Strabo, *The Geography* 3.13** - Gazelonitis has a sheep industry that produces very soft wool, a rarity in Cappadocia.

**Fish**

Dewing 2384, Dewing 415, Dewing 579, BCMA 1919.58.31.

**Strabo, *The Geography* 2.4** - Greater Rhombites River yields a large number of fish good for salting. At the Lesser Rhombites River there are actual fisheries.



## Paper Topics and Investigative Project

1. Which animal appears on the most coins? Is there a pattern to its mint, denomination, metal, other subject matter?
2. Do the same mythical animals appear together often? If so, which ones and why?
3. Certain animals are found in both the list of Legendary People and the list of Animals of the Browser's Keyword Search. Find three examples of half human-half animal beings. Is this animal male or female? What real animal(s) does it resemble? Does it look the same in all artist renderings?
4. Read about the crocodile in Herodotus' *History* 2.68.1-70.2. What is wrong with Herodotus' assessment of this animal? What is right?
5. Find information on domesticated animals like the dog, cat, sheep, ox, cattle and horse.
6. Often in Greek mythology animals have anthropomorphic associations. Look at one of the following gods and their associated animal. What anthropomorphic traits does the animal share with the god/goddess? Why might the Greeks associate this animal with this god/goddess? Do we associate the same human traits with this animal as the ancient Greeks did? Apollo, Athena, Zeus, Dionysos, Artemis.
7. The myth of the Phoenix appears in Herodotus' *History* 2.73.1-73.4. Read this myth and compare it to other myths about the Phoenix outside Greek mythology.
8. There are many ancient Greek stories about the dangerous boar. Find two of these stories and do a comparison. Do the stories involve the same setting? Do they involve the death of a person/the boar? Why is a boar so dangerous? What might the boar represent? Would you consider the boar hunt a rite of passage for a young man?



## Greek Animals in Art and Literature\*

*The Sacrifice of Iphigenia*, Museo Archeologico Nazionale, Naples. Roman fresco from Pompeii.

*The infant Hercules strangles serpents*, Museo Archeologico Nazionale, Naples. Roman fresco from Pompeii.

*Chiron with Achilles*, ca. 60 AD, Museo Archeologico Nazionale, Naples. Roman fresco from Pompeii.

*Hercules in the Augean Stables*, by Daumier Honore, ca. 1848. A cartoon like drawing from *Histoire Ancienne*.

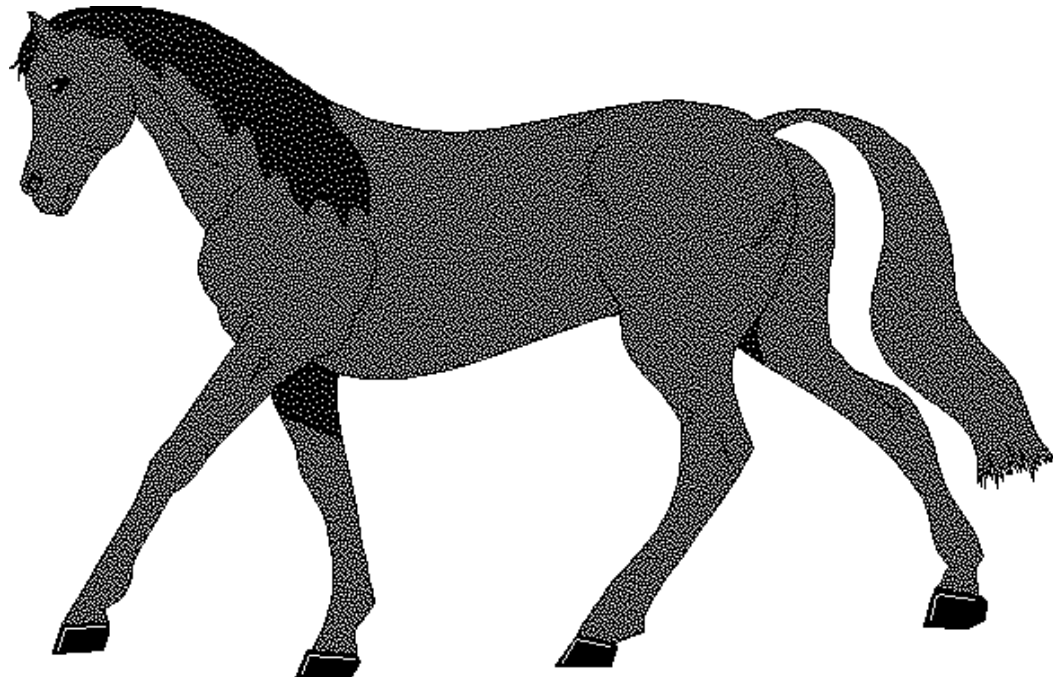
*Jupiter and Io*, Correggio (Antonio Allegri) ca. 1532. An oil painting of Io being overwhelmed by Zeus as a cloud.

*Guernica*, Pablo Picasso, 1937. Oil on canvas painting depicting the Minotaur and a wolf.

*The End of a Monster*, Pablo Picasso. The Minotaur's horrible image is revealed to him in a mirror held by a sea-goddess.

*The Chimera*, Etruscan, Bronze Museo Archeologico Nazionale, Florence.

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

## **Step 1: Animal**

**Link:** Greek - English Lexicon, definition for "ἄρπυιόν."

**Notes:** This is the general Greek word for any animal that walks, crawls or slithers.

**Special Instructions:** If you are unable to type Greek characters into the Greek-English Lexicon, use the English-Greek Word Search. From the English-Greek Word Search, type "animal" onto the line next to "Look Up" and click once on "Look Up." Find "ἄρπυιόν" in the list, highlight it and choose "Greek-English Lexicon" from the menu under Related Tools.

## **Step 2: Dangerous**

**Link:** Greek - English Lexicon, definition for "δάκος."

**Notes:** Alternatively, the Greeks used another word when referring to an animal that could do a person harm.

**Special Instructions:** If you are unable to type Greek characters into the Greek-English Lexicon, use the English-Greek Word Search. From the English-Greek Word Search, type "animal" onto the line next to "Look Up" and click once on "Look Up." Find "δάκος" in the list, highlight it and choose "Greek-English Lexicon" from the menu under Related Tools.



**Step 3:** Many Ans

**Link:** Object Keyword Search, Vase, Class Type: Animals.

**Notes:** From the Object Keyword Search Link you can find a list of animals that appear on vases, coins and sculptures. Scroll through the list to get an idea of what animals appear on *Perseus* vases.

**Special Instructions:** In the Object Keyword Search Link, choose “Vases” and Class Type: “Animals” before adding this step to your Path.

**Step 4:** Pets

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

**Notes:** The wealthy kept animals and house pets. This vase shows how pets shared an entrance to the house by revealing a doggy door between the two columns. Did you ever think that they would have had doggy doors in ancient Greece? Look at the highlighted image.

**Special Instructions:** Before adding this step to your Path, open the view “Main frieze, Palace of Peleus, Peleus and Thetis” so that these words appear highlighted with the vase information.

**Step 5:** Godly pets

**Link:** Primary Text, Pausanias 2.17.4.

**Notes:** The gods knew how much someone could cherish a pet. Zeus turns himself into a cuckoo so that he might be captured and kept by Hera as Pausanias explains here.

**Special Instructions:** Before adding this step to your Path, highlight the words “The presence of a cuckoo . . . she caught it to be her pet.”

**Step 6:** For Show

**Link:** Primary Text, Homer *Odyssey*, Book 17.325.

**Notes:** In this passage the swineherd tells how masters kept beautiful, table dogs for show. He is contemplating the identity of Argos, Odysseus’ hunting dog from twenty years past. Hunting dogs were kept for utilitarian purposes.

**Step 7:** Useful

**Link:** Primary Text, Hesiod *Works and Days*, line 487.

**Notes:** When a cuckoo calls, Hesiod says, it is time to plow your fields. Hesiod, like farmers throughout time, relied on the appearance and departure of certain animals to know when to plow, plant and sow their crops.

**Special Instructions:** Before adding this step to your Path, highlight the words “But if you plough . . . the late plougher shall vie with the early.”

**Step 8:** Plowing

**Link:** Primary Text, Hesiod *Works and Days*, line 405.

**Notes:** Hesiod also offers advice on which animal a farmer needs with which to plow the fields, the ox.

**Step 9:** Shoes, etc.

**Link:** Primary Text, Hesiod *Works and Days*, line 540.

**Notes:** Animal hides make for good boots and coats. Ox hide and young goat skin are



the things for winter wear. Notice how Hesiod tells the reader how to make a pair of boots.

**Special Instructions:** Before adding this step to your Path, highlight the words “Lace on your feet . . . to keep the rain off.”

**Step 10: Sacrifice**

**Link:** Primary Text, Homer *Odyssey*, Book 10.507-545.

**Notes:** Various animals were used in sacrifices to the gods as tribute. The most prestigious types of animals for sacrifice are described here by Homer. Read from line 507 to line 545.

**Step 11: Preparing**

**Link:** Primary Text, Herodotus 2.38.1.

**Notes:** Sacrificing a bull to a god required that the bull meet certain criteria. Herodotus describes how a bull is prepared before the sacrifice takes place. Notice how the animal must be pure white. Begin reading at section 38.1.

**Step 12: Proper Sac**

**Link:** Primary Text, Homer *Iliad*, Book 2.369-418.

**Notes:** You could not miss a step in the sacrificial ritual. Making a mistake in the ritual could mean that a god or goddess looks poorly on your efforts. Read from line 369 to line 418.

**Step 13: Bull Sac**

**Link:** Vase Catalog card, Munich 2412.

**Notes:** Here Nike waters a bull before its sacrifice. Look at the highlighted image. Notice the horns of the bull are decorated with taenia.

**Special Instructions:** Before adding this step to your Path, open the view “Side A: Nike watering bull at tripod” so that these words are highlighted when the Path step is opened.

**Step 14: List**

**Link:** Notebook, Notebook Page.

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

**Special Instructions:** Create a Notebook Page and type the following or words of your choice on the Notebook Page. Creating a Notebook page is just like creating a Path. “Below is a list of real and mythical animals that appear on art in *Perseus* Links. Notice how many mythical animals are in the list. The next few steps will look at a few mythical animals. List: antelope, ass, beaver, bee, birds, boars, bulls, butterflies, calf, cocks, cow, crab, crane, crocodiles, cuttlefish, deer, dogs, dolphins, dragon, duck, eagles, elephant, fawn, feline, fish, fox, fly, frog, grasshopper, goat, goose, griffin, hare, hen, heron, Hippocamp, horse, ibex, insect, ketos, leopard, lion, lioness, lizard, lobster, mouse, mule, octopus, otter, owls, oxen, panther, pig, ram, seahorse, seal, snake, sphinx, stag, swan, tortoise, tunny, turtle, wolf.”



**Step 15: Minotaur**

**Link:** Primary Text, Plutarch's *Theseus*, 15.2.

**Notes:** Plutarch describes Theseus and his adventures with the hideous Minotaur.  
Read from 15.2 for Plutarch's description of the Minotaur.

**Step 16: Thes & Min**

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

**Notes:** Side A of this vase shows Theseus attacking the Minotaur. Look at the views for side A to get an idea of what the Greeks believed a Minotaur looked like.

**Please continue to add steps to this Path that are relevant to your classroom discussions.**



# 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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