

Teacher's Companion™

for *Perseus*® 2.0

Hera

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.



Hera

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 Hera, 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: *Hera, Zeus, Hephaestus, 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	Τ. τ	t	tau
Δ. δ	d	delta	Μ. μ	m	mu	Υ. υ	u	upsilon
E. ε	e	epsilon	Ν. ν	n	nu	Φ. φ	ph	phi
Z. ζ	sd	zeta	Ξ. ξ	xi	x (sk)	Χ. χ	k-h	chi
H. η	e	eta	Ο. ο	o	omicron	Ψ. ψ	ps	psi
Θ. θ	th	theta	Π. π	p	pi	Ω. ω	ô	omega

When You Only Have One Copy of *Perseus*

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

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



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.

***Note:** When performing an English Word Search for Hera in Homer's *Odyssey* you must use "Hera" and "Here" as your search words.

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 Hera. Students should do their own investigation for the epithets of Hera and then check their findings against this chart. Additions should be made to the chart as necessary. 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

ΤΕΛΕΙΟΣ

ΛΕΥΚΟΛΕΥΟΣ

ΠΟΤΝΙΑ

ΒΟΥΠΙΣ

ΧΡΥΣΟΘΡΟΝΟΣ

Ἀργεῖος

Θυγάτηρ Μεγάλιο Κρόνιο

Παγκρατής

Πορφυρόζωνος

Meaning

the fulfiller.

white-armed.

mistress, queen.

ox-eyed, i. e. having large, full eyes, mostly of Hera.

golden-throned.

Argive.

daughter of great Cronos.

all-powerful.

purple-belted.



Surnames

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

Below is a through list of Hera's 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

Hera Pioneer

Hera Protectress

Hera Anthea (Flowery)

Hera of the Height

Hera Hyperchemia (she whose hand is above)

Hera Goat-eater

Hera Olympian

Hera Horse-goddess

Hera Ammonia

Hera Girl

Hera Grown-up

Hera Widow

Hera Full-grown

Hera Bride

Hera Charioteer

Hera Limenia

Hera Akraia

Text

Pausanias 2.11.2.

Pausanias 2.11.3.

Pausanias 2.22.2.

Pausanias 2.24.1.

Pausanias 3.13.9.

Pausanias 3.15.9.

Pausanias 5.14.7.

Pausanias 5.15.5.

Pausanias 5.15.11.

Pausanias 8.22.3.

Pausanias 8.22.3.

Pausanias 8.22.3.

Pausanias 8.31.9.

Pausanias 9.2.7.

Pausanias 9.39.5.

Site Description,
Perachora.

Site Description,
Perachora.



Atlas Project

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

Sites of temples and sanctuaries

Olympia, Akragas, Samos, Perachora, Samos, Heraion, Delos, Perachora, Argos, Paestrum, Sparta, Lessa, Scillus. Elis, Heraea, Plataea, Eretria, Metapontum, Thasos, Lacinium, Pharygae, Argive Heraion.



The Jealous Type

Hera has a reputation for being the jealous wife. As a result of Zeus' exploits with other goddesses and mortals, Hera becomes enraged enough to exact some type of revenge. Hera, herself is the faithful wife and this may justify her anger but are her acts of revenge over zealous? Students should investigate the vengeful side of Hera. Below are some textual citations in which Hera indulges her anger and gets her revenge.

Vase Description, Malibu 72.AE.128 - This vase depicts the transformation of Kallisto into a bear. Her transformation is the result of Hera's jealousy. One myth says that Hera turned Kallisto into a bear in a jealous rage and another says that Zeus changed Kallisto into a bear to avoid Hera's wrath.

Apollodorus vol. 1.131 - Hera sends a gadfly after one of Zeus's consorts, Io. Io has been turned into a cow and wanders the Earth feeling Hera's contempt in the sting of the fly.

Apollodorus vol. 1.167 - Alcmena is ready to give birth to Artemis and Apollo, her children by Zeus. In a jealous rage Hera persuades the Ilithyias to retard Alcmena's delivery to cause her great discomfort.

Apollodorus vol. 1.319 - Hera deceives Semele causing her to ask Zeus to reveal his true self to her. When Zeus must comply, Semele is burned.

Apollodorus vol. 1.319 - Hera drives Athamas mad and causes him to hunt and kill his son as a deer.

Apollodorus vol. 1.325 - Hera drives Dionysos mad since he is the offspring of Zeus and Semele.

Apollodorus vol. 1.395 - Here the story of Hera and Callisto is told. Zeus had an affair with Callisto so Hera turns Callisto into a bear and then has Artemis shoot her down.

Aeschylus *Prometheus Bound* 600 - Io speaks of her torture by Hera.

Aeschylus, *Prometheus Bound* lines 582, 900 - The author mentions Hera as the one who sent Io on her wanderings for revenge. Prometheus hears the cries of Io who is tormented by the gadfly.

Aeschylus, *Suppliant Maidens* lines 291 ff. - The king tells the chorus of the vengeful plan of Hera to torment Io with the gadfly because of Zeus' affair with the mortal.

Euripides, *Bacchae* line 9 - Dionysos speaks about Hera's punishment for his mother, Semele.

Euripides, *Bacchae* lines 89-104 - As a result of Hera's trickery, a pregnant Semele was destroyed by Zeus' brilliance. To save the child in Semele's womb, Zeus sewed him into his thigh.

Euripides, *Bacchae* lines 287-297 - Zeus hid the truth about Dionysos from Hera as the baby Dionysos gestated in his father's thigh. Hera wanted to banish Dionysos from Olympus because he was a result of one of Zeus' affairs.

Euripides, *Cyclops* line 4 - Silenus speaks of how Hera drove Dionysos mad probably for revenge due to Zeus' infidelity with Dionysos' mother.



Hesiod *Theogony* 925 - "But Hera without union with Zeus—for she was very angry and quarreled with her mate—bare famous Hephaestus, who is skilled in crafts more than all the sons of Heaven."

Homer *Iliad* Book 1 line 560 - Zeus speaks to Hera saying that she is a strange one who is always suspicious. He tells her that her acts of jealousy will only drive her further from his heart.

Homeric Hymn 3b: To Pythian Apollo, lines 311 ff. - Hera complains to the gods that Zeus dishonors her by having children with other goddesses and mortals.

Pausanias 9.3.1 - Zeus and Cithaeron, the despot in Plataea, contrive a plan to trick Hera into giving up her anger towards Zeus. Zeus made a wooden image and dressed it in bridal clothing. He announced his wedding to Plataea, the wooden image and put it in a wagon. Hera came to investigate the marriage and upon seeing that the bride was wood forgave Zeus.

Pausanias 8.3.5 - Here again the story of Hera and Callisto is told. Hera turns Callisto into a bear and then has Artemis shoot her down.

Pausanias 9.11.3 - "The Thebans call them Witches, adding that they were sent by Hera to hinder the birth-pangs of Alcmena. So these kept Alcmena from bringing forth her child."



Baneful and Protective

There are two sides of Hera associated with Greek heroes. She is either a hero's protectress or his nemesis who continually makes trouble for her mortal enemy. Students should examine Hera's relationship with Jason and Herakles. Students should not just look at the information from *Perseus* but should also look to outside sources for information.

Patroness of Men

Apollodorus 1.9.22 - "Hera helps the Argonauts with hard rowing and the help of Hera, they passed through, the extremity of the ship's ornamented poop being shorn away right round. Henceforth the Clashing Rocks stood still; for it was fated that, so soon as a ship had made the passage, they should come to rest completely."

Pausanias 2.11.3 - In a grove called Pyraea there is a sanctuary of Hera Protectress and the Maid. Men celebrate a festival here by themselves.

Homer *Iliad* Book 1 line 206 - Peleus and Achilles receive the favor of Hera who protects their interest during the Trojan war.

Homer *Iliad* Book 4 line 50 - Hera proclaims that she holds the following cities dear to her: Argos, Sparta and Mycenae.

Antagonist of Herakles

Apollodorus vol. 1.175 - Hera sends a serpent to kill the infant Herakles.

Apollodorus vol. 1.183 - Hera drives Herakles mad so that he commits awful crimes.

Apollodorus vol. 1.205 - Hera incites the Amazons against Herakles.

Apollodorus vol. 1.247 - Hera sends storms against Herakles.

Apollodorus vol. 1.271 - Herakles and Hera are reconciled.

Bacchylides, *Ode 9* line 8 - Hera raised the "sheep-slaughtering, deep-voiced lion" whom Herakles had to kill as his first labor.

Bacchylides, *Ode 11* lines 43-56 - Bacchylides tells the story of how and why Hera drove the daughters of Abas crazy.

Euripides, *Heracles* line 830 - Hera continues to try to ruin Heracles by driving him mad so that he murders his family.

Euripides, *Heracles* line 1267 - Heracles describes the time when Hera sent a serpent into his cradle to kill him.

Euripides, *Medea* line 1285 - Hera drove Ino, the sister of Semele, mad because she helped to rear Dionysos. In her madness, Ino threw herself and her children into the sea.

Hesiod *Theogony* 14 - Hera sends the Hydra against Herakles. For this act Hesiod calls her "evil-minded."

Hesiod *Theogony* 328 - Hesiod tells the story of the Nemean lion, which Hera had roam the hills of Nemea to plague men. As one of his labors, Herakles over comes the lion.



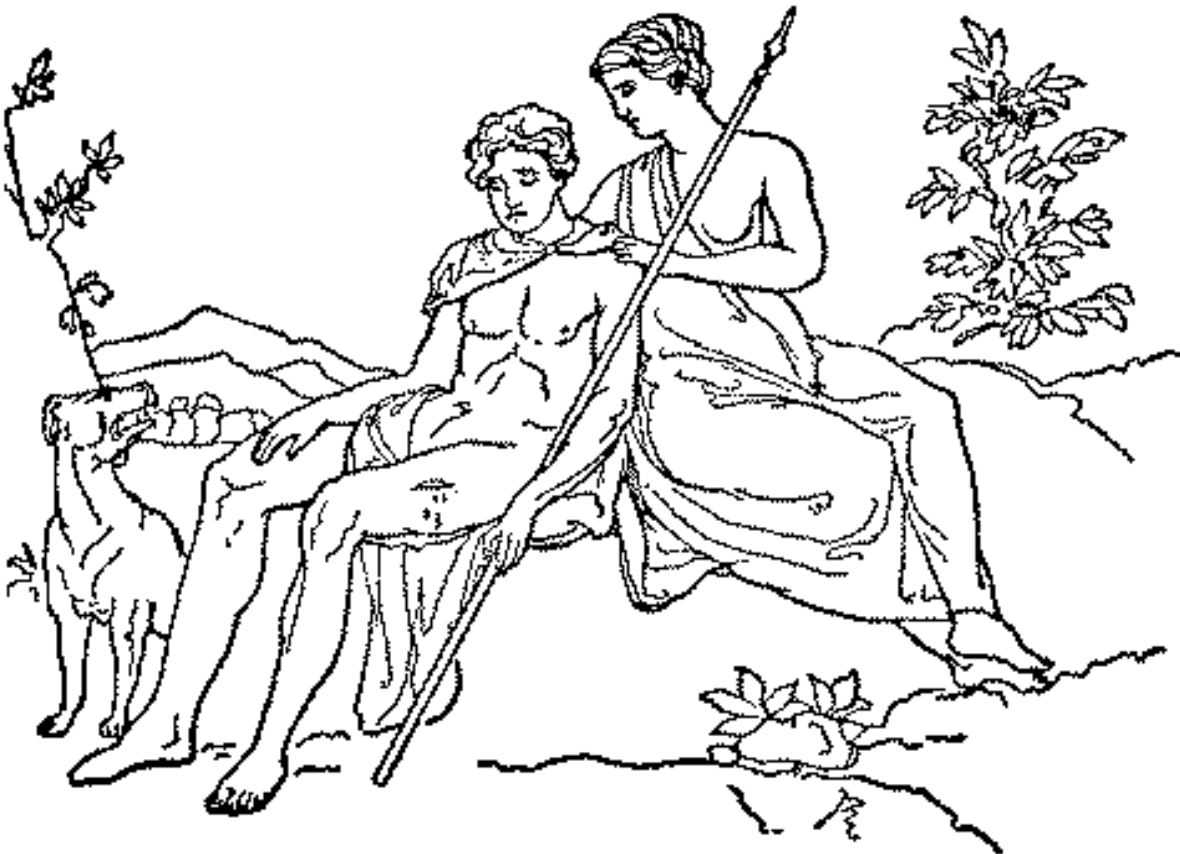
Antagonist of Others

Apollodorus vol. 2.175 - Hera sends a great storm against Paris and Helen because she lost the beauty contest for the golden apple judged by Paris.

Apollodorus 1.4.3 - Hera cast Side into Hades because she rivaled herself in beauty.

Euripides, *Helen* lines 31, 441 ff. - Helen tells of how Hera made a ruin of her marriage because Paris did not judge her to be the most beautiful of the goddesses.

Euripides, *Helen* line 261 - Helen laments that it is partly the fault of her beauty and partly the fault of Hera that she is the cause of the Trojan War.



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 Hera. 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 Hera or Hera along with other gods and goddesses.

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

Architecture

Perachora, Sanctuary of Hera Limenia.

Samos, Great Hera Temple.

Delos, Temple of Hera.

Olympia, Temple of Hera.

Textual

Site Description, Perachora - Perachora was the last point in the Corinthian territory that colonist would pass through on their voyages. It was also the first point merchants would reach with their goods. Many offerings were made at this sanctuary in hopes of securing safe passage and profitable enterprises.

Historical Overview, 4.10 The Olympic Games of Zeus and Hera - Not much is known about the games held in honor of Hera. We do know that unmarried women competed in foot races.

Historical Overview, 4.11 Competition and Community - The games held in Hera's honor were open to all Greeks.

Pausanias 2.15.4 - "The oldest tradition in the region now called Argolis is that when Inachus was king he named the river after himself and sacrificed to Hera."

Pausanias 2.17.2 - The river Asterion flowed above the Heraeum and on its banks a plant, called *asterion*, grew. The plant was woven into garlands and offered to Hera.

Pausanias 2.17.6 - In Roman times, the emperor Hadrian dedicated a gold peacock at the altar of Hera. Hadrian believed the peacock to be sacred to Hera. Also there was a golden crown and a purple robe offered by the emperor Nero.

Pausanias 2.24.2 - The Nemean games were held in honor of Nemean Zeus and at the festival of Hera.

Pausanias 2.25.10 - When rain was needed, the people of Lessa would sacrifice to Hera at her altar on top of Mount Arachnaeus.

Pausanias 2.38.2-3 - "Here, say the Argives, Hera bathes every year and recovers her maidenhood. [3] This is one of the sayings told as a holy secret at the mysteries which they celebrate in honor of Hera."

Pausanias 3.13.9 - An oracle called for the building of Hera Hyperchemia when the river, Eurotas, flooded the land. In the sanctuary a wooden image appeared to which a mother would sacrifice before her daughter was married.



Pausanias 3.15.9 - The Lacedaemonians surnamed Hera “Goat-eater” and sacrifice goats to her. Pausanias says that Herakles was the first to sacrifice at the sanctuary. He had to sacrifice goats because he lacked other victims.

Pausanias 5.13.8-9 - At an altar of Samian Hera, victims are sacrificed at the first stage of the altar, called the *prothesis*. The thigh bones of the victims were carried up to the highest part of the altar and burnt there.

Pausanias 5.16.2-3 - At Scillus, a robe was woven for Hera every fourth year by the Sixteen women who also held games called Heraea. The games consist of foot-races run by maidens. The races were run in heats based on age. When the maidens ran races they wore their hair to their knees and exposed their right shoulder to the breast. The winning maidens received crowns of olive and a portion of the cow sacrificed to Hera. The administrators of the games were the Sixteen who were married.

Pausanias 9.3.4-6 - This is a strange ritual that involves oaks, crows and the sacrifice of victims to Hera and Zeus. The victims are burned on a fire built with an oak selected by a crow. Wine and incense are burned inside the sacrificial victims.



Create a Coin

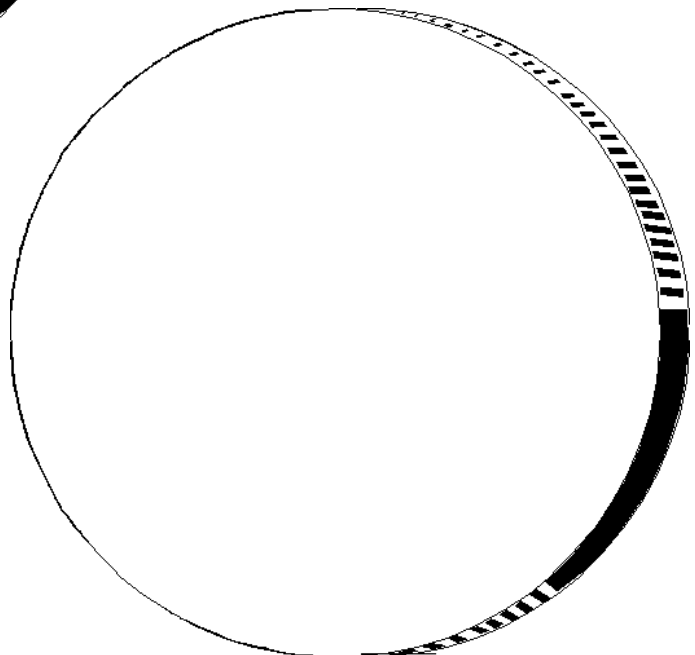
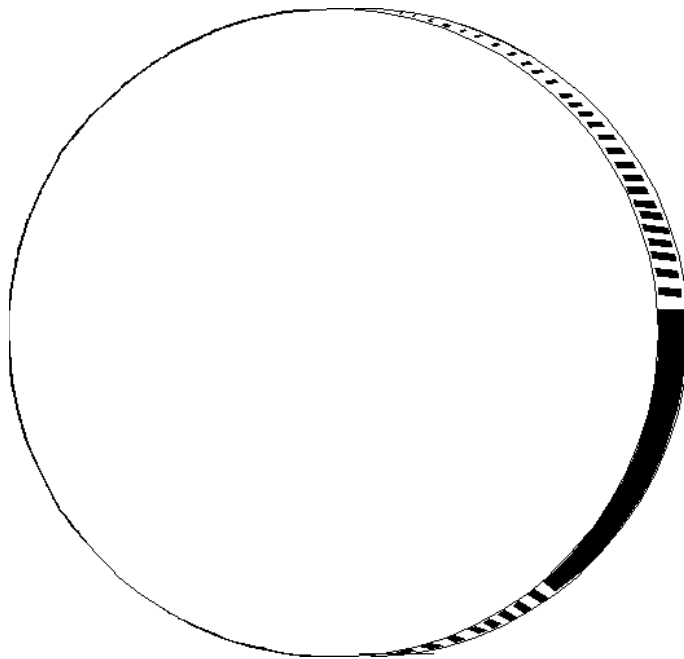
Students should look at the coins on which Hera appears. They should make note of who and what appears on the coins with Hera either on the same side as Hera or on the opposite side. Students should also investigate items, animals and beings that are associated with Hera. With this information in mind,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

Dewing 1874 - Hera wearing a stephane.

Dewing 1924 - Hera wearing a stephane.

Dewing 2111 - Hera wearing a stephane.

Dewing 511 - Hera facing, worn but still a good image.



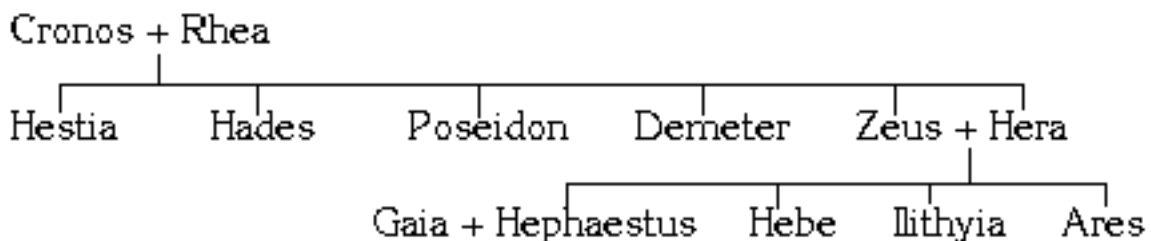
Family

As one of the twelve main gods, Hera's relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Hera's family, including her children by Zeus. 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 goddess.

Family Member	Relation	Text
Cronus	Father	Hesiod, <i>Theogony</i> line 453.
Rhea	Mother	Hesiod, <i>Theogony</i> line 453.
Zeus	Husband	Apollodorus 1.3.1.
Hebe by Zeus	Daughter	Apollodorus 1.3.1, Homer, <i>Odyssey</i> 11.603.
Ilithyia by Zeus	Daughter	Apollodorus 1.3.1, Homer, <i>Iliad</i> 11.270.
Ares by Zeus	Son	Apollodorus 1.3.1, Homer, <i>Iliad</i> 5.889.
Hephaestus	Son	Hesiod, <i>Theogony</i> line 925.

Family Tree

Using the information from the Encyclopedia entry for Hera or from the above chart, student should create a family tree for Hera 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.



Goddess of Womanhood

Hera, along with Artemis, is the goddess of childbirth. She also represents other positive and negative aspects of Greek womanhood. Students should investigate the “womanly” side of Hera to form an idea of what the ancient Greeks believed to be desirable traits for a woman to possess. Some things students should consider are: motherhood, skilled at the loom, wise, faithful. Students should also examine women likened to Hera in ancient Greek text. Below are some examples.

Site Description, Samos, Heraion - According to myth, Hera was born and married beside a sacred bush. At the Heraion, a festival was held every year to celebrate the marriage of Hera and Zeus.

Architecture Description, Poseidonia, “Basilica” - Figures of Hera, as terracotta votive figurine, were found near the Basilica and “dedications representing the sacred marriage of Hera to Zeus were also found, leading some scholars to propose that the temple housed both of their cult statues.”

Sculpture Description, Louvre Ma 686 - Often a Kore statue wore a veil and could be identified as Hera. The veil may represent the wedding and virginity of Hera.

Vase Description, London B 298 - It is thought that the bride and groom in this wedding procession are Zeus and Hera.

Vase Description, Louvre CA 616 - The wedding procession on this vase has been interpreted to include the Horai, and Zeus and Hera as the groom and bride.

Aristophanes, *Birds* line 1741 - The chorus describes Eros leading the wedding chariot of Hera and Zeus.

Hesiod *Theogony* 12 - Hera is considered the queen of the gods and she walks on golden sandals.

Hesiod *Theogony* 328 - Hesiod calls Hera the “goodly wife” of Zeus.

Homeric Hymn 5: *To Aphrodite*, line 44 - Hera is called Zeus’ chaste and careful wife. In this way she is the standard for all women to meet as a wife.

Pausanias 2.17.4 - This is the story of when Zeus was in love with Hera in her maidenhood he changed himself into this bird. Hera caught the bird, a cuckoo, to be her pet.

Pausanias 2.38.2-3 - “Here, say the Argives, Hera bathes every year and recovers her maidenhood. [3] This is one of the sayings told as a holy secret at the mysteries which they celebrate in honor of Hera.”

Pausanias 3.13.9 - Eurydice, the daughter of Lacedaemon and the wife of Acrisius, set up sanctuaries of Hera Hyperchemia when the river, Eurotas, flooded the land. In the sanctuary a wooden image appeared to which a mother would sacrifice before her daughter was married.

Pausanias 5.16.2-3, 6.24.10 - At Scillus, a robe was woven for Hera every fourth year by the Sixteen women who also held games called Heraea. The games consist of foot-races ran by maidens. The races were run in heats based on age. When the maidens ran, they



wore their hair to their knees and exposed their right shoulder to the breast. The winning maidens received crowns of olive and a portion of the cow sacrificed to Hera. The administrators of the games were the Sixteen who were married.

Pausanias 8.22.3 - It was said that Hera was reared by Temenus who established three sanctuaries of Hera. Temenus also gave Hera three surnames: as a maiden she was "Girl," when she married Zeus she was "Grown-up," and when she quarreled with Zeus and came back to Stymphalus she was "Widow."

Plato, *Cratylus* 404c - Socrates translates 'Hera' as 'lovely one,' "as indeed, Zeus is said to have married her for love."

Plato, *Laws* 773e ff. - On the duty of marrying for a male citizen, Plato's *Laws* state that if a man should be "unpartnered in the State, and reach the age of thirty-five unmarried, an annual fine shall be imposed upon him, of a hundred drachmae if he be of the highest property-class, if of the second, seventy, if of the third, sixty, if of the fourth, thirty. [774b] This fine shall be consecrated to Hera." In this context, Hera is the goddess of marriage.

Questions

1. As you read about the games [Pausanias 5.16.2-3] think about the feminine representations of weaving, health and marriage. How is Hera associated with each of these?
2. Why is the marriage of Zeus and Hera so important that it merited a festival honoring it?
3. Why is it important that Hera regain her virginity each year?
4. What three stages of womanhood does Hera represent?



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 Hera. Each representative citation has been selected for its image clarity and description.

People

Zeus - Site Description, Samos, Heraion.
Florence 4209.
London 1971.11-1.1.
Apollodorus 1.3.1.
Hesiod, *Theogony* 328.
Hesiod, *Theogony* 453.
Pausanias 2.17.4.
Pausanias 5.11.8.
Pausanias 5.17.1.
Pausanias 5.20.2.

Herakles - Hesiod, *Theogony* 328.
Apollodorus vol. 1.175.
Apollodorus vol. 1.183.
Apollodorus vol. 1.205.
Apollodorus vol. 1.247.
Apollodorus vol. 1.271.
Pausanias 3.15.9.

Jason - Apollodorus 1.9.22.

Hephaestus - Hesiod, *Theogony* 925.
Pausanias 3.18.16.
Pausanias 5.11.8.

Seasons - Pausanias 2.17.2.
Pausanias 2.17.4.
Pausanias 5.17.1.

Io - Apollodorus 1.3.1.
Pausanias 3.18.13.

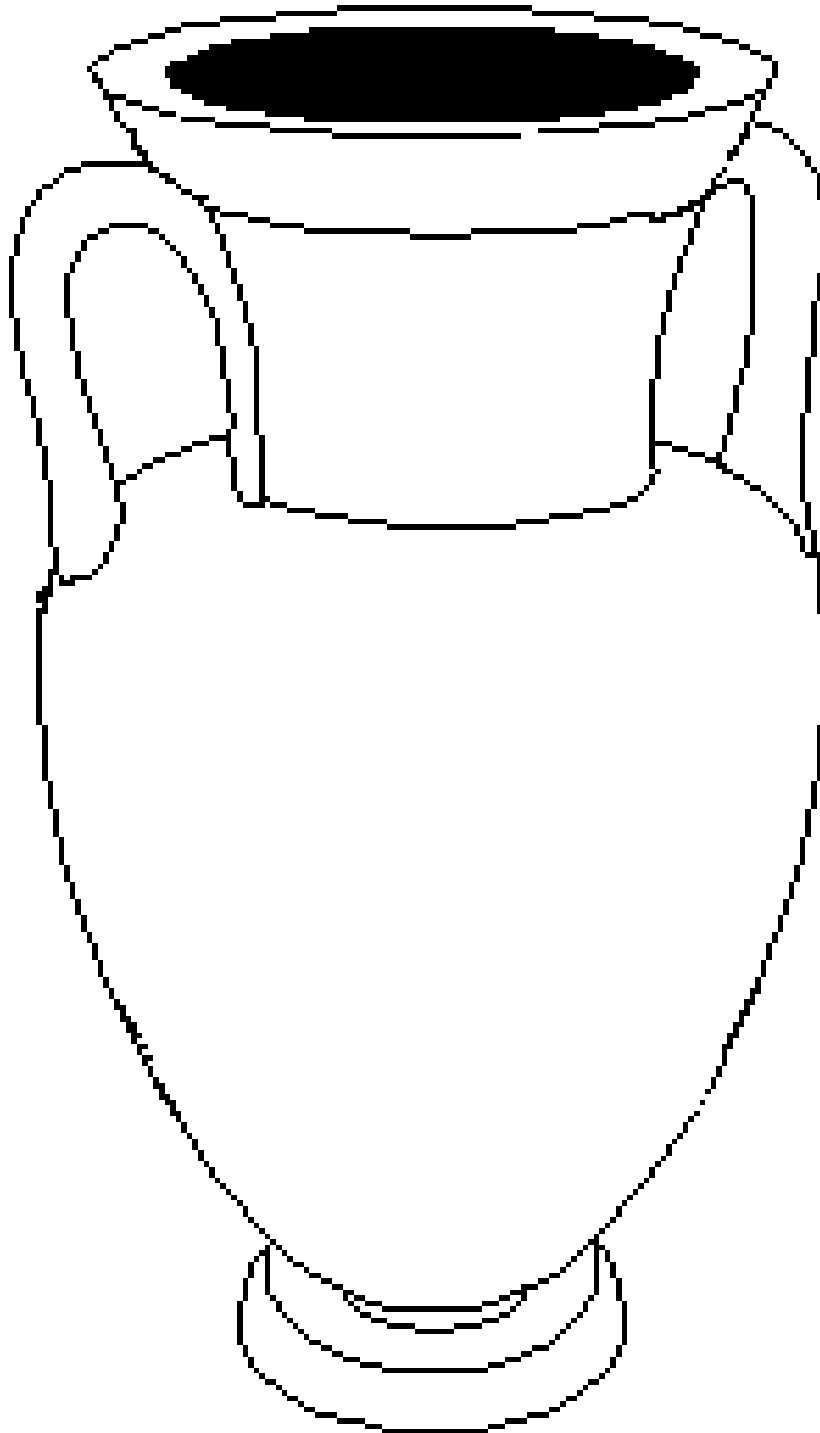
Animals

Peacock - Pausanias 2.17.6.



Create a Vase

Use the information from a search for “Hera” on vases in the Browser to create a vase. This vase must depict a mythical scene in which Athena and those associated with her 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.



Hera in Art and Literature*

Art

The Judgment of Paris, by Lucas Cranach the Elder.

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

The Discovery of the Infant Erichthonius, by Peter Paul Rubens.

Literature

Metamorphoses, Ovid.

*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 Hera *Knowledge Builder*™. Use the *Knowledge Builder*™ for Hera to make a general Path. Include a Path step for each citation from the Hera *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 the shield outline provided below. Shield examples can be found in the list that appears in the previous assignment.



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