

# Teacher's Companion™

for *Perseus*® 2.0

## Hermes

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.



# Hermes

## 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 Hermes, 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: *Hermes, caduceus, Iris, Homer, hermaphrodite, herm.*

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	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* 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.

## 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 Hermes. 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 Hermes or Hermes along with other gods and goddesses.

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

**Aeschines, *Speech 1: Against Timarchus*, 1.10, 12** - Aeschines mentions the festivals of Hermes held in wrestling schools. The "superintendents of the gymnasia" must make sure that no one who has reached the age of manhood participate in the contest of Hermes.

**Apollodorus 3.10.2** Hermes started the ritual sacrificing of meat to the gods. In this passage Apollodorus tells the story.

**Aristophanes, *Peace* line 420 ff.** - Trygaeus tells Hermes that if he will help find and release a captive then the people will celebrate "the great Panathenaea in your honor." Every town will sacrifice to Hermes the Liberator as he frees them from their troubles. Trygaeus offers the first dedication to Hermes by pouring a libation.

**Pausanias, *Guide to Greece* 7.22.3** - Hermes of the Market, with his oracular powers, will whisper the answer to a person's questions if they leave a "copper" on the altar of the image of Hermes. Homer refers to Hermes as the "ear giver" to men in the *Iliad* 24.334.

**Pausanias, *Guide to Greece* 8.14.10** - The people of Pheneus worship Hermes and celebrate the games called *Hermaea* in his honor.

**Pausanias, *Guide to Greece* 9.22.1** - There are sanctuaries of Hermes Ram-bearer and of Hermes called Champion. To see an example of how the ram was carried in the ritual see the sculpture, **Athens, Acropolis 624**.

**Herodotus, *History* 2.51** - Herodotus tells of the cult of Hermes in Greece.

**Herodotus, *History* 2.145** - Herodotus tells of the cult of Hermes in Greece.

**Herodotus, *History* 2.138** In Egypt, Hermes is identified with the god Thoth.



## Create a Coin

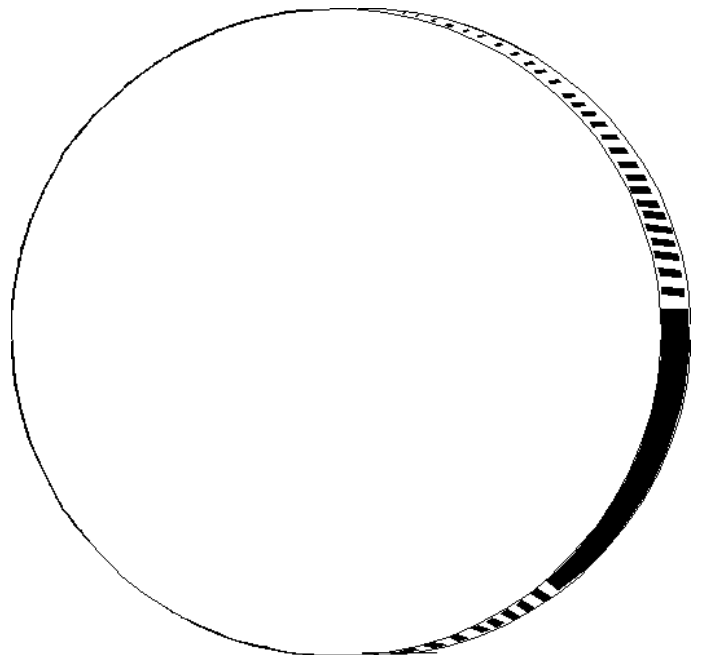
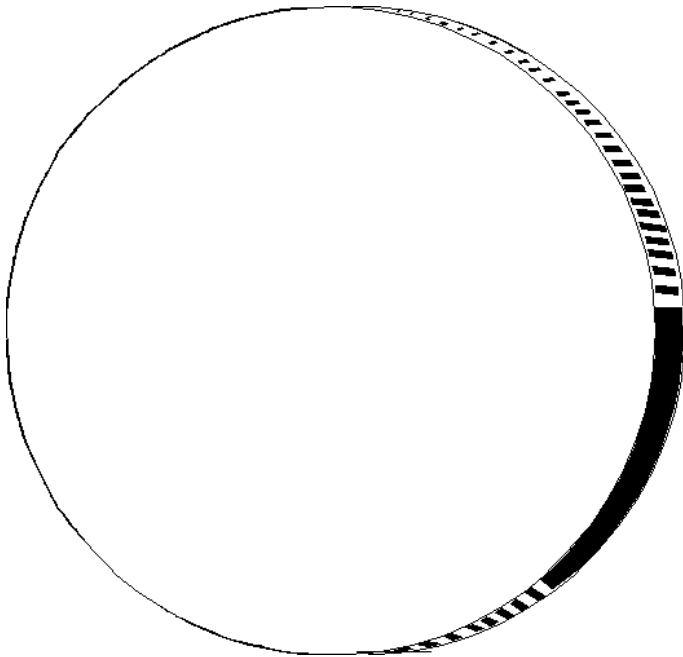
Students should look at the coins on which Hermes appears. They should make note of who and what appears on the coins with Hermes either on the same side as Hermes or on the opposite side. Students should also investigate items, animals and beings that are associated with Hermes. With this information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

**Dewing 1269** - A young Hermes.

**Dewing 1273** - Hermes facing holder of coin.

**Dewing 1274** - A young Hermes wears his *pestasos* and looks off to the right.

**Dewing 2240** - A gold coin, good view of *pestasos* that Hermes wears.



## Family

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

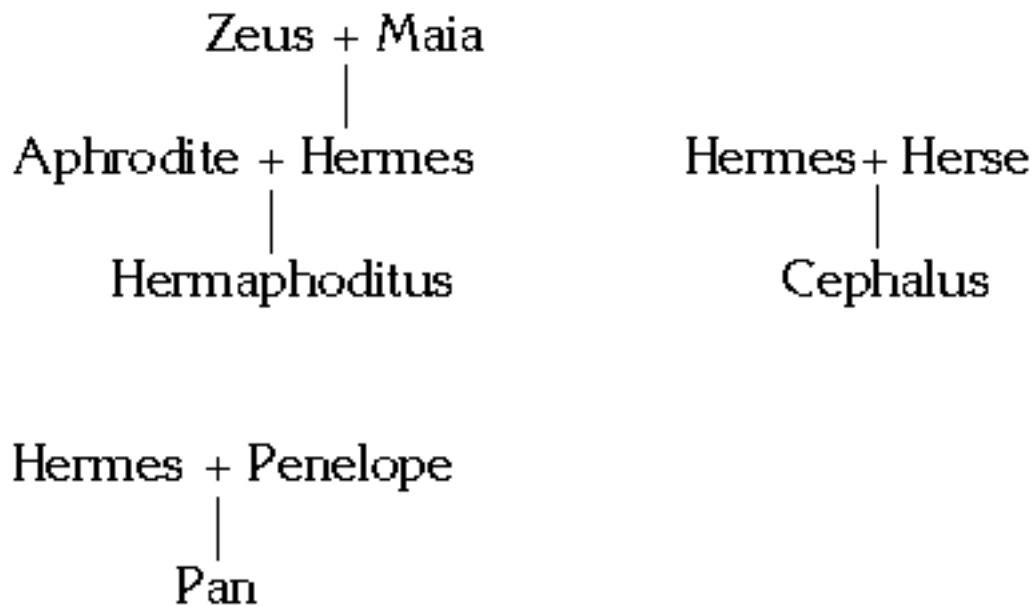
Family Member	Relation	Text
Zeus	Father	<i>Homeric Hymn 4, 18: To Hermes.</i>
Maia	Mother	Apollodorus 2.5, 3.10.
Pan by Penelope	Son	Herodotus 2.145.4.
Pan by Dryops	Son	<i>Homeric Hymn 19: To Pan, line 38.</i>
Myrtilos	Son	Pausanias 5.10.6.
Erytus by _____	Son	Apollodorus vol. 1.97.
Hermaphrodite by Aphrodite	Daughter	_____
Apollo	Brother	Aeschylus <i>Eumenides</i> line 87.
Cephalus by Herse	Son	_____
Pharis by Phylodamia	Son	Pausanias 4.30.2.
Abderus by _____	Son	Apollodorus 2.5.8.
Bunus by Alcidamea	Son	Pausanias 2.3.10.
Autolycus	Son	Pausanias 8.4.6.
Polybus by Chthonophyle	Son	Pausanias 2.6.6.
Cydon by Acacallis	Son	Pausanias 8.53.4.
Eleusis by Daeira	Son	Pausanias 1.38.7.

**Brothers and sisters through Zeus:** Athena, Apollo, Artemis, Aphrodite, all the Muses, Dionysos, Hephaestus, Ares, Perseus, Herakles, Tantalus, Hebe, Sarpedon, Eileithyia, Helen, Poludeuces.



## Family Tree

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



## Hermes in Art

The depictions of a god or goddess by ancient Greek artist are normally consistent and drawn from the mythology surrounding the god or goddess. In the case of Hermes, artists have depicted him as an older man with a beard and as one of the youngest gods.

Students should investigate the aging of Hermes and whether this aging takes place over archaeological periods or if it is simply a random occurrence. Below are selected vases and coins on which Hermes appears. These items have been selected for their clear images and descriptions. A close look at the list of items below will also give students a good idea of how artist depicted Hermes in art.

**Dewing 1269** - Young Hermes.

**Dewing 1273** - Young Hermes facing holder of coin.

**Dewing 2240** - Young Hermes wearing a *pestasos*.

**Baltimore, Hopkins AIA B9** - possibly Hermes playing with whip top.

**Florence 4209** - Hermes driving chariot, bearded.

**Harvard 1960.347** - young Hermes floating on air holding *caduceus*.

**Harvard 1977.216.2244** - Hermes bearded holding *caduceus*.

**London 1971.11-1.1** - Hermes drives chariot, read the vase description for more information on his clothing, winged sandals.

**London B226** - Hermes seated behind Herakles.

**London B471** - Theseus kills Medusa as Hermes watches, Theseus wears Hermes' winged boots and Medusa has winged boots too.

**Malibu 86.AE.114** - hard to see but Hermes wears regular garb.

**Malibu 86.AE.52** - Hermes holding messenger staff.

**Mississippi 1977.3.82** - Hermes appears with Iris. A bearded Hermes holds his messenger staff and Iris wears her wings on her back.

**Munich 1426** - Hermes with Athena, watches Achilles fight Hector.

**Munich 1615A** - The bearded Hermes carries the infant Herakles in one hand and his *caduceus* in the other.

**Worcester 1966.63** - Hermes with Athena and Herakles has *caduceus*.

1. Are the artist constant with their portrayals of Hermes?
2. Can you find the story depicted on a vase or coin in a *Perseus* text?
3. What does Hermes usually wear? Does he wear this regardless of his age?
4. What is your favorite portrayal of Hermes? Which portrayal best suits Hermes? Why?



## 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 Ares. Students should do their own investigation for the epithets of Ares 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.

### Surname

Helper Hermes

Hermes Ram-bearer

Hermes Champion

Hermes Epimelius (Keeper of flocks)

Hermes of the Market Place

Hermes of the Games

Hermes of the Grotto

Hermes Leader

Hermes Parammon

Hermes of the Portal

Hermes Polygius

Hermes Pronaos

### Text

Homer, *Iliad* 20.34.

Pausanias 9.22.1.

Pausanias 9.22.1.

Pausanias 9.34.3.

Aristophanes, *Knights* 395.

Pausanias 5.14.9.

Pausanias 10.32.5.

Pausanias 8.31.7

Pausanias 5.15.11.

Pausanias 1.22.8.

Pausanias 2.31.10.

Pausanias 9.10.2.

### Epithet

κηρύκειον

χθόνιος

Ἄργειφόντης

ἐριούνης

διάκτορος

ἄγγελος

δόλιος

ἀγωνιος

### Meanings

a herald's wand, Lat. caduceus.

of the nether world with gods, Aeschylus uses it for Hermes.

slayer of Argus, i. e. Hermes.

Homeric epithet of Hermes the ready helper, luckbringer.

epitaph of Hermes, the Messenger or Minister of Zeus.

messenger, one that announces.

crafty, deceitful, treacherous called this by Pausanias.

of Hermes, as president of games, Pindar calls him this.



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

### People

- Athena** - Munich 1426.  
Worcester 1966.63.  
Louvre G 1.  
Parthenon West Pediment.  
Homer, *Odyssey* 11.621.  
Aeschylus, *Eumenides*, et al.  
Apollodorus 2.4.2.  
Apollodorus 2.4.11.
- Theseus** - London B471.
- Herakles** - Worcester 1966.63.  
Homer, *Odyssey* 11.621.  
Apollodorus 2.4.11.
- Dionysos** - Athens, Agora I 7154.

### Animals

- Flocks** - Pausanias 9.22.1.  
Pausanias 9.34.3.  
Apollodorus 3.10.2.  
Homer *Iliad* 14.490.  
*Homeric Hymn 18: To Hermes*, line 2.
- Ram** - Louvre G 185.  
Pausanias 2.3.4.  
Pausanias 4.33.4.  
Pausanias 5.27.8.  
Pausanias 9.22.1.

### Things

- Wand** - Harvard 1960.347.  
Harvard 1977.216.2244.  
London 1971.11-1.1.  
London B 471.  
Apollodorus 1.6.2.  
Homer *Odyssey* 2.4.1.

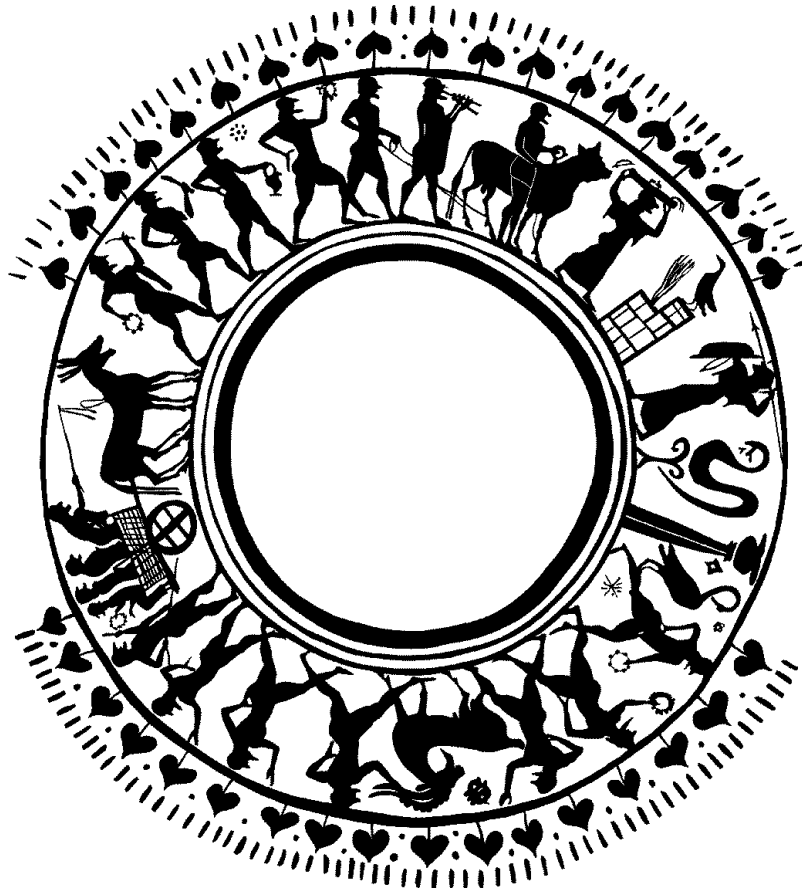


*Homeric Hymn 2: To Demeter*, line 335.  
*Homeric Hymn 29: To Hestia*, line 14.

**Helmet of Hades** - Apollodorus 1.6.2.  
Euripides, *Andromache* lines 276.  
Homer *Iliad* 5.844  
Hesiod *Shield of Herakles* 226.

**Sandals** - Harvard 1960.347.  
Harvard 1977.216.2244.  
London 1971.11-1.1.  
London B471.  
Homer *Iliad* 24.339.

**Lyre** - Apollodorus 3.55.1.  
Apollodorus 3.10.2.  
*Homeric Hymn 4: To Hermes*, et al.



## Hermes the Guide

Besides being the appointed herald to the gods, Hermes was also a guide of men, women, gods and spirits. Hermes conducted the souls of the dead to the Underworld as well as leading goddesses to the tops of mountains. Students should investigate Hermes' role in Greek mythology as a guide. They should begin with the example citations offered below. After some investigating, students should answer the questions posed below or question you devise. Students should pay close attention to the idea of Hermes as a go-between, who acts as a middle man between gods and men.

### Citation

Aeschylus *Eumenides* 87

Apollodorus vol. 1.155  
Apollodorus *Epitome* 3.1  
Aphrodite to Mt. Ida.

Aristophanes, *Frogs* line 1120

Euripides, *Andromache* lines 274-282

Euripides, *Helen* line 40

Euripides, *Medea* line 759

Euripides, *Rhesus* line 218

Homer *Odyssey* 11.625  
Homer *Odyssey* 24.1

Homeric Hymn 2: To Demeter, line 335

Homeric Hymn 4: To Hermes, et al.

Homeric Hymn 18: To Hermes, line 3

Pausanias 3.32.4

Sophocles *Ajax* 833

### Who he guides

guides Orestes on his journey as a suppliant.

guides Perseus to Phorcides.  
guides Hera, Athena and

Aeschylus calls on Hermes as the guide of the souls of the dead.

guides Hera, Athena and  
Aphrodite to Mt. Ida.  
safely conveys Helen to the house of Proteus.

Hermes is referred to at the patron of travelers.  
Hermes will convey Dolon safely to fetch the head of Odysseus.

guides Herakles to Hades.  
guides the souls of dead suitors to Hades.

guides Persephone from the Underworld to her mother, Demeter.

Hermes is given the responsibility of guide and messenger.

Hermes is the luck-bringing guide.

guides the souls to Hades.

guides the souls to Hades.



## Questions

1. Why is Hermes the one who leads the souls of the dead to Hades?
2. Why do the gods need an escort to their destinations? Is this a tradition the Greeks had for their own travels?
3. Is Hermes worshipped anywhere in association with the dead?



## Hermes' Personality

Unlike Ares, Hermes tends towards the lighter side of the human personality. Students should look that following primary text entries for Hermes that deal with his personality. The anthropomorphic version of Hermes offers insight into his role in the great scheme of Greek life.

### The Helper/Luck Bringer

**Sculpture Description, Parthenon West Pediment** - Hermes comes to the aid of Athena.

**Aeschylus *Eumenides* 87** - Hermes acts as guide to Orestes as a favor to his brother, Apollo.

**Aristophanes, *Frogs* line 1144** - Hermes is referred to as the "Luck Bringer" by Dionysos.

**Aristotle, *Rhetoric* 2.1401a, note 5** - Hermes is the luck bringer and if someone happens to find a sum of money they refer to Hermes as liberal to others or sociable as half of the found money goes to the person accompanying the finder.

**Homer *Iliad* 5.385** - Hermes saves Ares from his captivation in a jar by Otus and Ephialtes.

**Homer *Iliad* 20.34** - Hermes the helper, cunning beyond all others in his mind.

**Homer *Iliad* 24.334** - Hermes the companion of men.

**Homeric Hymn 18: *To Hermes*, line 12** - Hermes is called the "giver of grace, guide, and giver of good things."

**Pausanias 9.22.2** - Hermes the Champion who leads youths and routs the Eubeans.

### The Crafty Hermes

**Apollodorus 3.10.2** - The story of Hermes the baby who steals Apollo's cattle. Hermes tricks to out smart Apollo and Zeus to get away with the theft.

**Aristophanes, *Peace* line 328** - The chorus refers to Hermes as the cleverest of the gods and asks him to guide them in their work to foil a plot against the gods.

**Aristophanes, *Thesmophoriazusae* line 1200** - Euripides thanks Hermes, the cunning god, for his help since everything is turning out well.

**Euripides, *Rhesus* line 218** - The chorus wishes Dolon well as he is to be guided by Hermes, "the prince of tricksters."

**Homer *Iliad* 20.34** - Hermes the helper, cunning beyond all others in his mind.

**Homeric Hymn 4: *To Hermes*, et al.**



## Questions

1. Why might Hermes have the role as a helper to the gods?
2. Pausanias refers to Hermes as crafty and deceitful. Why might this be the case?
3. Do Hermes go from a trickster to helper as he goes older?
4. In Book 20 of his *Iliad*, Homer refers to Hermes as cunning above all others but also as the "Helper." How can Hermes be both? Support your ideas with examples.



## The Herms

The Herms, stone posts bearing the head of Hermes and a large phallus, are associated with the luck bringing aspect of the god. Students should use the information found in *Perseus* and in other source materials to investigate the Herms and their religious significance. Below is a list of Links in which information on the Herms appears. This is not a complete list but one that should be filled out by students. The list contains primary and secondary source information on the Herms as well as a Herm image.

### Historical Overview

**12.1.12 Launching the Expedition to Sicily** - Before the expedition to Sicily sailed, Alcibiades supposedly mutilated Athens' herms and made a mockery to the Mysteries. As a result of these accusations, Alcibiades went over to the Spartan side.

**12.1.12.1 The Mutilation of Herms** - This paragraph explains what a herm is and what significance it held in Athenian life.

### Primary Texts

**Andocides, Speech 1.11, 1.37** - Andocides quotes Pythonicus who says that he can prove that Alcibiades made a mockery of the Mysteries and mutilated the Herms.

**Diodorus Siculus, Book 13, 2.3** - Diodorus Siculus talks about the mutilation of the herms and says that "the [Athenian] people, believ[ed] that the deed had not been done by ordinary persons but by men who stood in high repute and were bent upon the overthrow of the democracy."

**Herodotus, History 2.51.1** - Herodotus offers an explanation of where the idea for the Herms came from.

**Pausanias, Guide to Greece 1.24.3** - The first ones to make a limbless likeness of Hermes were the Athenians.

**Pausanias, Guide to Greece 4.33.3** - Pausanias discusses the style of a Herm. In this passage he mentions the Attic style.

**Plato, Hipparchus 228d** - Plato writes that Hipparchus educated his people and taught them to set-up statues of Hermes along roads, in the city and in every town.

**Plutarch, Alcibiades 18.3-21** - Plutarch tells the story of the mutilation of the Herms by Alcibiades.

**Plutarch, Alcibiades 21.1** - Plutarch continues to tell the story of the Herms.

**Thucydides, History of the Peloponnesian War 6.28-29, 6.53** - Thucydides implies that the accusation that Alcibiades mutilated the Herms was the result of political back stabbing. The accusers wanted the power and sway over the people that Alcibiades held.

### Vase Image

**Boston 10.185** - This vase offers an excellent example of a Herm.

Students should also perform an English Index Search for "Herm" for a full list of Herm citations.



## Hermes and Iris, Messengers

Students should use the information below to investigate the role of Herms and Iris as messengers to the gods. Through a thorough examination of text and art students can gain a better idea of just what being a messenger to the gods entailed. Attention should be paid to the idea of Hermes and Iris being go-betweens between gods and men.

### Images of the Messenger

#### Hermes

Harvard 1960.347 - Hermes holding *caduceus*.

Harvard 1977.216.2244 - Hermes holding *caduceus*.

Malibu 86.AE.114 - Hermes wears regular garb.

Malibu 86.AE.52 - Hermes bearded holding *caduceus*.

Mississippi 1977.3.82 - Hermes appears with Iris. A bearded Hermes holds his messenger staff and Iris wears her wings on her back.

Munich 1615A - The messenger Hermes carries the infant Herakles in one hand and his *caduceus* in the other.

#### Iris

Boston 63.473 - Iris runs with hands in the air while Achilles drags Hector.

Florence 4209 - Iris leads procession of gods and holds wand like Hermes'.

Mississippi 1977.3.82 - Hermes appears with Iris. A bearded Hermes holds his messenger staff and Iris wears her wings on her back.

Parthenon, West Pediment, fig. N - A running Iris.

### Texts

#### Hermes

Apollodorus 2.165.

Apollodorus 3.10.2.

Euripides, *Electra* 464.

Euripides, *Iphigenia at Aulis* 1304

Homer *Iliad* 1.26.

Homer *Iliad* 24.339.

*Homeric Hymn 2: To Demeter*, line 335.

Hesiod *Works and Days* line 85.

Plato, *Cratylus* 407e.

Plato, *Protagoras*, 322c.

#### Iris

Hesiod *Theogony* 780.

Homer *Iliad* 2.122, Homer *Iliad* 11.185, 15.55.

Plato, *Cratylus* 408b.



## **Iris as female version of Hermes**

Like Hermes, Iris was a messenger to the gods. Hesiod explains that Zeus used her as a herald when the gods fought amongst themselves. Students should look at Iris as an independent goddess and as the female version of Hermes. Following their investigation they should answer the questions below. Citations have been provided to get things started.

### **Vases**

**Boston 63.473** - Iris runs with hands in the air while Achilles drags Hector.

**Florence 4209** - Iris leads procession of gods and holds wand like Hermes'.

**Mississippi 1977.3.82** - Hermes appears with Iris. A bearded Hermes holds his messenger staff and Iris wears her wings on her back.

### **Sculpture**

**Parthenon, West Pediment, fig. N** - A running Iris.

### **Texts**

Hesiod *Theogony* 265.

Hesiod *Theogony* 780.

Homer *Iliad* 2.122.

Homer *Iliad* 5.353.

Homer *Iliad* 5.365.

Homer *Iliad* 11.185.

Homer *Iliad* 23.199.

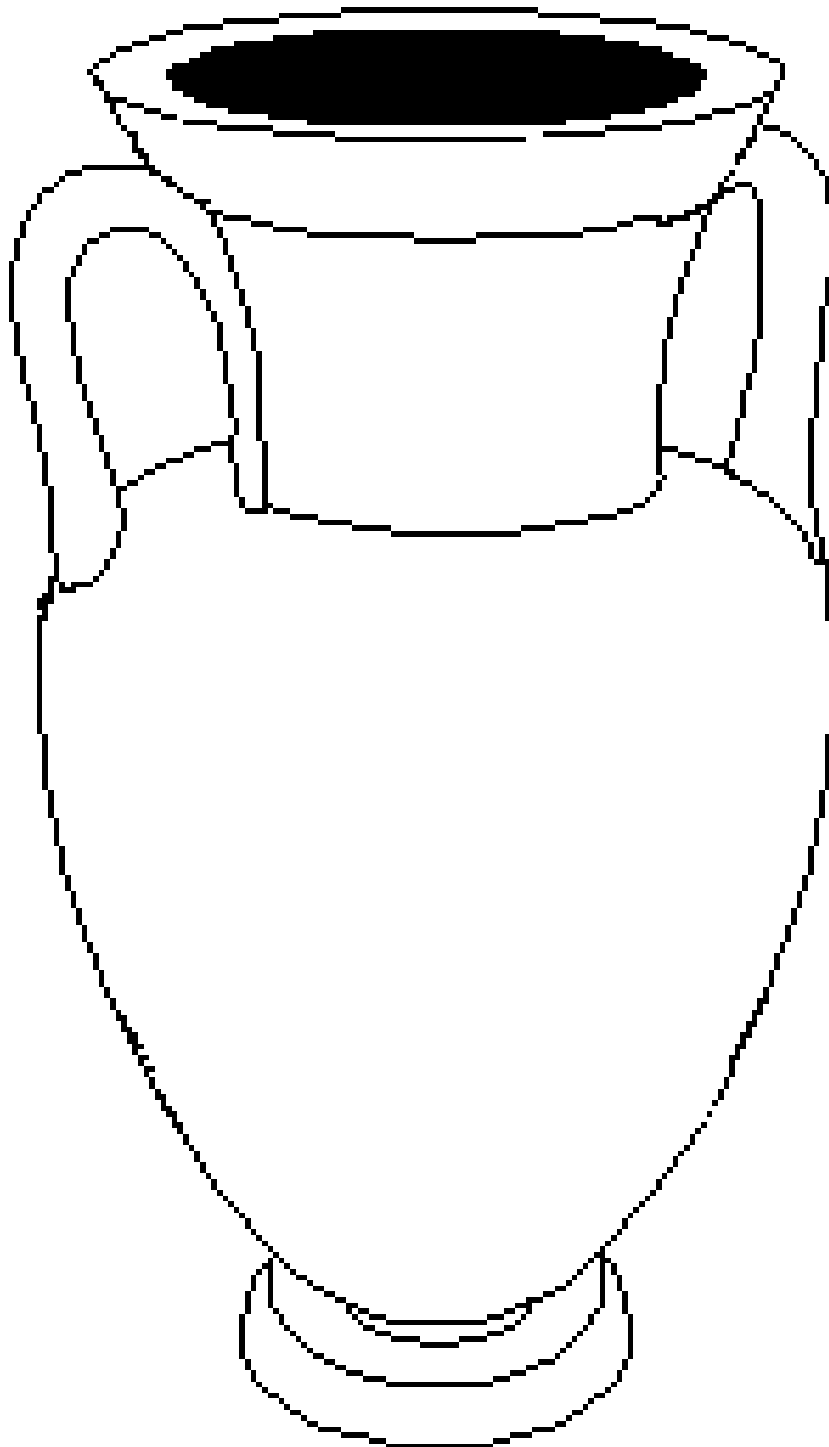
### **Questions**

1. How is Iris different from Hermes?
2. Why isn't Iris considered as important as Hermes?
3. Do people worship Iris in rituals like they worship other gods and goddesses?
4. Iris guides gods to a destination like Hermes. How is being a messenger like being a guide if it is part of the "job description" of both gods?



## Create a Vase

Use the information in the previous assignment to create a vase depicting Iris acting as a messenger or conveying someone to some place. Use the vase outline below as your template.



# Hermes in Art and Literature\*

## Art

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

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

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

### Perseus

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

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

**Sculpture** - Athens Br. 13396.

### Ajax

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

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

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

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



# Task Oriented Exercise

## Exercise II

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

Differences

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

Similarities

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

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

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

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

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

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

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

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

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





## Group or Research Project

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

### Order of execution

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

#### Example Vases

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

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

#### Encyclopedia

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

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

#### Primary Text

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

## Design your own shield

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



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