

Teacher's Companion™

for *Perseus*® 2.0

Homer's *Iliad* & *Odyssey*

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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.



Homer's *Iliad* and *Odyssey*

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

If you intend to use *Perseus* in the classroom or to have your students use *Perseus* for research at the beginning, middle or end of a unit or course, it is best to expose them to the Greek alphabet. Exposure through transliteration will allow students to make better use to the database without fearing the Greek words they will run into.

In connection with Homer, the *Iliad* and the *Odyssey*, 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: *Achean, Homer, Achilles, Odysseus, Troy, Cassandra, Penelope, Agamemnon, Circe, cyclops.*

A. α	a	alpha	I. ι	i	iota	P. ρ	r	rhô
B. β	b	beta	K. κ	k	kappa	Σ. σ. ς	s	sigma
Γ. γ	g	gamma	Λ. λ	l	lamda	T. τ	t	tau
Δ. δ	d	delta	M. μ	m	mu	Υ. υ	u	upsilon
E. ε	e	epsilon	N. ν	n	nu	Φ. φ	ph	phi
Z. ζ	sd	zeta	Ξ. ξ	xi	x(sk)	Χ. χ	k-h	chi
H. η	e	eta	Ο. ο	o	omicron	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* before sitting down to use the program and some kind of support should be available when they use it on their own.

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



Assignment Suggestions

Time Line

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

Artistic Assignment

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



Open Ended Discussion

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

Word Analysis

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

Art & Literature Comparisons

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

Family Trees

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

Atlas Assignment

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



Assignments

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

Who was Homer?

Who was Homer? Why did he compose the *Iliad* and the *Odyssey*? Where did these stories come from? Which poem was written first? The answers to these questions can be found in the Encyclopedia entry on Homer and the Historical Overview topic, "4.9 The Recovery of Writing and Homer," along with other information on the composition of the *Iliad* and the *Odyssey*, the importance and influence of these poems on ancient Greek myths and history and a bibliography modern works that discuss the poems.

There are numerous references to Homer in the notes and text of the *Perseus* Encyclopedia entries. Students should investigate these references making note of the influence Homeric writing had over later Greek writers. They should also note the amount of historical information the Homeric poems provide to modern scholars.

Encyclopedia, Homer

Students should consult this entry for background information on who the author was.

Historical Overview, 4.9 The Recovery of Writing and Homer

This subtopic discusses who Homer might have been if there ever was a man named Homer.

Other Information on the Influences of Homeric writing

Encyclopedia, Apollodorus

This entry mentions how in section seven of his *Epitome*, Apollodorus follows the writing of Homer closely.

Boston 34.79

The drawings on this vase closely follow the story of Odysseus in the Underworld as told by Homer.

Thucydides, *History of the Peloponnesian War* 1.3.3

Thucydides refers to Homer as a man who wrote about the Trojan war.

Herodotus 2.53.2

Herodotus believes that Homer and Hesiod "are the ones who taught the Greeks the descent of the gods, and gave the gods their names, and determined their spheres and functions, and described their outward forms."

Aeschines, *Speech 1*, 1,142

Here is a reference to Homer who Aeschines and his others of his time "rank among the oldest and wisest of the poets."

Aristophanes, *Frogs* line 1034

Homer is referred to as "divine" as one who found honor and glory in teaching future generations "useful things."



Formulaic Expressions

From reading the information found in the Encyclopedia entry on Homer students will have learned not only about the poet but also about the “Homeric style” of writing stemming from the oral tradition of ancient Greek poetry. One important aspect of this tradition is the use of formulaic expressions that are often used repeatedly throughout the text. Students should investigate the formulaic expressions and epithets Homer uses in his writing. They should discuss the use of formulaic expressions in oral poetry.

Below are some example epithets for the gods from the Homeric text.

Artemis

ἰσχυαῖρα	<i>arrow-pourer, shooter of arrows.</i>
χρυσήνιος	<i>with reins of gold.</i>
χρυσόθρονος	<i>of the golden-throne</i>
χρυσηλάκαστος	<i>with spindle of gold.</i>
πότνια θηρῶν	<i>queen of wild beast.</i>
Ἄγροστερα	<i>fond of the chase, the Huntress.</i>
ἀγνός	<i>undefiled, chaste, pure.</i>
ἄδμητος αἰεί	<i>forever unwedded.</i>

Apollo

Φοῖβος	<i>Phoebus.</i>
ἐκαστηβελετῆς ἀναξ	<i>the lord who strikes from afar.</i>
ἀργυρότοξος	<i>with silver bow.</i>
Λυκηνγενής	<i>of Apollo, commonly explained Lycian-born.</i>
Ἐκάεργος	<i>the far-working; of Apollo, the far-shooting, far-darting.</i>
λαοσσός	<i>rousing or stirring nations.</i>
κλυτότοξος	<i>famous for the bow, renowned archer.</i>
ἀκερσεκόμης	<i>with unshorn hair.</i>

Ares

βρισάριματος	<i>chariot-loading.</i>
πτολίπορθος	<i>sacking or wasting cities.</i>
βροτολοιγός	<i>plague of man, bane of men.</i>
τειχεσιπλήτης	<i>approacher of walls, i. e. stormer of cities.</i>
ἐγχεσπᾶλος	<i>wielding the spear.</i>
λαοσσός	<i>rousing or stirring nations.</i>
ρίνοτόρος	<i>shield-piercing.</i>
μιαφόνος	<i>bloodstained, bloody.</i>
ἀβηλος	<i>making unseen, annihilating, destroying.</i>

Athena

γλαυκῶπις	<i>with gleaming eyes, brighteyed.</i>
ἀγελεΐη	<i>driver of spoil, forager.</i>



Τριτογενεΐα
αἰγίοχος Δῖος τέκος
πολύβουλος
Παλλάς
λαοσσόος

*born at the Triton river.
child of aegis bearing Zeus.
much-counseling.
Pallas.
rousing or stirring nations.*

Hermes

Helper Hermes
διάκτορος

*Homer Iliad 20.34.
epitaph of Hermes, the
Messenger or Minister of Zeus.
messenger, one that announces.*

ἄγγελος

Poseidon

γαῖήχος
Ἐνωσίγαιος
κυανοχαίτης
εὐρυβίας
ἵππαρχος
Πετραίος
ἀσφάλειος

*earth-upholding.
the Earth-shaker.
dark-haired.
wide ruling.
ruler of horses.
cleaver of the rock.
securer.*

Zeus

μητιέτα
αἰγίοχος
ὑψιβρεμέτης
κελαινεφής

*a counselor, all-wise!
Aegis-bearing.
high-thundering.
black with clouds, shrouded in
dark clouds, cloud-wrapt.
the far-seeing.
Cloud-gatherer.
son of Cronos.
the lightning, of Zeus.*

εὐρύσπα
νεφεληγερέτα
Κρονίων
ἀστεροπητής

Assignment

1. Choose an epitaph from the list of epitaph for one god or goddess.
2. Find two (if available) instances of the epitaph in the *Iliad* and/or the *Odyssey*.
3. Find out why this epitaph is associated with a god or goddess. Provide support for your answer from other sources in *Perseus*. Write your answer in paragraph form.



Discounting Homer

Even though Homer's stories shaped many ancient Greek myths and historical traditions, not everyone subscribed to the Homeric writings as the truth or a legitimate interpretation the gods, nature or ancient Greek history. Herodotus discounts Homer's description of the geographic make-up of the world and offers his own opinion based on his travels.

Herodotus *History* . 2.116.1

Herodotus purports that his is the real story of Helen and her own wanderings to return to Menelaus. Somehow Herodotus has concluded that Homer knew the real story but that he chose not to include it since it was no the stuff of which epics were made.

Herodotus *History* 2.23.1

Read Herodotus' opinion of Homer's geographic knowledge. Herodotus basically says that he knows better than Homer and all others the world's geography. For Homer's description of the ocean as the source of all rivers and seas and as flowing in a circle around the world see the *Iliad*, Book 18, line 489, and Book 21, line 195.

Herodotus *History* 4.29.1

Herodotus does agree with Homer on an issue of animal husbandry. In his account of Libyan lambs who, it is agreed, were born with horns on their heads Herodotus gives Homer some credit. Lamb's horns are not a point of great contention for ancient Greek authors but at least Herodotus agrees with Homer on something.



Iliad

Before the Trojan War

For this assignment you should have students trace the myths and stories leading up to Trojan war. Below is a list of instances that led up to the Trojan war depicted in art and in text.

The First Trojan War

Aegina, East Pediment 2 - First Battle of Greeks and Trojans - This sculpture depicts an early battle between the Greeks and Trojans in which both Herakles and a young Nestor participate, a story not described by Homer.

Apollodorus vol. 1.205, vol. 1.207 - Poseidon fortifies Troy, but being defrauded by Laomedon punishes the city with a flood.

Apollodorus vol. 1.205, vol. 1.207 - Apollo fortifies Troy, but being defrauded by Laomedon he punishes the city with a pestilence.

The marriage of Peleus and Thetis

Munich 2648 - Peleus attacks Thetis.

Florence 4209 - The wedding of Peleus and Thetis.

London 1971.11-1.1 - The wedding of Peleus and Thetis.

Tampa 81.5.1 - The wedding of Peleus and Thetis.

Tampa 86.44 - The wedding of Peleus and Thetis.

Williams 1919CG 42 - Peleus and Thetis in the nuptial chariot.

Apollodorus 3.13.5 - The wedding of Peleus and Thetis.

Aristophanes *Clouds* line 1067 - The wedding of Peleus and Thetis.

Euripides *Andromache* lines 15, 44, 1231-1283 - The wedding of Peleus and Thetis.

Hesiod *Theogony* 1005 - The wedding of Peleus and Thetis.

Isocrates *Speech* 9.16 - Tells how Peleus won the honor of wedding Thetis.

Pindar *Isthmian Ode* 8, lines 31-40 - Tells why Thetis had to marry Peleus.

Plato *Laws* 944a - Speaks of dowry of Thetis that included arms Achilles would use in Trojan war.

Xenophon *On Hunting* 1.8 - Peleus wins the favor of the gods who give him Thetis and sing the wedding hymn at their wedding.

The Judgment of Paris

Malibu 86.AE.52 - The judgment of Paris.

London E 178 - The judgment of Paris.

Munich 1392 - The judgment of Paris.

Munich 1722 - The judgment of Paris.

Munich 2439 - The judgment of Paris.

Louvre CA 616 - The judgment of Paris.



Richmond 57.9 - The judgment of Paris.
Karlsruhe 259 - The judgment of Paris.
Berlin F 2291 - The judgment of Paris.
Würzburg L 186 - The judgment of Paris.
Paris, Cab. Méd. 422 - The judgment of Paris.
Würzburg L 466 - The judgment of Paris.

Delphi, Siphnian Treasury Frieze—West - The judgment of Paris.

Apollodorus, Epitome 3.1-3.3 - The full story of the judgment of Paris.

Pausanias 3.18.12, 5.19.5 - Refers to the judgment of Paris.

Aristophanes *Birds*, line 1102 - Refers to the prize given to Paris for his judgment.

Euripides *Helen* lines 23-40 - Helen tells the story of the beauty contest between the three goddesses judged by Paris.

Euripides *Helen* lines 884-887 - Theonoe speaks of Aphrodite's gift of Helen to Paris as a reward for judging her the most beautiful.

Euripides *Iphigenia at Aulis* line 179, 573 - Tells of the beauty contest that resulted in the abduction of Helen.

Euripides *Trojan Women* lines 920-935 - The story of the judgment of the goddesses and what each offered Paris as a reward.

Strabo *The Geography* 13.1.51 - Refers to Alexandria, where the judgment of Paris took place.

The Abduction of Helen

Boston 13.168 - Paris abducting Helen and Menelaos attacking Helen about to draw his sword.

Cincinnati 1962.386-388 - Confrontation of Helen and Paris.

Berlin inv. 30036 - Helen meets Paris in Sparta for the first time. Aphrodite and Persuasion are present.

Apollodorus vol. 2.29 - Odysseus recommends to Tyndareus that he extort an oath from Helen's suitors.

Apollodorus 3.12.6 - Oenone warns Paris not to take Helen and if he does that he will be wounded and that she is the only one who can heal him.

Apollodorus, Epitome 3.1-3.3 - Offers other reasons for Helen's abduction besides the judgment.

Aeschylus *Agamemnon* lines 400, 714 - Refers to the marriage of Paris and Helen.

Euripides *Andromache* lines 103-106 - Refers to the results of Paris's marriage to Helen.

Euripides *Hecuba* line 944-946 - Refers to the marriage of Paris and Helen as a cause of misery.

Euripides *Helen* lines 31-36 - Helen says that Paris never took her to Troy but only an image of her created by Hera as revenge for not judging her to be the most beautiful.

Euripides *Iphigenia at Aulis* line 179 - Refers to the abduction of Helen.



The Sacrifice of Iphigenia

Apollodorus *Epitome* 3.22 - Iphigenia is about to be sacrificed by her father, Agamemnon but Artemis saves her.

Aeschylus, *Agamemnon* lines 1521-1530 - Clytaemestra feels that she has avenged the murder of her daughter by killing Agamemnon.

Euripides *Electra* 123-126 - Clytemnestra refers to the sacrifice of Iphigenia at Aulis.

Euripides *Iphigenia at Aulis*, et al. - This play tells the story of the sacrifice of Iphigenia.

Euripides *Iphigenia in Taurus*, et. al. - The play opens with Iphigenia recapping the event that led to her near sacrifice and her safe passage to Taurus to be a priestess of Artemis.

Departures for War

London 1899.2-19.1 - This vase depicts what could be Odysseus and Penelope, Theseus and Ariadne or Paris and Helen. It also depicts a trireme.

Encyclopedia, *Trireme* - Students should look at the Encyclopedia entry for “trireme” and the Trireme Reconstruction images that accompany the text for an idea of how the warriors might have traveled to the Trojan War.

Apollodorus *Epitome* 3.7 - Odysseus feigns madness to avoid going to the Trojan war but his farce is detected and he goes to war.

Apollodorus *Epitome* 3.11-3.14 - A list of men and ships that departed from Aulis for Troy.

Apollodorus *Epitome* 3.27 - Philoctetes ashore in Lemnos.

Sophocles, *Philoctetes* lines 254-284 - Philoctetes tells his story of how he was bitten by a snake on island of Chryse and was abandoned on the island of Lemnos.



Sites of Origin

As students read the *Iliad*, they learn that the main characters are the chieftains who have come to Troy to aid in the rescue Helen. These men have come to Troy as the result of an alliance pact made between the main characters and Menelaos to fight a war that will last ten years. To better understand the distance these men have traveled to participate in the sack of Troy, students should plot the sites from which each king and his men came on the Atlas map.

Below is a chart of sites and the name of the person who came from each site and region.

Agamemnon, Menelaus & the Achaeans	Mycenae.
Nestor & the Pylians	Pylos.
Odysseus & the Ithacans	Ithaca.
Ajax & the Salimians	Salamis.
Priam, Hektor, Paris & the Trojans	Troy.
Achilles & the Myrmidons	Achaea (a region).*

*To see the sites in the region of Achaea, where Achilles men dwelt, students should use the “Plot sites in area” tool on the Atlas Tools Palette. Students must first locate the region of Achaea and then use the “Plot sites in area” tool to define as area. Some of the sites that should appear include:

Actium (Achaea), Aegira, Aigai (Achaea), Aigeira, Aigion, Araxus, Bura, Crathis River, Donussa, Helike, Kato Akhaia, Kerynia, Larisos River, Leontion, Olenus, Patrai, Selinos River (Achaea), Tretos Pass.

Site catalogs exist for the sites of Mycenae, Pylos, Troy and Salamis from which the Greek leaders hailed. A look at each site and its associated building will give students an idea of what each leader’s royal residence and homeland looked like.

Catalog of Ships

The *Iliad*’s Book 2, line 484, begins the catalog of ships listing the captains of the ships that sailed to Troy along with Agamemnon. The catalog mentions the sites from which these ships and their captains came. Below are a few sites to plot from the catalog of ships. Students should plot these sites. Each time students do this assignment they should add to the site list by reading the catalog of ships.

Anthedon, Athens, Corinth, Araethyrea, Sikyon, Hyria, Schoinos, Mykalessos, Harma, Erythrae, Medeon, Nisa, Orchomenos, Panopeos, Eutresis, Thisbe, Plataea, Glisas, Hyampolis, Daulis, and Aulis (the gathering place for troops headed to Troy).



The *Iliad* in Art

Vase painter found their inspiration and themes for their vases in Homer's stories. The Muses worked through the painters who used the information from the *Iliad* and the *Odyssey* to recreate the stories through pictures. Some of these vase paintings illustrate the antagonistic relationship between Achilles and Hektor, the fate of Ajax and rivalries between Trojans and Achaeans throughout the *Iliad*. Students should use the citations below to read the story of the *Iliad* through pictures.

Vase

Boston 13.186

Cincinnati 1962.386-388

Berlin inv. 30036

Boston 95.44

Berlin F 1737

Louvre G 146

During the *Iliad*

London E 258

London F 157

London B193

Harvard 1977.216.2244

Munich 1426

Würzburg L 508

Boston 97.368

Berlin F 2278

Boston 97.368

Subject

Paris Abducts Helen.

confrontation of Helen and Paris.

Helen meets Paris in Sparta for the first time. Aphrodite and Persuasion are present.

The marriage of Menelaos and Helen.

Odysseus and Menelaos come to collect Achilles to participate in the Trojan War.

Agamemnon leads Briseis away.

Achilles and Briseis.

Odysseus kills Dolon.

Ajax and Achilles playing a board game.

The assembly of the gods.

Achilles and Hektor fighting over body of Troilos.

Achilles and Hektor fighting

Achilles and Memnon, Memnon falls back wounded and near death.

Achilles tending to Patroklos' wounds.

Diomedes wounds Aeneas with a spear. Aeneas tries to defend himself with his sword but is helpless.



Louvre G 115	Menelaos battles against Paris and Ajax battles against Hector.
Florence 4209	Achilles pursues Troilos.
Munich 2044	The battle over the body of Patroklos, stripped of his armor.
Florence 4209	The funeral games of Patroklos.
Boston 01.8027	Achilles receives his armor from his mother, Thetis.
Boston 63.473	Achilles drags Hektor's body past the tomb of Patroklos.
Harvard 1972.40	The ransoming of Hektor's body. Priam visits Achilles.
Vienna 3710	The ransoming of Hektor's body.
Munich 2618	The ransoming of Hektor's body.
<u>Post Iliad</u>	
Philadelphia MS3442	Achilles' death.
Munich 1470	Ajax carries the dead body of Achilles.
Malibu 86.AE.286	Ajax and Odysseus dispute for the arms of Achilles. The suicide of Ajax.
Louvre E 635	The suicide of Ajax.
Vienna 3695	Ajax and Odysseus quarrel over the armor of Achilles.
London B 280	Aeneas carries Anchises.
Naples 2422	The death of Priam.
London E 336	Menelaos seizes Helen.
Boston 13.186	Menelaos seizes Helen.
Toledo 1967.154	Menelaos seizes Helen.



Assignment

Choose three portrayals of scene from the *Iliad* from the above list. Then answer the following questions based on your observations.

1. How closely do the artistic portrayals of scenes from the *Iliad* follow the Homeric text? List those things that are different between the image and the text.
2. What other author mentions the events of the *Iliad* that you have chosen in their text? (Hint: Look in the Encyclopedia entries for the characters from the *Iliad*.)
3. Do the authors make reference to Homer in their text when re-relating an event from the *Iliad*?

Odyssey

Odysseus' Travels

Odysseus' journey home took him both far from the island of Ithaca and beyond the physical world. Few of the sites that he visited can be plotted in the Atlas from the list of sites available because they are imaginary. Students can get an idea of Odysseus' travels to actual sites by plotting the following sites.

Troy, Corfu (Scheria, the island of the Phaeacians), Ithaca.

Having plotted the actual sites Odysseus visited, students should use the text and a little guess work to manually plot other sites.

Island of the Lotus Eaters, island of Djerba off Tunisia; **Island of the Cyclopes**, western edge of Sicily; **Aiaia**, Circe's Island, Monte Cicero, north of Terracina; **Scylla and Charybdis**, narrowest point between Sicily and Italy; **Ogygia**, Calypso's island, below the heel of Italy.*

*The source for these site locations is "Odysseus' Route" by Ramond V. Schoder, *The Classical Journal*, February - March, 1987.



The Foes of Odysseus

Odysseus met with some strange creatures on his trip home. Such creatures as the Cyclops and the Sirens appear on vases as decoration and to tell the story of Odysseus' attempt to return to Ithaca. Student should look at the following depiction of Odysseus's foes and obstacles to his return home.

The Cyclops

London 1947.7-14.18 - Odysseus blinding the Cyclops.

London B 502 - Odysseus and his men escape from the cave of Polyphemus.

Toledo 1927.97 - Odysseus and his men escape from the cave of Polyphemus under the Cyclops's sheep.

The Sirens

Boston 01.8100 - Odysseus and the Sirens.

London E 440 - Odysseus and the Sirens.

Yale 1988.80.37 - An artist depiction of what a Sirens looked like. Does this image of a Siren match the one described by Homer?

Circe

Mississippi 1977.3.116 - This vase shows a woman handing a man a cup. These people may be Odysseus and Circe.

University of Chicago 1967.115.165 - Circe entices Odysseus men to drink the potion that will turn them into animals. There are no images for this vase but the Vase Description provides ample information.

Baltimore, Hopkins 9260 - Odysseus' men were changed into animals by Circe. This vase illustrates what the Greeks believed lions to look like.

The Scylla

Dewing 428 - Another one of Odysseus' nemeses, the Scylla, can be found depicted on the coins of the regions of Lucania and Calabria. Homer describes the Scylla in the *Odyssey* Book 12, line 85. Students should look at this passage for a description of the Scylla.

The Suitors

Berlin F 2588 - On this vase, Odysseus kills the suitors.

Assignment

Choose three portrayals of scene from the *Odyssey* from the above list. Then answer the following questions based on your observations.

1. How closely do the artistic portrayals of scenes from the *Odyssey* follow the Homeric text? List those things that are different between the image and the text.
2. What other author mentions the events of the *Odyssey* that you have chosen in their text? (Hint: Look in the Encyclopedia entries for the characters from the *Odyssey*.)
3. Do the authors make reference to Homer in their text when re-relating an event from the *Odyssey* ?



Create a Vase

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

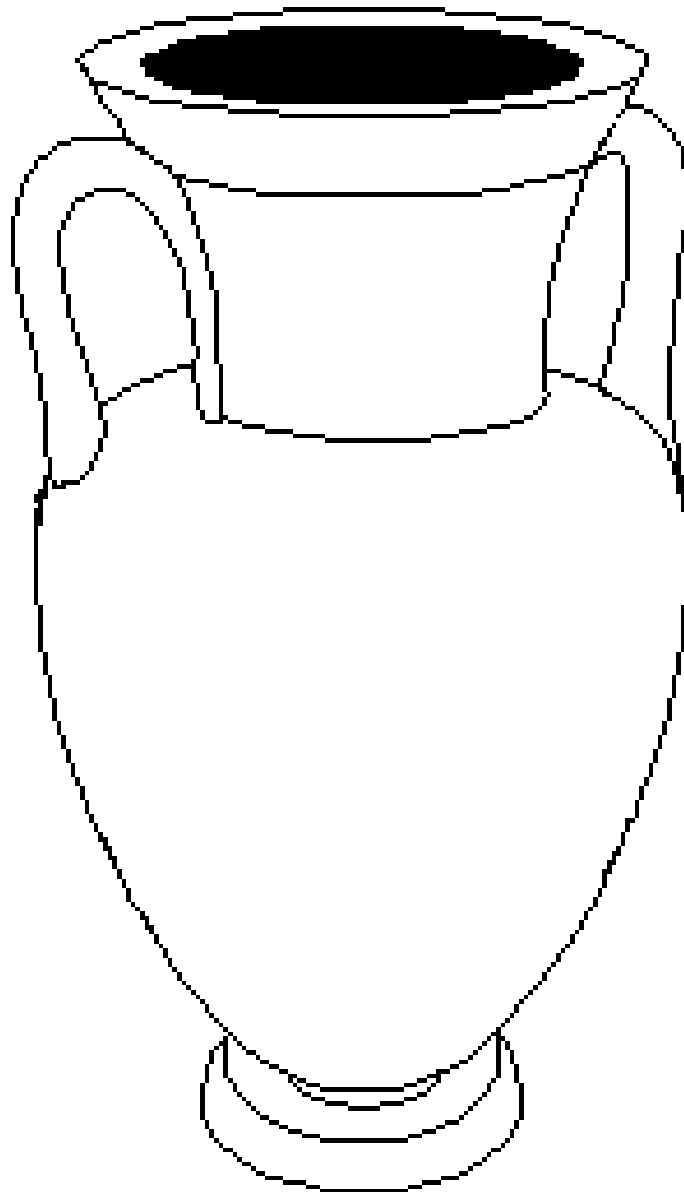
Example Vases

Munich 2322 - A naked Odysseus meets Nausikaa with Athena standing by.

Boston 34.79 - Odysseus in the Underworld with Elpenor.

Paris, Cab. Méd. 422 - Odysseus gets advice from the shade of Teiresias.

Chiusi 1831 - Penelope and Telemachos appear on one side. On Side B, Odysseus is recognized by his nurse.



Wily Odysseus

Odysseus is constantly likened to Zeus due to his cunning mind. There are many instances in the *Iliad* and the *Odyssey* as well as outside those texts where Odysseus uses his cunning to get what he wants. Like Homer's Odysseus, the Odysseus in Sophocles' play, *Ajax*, is wise and persuasive in his speech as he persuades the Greek chieftains to bury Ajax despite his outrageous behavior. Below is a list of citations where Odysseus uses his powers of persuasion and his wits to achieve his goal. Students should note other places in both the *Iliad* and the *Odyssey*, and elsewhere, where Odysseus uses his powers of persuasion.

Apollodorus vol. 2.177 - Odysseus feigns madness to avoid going to the Trojan war but his farce is detected and he goes to war.

Apollodorus vol. 2.229 - Odysseus invents the Trojan Horse.

Aristophanes *Birds*, line 350-354 - The chorus leader speaks of Odysseus and "crafty" when he uses the disguise of a beggar to escape the notice of others.

Aristotle *Poetics* 1451a - Aristotle refers to Odysseus' attempt to get out of having to participate in the Trojan war by acting crazy.

Historical Overview, IV B.5.c Sophocles' *Ajax* - This topic card refers to Odysseus in the context of his receiving the armor of the fallen Achilles in Sophocles' play, *Ajax*. Read Odysseus' argument to the Greek chiefs in favor of burying Ajax.

Sophocles, *Philoctetes* lines 254-284 - Philoctetes tells his story of how he was bitten by a snake on island of Chryse and was abandoned on the island of Lemnos by Odysseus. Odysseus now has Telemachos trick Philoctetes to get Herakles' bow.

Homer *Odyssey* Book 1.1 - Homer opens the story of the *Odyssey* asking that the Muse sing of Odysseus, the man of many wiles.

Homer *Odyssey* Book 9 - Odysseus tricks Polyphemus and then blinds him.

Euripides, *Cyclopes*, et. al.

Euripides, *Hecuba* 299-330 - Odysseus offers what he calls "wise" advice to Hecuba.

Euripides, *Iphigenia at Taurus* line 20 - Iphigenia tells how Odysseus lured Clytemnestra into giving him her daughter pretending that it was for marriage to Achilles when she would be used as a sacrificial victim.

Euripides, *Orestes* 1404 - the Phrygian compares Strophius to Odysseus calling them both crafty plotters.

Euripides, *Rhesus* et. al.

line 499 - Hektor tells of Odysseus, "a wheedling rascal," who stole the image of Athena and who planted a spy within the Trojan walls.

line 625 - Diomedes mentions Odysseus "quick wit" and believes that a man of his talents should be where he can do the most good.



Homer, *Iliad* and *Odyssey* in Art and Literature*

Art

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

The Rape of Helen by Paris, by Fra Angelico, National Gallery, London.

The Judgment of Paris, by Lucas Cranach the Elder, Staatliche Kunsthalle, Karlsruhe, Germany.

The building of the Trojan Horse, by G-B. Tiepolo, National Gallery, London.

Aeneas' Flight from Troy, by Federico Barocci, L. E. Holden Fund, The Cleveland Museum of Art.

Circe and Her Lovers in a Landscape, by Dosso Dossi, National Gallery of Art, Washington, D.C.

The Return of Odysseus, by Bernardo Betti Pintoricchio, National Gallery, London.

Literature

Metamorphoses, Ovid.

Dialogues of the Gods, Lucian.

Achilleid, Statius.

De Rerum Natura, Cicero.

Aeneid, Virgil.

*References: Powell, Barry B. *Classical Myth*. Prentice Hall: New Jersey, 1995.

Lenardon, Robert J. *Classical Mythology*. Longman Press: New York, 1991.

Paper Topics and Investigative Projects

1. If you had to cast the movie version of the *Iliad*, which actors would you choose to play: Achilles, Hektor, Odysseus, Agamemnon, Helen, Ajax, Priam, Nestor, Andromache, Paris and Menelaos. What characteristics would have to be emphasized by each actor for the best portrayal of their character? Support your decisions with examples of behavior from the *Iliad*.
2. Look at the role of cups in the *Odyssey*. What social importance do they carry? Who uses what kinds of cups? What are the cups made of? When are cups used? Are cups given as gifts?
3. Homer refers to both Odysseus and Penelope as wise. How is Penelope wise like Odysseus? Is Penelope wiser than Odysseus? Why? Why not?
4. Through his travels, what has Odysseus learned about: valor, recklessness, gluttony and valor? Use specific examples to back-up your arguments.
5. What is the purpose of Telemachos' trip to learn the fate and whereabouts of his father? How is Telemachos like his father (i.e., noble, uses common sense, courteous, etc.)? How is Telemachos different following his wanderings?
6. Compare the homecoming of Odysseus to that of Agamemnon. Use the *Odyssey* and Aeschylus' *Agamemnon* for this investigation.



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 Homer's *Iliad & Odyssey Knowledge Builder™*. Use the *Knowledge Builder™* for Homer's *Iliad & Odyssey* to make a general Path. Include a Path step for each citation from the Homer's *Iliad & Odyssey 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.

The Hero Achilles

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

About this Path: This is an attempt to trace the ambiguity of the Greek hero using Achilles as an example for study. In addition to the places to be visited on this path and the activities contained therein, a separate activity sheet addresses the necessary skills. If you are unacquainted with *Perseus*, please do those activities first.

Step 1: Achilles

Link: Encyclopedia, Achilles.

Notes: Note number two in the Encyclopedia entry for Achilles describes the hero with whom we are interested. Read the abbreviated list of his exploits.

Step 2: brilliant

Link: Primary Text, Homer *Iliad*, Book 1.1.

Notes: The wrath of a hero may be destructive but none so destructive as the wrath of Achilles. What caused Achilles to become so angry?

Special Instructions: Highlight the words "The wrath sing, goddess, of Peleus' son, Achilles . . . king of men, and brilliant Achilles."



Step 3: infancy

Link: Primary Text, Apollodorus vol. 2.71.

Notes: Achilles never suckled at his mother's breast and instead was fed the innards of lions, wild swine and bear marrow. A baby who could stomach this food certainly is not someone to anger when he grows up.

Special Instructions: Highlight the words "When Thetis had got a babe by Peleus, she wished to make it immortal . . . but before that time his name was Ligyron" before adding this passage to your Path.

Step 4: name

Link: Greek - English Lexicon, look up 'Ἀχιλλεύς.

Notes: What's in a name? Grief. The lexicon defines Achilles as the son of Peleus and Thetis but if you look under the "Derived from" section of the Lexicon card, you see a foreshadowing of things to come. Perhaps Chiron knew the future when giving this name to the baby he raised.

Special Instructions: Click once on "ἄχος" in the "Derived from" section so that it is highlighted before adding this Lexicon entry to your Path.

Step 5: friend

Link: Vase Catalog card, Berlin F 1737.

Notes: Here Achilles appears with the two people whom he loves the most, her mother Thetis and Patroklos.

Special Instructions: Choose the view "Side A: scene at center" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 6: first aid

Link: Vase Catalog card, Berlin F 2278.

Notes: Achilles is tending to his friend Patroklos wounds. An arrow lies next to Patroklos, perhaps this has just been removed from his arm. Both are armed for war. This is a gentler side of the hero whose anger will bring death to so many.

Special Instructions: Choose the view "Tondo: Achilles tending Patroklos" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 7: bost ach

Link: Vase Catalog card, Boston 97.368.

Notes: This image depicts Achilles striding forward, sword in hand. Memnon has drawn his sword, but is wounded, and falls; and a third warrior lies dead in the lower part of the image. Athena steps forward to stand by Achilles, her spear in her right hand, her left arm extended in the aegis ready for battle.

Special Instructions: Choose the view "Side A: Achilles and Melanippos" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.



Step 8: games

Link: Vase Catalog card, Toledo 1963.26.

Notes: Not all of Achilles time was spent fighting. He stopped fighting to spite Agamemnon and found time for games and singing. Here he plays a board game with Ajax as Athena looks on.

Special Instructions: Choose the view “Side A: Achilles and Ajax playing a board games” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

Step 9: Pat dies

Link: Primary Text, Homer *Iliad*, Book 16.855

Notes: In this passage Hector kills Patroklos and in turn will evoke the rage of Achilles who will kill Hector. In the next few lines Patroklos will predict Hector’s death but Hector will not heed his words.

Special Instructions: Highlight the words “But Hector, when he beheld great-souled Patroclus drawing back, smitten with the sharp bronze . . . and he fell with a thud, and sorely grieved the host of the Achaeans” before adding this passage to your Path.

Step 10: Arch Achi

Link: Vase Catalog card, Munich 1426.

Notes: Look at the image “Side A: Hermes, Athena and Achilles.” Notice that Achilles is supported by two gods, Hector by none. Not only is Achilles a mighty warrior he has the backing of two gods as aid in completing his mission of winning the Trojan War.

Step 11: revenge

Link: Vase Catalog card, Boston 63.473.

Notes: Achilles exacts revenge on Hector for the killing of Patroklos. But in doing so he offends the basic religious burial rules. Look at the images of this vase and read the description. Do the images match the scenes described by Homer in the *Iliad*?

Step 12: advice

Link: Primary Text, Homer *Iliad*, Book 24.130.

Notes: Achilles recklessness has angered the gods. Thetis comes to tell her son that his death is near and to make matters worse Zeus, himself, is angered by his actions. Achilles now must make the decision to ransom Hector.

Special Instructions: Highlight the words “For, I tell thee, thou shalt not thyself be long in life, but even now doth death stand hard by thee and mighty fate . . . Nay come, give him up, and take ransom for the dead” before adding this passage to your Path.

Step 13: ransom

Link: Vase Catalog card, Harvard 1972.40.

Notes: Priam has come to plead for the body of his son, Hector. Achilles lounges on his couch and ponders whether or not he should turn the body over. Look at these images.



Step 14: a plea

Link: Primary Text, Homer *Iliad*, Book 24, line 499.

Notes: Priam pleads with Achilles for the body of Hector and asks Achilles to remember his own father hoping to evoke pity.

Special Instructions: Highlight the words “Of these, many as they were, furious Ares hath loosed the knees, and he that alone was left me . . . to reach forth my hand to the face of him that hath slain my sons” before adding this passage to your Path.

Step 15: lamenting

Link: Primary Text, Homer *Iliad*, Book 24, line 507.

Notes: The two men join together to weep for their dead friends and family. Achilles wrath melts away with his tears and all is forgiven.

Special Instructions: Highlight the words “So spake he, and in Achilles he roused desire to weep for his father; and he took the old man by the hand, and gently put him from him . . . for no profit cometh of chill lament” before adding this passage to your Path.

Step 16: in death

Link: Primary Text, Homer *Odyssey*, Book 11, line 479.

Notes: When Odysseus visited Hades he met Achilles, Achilles ruled the dead as he had commanded troops in life. Even before his death, we learn that Achilles was worshipped as a god. Odysseus asks him not to grieve in death since his memory is honored above.

Special Instructions: Highlight the words “Achilles, son of Peleus, far the mightiest of the Achaeans, I came through need of Teiresias . . . grieve not at all that thou art dead, Achilles.” before adding this passage to your Path.

Step 17: preference

Link: Primary Text, Homer *Odyssey*, Book 11, line 487.

Notes: Our brave hero now worshipped as an immortal god would prefer to live as a slave rather than to rule the shadows of the underworld. Does Achilles regret his hero status and the choice he made?

Special Instructions: Highlight the words “Nay, seek not to speak soothingly to me of death, glorious Odysseus . . . rather than to be lord over all the dead that have perished” before adding this passage to your Path.

Step 18: male ethic

Link: Historical Overview, 4.7 The Male Ethic.

Notes: Achilles had a lot to live up to as an aristocratic male. He was both a warrior and a man of words. Like Achilles, later aristocratic men including Alexander the Great would have to live up to this goal set for them by society.

Special Instructions: Highlight the words “Achilles of the Iliad” before adding this passage to your Path.



The Odyssey in Pictures

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

About this Path: Over the years the story of Odysseus was conveyed orally, written down and depicted in ancient Greek art. This Path tells the story of the *Odyssey* and Odysseus travels home through both pictures and words. As each new Path step appears, read the Path Note that includes the written lines from the *Odyssey*. After you have read the Path Note, look closely at the image that appears in the Path step for its depiction of the lines in the Path Note.

Step 1: muse speak

Link: Primary Text, Homer, *Odyssey* Book 1, line 1.

Notes: Please read the first few lines of the *Odyssey*.

Special Instructions: Highlight the words “Tell me, O Muse, of the man of many devices, who wandered full many ways after he had sacked the sacred citadel of Troy . . . fools, who devoured the kine of Helios Hyperion; but he took from them the day of their returning” before adding this passage to your Path.

Step 2: Ody & Naus

Link: Vase Catalog card, Munich 2322.

Notes: “Even so Odysseus was about to enter the company of the fair-tressed maidens, naked though he was, for need had come upon him. But terrible did he seem to them, all befouled with brine, and they shrank in fear, one here, one there, along the jutting sand-spits. Alone the daughter of Alcinous kept her place, for [140] in her heart Athena put courage, and took fear from her limbs.”

Special Instructions: Cut and paste lines 135-141 of Book 6 into the Path Note box. Choose the view “Side A: Odysseus and Nausikaa” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

Step 3: blinding

Link: Vase Catalog card, London 1947.7-14.18.

Notes: “They took the stake of olive-wood, sharp at the point, and thrust it into his eye, while I, throwing my weight upon it from above, whirled it round, as when a man bores a ship’s timber with a drill, while those below keep it spinning with the thong, which they lay hold of by either end, and the drill runs around unceasingly.”

Special Instructions: Cut and paste lines 380-386 of Book 9 into the Path Note box. Choose the view “Overview: side A” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.



Step 4: wooly escp

Link: Vase Catalog card, Toledo 1927.97.

Notes: "Rams there were, well-fed and thick of fleece, fine beasts and large, with wool dark as the violet. These I silently bound together with twisted withes on which the Cyclops, that monster with his heart set on lawlessness, was wont to sleep. Three at a time I took. The one in the middle in each case bore a man, and the other two went, one on either side, saving my comrades. Thus every three sheep bore a man."

Special Instructions: Cut and paste lines 425-430 of Book 9 into the Path Note box. Choose the view "Side B: Odysseus's companion under the ram" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 5: Od's ram

Link: Vase Catalog card, London B 502.

Notes: "But as for me — there was a ram, far the best of all the flock; him I grasped by the back, and curled beneath his shaggy belly, lay there face upwards with steadfast heart, clinging fast with my hands to his wondrous fleece."

Special Instructions: Cut and paste lines 430-436 of Book 9 into the Path Note box. Choose the view "Main panel: scene at center" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 6: men 2 pigs

Link: Vase Catalog card, Tampa 86.52.

Notes: "She brought them in and made them sit on chairs and seats, and made for them a potion of cheese and barley meal and yellow honey with Pramnian wine; but in the food she mixed baneful drugs, that they might utterly forget their native land. Now when she had given them the potion, and they had drunk it off, then she presently smote them with her wand, and penned them in the sties. And they had the heads, and voice, and bristles, and shape of swine, but their minds remained unchanged even as before."

Special Instructions: Cut and paste lines 233-241 of Book 10 into the Path Note box. Choose the view "Side B: pig" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 7: Od & Circe

Link: Vase Catalog card, Mississippi 1977.3.116.

Notes: "And she prepared me a potion in a golden cup, that I might drink, and put therein a drug, with evil purpose in her heart. But when she had given it me, and I had drunk it off, yet was not bewitched, she smote me with her wand, and spoke, and addressed me: 'Begone now to the sty, and lie with the rest of thy comrades.'"

Special Instructions: Cut and paste lines 313-320 of Book 10 into the Path Note box. Choose the view "Side A: Circe and Odysseus" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.



Step 8: siren call

Link: Vase Catalog card, London E 440.

Notes: The Sirens say, "Come hither, as thou farest, renowned Odysseus, great glory of the Achaeans; stay thy ship that thou mayest listen to the voice of us two. For never yet has any man rowed past this isle in his black ship until he has heard the sweet voice from our lips. Nay, he has joy of it, and goes his way a wiser man."

Special Instructions: Cut and paste lines 184-189 of Book 12 into the Path Note box. Choose the view "Drawing of side A: Odysseus and the Sirens" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 9: wax savior

Link: Vase Catalog card, Boston 01.8100.

Notes: "So they spoke, sending forth their beautiful voice, and my heart was fain to listen, and I bade my comrades loose me, nodding to them with my brows; but they fell to their oars and rowed on . . . we could no more hear their voice or their song, then straightway my trusty comrades took away the wax with which I had anointed their ears and loosed me from my bonds."

Special Instructions: Cut and paste lines 192-201 of Book 12 into the Path Note box. Choose the view "Overview: handle rear" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 10: Scylla

Link: Coin Catalog card, Dewing 428.

Notes: "Therein dwells Scylla, yelping terribly. Her voice is indeed but as the voice of a new-born whelp, but she herself is an evil monster, nor would anyone be glad at sight of her, no, not though it were a god that met her. Verily she has twelve feet, all misshapen, and six necks, exceeding long, and on each one an awful head, and therein three rows of teeth, thick and close, and full of black death. Up to her middle she is hidden in the hollow cave, but she holds her head out beyond the dread chasm . . . By her no sailors yet may boast that they have fled unscathed in their ship, for with each head she carries off a man, snatching him from the dark-prowed ship."

Special Instructions: Cut and paste lines 85-100 of Book 12 into the Path Note box. Choose the view "Dewing 428: obverse" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 11: underworld

Link: Vase Catalog card, Boston 34.79.

Notes: "The first to come was the spirit of my comrade Elpenor. Not yet had he been buried beneath the broad-wayed earth, for we had left his corpse behind us in the hall of Circe, unwept and unburied, since another task was then urging us on. When I saw him I wept, and my heart had compassion on him."

Special Instructions: Cut and paste lines 51-55 of Book 11 into the Path Note box.



Choose the view "Side A: Odysseus" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 12: Teiresias

Link: Vase Catalog card, Paris, Cab. Méd. 422.

Notes: "Then there came up the spirit of the Theban Teiresias, bearing his golden staff in his hand, and he knew me and spoke to me: 'Son of Laertes, sprung from Zeus, Odysseus of many devices, what now, hapless man? Why hast thou left the light of the sun and come hither to behold the dead and a region where is no joy?'"

Special Instructions: Cut and paste lines 90-95 of Book 11 into the Path Note box. Choose the view "Drawing of side A, Odysseus consulting shade of Teiresias" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 13: mom & son

Link: Vase Catalog card, Chiusi 1831.

Notes: "Then wise Telemachus answered her: 'My mother, stir not lamentation, I pray thee, nor rouse the heart in my breast, seeing that I am escaped from utter destruction.'"

Special Instructions: Cut and paste lines 45-48 of Book 17 into the Path Note box. Choose the view "Drawing of Side A: Penelope at loom, Telemachus" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 14: recognized

Link: Vase Catalog card, Chiusi 1831.

Notes: "This scar the old dame, when she had taken the limb in the flat of her hands, knew by the touch, and she let fall the foot. Into the basin the leg fell, and the brazen vessel rang. Over it tilted, and the water was spilled upon the ground. Then upon her soul came joy and grief in one moment, and both her eyes were filled with tears and the flow of her voice was checked."

Special Instructions: Cut and paste lines 467-474 of Book 19 into the Path Note box. Choose the view "Drawing of Side B: nurse washing Odysseus' feet" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 15: an end

Link: Vase Catalog card, Berlin F 2588.

Notes: "But Odysseus took aim, and smote him with an arrow in the throat, and clean out through the tender neck passed the point; he sank to one side, and the cup fell from his hand as he was smitten, and straightway up through his nostrils there came a thick jet of the blood of man."

Special Instructions: Cut and paste lines 15-20 of Book 22 into the Path Note box. Choose the view "Drawing of Scene" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.



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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