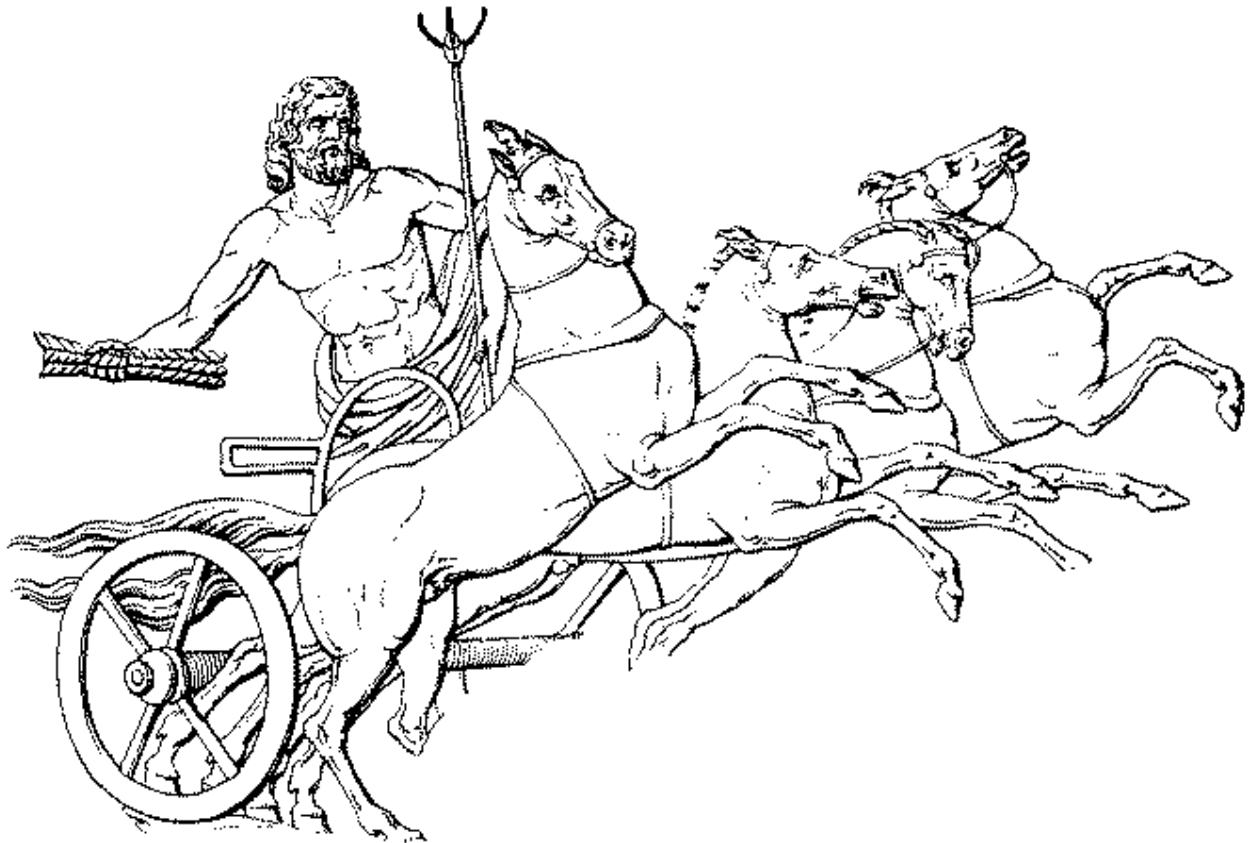


# Teacher's Companion™

for *Perseus*® 2.0

## Poseidon

Wendy E. Owens



**AbleMedia**



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## Poseidon

Wendy E. Owens

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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.



# Poseidon

## 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 Poseidon, 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: *Poseidon, trident, Amphridite, Triton, Theseus.*

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)	X. χ	k-h	chi
H. η	e	eta	Ο. ο	o	omicron	Ψ. ψ	ps	psi
Θ. θ	th	theta	Π. π	p	pi	Ω. ω	ô	omega

## When You Only Have One Copy of *Perseus*

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

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



# Assignment Suggestions

## Time Line

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

## Artistic Assignment

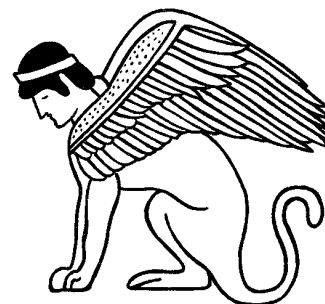
How often are students in a history or language class asked to be artistic? Art plays a major role in all aspects of ancient Greek studies. It was and is a medium of education. Close examination of the art from the past may teach a student more than she/he can learn from a book or lecture. Students can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

## Open Ended Discussion

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

## Word Analysis

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



## Art & Literature Comparisons

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

## Family Trees

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

## Atlas Assignment

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



# Assignments

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

## Epithets

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

### Epithet

γαιήροχος

Ἐνωσάγαιος

μεγας θεός

ἀναξ

κυανοχαίτης

εὐρυβίαις

ἵππαρχος

Πετραίος

ἀσφάλειος

### Meaning

*earth-upholding.*

*the Earth-shaker.*

*might god.*

*lord.*

*dark-haired.*

*wide ruling.*

*ruler of horses.*

*cleaver of the rock.*

*securer.*



## Poseidon in Art

The depiction of a god or goddess by ancient Greek artist is normally consistent and drawn from the mythology surrounding the god or goddess. Students should compare the many artistic portrayals of Poseidon for consistencies. A list of regularly portrayed scenes, positions and actions should be compiled. From this list clear conclusions may be drawn as to the regular portrayal of Poseidon.

Below are selected vases, sculpture and coins on which Poseidon appears. These items have been selected for their clear images and descriptions.

### Coins

BCMA 1919.58.8 - Poseidon throwing trident.

BCMA 1919.58.8 D - Poseidon throwing trident.

Dewing 1195 - Poseidon throwing trident.

Dewing 1206 - Head of Poseidon with hair bound in sea-weed.

### Sculpture

Parthenon, East Frieze slab 6 - Poseidon seated at an assembly of the gods.

Athens Br. 15161 - This sculpture is more often identified with Zeus but it could also be Poseidon throwing a trident.

### Vases

Boston 01.8059 - Poseidon walks in front of his horses and sports a red beard.

Harvard 1960.339 - Poseidon clasps the hand of his son, Theseus. Poseidon holds a long trident.

Harvard 1977.216.2244 - Poseidon attends an assembly of the gods carrying a fish and his trident. On this vase he has red hair.

Philadelphia MS3440 - Poseidon accompanies Zeus wearing a crown and carrying his trident.

Yale 1985.4.1 - Poseidon sits on a throne holding his trident. Nike arrives pouring an offering of wine to Poseidon.

### Text

Homer, *Iliad* 13.23 - This is a very descriptive passage of Poseidon mounting his chariot. He is dressed in gold, holding a golden whip. The horses he drives have bronze hooves and gold manes. The chariot glides across the sea without wetting the axle of bronze. Finally, sea creatures surround the chariot as he speeds across the water.

Homer, *Iliad*, *Odyssey* - Homer refers to Poseidon as “κυανόχαιτος,” dark-haired.

*Homeric Hymn 22: To Poseidon*, line 7 - This hymn describes Poseidon as the dark-haired lord.

Pausanias 1.14.6 - Pausanias says that the god of the sea has blue eyes.



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

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

### Textual

**Delos, Koinon of the Poseidoniasts** - The Poseidoniast was built by Syrian merchants and ship owners from Beirut to be used as a “guild hall or club house.” The Syrian merchants and ship owners worshipped Baal, who was identified with Poseidon so this hall or club house was known as a Poseidoniast.

**Apollodorus 1.9.16** - This passage describes a sacrifice at the sea to Poseidon.

**Apollodorus 2.5.7, 3.1.3** - Poseidon sent a bull from the sea when Minos promised to sacrifice to Poseidon what appeared from the sea. When Minos saw how beautiful the bull was, he kept the bull and sacrificed another in its place. This angered Poseidon who drove the bull to act savagely.

**Aristophanes, *Birds* line 567** - Suppliants immolate sheep to Poseidon.

**Diodorus Siculus, *Book 12*, 48.1** - The Athenians dedicated a captured ship to Poseidon, god of the isthmus.

**Diodorus Siculus, *Book 13*, 86.3** - Hamilcar sacrificed many cattle to Poseidon by drowning them in the sea according to his customs.

**Diodorus Siculus, *Book 15*, 49.1** - “In Ionia nine cities were in the habit of holding a common assemblage of all the Ionians and of offering sacrifices of great antiquity on a large scale to Poseidon.”

**Herodotus 4.59.1**- The Scythians performed rituals for many of the Greek gods and goddess but only the Scythian “βασιλῆες,” leaders, sacrificed to Poseidon. They called Poseidon “Thagimasadas.”

**Herodotus 4.118.1** - The nomads had a special way of sacrificing to Poseidon. First they would cut a piece from a victim’s ear and toss it over the house. After this they would strangle the victim. The nomads who dwelled by the Tritonian lake sacrificed to Athena, Triton and Poseidon unlike the others who sacrificed only to the moon and sun.

**Homer, *Odyssey* 1.23** - The Ethiopians sacrifice a hecatomb of bulls and rams to Poseidon and Poseidon himself attends the feast.

**Homer, *Odyssey* 3.40-48, 179** - Nestor and Athena, disguised as a stranger, pour libations of honeyed wine and burn the thighs of many bulls in honor of Poseidon.

**Homer, *Odyssey* 9.525** - The Cyclopes stretched his hands to the sky as he prayer that his father, Poseidon, should not allow Odysseus to return home. Odysseus had just blinded the Cyclopes.



**Homer, *Odyssey* 11.130, 23.278** - Tereias tells Odysseus to make “goodly offerings to lord Poseidon” of a ram, a bull and a boar “that mates with sows.” Odysseus is to do this to gain the favor of Poseidon who at this time refuses to allow Odysseus to return home.

**Homer, *Odyssey* 13.180** - In an effort to prevent an oracle from coming true, the Phaeacians will sacrifice twelve of the best bulls to Poseidon so that he might take pity on them. The oracle told that Poseidon would throw a mountain on the city of the Phaeacians if they conveyed safe passage to all men.

**Pausanias 8.5.5** - Aepytus, the son of Hippothous, dared to enter the sanctuary of Poseidon at Mantinea, into which no mortal was allowed. After he entered the sanctuary he was stuck blind and eventually died.

**Pausanias 8.7.2** - “In olden times the Argives cast horses adorned with bridles down into Dine as an offering to Poseidon.”

**Pausanias 10.5.6** - Pausanias quotes a poet who says that Poseidon and Earth shared an oracle. Poseidon used Pyrcon as a mouth piece to give his oracular responses.

**Plutarch, *Theseus* 6.1** - The people of Troezen honored Poseidon as the patron god of their city. They offer him the first fruits of the harvest and their coinage displays his trident.

**Plutarch, *Theseus* 36.4** - The Troezens honored Poseidon on the eighth day of each month. Plutarch explains that the number eight is an appropriate number for Poseidon since the “first cube of an even number and the double of the first square, fitly represents the . . . Securer and Earth-stayer.”

**Sophocles, *Oedipus at Colonus* 1495** - An ox is sacrificed to the sea-god Poseidon.

**Strabo, *The Geography* 8.7.2** - The Ionians offered Pan-Ionian sacrifices to Heliconian Poseidon. The Ionians believed that omens were presented when the bull they sacrificed bellowed upon being sacrificed.

**Thucydides, *History of the Peloponnesian War* 2.84.4** - The Athenians captured twelve ships and dedicated a ship to Poseidon for their victory.



## Create a Coin

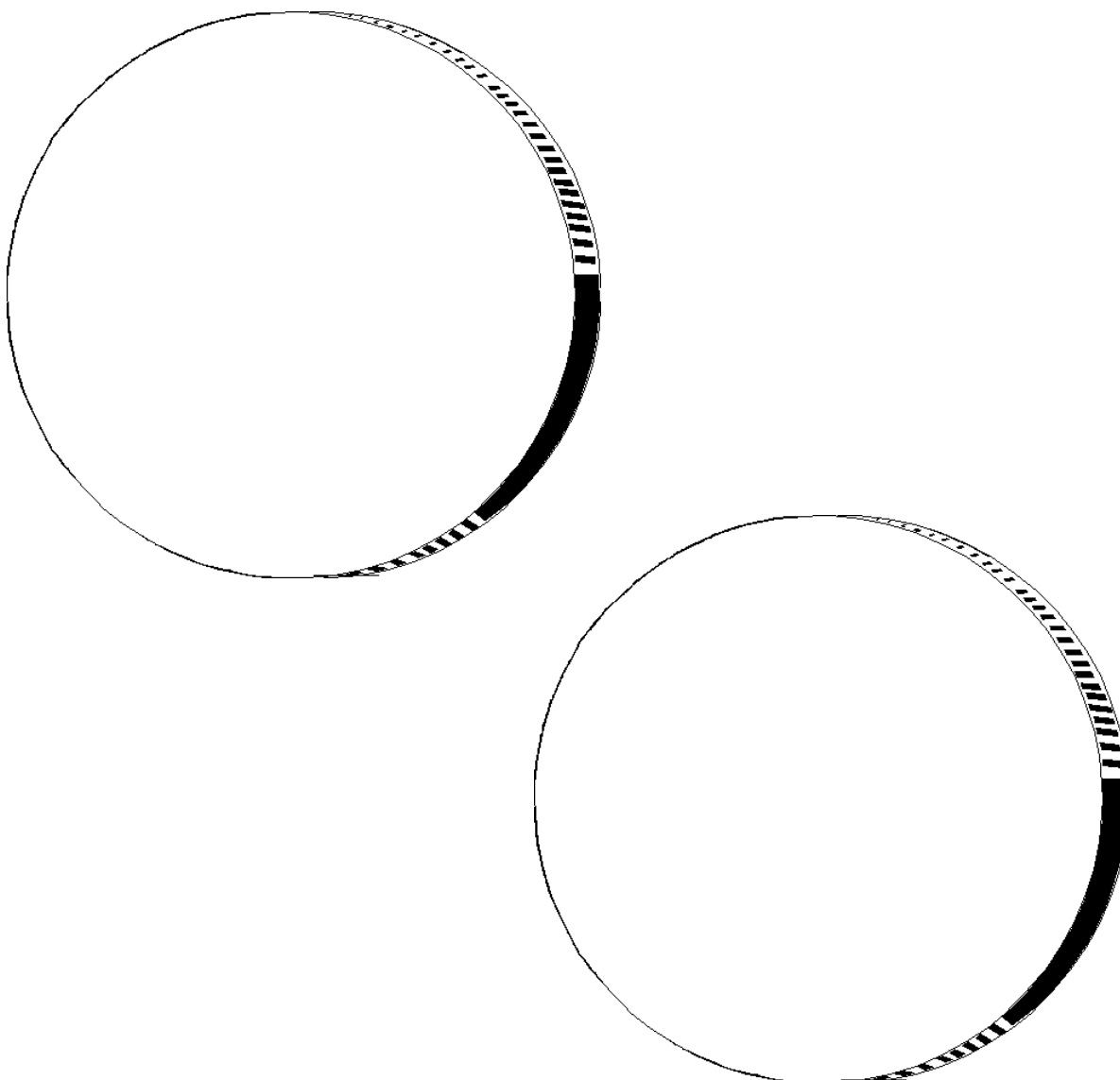
Students should look at the coins on which Poseidon appears. They should make note of who and what appears on the coins with Poseidon either on the same side as Poseidon or on the opposite side. Students should also investigate items, animals and beings that are associated with Poseidon. With this information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

**BCMA 1919.58.8** - Poseidon throwing trident.

**BCMA 1919.58.8 D** - Poseidon throwing trident.

**Dewing 1195** - Poseidon throwing trident.

**Dewing 1206** - Head of Poseidon with hair bound in sea-weed.



## Was Poseidon a Loser?

Poseidon lost the control over the sky to his brother, Zeus. Poseidon was slow on the draw and lost Athens to Athena. Was Poseidon a loser? Were there aspects of the sea-god that failed to live up to the Greek ideals of Zeus and Athena?

Students should look closely at Poseidon's losses and just what caused his misfortunes and missed opportunities. Below is a list of citations with which to begin as investigation.

### The Casting of Lots

**Apollodorus 1.2.1** - Poseidon draws lots for control of the sky, sea and the Underworld with Hades and Zeus.

### A Loss to Hera

**Apollodorus 2.1.4** - Poseidon dried up Argos because he was angry that Inachus had testified that the land belonged to Hera.

**Apollodorus Note 3.14.1.b** - "The unlucky Poseidon also contested the possession of Argos with Hera, and when the judges gave a verdict against him and in favour of the goddess, he took his revenge, as in Attica, by flooding the country."

**Pausanias 2.15.5, 2.22.4.**

### A Loss to Athena

**Parthenon, West Pediment** - The pediment represents Athena's struggle with Poseidon over the patronage of Attica. The pediment is described and explained by Pausanias, 1.24.5.

**Historical Overview, 9.4.7 The Significance of the Parthenon Frieze** - This passage discusses the Parthenon frieze and the depiction of the strife between Poseidon and Athena for control of Athens.

**Apollodorus 3.14.1** - Poseidon may have been the first come to Attica. He produced a sea called "Erechtheis" by striking the acropolis with his trident.

**Apollodorus Note 3.14.1.b** - This note relates the story of how the citizens of Athens voted for either Athena or Poseidon for their patron or patroness.

**Herodotus 8.51.1, 8.55.1** - Herodotus describes the tradition of the olive tree and salt water spring as they were attributed to the contest between Athena and Poseidon.

**Isocrates, *Speech 12, section 193*** - "For our country was invaded by the Thracians, led by Eumolpus, son of Poseidon, who disputed the possession of Athens with Erechtheus, alleging, that Poseidon had appropriated the city before Athena"

**Pausanias 1.24.5** - Pausanias describes the pediment that represents Athena's struggle with Poseidon over the patronage of Attica.

**Pausanias 1.26.5** - A trident appears on a rock as evidence of Poseidon's claim to Attica.

**Plutarch *Themistocles 19.3*** - Plutarch describes how Athena displayed the olive tree while contending with Poseidon for the patronage of Attica.



## **No Luck as a Prosecutor**

**Apollodorus 3.14.2** - In attempting to violate Alcippe, Poseidon's son, Halirrhothius, was foiled by Ares. Poseidon, in turn, attempted to impeach Ares before in the Areopagus the twelve gods and judges. Ares was acquitted.

**Demosthenes, *Speech 23.66*** - Demosthenes uses the judication of Ares by the Areopagus as an example of proceedings in by the council of twelve.

**Dinarchus, *Speech 1: Against Demosthenes, section 87*** - Dinarchus mentions the loss of Poseidon's suit against Ares and Poseidon's obedience of the decision.

## **A Winner**

**Pausanias 2.1.6** - Briareos arbitrated a land dispute between Poseidon and Helios. Briareos decided in favor of Poseidon, "assigning to Poseidon the Isthmus and the parts adjoining, and giving to Helios the height above the city."

## **Other Losses**

**Homer, *Odyssey 1.74*** - The gods decide that Poseidon must put aside his anger towards Odysseus and allow his return home. Poseidon is not able to go against all the gods and their desires alone.

**Pindar, *Isthmian 8.27-31*** - Zeus and Poseidon contended for the hand of Thetis. They both gave up their pursuit upon learning that Thetis' son would be mightier than his father.



## Atlas Project

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

### Sites of temples and sanctuaries:

Sounion, Athens, Delphi, Delos, Eleusis, Lerna, Potidaea, Corinth, Argos, Mycenae, Troezen (Poseidonia), Calauria, Hermion, Temenium, Naulia, Sparta, Aegiae, Messenia, Elis, Chios, Patrae, Aegium, Taenarum, Mantneia, Tegea, Onchestus, Thebes, Anticyra, Colonus, Miletus.



## Family

As one of the twelve main gods, Poseidon's relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Poseidon's 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
Aethusa by Alcyone	Daughter	Apollodorus 3.10.1.
Agenor by Libya	Son	Apollodorus 2.1.4.
Aloeus by Canace	Son	Apollodorus 1.7.4.
Althepis by Leis	Son	Pausanias 2.30.6.
Anthas by Alcyone	Daughter	Pausanias 2.30.8.
Arion by Demeter	Son/Horse	Apollodorus 3.6.8.
Belus by Libya	Son	Apollodorus 2.1.4.
Benthesicyme by Amphitrite	Daughter	Apollodorus 3.15.4.
Busiris by Libya	Son	Isocrates, <i>Speech 11</i> , section 10.
Busiris by Lysianassa	Son	Apollodorus 2.5.11.
Chrysaor by Medusa	Son	Apollodorus 2.4.2.
Chryses by Chrysogeneia	Son	Pausanias 9.36.4.
Cronos	Father	Apollodorus 1.1.5.
Cyclopes by Thoosa	Son	Homer, <i>Odyssey</i> 1.80.
Demeter	Sister	Apollodorus 1.1.5.
Ephialtes by Iphimedia	Son	Apollodorus 1.7.4.
Epopheus	Son	Apollodorus 1.7.4.
Eumolpus by Chione	Son	Lycurgus, <i>Speech 1</i> , section 98.
Eurypylyus by Astypalaea	Son	Apollodorus 2.7.1.
Evadne by Pitana	Daughter	Pindar, <i>Olympian Ode</i> 6.30.
Hades	Brother	Apollodorus 1.1.5.
Halirrhothius by Euryte	Son	Demosthenes, <i>Speech 17.63</i> .
Hera	Sister	Apollodorus 1.1.5.
Hestia	Sister	Apollodorus 1.1.5.
Hopleus by Canace	Son	Apollodorus 1.7.4.
Hyperenor by Alcyone	Son	Apollodorus 3.10.1.
Hyperes by Alcyone	Daughter	Pausanias 2.30.8.
Hyrieus by Alcyone	Son	Apollodorus 3.10.1.
King Amycus	Son	Apollodorus 1.9.20.
Lycus by Celaeno	Son	Apollodorus 3.10.1.
Nauplius by Amymone	Son	Apollodorus 2.1.5.
Nausithous by Periboea	Son	Homer, <i>Odyssey</i> 7.63.

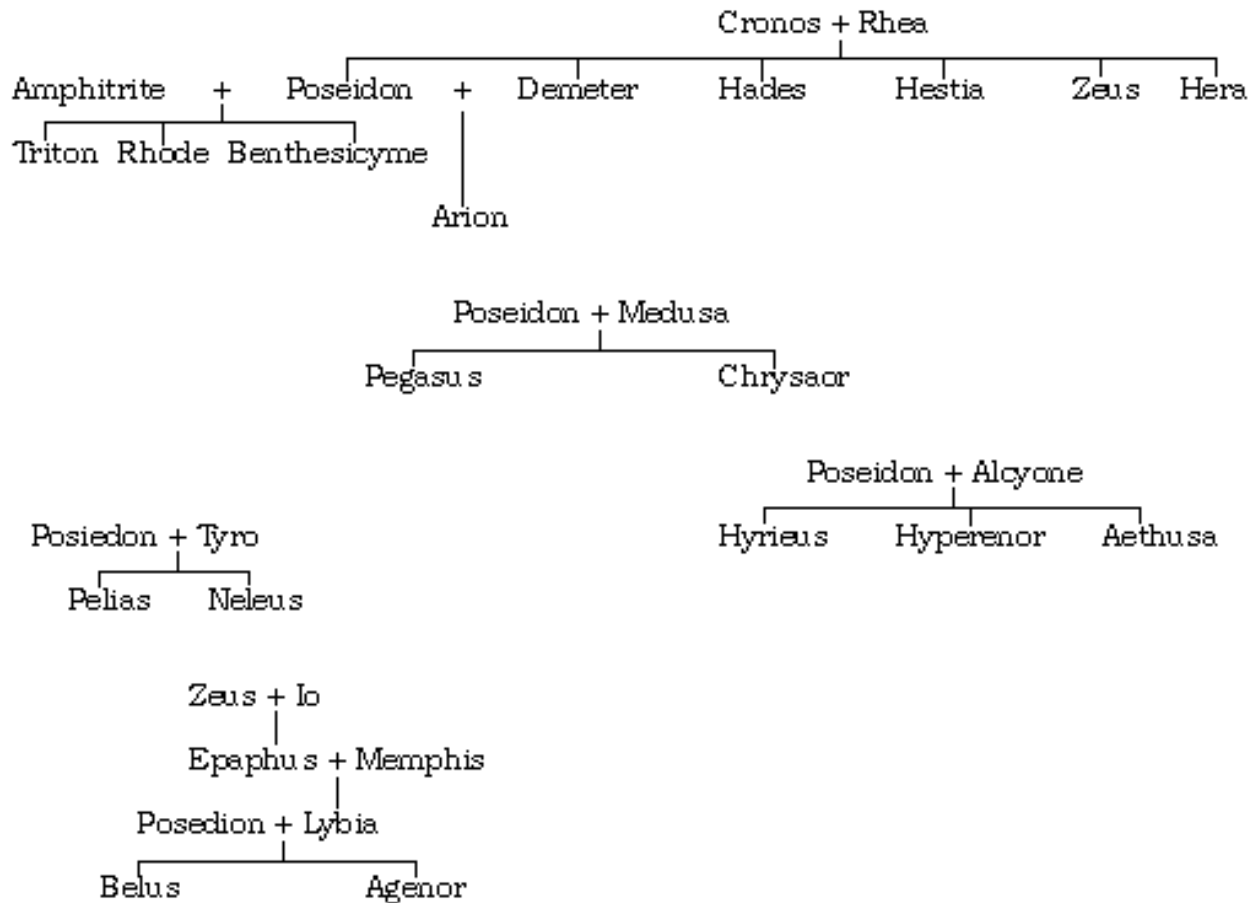


Neleus by Tyro	Son	Homer, <i>Odyssey</i> 11.225.
Nireus	Son	Apollodorus 1.7.4.
Oeclus by Ascra	Son	Pausanias 9.29.1.
Otus by Iphimedia	Son	Apollodorus 1.7.4.
Pegasus by Medusa	Son/Horse	Apollodorus 2.4.2.
Pelias by Tyro	Son	Homer, <i>Odyssey</i> 11.225.
Pherecydes by Euryale	Son	Apollodorus 1.4.3.
Rhea	Mother	Apollodorus 1.1.5.
Rhode by Amphitrite	Son	Apollodorus 1.4.5.
Taphius by Hippothoe	Son	Apollodorus 2.4.5.
Theseus by	Son	Euripides, <i>Hippolytus</i> , line 1170.
Triop	Son	Apollodorus 1.7.4.
Triton by Amphitrite	Son	Apollodorus 1.4.5.



## Family Tree

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



## 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 texts that demonstrate and explain the people, beings, animals and things associated with Poseidon. Each representative citation has been selected for its image clarity and description.

### People

**Amphitrite** - Hesiod *Theogony* 930-933.

Parthenon, West Pediment.

Parthenon, West Pediment, fig. O.

Florence 4209.

Harvard 1960.339.

London 1971.11-1.1.

Apollodorus 1.4.5.

Apollodorus 3.15.4.

Pausanias 2.1.7.

**Cyclops** - Apollodorus, *Epitome* 7.4.

Euripides, *Cyclops* line 263.

Homer, *Odyssey* 1.69.

Homer, *Odyssey* 9.415.

London 1947.7-14.18.

**Arion** - Apollodorus 3.6.8.

Pausanias 8.25.7.

**Athena** - Parthenon, West Pediment.

Apollodorus 3.14.1.

Apollodorus, Note 3.14.1.b.

Herodotus, *History* 8.51.1, 8.55.1.

Plutarch, *Themistocles* 19.

Pausanias 1.24.5, 1.26.5.

**Artemis** - Eleusis, Temple of Artemis and Poseidon, Architecture Description.

### Things

**Earthquakes** - Aeschylus, *Prometheus Bound*, 925.

Aristophanes, *Acharnians* line 510.

Aristophanes, *Clouds* line 565.

Bacchylides, *Ode 17* line 60.

Diodorus Siculus, *Book 15*, 49.4.

Hesiod, *Works and Days* 667.

Herodotus 7.29.4.



Homer, *Iliad* 20.57.  
Homer, *Odyssey* 5.365.  
*Homeric Hymn 22: To Poseidon*, line 7.

**Sea -** Dewing 1206.  
Aeschylus, *Prometheus Bound*, 925.  
Apollodorus 1.6.2.  
Apollodorus 1.7.4.  
Apollodorus 1.9.16.  
Apollodorus 3.14.1.  
Aristophanes, *Clouds* line 565.  
Bacchylides, *Ode 20* line 8.  
Euripides, *Andromache* line 1013.  
Homer, *Iliad* 13.23.  
Homer, *Odyssey* 5.365.  
Pausanias 1.24.3.

**Flood -** Apollodorus 2.5.9.  
Diodorus Siculus, *Book 15*, 49.4.

**Triton -** Apollodorus 1.4.5.  
Pausanias 1.14.6.

**Trident -** Apollodorus 1.2.1.  
BCMA 1919.58.8.  
Dewing 1075.  
Dewing 1195.  
Dewing 403.  
Dewing 413.  
Athens Br. 15161.  
Parthenon, West Pediment, fig. M.  
Harvard 1960.339.  
Harvard 1977.216.2244.  
Yale 1985.4.1.  
Aeschylus, *Prometheus Bound* 925.  
Homer, *Odyssey* 4.506.  
Pindar, *Olympia Ode* 9.31.

### **Animals**

**Horse -** Bloomington 74.10.1, Vase Description (excellent explanation of Poseidon's association with horses as the creator and tamer).  
Dewing 1075.  
Apollodorus 2.4.2.  
Apollodorus 3.6.8.  
Apollodorus 3.13.5.  
Aristophanes, *Clouds* line 83.  
Euripides, *Andromache* line 1013.



Homer, *Iliad* 13.35.  
Homer, *Iliad* 23.278.  
*Homeric Hymn 22: To Poseidon*, line 6.  
Pausanias 1.2.4.  
Pausanias 3.14.2.  
Pausanias 7.21.9.  
Pausanias 8.7.2.  
Pausanias 8.25.5.  
Pindar, *Olympia Ode* 5.22.  
Pindar, *Pythian Ode* 6.51.  
Sophocles, *Oedipus at Colonus* 714.



## Surnames

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

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

<b>Surname</b>	<b>Text</b>
Poseidon Pater (Father)	Eleusis, Temple of Artemis and Poseidon, Architecture Description, Pausanias 1.38.6.
Poseidon Horse God	Pausanias 1.30.4.
Isthmian Poseidon	Pausanias 2.9.6.
Prosclystius (Flooder)	Pausanias 2.22.4.
Poseidon King	Pausanias 2.30.6.
*Poseidon Nurturer (Phytalmios)	Pausanias 2.32.7.
Poseidon Genesis	Pausanias 2.38.4.
Poseidon Securer	Pausanias 3.11.9.
Poseidon Taenarum	Pausanias 3.12.5.
Poseidon Hippocurius (Horse-tending)	Pausanias 3.14.2.
Poseidon of the House	Pausanias 3.14.7.
Poseidon God of Kin	Pausanias 3.15.10.
Poseidon Earth-embracer	Pausanias 3.20.2.
Poseidon Laoetus	Pausanias 5.14.4.
Poseidon Taraxippus	Pausanias 6.20.18.
Poseidon Marine	Pausanias 7.21.7.
Poseidon Giver of Safety	Pausanias 7.21.7.
Poseidon Heliconian	Pausanias 7.24.5.
Poseidon Overseer	Pausanias 8.30.1.



## Create a Vase

Use the information from a search for “Poseidon” on vases in the Browser to create a vase. This vase must depict a mythical scene in which Poseidon 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 on the following page as your template.

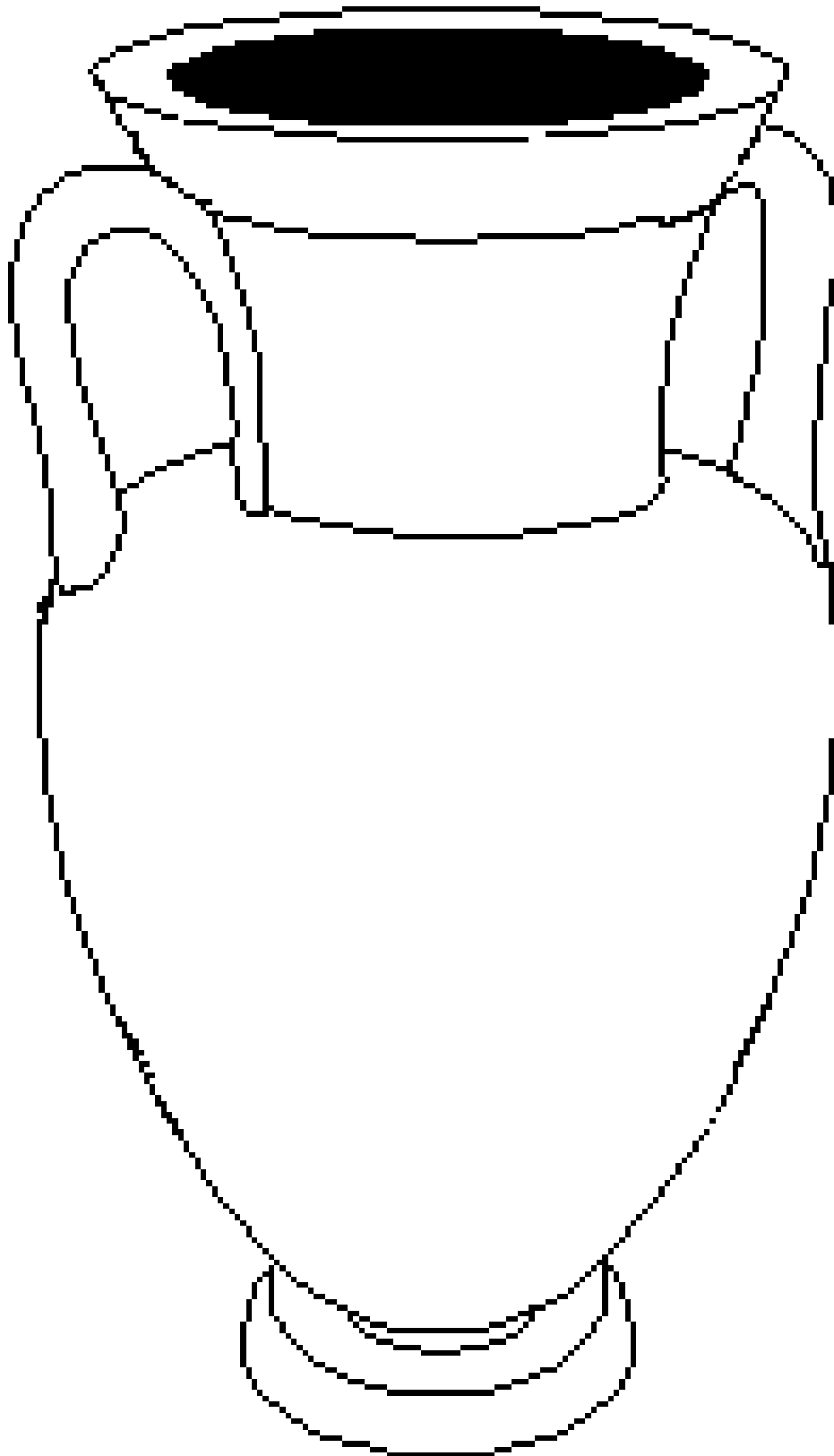
**Harvard 1960.339** - Poseidon clasps the hand of his son, Theseus. Poseidon holds a long trident.

**Harvard 1977.216.2244** - Poseidon attends an assembly of the gods.

**Yale 1985.4.1** - Poseidon sits on a throne holding his trident. Nike arrives pouring an offering of wine to Poseidon.

**Homer, *Iliad* 13.23** - This is a very descriptive passage of Poseidon mounting his chariot. He is dressed in gold, holding a golden whip. The horses he drives have bronze hooves and gold manes. The chariot glides across the sea without wetting the axle of bronze. Finally sea creatures surround the chariot as he speeds across the water, all of which are glad to see Poseidon.





# Poseidon in Art and Literature\*

## Art

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

## Literature

*Metamorphoses*, Ovid.

*Fabulae*, Hyginus.

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