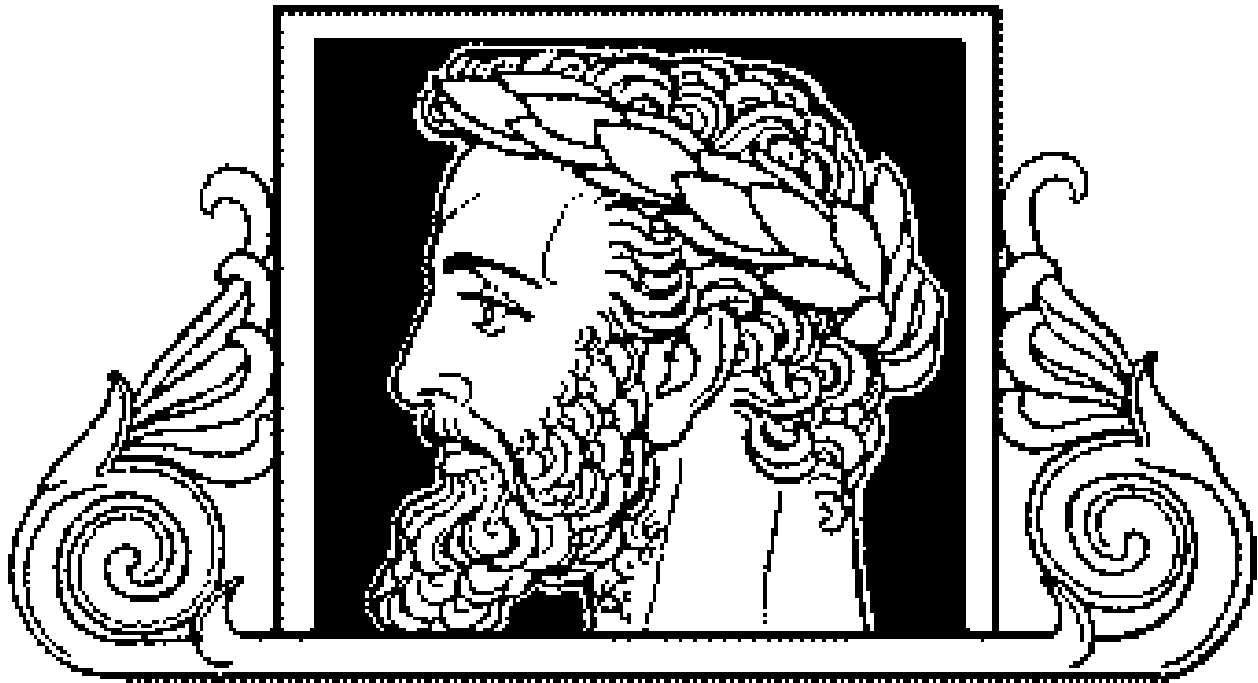


# Teacher's Companion™

for *Perseus*® 2.0

## Zeus

Wendy E. Owens



**AbleMedia**



# Teacher's Companion™

for *Perseus*® 2.0

## Zeus

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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.



# Zeus

## 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 Zeus, 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: *Zeus, aegis, Cronos, Titan, Athena, Hera.*

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* 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.

## Create a Vase



# 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 Zeus.

Students should do their own investigation for the epithets of Zeus 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

μητίετα

αἰγιόχος

ὑψιβρέμετης

κελαϊνεφης

εὐρύοπα

Ὀλύμπιος

νεφεληγερέτα

Κρονίωνα

ἀστεροπητής

ἀναξ

μέγας

ὑπερμενής

κύδιστος

ἀθάνατος

Ἰδαῖος

πατήρ Δίος

αἰνότατε Κρονίδη

ταμίας

εὐρύοπα

ἐρίγδουπος

ξένιος

### Meaning

*a counselor, as epitaph of Ζεὺς,*

*all-wise!*

*Aegis-bearing.*

*high-thundering.*

*black with clouds, shrouded in*

*dark clouds, cloud-wrapt.*

*the far-seeing.*

*Olympian.*

*Cloud-gatherer.*

*son of Cronos.*

*the lightener, of Zeus.*

*a lord, master.*

*great.*

*exceeding mighty.*

*most glorious.*

*immortal.*

*of Ida.*

*father Zeus.*

*most dread son of Cronus.*

*the dispenser of all things to men.*

*the far-seeing.*

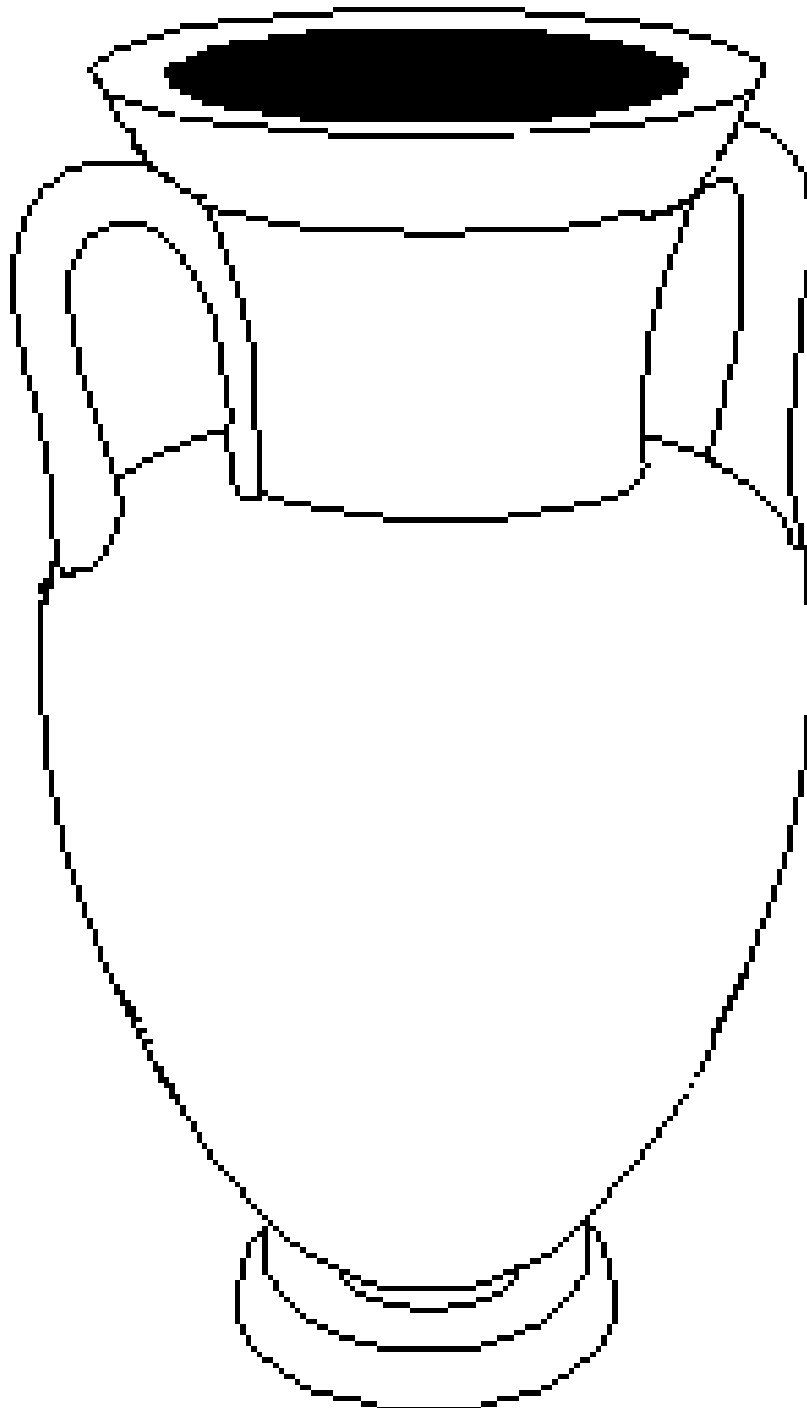
*loud-thundering.*

*protector of the rights of hospitality.*



## Create a Vase

Use the information from a search for “Zeus” on vases in the Browser to create a vase. This vase must depict a mythical scene in which Zeus 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.



## Surnames

As an alternative to investigating the epithets of Zeus, 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 Zeus.

Below is a thorough list of Zeus' surnames. Pausanias' *Guide to Greece* is essential when looking for 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>
Zeus Soter	Encyclopedia, Arcadia.
Zeus Belus	Herodotus. 1.181
Zeus Savior	Apollodorus 1.185, Pausanias 2.20.6.
Zeus Counselor	Pausanias 1.3.5.
Dodonian Zeus	Pausanias 1.13.3.
Olympian Zeus	Pausanias 1.17.2.
Zeus Panellenios (Common to all Greeks)	Pausanias 1.18.9.
Zeus Polieus (Urban)	Pausanias 1.24.4
Zeus Ctesius (God of Gain)	Pausanias 1.31.4.
Zeus Hymettius	Pausanias 1.32.2.
Zeus Rain-god	Pausanias 1.32.2.
Zeus Parnethius	Pausanias 1.32.2.
Zeus Semaleus (Sign-giving)	Pausanias 1.32.2.
Zeus Averter of Ills	Pausanias 1.32.2.
Zeus Anchesmius	Pausanias 1.32.2.
Zeus Meilichius (Gracious)	Pausanias 1.37.4.
Zeus Conius (Dusty)	Pausanias 1.40.6.
Zeus Apheresius (Releaser)	Pausanias 1.44.9.
Zeus Chthonius (of the Lower World)	Pausanias 2.2.8.
Zeus Most High	Pausanias 2.2.8.
Zeus Mechaneus (Contriver)	Pausanias 2.22.2.
Zeus Larisaeon	Pausanias 2.23.3.
Zeus Sthenius (Strong)	Pausanias 2.32.7.
Zeus Scotitas (Dark)	Pausanias 3.10.5
Zeus Hospitable	Pausanias 3.11.11.
Zeus Tropaeon (He who turns to flight)	Pausanias 3.12.9.
Zeus Cosmetas (Orderer)	Pausanias 3.17.4.
Zeus Phyxius (God of Flight)	Pausanias 3.17.9.
Zeus Wealthy	Pausanias 3.19.7.
Zeus Messapeus	Pausanias 3.20.3.
Zeus Herkeios (Of the Courtyard)	Pausanias 4.17.4.
Zeus Leucaeus (Of the White Poplar)	Pausanias 5.5.5.
Zeus Averter of Flies	Pausanias 5.14.1.



## Associated Items and Beings

A god or goddess alone is inadequately defined since the people, beings, animals and things associate with a god or goddess say a lot about them. Through visual aids and texts, students can learn about the whole god or goddess by the items, people, beings, animals and things that accompany them or that are used in the exploits.

Below are citations for selected vases, coins, sculpture and text that demonstrate and explain the people, beings, animals and things associated with Zeus. Each representative citation has been selected for its image clarity and description.

### People

- Athena** - Boston 00.330.  
Parthenon East Pediment.  
Apollodorus 1.3.6.  
Hesiod *Theogony* 929.  
Homer *Iliad* Book 5.695.  
Homer *Iliad* Book 5.734.
- Achilles** - Homer *Iliad* Book 1.8.  
Homer *Iliad* Book 1.74.
- Hera** - Homer *Iliad* Book 5.890.  
Homer *Iliad* Book 8.395.  
Homer *Iliad* Book 14.238.
- Ganymede** - Homeric Hymn 5: To Aphrodite, line 204.

### Animals

- Eagle** - BCMA 1919.58.4a, BCMA 1919.58.65, Dewing 1125, Dewing 1858,  
Dewing 1889, Dewing 1893, Dewing 1935, Dewing 562.  
Parthenon East Pediment.  
Aristophanes, *Birds* line 514.  
Homer *Iliad* Book 8.245.  
Homer *Iliad* Book 24.314.

### Things

- Aegis** - Homer *Iliad* Book 4.165.  
Homer *Iliad* Book 5.695.  
Hesiod *Theogony* line 11.
- Thunderbolt** - Apollodorus, volumes 1.11, 1.13, 1.45, 1.47, 1.319, 1.367, 1.371,  
1.393, 1.19, 1.33, 1.53, 1.295.  
BCMA 1919.58.65.  
Dewing 1893.  
Aristophanes, *Birds* lines 1716, 1748.  
Hesiod *Theogony* 142, 286.  
Homer *Iliad* Book 9.235.



Homer *Iliad* Book 10.154.  
Homer *Odyssey* Book 5.131.

**Throne -** Aristophanes, *Birds* line 217.  
Homer *Iliad* 1.535.  
Homer *Iliad* Book 4.165.  
Homer *Iliad* Book 5.695.  
Homer *Iliad* Book 8.442.  
Homer *Iliad* Book 11.545.  
Homer *Iliad* Book 12.26.

**Oak Tree -** Herodotus 2.56.2.  
Homer *Iliad* Book 11.294.  
Pausanias 1.17.5.  
Pausanias 2.55.1.

**Rain/Storm -** Homer *Iliad* Book 5.90.  
Homer *Iliad* Book 4.165.  
Homer *Iliad* Book 11.294.  
Homer *Odyssey* Book 9.68, 9.110, 12.405.  
Pausanias 1.17.5, 2.25.10, 2.29.8.

**White poplar -** Pausanias 5.13.3, 5.14.1.



## Morality of Zeus

As the all powerful god of heaven and earth, Zeus shoulders a responsibility that must be met with balance and morality. Zeus gives his support equally to the two sides of a conflict, at one point favoring a side then at another point favoring its opposite. Students should investigate the moral and balancing aspect of Zeus in Homer's *Iliad* and *Odyssey*. Below are the beginnings of a list on citations where Zeus strikes a balance in the realm of good and evil. Students should use this information to begin their investigations. This assignment should be expanded to include other text as well.

**Homer *Iliad*** - The epithet for warriors on both sides of the conflict is "nurtured" or "fostered by Zeus." Zeus looks kindly on both sides creating a balance of skill so that one side is not routed easily by the other.

**Homer *Iliad* 4.235** - "Zeus will be no helper of lies."

**Homer *Iliad* 5.30** - Athena hopes to avoid the wrath of Zeus by persuading Ares to follow the words of Zeus' decree that no god or goddess should join forces with the men of the Trojan War.

**Homer *Iliad* 8.5-40** - Zeus passes down a decree that no god or goddess should join forces with the men of the Trojan War. For if they do punishment will be exacted. Yet, with a threat of death he also intends to act leniently.

**Homer *Iliad* 16.385** - Homer mentions the "sacred scales of Zeus."

**Homer *Odyssey* 3.152** - "Zeus was bringing upon us an evil doom," because not all men who fought in the Trojan War were pious/good.

**Homer *Odyssey* 6.189** - "Zeus himself, the Olympian, that gives happy fortune to men, both to the good and the evil, to each man as he will."

**Homer *Odyssey* 14.284** "Zeus, the stranger's god, who above all others hath indignation at evil deeds."



## Zeus in Art

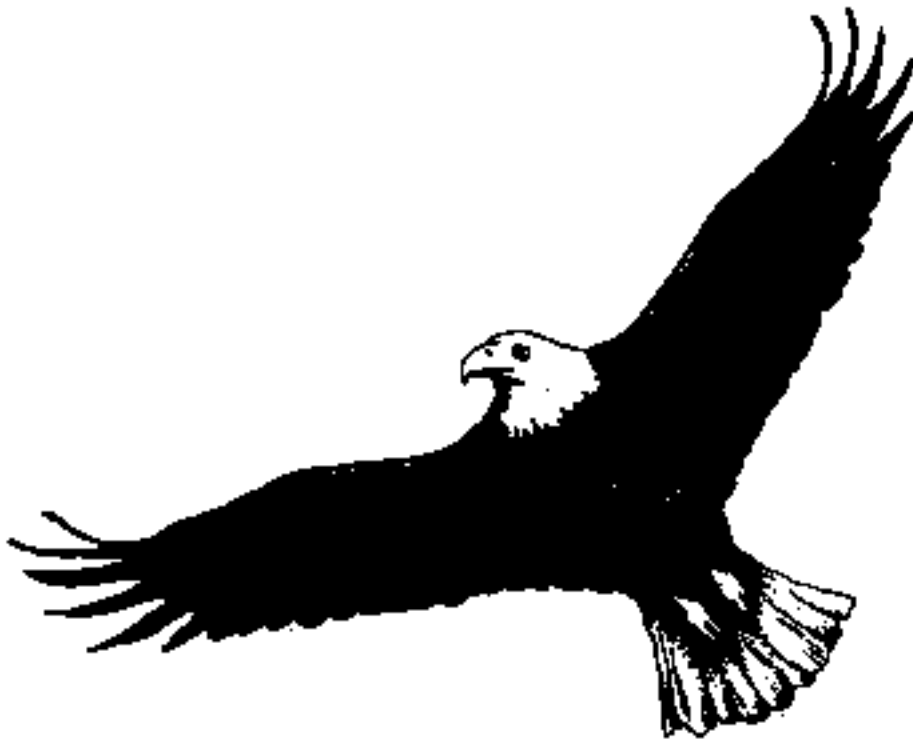
The depiction of a god or goddess by ancient Greek artist is normally consistent and drawn from the mythology surrounding the god or goddess. Students should compare the many artistic portrayals of Zeus for consistencies. A list regular portrayed scenes, positions and actions should be compiled. From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

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

**Coins:** BCMA 1919.58.4a, BCMA 1919.58.5a, BCMA 1919.58.65, BCMA 1958.18.5, Dewing 1113, Dewing 1125, Dewing 1375, Dewing 1858, Dewing 1889, Dewing 1893, Dewing 1935, Dewing 2376, Dewing 2779, Dewing 2780, Dewing 2781, Dewing 562, Dewing 929.

**Vases:** Boston 00.330, Boston 63.473, Florence 4209, Harvard 1977.216.2244, London 1971.11-1.1, London E224, Worcester 1966.63.

**Sculpture:** Aegina East Pediment 2, Athens Br. 15161, Athens, Acropolis 590, Athens, Agora S 2354, Athens, Agora I 7154, Athens, Agora S 2499, Athens, Agora S 312, Parthenon East Pediment, Parthenon Metopes, Parthenon W.P.A, Parthenon West Pediment.



## Atlas Project

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

### Sites of temples and sanctuaries:

Athens, Stratos, Mt. Lykaion, Megalopolis, Olympia, Dodona, Thasos, Aegina, Mount Osa, Munychia, Phalerum, Pella, Corinth, Mount Apesas, Larisa, Mount Arachnaeus, Sparta, Carneus, Alea, Taygetus, Epidaurus  
Limera, Ithome, Messenia, Leprea, Mylasa, Pisa.



## The Ruler of the Universe

Zeus has the power to do anything he chooses, he rules the Greek universe. Certain powers are attributed strictly to Zeus who wields them as he sees fit. Below is a list of his “powers” or realms in which he is master. Students should investigate each aspect of the personality of Zeus and his powers. A break down of well-known and not so well-known powers appears below. Each time a class looks at the powers of Zeus, this list should be expanded with new powers, lesser known and all.

### Ultimate power and wisdom

**Antiphon, Speech 6, 6.45** - Antiphon describes the shrine of Zeus the Councilor that stands in the Council-chamber.

**Hesiod *Theogony* 550, 614** - It is not possible to out wit Zeus because his “wisdom is everlasting.”

**Hesiod *Theogony* 469** - Father of gods and men.

**Homer *Iliad* 4.238, 8.144** - Mightier far than men and can do all things.

***Homeric Hymn 2: To Demeter, line 322*** - Demeter calls upon Zeus for help and refers to him as “father Zeus, whose wisdom is everlasting.”

### King of the Gods

**Hesiod *Theogony* 48** - Zeus Most excellent among the gods and supreme in power.

**Homer *Iliad* 1.535** - All the gods rise from their seats before Zeus arrives.

**Homer *Iliad* 2.115** - His power is above all.

**Homer *Odyssey* 5.99** - It is in no wise for any other god to go against the will of Zeus.

**Strabo, *The Geography*, 10.3.11**- Strabo tells of dancers who act out the birth of Zeus and his hiding in armor.

### Robs of Men of their Wits

**Hesiod *Shield of Herakles* 89.**

**Homer *Iliad* 9.378.**

**Homer *Iliad* 15.275.**

**Homer *Iliad* 19.139.**

### Interesting Abilities

**Encyclopedia, Zeus** - Zeus is able to transform himself and others into various animals.

**Apollodorus 1.45.1** - Zeus stopped sun from shining so that he could defeat the Titans.

**Aristophanes, *Clouds* line 365, Note 1** - Zeus was known as the weather god who exacted revenge using storms and thunder to punish humans and to control other deities.

**Herodotus *History* 2.146.2** - Zeus is able to give birth to children without the mother. In this passage he sews Dionysos into his thigh for the remainder of the gestation period.

**Hesiod *Theogony* 924** - Athena springs from his head fully armed.

**Hesiod *Theogony* 730** - Zeus battles with the Titans whom a god cannot kill but wins using his wits and Herakles.



*Homer Iliad* 2.5 - Zeus rules men's dreams.

### **Efforts to Maintain Power**

*Apollodorus* 2.19 - Zeus wants to keep men from learning the art of healing so he strikes Aesculapius with a thunderbolt to prevent him from teaching them the art.

*Hesiod Theogony* 520-562 - Prometheus attempts to outsmart Zeus by tricking him into believing that fat and thigh bone is the sacrificial meat. Because of this Zeus will not give fire to the Melians so Prometheus steals it. For this reason Zeus made an evil thing for men, woman.

### **Controls the Fate of Men**

*Homer Iliad* 6.528 - Zeus will decide who wins the war.

*Homer Iliad* 11.319 Zeus can give victory to the Trojans.

*Homer Iliad* 12.404 - Zeus warded off the fates from his own son that he should not be laid low at the ships' stern

*Homer Iliad* 16.250 - Zeus granted part of Achilles' prayer, that Patroclus should fight well against the Trojans. The other part he denied, that he should return safe from out the battle.

*Homer Iliad* 16.689 - "But ever is the intent of Zeus stronger than that of men, for he driveth even a valiant man in rout, and robbeth him of victory."

*Homer Odyssey* 1.349 - Zeus gives to each man the fate that he will.

### **God of Hospitality and Suppliants**

*Antiphon, Speech 1*, 1,16 - Antiphon notes that Philoneos sacrificed to Zeus Ctesius, the version of Zeus that protects the household.

*Herodotus* 1.44.2 - Croesus calls upon Zeus the Purifier, Zeus of the Hearth, Zeus of Comrades "because he wanted the god to know what evil his guest had done him; the second, because he had received the guest into his house and thus unwittingly entertained the murderer of his son."

*Homer Odyssey* 9.270 - Zeus is "the avenger of suppliants and strangers—Zeus, the strangers' god—who ever attends upon reverend strangers."

*Homer Odyssey* 14.58 for from Zeus are all strangers and beggars, and a gift

*Homer Odyssey* 14.284 "Zeus, the stranger's god, who above all others hath indignation at evil deeds."

### **What controls Zeus**

*Homer Iliad* 1.395 - Thetis is credited with saving Zeus from the other gods who wished to bind him and take control.

*Homer Iliad* 14.235 - Hera seduces Zeus. With the help of Ate, Zeus sleeps and Hera is able to change the course of war.

*Homer Iliad* 21.400 - The aegis against which "not even Zeus can prevail."



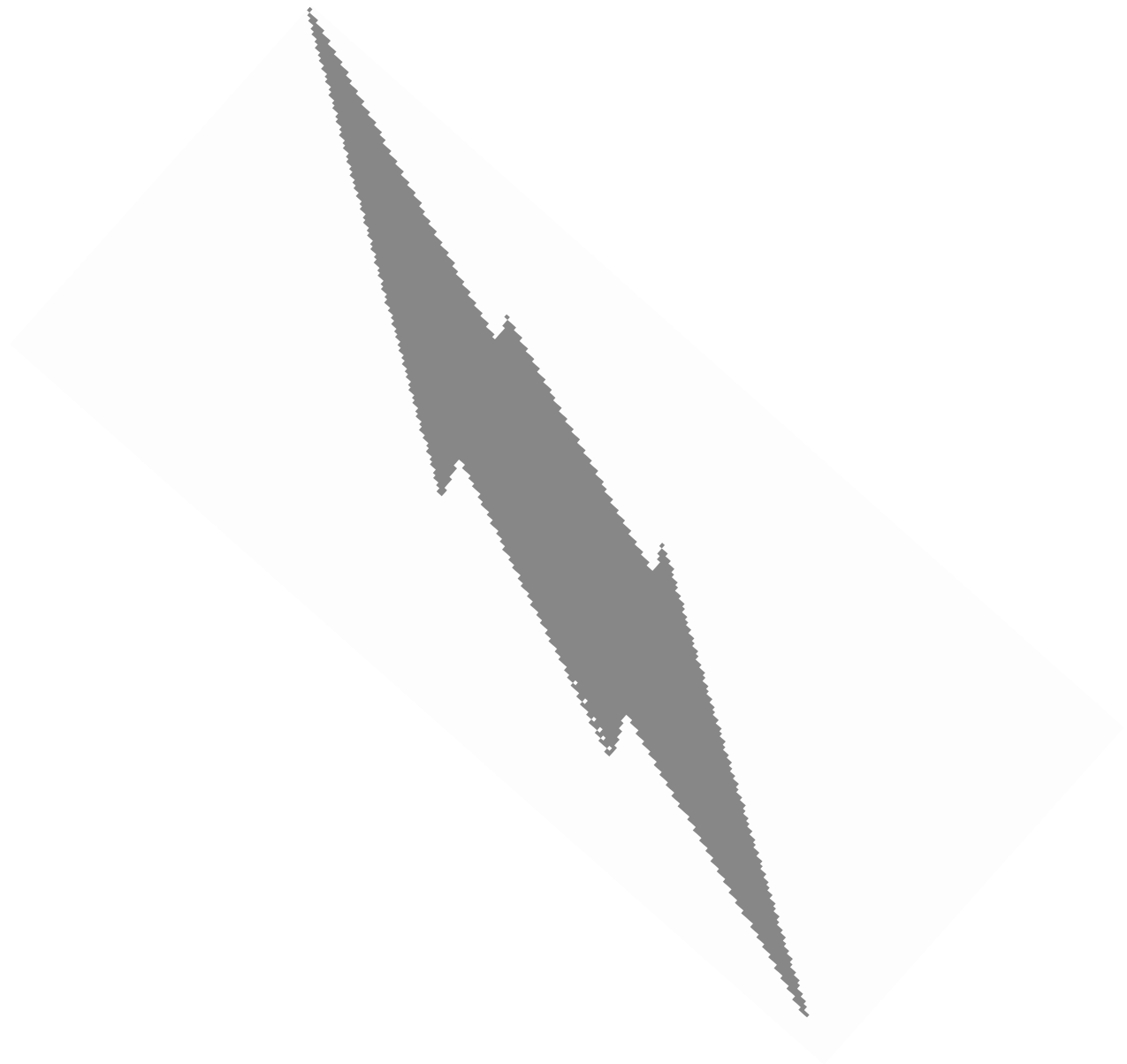
## Family

As one of the twelve main gods, Zeus' relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Zeus' 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
Cronos	Father	Hesiod <i>Theogony</i> . 458.
Rhea	Mother	Apollodorus 1.7.
Aethlius by Protogenia	Son	Apollodorus 1.57.
Amphion by Antiope	Son	_____
Achilles by Thetis	Son	Homer <i>Iliad</i> 1.8.
Arcas by Callisto	Son	_____
Ares by Hera	Son	Apollodorus 1.15.
Argos by Niobe	Son	Apollodorus 1.129.
Artemis by Latona	Daughter	Apollodorus 1.25.
Apollo by Latona	Daughter	Apollodorus 1.25.
Athena by Metis	Daughter	Apollodorus 1.25.
Atymnius by _____	Son	Apollodorus 1.303.
Atymnius by Cassiepia	Son	_____
Castor by Leda	Son	Apollodorus 1.67.
Pollux by Leda	Son	Apollodorus 1.67.
Perseus by Danae	_____	Apollodorus 1.155.
Dardanus by Electra	Son	Apollodorus 2.35.
Iasion by Electra	_____	Apollodorus 2.35.
Dionysos by Semele	Son	Apollodorus 1.319.
Tityus by Elare	Son	Apollodorus 1.27.
_____ by Eurynome	Son	Apollodorus 2.51.
Fates by Themis	Daughters	Apollodorus 1.15.
Graces	Daughters	Apollodorus 1.17.
Hebe by Hera	Daughter	_____
Helen by Leda or Nemesis	Daughter	Apollodorus 2.23,
		_____.
Hellen by Pyrrha	Son	Apollodorus 1.57.
Hephaestus by Hera	Son	Apollodorus 1.23.
Herakles by Alcmena	Son	Homer <i>Odyssey</i> 11.267.
Hermes by _____	Son	Apollodorus 2.5.
Ilithyia by Hera	Daughter	Apollodorus 1.15.
Justice by Themis	Daughter	Apollodorus 1.15.
Lacedaemon by Taygete	Son	Apollodorus 2.11.
Minos by Europa	Son	Homer <i>Iliad</i> 13.450.
Muses by Memory	Daughters	Hesiod <i>Theogony</i> . 75.

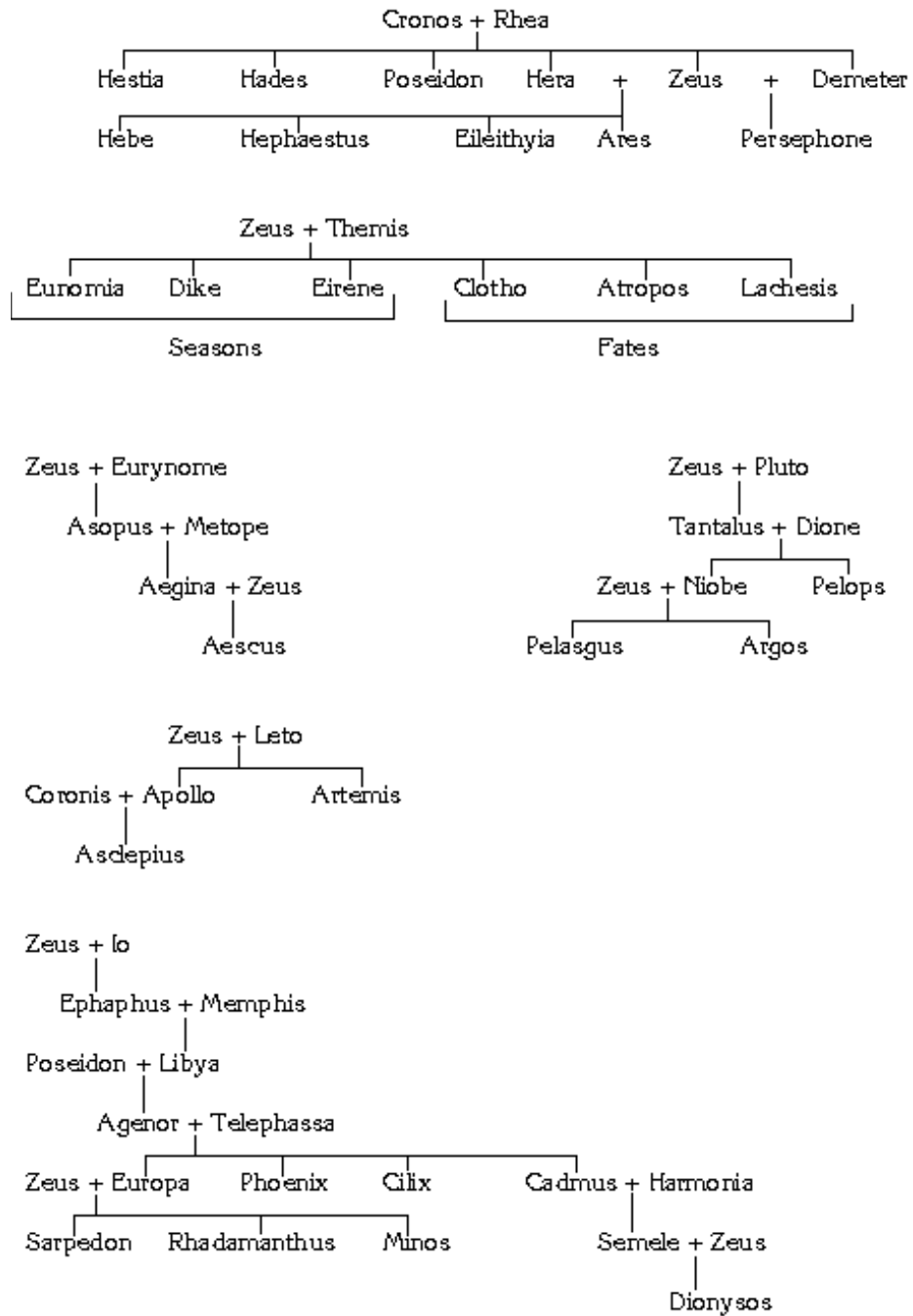


Pelagus by Niobe	_____	Apollodorus 1.129, Apollodorus 1.131.
Nymphs by Themis	Daughters	Apollodorus 1.223.
Order by Themis	_____	Apollodorus 1.15.
Pan by Hybris	Son	Apollodorus 1.27.
Persephone by Styx or _____	Daughter	Apollodorus 1.17.
Rhadamanthys by Europa	_____	Apollodorus 1.181, Apollodorus 1.299.
Sarpedon by Laodamia	Son	Homer <i>Iliad</i> 6.199.
Seasons by _____	Daughters	Apollodorus 1.15.
Zethus by Antiope	Son	Homer <i>Odyssey</i> 11.260.



# Family Tree

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



## Zeus the Great Philanderer

Despite his marriage to the most beautiful of the goddesses, Zeus continuously had affairs with mortals and lesser deities. These affairs often worked to the detriment of the females involved as Hera sought revenge that often resulted in death.

Students should examine the affairs of Zeus and should question why he had so many. What were the Greeks saying about extra-marital affairs for men versus ones for women? How was Zeus punished for his affairs? What children resulted from these affairs and why were some of them so powerful as gods and mortals? And, how did Hera seek to avenge Zeus' indiscretions?

### Notable Affairs

#### With Semele

**London E 313** - This vase shows Zeus on one side wielding a thunderbolt and Semele on the opposite side looking back as if she were afraid.

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

**Homeric Hymn 1: *To Dionysos, et al.*** - Semele and Zeus conceive Dionysos but Hera's revenge on Semele forces Zeus to sew the baby in his thigh to complete the gestation.

#### With Metis

**Berlin F 2537** - The birth of Athena.

**Berlin F 1704** - The birth of Athena.

**Florence 4209** - The birth of Athena.

**Louvre CA 616** - The birth of Athena.

**Philadelphia MS3440** - The birth of Athena.

**Philadelphia MS3441** - The birth of Athena.

**Apollodorus 1.3.6** - Zeus sires Athena by Metis in the following way: "Zeus had intercourse with Metis, who turned into many shapes in order to avoid his embraces. When she was with child, Zeus, taking time by the forelock, swallowed her, because Earth said that, after giving birth to the maiden who was then in her womb, Metis would bear a son who should be the lord of heaven."

#### With Leto/Latona

**Palermo, FR Pl. 59** - Leto appears on this vase with her children.

**Apollodorus, 1.4.1** - Zeus consorts with Latona who is willing to meet his advances and together they conceive Apollo and Artemis.

**Pausanias, *Guide to Greece*, 1.18.5** - Leto gives birth to Apollo and Artemis with help of Ilithyia on the island of Delos.



## **With Alcmena**

**Apollodorus, 2.4.5** - Zeus lays with Alcmena, the wife of Amphytrion, and she conceives Herakles. Hera, in a jealous rage, sends Ilithyia, the goddess of childbirth, to delay Alcmena's delivery.

**Homer Odyssey 11.267** - Herakles is referred to as the son of Zeus and Alcmena.

## **Hera's Revenge**

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

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

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

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

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

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

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

**Aeschylus, *Prometheus Bound* lines 582, 600, 900** - The author mentions Hera as the one who sent Io on her wanderings for revenge. Prometheus hears the cries of Io who is tormented by the gadfly.

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

**Euripides, *Bacchae* lines 9, 89-104** - As a result of Hera's trickery, a pregnant Semele was destroyed by Zeus' brilliance. To save the child in Semele's womb, Zeus sewed him into his thigh.

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

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

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



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

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

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

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



## Foreign Zeus

Herodotus' *History* is the place to start when looking for manifestations of Zeus. Herodotus reports of Zeus as he is considered by the Scythians, Egyptians, Babylonian, Libyans, Ethiopians and Persians. This information can be useful for a comparative study of religions in ancient times.

Students should start their investigations using the information below.

**Herodotus 1.131.2** Persians but they call the whole circuit of heaven Zeus.

**Herodotus 1.183.1, 3.158.2** - Babylonian Zeus called Belus.

**Herodotus 2.29.7** - Ethiopians worship Zeus, they send out armies whenever the oracle of Zeus commands.

**Herodotus 2.42.4-5** - Egyptians have images of Zeus with a ram's head. Egyptians call Zeus "Amon."

**Herodotus 2.55.1** - The founding of the oracles of Zeus at Thebes in Egypt, Libya and Dodona.

**Herodotus 4.59** - Papaeus is the Scythian deity identified with Zeus.



## Create a Coin

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

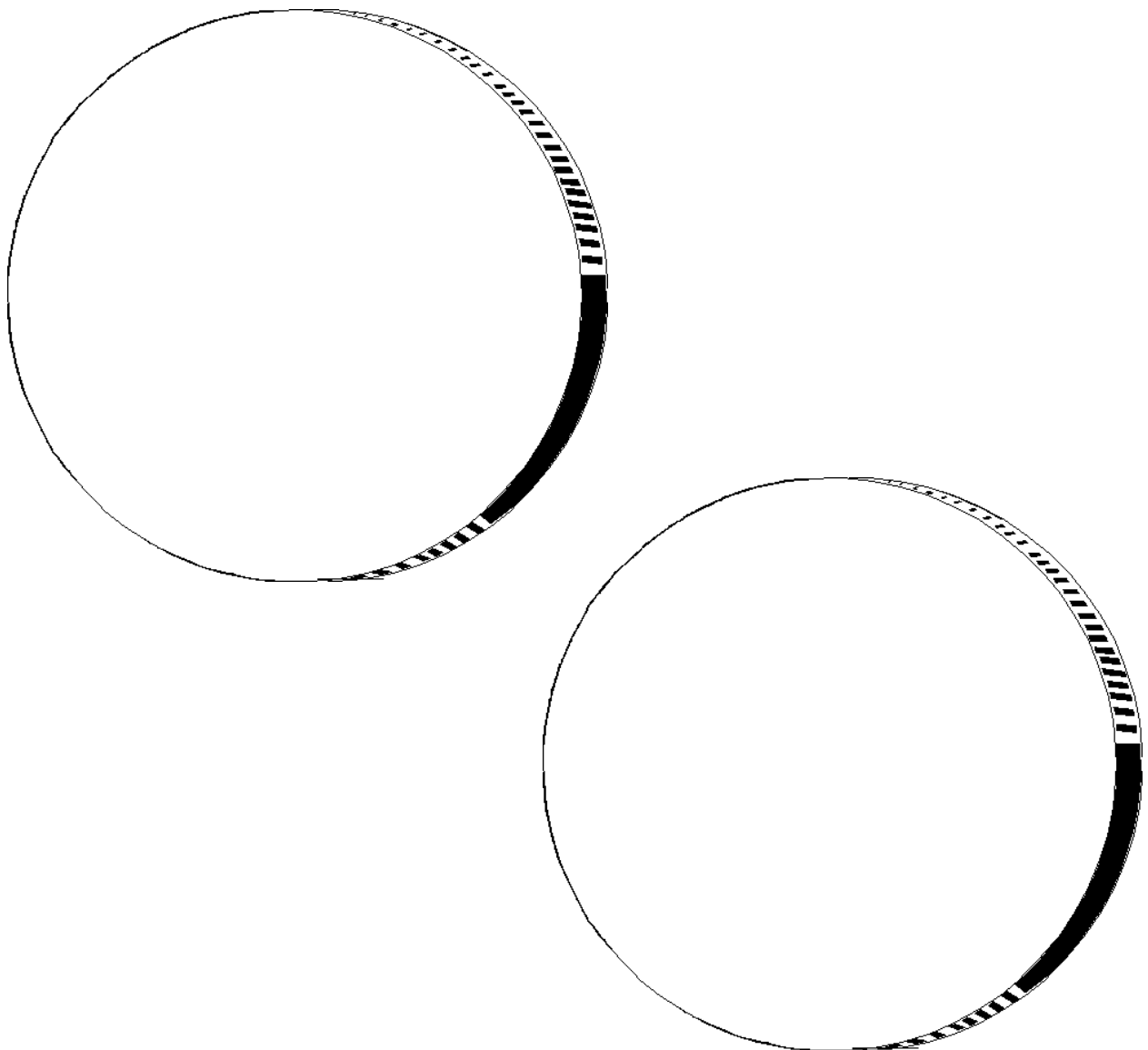
**Dewing 929** - gold coin, head of Zeus.

**BCMA 1919.58.4a** - Zeus seated on his throne holding scepter holding an eagle.

**BCMA 1919.58.5a** - head of Zeus.

**BCMA 1919.58.65** - head of Zeus, eagle and thunderbolt on other side.

**Dewing 2779** - head of Zeus Ammon.



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

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

### Textual

**Encyclopedia, Mt. Lykaion** - The center of a cult of Zeus. The rituals held at the temple included "rain-making, human sacrifices, and athletic games."

**Encyclopedia, Epirus** - oracle of Zeus at Dodona.

**Antiphon, Speech 1, 1.18** - Antiphon describes the sacrifice to Zeus of the household as "pouring libations and sprinkling some frankincense to secure the favour of heaven."

**Demosthenes, Speech 21, 21.53** - Demosthenes instructs the people to sacrifice "to Zeus of the Ship . . . three oxen and with each ox three sheep."

**Homer *Iliad* Book 3.104** - The sacrifice of a black ewe to Zeus.

**Homer *Iliad* Book 3.279** - "He spake, and cut the lambs' throats with the pitiless bronze; and laid them down upon the ground gasping and failing of breath, for the bronze had robbed them of their strength. Then they drew wine from the bowl into the cups, and poured it forth, and made prayer to the gods that are for ever."

**Homer *Iliad* Book 5.74** - Zeus' suppliants lift up their hands in prayer to Zeus.

**Homer *Iliad* Book 11.773** - "Peleus, driver of chariots, was burning the fat thighs of a bull to Zeus that hurleth the thunderbolt, in the enclosure of the court, and he held in his hand a golden cup, pouring forth the flaming wine to accompany the burning offerings."

**Homer *Iliad* Book 16.228** - "This cup he then took from the chest and cleansed it first with sulphur, and thereafter washed it in fair streams of water; and himself he washed his hands, and drew flaming wine. Then he made prayer, standing in the midst of the court, and poured forth the wine, looking up to heaven."

**Homer *Iliad* Book 19.264** - The sacrificing of a boar.

**Hesiod *Theogony* 536-42** - Prometheus "put the white bones dressed up with cunning art and covered with shining fat" as his offering to Zeus. This is the basis for all sacrifice.

**Pausanias 1.24.4** - The mode of sacrificing to Zeus Polieus. "They place barley mixed with wheat and leave it unguarded. The ox, which they keep already prepared for sacrifice, goes to the altar and partakes of the grain. One of the priests they call the ox-slayer, who kills the ox and then, casting aside the axe here according to the ritual runs away. The others bring the axe to trial, as though they know not the man who did the deed."



# Zeus in Art and Literature\*

## Art

*Jupiter and Thetis*, by J. A. D. Ingres.

*The Rape of Europa*, by Titian, Isabella Stewart Gardner Museum, Boston.

*The Judgment of Paris*, by Lucas Cranach the Elder.

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

*Saturn Devouring His Children*, by Francisco Goya.

*Jupiter and Ino*, by Antonia Allegri da Correggio, 1532.

*The Discovery of the Infant Erichthonius*, by Peter Paul Rubens, Museo del Prado, Madrid.

## Literature

*Metamorphoses*, Ovid.

*Fabulae*, Hyginus.

*Fasti*, Ovid.

*Paradise Lost*, John Milton, 1667-1674.

*A Vision*, "Leda and the Swan" by William Butler Yeats, 1925.

\*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 *Zeus Knowledge Builder™*. Use the *Knowledge Builder™* for Zeus to make a general Path. Include a Path step for each citation from the *Zeus Knowledge Builder™* mentioned in the directions and then add your Path Notes pointing out what is relevant to what you are reading or discussing in class. Path directions are available as a *Knowledge Builder™*, see the last page of this *Teacher's Companion™* for details.

Use the Assignments on the previous pages to build Paths associated with word analysis, art and archaeology and Primary Text evaluation. This is an excellent way to get students to think about a subject and to bring their own experiences and perceptions into their work.



# Appendix A

These exercises may be given as in-class or out-of-class assignments. The exercises will take between thirty (30) minutes and an hour to complete depending on the student's computer skills. An answer key follows each practice exercise. Make sure that you give the students a thorough introduction to *Perseus* before having them attempt either exercise.

## Exercise I

You will be asked to answer basic questions the answer to which you will find in *Perseus* without too much searching.

1. Name two ways to get to the Site Index.
  1. \_\_\_\_\_
  2. \_\_\_\_\_
2. Locate the three (3) main buildings at the site of Eleusis. (Hint: look at the Large site plan and the site description.)
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
3. Find one vase, one sculpture and one coin on which one of the following heroes appears: Perseus or Ajax. Fill in the information as requested below.

### Vase

Museum Number (i.e. London 1983.01.176) \_\_\_\_\_  
Period \_\_\_\_\_  
Excavations Date \_\_\_\_\_

### Sculpture

Museum Number \_\_\_\_\_  
Date \_\_\_\_\_  
Material \_\_\_\_\_

### Coin

Museum Number \_\_\_\_\_  
Denomination \_\_\_\_\_  
Metal \_\_\_\_\_

4. Find the Encyclopedia entry for "Theater" and list five of the terms from the "See Also" column.
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
  4. \_\_\_\_\_
  5. \_\_\_\_\_



5. Use the English Word Search to find the word “god” in the Historical Overview (Overview). List 5 of the citations.

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



## Key to Exercise I

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

### Perseus

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

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

**Sculpture** - Athens Br. 13396.

### Ajax

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

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

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

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



# Task Oriented Exercise

## Exercise II

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

Differences

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

Similarities

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

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

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

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

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

1. Which site is closest to Athens?
  2. Which site(s) is on an island?
  3. What line of latitude is Athens on? (Hint: Look under the word “Atlas” at the top of the screen for help.)
  4. Which direction would you travel if you went from Sparta to Troy?
  5. Which one of the sites plotted is closest to Italy?
4. From the site catalog on Pylos, find out in which building the Linear B tablets were found.
    1. \_\_\_\_\_
  5. Find the Encyclopedia entry for Crocodile’s Town. Go to the Primary Text citation “Hdt. 2.148” and read from section 1 to section 7. Summarize Herodotus’ description of the Crocodile’s town Labyrinth.





## Group or Research Project

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

### Order of execution

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

#### Example Vases

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

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

#### Encyclopedia

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

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

#### Primary Text

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

## Design your own shield

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



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