

Heroes, Gods and Monsters of the Greek Myths

by Bernard Evslin

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Teacher's Guide

Written By Mary Ellen Snodgrass

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Synopsis- By Chapters

The Gods: Zeus

Zeus, the first Olympian god, is the son of the Titan god Cronos, father of gods, and Rhea, the earth goddess. Although prophecy warns Cronos that one of his children will dethrone him, he fails to swallow them all. Rhea betrays her husband, leaving her son Zeus with shepherds to raise. When he is grown, Zeus makes his father disgorge the other five children—Demeter, Hades, Hera, Hestia, and Poseidon. In a fierce battle, the young Olympian gods muster help from the Cyclopes and the Hundred-handed Ones and overcome Cronos' Titans.

The Gods: Hera

Zeus shares power with two brothers—Poseidon, god of the sea, and Hades, god of the underworld. Hera, Zeus' sister/wife, can not trust her husband, who binds her in the sky with gold chains. The couple sire a line of divine children—Ares, god of war; Hephaestus, maker of weapons; and Eris, god of discord.

The Gods: Athene

Athene, the goddess of wisdom, springs full-grown from Zeus' head. She teaches humankind how to use tools and demonstrates war strategy. Although she is the best loved of Gods, she is jealous of Arachne, who boasts of her fine weaving. The girl vies with Athene in a weaving contest. Because she loses, Arachne hangs herself; the goddess turns her into a spider which can spin unrivaled for eternity.

The Gods: Poseidon

Poseidon, who rules the sea with his queen Thetis, abandons her because her son Achilles is fated to be greater than Poseidon. He chooses Attica for his landward kingdom, but Athene claims it and the gods award it to her. After pursuing her through various forms, Poseidon makes the horse to please Demeter.

The Gods: Hades

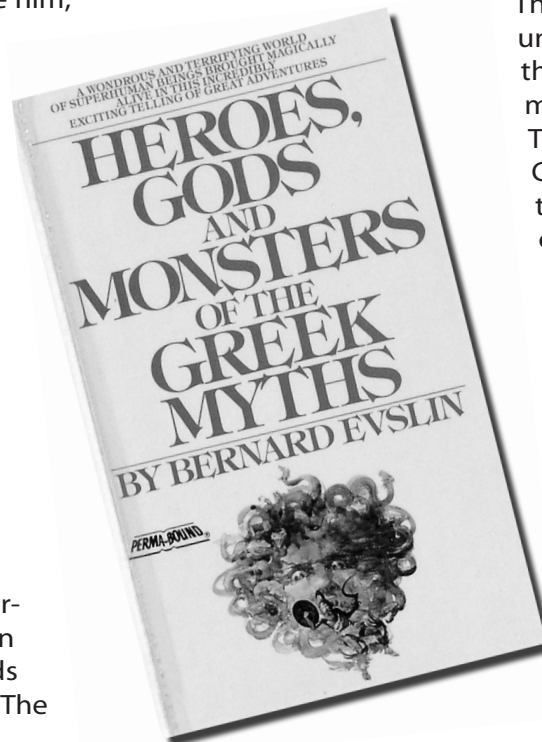
The god Hades presides over his underworld domain. Passengers to the underworld must pay the boatman Charon with a coin. In Tartarus, a dark region guarded by Cerberus, the three-headed dog, the dead await judgment and special punishments. Sisyphus must push a rock uphill and always fails; Tantalus can never drink to quench his thirst. The most virtuous people go to the Elysian Fields. Those who return to earth three times and are readmitted to Elysium reside on the Isles of the Blest. In Erebus, the pit of hell, live the Furies, who punish the sinful and are confidants of Hades.

The Gods: Demeter

The grain goddess Demeter (Ceres), sister of Zeus, mourns the kidnap of her daughter Persephone, whom Hades stole away. Zeus rules that Persephone must spend half the year on earth with Demeter and half with Hades, as she had eaten pomegranate seeds while in Erebus; the time spent with Hades and the time spent with Demeter yield the winter and summer seasons.

The Gods: Birth of the Twins

Hera pursues Zeus for one of his many intrigues with women, this time with Leto; Hera curses the woman by denying her a sunny spot to give birth and by sending Python to torment her. Zeus



places Leto on the island of Delos, where she gives birth to Artemis and Apollo.

The Gods: Artemis

Zeus is so pleased by his and Leto's daughter Artemis that he brings her to Olympus and shows her with many gifts including a silver chariot, a silver bow with an endless supply of silver arrows, the gift of many names, and other gifts of her choosing. Zeus makes her permanently chaste and gives her the outdoors as a domain, where she hunts with a silver bow. While bathing in the river, Artemis is seen by Actaeon who cannot take his eyes off her; seeing him, she changes him into a stag and sets her dogs upon him and they tear him to pieces. Artemis becomes the Goddess of the Moon, and is indeed known by many different names.

The Gods: Apollo

Apollo, the most beautiful god of the gods and God of the Sun, rules many domains, including music, verse, math, and medicine. At Delphi, he slays the Python that had hunted his mother and makes the spot his shrine. In a music contest, the satyr Marsyas is tricked by Apollo and is flayed alive.

The Gods: Sons of Apollo

Apollo sires the male dancers called Corybantes with the playful muse Thalia, queen of festivities. With the young huntress Cyrene, he fathers Aristeus the beekeeper, and with the nymph Dryope, he fathers Amphissus, founder cities and builder of temples. In a jealous rage, Apollo has his sister slay the beautiful princess Coronis who is pregnant with Apollo's child although her corpse gives birth to a son; he turns from his son Asclepius, whom Chiron fosters and teaches medicine. Asclepius' skill with medicine enrages Hades who thinks he is being robbed of their souls. Zeus slays Asclepius provoking a rage by Apollo who then slays the Cyclopes who made Zeus' thunderbolt. Leto intervenes on Apollo's behalf causing Zeus to withdraw his punishment and to restore the life of Asclepius.

The Gods: Hermes

As a newborn, Hermes, the twelfth Olympian god, steals Apollo's cows. In return, Hermes agrees to give Apollo musical pipes and a lyre in exchange

for a place in the Pantheon as Zeus' messenger. Hermes becomes the patron of liars, gamblers, commerce, and travelers.

The Gods: Hephaestus

Hera discards her crippled, newborn son Hephaestus, throwing him off Olympus to the sea. Thetis, a naiad, rears the boy, who makes jewelry from pebbles and shells. For his skill as a smith, Hera accepts him back, gives him a forge and the Cyclopes for helpers, and promises him Aphrodite for a bride.

The Gods: Aphrodite

Aphrodite, goddess of beauty and love, is born of sea from blood and seed of the murdered Cronos. Her arrival at Olympus provokes jealousy in Hera who expresses to Zeus the need to get the girl married off. Each of the gods makes his promise of gifts should she choose him. She accepts the offer of Hephaestus, while encouraging the other gods to bring their gifts later.

Nature Myths: Prometheus

The Titan Prometheus begs Zeus to give humankind the gift of fire. When Zeus refuses, Prometheus steals fire and gives it to the earthlings. Furious, Zeus has Prometheus chained to a peak of the Caucasus Mountains where vultures tear at his liver. Centuries later, another willing to challenge the Gods, frees Prometheus and kills the vultures; his name is Heracles (Hercules).

Nature Myths: Pandora

Zeus decides to punish humankind for taking the fire offered by Prometheus; he has Hephaestus mold a girl of clay using Aphrodite as a model, breathes life into her, and has each of the gods bestow gifts on her. The girl, Pandora, is given to Prometheus' brother, Epimetheus, as a bride. Hermes' gift to Pandora is a box that she must never open. Unable to withstand her own curiosity (the gift of Hera), Pandora tries to ignore the box but finally opens it, releasing all but one of its contained evils on the earth. She is able to prevent the escape of the worst of the evils: Foreboding.

Nature Myths: Phaethon

While arguing with Zeus' son Epaphus, the boy Phaethon, son of Apollo, boasts that he will drive his father's sun chariot across the sky on the following morning. Phaethon earns his father's per-

mission to drive the chariot, but so endangers the earth with fire and drought that Zeus strikes him dead. The polar caps and belching volcanoes are remnants of the boy's misdeed.

Nature Myths: Orpheus

The poet and musician Orpheus (son of a Thracian king and the Muse, Calliope) enchants the animals, people, and even the trees with his beautiful music. One devoted follower, Eurydice, he eventually marries. Fleeing an attack by an Athenian king, Aristaeus, Eurydice steps on nest of snakes where she is bitten repeatedly. When she dies of snakebite, Orpheus follows her shade to the underworld. By playing his sad music for the denizens of the underworld, Orpheus gets permission from Hades to return with Eurydice to earth, but with the condition that he not look back toward Hades for any reason. As they make their way back, Orpheus is tormented by Hades' promise of torment and does look back to ensure Eurydice is with him. As he sees and reaches for her, she dissolves in a mist and disappears.

Nature Myths: Narcissus and Echo

Echo, a dryad, gains the favor of Aphrodite who pledges her help should Echo find a man she can love. When she spies Zeus cavorting with a nymph, Echo lies to Hera about his location. Zeus rewards Echo with a ring, which Hera recognizes. To punish Echo, Hera reduces the girl's beautiful voice to repeating the last words she hears. Echo spies the equally beautiful, though quite vain, Narcissus who's become lost in the forest. When she pursues the boy, he pushes her away disgusted by her parroting speech. Aphrodite, as a favor to Echo, makes her invisible, and as a punishment for vain Narcissus, makes him fall in love with someone who can never return his love—his own reflection. Unable to depart his own reflection, Narcissus sits eternally staring, growing into the riverbank, and becoming a beautiful flower.

Nature Myths: Eros and Psyche

Aphrodite is so jealous of the beautiful princess Psyche that she sends Eros to shoot her with a love-arrow while she sleeps and dooms her to love the first one she sees when she awakes. The same arrow that scratches Psyche also scratches Eros causing him to fall deeply in love with a princess who cannot see him. Enraged, Aphrodite curses the girl and prevents suitors from pursuing her;

Eros withholds his handiwork to punish his mother who thrives on the love of others. On the advice of an oracle, Psyche's parents prepare her for marriage to a god and they present her at the mountain where he resides. She's carried away by Zephyrus, the west wind, to a castle where she's courted by an invisible suitor who comes to her at night. Eros has Psyche's sisters brought to visit her, but they're convinced she's married an invisible monster which will eventually devour her. Ignoring the command not to look on her husband, Psyche holds a lamp near him while he sleeps and spills hot oil which awakens him. Her blatant distrust causes him to leave forever and the castle to disappear, leaving her to forever wander the darkness.

Nature Myths: Arion

Arion, a musician and the son of Poseidon with a naiad, is fated never to return from a sea voyage. His talent and wanderlust lead him to Italy to compete in a music festival. On his way home from the competition, the ship's captain threatens to kill the singer and rob him. Arion performs a song attracting the attention of the denizens of the sea, then plunges overboard where a dolphin rescues him from drowning and returns him to Corinth. King Periander of Corinth avenges Arion's sufferings by killing the captain and his crew. On his death, Apollo turns Arion, his lyre, and the dolphin into constellations.

Demigods: Perseus

King Acrisius does not want his daughter Danae to marry. When an oracle predicts that his grandson would kill him, Acrisius shuts Danae into a brass tower alone. In captivity, she produces a son, Perseus. After Acrisius sets Danae and her baby adrift in a sail-less boat, King Polydectes claims her and offers her the hospitality of his island, Sefiros.

On the island, Perseus grows into a fearless, strong young man who delights in the stories of his mother, especially the story of the Medusa and her Gorgon sisters; she tells him how, while locked in the tower, she was visited and loved by a god who came to her on a beam of light.

King Polydectes would like to rid himself of the young Perseus and pursue his mother's hand so he announces an upcoming marriage. For a gift to the

King, Perseus promises to give him the head of the gorgon Medusa; he appeals to whichever god is his father for assistance. Perseus is visited by Hermes on behalf of their father, Zeus, who brings silver-winged sandals like his own made by his mother Athene and directs Perseus to locate the Gray Sisters, who can further direct him to the Nymphs of the West. Perseus flies over land and through storms eventually finding the hags, stealing their single eye and single tooth, and compels them for directions to the Nymphs of the West. The Nymphs of the West are Titans, daughters of Atlas, chosen by Hera to guard her golden apple tree from Zeus. When he agrees to return to dance and kiss and spend time with them, the Nymphs provide Perseus with a bronze shield (the reflection on which enables Perseus to see Medusa without looking into her face), a sickle-shaped sword (to cut off her head), and the Cap of Darkness, which renders him invisible. Perseus finds and kills Medusa whose dead body yields her full-grown children by Poseidon, Chrysaor and Pegasus, who could not be born while Medusa lived as a monster; shoving Medusa's severed head into a bag, Perseus flees the surviving Gorgon sisters.

Perseus returns to the Nymphs of the West, frolics in the orchard of the golden apples, provokes the wrath of Atlas, and turns him into a mountain by showing him Medusa's severed head. Traveling further, Perseus saves Andromeda, daughter of King Cepheus of Joppa and his wife Cassiopeia, by killing a sea serpent, and then claims the girl for his own bride against the bitter complaining of her father. When he arrives in Sephiros, he finds his distraught mother about to be wed to Polydectes; he pulls Medusa's head from his bag turning all in the great banquet hall to stone, including his grandfather Acrisius, thus fulfilling the prophecy.

On his wedding night, Perseus visits the temples of Athene and Hermes, making them gifts of the bronze shield and the Cap of Darkness, respectively, then throws the severed head of Medusa into the sea.

Demigods: Daedalus

Daedalus, a craftsman and inventor favored by Athene, becomes jealous of his nephew whom he's training. When the nephew, Talos, discovers how to make a saw, Daedalus lures him to the top of Athene's temple and pushes him off while the boy

begins his prayers to the goddess. Athene, having heard the boy, saves his life by turning him into a partridge and withdraws her favor from Daedalus. Angered that others suspect him of murdering his nephew, Daedalus takes the saw and goes to Crete where he makes a gift of the saw to King Minos, the most powerful king in the world; Minos rewards Daedalus with a position, a workshop, apprentices and a slave girl.

Pasiphae, Minos' queen, visits with Daedalus often and claims her own beauty surpasses that of Aphrodite, provoking the goddess. Minos has the largest, whitest bull in the land brought to him; unknown to anyone, the bull was sent by Aphrodite herself. Pasiphae immediately falls in love with the powerful beast, and Daedalus fashions a cow disguise that Pasiphae can wear to be near it. Eventually, Pasiphae gives birth to a child which is half bull, and the citizens derisively call him the Minotaur, or Minos' bull. Minos has Daedalus fashion a Labyrinth, in which Minos confines Pasiphae, the Minotaur, and Daedalus; Icarus, Daedalus' son, voluntarily joins his father in the confines of the maze. Daedalus creates wings with which he and Icarus can escape the Labyrinth, cautioning his son not to fly too high or too low when they flee. Caught up in his emotions, Icarus flies too near the sun melting the wax that holds his wings to his body, causing him to plummet into the sea.

Demigods: Theseus

Small for his age and poor, Theseus is comforted by his mother's revelation that he is the son of a king who she raises in secret to escape the attention of the king's nephews who wait to inherit their shares of his kingdom. Theseus works hard and exercises to overcome his small stature and the taunts of village boys. Advice from a gull enables Theseus to use the size of his enemies to his advantage. Later the gull explains that Poseidon had disguised himself as Aegeus, King of Athens, and had fathered Theseus; the gull directs Theseus to take a dangerous overland route to Athens to meet Aegeus. The appearance of a stone with an embedded sword and a message from the Oracle of Delphi explains whoever can remove the sword is a king's son and that the son should go immediately to see his father. When many others fail, Theseus easily withdraws the sword.

Along his way from Troezen to Athens, Theseus is challenged by and defeats brutes and giants: Corynetes, the cudgeler; Sciron, a giant with a man-eating turtle; Pityocampetes, the pine-bender; and Procrustes, a murdering inn-keeper. Aegeus, who believes himself Theseus' father, initially refuses to let Theseus go to Crete as a tribute to and victim for the Minotaur; Theseus' persuasive speech causes Aegeus to relent, and Theseus joins the seven maidens and six other boys to be offered to the beast. While sailing to Athens, Theseus encourages the others to unite behind him, to teach each other the ways of battle, and to follow him to victory over the Minotaur. Theseus obtains an audience with King Minos and meets his daughters, Ariadne and Phaedra.

Minos and Theseus debate and each demonstrates his godly parentage. Minos has Theseus stripped of his weapons and plans on sending him into the Labyrinth without their protection. Ariadne offers to lead Theseus into the Labyrinth and back out, to help him avoid the Minotaur, and to return with him to Athens; Theseus refuses the offer if it means not doing battle with the Minotaur. With the help of Princess Ariadne, Theseus fights, defeats, and kills the Minotaur. When Theseus and Ariadne exit the maze, Minos offers him his freedom and his daughter; Phaedra chooses to accompany them to Athens.

Fearing that Theseus has been killed, Aegeus throws himself into the sea (the Aegean Sea, named after the king) and drowns. Theseus returns and is greeted as a triumphant king, defeats his cousins, and unites other cities together in an alliance.

Demigods: Atalanta

The King of Arcadia, disappointed by the birth of a daughter (Atalanta) rather than a son, abandons the infant in the mountains where she's adopted by a great she-bear; Meleager, born to the king of Calydon and Queen Althaea, is prophesied to live as long as a stick remains unburned.

Meleager develops into a fine hunter who rejects the girlish women of Calydon preferring to wait for a woman whose interests are more like his own. Meleager tracks a bear he has injured and finds a young woman carrying the bear. He offers his kill to her, but she rejects the offer from the one who

has killed her "brother." As they wrestle, Atalanta notices changes in her body and thinks she's being overcome by magic. Later, she tells Meleager her name and that she is of the clan of the bear; Meleager tells her his name and that he belongs to her.

Artemis, Goddess of the Chase, grows jealous of the huntress and creates a great and fearful boar placing it in Calydon to terrorize its inhabitants. Meleager and Atalanta lead a great hunt, which ends with the killing of the boar. Meleager gives the hide to Atalanta, provoking the wrath and gibes of his uncles, whom he slays on the spot. Mad with anger and grief, Queen Althaea burns the stick that determines the length of Meleager's life, and he dies as he and Atalanta plan their lives together.

Atalanta returns to Arcadia where her father, the king, recognizes her as his child. Numerous suitors present themselves, but she is uninterested in any one other than the dead Meleager. She offers her hand to anyone who can outrun her; losers, however, will pay with their heads. Gentle Hippomenes, who had loved her and followed Atalanta from Calydon and grieved for her when she lost her love Meleager, prays to Aphrodite and receives three golden apples which he uses to win the race and the hand of Atalanta.

Fables: Midas

Apollo grants King Midas' wish for a touch that turns objects to gold. After the king ruins the flowers in the garden, his own daughter, and his food by turning them all to gold, he shrieks at Apollo, who changes all back as it was. As a punishment, the god places donkey's ears on Midas' head. Because his barber reveals his secret, Midas considers killing him, then grants him mercy. Apollo acknowledges Midas' virtue and removes the donkey's ears.

Fables: Pygmalion

The sculptor Pygmalion rejects the women of Cyprus and remains a bachelor. When Aphrodite pushes him to select a mate, he asks for enough time to make one more statue—one of the goddess herself. He falls in love with his masterwork, which he names Galatea. Out of respect for the artist, Aphrodite changes the marble statue into a real girl.

Author Sketch

A major contributor to young adult works and drama, Bernard Evslin, America's best-read mythographer, published over thirty books. A native Philadelphian, he was born in 1922 to writer and teacher Tillie Stalberg and Leo Evslin, a dentist and inventor. At age four, the author listened as his uncle introduced him to mythic stories by translating the *Iliad* and *Odyssey* from Homeric Greek. Evslin hungered for more ancient myth. He studied Greek and Latin at Rutgers University and read original myths composed by Herodotus, Hesiod, Homer, Ovid, and Virgil. Before beginning a career in freelance writing, he married teacher-writer Dorothy Shapiro, his collaborator, and served in the U. S. Army during World War II.

While living in Atlantic City, New Jersey, with his wife, two sons, and two daughters—Lee, Tom, Pamela, and Janet—Evslin began writing plays for traveling companies from his office in a boathouse, completing *Step on a Crack*, performed on Broadway in 1962. He collaborated with composer Richard Wernick on *Geranium Hat*, a comedy which opened off Broadway at the Orpheum Theater in 1969. Evslin also produced stage versions of Mark Twain's *The Man That Corrupted Hadleyburg*, which debuted in Pennsylvania, and rewrote Henry James' *The Bostonians*, a production of Cape Cod's prestigious Provincetown Playhouse.

Until age forty, Evslin flourished in writing children's mythology used in classrooms in the U. S., Canada, and Australia and in translation in Japan and Germany. Of the appeal of monsters, he remarked, "Usually the monsters are subsidiary figures. Here, they're either the protagonists or very prominent secondary characters. Something about them engages the interest. Some in mythology were victims of enchantment, so you go into all that and endow them with a personality." He also produced film documentaries in Asia, Europe, and the United States and in scripting children's cartoons—*Heckle and Jeckle*, *Mighty Mouse*, and *Tom Terrific*. In 1964, he reshaped his adventures in writing film scenarios into a novel, *Merchants of Venus*. The Evslins and their four children settled in New Rochelle, New York. On June 4, 1993, he died of heart failure at age seventy-one while swimming in Kauai, Hawaii.

Critic's Corner

After turning to writing mythography for children, Evslin published over six million books, many for Scholastic Press and some translated into German and Japanese. His awards include a Variety best television film award for *Face of the Land* (1959) and a 1961 National Education Association award for best television documentary on an educational theme. For a work of Celtic mythology, *The Green Hero: Early Adventures of Finn McCool*, Evslin earned a National Book Award nomination. For *Hercules*, he won a Washington Irving Children's Books Choice Award. In 1986, Central Missouri State University honored Evslin for outstanding contributions to children's literature after his publication of a 25-volume series, *Monster of Mythology*, for Chelsea House Press.

In 1990, a protest at a public school in St. Louis, Missouri, against Evslin's depiction of Cerberus as pornographic, violent, and satanic stirred controversy and earned a rebuke from the author. He declared, "It's that kind of prissiness that has dictated the kind of text that has turned generations of readers away from books. It's the kind of thing no quarter can be given to. It's death to reading and death to literacy." In 1997, the release of the BMP Audio version of *Hercules* initiated a donation of profits to the Words for Hope Project.

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Bernard Evslin's Published Works

- Geranium Hat*, 1959
Face of the Land, 1959
Step on a Crack, 1962

Merchants of Venus, 1964
The Greek Gods, 1966
Heroes, Gods, and Monsters of the Greek Myths, 1967
Heroes and Monsters of Greek Myths, 1967
The Adventures of Ulysses, 1969
The Spirit of Jewish Thought, 1969
AKA Cassius Clay, 1970
The Trojan War, 1971
Journey Back to Oz, 1971
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The Green Hero: Early Adventures of Finn McCool, 1975
Demigods and Demons, 1975
The Dolphin Rider, 1976
Greeks Bearing Gifts: The Epics of Achilles and Ulysses, 1976
Heraclea, a Legend of Warrior Women, 1978
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Medusa, 1987
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Cerberus, 1987
The Cyclopes, 1987
The Hydra, 1987
Hecate, 1988
The Minotaur, 1988
Antaeus, 1988
The Sirens, 1988
The Chimaera, 1988
The Calydonian Boar, 1989
The Furies, 1989
Fafnir, 1989
Scylla and Charybdis, 1989
Ladon, 1990
Drabne of Dole, 1990
Pig's Ploughman, 1990
The Nemean Lion, 1990
The Sphinx, 1991
Hercules, 1991

General Objectives

1. To comprehend the settings of the eastern Mediterranean
2. To isolate aspects of Greek life, such as sailing, keeping livestock, worshipping in temples, greeting guests, and choosing husbands for young girls
3. To evaluate the significance of inborn skills, such as hunting, archery, weaving, playing the

- lyre and flute, making jewelry and weapons, sculpting, and practicing medicine
4. To typify the role of the hero, hunter, priestess, or artist in myth
5. To list examples of superstition, awe, terror, and piety
6. To comment on the themes of insecurity, friendship, and honesty
7. To contrast details of light and dark, pain and comfort, hope and despair
8. To evaluate examples of clear thinking and logic in times of danger
9. To typify the myth as a form of storytelling
10. To contrast gendered behaviors in gods, heroes, and monsters

Specific Objectives

1. To enumerate incidents of humiliation and cruelty, particularly the immurement of Danae in a brass tower, Tantalus' thirst, feeding youths to the Minotaur, torturing Prometheus, and Hephaestus' crippling
2. To compare Perseus, Heracles, and Theseus in terms of courage and self-reliance
3. To analyze the role of royal families in myths, such as Minos and his daughters at Knossos, Aristeus' family, and the daughter of King Midas
4. To characterize the use of magic, such as shoes that fly, vials of liquid that control life and death, snaky hair, a beam of light that conceives a child, a corpse that turns into a beautiful goddess, and carpets that unroll
5. To assess occasions when gods intervene in young lives, as with the offer of the sun chariot to Phaethon, the marriage of Psyche to an invisible groom, Perseus and Danae escape the brass tower, and Thetis' rescue of Hephaestus
6. To note the relationship of prophecy and outcome, particularly Clotho's prediction about Meleager's death and Apollo's anticipation of misuse of the sun chariot
7. To account for child abuse and abandonment in the stories of Danae, Hephaestus, Midas, and Atalanta
8. To discuss the role of details, such as the sail-less boat, the stones swaddled in baby blankets, Pandora's golden box, Psyche's lamp, and Orpheus' lyre

9. To assess the influence of Olympian gods on the triumphs of heroes
10. To discuss unusual births, particularly those of Athene, Zeus, Artemis, Perseus, Aphrodite, Pandora, Galatea, and Apollo
11. To order events that precede the killing of the Minotaur
12. To describe dangerous or evil yearnings, as with Midas' desire for gold, Echo's longing for Narcissus, Icarus' interest in flying, and Phaethon's wish to drive the sun chariot
13. To predict the future of Arion, Asclepius, Daedalus, Andromeda, and Demeter
14. To explain how and why Ariadne helps Theseus and Hermes helps Perseus
15. To evaluate the fall of the Titans to the Olympians and the reduction of Atlas to a mountain
16. To describe centaurs, cyclopes, gorgons, naiads, hamadryads, giants, satyrs, and nymphs
17. To analyze the dangers faced by human characters who challenge, love, compete with, or anger the gods
18. To isolate moments that strengthen Theseus, Atalanta, Danae, and Perseus
19. To account for changes in Psyche, Hera, Aphrodite, and Orpheus after their marriages
20. To analyze Hephaestus as son, foster child, blacksmith, husband, and helper
21. To comprehend why Pandora receives a box she must not open
22. To discuss the importance of Phaethon, Narcissus, and Daedalus as examples of foolishness and self-interest
23. To explain why the Greeks admired Athene, Artemis, Demeter, and Apollo
24. To account for the division of powers among Zeus, Poseidon, and Hades
25. To summarize the arrangement of the underworld into sections

Literary Terms and Applications

For a better understanding of Bernard Evslin's fiction, present the following terms and applications:

Allegory: a literary work that functions on two or more levels of meaning by comparing objects to symbols beyond the scope of the work. The structure of myths often applies to identifiable human

behaviors and motivations. For example, the myth of Pandora, like the biblical story of Eve's temptation of Adam, implies that a curious, weak-willed, and disobedient woman was responsible for unleashing evil on humankind. Similarly, the stories of Arachne and Daphne characterize a foolish weaver as the model from which came spiders and a delicate girl as the origin of the laurel tree.

Episode: a coherent event, digression, or incident in a narrative or serial that stands out on its own merit, for example, Apollo's establishment of the Olympic games and the exploits of Theseus, which set him on a path of adventure that resulted in the death of the Minotaur. Some episodes take on a life of their own, as with the giants Theseus overwhelmed on his way to Athens. Other episodes, particularly the suicide of Aegeus, make sense only in the larger scope of the quest.

Myth: a form of folklore that accounts for the creation of all things, the origin of good and evil, and the salvation of the soul. Style and subject matter vary, as with the Greek myths explaining the pattern of sunrise and sunset, human evils, oracles and prophecy, the bear and lyre constellations, earthquakes and storms at sea, spider webs, echoes, black crows, human interaction with dolphins, laurel wreaths, Olympic games, echoes, and the alternation of the seasons.

Related Reading

- Richard Adams, *Watership Down*
John Bierhorst, *The Mythology of North America*
Ray Bradbury, *The Electric Grandmother* and *Something Wicked This Way Comes*
Thomas Bulfinch, *Bulfinch's Mythology*
Isak Dinesen, *Seven Gothic Tales*
Bernard Evslin, *The Adventures of Ulysses*
Fa Mulan
Susan Feldman, *The Storytelling Stone*
Norma Lorre Goodrich, *Medieval Myths*
Robert Graves, *The Greek Myths*
Roger Lancelyn Green, *King Arthur and His Knights of the Round Table*
Joel Chandler Harris, "Br'er Rabbit and the Tarbaby Story"
Kalakaua, *The Legends and Myths of Hawaii*
La Llorona
Ursula LeGuin, *Tombs of Atuan*, *Wizard of Earthsea*, and *The Farthest Shore*
Lois Lowry, *The Giver*

Alice Marriot, *Plains Indian Mythology*
Eloise Jarvis McGraw, *Mara, Daughter of the Nile*
Donna Rosenberg, *World Mythology*
J. K. Rowling, *Harry Potter*
Percy Bysshe Shelley, "Ozymandias"
Alfred, Lord Tennyson, "Ulysses"
J. R. R. Tolkien, *The Hobbit, The Fellowship of the Ring, Two Towers,*
and *Return of the King*

The Importance of Setting

The milieu of mythology is as diverse as the imaginations of the multiple folk creators. Some stories identify with particularly places, for example, the return of Arion to Corinth, Theseus' arrival at the royal household of Athens, and the sculpting of Galatea on Cyprus. The creation of the labyrinth and the killing of the Minotaur take place on an archeological site, the palace of Knossos on the island of Crete. The birth of Leto's twins, Artemis and Apollo, occurs on the island of Delos, a sacred site valued as a holy shrine and tourist attraction.

Other bodies of lore make little connection with real geographical locales. Stories about Artemis and the death of Actaeon take place in the forest, a generic locale that places the goddess of wild creatures and the hunt in any clime that suits her powers. Orpheus' long journey into the underworld leads him across the river Styx and into the identifiable locales of Hades' kingdoms—the Isles of the Blest, where good souls dwell; Erebus, the pit of hell; and Tartarus, the realm ruled by Hades and his queen Persephone. Guarding the glooming passageway is Cerberus, the three-headed dog. Depictions of the war between Titan and Olympic forces occur on a universal plane between forces too mighty to be limited to sea, country, or state. Eventually, the Olympian gods settled on a mountain in Greece, a link with the real world.

The absence of clearly defined settings is a natural happenstance in mythology. To apply stories to the world in general, plots like the abduction of Persephone could take place in any flowery meadow. Similarly, Hephaestus' fall into the sea, his marriage to Aphrodite, Atlas' handling of the globe, and Phaethon's ill-advised flight require no definable place on the globe. Other myths acquire actual geographical particulars, e. g., the drowning of King Aegeus in the Aegean Sea, the exposure of the Arcadian princess Atalanta in Calydon,

Orpheus' maturity on Parnassus, Theseus' journey from the Troezen to Athens, and Daedalus' murder of his nephew from the top of the Acropolis in Athens. Such localizing characterizes the origination of myth in real communities by actual storytellers.

Coordinated Classroom Aids

For more information about Bernard Evslin, ancient Greek literature, Mount Olympus, mythic quest lore, epic, sacrifice, story cycles, and other subjects and issues deriving from the book, consult these sources:

Activities

The Odyssey, Cliffs Teaching Portfolios
The Odyssey, Caedmon

Activity Books

Fables, Myths, More Fables, Dormac
Mythology, Archaeology, Architecture, Bright Ideas

Audiocassette

Aesop's Fables, Caedmon
American Tall Tales Soundbook, Caedmon
The Arabian Nights: The Tale of Scheherazade, Caedmon
Billy the Kid, Caedmon
The Iliad, Caedmon

Books

Bulfinch's Mythology
By Jove! Brush Up Your Mythology
Gods, Graves and Scholars
Greek and Roman Classics, Vols. 1 and 2
The Greek Gods
Monsters of Mythology
Mythology, Edith Hamilton
Myths from the Middle Ages

Computer Software

Mythology, Knowledge Master

Filmstrips

Greek Art and Architecture, Alarion
Homer's Mythology, Center for the Humanities
Mythology: Gods and Goddesses, Center for the Humanities
Mythology Is Alive and Well, Center for the Humanities
Myths and Legends: Mirrors of Mankind, Center for the Humanities
Our Heritage from Ancient Greece and Rome, Center for the Humanities

Timeless Tales: Myths of Ancient Greece, Educational Impressions

Games

By Jove, Boston Museum of Art

Internet

Characters in Mythology,

<http://web.uvic.ca/grs/bowman/myth/gods.html>

Encyclopedia Mythica,

http://www.pantheon.org/areas/folklore/greek_heroic/

Greek Map,

<http://carlos.emory.edu/ODYSSEY/GREECE/map.html>

Greek Mariners,

<http://www.mariner.org/age/greece.html>

Greek Mythology,

http://edweb.sdsu.edu/edweb_folder/people/bdodge/scaffold/GG/greek_myth.html

Images of Greek Ships,

<http://www.showgate.com/medea/ships/grkship1.html>

Mythology,

<http://www.princeton.edu/~rhwebb/myth.html>

The Olympian Gods, <http://web.uvic.ca/grs/bowman/myth/gods.html>

Ships of Ancient Greece,

<http://www.showgate.com/medea/bulfinch/grkship.html>

Poetry

"Ozymandias," Percy Bysshe Shelley

"Ulysses," Alfred, Lord Tennyson

Poster

Greece and Rome, Alarion

The World of Mythology, Dale Seymour

Reference

The Dictionary of Classical Mythology

A Guide to Research in Classical Art and Mythology

The Meridian Handbook of Classical Mythology

The Penguin Atlas of Ancient History

The Ultimate Encyclopedia of Mythology

Videos/Films

Aesop's Fables, Illinois Video

All Summer in a Day, Coronet

Antaeus, Coronet

Babette's Feast

Cupid and Psyche, Illinois Video

The Electric Grandmother, Coronet

Excalibur

Gifts of the North Wind, Coronet

Merlin

The Mists of Avalon

Mulan

The Natural

Sinbad

Something Wicked This Way Comes

Sophocles' Electra

Watership Down

Themes and Motifs

A study of the central issues and situations in Bernard Evslin's *Heroes, Gods and Monsters of the Greek Myths* should include these aspects:

Themes

- power
- rebellion
- escape
- jealousy
- love
- rescue
- competition
- pride
- foolishness
- greed
- sin
- ruin

Motifs

- coping with a life-threatening dilemma
- understanding the value of persistence
- coping with threats
- taking responsibility for actions
- facing divine animosity
- seeking a quest or a self-directed future

Meaning Study

Below are words, phrases, sentences, or thought units that have particular meaning in the myths. Explain each in context. Part, chapter and page numbers indicate the context in which each item appears.

1. Cronos was joined by the Titans, his half-brothers, huge, twisted, dark creatures taller than trees, whom he kept pent up in the

mountains until there was fighting to be done. (The Gods: Zeus, p. 4-5)

(Massive deities associated with nature, the twelve Titans derived from post-creation times, the earliest, least structured period of history. The Titans' fractious nature reflected an unpredictable balance of power demonstrated by displays of menace and physical strength. Because of their unpredictability, Zeus immured some of them in Tartarus, the Greek name for hell.)

2. All in all, she was perhaps the best-loved god in the Pantheon. (The Gods: Athene, p. 10)
(The term "pantheon" refers to a set of gods or deities or to a worship center or sacred building where mortals bring gifts or perform sacred duties, such as tending a holy fire, offering sacrifices, requesting predictions, or welcoming pilgrims or the sick.)
3. Once he claimed Attica as his own and stabbed his trident into the hillside where the Acropolis still stands, and a spring of salt water spouted. (The Gods: Poseidon, p. 16)
(Natural phenomena spurred mythic explanations, for example, how a salt water spout traveled from the Mediterranean sea to the Acropolis, the highest point in Athens and the whole district of Attica. By connecting the anomaly with a god, Greeks accounted for the unlikely appearance of a salt upsurge so far from the sea.)
4. He was very jealous of his brothers and scarcely ever left his domain. He was fiercely possessive, gloated over every new arrival, and demanded a headcount from Charon at the close of each day. (The Gods: Hades, p. 20-21)
(Myths explaining death and the afterlife enabled Greeks to picture the unknown and its housing of souls. The image of Hades keeping a daily tally of spirits in Tartarus offered some comfort to the bereaved, who believed that a powerful deity accounted for each death, even of those people who disappear without a trace.)
5. They chewed laurel, built fire of magic herbs, and sat in the smoke, which threw them into a trance wherein they saw—and told in riddles—what was to come. (The Gods: Apollo, p. 37)
(The concept of universal truths expressed in riddles or conundrums sets priests apart from ordinary mortals. Because a natural hallucinogen fogs the transmission of great truths, human seekers at Apollo's altar receive only a partial knowledge of the future, the amount appropriate for mortal understanding.)

6. He became the smith-god, the great artificer, lord of mechanics. And the mountain always smoked and rumbled with his toil, and he has always been very ugly and very useful. (The Gods: Hephaestus, p. 49)

(By allying volcanoes with the god's blacksmith, Greeks assuaged fears of eruptions with stories of great creativity and craftsmanship, a positive use for a terrifying power. Because Hephaestus' smithy personifies volcanic action, he takes shape with great muscular strength, grime, noise, and ugliness.)

7. When Cronos butchered his father, Oranos, with the scythe his mother had given him, he flung the dismembered body off Olympus into the sea, where it floated, spouting blood and seed which drifted, whitening in the sun. (The Gods: Aphrodite, p. 51)
(The bemusing account of Aphrodite's loveliness arises from mortal opposites—murder and the release of sperm, the universal opposites of death and life. Her unusual loveliness derives from the merger of life forces, which give her grace and sex appeal as well as immortality.)
9. He climbed to the peak in the Caucasus and struck the shackles from Prometheus and killed the vultures. His name was Heracles. (Nature Myths: Prometheus, p. 58)
(To justify human admiration for Heracles, myth pictures him defying titanic cosmic forces and freeing Prometheus, the creator of humankind and supplier of fire from heaven. Because of the link, Heracles spawned a unique branch of Greek myths that marvel at the human form at the height of its powers and daring.)
10. What were those deathly creatures that flew out of the golden box? They were the ills that beset mankind: the spites, disease in its thousand shapes, old age, famine, insanity, and all their foul kin. (Nature Myths: Pandora, p. 62)
(A variant of the biblical myth of Eve and the tree of knowledge, Pandora's story projects age-old gender bias, which accuses all females of upsetting the relationship between gods and humankind because of women's uncontrollable curiosity.)

Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important. Defend your answers by referring to passages in the book.

Style

1. Why is Greek mythology episodic?
(Myths, by nature, sprang up from folklore and folk science to explain complex aspects of earthly life. Thus, the stories of Ariadne and Echo are closed accounts of the scientific phenomena of spider webs and of the bouncing of sound off solid objects. The story of Narcissus explains the solitary habits of a common flower. Some stories, particularly the lengthy details of Heracles and Theseus' adventures, cover a greater span of time and distance, but still enclose only those episodes reflecting the exploits of a single man, including Heracles' rescue of Prometheus from the Caucasus and Theseus' battle with the Minotaur in the labyrinth at Knossos.)

Motivation

2. Why do people make up myths?
(Folk explanations of earthly happenings and conditions lend grace and lyricism to events that can terrify, such as the eruption of a volcano, droughts, seasonal disruptions, lightning strikes or a storm at sea. By identifying these upsurges of cosmic power with familiar deities, myth makers relieve the terrible sounds of lava escaping by linking it to Hephaestus' forge. Other stories explain how Phaethon drove the sun chariot too close to earth, how Hades kidnapped Persephone from Demeter, and lightning as Zeus' anger. By recognizing sea storms as the presence of Poseidon, god of the sea, Greek sailors took some comfort from knowing that the disruptions of wind and water were not random but were merely evidence of the ocean deity's powers. The stories soothed human fear of the unknown at the same time that they promoted reverence toward the gods.)

Character

3. Why does Aphrodite stand apart from the other deities?
(The fount of love and beauty, Aphrodite exudes positive images of flowers, seashore, birds, long hair, and female loveliness. The rapid marriage of Aphrodite to Hephaestus characterizes Greek concerns for virginity during a barbarous period of male competition for women and of sometimes brutal rape and bride conquest. The tension between her acceptance of Hephaestus and her invitations to other suitors expresses female defiance of patriarchy for making personal choices without consulting her. The resulting love triangles provided Greek mythology with a long list of squabbles and double-dealing, a forerunner of rising female rebellion in the commedia del arte, Italian opera, Punch

and Judy shows, domestic newspaper cartoons, and soap operas.)

Symbolism

4. Why did the dolphin become a symbol of good luck?
(The story of Arion and the dolphin is a unique paean to the mysteries of a slick, scale-less creature surviving in the sea and along the shore. Set at the sea-view cities of Corinth, Taenarus, and Tarentum, the story of Arion's rescue characterizes the importation of seagoing song and lyric verse to landlocked areas. The element of justice in the fable made the story a favorite in art, literature, sculpture, mural, jewelry, and dance, particularly in Roman times, when the dolphin became a familiar lucky charm. Arion's powers of song made him so important to the ancients that they preserved him in a constellation, one of the friendly astral guides to seagoers and travelers.)

Atmosphere

5. How does a child's death affect Daedalus' myth?
(In most folklore, people of great ability and mental powers must pay for their gifts, for example, the prophet Teiresias by loss of sight, Medea with the loss of husband and children, Achilles with a short life span, Helen with international warfare, and the singer Orpheus by the death of his wife Eurydice. Daedalus, the famed inventor, attains an unheard-of control over gravity by making wings and teaching himself to fly. Because he transfers his invention to his naive son Icarus, the father loses his only child, who is too immature to accept the responsibility for flight. By taking to the air, Daedalus must accept the burden of grief down below.)

Interpretation

6. What does the fable of Pygmalion and Galatea imply about creativity?
(By matching wits with Aphrodite, the Cyprian goddess of love and beauty, Pygmalion ventures to the extremes of human daring. Emerging from his fable is his statement of a universal truth, that immortal art outlives mortal life because it contains the blood, sinew, and heart of the creator. When he proposes a reversal of his request—that he be turned to marble rather than that his statue be turned to flesh—Aphrodite acknowledges another truth, that true inspiration is a divine form of madness. Thus, by his daring, Pygmalion risks all and gains a happy marriage to his ideal mate.)

Theme

7. Why do mythic names recur in everyday language?
(Evslin explains the propensity of people to turn mythic terms into useful everyday language, as with atlas for a series of maps

and labyrinth for a maze. The basic truths of Greek stories help psychologists to explain the full panoply of mental and emotional uniqueness, to account for terror as panic, to refer to the mind as the psyche, and to describe human conceit as narcissism. The visual nature of myths enables people to link eroticism to the love archer Eros, to picture a mercurial nature as unpredictable as the winged messenger Mercury, and to envision martial behavior as a trait of the god Mars.)

Motif

8. Why does love require multiple motifs?
(The human concept of love takes so many different forms that it demanded divergent myths. For puppy love, the Greeks envisioned the puckish character Eros, Aphrodite's son, shooting arrows into the unsuspecting and arousing on-the-spot infatuation. For carnal romance, the stories of Aphrodite depict a female so fetching that men gravitated to her with gifts and loving enticements. The down side of matrimony is the domain of Hera, the goddess of married love and the nemesis to males who stray from home for affairs with other women. A deadlier force, Artemis, the beguiling goddess of wild things, poses such a threat to the inconstant male that he risks Actaeon's fate, being torn to pieces by her ten wild hunting dogs.)

Purpose

9. What qualities do Greek myths inspire in readers?
(Decked with wonder, Greek stories value the grandeur and deadly force of nature as well as the human capacity to appreciate the world. Cosmic forces create a two-sided tension—the desire to admire and appreciate and the fear of being overwhelmed and devoured by cosmic forces, such as lightning, volcanoes, wind, earthquakes, and the sea. By recognizing human faults in mortals—curiosity, lust, competitiveness, greed, jealousy, daring, disobedience—myth makers informed readers of the dangers of giving full play to foibles, such as the foolish Phaethon and Meleager and the vainglorious King Minos. At the same time, myths reward those who reach beyond self for greatness, as in the stories of the inventor Daedalus, the lyricist Orpheus, the weaver Arachne, the physician Asclepius, the hero Heracles, the dedicated mothers Danae and Leto, the priestess Pythia, and the sculptor Pygmalion.)

Comparative Literature

10. How do Greek myths compare with those of other folk cultures?
(The stories of folk myth makers retain motifs and themes indigenous to humanity. As explained by analyst Joseph Campbell, myths of dangerous liaisons, toying with godly powers, giving birth to twins, flight from danger, competing in a race, and violating heavenly sanctions belong in all mythologies. Because humanity has compassion for normal faults, most

world mythology contains stories about curious Pandoras, disobedient Psyches, bold Phaethons, squabbling Eris, the tormenting Python, Narcissus' self-admiration, jealous people like Hera and Acrisius, belligerent war gods, greedy men like Midas, vindictive Heras, wicked Erinyes, and forbidding underworld figures like Hades. Paralleling stories of cosmic punishments are the tales of godlike heroism—Heracles' rescue of Prometheus, Theseus' fight with the Minotaur, Ariadne's directions for escaping the Labyrinth, and Perseus' willingness to risk instant death by securing the snaky head of Medusa.)

How Language Works

Evslin balances violent episodes with expressions of courage, devotion, and honor. For example:

1. Apollo realizes the danger of his son Phaethon's boyish daring and regrets, "A poor charred cinder floating in space—well, that is what the oracle predicted for the earth—but I did not know it would be so soon . . . so soon."
2. Meleager celebrates his suit for a beauty, "You are all invited to the castle, to a feast celebrating the death of the boar, and honoring his fair executioner, the huntress Atalanta, whom I intend to make my wife."
3. From his brush with disaster, Midas develops mercy toward his barber: "The god forgave me, perhaps I had better forgive this blabbermouth."
4. Theseus, a contemplative hero, explains his control of dangerous variables: "The future does not concern me. I take one thing at a time. And the thing that interests me now is killing the Minotaur."
5. The parents of Psyche realize that her loveliness exceeds mortal beauty: "She is to be the bride of him who lives on the mountain and vanquishes both man and god."
6. The Gray Ones anticipate the arrival of Perseus: "Not a god at all, a man! A lovely young one. All fresh and clean and lovely."

Across the Curriculum

Logic

1. In a small group discuss how heroes combine strategy with courage, particularly Perseus' attack on Medusa, Atalanta's hunting skills, Theseus' dive into the sea to retrieve Minos' crown, Hippomenes' collection of golden apples to trick Atalanta, Orpheus' singing of sad songs in the underworld to woo Hades, Heracles' release of Prometheus from the Caucasus Mountains, and Meleager's killing of the boar.
2. Draw an extensive character web detailing various interpersonal relationships from the myths, for example, parents of famous children, hunters of dangerous beasts, victims of monsters, followers of dangerous quests, seekers of fame and wealth, wreckers of vengeance, workers of magic, creative works and inventions, and unusual wedding scenes. Label the name of each character and the situation exemplified by each level of the web.
3. Suggest alternate tellings of myths, such as different reasons for Persephone's abduction, Perseus' birth in the brass tower, Rhea's golden cradle in the olive tree, the transformation of Actaeon into a stag, Psyche's lighting of the lamp, Icarus' fall from heaven, Poseidon's rejection of Thetis, the loss of Midas' donkey's ears, the birth of twin gods on Delos, and Phaethon's drive of the sun chariot.
4. List examples of shape-shifting in classical mythology, for example, Apollo's appearance as a tortoise and snake, Narcissus' reduction to a single flower, and Medusa's snaky hair. Compare the types of animals and beings that appear with similar instances in native American mythology about bears, coyotes, and spiders. Propose a reason that storytellers often confer on gods and heroes the powers of retreating into nature.

Library Research

1. Compile a list of methods by which Greek artisans and magnates made statues, sailed ships, fought beasts, invented the saw and wings, traveled to the underworld, competed

in athletic contests, concealed sins, escaped death, learned and performed music, healed the sick, and welcomed guests to their homes.

2. Compare mythological heroes and monsters with such American myths and legends as Daniel Boone, Molly Pitcher, Jim Bowie, Joe Magarac, Calamity Jane, Bigfoot, Sasquatch, John Henry, Betsy Ross, Johnny Appleseed, Pocahontas, Pecos Bill and Widowmaker, Mike Fink, Anancy the Spider, Davy Crockett, Barbara Allen, Rip Van Winkle, Sacagawea, High John the Conqueror, Paul Bunyan and Babe the Blue Ox, the sin-eater, Hiawatha, Br'er Rabbit and Br'er Fox, and the Devil and Daniel Webster.
3. Outline a series of television programs or web site entries on stories of vengeance, including the reduction of Arachne to a spider, the rending of Actaeon for spying on Artemis at her bath, the punishment of Psyche for looking at Eros, the mutilation of Oranos, and the limiting of Echo to a voice repeating the last words she hears.

Education

1. Propose a textbook entry and diagram of the two layers of gods, the Titans and the Olympians, accompanied by symbols, such as Artemis' silver bow, Hephaestus' hammer and flame, Zeus' thunderbolt, Cronos' sunbeams, Poseidon's trident, Athene's shield, Hermes' winged sandals, Demeter's grain, Persephone's pomegranate, and Apollo's rays. Show how the second layer refined and enhanced human life, as with the skills that people learned from Artemis, Apollo, Hephaestus, Asclepius, Orpheus, and Athene.
2. Compose lessons for young children comparing Greek mythology with legends of King Arthur, Queen Guinevere, Sir Launcelot, Merlin, Queen Mab, Sir Galahad, Parsifal, Tristan and Iseult, Robin Hood, Maid Marian, Elijah, the Christ Child, Saint Nicholas, La Llorona, Charlemagne, Roland, Morgan le Fay, El Cid, Cuchulain, Beowulf, Saint Patrick, the Cumaean Sybil, and Chauntecleer.

3. Compose a lecture on the importance of Arthur Evans, Carl Blegen, Maurice Holleaux, and Heinrich Schliemann's work to a serious study of mythology. Include detailed maps of their most famous digs at Knossos, Pylos, Delos, Delphi, and Troy.

Literature

1. Discuss why Midas, Daedalus, and Pygmalion had to learn to live in the real world. What did each have to give up to prove to the gods that they were capable of living normally? What does it mean today to be called a Midas or a Pygmalion? What does the phrase "flying too high" warn daring youth like Icarus and Phaethon?
2. Relate the following literary terms to *Heroes, Gods and Monsters of the Greek Myths*: simile, contrast, narration, flat and round characters, setting, conflict, atmosphere, mood, motivation, rising action, climax, falling action, irony, dramatic tension, theme, dilemma, chronology, reflection, paradox, motif, and tone.
3. In a theme, contrast dilemmas in Greek mythology with difficult or supernatural situations in other literature, particularly Natalie Babbitt's *Tuck Everlasting*, William Sleator's *Singularity*, Lynne Reid Banks' *The Indian in the Cupboard*, Robert Cormier's *Fade*, Sir Arthur Conan Doyle's *The Hound of the Baskervilles*, Ursula LeGuin's *Tombs of Atuan*, Ellen Raskin's *The Westing Game*, Wilson Rawls' *Where the Red Fern Grows*, Carolyn Meyer's *Where the Heart Still Beats*, J. R. R. Tolkien's *The Hobbit*, William Armstrong's *Souder*, Paula Fox's *Slave Dancer*, Ann Petry's *Tituba*, Theodore Taylor's *The Cay* and *Timothy of the Cay*, Jessamyn West's *Except for Me and Thee*, Robb White's *Deathwatch*, Theodora Kroeber's *Ishi*, and Ruth White's *Belle Prater's Boy*.
4. List stories that illustrate the meaning of "classical literature," for example, the division of powers among Olympian gods, the placement of a bear and a dolphin among heavenly constellations, the love of a sculptor for a marble statue, the birth of a child in a brass tower, and Orpheus' wish to retrieve his wife from the underworld. Explain what humanistic qualities cause a work of literature to survive for centuries, particularly demonstrations of generosity, piety, or mercy.

Gender Studies

1. Make a list or mural of epitaphs for famous females from Greek myths, particularly Danae, Ariadne, Arachne, Pandora, Atalanta, Galatea, Midas' daughter, Echo, Daphne, Althaea, Leto, Andromeda, Pythia, and Persephone.

Composition

1. Compose a paragraph in which you discuss how hearing and retelling Greek myths made early people respectful of the gods and more reverent toward nature as well as more honest, virtuous, content, merciful, forgiving, and kind to others.
2. Compose a letter, telegram, online message, or web site discussing the poignant scenes of Greek mythology, e. g. Danae's voyage with her son Perseus in the sail-less boat, Cronos' intent to kill all his children, Psyche's yearning to see her invisible husband, the sea captain's plan to drown Arion, the melting of Icarus' wings over the sea, Daphne's transformation into a tree, the murder of Actaeon by Artemis' hunting dogs, Marsyas' transformation into a river, and Orpheus' despair at his wife's death from snake bite.
3. Compose a theme contrasting the roles of minor characters, particularly Icarus, the gorgons, Rhea, Arachne, Ares, Cerberus, Chiron, Narcissus, Actaeon, Marsyas, Althaea, Atlas' daughters, the Erinyes, the judges of the underworld, Aristeus, Periander, the Gray Ones, nymphs, Leto, Sisyphus, Talos, Charon, and the sea captain.
4. Write a minor character's diary entry on significant days, particularly the sea captain on Arion's return home, the participants on the day of the boar hunt, guests at the wedding of Psyche and Eros, Charon's boating upon Persephone's arrival in the underworld, survivors of Phaethon's flight in the sun chariot, diners at Midas' feast, models in Pygmalion's studio, Eurydice's disappearance into Hades, Icarus' help to his father on building wings, and participants in the race with Atalanta.
5. Compose a theme offering the intentions and motives of important mythic characters, such as the inventor Daedalus, Pandora, Epimetheus, Ariadne, Leto, Chiron, Eurydice,

Andromeda, King Aegeus, Actaeon, Talos, Perseus, Arion, Midas, Heracles, Pygmalion, Medusa, King Minos, and Narcissus.

Language

1. With a partner, create an illustrated glossary or flash cards of geography and history including these terms: prophesy, pent up, tumult, Titans, Olympus, compassion, Pantheon, Lydia, distaff and spindle, counterpane, flax, conjure, firmament, muddling, loathsome, dropsy, disperse, Arachnid, depose, commonwealth, Nereid, concoct, blowfish, sea cow, polyp, appease, trident, Attica, truce, implacable, Styx, Tartarus, Elysian Fields, domain, gloat, compromise, tirade, nightshade, henbane, hellebore, ordeal, glade, Delos, Lipara, chastity, nymph, Arcadia, patron, prudent, wanton, Dryad, Delphi, laurel, oracle, satyr, lyre, flay, forelock, hamadryad, Thessaly, centaur, amour, diagnostics, herbology, relent, precocious, Mount Cyllene, piety, augury, nursling, appall, naiad, grotto, artificer, Cyprus, Cythera, Crete, primal murder, decree, aptitude, Caucasus, shackles, swaths, sentry, portals, Thrace, muse, Parnassus, sorceress, shades, ferryman, leniency, crevasse, harpy, Corinth, Tarentum, dithyramb, moat, minstrel, Argos, constellation, immutable, Pythoness, lee, snare, benefactor, exploit, momentum, implacable, caprice, nuptials, thwart, affront, labyrinth, grovel, Troezen, Knossos, tribute, submission, Calydon, quarry, bull-dancer, and inspiration.

Speech and Storytelling

1. Explain how Greek myths could be adapted to the stage, a puppet theater, ballet, animated film, musical stage production, video game, radio play, comic book, pantomime, newspaper cartoons, or a television miniseries. Why are they prominent in advertising, particularly Atlas holding up the world, Hermes flying with winged sandals, Medusa with snaky hair, and Hephaestus hammering at his forge?
2. Read aloud a myth that you would like to retell or add to. For example, add a happy ending to the story of Echo and Narcissus, extend the story of Leto's labor and the birthing of the twins Artemis and Apollo on

the island of Delos, add a scene to the love between Pygmalion and Galatea, propose a release for Arachne or Marsyas, provide details of the education of Asclepius or Hermes, or alter the love story of Meleager and Atalanta or of Eros and Psyche.

3. Listen to recordings of myths and legends. Explain in a paragraph the meaning of oral tradition and how retellings refine and texture ancient literature. Comment on the use of interpretive costuming and dance as tribal tutorials, such as hula, firebird ritual, Tlingit masked dances, and Hopi cochina antics.

Drama

1. Make a list of dramatic scenes from the book that would require intense use of lighting, costume, makeup, music, props, and stunts for a stage or movie version, particularly unchaining a floating island, fighting a beast in an underground maze, shutting a maiden in a brass tower, stealing fire from heaven, swallowing a swaddled stone, marrying an invisible groom, beheading a gorgon, turning a dolphin into a constellation, and opening a box that releases terrors into the world.
2. By miming or videotaped scenario, present a myth not included in the book. Consult Edith Hamilton's *Mythology* for a story about Pyramus and Thisbe, Jason and the Argonauts, the courtship of Helen, Hercules' twelve labors, Odysseus' defeat of the one-eyes Cyclops Polyphemus, the flower myth of Hyacinthus, Teiresias' life as a woman, the building of the Trojan horse, or Tereus' rape of Philomela.

Cinema

1. Contrast film versions of myths and legends with the stories that Evslin reshapes, for example *Phaedra*, *Hercules*, *Excalibur*, *Moses*, *Song of the South*, *Jason and the Argonauts*, *Ulysses*, *Clash of the Titans*, *El Cid*, *Oedipus Rex*, *Robin and Marian*, *Mulan*, *Fantasia*, *Electra*, and *Sinbad the Sailor*. Explain why magic is an important element in mythic films.
2. Explain how films draw on mythic meanings, for example, Marion Zimmer Bradley's *The Mists of Avalon*, Joy Adamson's *Born Free*, Truman Capote's *A Christmas Memory* and *The Grass Harp*, Isabel Allende's *The House of the Spirits*, Bernard

Malamud's *The Natural*, Isak Dinesen's *Babette's Feast*, James Fenimore Cooper's *The Last of the Mohicans*, Laura Esquivel's *Like Water for Chocolate*, Edgar Allan Poe's *The Fall of The House of Usher*, Marjorie Kinnan Rawlings' *Cross Creek*, Charlotte Brontë's *Jane Eyre*, and Ray Bradbury's *The Electric Grandmother* or *Something Wicked This Way Comes*.

Art

1. Sketch fashions suited to particular characters and scenes, such as Arion's sea voyage, Pygmalion's gifts to his statue, Psyche's preparation for her wedding to the invisible groom, Hephaestus' marriage to Aphrodite, Orpheus' meeting with the gods of the underworld, the creation of Pandora, Midas' golden touch at the banquet table, Ariadne's meeting with Theseus in the labyrinth, Prometheus' chaining in the Caucasus mountains, Andromeda's awaiting the sea serpent, Atalanta's preparation for the foot race, and the birth of Leto's twins on Delos.
2. Compose posters illustrating scenes in which characters attain their destiny, particularly, Hippomenes' winning of the race against Atalanta, Hephaestus making jewelry from pebbles and shells, Marsyas playing the lyre, Arachne weaving, Pygmalion sculpting a girl from marble, Daedalus sketching wings, Danae floating away with her infant son, Phaethon taking charge of his father's chariot, and Chiron preparing Asclepius for a life as a doctor.

Geography

1. Compose a guided tour of Greece and the Greek Isles. Add crucial information about the lives of humble workers, including ship captains and crew, spinners and weavers, farmers, shepherds, temple dancers, singers, goldsmiths, priestesses and oracles, soldiers, table servants, messengers, nursemaids, hunters, and fishers.

Religion and Philosophy

1. Determine the importance of fate to Greek mythology. Use desktop publishing to characterize fate in myths, as found in the burned stick that determined Meleager's lifespan, predictions about the power of Achilles, Apollo's fear of giving Phaethon control over

the sun chariot, and the prophecy that Cronos' son Zeus would dethrone him. Explain why Greeks consulted oracles, yet tried to escape dire prophecies, such as the king's doom at the hands of Danae's son Perseus.

Social Studies

1. Account for Atalanta's difficult early life. Define patriarchy, using her father's disappointment and cruelty as a way of expressing hardships peculiar to women. Contrast Atalanta's limited choices to those of Ariadne, Andromeda, Galatea, Aphrodite, and Danae.
2. Describe a day at the Labyrinth at the palace of Knossos in Crete. Discuss the activities, processions, music, entertainment, ritual dancing, storytelling, and foods that would please King Minos and preface the sacrifice of young people to the Minotaur. Flesh out your writing with details from archeology.

Psychology

1. Make an oral report or chalkboard diagram explaining why the Greeks chose pride, vengeance, deception, loyalty, and love as important themes in poetry, epic, song, dance, handicrafts, worship, and drama. Note how their attitudes toward these sentiments reflect our own needs to be proud, to seek revenge, to trick, to honor, and to love.
2. Make a list of abstract feelings found in Greek myths, particularly uncertainty, pain, disease, fatigue, torment, hunger, separation, loneliness, alienation, shock, and dread. Discuss why suffering is an important part of the myths about Prometheus, Meleager, Medusa, Tantalus, Leto, Hephaestus, Eurydice, Aegeus, Actaeon, Atlas, Midas, Icarus, Andromeda, Arion, Narcissus, and Eros.
3. Write a letter to an abused or unwelcome child like Danae, Perseus, Zeus, Asclepius, Hephaestus, or Atalanta. Express your concern and make positive suggestions for overcoming the physical and emotional effects of rejection.
4. Organize a discussion of self-reliance by summarizing scenes from mythology that com-

pare with scenes written by Aesop, Hans Christian Andersen, Lewis Carroll, the Grimm brothers, Marie de France, Jonathan Swift, Kalakaua, Baron Munchausen, Charles Perrault, Scheherazade, Joel Chandler Harris, Isak Dinesen, Oscar Wilde, Virginia Hamilton, Rudyard Kipling, Beatrix Potter, and N. Scott Momaday.

Science and Health

1. Comment aloud on the role of nature in the creation of Greek myths. Explain the importance of Hephaestus' ugliness, Narcissus' egotism, Daedalus' inventiveness, Hermes' swiftness, Artemis' chastity, Apollo's bright glow, Phaethon's death, Arion's rescue, Talos' murder, Daphne's metamorphosis into a laurel tree, the dolphin's placement in the heavens, the change of white crows into black, the dismemberment of the stag by Artemis' hunting dogs, Arachne's suicide, and Demeter's insistence that her daughter return from the underworld.
2. Write an encyclopedia entry and make an illustrated chart on the deities whom the Greeks honored most, particularly Athene, Apollo, Zeus, Hermes, Artemis, Hera, and Poseidon. Explain why eclipses of the sun and moon, storms at sea, and numerous earthquakes and volcanic rumblings in the Mediterranean made people more superstitious about the gods who controlled nature.
3. Compose a chapter describing the mythic explanation of horses and laurel trees, the placement of the narcissus at the water's edge, the conception of a child by a beam of light, placement of coins on corpses, earthquakes, causes of sunrise and sunset, the human need for fire, the grief that accompanies the death of a loved one, the variety of human ills on earth, spider webs, the reverberation of echoes, and the alternation of seasons.
4. Lead a debate concerning why myths pervert nature, as with the one-eyed Cyclops, the three-headed dog Cerberus, the hands that confer the golden touch on Midas, winged sandals that allow Perseus to fly, the magic of pomegranate seeds and a self-unrolling car-

pet, vultures that devour Prometheus' liver each day, the stalking Python and sea serpent, harpies, gorgons, the Erinyes, the chained island of Delos, and the bull-man called the Minotaur.

Journalism

1. Explain in a newspaper article a major event from mythology. Provide a suitable headline, for example, "Midas in Touchy Mood," "Pandora Let Curiosity Get Out of Hand," "Arion Safe on Shore," "Talos Killed in Suspicious Fall," "Rhea Hides Son in Olive Tree," "Girl Kidnapped by Underworld God," "Perseus Tosses Gorgon's Head into Sea," "Danae Freed from Brass Tower," "Sun God's Son Incinerated," and "Hippomenes Wins the Race and the Girl."
2. Write a televised interview with some of the most brutal and savage characters, particularly the Gray sisters, Corynetes, Sciron, Cronos, Artemis' hunting dogs, Althaea, the Erinyes, the sea serpent, the Minotaur, the Calydonian boar, sharks, Medusa, and Pityocampes.

Alternate Assessment

1. List significant events in the lives of each of the gods, such as the birth of the Olympians, Hermes' accomplishments as a jewelry maker, Poseidon's power over the sea, Zeus' decision to kill Phaethon, Hera's anger at Zeus for his amours, Athene's weaving contest with Arachne, Demeter's insistence that her daughter return to earth, Artemis' selection of ten hunting dogs, Rhea's rescue of baby Zeus, Hephaestus' marriage to Aphrodite, Zeus' pride in Leto's twins, Eros' love of Psyche, Apollo's rejection of Asclepius, Hades' punishment of Sisyphus, and the emergence of Athene from her father's head.
2. Make a list of scenes from the book that express contrasting attitudes toward honesty, generosity, self-esteem, loss, responsibility, artistry, prestige, independence, child abuse, belief in spirits, secrecy, ambition, and courage. Next to each, indicate your response, for example, your opinion of Apollo's decision to remove donkey's ears

from Midas, Athene's punishment of the competitive weaver, the imprisonment of Prometheus in the Caucasus mountains, the making of a silver bow for Artemis, Hera's crippling of the infant Hephaestus, Apollo's creation of a shrine, and Aphrodite's insistence that Pygmalion marry.

3. Compose a brief definition of ambition as it applies to mythology. Justify the ambitions of Zeus, Midas, Hera, Phaethon, the gorgons, Pygmalion, Artemis, Rhea, Hermes, Theseus, Psyche, Actaeon, Echo, and Perseus.
4. List examples of the use of logic to solve problems, for example, Daedalus' creation of wings, the allotment of time in Tartarus and on earth for Persephone, Midas' cap to hide the donkey's ears, Talos' invention of the saw, Heracles' rescue of Prometheus from the Caucasus, and Pygmalion's choice of a woman of his own sculpting. Contrast these applications to the use of magic, as with Perseus' need of winged sandals and the Cap of Darkness, Arachne's metamorphosis into a spider, the return of the princess from her transformation into a gold statue, and a beam of light that impregnates Danae. How does the sudden appearance of a dolphin to save Arion from drowning or shark attack fit both lists?

Teacher's Notes

Vocabulary

Choose words from the following list that are synonyms for the words below. You will have words left over when you finish.

prophecy, tumult, compassion, counterpane, flax, conjure, firmament, muddling, loathsome, dropsy, disperse, depose, commonwealth, concoct, appease, trident, truce, implacable, domain, gloat, compromise, tirade, ordeal, glade, chastity, patron, prudent, laurel, oracle, satyr, lyre, flay, amour, diagnostics, herbology, relent, precocious, piety, augury, nursling, appall, grotto, artificer, decree, aptitude, shackles, swaths, sentry, portal, leniency, crevasse, harpy, dithyramb, moat, minstrel, immutable, lee, snare, benefactor, exploit, momentum, implacable, caprice, nuptial, thwart, affront, labyrinth, grovel, Tribute, submission, inspiration

- | | |
|--------------------|-------------------|
| 1. _____ wedding | 11. _____ strip |
| 2. _____ wise | 12. _____ crawl |
| 3. _____ bedspread | 13. _____ mix |
| 4. _____ scatter | 14. _____ doorway |
| 5. _____ maze | 15. _____ purity |
| 6. _____ kingdom | 16. _____ romance |
| 7. _____ guard | 17. _____ order |
| 8. _____ talent | 18. _____ ditch |
| 9. _____ trickster | 19. _____ hymn |
| 10. _____ insult | 20. _____ uproar |

Comprehension Test A

Part I: Character Identification (30 points)

Identify the characters described below.

- _____ 1. Apollo's twin
- _____ 2. winner of the footrace
- _____ 3. Psyche's husband
- _____ 4. opener of the gold box
- _____ 5. Aphrodite's husband
- _____ 6. one-time driver of the sun chariot
- _____ 7. mother of Persephone
- _____ 8. child born of Zeus' head
- _____ 9. competitor of Arachne
- _____ 10. dolphin rider
- _____ 11. lover of Narcissus
- _____ 12. punished with long ears
- _____ 13. murderer of his nephew
- _____ 14. girl awaiting death by sea serpent
- _____ 15. punished by vultures

Part II: Quotation identification (20 points)

Beside each quotation place the name of the speaker and the person being addressed.

- _____ 1a. I would make a good husband for a girl like you. I work late.
- _____ 1b.

- _____ 2a. Every mid-summer I will return and we will do the orchard dance again until the trees flame. Farewell.
- _____ 2b.
- _____ 3a. You are lonely. You want company. Would you like your sisters to visit you?
- _____ 3b.
- _____ 4a. For a child like you, it is worthwhile braving Hera's wrath once in a while.
- _____ 4b.

- _____ 5a. I have been asked to marry you off. Do you have any preferences?
- _____ 5b.

Comprehension Test A (Page 2)

Part III: True/False (20 points)

Mark the following statements either T for true or F if any part is false.

- _____ 1. Atalanta realized that she was losing the race.
- _____ 2. Pygmalion decked the statue with jewels to impress the goddess.
- _____ 3. Rhea fooled Cronos by giving him a stone swaddled like an infant.
- _____ 4. Althaea deliberately ended Meleager's life by burning the stick.
- _____ 5. Ariadne and Phaedra enjoyed visiting Daedalus at his workshop.
- _____ 6. The sea captain claimed that Arion leaped into the sea out of fear of sharks.
- _____ 7. Phaethon's sisters wept because he burned their village.
- _____ 8. Pandora captured Foreboding and shut it into the box.
- _____ 9. Maia showed off the clever infant Hermes to Apollo.
- _____ 10. Persephone had to remain in the underworld because she ate only one seed of a pomegranate.

Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences.

- 1. Explain how Icarus and Aegeus died.
- 2. Discuss why Danae's father imprisoned her.
- 3. Explain why Theseus killed giants on his way to Athens.
- 4. Summarize the layout of the underworld.
- 5. Analyze stories that explain echoes, sunrise and sunset, the blackness of crows, laurel wreaths, and the existence of illness.

Comprehension Test B

Part I: Underlining (20 points)

Underline an answer to complete each statement below.

1. After the Titans lost to the Olympians, **(Poseidon chose to rule the sea, Zeus was forced to marry his own sister, Hades placed Charon at the gate to Tartarus, the dying Uranus feared he would be dethroned.)**
2. Phaethon got into trouble for lying **(to the thunderer, to Epaphus about having no father, after Zeus catches him scorching the seas, about driving the sun chariot.)**
3. Perseus retaliated against Atlas by **(cutting off his feet to fit the bed, holding up Medusa's head, winning the boar hunt, stealing Althaea from him.)**
4. When he became a man, **(Meleager promised to marry Atalanta and live in the wild with her, Theseus went to Athens to aid his father, Perseus rescued Ariadne from the sea serpent, Pygmalion promised the goddess that he would sculpt his own wife.)**
5. In exile, Daedalus lived in the labyrinth **(without a workshop in which he could make a saw from a fish spine, with Icarus, far from Queen Pasiphae, until the birth of the Minotaur.)**
6. By showing mercy, **(Pandora conquered Foreboding, Hera won Zeus' love, Athene freed the spider from a life of spinning, Midas earned Apollo's forgiveness.)**
7. Hera tossed **(Orpheus into the underworld, Hephaestus from Olympus, Arion into the shark-infested sea, Leto onto Delos to give birth alone in darkness.)**
8. Persephone showed kindness to **(Prometheus by freeing him from his chains, people plagued by the furies, Tantalus by giving him water, the shades in Erebus.)**
9. The infant **(Zeus slept in a golden cradle, Hermes could play the lyre and the flute at birth, Asclepius was born with the physician's skills, Athene learned from her father Zeus how to plow and sail.)**
10. Hermes became the patron of **(sea captains and crews, thieves and liars, blacksmiths and jewelry makers, shepherds.)**

Part II: Completion (20 points)

Fill in a name or term which completes each of these statements.

1. Daedalus was angered that people accused him of killing his nephew Talos, who invented the _____.
2. When Minos' queen Pasiphae fell in love with a bull, Daedalus designed a mechanical _____ with Pasiphae hiding inside.
3. The queen at Knossos gave birth to the Minotaur, which _____ hid underground in a labyrinth.
4. Because Daedalus and his son Icarus were imprisoned in the maze, the inventor made _____ by which they could escape.
5. Because Theseus had no father in boyhood, a _____ told him a secret about strength to use against jeering boys.
6. When the boy learned that his father was Poseidon the sea god, he succeeded in pulling a _____ stuck in a stone and journeyed to Athens to seek his fortune.
7. Aegeus, who believed himself Theseus' father, refused to let him go to Crete as a tribute to the _____.
8. With the help of the princess and a ball of _____, Theseus killed the monster and returned home a hero.
9. Abandoned on a mountain to die, the baby Atalanta become the foster child of a mother _____.
10. Artemis grew jealous of the huntress and created a great and fearful _____, which Meleager and Atalanta hunted and killed.

Comprehension Test B (Page 2)

Part III: Identification (20 points)

Place an X by any statement that is true of mythology.

- _____ 1. Myths explain ancient Greek religion.
- _____ 2. Within mythology are the origins of good and evil.
- _____ 3. Stories of Greek gods tell of actual heroes who made the region great.
- _____ 4. Myths are folklore based on early science.
- _____ 5. All children born to gods are called demigods.
- _____ 6. The Titans and Olympians ruled together by sharing powers over Earth.
- _____ 7. Myths account for the creation of all things.
- _____ 8. Myths explain the origin of mercy and love.
- _____ 9. The fable of Midas and the golden touch illustrates a part of mythology devoted to the importance of art in human life.
- _____ 10. The myth of Pandora and the golden box explains how the gods separated the role of females from that of males.
- _____ 11. Myths incorporate familiar characters, e. g., deities, the trickster, the hero, the survivor, and the rescuer.
- _____ 12. The story of Mt. Atlas explains how the gods shaped geography.
- _____ 13. The myth of Orpheus accounts for Eurydice's reward for being a loving wife.
- _____ 14. Myths develop nature lore into human stories of love, jealousy, courage, deceit, vengeance, and yearning.
- _____ 15. The myth of Arion and the dolphin demonstrates the Greek belief that humans come back to life in the form of animals.

Part IV: Essay Questions (40 points)

Choose two and answer in complete sentences.

- 1. Explain how Hephaestus made a career and marriage on a broken mountain.
- 2. Discuss the theme of ambition as it affects Theseus, Artemis, Phaethon, and Hermes.
- 3. Assess the importance of Persephone and Demeter to earthly life and crops.
- 4. Summarize the war that ended the power of the Titans.
- 5. Discuss why Apollo received more respect than most gods.

Answer Key

VOCABULARY

- | | |
|----------------|---------------|
| 1. nuptial | 11. flay |
| 2. prudent | 12. grovel |
| 3. counterpane | 13. concoct |
| 4. disperse | 14. portal |
| 5. labyrinth | 15. chastity |
| 6. domain | 16. amour |
| 7. sentry | 17. decree |
| 8. aptitude | 18. moat |
| 9. artificer | 19. dithyramb |
| 10. affront | 20. tumult |

COMPREHENSION TEST A

Part I: Character Identification (30 points)

- | | | |
|---------------|-------------|----------------|
| 1. Artemis | 6. Phaethon | 11. Echo |
| 2. Hippomenes | 7. Demeter | 12. Midas |
| 3. Eros | 8. Athene | 13. Daedalus |
| 4. Pandora | 9. Athene | 14. Andromeda |
| 5. Hephaestus | 10. Arion | 15. Prometheus |

Part II: Quotation Identification (20 points)

- | | |
|----------------------|---------------|
| 1a. Hephaestus | 4a. Zeus |
| 1b. Aphrodite | 4b. Artemis |
| 2a. Perseus | 5a. Aphrodite |
| 2b. Atlas' daughters | 5b. Pygmalion |
| 3a. Eros | |
| 3b. Psyche | |

Part III: True/False (20 points)

- | | |
|------|-------|
| 1. T | 6. F |
| 2. F | 7. F |
| 3. T | 8. T |
| 4. T | 9. F |
| 5. T | 10. F |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Underlining (20 points)

1. Poseidon chose to rule the sea
2. about driving the sun chariot
3. holding up Medusa's head
4. Theseus went to Athens to aid his father
5. with Icarus
6. Midas earned Apollo's forgiveness
7. Hephaestus from Olympus
8. Tantalus by giving him water
9. Zeus slept in a golden cradle
10. thieves and liars

Part II: Completion

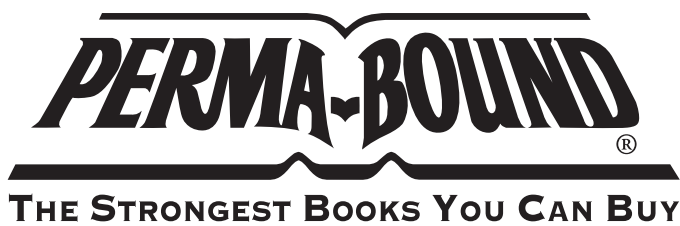
- | | |
|----------|-------------|
| 1. saw | 6. sword |
| 2. cow | 7. Minotaur |
| 3. Minos | 8. thread |
| 4. wings | 9. bear |
| 5. gull | 10. boar |

Part III: Identification (20 points)

- | | | |
|------|------|-------|
| 1. | 6. | 11. X |
| 2. X | 7. X | 12. |
| 3. | 8. X | 13. |
| 4. X | 9. | 14. X |
| 5. | 10. | 15. |

Part IV: Essay (30 points)

Answers will vary.



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