Welcome to the Teacher's Guide for *Wrath of the Gods*. This program, an interactive adventure game based on the Greek myths, can be used to reinforce students' knowledge of Greek mythology in an absorbing and entertaining way. *Wrath of the Gods* is suitable for use in sixth grade and up. But even younger students who can learn or already know basic computer skills (using the mouse to point and click) will enjoy *Wrath of the Gods*. They can explore the numerous scenes, interact with various characters and solve many of the puzzles in the game. This guide provides suggestions on using *Wrath of the Gods* with your students.

The Teacher's Edition of *Wrath of the Gods* is actually a combination of products and resources. Included, in addition to the game itself, are:

***"The Heroic Myths"**, an illustrated text of the Greek myths on which the program is based*

***The "Hero Launcher"**, an application which takes your students directly to many of the adventures and equips them for a complete experience within limited classroom time*

Lesson plans and blackline masters

Please consult the table of contents on the next page for an overview.

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INTRODUCTION

WHY TEACHERS CHOOSE TO USE WRATH OF THE GODS IN THEIR CLASSROOMS

- Brings Greek myths to life; an ideal supplement for the conventional study of myths and mythology.
- Promotes higher-level thinking skills: logic, intuition, sequencing and cause and effect.
- Provides a visual concept of the ancient world. Background photographs of hills, temples and coastlines support the students' use of mental imagery when reading the myths, while the program provides a sense of Greek architecture and painting.
- Furthers reading comprehension and association; students read mythological information in the printed text or multimedia resource and apply this knowledge to puzzles in the program.
- Supports the development of group interaction skills.
- A useful adjunct to studies of ancient civilizations (social studies, history), literary studies (episodic literature, traits of heroes, etc.), and English (creative writing).

As you and your students delve into *Wrath of the Gods*, you will develop your own uses, activities and additional materials to further the program's educational possibilities.

IMPLEMENTATION IN YOUR CLASSROOM

Suggestions for using the game with your students:

- *Introduce the game to your students using the Walk-Through (Appendix C) and then let students continue the game at their own pace or continue as a class.*
- *Read the stories in "The Heroic Myths" (multimedia or hard copy version) and retell the myths to your class in your own words before they play the game.*
- *Read the myths directly from "The Heroic Myths" to your class or have your students take turns reading sections out loud. Follow with a game-playing session.*
- *Spend part of the day playing the game and follow with a few of the lessons and activities from Section Five or conversely, begin with activities from Section Five and follow these exercises with a game-playing session.*
- *Have students use the "Hero Launcher" to experience the adventures of the various heroes. They can either read the myths in "The Heroic Myths" first or go directly to the "Hero Launcher" to face the challenges.*

Your use of *Wrath of the Gods* may vary according to computer availability and learning objectives. The program, by illuminating the characters and stories from the Greek myths, pro-

vides an ideal introduction to mythology. Exploring the game can provide your students with the inspiration to become actively involved in your accompanying unit on mythology. Game-playing sessions can be joined with other activities (see Section Five) to be used before, during or after playing *Wrath of the Gods*. For example, one of the activities involves composing original myths. Inviting your students to spend time with the game will provide an ideal take-off for the creative writing of their own myths.

In addition to the supplemental activities found in Section Five and Appendix G, an information resource called *The Heroic Myths* has been provided to facilitate your students' understanding and knowledge of the Greek myths. It is available in both a printed version (located in the Appendix to this guide) and a multimedia computer resource (opened by double-clicking the *Heroic Myths* icon). Both versions feature the stories behind *Wrath of the Gods*. The printed version can be distributed to your students or read as a class before playing the game. The multimedia version has the advantage of being fully illustrated in color, with many works of art from antiquity. Reading the myths before game-playing sessions will not only reinforce the stories, but provide your students with a background on the myths and characters before they use the program.

We have also included a feature called the *Hero Launcher*, which enables your students to read a myth in *The Heroic Myths* (either version) and then go directly to the point in the game that is based on that particular myth. (Specific details on how this works can be found in Section Four.) Your students will immediately see the Greek myths come to life!

Wrath of the Gods can be played by an individual, a small group or the entire class:

- **Individually** - Students can play the game independently (class time, computer lab time, free time). This allows your students to move through the game at their own pace. To play the game from beginning to end will take 40-50 hours. Students can recount their experiences by filling out a follow-up session sheet after they play (see Appendix G).
- **Small groups** - Students can work in cooperative groups; this program is well-suited for group discussion and decision making. If students only have access to one computer, you can assign each group a different time or day with the computer.
- **Entire class** - Even if you have a computer for each student, initially you might want to introduce the program to the entire class. This will help your students become familiar with the play and the various features of the program and will also provide them with a chance to ask you questions about anything they don't understand. You can ask students individually, in pairs or in small groups to take turns running the program.

What is an Interactive Adventure Game?

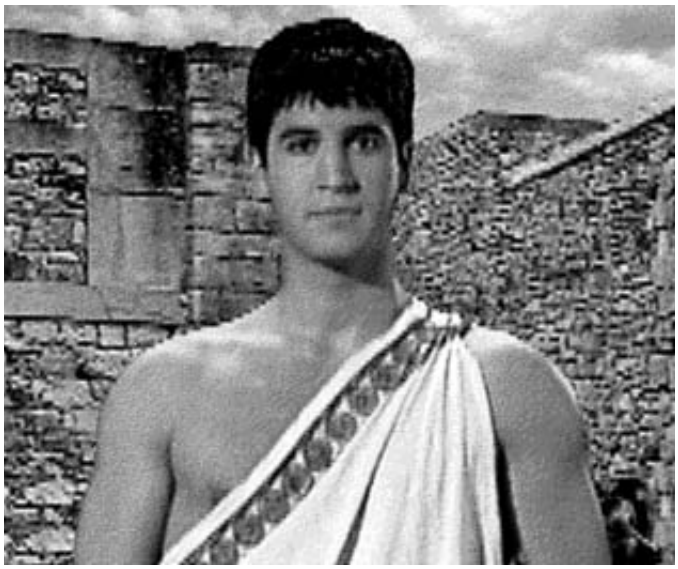
Adventure games have a few things in common. There is usually a quest or ultimate mystery to unravel, and the person on the quest is often the character controlled by the player. Generally there are obstacles, challenges and puzzles that the player must contend with in order to fulfill his or her quest. In *Wrath of the Gods* we have combined many of the features of an adventure game

with the heroic stories from Greek mythology. Your students take the role of a prince who is on a quest to regain his birthright. In the course of playing *Wrath of the Gods* your students will: steal the Golden Fleece from a fire-breathing dragon, fly like Icarus with wings of wax and feathers, charm Cerberus, outsmart the Cyclops and encounter many other challenges and puzzles from the Greek myths.

As is typical with interactive games, in *Wrath of the Gods* the player will be collecting objects and gathering clues along the way — nothing should be ignored. Each screen is a different cinematic scene. *Wrath of the Gods* is non-linear, meaning your students are free to go through rooms and solve puzzles in any order they want (within reason; some puzzles require that they solve others first). As your students acquire appropriate inventory, they will roam the ancient terrain, interact with mythical characters, and try to solve a multitude of puzzles and dilemmas.

WHO IS "OUR HERO"?

In addition to reading about the heroic exploits of Hercules, Jason, Perseus and others, students can relive these adventures in *Wrath of the Gods*. Instead of playing a specific Greek hero, your students play the role of an aspiring hero-to-be. "Our Hero" is a composite of many of the heroes of Greek mythology, and your students will face a combination of the various challenges they faced.



HOW DO YOU "WIN"?

The player begins *Wrath of the Gods* with 100 points, and additional points are awarded when puzzles and challenges are solved. Players who solve every puzzle and successfully meet each challenge (without consulting the Oracle for hints) will finish the game with 500 points. Although there is a point system, *Wrath of the Gods* was designed to encourage experimentation and risk. Trial and error will solve a lot of puzzles and ultimately provide a context for the stories themselves. In contrast to many other graphic adventure games, death is not the end of the road in *Wrath of the Gods*. Instead, your students will end up in Hades or on Mount Olympus

when they make a "mistake". Their adventure will continue in the Underworld or atop Olympus as they interact with mythological characters who offer them clues to solve the particular puzzles that resulted in their demise.

BASIC STORYLINE OF WRATH OF THE GODS

The introduction (accessed from the start-up screen) depicts Our Hero's early childhood and sets up the narrative framework for the program. Like many of the Greek heroes, Our Hero was abandoned at birth as a result of an oracle's prophecy, but he was taken in and cared for by a centaur who raised him to manhood. Later in the game, Our Hero will meet up with his grandfather and eventually rescue his mother from evil King Minos. She then sends him on to find his true father. The narrative does not get in the way of the player's freedom to decide what action to take at any moment in the game, and many adventures are unrelated to the quest. The narrative serves primarily to draw the player through the game.

At the start of the adventure, Our Hero is about to embark on a quest to discover his identity and reclaim his birthright. From this point, your students will guide Our Hero through ancient Greece.

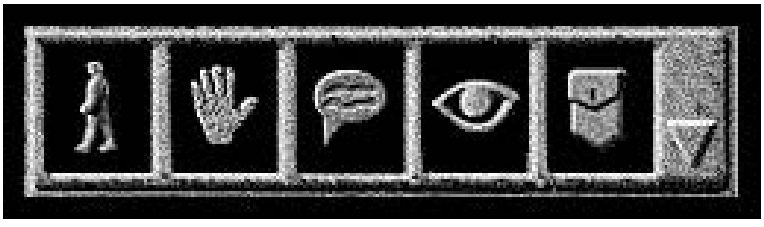
WRATH OF THE GODS

GETTING STARTED

Please refer to the enclosed set-up card for system requirements and installation. Additional technical information is provided in the Read Me file on the disk.

INTERFACE (FIRST TIER BUTTONS)

The icon bar at the bottom of the screen contains the buttons for the five different modes of the game: walking, doing, talking, looking and using your inventory of acquired objects. Clicking the mouse on these buttons will change the mode and the cursor which represents the mode (for example: after clicking on the walk button, your cursor will change to a pair of feet). Clicking the cursor on an item or location will cause Our Hero to attempt an appropriate action.



- **WALK BUTTON** - You walk in a scene by clicking the mouse on this button. Your cursor will change to a pair of feet. Click the cursor on the path you wish to travel. Your character, Our Hero, will walk to a given point (if appropriate) or exit the scene if the point clicked is near the edge of the screen.

- **DO BUTTON** - If you see an object you'd like to pick up, grab, push or shove (rocks, golden apples, monsters, shields, etc.) activate this button. Your cursor will change to a small hand. Click the cursor on the object that you want to pick up.

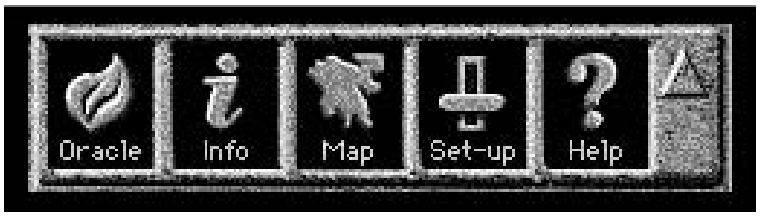
- **TALK BUTTON** - Click on this button when you want to talk with any of the various characters in the game. Once your cursor changes to a talk balloon, you can click on the character you wish to speak to. They may offer to sell you something, provide a service or guide you through a dark passageway.

- **LOOK BUTTON** - Use this button to examine various things within a scene to see what they are. After you click on the look button, your cursor will change to an eye. Click the cursor on the part of the screen that you want to look at and a written description will be displayed in the left-hand corner of the screen.

- **INVENTORY BUTTON** - The inventory button brings up a window that contains icons representing the various items that have been collected on your adventures. If you want to use an object in the current scene, simply select the object in the inventory window. Your cursor will change to an icon of that object. Click the cursor where you want to use the inventory item in the screen. If you select an incorrect inventory item to solve the current puzzle, a sound cue like "try something else" directs you away from the item that doesn't apply in the scene.

INTERFACE (SECOND TIER BUTTONS)

From the icon bar, you can scroll down to another row of buttons which enable you to: consult the Oracle, read background on the myths in the Info Space, call up the map for the entire game, access the set-up menu or utilize the help screen.



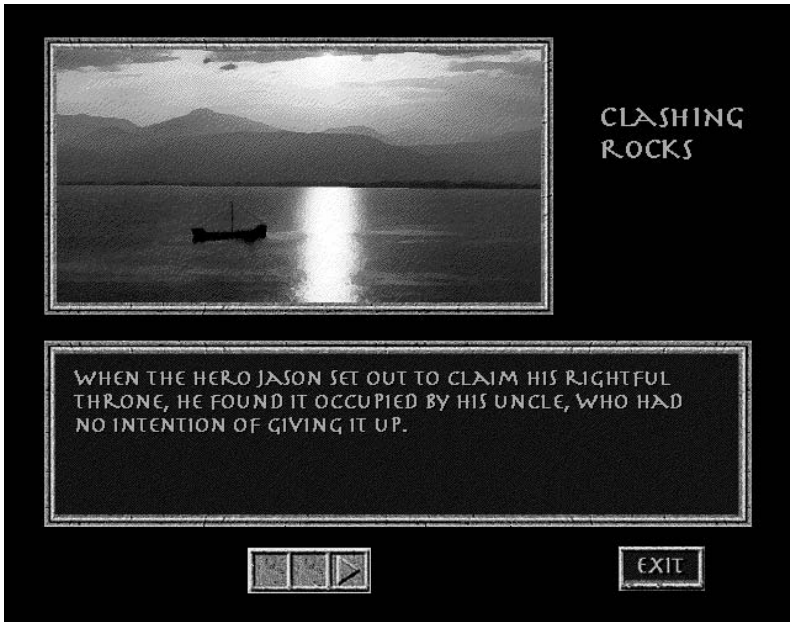
- **ORACLE** - For quicker navigation and hints to the puzzles, an animated Oracle offers clues in exchange for points from the player's score. The Oracle can provide assistance at any point in the game. Often she will start out with a vague hint, but her clues will become increasingly specific (each time you pay her another 5 points) until she provides the complete solution to your

particular dilemma. Sometimes one hint from the Oracle will provide your students with enough information to go back into the game and solve the puzzle without any additional assistance.

- The Info Space - Provides the player with background information on the Greek myths as he or she moves through the game. At any point in the program, your students can access the Info Space to read the mythological analogue of the current scene. A careful reading and a good memory will help them get past the obstacles without giving up hard-won points to the Oracle.

One puzzle has the player facing the deadly Hydra. When the Info Space button is selected, text is displayed relating the story of how Hercules defeated the Hydra as his second labor. With the knowledge of Hercules' experiences, the player is able to return to the game, mirror Hercules' actions and slay the Hydra.

Even if your students do not wish to use the Info Space during the game, it is recommended that they review the information in *The Heroic Myths* after the game is over since it has additional features and provides a more thorough chronicle of the myths in the program. (*The Heroic Myths* is available in Appendix A or the multimedia version on the CD.)



- **Map** - An overview map of the entire game is always at hand for consultation should your students need it. The individual scenes in the game appear as small picture windows on the map to mark their place. The map is divided into four quadrants and the round marker shows the player's current location. We have also provided a hard copy of each quadrant of the map in Appendix B. Please note that because of the multitude of scenes and puzzles depicted, the map provides only *relative* locations.

Students who would rather make use of their own mapping skills and memory can simply ignore the map button.

- Set-up Button - This button brings up a screen that includes buttons to save, restore or quit games, as well as a control for setting the sound level.

- Help Button - With the help button you can access a condensed on-line version of the information contained in the player's manual. Use the arrows at the bottom of the screen to move a page forward or back.

Using the Walk-through

Before you use *Wrath of the Gods* with your students, you should become familiar with the program and its various features. The short walk-through in Appendix C will bring you through a few scenes in *Wrath of the Gods* and provide you with an overview of the game. Once you have explored the program and experimented with the various features, you should be prepared to answer most student questions.

About the Solution Guide

This resource (located in Appendix D) has been designed to assist you in answering your students' questions as they play *Wrath of the Gods*. Arranged according to the four quadrants in the game, this guide will provide you with a detailed solution to every puzzle and challenge in *Wrath of the Gods*. In order to facilitate your use of the Solution Guide, each scene (with a few noted exceptions) corresponds to the locations on the map in Appendix B.

About the Character List

The Character list (located in Appendix E) includes an alphabetical listing and portraits of all the characters from *Wrath of the Gods*. Your students can use this list as a reference tool as they play the game. The information in *The Heroic Myths* can be used to supplement this information.

About the Heroic Myths

The Heroic Myths is an expanded version of the Info Space (the background on the relevant myths accessed in every scene of *Wrath of the Gods* by pressing the "Info" button). This resource was designed to provide you and your students a detailed recounting of the myths behind *Wrath of the Gods*. It is available in two formats. The printed version in Appendix A of this guide is suitable for copying and distribution to your class. The multimedia version, accessed by double-clicking the icon for *The Heroic Myths* on your computer "desktop", presents the same text as the hard copy version and illustrates it with full-color images of Greek mythology obtained from museums and private collections around the world.

We have included the following features to assist you and your students in using this resource :

- HYPERTEXT. All references to heroes, gods, historical, geographic and mythological terms in the text are colored distinctively and "hot", meaning that simply mouse-clicking on them takes the student to the appropriate section of the Index/Glossary for a concise definition and a topical index connected to other relevant citations.

- BOOK MARK. The student's place in the text is marked automatically, so that returning from the index/glossary is effortless.

- INDEX/GLOSSARY. All multiple citations are accompanied by brief topical descriptions, and these as well as the terms themselves are "hot". A mouse-click takes the student directly to the relevant portion of the text.

- BROWSABLE. The Index/Glossary may be used separately from or in conjunction with the text. It is arranged so as to recapitulate the main heroic adventures, and the "hot" buttons make

it possible to pursue a non-linear train of thought and interest.

You will probably want to have a dictionary available for students who want to look up some of the more difficult words. Allowing time to discuss motivation for behavior, cause and effect, character analysis, plot and style will help to broaden your students' understanding of the Greek myths.

About the Hero Launcher

The *Hero Launcher* provides you and your students with an opportunity to experience the adventures of various Greek heroes simply by clicking a button. This is ideal for situations when you would like your students to experience one (or several) of the challenges of the heroes (Perseus, Theseus, Hercules, etc.) but you do not have time to play the entire game. Most adventures via the *Hero Launcher* are estimated to take from 5 to 15 minutes.

Note: *The "Hero Launcher" provides access to various points in the game. When you enter the game this way, in order to have a brief and complete experience, you will be given inventory as though you had accomplished earlier adventures. If you continue to play beyond the particular adventure accessed via the Launcher, it can be disorienting as the game will assume you have been places that you haven't. We suggest you start the game from the beginning if you want to have an unrestricted adventure, or visit the other adventures directly and separately via the "Hero Launcher."*

Using the Hero Launcher

To use the *Hero Launcher* on the Macintosh platform, double-click the Teacher's Resources folder on the desktop. Inside you will find four *Hero Launcher* icons. Double-click the one that is appropriate for the amount of free RAM on your system. (For an explanation of free RAM and other technical concepts, please double-click the Read Me icon on the main Macinosh desktop.)

To use the *Hero Launcher* for the Windows platform, double-click the Teacher's Resources icon in the *Wrath of the Gods* program group. (For a discussion of technical considerations, please double-click the Read Me icon in this program group.)

Description of Adventures

Listed below are the various mythological scenes (separated according to hero) that you and your students can access via the *Hero Launcher*. We have provided you with the mythological background of each scene and guidance for completing each adventure. Inventory items that you will have in your possession at the beginning of each scene are highlighted in bold.

JASON

Hera at the River - Hera once devised a plan to determine whether Jason was the hero she hoped him to be. As arranged, when Jason came upon a raging river, an old woman pleaded with him to carry her across. He did, and while some say that she then revealed herself to be the goddess in disguise, others claim that Jason never learned of the divine service he had performed. In this scene, you will encounter a young woman and an old woman on the river bank. Both will beg you to carry them across. You can bring either one or both of the women across the river (or you can ignore their pleas). If you decide to carry the old woman, she will turn into Hera and thank you for your assistance. If you carry the young woman, she will give you her necklace. After carrying the younger woman across the river, you will soon come upon a soldier and an angry husband. They will throw you in jail for "stealing" the necklace. (Before or after escaping from jail, simply quit the game and use the *Hero Launcher* to return to the river for the "right" choice. Or, just before making the "wrong" choice here or in any of these *Hero Launcher* situations, press the "Save" button on the second tier of the icon bar to save your game. Then, when appropriate, press the "Load" button to restore the saved game.)

Dragon-Seed Men - One of the many challenges Jason faced en route to the Golden Fleece was harvesting a crop of armed men which he himself had planted. Fortunately for Jason, a love-struck Medea revealed the secret to vanquishing the men. When you enter this scene, you will be standing in front of a field. In order to reap the harvest, you need to take the bag of seeds and scatter them on the field. (Once you're picked up the bag, select it in your inventory and click it on the field.) Like Jason, you will discover that the seeds are really dragon's teeth. Several warriors will sprout and prepare to take you on in single combat. Talk to the seed men, then attack them with your **sword**. More men will spring up to replace the ones you defeat. When your fighting energy flags, drink the **elixir** which prolongs your life in battle and click the sword on the men again. When your energy runs out again, you'd better try Medea's approach. Her advice to Jason was to throw a **stone** at the seed men, which made them fight each other until all were killed. If you select the **stone** in your inventory and click it on the men, you will see the value of Medea's advice.

Argo and the Siren - Jason set sail on the ship Argo to capture the Golden Fleece. One of the dangers he encountered was the Clashing Rocks. When you enter this scene, you will be standing in front of the Argo. Like Jason, you need to ensure that the boat passes through the Clashing Rocks. The boat's magical talking Prow (provided by the gods in the myth) will give you a hint if you are persistent. If the Rocks destroy your ship, you will be conveyed to Mount Olympus. (Once there, Zeus will encourage you to go back and try again.) Jason was able to prevent disaster by first enticing a bird to go between the Rocks. He followed safely in his ship. You will notice as you survey the scene that there is a bird sitting on top of the Argo. Take the hardtack (biscuit) from the barrel on the pier and throw it at the bird (just for fun). Then throw it between the rocks. The bird will chase the bait and you can follow. After you have safely maneuvered between the Clashing Rocks, you will encounter a Siren. The Sirens used their

music to lure sailors to their doom. To avoid this fate, you will imitate the hero Odysseus, who saved his ships by plugging up the ears of his crew. (But first you might want to use the "Save" button on the second row of the icon bar to save your game and then go ahead and crash into the rocks just for the experience. Then use the "Load" button to restore your saved game and proceed.) Take the **beeswax** from your inventory and put it in your ears. When you are passing the Siren, click the eye cursor on her and make sure you note the order of the notes she plays: 2, 1, 3, 4. You will need to replay these same notes to get past the dragon who guards the Golden Fleece. Don't forget to take the **beeswax** out of your ears. Upon completion of this adventure, you will find yourself on a beach. If time permits, walk to the right of this screen and the next to continue Jason's adventures in proper sequence and arrive at the grove of the Golden Fleece (see just below for details). Including the Golden Fleece with the Clashing Rocks and Siren might take thirty minutes or more overall, so don't forget you can save your game at any point and resume it with your class another day.

Golden Fleece - If your time is limited, you may elect to go straight to the Golden Fleece via this option in the *Hero Launcher*. When you enter the scene you will meet King Aeëtes, who will "invite" you to take the Fleece. As you may be aware, Aeëtes only assented to giving Jason the Fleece because he was sure Jason would not be able to complete the tasks demanded of him in exchange. Little did the king know that his own daughter, Medea, would not only ensure that Jason survive the harvest of the dragon-seed men but would also enchant the dragon guarding the Golden Fleece. If you choose to use your **sword**, you will be transported to Hades where you will meet Tantalus. With the benefit of his advice, start the dragon encounter again from the *Hero Launcher*. (Or you can walk back to the fray. A stalagmite will be blocking your exit. When your sword has no effect on it, break it with the sledgehammer. When you leave the cave, follow the "Golden Fleece" sign to the right and continue clicking the right exit for two more scenes to return to the grove.) Take a tip from Medea and employ the enchantment of a musical strain. Take out your **lyre** and play the notes you learned from the Siren: 2, 1, 3, 4. Once the dragon is asleep, you can take the Fleece.

PERSEUS

Athena's Temple - Perseus was aided by the goddess Athena in his quest to bring back the head of Medusa. Athena directed Perseus to the location of the special equipment needed to counteract the Gorgon's terrible gaze, and she provided one essential item herself. When you enter this scene, you will be standing outside of Athena's temple. Before you are allowed to enter, you must make an offering. Try various items in your inventory, then the (historically correct) **fat-covered bone**. Next you must purify yourself by jumping into the pool two scenes over to the right. Once you are in the temple, walk toward the frieze. Put your hand on the picture of the leftmost goddess. Athena will appear and give you the shield that can be used to defeat Medusa.

Graeae - Athena told Perseus that he would also need to procure the helmet of invisibility to

ensure his escape after slaying Medusa. She referred him to Atlas, who in turn directed him to the cave of the Gray Sisters, or Graeae, three hags with but one eye between them. The Graeae were not eager to divulge the location of the helmet, but when Perseus grabbed their eye they could no longer refuse. Reluctantly, they directed him to the water nymphs who had the helmet. When you enter this scene, you will meet the Graeae who will try to torment you as they did Perseus. After you listen to their banter, grab the eyeball and you will find that they become quite willing to assist you. Instead of directing you to the helmet of invisibility, however, the Graeae in *Wrath of the Gods* will offer you your choice of a bow or a club. Choosing the bow can be used to explain how you arrive so conveniently equipped at the Atlas adventure (under Hercules, below).

Medusa - When Perseus finally arrived at Medusa's lair, he had already collected the materials he would need to defeat her. Like Perseus, you will enter this scene with these essentials in your inventory pouch: a pair of **winged sandals**, a **sword**, Athena's **shield** and the **helmet of invisibility**. First walk straight ahead from your arrival point, then walk right to experience Medusa's petrifying effect. Now take the **shield** out of your inventory and click it with the eye cursor to "reflect upon it". Before you approach Medusa (by clicking to the right), deploy the **shield** and the **sword**. You'll avoid Medusa's direct gaze by walking backwards, navigating by means of the mirrored **shield**. Your success will cause Medusa to faint, but she'll rise up again and grab you unless you use your **helmet of invisibility** and the **winged sandals** to secure your getaway. It's fun to make "mistakes" in this fairly elaborate procedure; the worst that can happen is that Hermes will aid and/or chastise you.

Bellerophon

Chimaera - To fulfill a favor to another king, Iobates of Lycia challenged Bellerophon to slay the Chimaera. Bellerophon accepted, although the king was certain he would fail in his task. As a young lad, Bellerophon had learned how to tame the winged horse Pegasus. Using this knowledge, Bellerophon rode Pegasus in his attack on the Chimaera. Fortunately for Bellerophon, the gods suggested a weapon that assured victory: a lance tipped with lead, which would be melted by the beast's fiery breath and trickle fatally down its gullet. When you enter this scene you will be standing in a clearing with Pegasus and you will want to prepare for the battle ahead. Select the **staff** in your inventory and click it on yourself. Repeat the procedure with the **sword**. You will see Our Hero use the **sword** to sharpen the **staff** into a **lance**. Now select the **lance** and **lead** from your inventory. You will see Our Hero put the lump of **lead** on the tip of the **lance.** Now click the foot cursor on Pegasus to climb aboard, and he will bring you to the Chimaera's lair. Once there, arm yourself with the **lead-lance** for a victorious encounter. (Alternatively, click the **sword** on the Chimaera in order to experience the monster's fire-breathing power as well as an encounter with Sisyphus in Tartarus. After attempting a truly Sisyphean labor firsthand, quit and return to Pegasus's meadow via the *Hero Launcher* or the Oracle, who in this instance will provide you a quick trip back in exchange for points off your score.)

ODYSSEUS

Cyclops - The Cyclops Polyphemus captured Odysseus and his men on their return from the Trojan War. He intended to eat them for dinner. Desperate, Odysseus conceived a plan. He offered Polyphemus some potent wine which promptly knocked him out. Then he rammed a hot pole into the Cyclops' eye. Polyphemus, now blinded, was unaware that Odysseus and his men were able to escape from the cave by clinging to the bellies of the Cyclops' flock of goats. In this scene you will try to get past the Cyclops who is blocking your path. Like Odysseus, you will find that a bottle of **wine** will render the giant helpless. (It's fun to try other inventory as well, particularly the **eyechart**.)

HERCULES

Hydra - To atone for a crime, Hercules was ordered to seek out and destroy the many-headed Hydra that lived in the swamps of Lerna. (You will have noted by now that we refer to the Greek hero Heracles by his more familiar Roman name.) Unfortunately Hercules soon discovered that as soon as he chopped off one of the Hydra's heads, two more grew in its place. Fortunately, Hercules' nephew, Iolaus, was standing by eager to aid his uncle. As soon as Hercules cut off one of the heads, Iolaus was there to sear the wounded neck with flame, thus preventing additional heads from sprouting. Finally Hercules chopped off the one head that was immortal and buried it beneath a rock. When you enter this scene you will be standing near the swamps of Lerna. A man bearing a torch will guide you to the Hydra via the exit on the right. (First try crossing the swamp without paying the man to light the way.) Like Hercules, you will find that even with a **sword** you cannot defeat the Hydra unaided. After attempting to slay the Hydra on your own and visiting Zeus on Olympus, you will find yourself on the eastern edge of the swamp. *Rather than crossing the swamp*, use the talk cursor to shout to the torchbearer from here, and he will aid you as Iolaus aided Hercules. After you cut off the Hydra's heads, the torchbearer will cauterize the wounds.

Atlas & Ladon - When Hercules was questing after the golden apples of the Hesperides, he was advised to seek the aid of the Titan Atlas. Atlas told Hercules he would be happy to go into the Hesperides' garden to retrieve the fruit, but only if Hercules would do something about Ladon, the obnoxious dragon. Hercules took out his bow and promptly silenced the dragon. In this scene you will have the opportunity to obtain a golden apple from Atlas. Walk to the north when you enter this adventure. After you talk to Atlas, use the **bow** and shoot the dragon. Atlas will give you the apple when you succeed at this task.

Charon - As his final labor, Hercules was instructed to bring the hellhound Cerberus up from Hades. The first barrier to his journey was Charon the Boatman. Charon had no intention of ferrying Hercules across the River Styx since the hero was neither dead nor offering a bribe. Hercules, not about to be intimidated by the glowering Charon, glared right back at him.

Susceptible to being bullied, Charon proceeded to convey Hercules across the Styx. Hercules located Cerberus, slung him over his shoulder and returned to Mycenae. In this scene you will have a brief adventure in Hades. Unlike Hercules, you will not be able to intimidate Charon into ferrying you across the river. Instead you will need to get a coin from one of the shades (walking dead) and bring it back to Charon. This involves exploring the nearby caverns until you come upon, and talk to, a woman who has what you need. Once you click the coin on your head to place it under your tongue in the proper historical fashion, Charon will bring you across the river.

"OTHERS"

Orpheus & Eurydice - Orpheus fell in love with a nymph named Eurydice and was devastated when she was bitten by a poisonous snake and died. Determined to bring her back from the dead, Orpheus descended to Hades. Once in the Underworld, the minstrel enchanted the King of the Dead with his musical charms. Hades agreed to let Orpheus take Eurydice back with him on one condition: he must not look at her until they reached the upper world. Unfortunately, Orpheus turned and looked at his companion as she followed him on their journey. As he had been warned by Hades, he was forced to return to the world alone, in utter desolation. In this scene you will witness Orpheus's attempt to lead Eurydice out of Hades. If, having done so, you continue up the path you will encounter Theseus. To rescue your fellow hero from the throne to which Hades has stuck him, walk back past Orpheus and through the dark caves to Hercules. (To get through the caves, click the walk cursor on the nearest cave mouth.) Talk to Hercules and he'll volunteer his services. Then talk to Theseus again for a hint about the hound Cerberus, who is blocking the way up ahead to the left. Like Orpheus, you can charm the beast with the lyre—if you thought to take it from Orpheus in the previous scene.

Bull-Leaping - From abundant archaeological evidence it is clear that some ceremony involving acrobats and bulls was practiced in ancient Crete. While it may seem unlikely that someone actually vaulted over a charging bull (and survived!), perhaps the bulls were drugged or specially bred to be sluggish for this sport. When you arrive in this adventure, attempt to walk through the door in the scene. A snake priestess will demand a password. Enter the letters "I" and "O", then press the little talk balloon to gain entrance to the bull-leaping arena. Watch the woman acrobat, then try for yourself. First click the hand cursor on the bull, then click on the bull again when it charges. Keep trying until you successfully leap over the bull. (You will need this practice to jump over the Minotaur at the end of the game.)

Knossos - The island of Crete was the site of the earliest high civilization in Europe. The culture known as Minoan was characterized by unique artwork and architecture, notably the imposing complex of buildings at Knossos. Crete was also the domain of Minos, the mythological king who demanded periodic tributes to the Minotaur. In this scene you will arrive on Crete and meet Minos. After you talk to the king, you will have an opportunity to explore the area. Feel free to

go into the various rooms and talk to the characters. You might find yourself doing some back-tracking since the layout of Knossos is considerably complicated (which helped contribute to the myth of the Labyrinth). If you decide to try bull-leaping (see preceding section), you will need to use the password "Io" to get into the arena. The throne room is to the left of the bull-leaping plaza. When you are inside this room, pick up both vases. You will use the vases to carry water to put out a fire in one of the other rooms. Just to the right of the throne is the garden. When you meet Princess Ariadne, tell her "Help me". Then when she asks for the magic word, say "Please" and she will give you a ball of thread. (It was Ariadne who gave Theseus such a clew, which enabled him to survive the Labyrinth.) By entering the door to the right of the garden, you will inadvertently start a fire. Go back into the garden and fetch water using a leaky vase and then a non-leaky one. When the fire is out, pick up the ember. Exiting to the left will bring you to Dione's room. (This princess, abducted by wicked King Minos, is Our Hero's mother.) Give her the **tiara** from your inventory. One of the rooms you will find during your exploration is Daedalus's workshop. (Daedalus, the inventor of the Labyrinth who was held captive by King Minos, assembled wings to escape the island.) One of your tasks will be to make wings so you too can escape. You will need to gather the following items: wooden shafts from the ceremonial axes (in the room immediately following the arrival scene), bird feathers (from the bird in the courtyard), an ember (from the fire) and a candle (from Daedalus's workshop). After you have finished looking around the island, go to the terrace outside Dione's room and assemble your wings. Put the sticks, feathers and candle on the ground. Click the objects with the hand cursor to try to make the wings. You'll find that the wax from the candle isn't soft enough to make the feathers stick. Put the sticks, feathers and candle on the ground, then add the ember to heat the wax. Click with the hand cursor. After you have made the wings, select them in your inventory and click them on yourself. You will fly back to the beach in the second quadrant.

THESEUS

Sciron - Theseus encountered a number of villains on his way to Athens to meet his father. One of these was Sciron. Sciron demanded that each passing stranger wash his feet. While they went about this task, Sciron kicked them over a cliff into the sea below. Theseus foiled Sciron by doing to Sciron what Sciron had done to others. Like Theseus, you will need to kick Sciron off the cliffs before he pushes you. After talking to Sciron, click the hand cursor on your foot. You will then kick him off. If you click the hand cursor on Sciron instead, he will kick you off first and you will end up in Hades. (Rather than trying to find your way back after pursuing this amusing and instructive "wrong" choice, simply quit and restart the Sciron episode via the *Hero Launcher*. Or save your game just after talking to Sciron, then load the saved game to try another approach.)

Banquet - When Theseus finally arrived in Athens to meet his father King Aegeus, he was hailed as a hero and invited to a celebratory banquet. Medea, who feared Jason would thwart her own son's chance of ruling Athens, persuaded the king to serve Theseus poisoned wine. At this point

Theseus took out his sword (perhaps he had decided to reveal his identity or maybe he simply wanted to carve his dinner), but in any case, Aegeus recognized the pattern on the sword and pushed the poisoned wine aside. When you enter this scene, you will be greeted by the King and Medea. Like Theseus, you may sense that Medea is not too happy to see you. Instead of waiting for you to take out your sword, Medea will insist that you pick out the royal insignia from the three banners on the wall. The correct banner is the one on the left. If you guess wrong, you'll end up in Tartarus for an episode of purgatorial rock-breaking. (Talk to the shade, then try your sword on the boulders. When that proves futile, walk into the nearby cavern and procure a sledge hammer to break the boulders properly.) To return to the banquet, quit and restart via the *Hero Launcher*. Or save your game at the banners, then restore it to make another choice. When the king recognizes you as the long-awaited hero, show him your **sword** and **ring**. He will give you a message from your mother. You can enter Princess Dione's room via the door on the right. Step on the panels in this order: Light Green (Spring), Bright Green (Summer), Yellow (Autumn), and White (Winter). Take the tiara when the jewel box opens. In the course of the complete game (or in the Knossos episode of the *Hero Launcher* under "Others" above), you eventually present the tiara to Princess Dione on the Island of Crete.

Undersea - When Theseus was aboard the tribute ship en route to Crete and impending sacrifice to the Minotaur, he bragged to King Minos that his father was the sea god Poseidon. King Minos decided to challenge this boast by throwing his signet ring into the water and demanding that Theseus dive in and retrieve it. Theseus accepted this dare and retrieved the ring, aided by a goddess of the sea, either Thetis or Amphitrite, into whose palace the ring had fallen. The goddess, one of the daughters of the Old Man of the Sea, also gave Theseus a jeweled crown. When you enter this scene, you will be on the ship with King Minos. When you talk to him, he will throw his ring overboard and dare you to retrieve it. (Before you talk to him, click the hand cursor on the seagull.) Like Theseus, you will accept the challenge and dive into the sea. Once you are in the water, you must navigate a maze that will eventually bring you to the palace of the sea goddess (Amphitrite in *Wrath of the Gods*). If you swim in the wrong direction, you will meet a shark and have to start the maze from the beginning. Swim in the following directions: north, north, east, north, east, east, south, south, east and you will meet Amphitrite. She will give you the ring and a crown.

Labyrinth - King Minos of Crete made several journeys to Athens to collect his periodic tribute of young men and women to be sacrificed to the Minotaur. Theseus, either selected by Minos or by his own request, became one of the doomed passengers to be transported to Crete and thrown into the Labyrinth. When Theseus first entered the maze, he tied off one end of the ball of thread (or clew) which Ariadne had given him, and he played out the thread as he advanced deeper and deeper toward the center. One version of the myth is that Theseus came upon the Minotaur as it slept and beat it to death with his bare fists. Then he followed the thread back to the entrance. When you enter this scene and talk to King Minos, he will order his guard to throw you into the Labyrinth. Walk straight ahead until you reach the large stylized bull-horn statue and then turn left into the adjacent doorway. Walk through the door that is directly ahead of you and then

walk to your right when you enter the next chamber. You will find the Minotaur in this large room. (If you get lost, press the Oracle button and pay a few points for a quick trip to the center of the maze.) Like Theseus, you will rely on your own strength to defeat the Minotaur, rather than using a weapon. Click on the Minotaur to get him charging, then click on him again so you can leap over him. When you have succeeded, punch the Minotaur on his snout a few times, then on his body and then give him another punch on the nose. To exit the Labyrinth you can either use the **clew** (like Theseus) or you can retrace your steps. This is the culminating adventure of *Wrath of the Gods*, and it leads to the finale, where (as so often turned out to be the case with the heroes of Greek myth) Zeus reveals himself to be your true father.

LESSON PLANS AND ACTIVITIES

The following lesson plans and activities are designed to expand the game experience and build such skills as creative writing, observing, vocabulary development and art appreciation. They can be used independently of each other and are not intended for use in any particular sequence. You can choose the activities that are most appropriate for your curriculum.

A. COMPOSITION

- What could be easier than fighting the many-headed Hydra, stealing the Golden Fleece from a fire-breathing dragon, escaping from a labyrinth or flying with wings of wax and feathers? Students can demonstrate how easy it is by writing "How To" compositions based on these tasks.

- Students can use their knowledge of the myths as a foundation for writing character sketches. What were Hera, Pan, Athena and the other gods and goddesses really like? Students will be able to disclose to the world the truth about these characters in the sketches they write.

- Students can also use the myths as a basis for writing opinion essays. Should mortals be allowed on Mt. Olympus? This notable topic was never settled in Ancient Greece. It is up to your students to resolve the issue by developing persuasive argumentative essays. Other topics to consider: why (or why not) were the Labors of Hercules sufficient to absolve him of the crime of killing his children? If you were the judge, what punishment would you have administered to Tantalus for stealing the nectar of the gods? After reading the story of King Midas, what do you think is more important — wealth or wisdom?

B. Letter Writing

Learning how to write letters does not have to be drudgery. Ask your students to select a favorite Greek god, goddess, hero or heroine. Listed below are a series of assignments that give students practice in writing application letters, order letters, request letters and friendly letters:

- Tell students their favorite mythological character has just retired. Zeus, the father of the gods, is now accepting applications for a replacement. Ask your students to write letters of application and a brief resume or biographical sketch.

- Students, in the role of their favorite hero or heroine, will be leading an expedition on a dangerous journey (e.g., Jason questing after the Golden Fleece, Perseus seeking Medusa's head or Theseus attempting to defeat the Minotaur). Before they can go, students must order the necessary supplies. Letters can be addressed to Heroic Discount Supplies, *744* Olympian Way, Athens, Greece.

- Every aspiring hero or heroine needs to receive the proper instruction and training. Fortunately, there are a few openings in the most distinguished university in ancient Greece. In order for your students to secure a space, they should write for an application, a catalog and financial aid information. Requests can be sent to: University of the Muses, 300 Aphrodite Way, Laconia, Greece.

- As the best friend of a mythological character, students write a letter offering support, encouragement or guidance. For example, students might write to the following characters: Orpheus after failing to bring back Eurydice from Hades (sympathy and advice), Polyphemus after being tricked by Odysseus (compassion and concern), Ariadne after being jilted by Jason (commiseration).

C. Designing a Mythology Game

Designing a mythology game provides students with an ideal opportunity to put their creative imaginations to work. Allow them to use their expertise and enthusiasm to create a board game based on the famous adventures of the Greek heros and heroines. Stories rich in details and adventures include: Jason's quest for the Golden Fleece, the Labors of Hercules, the adventures of Theseus or Odysseus and the Cyclops. Students choose a favorite story and note the details they wish to include in the game. They write a rule book and design and produce the necessary accessories: board, cards, dice, spinners, etc. Invite your students to exchange their games and provide feedback to each other on the ease of use and playability of their creations.

D. How Myths Have Influenced Our Language

Mythology's influence is evident in our language. It is hard to imagine reading or writing without drawing upon myth-oriented adjectives or idioms. As part of your everyday curriculum or as part of a separate word-study unit, ask your students to research the histories of words that come from the Greek myths. For instance, ask them what it means to have an "Achilles heel." As they do their research, they'll find that Achilles was a Greek hero whose mother rubbed him with ambrosia and put him in a fire (or dipped him in the river Styx) when he was a baby so his body could not be pierced by weapons. Since he was held by the heel during the process, his heel was not protected. Paris found this out and shot Achilles in the heel with an arrow. From this, let pupils speculate on the meaning of the modern-day expression and then let them check their definition with dictionaries. Students might record words in a notebook or compile a mythological dictionary.

The following partial list of mythological references and some words they have inspired will get you started.

Atlas: A mythical giant who supported the heavens on his shoulders. (The book of maps known as an atlas is named after a legendary African king, sometimes thought to be descended from the Atlas of Greek myth.)

Hercules: Also known as Heracles, the greatest hero of Greece**.** (A particularly great exertion is said to be a Herculean effort.)

Labyrinth: A dangerous maze built for King Minos. Sacrificial victims were sent into the Labyrinth from which it was almost impossible to escape. At the center was the monstrous Minotaur. (The English words labyrinth and labyrinthine may derive from certain double-headed axes, archaeological examples of which have been found on the Greek island of Crete, site of the kingdom of mythological King Minos and the Labyrinth.)

Midas: A king who had the power to change all he touched to gold. This blessing became a curse. (The Midas touch.)

Pan: Shepherd god, son of Hermes, with legs and horns of a goat. (Pan was considered to be the cause of the sudden fear that sometimes comes for no reason, especially in lonely places. That's why it's called "panic".)

Procrustes: Man who offered his "one-size-fits-all" bed to passing travelers, adjusting his guests to the bed by stretching or chopping them as appropriate. (A recent article in *The New York Times* refers to art historians who try to force the famous painter Pablo Picasso into "the Procrustean bed of theories.")

Sisyphus: Sinner condemned to roll a rock uphill for eternity. (A Sisyphean task.)

Tantalus: A king allowed to partake of the nectar of the gods. He abused this privilege by stealing the divine beverage to share with his human friends. For this sin he was condemned to the Underworld, where he stood in fresh water that receded whenever he tried to drink and

under a tree filled with ripe fruit always just beyond reach. (tantalize)

TITANS: An ancient race of giants who were overcome by Zeus in a struggle that shook the world. (titanic)

E. VALUES DISCUSSION ON THE NATURE OF HEROISM

Tales from the past generally equate heroism with physical strength and raw courage in the face of danger (see the stories of Hercules, Theseus and Bellerophon). Recently, however, new definitions of heroism and new kinds of heroes have emerged. To many, research scientist Jonas Salk, astronaut John Glenn and civil rights leader Martin Luther King are contemporary heroic types on the American scene. They do not slay monsters or engage in bloody battles, but they have captured the imagination of many Americans. What qualities of heroism, redefined, do they possess? It is possible that they will some day find their place in the myths our generation leaves as a legacy to future ages?

In another sense, POWs, sports figures, actors and actresses and some holders of high office are looked at as heroes. Ask your students to write a paper based on the question, "Who is your hero...and why?" These additional questions will aid your students in developing their essay: What are some of the traits that make this person a hero to you? Are these heroic traits parallel in some way to the traits of the ancient heroes you have learned about from the Greek myths?

F. GREEK MYTHOLOGY AND THE ARTS

The Ancient Greeks used the myths in all varieties of their artwork. Architecture, sculpture, painting, pottery, metalwork, jewelry, weaving and embroidery showed how important the myths were in the lives of the people. Listed below are a variety of activities that will allow your students to expand their knowledge of Greek mythology and arts. Visits to libraries and museums as well as access to reference books you may already have in your classroom will aid your students in the following projects.

- Visit an art museum. See the sculpture, pottery, jewelry and coins of ancient Greece. Record the myths that inspired them. Draw sketches of some of your favorite items.

- Find photographs of the famous buildings of ancient Greece (Parthenon, Knossos, Delphi). Prepare a short report about one or two of them.

- Find sketches of the Doric, Ionic and Corinthian styles used in classical architecture. Write a short paper in which you identify the differences between the styles.

- Find pictures of Greek vases. List the myths that were used in the decoration of the vases.

- Model a figure out of clay of one of the heroes or gods from the myths.

- Make your own design on paper to be used for one of the following: a vase, a shield for a hero or a robe for a goddess.

- Create a panel mural depicting one of your favorite myths.

G. Your Students Can Be Mythmakers

There are a variety of other ways that your students can work creatively with myths. The activities described below can be adapted for use at any level.

- A valuable experience for your students is writing, telling and illustrating their own myths. These can be recorded in little booklets and compiled in a class anthology. Your students can write a myth explaining a natural phenomenon or create a story with a moral lesson. Some students may want to think of an emotion (love, envy, fear or jealousy) and write an adventure using that emotion as the theme. After the myths have been written, invite your students to read their myths to the class.

- Assign each student or pair of students a character from the Greek myths (Daedalus, Persephone, Athena, Pan, etc.). Ask them to find out who their character is and what significance he or she plays in the myths. Upon completion of their research, have each student or pair present a short oral report to the class.

- Impromptu role playing offers your students an opportunity to interpret the Greek myths. Ask your class to brainstorm a list of characters and their corresponding adventures. Begin with a dramatic incident such as Odysseus being held captive by Polyphemus the Cyclops and let your students build in as much action and dialogue as they wish. Medea reacting to being abandoned by Jason after aiding him in his quest offers the basis for an interesting monologue. Your students may want to refine their role-playing by trying many versions, discussing them and taping the best. They can combine their episodes into a dramatic collage or present one-act plays complete with props and costumes based on specific episodes.

- Every day we come across references to myths, especially in advertising. Encourage your students to watch for these and bring in examples for discussion. Why do florists use Mercury (the Greek Hermes) as a symbol for their delivery service? Why is a magazine of the arts called Daedalus? And so on. Ask your students to create their own ad campaign (using a real or imaginary product) that features one of the gods or heroes from the Greek myths.

- Have your students pick a character from the Greek myths and create a "family tree" based on the information they can find about the various gods, goddesses and heroes who have passed through their character's life. If your student picks Medea, he or she would probably want to include Jason, Theseus and King Aeëtes in the family tree. Family trees can be illustrated with pictures and accompanied by short descriptions of each individual's respective importance in the character's life.

H. INQUIRING MINDS: MYTHOLOGY MAKES THE TABLOIDS

Suggested by Betty Johnson at Georgetown High School.

Based on her article in *English Journal*, April 1990.

Anyone who has spent time in their local supermarket has seen the latest tabloid headlines: "Rabbit-Faced Baby Born to Buck-Toothed Mom" or "Aliens Abduct Man and Return Him to Earth 100 Years Later." These absurd articles can actually pave the way for an interesting mythology assignment, because the Greek myths your students have been reading provide bizarre stories for such journalistic license: "Three-headed Dog Guards Portal", "Flying Horse Helps Hero." An interesting and fun group project involves having your students become a newspaper staff to produce a paper in the style of a tabloid.

Taking a few afternoons to explore different parts of the newspaper through prewriting will help your students discover story ideas and sow the seeds for potential articles.

Begin with an examination and discussion of actual tabloids. Hand out copies and ask the class to read the front page. Brainstorm with the class: how does the front page sell the paper? After reading the various headlines, pick one as a class and read the article inside. Once the article is read, discuss the differences in what the headline promises and what the article actually says.

Headlines and Articles

Once your students are comfortable with the style and format of the tabloids, ask them how mythology lends itself to this kind of journalism. The class can brainstorm a list of possible headlines which you can copy on the blackboard. Ask each student to choose one of the headlines and write for five minutes. This prewriting becomes the source of articles with headlines like "Mysterious Rocks Destroy Ships at Sea" or "Baby Strangles Snake with Bare Hands."

Interviews

Another prewriting idea to help students invent stories for articles requires a prompt for five minutes of writing. "You are a famous reporter and have been given an exclusive interview with _____. What juicy information would your readers want to know?" They can choose any mythological character to fill in the blank, or the class can brainstorm a list of names like Medusa, Orpheus, Daedalus, King Minos, etc.

Quotes

Designed to inspire quotes in interviews, this activity can also generate dialogue for stories. Put the names of mythological characters on strips of paper and have students draw one out of a hat. Ask them to write as many direct quotes as possible for that character. For example, the Cyclops might be overhead saying, "I've had my eye on Odysseus for a while." Five minutes of prewriting can generate a variety of quotes.

Stories

This fifteen-minute activity groups three students who collaborate on a story. Given five minutes each, students take turns writing. The first student might begin, "A king once turned his daughter into a golden statue." Supplying details to develop the story, the second student uses the five minutes to write the body, and the last person ends the story. If each student begins a story during the first five minutes, all three have the chance to write a beginning, middle and end.

Advertisements

Before having your students prewrite the advertisements, ask them to bring an advertisement from any newspaper which satisfies this question: "What product would a specific mythological character advertise?" The following day, tape the ads on the chalkboard. Popular ads might include beauty products, florists, automobiles, speedy services, clothes or bottled water. Choosing one of the ads, students prewrite for ten minutes. Offer them colored markers if they want to illustrate. Keep the advertisements on the board to inspire further writing.

"Dear Aphrodite"

Once students develop a feeling for the style of writing used in tabloids, give them the option of using that style to write pieces found in other newspapers. "Dear Aphrodite" letters, complete with answers from the love goddess, in the style of "Dear Abby," provide more prewriting practice for their newspaper. Students write a "Dear Aphrodite" letter, exchange it with another person, and then write a response.

Letters to the Editor

Because letters to the editor are based on current topics, ask your class to help you list a few on the board. Once you have a list, students can brainstorm specific myths that match the topics. Some examples of topics and myths are theft (Jason and the Golden Fleece), drinking (Polyphemus and Odysseus), marital problems (Zeus and Hera) and kidnapping (Hades and Persephone). For the ten-minute prewriting, students choose one and express their opinions in letters to the editor.

Classified Advertisements

The question, "What would a mythological character have to sell?" provides a prompt for a five-minute prewriting. Students make their own lists which might include thunderbolts, archery lessons, love potions, dating services, marriage counseling or muscle fitness. With a combined list of suggestions, each person chooses one from the list and writes for five to ten minutes.

OBITUARIES

A newspaper isn't complete without an obituary column. For this activity, the class brainstorms a list of heroes in mythology that might include Odysseus, Hercules, Achilles or Jason. They write for five minutes about one of the heroes. Creating the details of the hero's life can point a student in the direction of a future piece for the newspaper.

Each prewriting activity can be followed by a voluntary sharing by reading to the class. Once past the prewriting phase, students go on to choose those pieces that they want to draft. From the drafting phase, they move to shaping, revising and editing all articles. To facilitate the composing process, group, peer and teacher conferences are used. If there is time, conduct a mini-lesson on writing interesting leads and using a journalist's questions. Class time can be used to assemble the paper. It is amazing how someone in each group is an artist while another has a computer to print the paper.

Students will take great pride in their creativity while you can take greater pride in their application of writing skills to a new subject.

The following activities and resources are intended for copying and distributing to your students (see Appendix G).

G-1. *Wrath of the Gods* Follow-Up Session - A worksheet which provides your students with a n opportunity to focus on what they learned while playing the game.

G-2. *Wrath of the Gods* Word Search - A fun introduction to mythological terms.

G-3. *Wrath of the Gods* Crossword Puzzle I - Designed to help students learn the names of the characters from the Greek myths.

G-4. Wrath of the Gods Crossword Puzzle II - Intended to be more challenging than Crossword Puzzle I, this puzzle also can be used to reinforce your students' mythological knowledge.

G-5. Greek Alphabet - Your students might enjoy learning the Greek alphabet. They will notice several of the letters displayed in the game.

THE HEROIC MYTHS

FROM WRATH OF THE GODS

BY JOEL SKIDMORE

Photo: C.M. Dixon

MOUNT OLYMPUS.

The Greek myths were first passed on by word of mouth, down through the violence of a dark age. The two or three centuries beginning about 1125 BC were marked by strife and turmoil. The course of civilization was set back by centuries. Later Greeks, looking back through the dim prism of the centuries of violence, spoke of a time when heroes walked the earth. These exceptional men and women fought monsters, performed superhuman feats and consorted with the gods themselves.

The Ancient Greeks were polytheists and believed in a multitude of immortal deities. The greatest of these lived on the remote heights of Mount Olympus but were by no means aloof from the mortals below. The Olympian gods communicated with their subjects by omens and oracles. Spokespersons for the divine, oracles answered questions, often in riddles. The greatest was at Delphi. The gods decided the outcome of athletic contests and battles. They even took up arms themselves. And they aided or hindered the heroes in their quests.

Photo: Dick Cretcher

DETAIL OF THE LION GATE AT MYCENAE.

A hero's lot was out of the ordinary from the very outset. He or she might be the offspring of an immortal deity. Some heroes were abandoned in the wilderness as babies. Oedipus and the heroine Atalanta were thrown to fate in this way. Oedipus was saved from certain death by the kindness of a shepherd. Atalanta was nursed by a bear. When she grew up, she could outrun, outshoot and outwrestle most men, fellow heroes included.

Heroes often received an unusual education. Some were tutored by Chiron, greatest of the centaurs. The centaurs were half man, half horse. Notoriously uncivilized, they were prone to such behavior as disrupting wedding feasts by trying to carry off the bride. Chiron was distinguished from the other centaurs by his civility and cultivation of the healing arts. Among other skills, he taught young heroes

the medicinal value of herbs and plants.

Back before the Dark Age, kingdoms had produced glorious arts and crafts, typified by the golden masks found on the site of ancient Mycenae. The myths go back at least as far as this era, known as the Mycenaean. It is also known as the Heroic Age.

As the time of the heroes gave way to the dim centuries of violence, ruins and abandoned dwellings lay scattered upon the land. The kingdoms that had seen the exploits sung about by bards like Homer now lay in shambles. Some speculate that Dorian invaders from the north with iron weapons laid waste the Bronze Age culture. Others look to internal dissent, uprising and rebellion. Or perhaps some combination brought the era to an end.

One thing is certain—civilization had taken a giant backward step. Material culture and the life of the mind were reduced to a lower common denominator. And when the flame of learning and the aspiring spirit was kindled anew, people looked back across the time of darkness to what seemed a golden age. Then it was, they thought, that a special breed of men and women had trod the earth—not quite gods but not quite human either. They made up stories about them, some based perhaps on faint recollections of real individuals.

These were the heroes of Greek mythology.

The Hero Jason

Jason was the son of the lawful king of Iolcus, but his uncle Pelias had usurped the throne. Pelias lived in constant fear of losing what he had taken so unjustly. He kept Jason's father a prisoner and would certainly have murdered Jason at birth. But Jason's mother deceived Pelias by mourning as if Jason had died. Meanwhile the infant was bundled off to the wilderness cave of Chiron

Photo: Dick Cretcher

THE TEMPLE OF THE ATHENIANS AT DELPHI.

Oracles: Beware the Inscrutable

Oracles were spokespersons for the gods. The word also refers to the prophesies of these spokespersons. In contrast to the advice given Jason's uncle Pelias to avoid any stranger wearing only a single sandle, oracles were often hard to understand. King Croesus of Lydia was so wealthy that his name gave rise to the expression, "as rich as Croesus". He consulted the famous Oracle of Delphi before he rebelled against the Persian empire. Croesus was told that if he proceeded, a mighty empire would fall. Croesus took this as an endorsement of his plan, and the oracle came true. Unfortunately the empire that fell was his own.

the Centaur. Chiron tutored Jason in the lore of plants, the hunt and the civilized arts.

When Jason came of age he set out like a proper hero to claim his rightful throne. Unbeknownst, he was to play his part in a plan hatched on lofty Mount Olympus, where Hera, wife of mighty Zeus himself, nursed a rage against King Pelias. For Jason's uncle, the usurper king, had honored all the gods but Hera. Rashly had he begrudged the Queen of Heaven her due.

Hera's plan was fraught with danger; it would require a true hero. To test Jason's mettle, she contrived it that he came to a raging torrent on his way to Iolcus. And on the bank was a withered old woman. Would Jason go about his business impatiently, or would he give way to her request to be ferried across the stream? Jason did not think twice. Taking the crone on his back, he set off into the current. And halfway across he began to stagger under her unexpected weight. For the old woman was none other than Hera in disguise. Some say that she revealed herself to Jason on the far shore and promised her aid in his quest. Others claim that Jason never learned of the divine service he had performed.

Jason lost a sandal in the swift-moving stream. This would prove significant in Hera's revenge. For an oracle had warned King Pelias, "Beware a stranger who wears but a single sandal."

When Jason arrived in Iolcus, he asserted his claim to the throne. His uncle Pelias had no intention of giving it up, particularly to a one-shoed stranger. Under the mask of hospitality, he invited Jason to a banquet. And during the course of the meal, he engaged him in conversation.

"You say you've got what it takes to rule a kingdom," said Pelias with false geniality. "May I take it that you're fit to deal with the thorny problems that arise? For example, how would you go about getting rid of someone who was giving you difficulties?"

Jason considered for a moment, eager to show a kingly knack for problem solving.

"Send him after the Golden Fleece?" he suggested.

"Not a bad idea," responded Pelias. "It's just the sort of quest that any hero worth his salt would leap at. Why, if he succeeded he'd be remembered down through the ages. Tell you what, why don't you go?"

And so it came to pass that word went out the length and breadth of Greece that Jason was looking for shipmates to embark upon a perilous but highly glamorous adventure. And despite that Pelias had been attracted to the idea precisely because of the miniscule chances of anyone surviving to lay eyes upon the Fleece let alone get past the guarding dragon and return with the prize, large numbers of heroes were ready to run the risk. Among them were Hercules and the heroine Atalanta. So Jason arranged to have a ship constructed by the worthy shipwright Argus, who in a fit of vanity named the vessel more or less after himself, calling her the "Argo".

Argus had divine sponsorship in his task. The goddess Hera, who had it in for Pelias, enlisted the aid of her fellow goddess Athena. This patroness of crafts secured a prow for the vessel from timber hewn at the sacred grove of almighty Zeus. This prow had the magical property of speaking—and prophesying—in a human voice.

And so one bright autumn morning the Argo set out to sea, her benches crewed by lusty ranks of heroic rowers. And true to Pelias's fondest aspirations, it wasn't long before big troubles assailed the company. After stopping for better than a fortnight on an island populated exclusively by women, they put in at Salmydessus.

The king welcomed them but was in no mood for festive entertainment. Because he'd offended the gods, he'd been set upon by woman-headed, bird-bodied, razor-clawed scourges known as Harpies. These Harpies were possessed of reprehensible table man-

ners. Every evening at dinnertime, they dropped by to defecate upon the king's repast and hung around making such a racket that he wouldn't have been able to eat had he the stomach for it.

As a result, King Phineus grew thinner by the hour. Fortunately two of Jason's crew were direct descendants of the North Wind, which gave them the power to fly. And they kindly chased the Harpies so far away that the king was never bothered again. In thankfulness, he informed the Argonauts of a danger just ahead on the route to the Golden Fleece—namely two rocks called the Symplegades, which had the disconcerting habit of crashing together upon any ship that passed between them.

Phineus suggested that it might be best not to experience the effect of these Clashing Rocks firsthand. And he even suggested a mechanism by which this might be avoided. If someone or something could be induced to pass between the crags first, causing them to clash together, the Argo could follow quickly behind, passing through safely before the Symplegades were ready to snap shut again. By means of this device, Jason caused the rocks to spring together prematurely. The Argo was able to pass between them relatively unscathed. Only her very stern was nipped and splintered.

Once arrived in Colchis, Jason had to face a daunting series of challenges before he could even get to the grove where the Golden Fleece was hanging. And it was another irascible king who handed out the assignments. King Aeëtes of Colchis was ruler of this barbarian kingdom on the far edge of the heroic world. He and his people were not kindly disposed toward strangers. On an earlier occasion, however, he had extended a gracious hand to a visitor from Jason's home town. This may have been due to the newcomer's unorthodox mode of transportation. For he arrived on the back of a golden-fleeced flying ram.

The stranger's name was Phrixus, and he and his sister had been on the point of being sacrificed when the ram carried them off. The sister, whose name was Helle, had fallen from the ram's back into the narrow passage of water that came to be called the Hellespont in her memory. But Phrixus arrived safely in Colchis, where he sacrificed the ram to the gods and hung its fleece in a grove. Aeëtes gave him the hand of one of his daughters in marriage.

KING AEËTES OF COLCHIS RECEIVES JASON WITH FEIGNED CORDIALITY.

King Aeëtes had taken a disliking to Jason on sight. He had no particular fondness for handsome young strangers who came traipsing into his kingdom on glorious quests featuring the trampling of his sacred grove and the carrying off of his personal property. For King Aeëtes considered the Golden Fleece to be his own, and he was in the midst of telling Jason just what he could do with his precious quest when he was suddenly reminded of the obligations of hospitality by another of his daughters named Medea.

Medea was motivated by more than good manners. For the goddess Hera had been looking out for Jason's interests, and she had succeeded in persuading her fellow goddess Aphrodite to intervene on Jason's behalf. It was no problem at all for the Goddess of Love to arrange that Medea be stricken with passion for Jason the moment she first saw him. And it was a good thing for Jason that this was so. For not only was he spared a

kingly tongue-lashing and a quick trip to the frontier, but Medea quietly offered to help him in his latest predicament. For once her father had calmed down, he had waxed suspiciously reasonable.

Of course Jason could have the Fleece and anything else he required in furtherance of his quest—Aeëtes couldn't imagine what had possessed him to be so uncooperative. All he required of Jason as a simple token of good faith was the merest of farmyard chores. There were two bulls standing in the adjacent pasture. If Jason would be so kind as to harness them, plow the field, sow it and reap the harvest in a single day, King Aeëtes would be much obliged—and only too happy to turn over the Golden Fleece.

Oh, and there was one trifling detail of which Jason should be aware. These bulls were a bit unusual in that their feet were made of brass sharp enough to rip open a man from gullet to gizzard. And then of course there was the matter of their bad breath. In point of fact, they breathed flames.

Along about this juncture Jason thought he heard his mommy, Queen Polymede, calling. But then, as noted, Medea took him gently aside and suggested that she might be of aid. Quite conveniently for Jason, Medea was a famous sorceress, magic potions being her stock in trade. She slipped Jason a salve which, when smeared on his body, made him proof against fire and brazen hooves.

And so it was that Jason boldly approached the bulls and brooked no bullish insolence. Disregarding the flames that played merrily about his shoulders and steering clear of the hooves, he forced the creatures into harness and set about plowing the field. Nor was the subsequent sowing any great chore for the now-heartened hero. Gaily strewing seed about like a nymph flinging flowers in springtime, he did not stop to note the unusual nature of the seed.

Aeëtes, it turns out, had got his hands on some dragon's teeth with unique agricultural properties. As soon as these were lodged in the soil they began to sprout, which was all to the good from the point of view of Jason accomplishing his task by nightfall, but bad from that of the harvest. For each seed germinated into a fully-armed warrior, who popped up from the ground and joined the throng now menacing poor Jason. Here indeed was a prickly harvest.

Aeëtes, meanwhile, was standing off to the side of the field chuckling quietly to himself at Jason's discomfiture and pending dismemberment in sorely mismatched combat. It irked the king somewhat to see his daughter slink across the furrows to Jason's side. But then Aeëtes didn't think too much of it at the time. Having proven herself polite to a fault, maybe Medea was just saying a brief and proper farewell.

THE SEED MEN MENACE JASON.

In actuality, she was once more engaged in saving the young hero's posterior. This time there was no traffic in magic embrocations. Medea merely gave Jason a tip in basic psychology. Jason, who it was quite clear by now lacked the heroic wherewithal to make the grade on his own, at least had the sense to recognize good advice. Employing the simple device suggested by Medea, he brought the harvest in on deadline with a minimum of personal effort. He simply threw something at one of the men. The man, in turn, thought his neighbor had done it. And in short order all the seed men had turned on one another with their swords until not one was left standing.

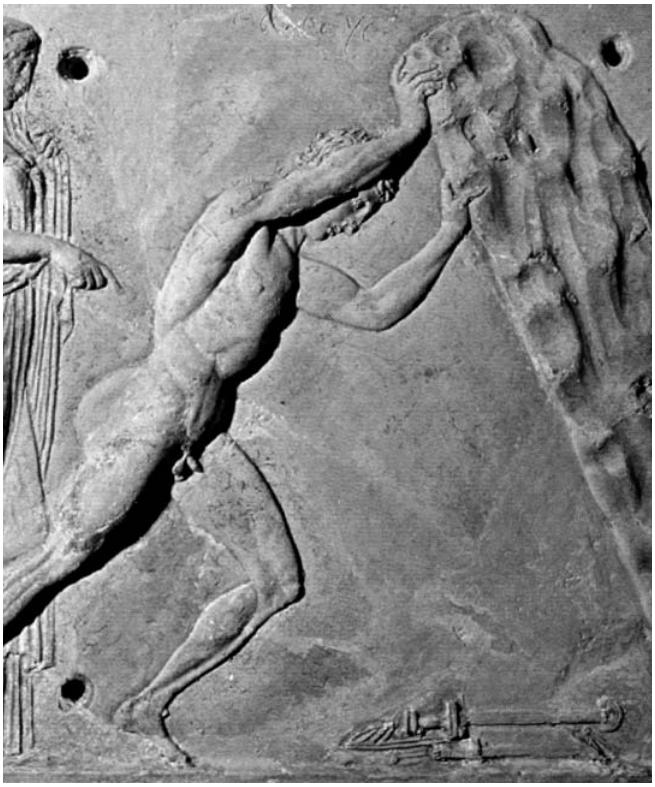
Aeëtes had no choice but to make as though he'd give the Fleece to Jason, but he still had no intention of doing so. He now committed the tactical error of divulging this fact to his daughter. And Medea, still entranced by the Goddess of Love, confided in turn in Jason. Furthermore, she offered to lead him under cover of darkness to the temple grove where the Fleece was displayed, nailed to a tree and guarded by a dragon.

And so at midnight they crept into the sacred precinct of Ares, god of war. Jason, ever the hothead, whipped out his sword, but Medea wisely restrained his impetuosity. Instead, she used more subtle means to subvert the monster's vigilance. Together they made off with the Fleece and escaped to the Argo. Setting sail at once, they eluded pursuit.

Thus Jason succeeded in his heroic challenge. And once returned to Greece, he abandoned Medea for another princess. For though Jason had sworn to love and honor Medea for the service she had done him, he proved as fickle in this regard as he'd been unfit for single-handed questing.

The Hero Theseus

It was by lifting a boulder that Theseus, grandson of the king of Troezen, first proved himself a hero. Theseus was sixteen at the time. He had been raised by his grandfather and his mother, Princess Aethra. One day the princess called Theseus to her side. It was time, she said, that he learned of his father, who was ruler of a mighty kingdom. This was news to Theseus, who had been under the impression that his father was one of the gods.



THESEUS LIFTING THE BOULDER WHILE HIS MOTHER AETHRA LOOKS ON. ROMAN RELIEF, FIRST CENTURY AD.

Photo: Michael Holford

"Before I divulge his identity," said the princess, "you must meet the challenge your father has set you."

Years ago, the king had hefted a mighty stone. Underneath he had placed something for his son to find—if he could lift the weight. Aethra guided Theseus to a forest clearing, in the midst of which was a boulder. Theseus proceeded to lift the stone easily, or so the myth-tellers generally assume. But like most myths, this one is vague about the details. According to one theory, Theseus would have had trouble with a task involving brute strength.

This theory was advanced by Mary Renault in her novel *The King Must Die*. It is

based on the tradition that Theseus invented "scientific" wrestling. This is the discipline by which even a lightweight can beat a stronger adversary by fancy footwork, trick holds and using the opponent's momentum to advantage. Theseus would have had little cause to invent such tactics if he'd been capable of beating his adversaries by sheer physical strength. Therefore one may deduce that the hero was a lightweight. So when it came to lifting boulders, Theseus was at a disadvantage. Resourcefulness, another heroic trait, must have come to his aid. He would have looked for some mechanical means to multiply his physical strength.

Beneath the stone Theseus found certain tokens left by his father. His name, Aethra now revealed, was King Aegeus of Athens. Prompted by a sense of heroic destiny, Theseus set out forthwith to meet this parent he had never known. He determined to journey to Athens by land, although his mother argued for the safer route by sea. And in fact the landward route proved to be infested by an unusual number of villains, thugs and thieves. Theseus quickly adopted the credo of doing unto these bad guys what they were in the habit of doing to others.

Setting out from Troezen, his birthplace, the first community of any size through which he passed was Epidaurus. Here he was waylaid by the ruffian Periphetes. Periphetes was nicknamed Corynetes or "Club-Man", after his weapon of choice, a stout length of wood wrapped in bronze to magnify its impact upon the skulls of his victims. Theseus merely snatched this implement from Periphetes and did him in with it. Some say that this incident was manufactured to account for depictions of Theseus carrying a club like his cousin Hercules, one of a number of instances on Theseus's part of heroic imitation.

The next malefactor who received a dose of his own medicine was a fellow named Sinis, who used to ask passers-by to help

THE ANCIENT THEATER AT EPIDAURUS.

Photo: Dick Cretcher

him bend two pine trees to the ground. Why the wayfarers should have wanted to help in this activity is not disclosed. Presumably Sinis was persuasive. Once he had bent the trees, he tied his helper's wrists—one to each tree. Then he took a break. When the strain became too much, the victim had to let go, which caused the trees to snap upright and scatter portions of anatomy in all directions. Theseus turned the tables on Sinis by tying his wrists to a couple of bent pines, then letting nature and fatigue take their course.

Then, not far from Athens, Theseus encountered Sciron. This famous brigand operated along the tall cliffs which to this day are named after him. He had a special tub in which he made each passing stranger wash his feet. While they were engaged in this sanitary activity, Sciron kicked them over a cliff into the ocean below, where they were devoured by a man-eating turtle. Theseus turned the tables on Sciron, just as he had turned them on Pine-Bender.

Perhaps the most interesting of Theseus's challenges on the road to adventure came in the form of an evildoer called Procrustes, whose name means "he who stretches." This Procrustes kept a house by the side of the road where he offered hospitality to passing strangers. They were invited in for a pleasant meal and a night's rest in his very special bed. If the guest asked what was so special about it, Procrustes replied, "Why, it has the amaz-

ing property that its length exactly matches whomsoever lies upon it."

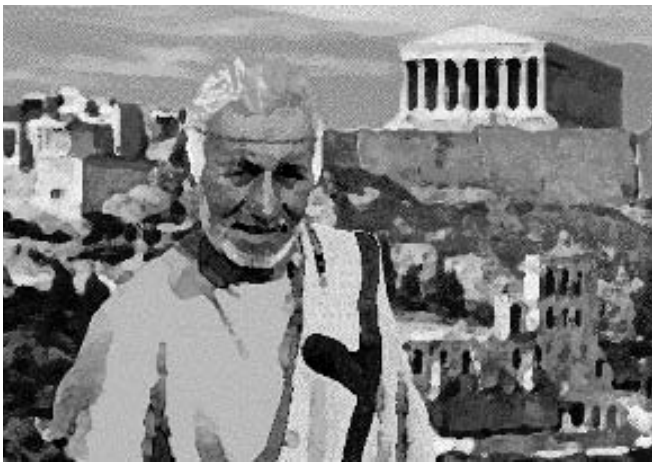
What Procrustes didn't volunteer was the method by which this "one-size-fits-all" was achieved, namely as soon as the guest lay down Procrustes went to work upon him, stretching him on the rack if he was too short for the bed and chopping off his legs if he was too long. Theseus lived up to his do-unto-others credo, fatally adjusting Procrustes to fit his own bed.

When at last Theseus arrived in Athens to meet his father King Aegeus for the first time, the encounter was far from heartwarming. Theseus did not reveal his identity at first but was hailed as a hero by the Athenians, for he had rid the highway of its terrors. In honor of his exploits, he was invited to the palace for a banquet. Serving as hostess was his father's new wife, Medea.

This was the same Medea who had helped Jason harvest a crop of armed warriors and steal the Golden Fleece out from under the nose of the dragon that guarded it. Jason had eventually abandoned Medea, and she had grown understandably bitter. Now she sized up Theseus and decided that he was a threat to her own son's prospects of ruling Athens after King Aegeus. In fact, Medea's magic disclosed the identity of Theseus. Years before, she had aided Aegeus, who was desperate for an heir. It was Medea's power that ensured the birth of Theseus to Princess Aethra of Troezen. Though he left instructions with Aethra should a child be born, Aegeus had either forgotten the incident or despaired of a birth.

Now Medea played on the king's insecurity. Surely the stranger at the banquet was too popular for the good of the throne. With the people behind him, he might well seize it for himself. Medea persuaded King Aegeus to serve Theseus poisoned wine. And the hero, unawares, would have drunk it had he not paused first to carve his dinner. This, at any rate, is the prosaic version of the myth. Romantics claim that Theseus drew his sword not to mince his boar's meat but because he had chosen the dramatic moment to reveal his identity.

In any case, Aegeus recognized the pattern on the sword's hilt. This was his own weapon, which he had left under a rock for his son to discover. Aegeus dashed the poisoned cup to the ground. Medea, meanwhile, stormed out and made her escape in a chariot pulled by dragons.



KING AEGEUS OF ATHENS.

Theseus was now the recognized heir to the kingdom of Athens. Thus he was on hand when King Minos of Crete arrived to collect his periodic tribute of young men and maidens to be sacrificed to the Minotaur. Because his son had died while in the safekeeping of the Athenians, Minos exerted the power of the Cretan navy to enforce this onerous demand.

The Minotaur was a monster, half-man, half-bull, that lived in the center of a maze called the Labyrinth. It had been born to Minos's wife Pasiphaë as a punishment from the gods. Minos had been challenged to prove that he was of divine parentage, so he called on the sea god Poseidon to send him a sign. The god obliged, and a beautiful white bull emerged from the sea. Minos liked it so much that he neglected to sacrifice it to the gods, as he should have done. As a punishment, Poseidon caused the king's wife to fall in love with the bull. She had the master craftsman

Daedalus build her a hollow cow in which to approach the beast. As a result, the Minotaur was born. The monster is generally depicted as having the head of a bull and the body of a man. But in the Middle Ages, artists portrayed a man's head and torso on a bull's body.

Some say that Theseus expressed his solidarity with his fellow citizens of Athens by volunteering to be one of the victims. Others maintain that Minos noticed the handsome young prince and chose him to be sacrificed. In any case, Theseus became one of the fated fourteen who embarked with the Cretan fleet.

The sea upon which they sailed was the domain of Poseidon, who together with his brothers Zeus and Hades were the three most powerful gods of the Greek pantheon. Between them they divided creation, Zeus taking Mount Olympus and the sky, Hades the Underworld and Poseidon the sea. But there were other deities of the watery depths, notably the "old man of the sea", the god Nereus, with his fifty daughters, the Nereids. When Theseus was en route to Crete, he encountered one of these divinities.

As the tribute ship drew near to harbor, King Minos made rude advances to one of the Athenian maidens and Theseus sprang to her defense, claiming this was his duty as a son of Poseidon. (Theseus, of course, also claimed to be the son of King Aegeus, but a true hero could be inconsistent in such matters.) Minos suggested that if Theseus's divine parentage were anything but a figment of his imagination, the gods of the sea would sponsor him. So Minos threw his signet ring overboard and challenged Theseus to dive in and find it.

This Theseus did, being abetted indeed by the deities of the depths. Not only did he retrieve the ring from the underwater palace into which it had fallen, but he was given a jewelled crown by one of the Nereids, either Thetis or Amphitrite.

It was not long after he arrived in Crete that the hero encountered Princess Ariadne, daughter of King Minos. She fell in love with him at first sight. It was Ariadne who gave Theseus a clew which she had obtained from Daedalus. In some versions of the myth it was an ordinary clew, a simple ball of thread. It was to prove invaluable in his quest to survive the terrors of the Labyrinth.

The maze had been so cleverly and intricately contrived by the master builder Daedalus that once thrown inside, a victim could never find the way out again. Sooner or later, he or she would round a corner and come face to face with the all-devouring Minotaur. This was the fate which awaited Theseus.

It is clear from the myth that the Labyrinth was a maze from which none could escape because it was so diabolically meandering. Hence the Minotaur was not just its monster but its prisoner. But how exactly this worked as a practical matter with regard to the victims is less clear. Some versions of the myth have it that they were "enclosed" in the Labyrinth, as if it were a box.

But surely if the procedure were simply to push the victims in and then slam the door behind them, they would have cowered by the entrance rather than proceed into the terrors of the maze. Even if the guards threatened them with swords, it seems likely that some would have preferred the known death to being devoured alive by a monster. Nor could the guards have escorted the victims deep into the maze without getting lost themselves, or risking a run-in with the Minotaur.

Maybe Daedalus built a roof over his invention, so that the victims could be dropped through a trap door into the very center. But perhaps on the whole it's better not to inquire too closely into the mechanics of the mythological.

When Theseus first entered the maze he tied off one end of the ball of thread which Ariadne had given him, and he played out the thread as he advanced deeper and deeper into the labyrinthine passages. Many artists have

depicted Theseus killing the Minotaur with his sword or club, but it is hard to see how he could have concealed such bulky weapons in his clothing. More probable are the versions of the tale which have him coming upon the Minotaur as it slept and then, in properly heroic fashion, beating it to death with his bare fists. Then he followed the thread back to the entrance. Otherwise he would have died of starvation before making his escape.

Photo: Jean Mazenod/Editions Citadelles

Theseus, carrying off the Amazon Antiope. Detail of a statue from the temple of Apollo in Eretria.

Theseus now eloped with Ariadne, pausing only long enough to put holes in the bottom of her father's ships so that he could not pursue. But Theseus soon abandoned the princess, either because he was bewitched by a god or because he had fallen in love with her sister Phaedra. Some say that he left Ariadne on the island of Naxos, but others maintain that such was his haste that he left her on the small island of Dia, within sight of the harbor from which they had sailed. The deserted and pining Ariadne has been a favorite theme of artists down through the ages.

As the ship bearing Theseus and his liberated fellow Athenians approached the promontory on which King Aegeus watched daily for his return, Theseus forgot the signal which he had prearranged with his father. The vessel's sails were to be black only if the expedition concluded as on all previous occasions, with the death of the hostages. In the exultation of triumph, or in anguish over the loss of Ariadne, Theseus neglected to hoist a sail of a different hue, and King Aegeus threw himself from the heights in despair.

Theseus was now both king and bona fide hero, but this did not put an end to his adventuring. On one occasion he visited the Amazons, mythological warrior women who lived on the shores of the Black Sea. The Amazons were renowned horseback riders and especially skilled with the bow. They lived apart from men and only met with them on occasion to produce children for their tribe.

Some say that Theseus had encountered the Amazons before, on another post-Minotaur adventure in the company of Hercules. Hercules had been challenged to bring back the belt of the Amazon queen. The queen, for all her reputation of man-hating, had willingly given it to him. But the goddess Hera, who despised Hercules, stirred up trouble. A great battle ensued in which many Amazons were killed.

Now Theseus visited the Amazons on his own. Their leader, fearless and hospitable, came aboard his ship with a gift. Theseus immediately put to sea and kidnapped her. Unfortunately, the dubious nature of this achievement was matched if not exceeded in another of the hero's quests.

It was the custom in early Greek historical times for the younger sons of noble houses to embark, in the fine sailing months of autumn, upon the honorable occupation of piracy. When Theseus received word that one such pirate and his crew were making off with the royal Athenian herds at Marathon, he raced to the seaside plain. He grabbed the miscreant by the scruff and spun him around to give him what for. But the moment king and pirate laid eyes upon one another, their enmity was forgotten.

"You've caught me fair and square," said Peirithous, for this was the pirate's name, and he was of the royal house of the Thessalian Lapiths. "Name your punishment and it shall

be done," said he, "for I like the looks of you."

The admiration being mutual, Theseus named as penance an oath of perpetual friendship, and the two clasped hands upon it. And so, in the fullness of time, when Theseus decided to carry off young Helen of Sparta, Peirithous agreed to lend a hand. This was the same Helen whose face would "launch a thousand ships" when, as Helen of Troy, the lover and captive of the Trojan Paris, she caused the allies of her husband Menelaus to wage the Trojan War to bring her home.

At the time of Theseus's contemplated abduction, however, she was a mere lass of thirteen. And Theseus, having succeeded in spiriting her off with Peirithous's assistance, left her with his mother for safekeeping while he went about his business and she grew of marriageable age. But before this had come to pass she was rescued by her brothers, the hero twins, Castor and Pollux, whose conjoined starry constellation still brightens the night sky between fellow heroes Orion and Perseus.

One day not long after this escapade, Peirithous drew Theseus aside and spoke to him earnestly. "Remember when I agreed to help you with Helen?" he inquired, "and you pledged to help me in turn in any little outing of a similar nature?"

Theseus nodded and muttered yes.

"Good," responded Peirithous. "Spoken like a true pal. Well, I've picked my little exploit. I've decided to make off with Persephone, wife of Hades, King of the Dead."

Theseus was speechless at the very idea of this sacrilege, but a pledge is a pledge. And so the two set off for the Underworld via one of the convenient caverns leading thereto. And at length they fetched up before the throne of Hades. Lacking any false modesty, Peirithous boldly stated his business, adding that he was sure the god would concede that Persephone would be happier with himself.

Hades feigned consent. "Very well," he said. "If you love her that much and you're sure the feeling's mutual, you may have Persephone. But first, join me in a cordial. Please, take a seat."

He gestured at a bench nearby, and the two heroes, little thinking it was bewitched, seated themselves upon it. And here they stuck like glue. Meanwhile, Hades loosed a flock of torments upon them in the form of serpents and Furies and the fangs of the hellhound Cerberus, not to mention the infamous water of Tartarus that recedes as parched lips draw near.

And here the two heroes would be stuck today, were it not that Hercules happened to be passing by in furtherance of one of his Labors. Seeing his cousin Theseus's plight he freed him with one heroic yank, leaving only a small portion of his hindparts adhering to the bench. But Hercules couldn't or wouldn't free Peirithous. And so Theseus's pal pays for eternity the price of his heroic audacity.

The Hero Bellerophon

The monster called the Chimaera was so fantastic that it has entered our language in the adjective chimerical, describing the improbable product of a wild imagination. Some say the Chimaera had a lion's front, a goat's middle and a snake's tail, with but a single head pertaining to the lion portion. But others submit that the monster had three separate heads—lion, goat and snake—with (or some say without) the accompanying body parts pertinent to each. One thing is certain, the Chimaera was one mixed up monster. Which is not to say that it was lacking in ferociousness or in any way unsuitable as a proper hero's adversary. The proper hero in question was named Bellerophon.

Bellerophon was a citizen of Corinth who was exiled owing to a murder which he had committed. In those days it was possible to be purified of the guilt of such a crime, and Bellerophon was in due course absolved by King Proetus of neighboring

Photo: Michael Holford

Bellerophon and the Chimaera. Greek, Fifth Century BC, British museum.

Tiryns. The king's wife, generally identified as Stheneboea, made a pass at the young hero, and when he repulsed her advances she told her husband that Bellerophon had made a pass at *her*.

King Proetus cloaked his indignation, not wishing to violate the sacred obligations of hospitality by doing harm to his guest. But he contrived his revenge by asking Bellerophon to deliver a letter on his behalf to King Iobates of Lycia, his father-in-law. This is somewhat surprising in that writing hadn't been invented yet, except perhaps a rudimentary form used for inventory-keeping on the island of Crete and certain parts of the mainland. No wonder Bellerophon couldn't make out the meaning of the message he was to deliver. Either that or the letter was sealed—although for that matter "letters" hadn't been invented yet either.

What the message said was: "Dear Iobates, please do me a favor and kill the person who hands you this." To do so proved impossible, however, as Iobates was bound by the same strictures of hospitality as King Proetus. So instead he feasted Bellerophon for a goodly number of days and nights, until at length he announced that he had a favor to ask of him. Assuming that this had something to do with a return letter to Proetus, Bellerophon may well have been giving thought to establishing the first postal service, when Iobates surprised him with the unexpected nature of his request. Would Bellerophon be so kind as to rid the kingdom of the Chimaera?

Not wishing to sugarcoat the challenge, the king went on to describe the Chimaera as a fire-breathing monster directly related to Hercules' nemesis the many-headed Hydra, and Cerberus, watchdog of Hades. The king was hoping to make good on his son-in-law Proetus's request to do away with Bellerophon, and he had hit upon the Chimaera as the ideal agent in expediting his young guest's demise. And while one might think that he would have made little of the Chimaera's dangers in order to instill a false sense of security, Iobates had sized up Bellerophon and deduced that he was a sucker for a challenge—the bigger the better. And in fact Bellerophon was pleased at the opportunity to elevate himself from mere postal-delivery person to authentic hero. He immediately began to plan his campaign of attack.

Word was that the Chimaera was virtually impregnable to any ground assault. Others had waded in on foot with spear or sword—to their eternal regret. There was even a rumor of a mounted Thessalian who had come up short in the encounter, his horse having been blasted out from under him by the Chimaera's fiery breath. With a keen sense of logistics, Bellerophon narrowed down his viable options to an attack either by air or sea. The latter course being out by virtue of the inland nature of the Chimaera's lair, he settled on the aerial option and immediately set out to procure himself a winged steed.

When Bellerophon was still a boy growing up in Corinth, he had yearned to ride the magic horse Pegasus, immortal offspring of the god Poseidon and the Gorgon Medusa. Pegasus was born when the hero Perseus cut off Medusa's head. Like everyone else, Bellerophon had been unable to so much as approach Pegasus. So he sought the advice of the seer Polyeidus.

Polyeidus suggested that Bellerophon

spend the night in Athena's temple. In a dream, the goddess came to him and gave him a golden bridle. And in the morning Bellerophon found Pegasus drinking at the spring of Peirene and slipped the bridle over his head, rendering him tame and rideable. Thus once more, in manhood, Bellerophon sought out the Corinthian watering hole and his trusty mount, and as he did so he gave thought to the essential issue of armament.

Clearly not just any sword or spear would do in fighting the Chimaera. For starters, a lance would be indispensable—the sort of spear best suited to fighting on horseback. And even a proper lance was no guarantee of victory over so substantial a foe.

Again the gods came to Bellerophon's aid, suggesting that a lump of something indigestible affixed to the end of the spear would have a decidedly deadly effect. Firstly, when thrust into the monster's maw, it would cause the Chimaera to gag. And secondly, when melted by the beast's fiery breath, it would trickle down into its innards and cause a fatal case of heartburn.

So Bellerophon trekked all the way from Lycia to Corinth, located the fountain of Peirene and found Pegasus sipping therefrom. Mounting up, the hero made a much speedier trip back to Lycia, swooped down on the Chimaera's lair and rammed home the secret weapon. And with a great, gasping groan of rage, the Chimaera gave up the ghost.

Photo: Dick Cretcher

THE FOUNTAIN OF PEIRENE. CORINTH.

Corinth: Ancient Crossroads

The ancient city of Corinth was a crossroads of the Greek world. There at the foot of the mountainous citadel, the Acrocorinth, one might expect to find merchants and mercenaries, princes and pirates, heroes and little old ladies selling decoctions of supposedly magic elixir. Fabled of old for its wealth, Corinth was ultimately destroyed by the Romans and rebuilt as a Roman colony. Many of its most impressive remains are from the Roman period. It was the Romans who adorned the Fountain of Peirene with arches, though the fountain itself had been admired long before the Romans came. It was said that the underground reservoir was fed by the tears of the inconsolable Peirene, who had been turned into a spring when she pined for her son, accidentally slain by the goddess Artemis.

The Hero Perseus

King Acrisius of Argos was warned by an oracle that he would be killed in time by a son born to his daughter Danaë. So he promptly locked Danaë up in a tower and threw away the key. But the god Zeus got in, disguised as a shower of gold, with the result that Perseus was born. So Acrisius straightaway stuck daughter and infant into a brazen chest and pushed it out to sea. Perhaps he expected it to sink like a stone, but instead it floated quite nicely, fetching up on a beach on the island of Seriphos. Here a fisherman named Dictys came upon the unusual bit of flotsam and adopted a protective attitude toward its contents. Thus Perseus had the advantage of a pure and simple role model as he grew to young manhood. Then one day Dictys's brother, who happened to be king in those parts, took a fancy to Danaë and pressed his attentions upon her.

"You leave my mother alone," insisted Perseus, clenching a not-insubstantial fist. And the king, Polydectes by name, had no choice but to desist. Or, rather, he grew subtle in the means of achieving his desires.

"Okay, okay, don't get yourself into an uproar," he said to Perseus, though not perhaps in those exact words. He put it out that, instead, he planned to seek the hand of another maiden, one Hippodameia.

"And I expect every one of my loyal subjects to contribute a gift to the bride price," he said, looking meaningfully at Perseus. "What have you to offer?"

When Perseus did not answer right away, Polydectes went on: "A team of horses? A chariot of intricate devising? Or a coffer of gems perhaps?"

Perseus fidgeted uncomfortably. "If it meant you'd leave my mother alone, I'd gladly give you anything I owned—which unfortunately is precious little. Horses, chariot, gems, you name it—if I had 'em, they'd be yours. The sweat of my brow, the gain of my strong right arm, whatever. I'd go out and run the marathon if they were holding the Olympics this year. I'd scour the seas for treasure, I'd quest to the ends of the earth. Why, I'd even bring back the head of Medusa herself if I had it in my power…"

Pausing for a breath against the pitch to which he'd worked himself up, Perseus was shocked to hear the silence snapped by a single "Done!"

"Come again?" he queried.

"You said you'd bring me Medusa's head," Polydectes replied. "Well, I say fine—go do it."

THE GODDESS ATHENA WITH HER SHIELD.

And so it was that Perseus set out one bright October morn in quest of the snake-infested, lolling-tongued, boar's-tusked noggin of a Gorgon whose very glance had the power to turn the person glanced upon to stone.

Clearly, then, Perseus had his work cut out for him. Fortunately he had an ally in Athena. The goddess of crafts and war had her own reasons for wishing to see the Gorgon vanquished, so she was eager to advise Perseus. Why, exactly, Athena had it in for Medusa is not entirely clear. The likeliest explanation is that the Gorgon, while still a beautiful young maiden, had profaned one of Athena's temples. For this sacrilege Athena turned her into a monster, but apparently this wasn't punish-

ment enough. Now Athena wanted Medusa's head to decorate her own shield, to magnify its power by the Gorgon's terrible gaze. Athena told Perseus where he could find the special equipment needed for his task.

"Seek ye the nymphs who guard the helmet of invisibility," she counseled the young hero.

And where, Perseus inquired, might he find these nymphs?

"Ask the Gray Sisters, the Graeae, born hags with but an eye between them. They know—if they'll tell you."

And where were the Graeae?

"Ask him who holds the heavens on his back—Atlas, renegade Titan, who pays eternally the price of defying Zeus almighty."

Okay, okay, and where's this Atlas?

"Why, that's simple enough—at the very western edge of the world."

Before sending him off on this tangled path, Athena lent Perseus her mirrored shield and suggested how he make use of it. And while her directions were somewhat deficient as to particulars, Perseus did indeed track down Atlas, who grudgingly nodded in the direction of a nearby cave where, sure enough, he found the Graeae. Perseus had heard the version of the myth whereby these Sisters, though gray-haired from infancy and sadly lacking in the eyeball department, were as lovely as young swans. But he was disappointed to find himself taking part in the version that had them as ugly as ogres. Nor was their disposition any cause for delight.

Sure, they knew where the nymphs did dwell, but that was, in a manner of speaking, theirs to know and his to find out. With cranky cackles and venomous vim, they told him just what he could do with his quest. But the hero had a trick or two up his sleeve, and by seizing that which by virtue of its scarcity and indispensability they valued above all else, he made them tell him what he wanted to know about the location of the water nymphs.

At this point Perseus might have paused to consider the extent to which his quest was akin to computer adventure gaming. For starters, there was the essential business of bringing back—as in Jason "bringing back" the Golden Fleece to Colchis where, in the form of a flying ram, it had carted off a young maiden and her brother on the point of sacrifice. How remarkably similar to a gamer acquiring a particularly hard-sought icon for his or her inventory. Or so Perseus might have reflected had he been born in the era of compact discs and read-only memory. And then, in furtherance of his Medusa quest, there was the laundry list of other "inventory" that had to be acquired first, beginning with the shield with the mirrored surface and the helmet of invisibility.

Some versions of the myth have it that the water nymphs in question were pretty much garden variety. Properly referred to as naiads, they were minor deities of a far-less-than Olympian order, mildly powerful in their own limited way, but not even immortal, and confined in their scope of operation to a given body of water. For just as dryads are fairy creatures attached to trees, and Nereids are ocean-going, naiads are nymphs that live in ponds and pools.

Thus when the handsome youth Narcissus fell in love with his own reflection in the surface of a pool, he broke the heart of the nymph who dwelled therein, who was condemned only to repeat Narcissus's sighs and murmurs like an echo. In fact, Echo was her name. And thus when the handsome youth Hylas strayed while fetching water for his shipmates on the Argo, some nymphs at the water hole were so smitten that they yanked him beneath the surface to dwell with them forever—much to the despair of Hercules, whose squire he was.

One version of the Perseus myth holds that the naiads he sought were special indeed, having as their domain the dark and lifeless waters of the river Styx, in the deepest Underworld. They were also reputed to

have such bad personal habits that they could be smelled from a great distance. Such is perhaps understandable given the dubious cleansing powers of a river in Hell.

At length Perseus found the nymphs and got the gear. This consisted of the helmet of invisibility, winged sandals and a special pouch for carrying Medusa's head once he'd chopped it off. Medusa would retain the power of her gaze even in death, and it was vital to hide the head unless occasion called for whipping it out and using it on some enemy.

The god Hermes also helped out at this point, providing Perseus with a special cutting implement, a sword or sickle of adamant. Some add that it was Hermes, not the nymphs, who provided the winged sandals. Thus Perseus was equipped—one might even say overequipped—for his task. In fact, a careful examination of the hero's inventory leads to the suspicion that we are presented here with a case of mythological overkill.

A quick escape would be essential after slaying Medusa, since she had two equally monstrous sisters who would be sure to avenge her murder, and they had wings of gold or brass which would bear them in swift pursuit of the killer. So at least the winged sandals were a good idea. But if this supernatural appliance guaranteed the swiftest of escapes, why bother with a helmet of invisibility, which made it just about impossible for the Gorgons to find you even if you didn't deign to hurry away? Because it makes for a better myth, that's why.

And so Perseus sought out Medusa's lair, surrounded as it was by the petrified remains of previous visitors, and he found the Gorgon sleeping… Yes, even though he had the good old magic arsenal, Perseus was not so foolhardy as to wake Medusa. And even though her gaze could hardly be expected to turn anyone to stone while her eyes were closed, he used the device provided by Athena to avoid looking at Medusa directly. (This suggests that you could be turned to stone just by gazing at Medusa, though most versions of the myth have it that it was the power of *her* gaze that counted.)

Entering, then, somewhat unglamorously into the fray—if "fray" is the right word to describe a battle against a sleeping opponent—Perseus whacked Medusa's head off. At just that instant, the winged horse Pegasus, offspring of Medusa and the god Poseidon, was born from the bleeding neck. Then Perseus donned his special getaway gear and departed victoriously before Medusa's sisters could take their revenge. Though these sisters were immortal, Medusa clearly was not. She died when her head was severed, which required the special cutting implement given to Perseus by Hermes.

Even in death Medusa's gaze could turn things to stone, so Perseus quickly stored his trophy in the special sack provided by the water nymphs. Returning to Seriphos, he put it to good use on King Polydectes, who had gone back to pestering the hero's mother just as soon as Perseus was out of sight. Polydectes made the mistake of being sarcastic about Perseus's conquest of the Gorgon. And since he took this truly heroic accomplishment for granted, he himself was ever afterwards taken for granite.

The Hero Oedipus

Colorful encounters awaited the great heroes as they set out on the road, never knowing what strange adventure lay ahead. Sometimes these run-ins were with humans, sometimes not. The hero Oedipus was told to stand aside by a charioteer in a narrow pass. He refused, the chariot rushed him and Oedipus struck down the driver as he passed. The man died. Only long afterwards did Oedipus discover that the stranger was his own father.

Further along the same road, Oedipus came to another narrow place. There perched a beast with the head of a woman, the wings of a griffin and the body of a lion. This mon-

ster—the Sphinx—asked a riddle of all passers-by. Failure to answer correctly meant death. She put the riddle to Oedipus: "What walks on four legs in the morning, two legs at noon and three at close of day?"

"That's simple enough," replied the hero. "A human crawls on four legs as an infant, walks upright on two in the prime of life and hobbles with a cane in old age."

Hearing this, the Sphinx promptly ran off and killed herself. The grateful people of nearby Thebes made Oedipus their king. Like all great heroes, he never shirked an encounter.

The Hero Odysseus

The one-eyed, giant Cyclops who menaced and almost put an end to the hero Odysseus is one of the memorable characters of Greek mythology. Odysseus and his shipmates encountered the Cyclops on their ill-fated return from the Trojan War. This nine-year conflict pitted the Greeks against the city of Troy, on the western coast of what is now Turkey. The Greeks had finally triumphed, but many would not live to enjoy it.

Odysseus's shipmates were blown far off course, and after a number of perils they reached a small wooded island, where they beached the vessels and gave thought to provisions. Odysseus had noticed a larger island nearby, from which came the sound of bleating goats. This was encouraging to his growling stomach, and he detailed a scouting party and led it to the far shore. Here they found a huge goat pen outside a cave and, inside, all the cheeses and meat they could desire. They were lounging in drowsy contentment when the shepherd came home.

The sight of him brought the Greeks to fullest attention. He was as big as a barn, with a single glaring eye in the middle of his forehead. He was one of the Cyclopes, giant blacksmiths who had built Olympus for the gods. This particular Cyclops was named Polyphemus. He and his neighbors lived like hermits with their flocks. If the Greeks were shocked, Polyphemus was pleasantly surprised. For here before him at his own hearth was a treat that would nicely vary his diet.

Taking care to roll a boulder into the mouth of the cave—a stone so huge that even a full crew of heroes could not stir it—he promptly snatched up the nearest two of Odysseus's men, bashed out their brains on the floor and popped them into his mouth. Then with a belch he curled up in a corner and drifted happily to sleep. Odysseus naturally was beside himself with concern. What had he led his men into?

There was nothing for it, though, but to wait out the night in terror, for the boulder blocked the door. In the morning the Cyclops rolled the massive stone aside, called his goats together and let them out, some to pasture and others to the pen in the yard. Then he sealed the entrance again. That night he had more Greeks for dinner.

THE CHARIOTEER OF DELPHI (DETAIL). DELPHI MUSEUM.

Photo: Hannibal, Greece

Desperate, Odysseus conceived a plan. To begin with, he offered the Cyclops wine. This was especially potent wine, which he and his men had brought ashore in skins. The Greeks customarily mixed water with their wine to dilute its strength. But the Cyclops had never drunk wine before, diluted or not, and it went straight to his head. Before he conked out, he asked Odysseus his name.

"Nobody," replied the hero.

"Well, Mr. Nobody, I like you," said the Cyclops drowsily. "In fact, I like you so much that I'm going to do you a favor. I'll eat you last."

With these encouraging words he fell fast asleep. Odysseus jumped up and put his men to work. They put a sharp point on the end of a pole and hardened it in the fire. Then, with a mighty "heave-ho", they rammed it into the Cyclops' eye.

In agony Polyphemus groped about blindly for his tormentors, but the Greeks dodged him all night long. "Help, come quickly!" he shouted at one point, and his fellow Cyclopes came running.

"What's the matter?" they called in at the mouth of the cave.

"I'm blinded and in agony," roared Polyphemus.

"Whose fault is it?" they shouted back.

"Nobody's," said Polyphemus.

"Well in that case," responded the Cyclopes as they departed, "you've got a lot of nerve bothering us."

In the morning, as usual, Polyphemus called his flock together and rolled the boulder aside to let them out. He planted himself in the door to bar the Greeks' escape. Muttering at great length to his ram, he sought sympathy for his affliction.

"Whatever you do," he told the beast, "don't trust Greeks."

So saying, he stroked the animal's wooly back and sent him from the cave. Little did he know that Odysseus himself clung to the ram's belly. And, in a similar fashion, his shipmates had escaped beneath the rest of the flock. When Polyphemus realized the deception he rushed to the seaside, where Odysseus and his men were rowing hard for safety. The hero could not resist a taunt.

"Just to set the record straight, the name's Odysseus," he called across the water. "But you have Nobody to thank for your troubles—nobody but yourself, that is."

With a mighty curse Polyphemus threw a boulder which almost swamped the ship. But the rowers redoubled their efforts. They left the blinded Cyclops raging impotently on the shore.

And so it was that the next time Odysseus and his crew put in at a beautiful but slightly spooky island, the hero had second thoughts about who would go out and scout for provisions. Having himself led the shore party last time and almost been eaten by the Cyclops for his pains, this time Odysseus put someone else in command and sent him out with half the crew. The rest stayed in camp and alternately worried about the scouts and thanked their lucky stars that they hadn't been picked.

Their worries were justified. The explorers had come upon a snug little house in a clearing, where a beautiful woman invited them in for tea. They'd already observed that the yard was full of lions and wolves of a surprisingly docile nature, but they chose to overlook this portent that something might be amiss. All but one of the sailors accepted the invitation and went inside. Whereupon their hostess, who turned out to be an enchantress by the name of Circe, turned them into swine.

The one crew member who hadn't shared this fate reported back to Odysseus, who must have thought a grouchy thought or two about the responsibilities of captaincy before he set out to see what he could do for his men—or, rather, pigs. When he was approaching the house, he happened to run into the god Hermes. Or perhaps it was something more than happenstance. Those of the Olympians who weren't trying to make Odysseus's life miserable were bent on helping him, and they'd sent their herald with a timely bit of aid. This was in the form of a sprig of moly, a magical sort of plant which, Hermes assured Odysseus, would counteract the witch's spells.

Sure enough, Circe had no sooner said hello to her latest visitor and raised her magic

wand to turn him forthwith into a porker than Odysseus drew his sword as Hermes had instructed him to do. And holding the moly to his nose like smelling salts, he said:

"Drop that thing right now or your wand-waving days are over!" (Or words to that effect.)

Circe was so taken aback that she not only spared Odysseus her spells but restored all his men to human form. She and Odysseus became great friends. The hero stayed with her for many a day, and when at last he set out again Circe gave him essential advice about the perils ahead.

It was Circe who told Odysseus that he would have to make a side trip to Hades. Only the blind prophet Teiresias could tell him how to find his way home at last, and Teiresias happened to be dead. So Odysseus sailed west until he reached the stream of Ocean, the broad river that encircles the earth (or so the ancient Greeks conceived their geography). And here he found the frontier of Hades. At the confluence of the infernal rivers Styx and Acheron, Odysseus dug a pit and poured sacrificial blood into it. At which the ghosts of the dead thronged up, eager to drink the vital liquid and regain their living strength.

Odysseus held them all at bay until he had talked to Teiresias, and then he decided to speak to various other deceased celebrities. Among these was the great hero Achilles. Achilles had been the best fighter of the Greeks besieging Troy. He had slain the Trojan hero Hector in single combat and was only brought down himself by the connivance of the god Apollo. Now he lived in paramount honor among the heroic dead. Odysseus hailed him as first among mortals while living and now virtually on a par with the gods, albeit consigned to Hades.

"Enough, smooth-talking Odysseus!" Achilles interrupted. "I'd rather be a lowly farmhand—and a living man—than king of these hollow dead."

Then cheered somewhat by tidings of the prowess of his son, he went striding off across the fields of asphodel, a gray and ghostly flower. Such was the version of Hades sung of by the minstrel Homer. And though others sang of the fields of Elysium, where the likes of Achilles lived on in splendid company, in pleasant surroundings, in heroic pursuits of the hunt and banquet, Achilles' words haunt the memory. Though the humblest toil await, how sweeter indeed the dawn's pink light under an open sky than the strange paradise at the edge of the western world.

Now Odysseus faced an awesome series of challenges, the first of these in the form of the enchanting Sirens. There were two or three Sirens, who had the bodies of women with bird heads and bird feet, or bird bodies with women's heads and voices. Some say that they acquired this form when, as attendants to the goddess Demeter, they witnessed the abduction of her daughter Persephone by Hades, god of the dead.

A Siren.

Persephone was gathering flowers in a meadow one day when a huge crack in the earth opened up and Hades emerged in his chariot. He snatched up Persephone and descended to his realm again. Demeter, goddess of the harvest, was heartbroken, and while she wandered the length and breadth of the earth in search of her daughter, the crops withered and it became perpetual winter. At length Hades was persuaded to surrender

Persephone for one half of every year, the spring and summer seasons when flowers bloom and the earth bears fruit once more. The half year that Persephone spends in the Underworld as Hades' queen coincides with the barren season.

The Sirens, meanwhile, had been punished with bird legs for not thwarting the abduction, or they were given wings to extend the scope of Demeter's search for Persephone. In later years they settled on a rock in the west, off the coast of what is now called Italy. Here the sweetness of their singing, together with the strains of flute and lyre, lured sailors to their doom. Those who heard the haunting melody lost all thought of home and languished on the Sirens' rock until they died. Or they forgot their sailorly craft and shipwreck ensued.

When the Argonauts passed by on their return from Colchis with the Golden Fleece, Orpheus saved his crewmates from this fate by his own singing and plucking of the lyre. Some claim that he simply drowned out the Sirens. Others say that he sang more sweetly.

Forewarned by Circe of the Sirens' musical reputation, Odysseus also saved his ships when passing their lair. He plugged up the ears of his crew but, wishing to hear what all the fuss was about, he left his own unplugged. He took the precaution, though, of having himself tied to the mast. So he couldn't grab the tiller and make for the rocks when, true to their reputation, the Sirens lured him on.

Next his route took him past two obstacles that have become proverbial in the expression "between Scylla and Charybdis". Charybdis was a whirlpool in the narrow strait between Italy and Sicily. Many times a day this monster gulped down the larger part of the surrounding sea and then belched it up again. This constituted a serious impediment to navigation.

Odysseus had decided to risk it because the alternative was worse—the Wandering Rocks, which smashed together upon any ship that tried to shoot the gap between them. These weren't the same as the Clashing Rocks, which were braved by Jason and the Argonauts as they sailed to Colchis, land of the Golden Fleece. To compound the confusion, Jason and crew encountered the Clashing Rocks on their way to Colchis and the Wandering Rocks on their return. The Nereids, daughters of the Old Man of the Sea, guided them through safely on the latter occasion.

Odysseus had been warned about the whirlpool by Circe, and he told his men to steer clear, keeping up against the base of the cliff opposite. What he didn't tell the men was that the cliff harbored the dreaded Scylla. Scylla had started out as a beautiful maiden but had ended up a monster with six heads and an equal number of slavering maws.

Odysseus had been instructed to put up no resistance but felt honor-bound to don his armor and brandish his sword—for all the good it did him. Scylla promptly snatched up and gobbled six sailors simultaneously while their captain looked on in an agony of frustration. There was nothing for it but to row harder—to have changed course would have meant the whirlpool.

And so before you grab some oars and go boating westerly, beware if your course should take you 'twixt the devil and the deep blue sea.

Heracles

Heracles is the Greek name of the greatest of heroes. The Romans knew him as Hercules, and so he is best known today. Like most authentic heroes, he had a god as one of his parents, being the son of Zeus and a mortal woman named Alcmene. Zeus's wife Hera was jealous of Heracles, and when he was still an infant she sent two snakes to kill him in his cradle. Heracles was found prattling delighted babytalk, a strangled serpent in each hand.

When he had come of age and already

proved himself an unerring marksman with bow and arrow, a champion wrestler and the possessor of superhuman strength, Heracles was driven mad by the goddess Hera. In a frenzy, he killed his own children. To atone for this crime, he was sentenced to perform a series of tasks, or "Labors", for his cousin Eurystheus, the king of Mycenae.

As his first Labor, Heracles killed the Nemean Lion. This was no easy feat, for the lion's skin was impenetrable by spears or arrows. Heracles blocked off the entrance to the lion's cave and throttled it to death with his bare hands. Ever afterwards he wore the lion's skin as a cloak and its gaping jaws as a helmet.

King Eurystheus was so afraid of his heroic cousin that he hid in a storage jar. From the safety of this hiding place he issued the order for another Labor. Heracles was to seek out and destroy the monstrous and many-headed Hydra.

The mythmakers agree that the Hydra lived in the swamps of Lerna, but they seem to have had trouble counting the monster's heads. Some said that the Hydra had eight or nine. Others counted between fifty and a hundred. And still others claimed as many as ten thousand. All agreed, however, that as soon as one head was beaten down or chopped off, two more grew in its place. Only one of the heads was immortal, but cutting it off was the challenge. To make matters worse, the Hydra's very breath was lethal. Even smelling its footprints was enough to bring death to an ordinary mortal. Fortunately, Heracles was no ordinary mortal.

The great hero sought out the monster in its lair and brought it out into the open with flaming arrows. Then he made sure to hold his breath while grappling with the beast. Heracles had the strength of ten, but the fight went in the Hydra's favor. The mon-

Snakes Are Our Friends

Snakes figure prominently in Greek mythology. Hercules proved himself a hero even as an infant, when he strangled two serpents which attacked him in his crib. Melampus rescued and cared for young snakes whose mother had died. He awoke one night to find them licking at his ears. As a consequence, he gained the power to understand the language of animals and insects.

ster twined its many heads around the hero and tried to trip him up. It called on an ally, a huge crab which also lived in the swamp. The crab bit Heracles in the heel and further impeded his attack. Heracles was on the verge of failure when he remembered his nephew.

Heracles had a twin brother named Iphicles. Iphicles took part in a number of heroic exploits but generally remained in the shadow of his illustrious twin. Heracles employed Iphicles' son, Iolaus, as his charioteer. Iolaus had driven Heracles to the swamps of Lerna, and he looked on in anxiety as his uncle became entangled in the Hydra's snaky heads. Finally, Iolaus could no longer bear to stand aside. In response to his uncle's shouts, he grabbed a burning torch and dashed to the fray.

Now, as soon as Heracles cut off one of the Hydra's heads, Iolaus was there to sear the wounded neck with flame. This kept further heads from sprouting. In this fashion, Heracles cut off the heads one by one, with Iolaus cauterizing the wounds. Finally Heracles lopped off the immortal head and buried it deep beneath a rock.

This was not to be the hero's last experience of swamp warfare. A future Labor would pit him against the Stymphalian Birds, man-killers who inhabited a marsh near Stymphalus in Arcadia. Heracles could not approach the birds to fight them—the ground was too swampy to bear his weight and too mucky to wade through. Finally Heracles resorted to some castanets given to him by the goddess Athena. By making a racket with these, he caused the birds to take wing. And once they were in the air, he brought them down by the dozens with his arrows.

In the course of his Labors and afterwards, Heracles accomplished some amazing feats. He once forced the god Poseidon to give way in battle. He wounded Ares, god of war, in another encounter. And he wrestled the great god Zeus himself to a draw. The hero could move mountains that hindered the route of his cattle herd. He could and did toss boulders about like pebbles. He even relieved the Titan Atlas of the burden of holding up the heavens. This came about when Eurystheus challenged him to retrieve the golden apples of the Hesperides.

The Hesperides, or Daughters of Evening, were nymphs assigned by the goddess Hera to guard certain apples which she had received as a wedding present. These were kept in a grove surrounded by a high wall and guarded by a dragon named Ladon, whose many heads spoke simultaneously in a babel of tongues. The grove was located in some far western land in the mountains named for Atlas.

Atlas was a Titan, which is to say a member of the first generation of gods, born of Earth. One of his brothers was Cronus, father of Zeus. Atlas made the mistake of siding with Cronus in a war against Zeus. In punishment, he was compelled to support the weight of the heavens by means of a pillar on his shoulders.

Heracles had been told that he would never get the apples without the aid of Atlas. The Titan was only too happy to oblige, since it meant being relieved of his burden. He told the hero to hold the pillar while he went into the garden of the Hesperides to retrieve the fruit. But first, Heracles would have to do something about the noisily vigilent dragon, Ladon.

This was swiftly accomplished by means of an arrow over the garden wall. Then Heracles took the pillar while Atlas went to get the apples. He was successful and returned quickly enough, but in the meantime he had realized how pleasant it was not to have to strain for eternity keeping heaven and earth apart. So he told Heracles that he'd have to fill in for him for an indeterminate length of time. And the hero feigned agreement to this proposal. But he said that he needed a cushion for his shoulder, and he wondered if Atlas would mind taking back the pillar just long enough for him to fetch one. The Titan graciously obliged, and Heracles strolled off, omitting to return.

As his final Labor, Heracles was instructed to bring the hellhound Cerberus up from the infernal kingdom of Hades. Hades was god of the dead. His realm, to which all mortals eventually traveled, lay beneath the earth and was called the Underworld, or Hades, after its ruler. The first barrier to the deads' journey beyond the grave was the most famous river of Hades, the Styx. Here the newly dead congregated as insubstantial shades, mere wraiths of their former selves, awaiting passage in the ferryboat of Charon the Boatman.

CHARON THE BOATMAN, THE RIVER STYX AND CERBERUS, THE HOUND OF HELL, WAITING AT THE PORTALS OF HADES.

The afterlife, as conceived by the early Greeks, was a grim and gloomy proposition. Although there was no religious dogma on the subject, most imagined that some part of a being lived on after death. What survived, however, was very insubstantial, a ghostly shadow—or shade—of the living being.

The surviving families did their best to provide for these wraiths, sending them off to the Underworld with a bribe for Charon the Boatman, to induce him to ferry them across the Styx to the kingdom of the dead. Here they would live on forever in soulless company—unless, that is, they had been guilty of some egregious sin, in which case they might be punished for eternity by the ruler of the Underworld. The only worse fate, perhaps, might be to lack the toll for Charon and be condemned to wander in lonely desolation on the near bank of the river Styx until the end of time.

The concept of the afterlife was vague and often contradictory. The blind poet Homer, who sang of the Heroic Age, said that the dead passed on to a gray and gloomy realm below the earth, ruled over by Hades. But Homer also spoke of the Islands of the Blessed, located somewhere at the far western edge of the world. Here the greatest heroes went when they died, to live on in comfort and pleasure. In time these two ideas were put together, so that entrance to the Underworld was situated in the west, near where the flat earth dropped off into nothingness. Later still, people began to speak of other entrances to the world of the dead below.

There were two ways to get to the Underworld. The first and simplest was to die. The other way was only open to gods or heroes, who could proceed with caution to Hades' realm via certain natural chasms and caves. The most popular of these seems have been Taenarum in Laconia. This was the portal chosen by Theseus and his companion Peirithous on their ill-fated venture to abduct Hades' queen Persephone. And some say that it was via Taenarum that Orpheus pursued his wife Eurydice when, bitten by a snake, she shared the common fate in journeying to the afterlife below. But others maintain that Orpheus's entrance was Aornum in Thesprotis.

Before becoming a fully fledged member of the godly council on Mount Olympus, the wine-god Dionysus brought his mother up from Hades. She was the heroine Semele, who had been consumed by lightning when she asked Zeus to reveal to her his true nature as storm god. To retrieve her from the Underworld, Dionysus went to Lerna and dove into the Alcyonian Lake, which has no bottom.

In being challenged to bring back Cerberus to the land of the living, Heracles was faced with one of his most difficult Labors. Descending to Hades via Laconian Taenarum, the first problem he encountered was a glowering Charon the Boatman. Charon wasn't

about to ferry anyone across in his rickety craft unless they met two conditions. Firstly, they had to pay a fare or bribe. And secondly, they had to be dead. Heracles met neither condition, a circumstance which aggravated Charon's natural grouchiness and caused him to glower more fiercely than usual.

But Heracles simply glowered in return, and such is the perseverance of a proper hero—at least one of Herculean magnitude—that once having set about a task, said hero will not fail to achieve and excel. The task in this instance being glowering, Heracles accomplished it with such gusto that Charon let out a whimper and meekly conveyed the hero across the Styx.

The next and greater challenge was Cerberus himself. The dog had teeth of a razor's sharpness, three (or maybe fifty) heads, a venomous snake for a tail and for good measure another swarm of snakes growing out of his back. When Heracles closed and began to grapple with the hound, these snakes lashed at him from the rear, while Cerberus's multiple canines lunged for a purchase on the hero's throat. Fortunately, Heracles was wearing his trusty lion's skin, which had the magic property of being impenetrable by anything short of one of Zeus's thunderbolts. After a titanic struggle, Heracles got Cerberus by the throat and choked the dog into submission.

Taking care to secure the permission of Hades and his queen Persephone, the hero then slung Cerberus over his shoulder and carted him off to Mycenae, where he received due credit for the Labor. In its grueling nature, the entire adventure was so at variance with the experience of Orpheus that it bears noting.

When Orpheus' wife Eurydice was claimed by Hades for his kingdom of the dead, Orpheus determined to get her back. Journeying to the Underworld by the entrance chasm at Taenarum, he too fetched up on the banks of the Styx. But instead of out-glowering Charon, Orpheus won him over by song. Such was the sweetness of his singing and his strumming of the lyre that not only did Charon willingly submit to ferrying Orpheus across the River of Darkness, but Cerberus, beguiled by the melody, lay down, crossed his paws under his chin and listened entranced.

The mortal status of Greek mythological heroes was subject to varying interpretations. Most heroes were sons of gods, and as such at least semi-divine. But this by no means meant that they automatically got to go to heavenly Mount Olympus when they died. Perseus achieved immortality of a sort by being made into a starry constellation. The Dioscuri, or Hero Twins, were originally accorded a mixed blessing. Polydeuces (Pollux to the Romans) was deemed godly enough to be admitted to Olympus, while his brother Castor was dispatched to Hades as a mere mortal. But Polydeuces interceded on his twin's behalf, on the plea that he could not bear eternal separation. The gods relented to the extent that the two were allowed to remain together forever, spending half the year deep in the earth beneath their shrine in Sparta and the other half on the airy heights of Olympus.

Heracles was the only hero to become a full-fledged god upon his demise, but even in his case there was his mortal aspect to be dealt with. He received special consideration because he had aided the Olympians in their epic battle against the Giants. These titanic sons of Earth had stormed the godly citadel in a hail of flaming oaks and rocks. And the deities of Olympus would never have prevailed without Heracles and his bow. By virtue of his spectacular achievements, even by heroic standards, Heracles was given a home on Mount Olympus and a goddess for a wife. But part of him had come not from his father Zeus but from his mortal mother Alcmene, and that part was sent to the Underworld. As a phantasm it eternally roams the Elysian Fields in the company of other heroes.

The Olympians

Towering 9000 feet over northern Greece, Mount Olympus was thought of as the home of the gods. As a consequence, the twelve supreme deities of Greek mythology were known as the Olympians. High in the clouds, they lived in a marvelous palace and diverted themselves from time to time by interfering in the lives of the mortals below.

The king of the Olympian gods was Zeus. He sat on a throne of Egyptian marble, inlaid with gold. A purple ram's fleece cushioned the seat. Queen Hera's throne was ivory. Over it hung a full moon. To the side of Hera sat Ares, the god of war. His throne, of burnished brass, had a cushion covered in human skin. The throne room, or council hall, was in the midst of the sumptuous palace, built for the Olympians by the Cyclopes, industrious one-eyed giants.

There were twelve supreme Olympians, although the precise configuration of the divine counsel convening on Mount Olympus was subject to change over time. At one point, for instance, Hestia, goddess of the hearth, was a member, but she grew tired of the godly bickering and gladly gave her place to the god of wine, Dionysus.

Demeter's daughter Persephone was sometimes but not often considered to be one of the twelve. As Hades' wife, her proper throne was in the Underworld. Nor was the god of the dead, Hades himself, an Olympian, even though he was Zeus's brother. On the other hand, Zeus's other brother Poseidon shared the lofty heights of Olympus when he was not breasting the waves in his seaborne chariot. He is often depicted carrying a three-pronged spear, or trident, symbol of his power as god of the sea.

Others in the pantheon were Aphrodite, goddess of beauty, and her husband Hephaestus, master craftsman of the gods;

The Elysian Fields

The Elysian Fields were where the heroes went when they died, to pass an eternity in the pursuits of a heroic leisure—hunting, feasting and bragging. It's not unreasonable to suppose that these activities included sparring of one sort or another. Having spent their mortal careers hacking, hewing and stabbing at monsters and opponents, no doubt the heroes would have wanted to stay in shape. And thus one can readily imagine the likes of Perseus, say, engaged in boxing or jousting with the likes of Jason.

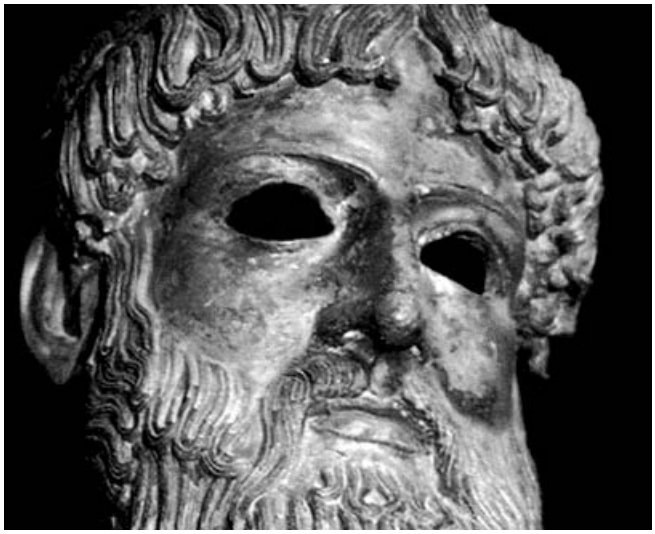


Photo: C.M. Dixon

Detail of bronze statue of Zeus or Poseidon found off Cape Artemesium, Greece.

Hermes, the Olympians' messenger, and Apollo, god of prophecy and healing. Athena often carries a spear because she is goddess not just of crafts but of the science of war as well. And Artemis the huntress is equipped with a bow.

Hera

In Greek mythology, Hera was the reigning female goddess of Olympus because she was Zeus's wife. But her worship is actually far older than that of her husband. It goes back to a time when the creative force we call "God" was conceived of as a woman. The Goddess took many forms, among them that of a bird. Hera was worshipped throughout Greece, and the oldest and most important temples were consecrated to her. Her subjugation to Zeus and depiction as a jealous shrew are mythological reflections of one of the most profound changes ever in human spirituality.

Tens of thousands of years ago, as the evidence of cave art and artifacts makes clear, humanity was focused on the female body, either pregnant or fit to bear children. Childbirth was the closest humans came to the great power that caused the earth to bring forth new life in the spring. To the extent that these distant ancestors of ours were evolved enough to think of worshipping this power, we may safely conclude that they thought of it as female.

Thousands of years later (and some five to nine thousand years before our own time), the European descendants of these people lived in large villages, with specialized crafts and religious institutions. It is clear from the artifacts they left behind that they worshipped a power (or a group of powers) that came in many forms—a bird, a snake, perhaps the earth itself. And this great power was female. For the human female has the ability to procreate—to bring forth new life.

It is said that it was only when humanity discovered man's role in procreation that male gods began to be worshipped. There is no reason to doubt, though, that male gods were worshipped before the mystery of birth was fully known. In all probability the greatest powers were thought of as female but there were male deities as well. And it is clear that even after procreation was properly understood, the more peaceful Europeans—perhaps down to the "Minoans" of Crete—continued to worship the Great Mother.

And there were many peaceful Europeans. Many of the largest villages of that distant era were unfortified. The culture known as "Old European" did not fear aggression from its neighbors. But then things changed and a great period of violence began. Invaders swept into Europe from the vast central plains of Asia. They brought the Indo-European language family that today includes French, Italian, Spanish and English. They also brought a sky god, the supreme male deity that in Greek mythology became known as Zeus.

Little is known of these early Indo-Europeans, but the peaceful settlements of Old Europe were no match for them. In some places their new culture became supreme, in others there was merger. Hardier mountain folk resisted, though many were displaced from their strongholds, moved on and displaced others in a domino effect. The Dorian invasion of Mycenaean Greece can be seen as

a result of this chain reaction.

The old order seems to have held out longest on Crete where, protected by the Aegean Sea from invasion by land, the high Minoan civilization survived until almost three thousand years ago. Abruptly, then, from the perspective of human existence, the gender of the greatest power changed from female to male. And many of the stories that form the basis of Greek mythology were first told in their present form not long after the shift.

Zeus's many adulterous affairs may derive from ceremonies in which the new sky god "married" various local embodiments of the Great Goddess. That there was some insecurity on the part of the supplanter god and his worshippers is seen in the mythological birth of Athena from Zeus's head—as if to say that the sky god could do anything any Great Goddess could do.

This Goddess continued to be worshipped in some form down into historical times. Her worship is sometimes dismissed as a "fertility cult", largely because religious practices degenerated under new influences. But we may look for traces in the myths of the old order, in which Athena, whose name is pre-Greek, was the Goddess herself.

Under the influence of the Indo-Europeans, this bird goddess became the chief deity of war. Her earlier guise may be glimpsed in her symbol, the owl, which derives from the preceding thousands of years of sacred bird imagery.

Hermes

Hermes was the messenger of the gods and more particularly of Zeus. He was the son of that great god and a mountain nymph. As a newborn he was remarkably precocious. On his very first day of life, he found the empty shell of a tortoise and perceived its utility as a sounding chamber. Stringing sinews across it, he created the first lyre.

Hermes was known for his helpfulness to mankind, both in his capacity as immortal herald and on his own initiative. When Perseus set out to face the Gorgon Medusa, Hermes aided him in the quest. According to one version of the myth, he loaned the hero his own magic sandals, which conferred upon the wearer the ability to fly. Some say that Hermes loaned Perseus a helmet of invisibility as well. Also known as the helmet of darkness, this was the same headgear that Hermes himself had worn when he vanquished the giant Hippolytus. This was on the occasion when the gargantuan sons of Earth rose up in revolt against the gods of Olympus.

HERMES, MESSENGER OF THE GODS.

Hermes' symbol of office as divine messenger was his staff, or caduceus. This was originally a willow wand with entwined ribbons, traditional badge of the herald. But the ribbons were eventually depicted as snakes. To support this mythologically, a story evolved that Hermes used the caduceus to separate two fighting snakes which forthwith twined themselves together in peace.

It was Hermes' job to convey dead souls to the Underworld. And as patron of travelers, he was often shown in a wide-brimmed sun hat of straw. Hermes was known to the Romans as Mercury. His most famous depiction, a statue by Bellini, shows him alight on one foot, wings at his heels, the snaky caduceus in hand and, on his head, a rather stylized combination helmet-of-darkness and sun hat.

Hades

As is not surprising, the ancient Greeks did not know what to expect after death. Notions of the afterlife were various and conflicting. Some thought that great heroes lucked out by traveling to the Elysian Fields, where they could hunt and feast and socialize in pleasant company for eternity, while commoners were consigned to a lifeless and boring abode in the Fields of Asphodel. First they'd drink the waters of Lethe, which caused them to lose all memory of their former lives and thus lack anything to talk about.

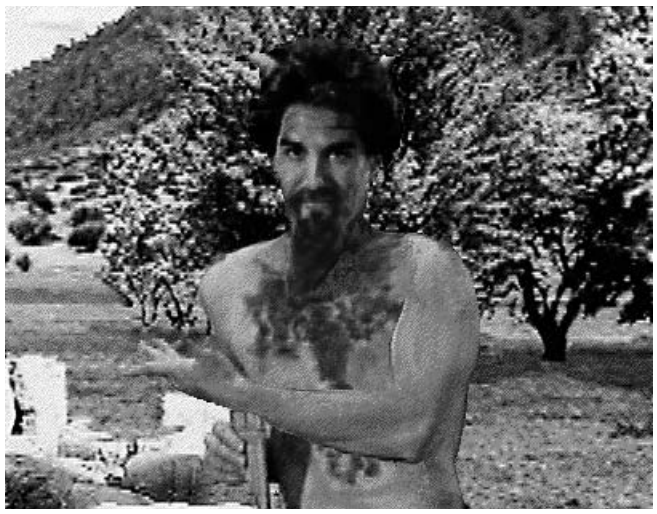
In its earlier depictions, the underworld kingdom of Hades was such a dank and dark and moldering place that were it laid open to the heavens, the gods themselves would turn away in disgust. Certainly the god Hades was a dread figure to the living, who were quite careful how they swore oaths in his name. To many people, simply to utter the word "Hades" was a frightening proposition. So they made up a euphemism, a word that meant the same thing but with a more pleasant sound.

Since all precious minerals came from under the earth (the dwelling place of Hades) and since the god was wealthy indeed when it came to the number of subjects in his kingdom of the dead, he was referred to as "Ploutos", wealth. This accounts for the name given him by the Romans, who called Zeus Jupiter, Ares Mars, Hermes Mercury and Hades Pluto.

HADES, GOD OF THE DEAD.

Pan

Pan, the god of shepherds and flocks, was born in Arcadia. Different stories are told of his parentage, most commonly that he was son of the god Hermes and a mountain nymph. Pan was born with a human body but goat legs, hooves, ears and horns. His mother ran away screaming, but the proud papa took him straightaway to Olympus where the gods thought him cute as could be.



PAN, GOD OF SHEPHERDS AND FLOCKS.

Pan once loved a nymph named Echo, but she fled from him and was changed into a voice that can only repeat the last words spoken by someone else. When another nymph eluded his pursuit and was transformed into a reed, Pan was inspired to invent a musical instrument. He took seven reeds, cut them to varying lengths and bound them together to make the shepherd's pipe.

Pan was considered to be the cause of the sudden fear that sometimes comes for no reason, especially in lonely places. That's why it's called "panic".

Centaurs

The centaurs were descendants of Centaurus, a son of the music god Apollo. Most centaurs were governed by the bestial half of their double nature—part horse, part man. Their behavior was uncouth, and a very small amount of wine drove them wild. When

Hercules was entertained by Pholus, one of the few civilized centaurs, he made the mistake of demanding the guest's prerogative of a beaker of wine. Pholus could not refuse, though he hesitated before unearthing a jug of the liquid which he kept buried underground for fear of just the sort of consequence which now ensued.

As soon as Pholus uncapped the jar of wine, his brothers caught scent of it on the wind from more than a mile away. Driven instantly to madness, they attacked Hercules, and the hero barely succeeded in driving them off with flaming arrows.

On another occasion, a centaur named Nessus offered to ferry Hercules' wife across a torrent on his back. Midway, his animal nature got the better of him and he tried to force his attentions on his passenger. She shrieked and Hercules came running. He killed Nessus with a single arrow through the heart.

Chiron was not an ordinary centaur, having ended up with his horsely half by virtue of his father, the god Cronus, taking the form of a horse when Chiron was conceived. Chiron became renowned for his civility and wisdom. He served as tutor to many famous heroes, including Hercules and Jason. He taught music and medicine as well as the skills of the hunt.

Tartarus

Tartarus was the zone of the Underworld where the greatest sinners were punished for their transgressions. The worst of these offenders were deemed to be those who had sinned against the gods themselves. The greatest crime of all was to abuse the gods' hospitality. All the more so since to be on familiar terms with the great deities was a particular favor, reserved for the elect. Thus the hero Bellerophon was guilty of the greatest presumption when, in his later years, he dared to ride the winged horse Pegasus to the very gates of Olympus.

Apparently he imagined that his heroic conquest of the Chimaera qualified him automatically for admission to the company of the gods. Zeus repaid this arrogance by sending a horsefly to sting Pegasus. The flying horse reared and Bellerophon was flung from its back, falling so far and landing so hard that he was crippled for life. He spent the remainder of his days a miserable, wandering outcast.

Tantalus, on the other hand, was invited to share not just Zeus's table but the great god's secrets. But Tantalus dared to tell these secrets to his fellow mortals. Or, some say, he stole Zeus's ambrosia. (Nectar and ambrosia were the special treats of the gods. Nectar was fermented honey, or mead. Ambrosia may have been a concoction of honey, water, fruit, cheese, olive oil and barley.) For either or both of his transgressions, Tantalus was consigned to Tartarus—as far beneath Hades as Hades is beneath the sky.

The fifty daughters of Danaus murdered their husbands on their wedding night, driving daggers into their hearts and chopping off their heads. In fairness, they had not sought the marriages and were acting on their father's homicidal instructions. All the same, they were condemned in the afterlife to a perpetual labor of carrying water from the river Styx in jars—jars that leaked like sieves.

For throwing his father-in-law into a fiery pit, Ixion had to be purified by Zeus. Then he ungratefully tried to seduce the great god's wife. Hera warned her husband what was afoot, and Zeus fashioned a cloud into Hera's likeness. Ixion made a pass at the cloud and was caught in the act. In punishment, he spends eternity in the lowest level of the Underworld, chained to a fiery wheel.

Argus

Argus was a hero from Arcadia. He is sometimes called All-Seeing to differentiate him from others named Argus. Argus All-Seeing got his nickname from his unorthodox number of eyes. In a classical case of mythological inconsistency, some say he had four eyes—two in the standard placement and two

in the back of his head—while others claim he had up to a hundred eyes all over his body.

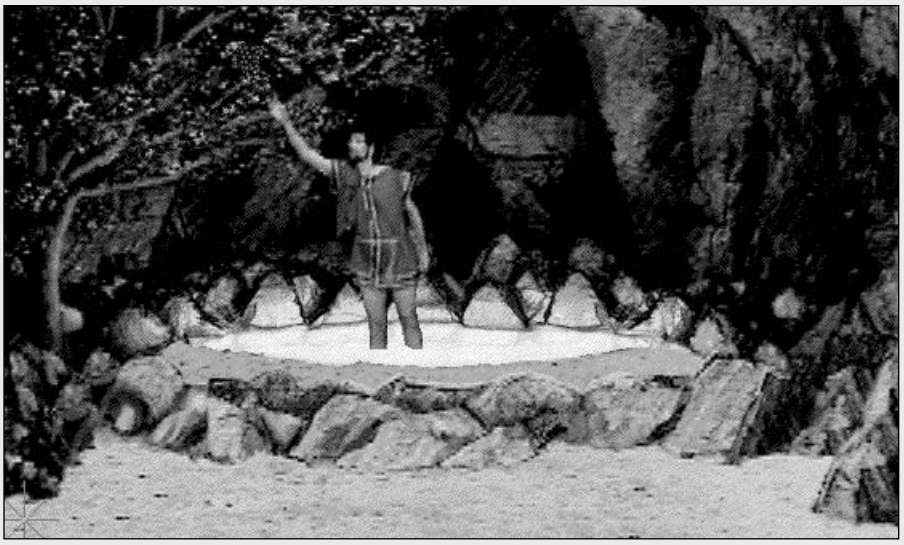
This excess ocular equipment made Argus an excellent watchman, a talent which the goddess Hera used to good effect in the case of Io. Io was a young priestess with whom Hera's husband Zeus had fallen in love. Needless to say, Hera was jealous and angry, so she changed Io into a cow.

Or maybe Zeus himself brought about the transformation to hide the object of his passion from Hera. In any case, once Io had become a heifer, Hera asked Argus to so-to-speak keep an eye on her and let Hera know if Zeus came near. Argus was able to perform this watch around the clock since he could always keep a lid or two peeled while the rest caught a little shut-eye.

But Zeus told Hermes, god of thieves, to snatch Io away, and Hermes resorted to a clever ruse. Disguising himself as a shepherd, he bored Argus with long-winded stories, beguiled him with song and eventually lulled him to sleep by playing tunes on a shepherd's pipe, recently invented by Pan.

Caeneus

Caenis was a young nymph beloved of Poseidon. One day the god said he would give her anything she wanted in token of his affection. Caenis asked to be changed into a man, and an invulnerable fighter at that. Although this was the last thing Poseidon had expected or wished to hear, he obliged, and Caenis became Caeneus. Under her—or rather his—new name, Caeneus became a great warrior and got so carried away with his prowess that he walked into the middle of town one day and propped up his spear in the marketplace.



Tantalus

The word "tantalize" comes from the plight of the mythological Tantalus, who so offended the gods that he was condemned in the afterlife to an eternity of hunger and thirst. He was made to stand in a pool in Tartarus, the Underworld zone of punishment. Each time he reached down for the water that beckoned to his parched lips, it drained away. Overhanging the pool were boughs laden with luscious fruit. But each time Tantalus stretched to pluck this juicy sustenance, the boughs receded from his grasp. For his crime, which may have entailed stealing ambrosia from the gods, this great sinner was tantalized indeed.

"Okay, everybody," said Caeneus, "from now on you will worship my spear as a god."

Zeus, hearing this, meditated revenge. Since Caeneus was invulnerable, the great god had to be clever in bringing about his downfall. He decided to get the centaurs stirred up against Caeneus, figuring that these rough and ready beast-men would find a way to do him in. And sure enough they did.

It happened at the wedding of Theseus's friend, Peirithous the Lapith. The centaurs were unwisely treated to wine and it went straight to their heads, inspiring them to attempt to abduct the bride. Caeneus came to her defense and started killing centaurs right and left. The rest ganged up on him and, finding that he was impervious to weapons, they pounded him into the ground. Caeneus suffocated and, dying, turned back into a woman.

Midas

Midas was a king of Phrygia, a region nowadays part of Turkey. One day some of his farmhands brought him a satyr they had caught napping in the vineyard. This creature, part man, part goat, still groggy and much the worse for wear, had been thoroughly trussed up to keep him from escaping. Midas immediately recognized Silenus, right-hand satyr to the god Dionysus, and ordered him set free.

Silenus explained that he and his master had just returned from the East where they had been engaged in spreading the cultivation of the grape. Dionysus had brought back a tiger or two, an ever-expanding flock of followers and one very drunken satyr. Silenus had conked out in Midas's vineyard to sleep it off. Now he was grateful to the king for treating him with dignity, and so was Dionysus. The god was so pleased, in fact, that he offered to grant whatever Midas should wish for.

Now, you didn't get to rule a kingdom in those days without a pretty active grasp of what makes for a successful economy. Midas didn't have to think twice. As the simplest plan for the constant replenishment of the royal treasury, he asked that everything he touch be turned to gold.

Arching a godly eyebrow, Dionysus went so far as to ask if Midas were sure. To which the king instantly replied, "Sure I'm sure." So Dionysus waved his pinebranch sceptre and conferred the boon.

And Midas rushed back home to try it out. Tentatively at first, he laid a trembling fingertip upon a bowl of fruit and then a stool and then a wooly lambkin. And when each of these had been transmuted in a trice into purest gold, the king began to caper about like the lambkin before its transformation.

"Just look at this!" he crowed, turning his chariot into a glittering mass of priceless-though-worthless transportation.

"Look what daddy can do!" he cried, taking his young daughter by the hand to lead her into the garden for a lesson in making dewy nature gleam with a monotonous but more valuable sheen.

Encountering unexpected resistance, he swung about to see why his daughter was being such a slug. Whereupon his eyes encountered, where late his child had been, a life-size golden statue that might have been entitled "Innocence Surprised".

"Uh oh," said Midas, and from that point on the uh-oh's multiplied. He couldn't touch any useful object without it losing in utility what it gained in monetary value, nor any food without it shedding all nutritional potency on its leaden way down his gullet.

In short, Midas came to understand why Dionysus had looked askance when asked to grant the favor. Fortunately, the god was a good sport about it. He allowed Midas to wash away his magic touch in the river Pactolus, which ever after enjoyed renown for its shimmering deposits of gold.

Orpheus

Orpheus had been taught to play the lyre by Apollo, and such was his skill on the instrument, together with the sweetness of his singing voice, that he could charm wild animals and even cause trees to uproot themselves and follow in his steps. Jason and the Argonauts took him along when they quested after the Golden Fleece, and Orpheus saved them from shipwreck by drowning out the treacherously alluring voices of the Sirens with his own musical stylings.

Orpheus fell in love with a nymph named Eurydice and blissful was their life together until one day she was pursued by a son of Apollo, the minor deity Aristaeus. In her headlong eagerness to escape, she stepped on a poisonous snake, was bitten and died. Disconsolate, Orpheus found a cave which lead to Hades and followed Eurydice to the Underworld. Here his musical charms were so persuasive that the King of the Dead permitted the minstrel to take his sweetheart home with him—on one condition.

This condition was so simple that it takes some explaining to account for Orpheus's failure to heed it. Perhaps he could not bear to keep his eyes off their beloved object for a moment longer. Perhaps he wanted to share his rapture at birdsong and sunshine as they approached the mouth of the cave. Or maybe he wanted Eurydice to hear the latest lick that he had worked out on his lyre. In any case, he did the one thing he had been forbidden. He turned around and looked at Eurydice, and she was lost to him forever.

Orpheus swore he would never love another, and it may have been the steadfastness of this vow which caused certain wild women of Thrace to tear him limb from limb in a fit of jealousy. They threw his head into a river, and it kept on singing all the way to the sea.

Sisyphus

Sisyphus was founder and king of Corinth, or Ephyra as it was called in those days. He was notorious as the most cunning knave on earth. His greatest triumph came at the end of his life, when the god Hades came to claim him personally for the kingdom of the dead. Hades had brought along a pair of handcuffs, a comparative novelty, and Sisyphus expressed such an interest that Hades was persuaded to demonstrate their use—on himself.

And so it came about that the high lord of the Underworld was kept locked up in a closet at Sisyphus's house for many a day, a circumstance which put the great chain of being seriously out of whack. Nobody could die. A soldier might be chopped to bits in

ORPHEUS AND EURYDICE.

battle and still show up at camp for dinner. Finally Hades was released and Sisyphus was ordered summarily to report to the Underworld for his eternal assignment. But the wily one had another trick up his sleeve.

He simply told his wife not to bury him and then complained to Persephone, Queen of the Dead, that he had not been accorded the proper funeral honors. What's more, as an unburied corpse he had no business on the far side of the river Styx at all—his wife hadn't placed a coin under his tongue to secure passage with Charon the ferryman. Surely her highness could see that Sisyphus must be given leave to journey back topside and put things right.

Kindly Persephone assented, and Sisyphus made his way back to the sunshine, where he promptly forgot all about funerals and such drab affairs and lived on in dissipation for another good stretch of time. But even this paramount trickster could only postpone the inevitable. Eventually he was hauled down to Hades, where his indiscretions caught up with him. For a crime against the gods—the specifics of which are variously reported—he was condemned to an eternity at hard labor. And frustrating labor at that. For his assignment was to roll a great boulder to the top of a hill. Only every time Sisyphus, by the greatest of exertion and toil, attained the summit, the darn thing rolled back down again.

Europa

Europa was a princess of Tyre, a kingdom in the land of the Phoenicians. One day she was gathering wildflowers in a seaside meadow when she came upon a beautiful white bull. This bull was uncommonly gentle and did not inspire fear. Decking its horns with flowers, Europa was at length emboldened to climb upon its back. Whereupon the bull—actually the god Zeus in disguise—took off at a trot and dove into the sea. Europa was carried off to the island of Crete, where she became the mother of King Minos.

Europa's brother Cadmus was charged with the duty of finding his sister and securing her return. He consulted the Oracle of Delphi, however, and was told to abandon the search. Instead he was to venture forth until he should meet a cow, to follow this cow wherever it should lead and to found a city upon the spot where it lay down. Such is the foundation legend of the Greek city of Thebes, which goes on to relate how Cadmus and his companions went out to fetch water for their new settlement at a nearby fountain.

Here all but Cadmus were slain by a dragon. Cadmus killed the dragon and, at the prompting of the goddess Athena, sowed some of its teeth in the ground. Armed men sprang up from the earth, just as they later would for Jason under similar circumstances—for the teeth that Jason strew upon the fertile soil of distant Colchis came from the very dragon that Cadmus had killed. Using the same trick that would eventually serve Jason, Cadmus caused the sown men to fight amongst themselves until only five were left standing. These five, together with Cadmus, became the original inhabitants of Thebes. Cadmus, their king, is said to have taught them the alphabet and the art of writing. Indeed, the Greek alphabet historically derives from the land of the Phoenicians, mythological home of Cadmus and his sister (modern Syria and Lebanon).

The first four letters of the original Greek alphabet—in the upper and lower cases of the standard alphabet still in use today—are: Α (α) ALPHA, Β (β) BETA, Γ (γ) GAMMA and Δ (δ) DELTA.

Minos

The Greek gods (or the ancients who made up myths about them) sometimes showed a strange sense of justice. King Minos did a number of things which—one would have thought—disqualified him for a distinguished career in the afterlife. When challenged to prove his right to the Cretan throne, Minos asked the gods to send him a sign. The deities

instantly obliged, causing a beautiful white bull to emerge from the sea. Minos was so delighted that he decided not to offer the bull for sacrifice as was expected. Instead he substituted another bull from his herd. This displeased the sea god Poseidon so much that he made Minos' wife fall in love with the bull from the sea. The Minotaur was born as a result.

KING MINOS OF CRETE.

When Minos besieged Megara, its princess fell in love with him. Learning that the town's safety depended on an immortal lock of hair which grew from the head of her father the king, she was driven to treachery by her passion for Minos. She cut the hair and Megara fell. It may well be that Minos encouraged the princess in this act. In any case, he was so ungrateful that he spurned her love and allowed her to drown—or he drowned her himself.

According to the Athenians, Minos was a supremely wicked king. But others considered him wise and just. It is certain that the gods rewarded him in the afterlife, making him one of three great judges of the dead.

Daedalus

Daedalus was a renowned craftsman and inventor. Before his time statues had their arms fixed stiffly to their sides—Daedalus gave them naturalistic poses and, some say, the power of movement. Daedalus claimed to have invented the saw, but credit instead went to his nephew, whom Daedalus consequently murdered in a fit of professional jealousy. Because of this homicide, he fled his native Athens for the court of King Minos on the island of Crete.

King Minos was a notorious ingrate. One day when his son Glaucus turned up missing, he sought the aid of the seer Polyeidus, hoping to draw on the latter's powers of prophesy and inner vision. Polyeidus was the same seer who had advised Bellerophon on how to tame the flying horse Pegasus. True to his reputation, he soon found the boy, smothered headfirst in a huge jar of honey. In thanks for this service, Minos locked Polyeidus in a room with the dead boy, telling him that he'd be released when he had returned Glaucus to life.

Polyeidus, a visionary not a magician, hadn't an inkling what to do, until a snake crawled into the room and died. Its mate slithered away and returned moments later with an herb, which it rubbed on the body. The first snake was brought back to life. Polyeidus applied the same herb to Glaucus and it did the trick. Reasonably expecting thanks and a reward, he was stunned to be told by Minos that he couldn't even go home again until he had taught Glaucus all his mystical powers. Resignedly, this he did. And in the end, with his freedom in sight, he bid King Minos farewell. "One last thing," he said to young Glaucus. "Spit into my mouth."

With what distaste may be imagined, Glaucus did as instructed—and instantly forgot everything he had been taught.

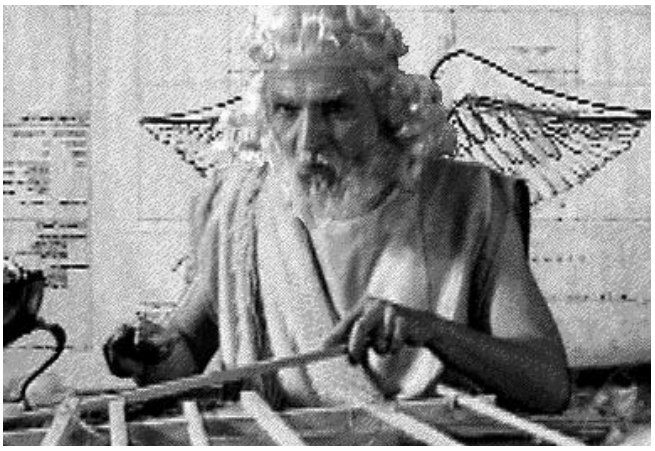
King Minos behaved with similar ingratitude to Daedalus. In return for numerous services, notably the building of the Labyrinth, Minos had Daedalus imprisoned, either in his workroom or the Labyrinth itself. Admittedly, Daedalus had been compelled to design the Labyrinth in the first place owing to an indiscretion on his part. Minos's queen, Pasiphaë, had fallen in love with a bull—through no

fault of her own but in consequence of divine vengeance on Minos for—you guessed it—ingratitude to the gods. To help the queen, Daedalus fashioned a lifelike hollow cow inside which Pasiphaë could approach the bull. As a result she gave birth to the Minotaur, half-man, half-bull.

The Labyrinth was invented by Daedalus in order to confine the Minotaur and, some say, Pasiphaë and her accomplice. But there was no cooping up a genius like Daedalus. Having been locked up in his own architectural masterpiece, the great inventor knew better than to attempt the portal. Naturally Minos had placed this under heavy guard, knowing that if anyone could negotiate the twisting passages to the exit it was the creator of the Labyrinth himself. So Daedalus gave thought to other means of escape.

Minos had been kind enough to provide him with a room with a view, looking out over the Cretan landscape many stories below. The king was quite confident that his prisoner would not be leaping to his freedom. What he had overlooked was the probability that the caged bird might fly. Indeed, Daedalus might well have been inspired by the soaring flight of the birds outside his window. It is certain that there were in fact birds in the vicinity because Daedalus managed to possess himself of a goodly supply of feathers. Like the great Leonardo da Vinci many centuries yet in the future, he sketched out on his drafting table a winglike framework to which these feathers might be applied. Building a wooden lattice in the shape of an outsized wing and covering it with the feathers, he set to testing his prototype.

It must have created quite a stir in the dank passages of the Labyrinth when Daedalus began waving this monumental feather duster around. The trials were important, though, for the ultimate invention would be freighted with the risk not just of his own life but that of his son Icarus as well. For Minos had wickedly imprisoned the guiltless boy together with his father.



THE MASTER CRAFTSMAN DAEDALUS AT HIS WORKBENCH.

At last the day was at hand to take to the skies. As he attached one pair of wings to Icarus and another to himself, Daedalus cautioned his son repeatedly.

"Remember all the trouble I had getting these feathers to stick?" he said for the sixth or seventh time. "The binding agent I resorted to is unstable," he pointed out as Icarus fidgeted impatiently. "I had to heat it to make it work. If it gets heated again—by the sun, say—it'll give way and the feathers will come loose. Do you understand, boy?"

To judge by Icarus's expression, he felt his father was belaboring the point. As it turned out, he might have given his old dad more credit for a caution worth repeating. For as soon as they had leapt from the windowsill and caught an updraft which bore them high into the sky about Mount Juktas, Icarus became giddy with exhilaration. Now he knew what a falcon felt like, dipping and soaring at will.

Perhaps with some notion of going down in the annals of aviation with the first high-altitude record, he started flapping with a vengeance. And as he climbed into the thinner air aloft, the sun's proximity began to work as Daedalus had anticipated. The feathers came loose, and Icarus plunged headlong into the sea, which—scant consolation—henceforth bore his name.

Knossos

The island of Crete was the site of the earliest high civilization in Europe. For two thousand years there flourished a culture called Minoan, after legendary King Minos. This civilization was characterized by unique artwork and architecture, notably the imposing complex of buildings at Knossos. The layout of Knossos was so complicated that it would have been incomprehensible to visitors, contributing to the myth of the Labyrinth.

Photo: Hannibal, Greece

THE "THRONE OF KING MINOS". KNOSSOS, CRETE.

Guides at Knossos today escort visitors to gaze in awe at the "throne of King Minos", but such ceremonial seats as have been restored more likely served a presiding religious official than a king. The "palace" itself may have been a religious center. And since the deity worshipped was female, the throne was as likely to have served for a priestess as a priest or king.

The abrupt end of the high Minoan civilization has always been a great mystery. It is now believed that the eruption of the nearby volcanic island of Thera, with its shock-wave, clouds of ash and tidal waves, weakened the civilization so much that mainlanders were able to take over rule of Crete. Indeed, when Krakatoa, a volcano in the South China Sea, erupted in 1883 the sonic reverberations traveled three times around the world, and the sky in New Haven, Connecticut, glowed so strangely that the fire department was called out. Ash was ejected almost twenty miles into the air, and day was turned to night for almost three hundred miles around. It has been estimated that the magma chamber of the Thera volcano was five times as large as that of Krakatoa.

Thera is today called Santorini. Its steep cliffs are remnants of the volcano's rim, and the harbor is actually its flooded interior. The eruption left the volcano hollow inside, and when it collapsed some time later the waters of the Aegean rushed into the cavity. Rebounding when they hit bottom, they caused a tsunami or tidal wave. A tsunami caused by an earthquake in Chile in 1960 was still thirty-five feet high when it reached Hawaii. It is estimated that the Santorini tidal wave started at a comparable height and was still twenty-two feet tall when it reached the shore of what is today Israel. This would have destroyed the low-lying coastal settlements of Crete. Folk memories of this event may underlie the legend of the lost island-continent of Atlantis.

The palace of Knossos burned down a number of times. Open flames, resinous wood and a plenitude of oil storage jars make for a volatile combination in earthquake country. The final conflagration, however, was caused neither by an earthquake nor the volcanic eruption of a neighboring isle. Though its source remains a mystery, it left a profound impression on the people of Knossos. The site was abandoned, as if haunted.

Labyrinth

The name "Labyrinth" comes from the word "labrys" meaning "double-ax", and the dynasty of King Minos was referred to as the "House of the Double-Ax". Clearly there is history behind the myth here, for many images of double-axes have been found by archaeologists on Crete from a time even earlier than that of the mythological heroes.

But such images are far older still, being

found on European icons from as long ago as 5000 BC And before they became stylized as double-headed axes with curved blades, it is clear that they depicted butterflies. Because of its transformation from a caterpillar, the butterfly represented change and rebirth to the people of the Stone Age, and therefore it was revered as a form of the Great Goddess.

Other images of the Great Goddess in the form of a snake are characteristic of the Minoan civilization. Snakes were sacred symbols because they shed their skin and were in that sense reborn, and the rebirth of the crops and edible plants in the springtime was humankind's greatest preoccupation. So a snake might be worshipped or serve a ceremonial role, either as a symbol or an embodiment of the Goddess herself. Crete was last outpost of female-oriented religion and the point of contact between prehistoric Europe and the world of the ancient Greeks. Minoan Crete is a window through which we can look back at the spiritual roots of Europe. According to the myths, Zeus was born on Crete or sheltered there in a cave on Mt. Dicte. Thus the Greeks acknowledged a more ancient spiritual heritage.

Bull Leaping

From abundant archaeological evidence it is clear that some ceremony involving acrobats and bulls was practiced in ancient Crete. And from the myth of Theseus, one might conclude that these acrobats were captives or sacrificial victims, whose athleticism and timing might have spelled the difference between gory death and popular adulation by the Knossos throngs.

Historians have long speculated on the scant likelihood of anyone grabbing the horns of a charging bull and vaulting up onto or over its back, even with the aid of a "catcher" standing by to steady the leap to the ground.

It has been pointed out that bulls tend to make a sideways sweeping gesture with their horns, the force and speed of which impales anyone within reach. But the long-horned Cretan bull of ancient times may have been a more sluggish creature, bred perhaps for the usefulness of this trait in ritual. Or the bulls may have been drugged for the sport. Still, it is not hard to see how a successful bull-leaper would have been treated like a celebrity in the halls of Knossos.

FRESCO FROM KNOSSOS.

Photo: Hannibal, Greece

Atlantis

The fabled land of Atlantis derives its name from the Titan Atlas. It was said to be out beyond the western headland where the immortal giant holds up the heavens by means of a pillar on his back. We know of Atlantis because of the dialogues of the philosopher Plato. Plato maintained that the lost island-continent was a real place, not a myth. He in turn had heard of it from certain wise men of Egypt, whose civilization spanned the era when Atlantis was said to have flourished, whereas earlier civilizations in Greece had been wiped out by natural catastrophes—or so the Egyptians said.

Plato's description of Atlantis bears pronounced similarities to the Greek island of Crete as it must have been during the heyday of the Minoan culture. And whereas Atlantis was supposed to have sunk beneath the waves, Minoan Crete succumbed to the monumental volcanic eruption of the neighboring island of Thera—which may well have been accompanied by a huge tsunami, or tidal wave.

Shrines

To this day there are countless roadside shrines in Greece. These are consecrated to the Virgin Mary and various Christian saints. But in ancient times they were sacred to pagan deities. A temple was considered to be the house of a god. Its architecture was often elaborate. In contrast, a typical small shrine consisted only of a simple enclosure and an altar. In addition, there might be a statue of the god, goddess or hero to whom the shrine was sacred. Sacrifices were placed within the sanctuary or burned on the altar. Blood offerings consisted of the meat of an animal, which was burned while wine was poured into the flames. Bloodless offerings included vegetables and fruits. Some cults featured cakes as the offering. One such cake was made from wheat and honey. Sacred animals sometimes lived in the shrine's precincts. In a temple at Athens there were snakes.

The Parthenon

The Parthenon was built on the peak of the Acropolis in Athens during that city's golden age. Pericles, the great orator and statesman, commissioned its construction. This was during an era long after that of the mythological heroes, but the sculptures which decorated the building's exterior celebrated their feats, together with those of the immortal gods. They showed Lapiths fighting centaurs, Olympians battling Giants and perhaps scenes from the Trojan War.

The Parthenon symbolized the power and religious devotion of Athens. In later years it became a church and then, when Greece became part of the Turkish empire, a mosque. It survived relatively intact until 1687, when the Venetians, bombarding the Turks, inadvertently exploded a store of gunpowder within the building.

Photo: Dick Cretcher

TEMPLE OF APOLLO AT CORINTH. SIXTH CENTURY BC.

Premature Ruins in "Wrath"

Although a scene like this might conjure up the spirit of Ancient Greece, there were actually no ruined monuments or temples during the Mycenaean Age, the probable setting of the Greek myths. In fact, there were no temples at all, only household shrines. Noble structures such as the Parthenon in Athens or the temple of Apollo at Corinth would not be built for another several centuries.

Fire

The ancient Greeks were well aware that without fire they would be forced to huddle in darkness. In mythology, the Titan Prometheus was considered to be humankind's greatest benefactor because he stole fire from the gods and gave it to mortals. The Titan carried it away from Mount Olympus in a fennel stalk—a method of transporting fire that was used down into historical times.

In daily life, however, the immortals could not be relied upon to provide the essential flame. Therefore it was common practice to keep a flame burning—or an ember glowing—at all times. If it went out, the household hearth could be rekindled from a neighbor's. But if the neighbor's had gone out as well, it became a matter of rubbing two sticks together or striking a spark from flint. In some ceremonies, a sacred flame was carried from altar to altar by relays of torches.

The Sea

Greek culture grew up around the sea. All the early sites of civilization were along the coast and on the islands of the Aegean. The sea was the highway that linked the Greeks together and permitted their innovations to spread outward, to the shores of the Black Sea, to Italy, Sicily and Africa.

Seafaring in heroic times was a perilous affair. The sailing season, when one might hope to venture forth with any degree of safety, was limited to some fifty days after the end of summer. Prior to that season, the Aegean Sea bakes under the summer sun and any slight imbalance in barometric pressure causes the hot air to rise up suddenly, sucking down cold from the North. Suddenly out of a cloudless sky the north wind rages down with almost hurricane force.

And even in the absence of these dreadful gales, the prevailing wind, the *Meltemi*, can be relied upon to kick up a choppy and violent sea. Small wonder that the ancient mariners strove to keep land in sight at all times, making their way cautiously from headland to headland. And small wonder that they drew their vessels up on the beach at night.

Caves

Imagine a country so rich in local legends of a hoary antiquity that they go back thousands of years, as far as the time of gods and heroes. Such is modern Greece. Here in the region of Achaia is the cave of Kastria Kalavryta, known as "the Cave of the Lakes". And the story told locally blends with the mythology of the ancients.

THE CAVE OF THE LAKES.
KASTRIA KALAVRYTA, GREECE.

Photo: Joel Skidmore

When the daughters of the king of Tiryns boasted that their beauty surpassed that of the goddess Hera, they were driven mad. Thinking they were cows, they roamed the countryside in a frenzy. The king called on the seer Melampus to cure them of their mania. (This was the same Melampus who had been given the power to understand the language of insects and animals when he awoke in terror one night to find snakes licking at his ears.) Melampus found the daughters of the king in the Cave of the Lakes, and it was here that he cured them.

It was only in 1964 that the people of Kastria discovered the inner recess of the cave, which is unique for its string of cascading pools. It must have been with pounding hearts that they extended their wooden ladders to the second floor. For they sensed a lingering aura of that far-off time when the presence of the gods was real.

INDEX/GLOSSARY

Athens (ATH-inz) In history, the principle city of Greece (vying at times with Sparta for political supremacy). In mythology, ruled by Theseus. ***7-9, 34, 38***

Atlantis (at-LAN-tis) According to Plato, an advanced civilization that sank beneath the waves, a legend based perhaps on Minoan Crete. ***36, 37***

Atlas (AT-las) A Titan who supported the heavens by means of a pillar on his shoulders. Divulged the whereabouts of the Graeae to Perseus. ***15, 37***
- Relieved of his burden by Hercules. ***22***

Bellerophon (beh-LAIR-uh-fon) Heroic vanquisher of the Chimaera. ***11-12***
- Presumptuous in later years. ***29***
- Tames the flying horse Pegasus. ***12-13, 34***

Black Sea The shore of this inland sea north of the Asian portion of modern Turkey was the mythological land of the Amazons and the Golden Fleece. ***10, 39***

Bronze Age The period between the Stone Age and the Iron Age when humankind made implements of an alloy of copper and tin. ***2***

bull-leaping Sport that may have been practiced in ancient Crete, featuring acrobatic feats over the horns and back of a bull. ***37***

Cadmus (CAD-mus) Phoenician founder of Thebes, brother of Europa. ***33***

Caenis (SEE-nis) A maiden transformed by Poseidon into the invulnerable fighter Caeneus. ***30***

Caeneus (SEEN-yoos) Originally the maiden Caenis, changed by Poseidon into an invulnerable fighter. Killed by the centaurs. ***30, 31***

Castor (CASS-ter) Mortal brother of Polydeuces, together the Dioscuri or Hero Twins. ***11***
- As constellation. ***24***

centaurs (SEN-tawrz) Descendants of Centaurus, half-horse and half-man. Fought with Lapiths at the wedding feast of Peirithous. ***1, 28***
- Destroy the invulnerable Caeneus. ***31***
- On Parthenon exterior. ***38***

Centaurus (sen-TAWR-us) Progenitor of the centaurs, son of Ixion and a cloud devised by Zeus to impersonate Hera. ***28***

Cerberus (SUR-buh-rus) Hades' guard dog, whose drool was used in Medea's attempt to poison Theseus. Carried up from Hades by Hercules. ***11, 22-24***
- Charmed by Orpheus. ***24***
- Related to Chimaera and Hydra. ***12***

Charon (CAIR-on) Ferryman of the dead across the River Styx, a bribe for whom in the mouth of corpse persisted into modern times. ***23-24, 33***

Charybdis (kuh-RIB-dis) Mythological whirlpool off the coast of Sicily. Together with Scylla, one of twin perils faced by Odysseus. ***20***

Chimaera (kye-MEE-ruh) Fire-breathing monster combining lion, snake and goat, related to Cerberus and the Hydra. ***11-13, 29***

Chiron (KYE-ron) Kindly centaur, tutor of Jason and Hercules. ***1, 3***
- Sired by Cronus when in the form of a horse. ***29***

Circe (SUR-see) Enchantress of divine lineage, sister of King Aeëtes of Colchis, friend and advisor to Odysseus. ***18-20***

Clashing Rocks Twin crags (the Symplegades) that menaced Jason and the Argonauts. Different from the Wandering Rocks. ***4, 20***

Colchis (COL-chis) The kingdom of Aeëtes on the mysterious periphery of the Heroic world. ***4, 15, 20, 33***

Corinth (CORE-inth) City commanding the narrow neck of land that links the major regions of Greece, ruled in myth by Jason's uncle Pelias. ***12-13, 38***
- Founded by Sisyphus. ***32***

Crete (KREET or KREE-tee) Large Aegean island. Site of Bronze Age high culture known as Minoan. ***8-9, 12, 26, 33, 34, 36, 37***

Croesus (KREE-sus) Historical king of proverbial wealth. His ancient realm lies within present-day Turkey. ***2***

Cronus (KROH-nus) Titan father of Zeus. His son usurped him as ruler of the gods. ***22, 29***

Cyclops (SYE-klops) One-eyed giant of the race that built Olympus for the gods. Plural: Cyclopes. ***17-18, 25***

Cyclopes (sye-KLOH-peez) Plural of Cyclops.

Daedalus (DEED-uh-lus or DED-uh-lus) Master craftsman who left Athens to serve King Minos of Crete. Builder of the Labyrinth. ***8-9, 34-35***

Danaë (DAN-ay-ee) Mother of Perseus by Zeus, who entered her locked room in a shower of gold. ***13-14***

Danaus (DAN-ay-us) King of Argos, who instructed his daughters, the Danaïdes (duh-NAY-i-deez), to kill their husbands on their wedding night. ***29***

Dark Age Period, roughly twelfth to ninth centuries B.C.E., following the destruction of the Mycenaean kingdoms. ***1-2***

Delphi (DELL-fye) Shrine of Apollo and site of the famous Oracle, whose often inscrutable advise was sought down into historical times. ***1, 2, 33***

Demeter (dee-MEE-tur) Goddess of agriculture, sister of Zeus, mother of Persephone. ***19-20, 25***

Dia (DYE-uh) Small island off Iraklion, Crete, just beyond the harbor of ancient Knossos. ***10***

Dicte (DIK-tee) Cretan mountain, site of the cave (which can still be visited today) in which Zeus was born. ***37***

Dictys (DIK-tis) Fisherman or shepherd of Seriphos, protector of Perseus and, after the death of King Polydectes, ruler of the island kingdom. ***14***

Dioscuri (dye-us-KOO-ree) The Hero Twins of Sparta, Castor and Polydeuces, brothers of Helen of Troy. ***24***

Dionysus (dye-oh-NYE-sus) God of wine, son of Zeus and Semele, rescuer of Ariadne after she had been abandoned by Theseus. ***23, 25, 31***

Dorians (DOR-ee-unz) Iron Age invaders of Greece, destroyers of Mycenae and other kingdoms according to one theory partly supported by myth. ***2, 26***

dryads (DRY-adz) Nymphs who lived in trees and died when the tree died. ***15***

Earth The goddess of the Earth, known as Ge or Gaia. Mother of the Titans, Cyclopes and Giants. ***22, 24, 27***

Echo Nymph condemned by Pan (or, alternatively, by Hera) to speak only when echoing the words of others. ***28***

- And Narcissus. ***15***

Elysian Fields (i-LEE-zhun or ee-LEE-zhun) Paradise of the heroes, either in the Underworld or in the far West. ***19, 24, 25, 28***

Ephyra (EF-i-ruh) Original name of Corinth. ***32***

Epidaurus (ep-i-DAW-rus) Ancient Greek city, site of a magnificent fourth century B.C.E. theater where plays are still performed. ***7***

Europa (yoo-ROH-pa) Phoenician princess abducted to Crete by Zeus in the form of a bull. Mother of King Minos. ***33***

Eurystheus (yoo-RISS-thyoos) Cousin of Hercules who assigned him his Labors. King of Mycenae only because Hera delayed Hercules' birth. ***20-22***

Eurydice (yoo-RID-i-see) Nymph, wife of Orpheus. Died of a snakebite while pursued by Aristaeus. ***23-24, 32***

Fields of Asphodel (ASS-fuh-del) Dwelling place of most of the shades in Hades. Asphodel was an ugly weed with a pretty name. ***19, 28***

fire Combustible process with uses both sacred and practical in Greek myth and history. ***39***

Furies Female spirits who tormented evil-doers, particularly those who had committed some crime against a family member. ***11***

Giants Monstrous children of the goddess Earth. Besieged Olympus, perhaps in revenge for Zeus's overthrow of the Titans. ***24, 38***

Glaucus (GLAW-kus) Son of King Minos of Crete. Died and was brought back to life by the seer Polyeidus. ***34-35***

Goddess One name by which we of modern times describe the feminine supreme power worshipped by early humankind. ***26-27***

Golden Fleece The wooly coat of a magical flying ram, sought by Jason and the Argonauts in a quest. ***3-6, 8, 15, 20***

Gorgons (GOR-gunz or GOR-gonz) Monstrous sisters with snakes for hair, tusks like boars and lolling tongues. The only mortal one of the three was Medusa. ***12, 14, 16***

Graeae (GREE-ee) Two (or three) sisters, hags (or swan-like) from birth, with but one eye and one tooth between them. ***15***

Great Goddess One name by which we of modern times describe the feminine supreme power worshipped by early humankind. ***26-27, 37***

Great Mother Another name by which we of modern times describe the feminine supreme power worshipped by early humankind. ***26-27***

Hades (1) (HAY-deez) God of the dead, ruler of the Underworld, which was known as Hades after the god. *See next entry.* ***9, 22-24, 25, 28, 32***

- Abducts Persephone. ***19***
- Handcuffed by Sisyphus. ***32, 33***
- Tricks Theseus and Peirithous. ***11***

Hades (2) Realm of the dead, either in the far West of the world known to the early Greeks or underground—or both. ***11, 19, 22-23, 28, 32***

Harpies (HAR-peez) Smelly birds with the faces of women, who defiled the food of King Phineus of Salmydessus. ***4***

Hector (HEK-tor) Trojan prince. More noble than the prideful Achilles, paramount warrior of the Greeks beseiging Troy. ***19***

Helen Spartan princess, whose elopement caused the Trojan War. Memorialized in a famous phrase of the poet Marlowe. ***11***

Helle (HEL-ee) Theban princess saved from sacrifice by a golden flying ram. Becoming dizzy on the animal's back, she fell into the sea. ***4***

Hellespont (HEL-es-pont) Strait connecting the Black Sea and the Aegean. Legendarily named for Helle. ***4***

Hera (HEE-ruh) Goddess of marriage, wife of Zeus, Queen of the Olympians. ***22, 26, 29, 30, 39***
- *And Jason.* ***3-4***
- *Sends snakes to attack infant Hercules.* ***20***
- *Stirs up Amazons against Hercules.* ***10***
- *Throne on Olympus.* ***25***

Heracles (HAIR-a-kleez) Most famous of Greek mythological heroes. *See next entry.*

Hercules (HUR-kyoo-leez) Roman name of Heracles. The epitome of heroic strength, courage and perseverance. Cousin of Theseus. An Argonaut. ***3, 7, 20-24, 28-29***
- *And the Amazons.* ***10***
- *Frees Theseus from Hades.* ***11***
- *Loses squire to nymphs.* ***15***

Hermes (HUR-meez) A prankster and inventive genius from birth, Hermes was the herald of the gods and guide of dead souls to the Underworld. ***25, 27, 28***
- *Helps Odysseus.* ***18***
- *Helps Perseus.* ***16, 27***
- *Tricks Argus.* ***30***

Hero Twins Heroic Spartan brothers, the Dioscuri, who rescued their sister Helen from Theseus and sailed with the Argonauts. ***24***

Heroic Age A time, as conceived by the early Greeks of a subsequent era, when individuals unique in courage, strength and physical beauty performed their exploits. ***2, 23***

Hephaestus (he-FEE-stus or he-FESS-tus) God of fire and crafts or the two together, hence of blacksmiths. Limped owing to a fall from Olympus. ***25***

Hesperides (hes-PER-i-deez) Nymphs who kept watch in their garden over golden apples given to Hera as a wedding present, later taken by Hercules. ***22***

Hestia (HESS-tee-uh) Goddess of hearth, home and family. ***25***

Hippodameia (hip-uh-da-MYE-uh) Maiden whom King Polydectes claimed he was going to marry, as a ruse to disguise his intentions toward Perseus's mother. ***14***

Hippolytus (hi-POL-i-tus) One of the Giants, slain by Hermes while wearing the helmet of invisibility. ***27***

Homer (HOH-mur) Traditionally, a blind minstrel or bard, who sang or performed to music epic poems set in the Heroic Age. ***2, 19, 23***

Hydra (HYE-druh) A many-headed monster slain by Hercules in the swamps of Lerna. Related to the Chimaera and Cerberus. ***12, 21-22***

Hylas (HYE-lus) One of the Argonauts, squire of Hercules, who was pulled into a pool by its nymphs and either drowned or lived underwater with them. ***15***

Icarus (IK-uh-rus) Son of Daedalus who dared to fly too near the sun on wings of feathers and wax. ***35***

Io (EYE-oh) Princess of Argo, transformed into a heifer by Zeus in order to hide her from the jealous Hera. ***30***

Iobates (eye-OB-uh-teez) King of Lycia who thought to comply with a request to do away with Bellerophon by sending him after the Chimaera. ***12***

Iolaus (eye-oh-LAY-us) Son of Iphicles, nephew of Hercules, whose charioteer he was. Aided Hercules in his battle with the Hydra. ***22***

Iphicles (IF-i-kleez) Brother of Hercules (although it was understood that, unlike Iphicles, Hercules was the son of Zeus rather than the mortal husband of his mother). ***22***

Ixion (iks-EYE-on) A king who murdered his father-in-law, was purified of the crime by Zeus and proved himself unworthy of the favor. ***29***

Jason (JAY-sun) Leader of the Argonauts, a team of heroes who journeyed from Greece to distant Colchis in quest of the Golden Fleece. ***2, 8, 15, 25, 29, 33***
- *And the challenge at the river.* ***3***
- *And the Clashing Rocks.* ***4***
- *And the dragon-seed men.* ***5-6***
- *And the fire-breathing bulls.* ***5***
- *And the Sirens.* ***20***
- *And the Wandering Rocks.* ***20***

Juktas (YOOK-tas) Mountain near Iraklion, Crete, and ancient Knossos. ***35***

Kastria (KASS-tree-uh) A present-day Greek village in the district of Achaia. ***39***

Kastria Kalavryta (KASS-tree-uh kuh-LAHV-ree-tuh) The Cave of the Lakes in the Greek district of Achaia, rich in mythological tradition. ***39***

Knossos (NOSS-us) An ancient palace or religious center from the Minoan period on the island of Crete, near modern Iraklion. ***36, 37***

Labyrinth (LAB-i-rinth) A fiendishly intricate maze devised by Daedalus to house the Minotaur. ***8-9, 35***
- May have been inspired by travelers' tales of Knossos. ***36***
- Origin of the word. ***36-37***

Laconia (luh-KOH-nee-uh) A region of far southern Greece. ***23***

Ladon (LAY-don) A many-headed dragon who guarded the golden apples in the garden of the Hesperides. Killed by Hercules. ***22***

Lapiths (LAP-iths) A tribe in Thessaly, of whom at one point Theseus's friend Peirithous was king. ***10, 38***

Lerna (LUR-nuh) Village where the "Spring of the Hydra" is still pointed out today. ***21-22, 23***

Lethe (LEE-thee) A river of the Underworld whose waters induced forgetfulness. ***28***

Lycia (LISH-ee-a) An ancient kingdom in Asia Minor (the Asian portion of modern Turkey). ***12-13***

Lydia (LID-ee-a) A region ruled in ancient times by King Croesus, centrally located in what is today Turkey. ***2***

Marathon Plain north of Athens, site of a famous Greek victory over the Persians, news of which was announced to the Athenians by a man who ran all the way (hence the name of the modern footrace). ***10***

Medea (mee-DEE-uh or meh-DEE-uh) Famous sorceress, daughter of King Aeëtes. Helper of Jason. ***4-6***
- And Theseus. ***8***

Medusa (meh-DOO-suh) The sole mortal of the monstrous Gorgons. Had the power of turning to stone whomsoever she gazed upon. Killed by Perseus. ***12, 14-16, 27***

Meltemi (mel-TEM-ee) The steady northerly wind of high summer in Greece and the Aegean Sea. ***39***

Menelaus (meh-neh-LAY-us) Leader of the Greeks who besieged Troy to retrieve his wife Helen from the Trojan Paris. ***11***

Midas (MYE-das) Phrygian king who did a favor for Dionysus and was granted what has since been called the Midas touch. ***31***

Minoan (mi-NOH-an) Of or pertaining to the Bronze Age culture of Crete as exemplified by archaeological discoveries at Knossos. Named after King Minos. ***26, 36, 37***

Minos (MYE-nos) King of Crete whose insult to the gods eventuated in the birth of the Minotaur. Had Daedalus build the Labyrinth. ***8-9, 33-35***

Minotaur (MIN-uh-tawr) A monster, half-man, half-bull, born of Queen Pasiphaë's god-inflicted infatuation with a bull. Terror of the Labyrinth. ***8-10, 34-35***

Mycenae (mye-SEE-nee) Real city of the Heroic Age, of great wealth as revealed by archaeology. In myth, said to have been founded by Perseus. ***2, 20, 24***

Mycenaean Age (mye-seh-NEE-an) Period of high cultural achievement, forming the backdrop and basis for subsequent myths of the heroes. Cut short by widespread destruction ushering in the Greek Dark Age. ***2, 26, 38***

naiads (NYE-adz or NAY-adz) Nymphs (young and beautiful female sprites) of springs, ponds and rivers. ***15***

Narcissus (nar-SISS-us) Handsome youth who was caused to fall in love with his own reflection in a pool for breaking the heart of the nymph Echo. ***15***

Naxos (NAK-sos) Island in the Aegean Sea. ***10***

nectar (NEK-tur) Beverage of the gods, which (like the divine food ambrosia) conferred immortality on any mortal lucky enough to partake of it. ***29***

Nemean Lion (NEE-mee-un or nee-MEE-un) Preternatural beast with an impenetrable pelt, nevertheless vanquished by Hercules as one of his Labors. ***20-21***

Nereus (NEE-ryoos) Sea-god, thought of as being very old and correspondingly wise. Father of the Nereids. ***9, 20***

Nereids (NEE-ree-ids) The fifty daughters of the sea-god Nereus, one of whom bestowed upon Theseus a crown. ***9, 15***
- Save the Argonauts. ***20***

Nessus (NESS-us) Centaur killed by Hercules with arrows dipped in Hydra venom. Tricked the hero's wife into saving his blood for a potion that ultimately killed the hero when he donned a shirt dipped in it. ***29***

North Wind Godly personification of the wind blowing from the North. Father of two of the Argonauts. ***4***

nymphs (NIMFS) Young and beautiful female spirits of trees, water and other aspects of nature. Neither human nor immortal. ***15, 28***

Ocean A river, personified as a god, which ushered from the Underworld and flowed around the flat earth in a circle. ***19***

Odysseus (oh-DISS-ee-us or oh-DISS-yoos) King of an island off the western coast of Greece. One of the heroes who fought at Troy. Encountered many perils on his homeward trip—among them a Cyclops and the Sirens. ***17-20***

Oedipus (EE-di-pus or ED-i-pus) King of Thebes who unknowingly killed his father and married his mother. ***1, 16-17***

Olympians (uh-LIM-pee-uns or oh-LIM-pee-uns) The supreme gods of the Greek pantheon, who were thought to dwell on the heights of Mount Olympus. ***1, 18, 24-25, 38***

Olympus (uh-LIM-pus or oh-LIM-pus) Mountain in northern Greece, rising to multiple peaks of over 9000 feet. Generally thought of as the home of the supreme gods. (However, a myth in which two giants piled other mountains on top of Olympus to attack the gods suggests that they were also conceived of as living somewhere in the sky.) ***1, 3, 9, 23, 24-25, 27, 28, 29, 39***

Oracle (OHR-a-kul) The answer given by a god to a question asked by a mortal supplicant. Or the place where the answer was given. Or the human agent conveying the divine response. ***1, 2***

Orion (oh-RYE-un) Legendary hunter, killed by his companion, the goddess Artemis, who was tricked into shooting an arrow at something bobbing far out to sea—the head of the swimming Orion. ***11***

Orpheus (OHR-fee-us or OHR-fyoos) Minstrel whose music was so sweet trees would uproot themselves to follow in his footsteps. Tried to rescue his wife Eurydice from Hades. ***23, 32***
- *Charms Charon and Cerberus.* ***24***
- *Saves Argonauts from Sirens.* ***20, 32***

Pactolus (PAK-toh-lus) Phrygian river whose deposits of gold were attributed to Midas's washing away of his golden touch. Source of the wealth of the historical Croesus. ***31***

Pan Shepherd god, son of Hermes, with legs and horns of a goat. Plays the Pan pipes. ***28, 30***

Paris (PAR-is) Trojan prince who caused the Trojan War by carrying off Helen, wife of the Greek Menelaus. ***11***

Parthenon (PAR-the-non) The temple of Athena on the Acropolis of Athens. ***38***

Pasiphaë (pa-SIF-ay-ee) Wife of King Minos of Crete. Her husband's sacrilege caused her to be punished by giving birth to the Minotaur. ***8, 35***

Pegasus (PEG-uh-sus) Winged horse, born from the blood of the Gorgon Medusa when she was decapitated by Perseus. Tamed by Bellerophon. ***12-13, 16, 29, 34***

Peirene (pye-REE-nee) Spring or fountain in Corinth, favorite watering hole of the flying horse Pegasus. ***13***

Peirithous (pye-RITH-oh-us) King of the Lapiths, great friend of Theseus. Led his people in a war against the centaurs. ***10-11, 23, 31***

Pelias (PEL-ee-us) King of Iolcus who sent Jason after the Golden Fleece. Killed by his own daughters owing to the trickery of Medea. ***2-3***

Periphetes (per-i-FEE-teez) Club-wielding outlaw from Epidaurus, killed by Theseus. ***7***

Persephone (pur-SEF-uh-nee) Beautiful daughter of Zeus and Demeter. Abducted to the Underworld by Hades. Sometimes considered an Olympian. ***19- 20, 24, 25***
- *Paroles Sisyphus from the Underworld.* ***33***
- *Attempted abduction by Peirithous and Theseus.* ***11, 23***

Perseus (PUR-see-us or PURS-yoos) Son of Zeus, heroic vanquisher of the Gorgon Medusa. ***12, 14-16, 25***
- *Constellation.* ***11, 24***

Phaedra (FEE-druh) Daughter of Cretan King Minos and sister of Ariadne. Married Theseus. ***10***

Phineus (FIN-yoos or FIN-ee-us) King of Salmydessus who, in thanks to the Argonauts for ridding him of the Harpies, warned them of the Clashing Rocks. ***3-4***

Phoenicians (fee-NISH-unz or fi-NISH-unz or fi-NEESH-unz) Historically, famous seafarers from the region of modern Syria who may well have helped found Thebes in Greece, as reflected in the myth of Cadmus. ***33***

Pholus (FOH-lus) Most civilized of the actual centaurs (Chiron being of another lineage). Died by dropping one of Hercules's poisoned arrows on his foot. ***28***

Phrixus (FRIK-sus) Prince who was saved on the point of sacrifice by a flying ram. Later hung the ram's golden fleece in a grove in Colchis. ***4***

Phrygia (FRIJ-ee-a) Large region in what is now Turkey. ***31***

Plato (PLAY-toh) Famous Greek philosopher. Lived from about 429-347 B.C.E. ***37***

Pollux (POL-uks) Roman name of Polydeuces, one of the Dioscuri or Hero Twins. Part of the constellation, Castor and Pollux. ***11***

Polydectes (pol-i-DEK-teez) King of Seriphos who sent Perseus after Medusa's head, by which he, Polydectes, was ultimately turned to stone. ***14, 16***

Polyeidus (pol-ee-AYE-dus) Seer (clairvoyant or prophet) descended from Melampus. Advised Perseus how to tame Pegasus. ***12***
- And King Minos. ***34***

Polydeuces (pol-i-DYOO-seez) Brother of Castor, together the Dioscuri or Hero Twins. Better known by his Roman name Pollux. Part of a constellation. ***11***
- Immortal status. ***24***

Polymede (pol-i-MEE-dee) According to some sources, the mother of Jason. ***5***

Polyphemus (pol-i-FEE-mus) Cyclops who captured and almost devoured Odysseus. Prevailed upon his father Poseidon to delay the hero's return home. ***17-18***

Poseidon (puh-SYE-dun or poh-SYE-dun) Brother of Zeus. God of the sea. An Olympian. ***9, 12, 16, 25***
- Beaten by Hercules. ***22***
- Changes Caenis to Caeneus. ***30***
- Sends Minos white bull. ***8, 34***

Procrustes (proh-KRUS-teez) A host who adjusted his guests to their bed, chopping or stretching as appropriate. Done in by Theseus. ***7-8***

Proetus (proh-EE-tus) King of Tiryns, brother of Perseus's grandfather, King Acrisius of Argos. Hoping to cause Bellerophon's death, sent him on the journey that led to the hero's triumph over the Chimaera. ***12***

Prometheus (proh-MEE-thee-us or proh-MEE-thyoos) Titan, benefactor of humankind. Chained by Zeus to a rock where an eagle picked at his innards. ***39***

Renault, Mary British author of novels bringing the Greek myths to vibrant life, among them *The King Must Die* and *The Bull From the Sea*, which concern the hero Theseus. ***6-7***

Salmydessus (sal-mi-DESS-us) Actual ancient city on the Black Sea, erroneously located on the Hellespont in the myth involving King Phineas and the Argonauts. ***3***

Santorini (san-to-REE-nee) Aegean island, previously known as Thera, constituting the collapsed cone of a volcano. ***36***

satyrs (SAY-turz or SAT-urz) Woodland spirits who looked like men with various animal features such as horses' tails or goats' legs. ***31***

Sciron (SKY-ron) Bandit who made travelers stop to wash his feet, then kicked them over a cliff while they were doing so. Killed by Theseus. ***7***

Scylla (SIL-uh) A beautiful maiden transformed into a monster variously described, but possibly with six dogs' heads on long necks. Menaced Odysseus when he passed her lair off the coast of Sicily. ***20***

sea The maritime highway upon which many a hero set forth to adventure and by which the Ancient Greeks spread their civilization. ***39***

Semele (SEM-uh-lee) Princess of Thebes, mother of Dionysus, referred to as a heroine by G.S. Kirk in *The Nature of Greek Myths*. ***23***

Seriphos (sur-AYE-fus) Island in the Aegean Sea. ***14, 16***

shade The insubstantial remains of the dead, a phantom without a body or the power of thought. ***23***

shrines Places at which gods or heroes were venerated. Less elaborate than temples. ***38***

Silenus (sye-LEE-nus) Satyr, companion to the wine god Dionysus. Treated with respect by King Midas. ***31***

Sinis (SIN-is) Ruffian who tied the wrists of travelers to separate bent pines, then released the trees. Dispatched by Theseus. ***7***

Sirens (SYE-rinz) Sweetly singing enchantresses, part woman, part bird, who lured sailors to their doom. ***19-20, 32***

Sisyphus (SIS-i-fus) King of Corinth, condemned in Tartarus to an eternity of rolling a boulder uphill then watching it roll back down again. ***32-33***

Sparta (SPAR-tuh) City in southern Greece, mythological home of Helen and the Hero Twins. Rival of Athens in ancient historical times. ***11, 24***

Sphinx (SFINKS) Monster with the head of a woman and the body of a lion. Riddled passing strangers and killed them if they answered wrong. ***16-17***

Stheneboea (sthen-uh-BEE-uh) Wife of King Proetus of Tiryns. ***12***

Styx (STIKS) The principle and most famous river of Hades, generally thought of as forming the border of the Underworld. ***15, 19, 23-24, 29, 33***

Stymphalian Birds (stim-FAY-lee-un) Flying creatures with killer feathers who infested Lake Stymphalus (stim-FAY-lus) in Arcadia. Scared off by Hercules. ***22***

Symplegades (sim-PLEG-uh-deez) The Clashing Rocks, which smashed together upon any ship passing between them. Braved by Jason and the Argonauts. ***4***

Taenarum (TEE-nuh-rum) Peninsula in southern Greece where there was a cave through which, some said, access to the Underworld was possible. ***23-24***

Tantalus (TAN-tuh-lus) Lydian king who offended the gods and was condemned in Tartarus to eternal hunger and thirst, with water and fruit always just out of reach. ***29, 30***

Tartarus (TAR-tuh-rus) The Underworld zone of eternal punishment. ***11, 29, 30***

Teiresias (tye-REE-see-us) Blind seer from Thebes. ***19***

Thebes (THEEBZ) Greek city, founded by Cadmus, ruled in myth by Oedipus. There was another famous Thebes in Egypt. ***17, 33***

Thera (THEE-ruh) Volcanic Aegean island which erupted disastrously during the time of the Minoan civilization of Crete. ***36, 37***

Theseus (THEE-see-us or THEES-yoos) Greek hero, more particularly national hero of Athens. Slayer of the Minotaur. ***11, 23, 37***

- *And the Amazons.* ***10***
- *And Ariadne.* ***9-10***
- *And the boulder.* ***6-7***
- *And the brigands on the road to Athens.* ***7-8***
- *Dives for the ring of King Minos.* ***9***
- *Served poison wine.* ***8***
- *Vanquishes the Minotaur.* ***9-10***

Thesprotis (thes-PROH-tus) Region in western Greece, including the valley of the Acheron, where there was an entrance to the Underworld. ***23***

Thessalian (the-SAY-lee-un) Of or pertaining to Thessaly, a region of northeastern Greece famous for its horses. ***10, 12***

Thetis (THEE-tis or THE-tis) Best known of the Nereids, the fifty daughters of Nereus, the Old Man of the Sea. Mother of Achilles. ***9***

Tiryns (TIR-inz) Ancient Greek city. Some said the huge stones of its walls could only have been put in place by Hercules, whose myth is associated with the city. ***12, 39***

Titan (TYE-tun) Sons of Earth, older than the Gods of Olympus. Zeus's father Cronus was a Titan. ***15, 22, 39***

Troezen (TREE-zun) Greek city ruled by Theseus's grandfather.
6, 7, 8

Trojan (TROH-jan) Of or pertaining to Troy. *See entry below.*

Trojan War Nine-year conflict between Greeks and Trojans over Helen, wife of the Greek Menelaus who was taken to Troy from her home in Sparta by the Trojan Paris. ***11, 17, 38***

Troy (TROY) In myth, a city on the coast of what is now Turkey. A real city on the probable site was destroyed during the Heroic Age. ***11, 17, 19***

Tyre (TYE-r) Ancient city in what is now Syria. ***33***

Underworld Another word for Hades, Kingdom of the Dead, which was most often thought of as being underground. ***9, 11, 15, 19, 23, 24, 25, 27, 29, 32-33***

Wandering Rocks Two rocks in the sea somewhere near Sicily that not only wandered but crashed together on any ship passing between—just like the Clashing Rocks, but in a different location. ***20***

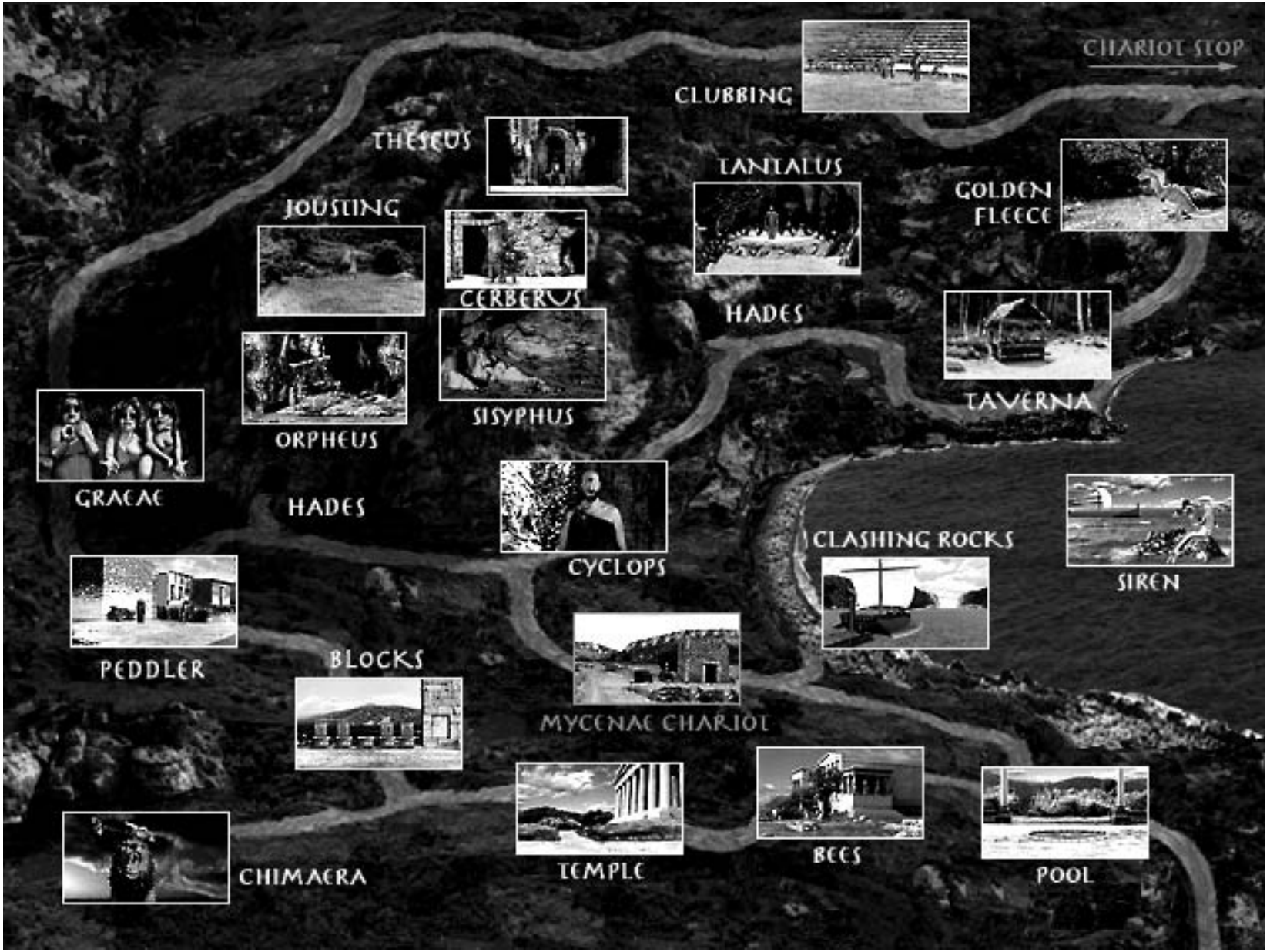
Zeus (ZOOS or ZYOOS) Supreme god of the Olympians. Father of Perseus and Hercules. Roman name: Jupiter. ***3, 9, 14, 15, 20, 22, 23, 24, 25, 29, 30, 31, 33***

- *Indo-European sky god.* ***26-27***
- *Sacred grove.* ***3***
- *Wrestled to a draw by Hercules.* ***22***

A Note on Possessives

The possessive form of proper names is generally *'s*: for example, *Mrs. Broderick's car, Charles's pencil*. Some authorities (e.g. Strunk and White, *The Elements of Style*) cite ancient proper names ending in *-es* and *-is* as an exception; thus *Hercules' club*. Others (e.g. *Webster's Ninth New Collegiate Dictionary*) advocate *'s* after an *s* or *z* sound only if a pronounceable syllable is formed. Thus *Daedalus' invention* and *Daedalus's invention* are both defensible. (Deciding on the basis of whether or not the *'s* is pronounceable certainly provides a great deal of subjective latitude.) In the textual materials for *Wrath of the Gods*, we have opted for what sounds right to the ear in the given instance; in other words, what one would actually say in speaking aloud. Note that when used proverbially the apostrophe in *Achilles' heel* is commonly omitted.

FIRST QUADRANT



SECOND QUADRANT

THIRD QUADRANT

FOURTH QUADRANT

WRATH OF THE GODS WALK-THRU

1. Double-click the appropriate "Wrath of the Gods" icon to launch the game. Then click the "Introduction" button on the opening screen. (To skip the introduction in the future, press "New Game".)

2. The Introduction ends on the scene marked "Chiron" on the map.

Your character (Our Hero) will be standing on the path with the centaur. Press the "walk" button on the left of the icon bar at the bottom of the screen. The cursor will change to a pair of feet. Click the cursor on the path leading to the left, and Our Hero will exit the scene.

3. You are now in the scene marked "Ruins" on the map.

Investigate the background by selecting the "look" button (second from the left on the icon bar). The cursor will change to an eye. The look cursor serves to identify potential interactivities, as well as the directions in which you can walk.

Click on the path leading away from you and you will see the text: "That way leads north" below the scene. If you click in the background where you can't walk, you will get the message "Looks like Greece". This or a similar statement (e.g. "Looks like Hades") is what you will get unless you click on a "hot" spot: a person, something you can pick up, a direction you can walk, etc.

Leave this scene by walking to the south. Press the walk button and click the cursor on the path leading toward you.

4. "River"

Press the "talk" button (third from the left on the icon bar). Your cursor will change to a speech balloon. Click it on either woman.

The women present you with the first of many dilemmas and puzzles. Here you can choose to help one of the women across the river. It is possible to take them both, but only one at a time.

Before making this decision, refer to the informational background on the myths by clicking the down arrow on the right side of the icon bar and pressing the Info button.

This will reveal the Info Space, which provides information on each location and character encountered in the game. Knowledge of the myths can help you solve the dilemmas in the program, as in the present case. The Info Space narrative describes Jason's encounter with a crone whom he helps across a river. She turns out to be the goddess Hera and rewards his kindness.

Pick up the young woman by selecting the "do" button, represented by a hand icon. Your cursor will change to a hand. Click the cursor on the young woman. (Do this in spite of the knowledge just obtained from the Info Space. In *Wrath of the Gods* there are no "wrong" choices.)

Take the young woman across the river. (Select the do button or the walk button and click the cursor on the far side of the river.)

Our Hero will carry the young woman across the river, where she will offer you her necklace.

Take the necklace. (Select the do button and click the hand cursor on the necklace.)

The necklace will go into your inventory. You can look at your inventory by pressing the inventory button (the pouch icon). A window will pop up in the bottom left of the screen depicting the items in your inventory. At this point, you have the gems and the ring given to you by the centaur and the necklace you just took from the young woman. The pouch will hold as many items as you pick up during the course of the game.

Walk out to the right. (Select the walk button and click the cursor on the path to the right.)

5. "Arrest"

Our Hero arrives at a road blocked by two men.

Consult the Oracle by clicking on the down arrow on the icon bar, then pressing the Oracle button.

The Oracle is an animated hint line. When you first use the Oracle she explains that she will

deduct 5 points from your score for each hint and that you might get the hints for free if you use the Info Space. The next time you consult her she delivers a shorter speech. When she has finished explaining her terms, you can click the hint button and a text hint will appear on the screen. Many times the hints will be vague and you might want to ask for more than one. In this case, the hint is free. She tells you to talk to the men on the road and pick up the branch on your left.

Pick up the branch. (Select the do button and click the hand cursor on the branch.) Our Hero picks up the branch and it disappears into his pouch. A "ping" sound confirms that it has gone into the inventory.

Talk to the men on the road. (Press the talk button and click the cursor on either man.)

The men will arrest you for stealing the necklace and you will end up in jail. You should have helped the old woman.

6. "Jail"

Now you must figure out how to escape.

Display the map by clicking on the down arrow on the icon bar and pressing the Map button.

This will bring up a map of the game. The map is divided into four quadrants which you can move between by clicking in the respective quadrants of the compass.

Click the down arrow on the icon bar and press the Set-Up button. This will bring up the set-up screen. Here you can exit, save your game, resume a previously saved game or adjust the volume.

To save a game, press "Save Game". This brings up a dialogue in which you determine where you want to locate the saved game file on your hard drive or floppy disk. (You can't save to the CD-ROM itself.) To open a saved game, press "Load Game". Then double-click the name of the saved game file you wish to open.

Display the help screens by clicking on the down arrow on the icon bar and pressing the help button. This will bring up the help screens. Navigate between them using the arrows.

SOLUTION GUIDE FOR WRATH OF THE GODS

FIRST QUADRANT

You begin the game in the lower righthand corner of the first quadrant; "Chiron" on the map.

BOULDER (Shepherd and the sword)

The object is to lift the boulder and pick up the sword that is underneath. Use the rock from the avalanche as a fulcrum and place it next to the boulder. Use the branch from just beyond the river as a lever and lift the boulder (if you use the one next to the boulder it will break). Underneath the boulder, you will find some old sandals and a sword bearing an insignia. (This insignia appears on a banner in the castle that you will need to identify in the Banquet scene.)

RIVER (Two Women on the riverbank)

The option is to carry either one or both of the women across the river. Talk to the two women. If you carry the older woman across the river first, you will meet Hera. You can then return to the other side of the river and carry the younger woman across. She will give you her necklace.

ARREST

Just beyond the river, you will come across a branch lying on the left side of the path. Pick up the branch; you will need it to get the sword that is under the boulder. If you carried the younger of the two women across the river you will come across a guard and an angry husband. You can exit by returning from where you came (down or south) or you can talk to the guard and wind up in jail.

JAIL

The object is to break out of jail. Pick up the wooden stool and use it on the small hole in the wall until you have made a hole big enough to escape through. Walk outside.

AVALANCHE (rock pile)

You need to get the gem glistening at the top of the pile of stones just to the left (west) of the pond and rams. Pick up the gray rock from the path. This will cause an avalanche. Pick up the gem and pick up the rock again. Gems are always good to have, and you will need the rock to get the sword, as well as to defeat the seedmen.

HYDRA (+50 points)

You will meet a torchbearer just beyond the Boulder scene. If you pay him a gem he will guide you to the swamp. Cross the swamp to the Hydra. Take out your sword and challenge the Hydra (you will not be able to defeat the Hydra without help). Return to the swamp and talk to the torchbearer again from the right bank. When you return to the Hydra, the torchbearer will follow you. Attack the Hydra with your sword again. Each time you cut off a head, the torchbearer will cauterize the neck wound so the Hydra cannot re-grow its heads. Once the Hydra is well and truly dead, leave to the right. You will meet Hera again. Remember the password ("Io") she gives you; you will need it to gain entrance to the bull-leaping school. Exit to the right.

SEEDMEN (+25)

A peddler is selling her wares just beyond the torchbearer. If you pay the peddler she will give you some elixir. Just beyond her is a field. The object is to "grow" the seedmen and then defeat them. Pick up the bag of seeds and sow the seeds on the field. Several seedmen will grow and prepare to take you on in single combat. Drink the elixir from the elixir vat and attack the seedmen with your sword. Armed men will spring up to replace the ones you defeat. To defeat them all, throw the rock at the seedmen. They will fight each other to their deaths.

HADES

You can enter Hades either by dying or by entering from the Cave entrance. Go into Hades, then walk left into the cave. Pick up the second sledgehammer from the left and leave the cave. You will need the sledgehammer to enter the warehouse.

Charon the Boatman

If you end up in Hades by some unfortunate accident then you will need to cross the river Styx. From Charon, head down (straight ahead), then continue to the right (east). You will come upon a second shade (the first will be near Charon). Talk to the shade and pick up the coin that falls from her mouth. Return to Charon. Place the coin under your tongue (select the coin out of your inventory and click on your head). You have now paid Charon the toll to take you across the river. After you get off the boat, go to the left. See the sledgehammer puzzle in the Hades paragraph above.

WAREHOUSE

The warehouse is off the path between the avalanche and the chasm. Use the sledgehammer that you obtained in Hades to break down the door. Once inside, take the gem, oars and vat of powerful elixir.

SCIRON (+25)

The object is to kick Sciron off the cliff before he pushes you off. After talking to Sciron, put the hand icon on your foot. You will then kick him off. If you try to push him off he will kick you off first and you will end up in Hades.

CASTLE (Banquet)

You must enter the castle through the servant's entrance at the right of the castle. Knock on the door and go in. Talk to the king, your grandfather, and take a seat at the banquet. When prompted, pick out the insignia on the left (the same insignia that is on your sword). When the king recognizes you as the long-awaited hero, show him your sword and your ring. Go into Princess Dione's room via the door on the right. Step on the panels in this order: Light Green (Spring), Bright Green (Summer), Yellow (Autumn) and White (Winter). The jewel box will open, take the tiara. Later, on the island of Crete, you will present the tiara to Dione.

THE SECOND QUADRANT

The passage to the second quadrant is to the right of the castle vista. A path leads to the right of the large wall just before the castle.

POOL (Naiad)

You enter the second quadrant at a pool. The Naiad will appear. Talk to the Naiad and jump into the water. Talk to her until she gives you the helmet of invisibility (keep clicking the talk icon on her). The helmet is necessary to defeat Medusa.

BEES

Take some beeswax out of the beehive in the tree. Go back to the pool and jump in to escape the bees. Get out of the pool. You will use the beeswax to get past the Siren.

BLOCKS

Arrange the alphabet blocks in the proper order. The blocks are moved by clicking the hand cursor on the block you wish to move to an empty position. Click the hand cursor on the empty position to place the block there. Rearrange the blocks in the correct order: alpha (a), beta (b), gamma (g) and delta (Δ). A gem will be revealed. Take it. You can return here as many times as you want to rearrange the blocks; each time you will be rewarded with another gem.

PEDDLER (woman and her horse)

Just before the Graeae sisters, you will meet a peddler with a horse. Talk to her, then take her carrot (she will not offer the carrot to you, just take it). The carrot will improve your vision in Hades in the second quadrant.

CHIMAERA (+50)

You need to have put the bridle on Pegasus in the Third Quadrant in order to take on the Chimaera. Take the staff out of your inventory. Sharpen the staff with your sword. Put the lump of lead on the tip of the lance. Ride Pegasus to the Chimaera. Use the lead-tipped lance on the Chimaera. After defeating the Chimaera you will return to Pegasus' field.

SISYPHUS

If you fail in your attempt to kill the Chimaera, you will be transported to Hades to meet Sisyphus. Push the boulder up the slope and keep pushing. Leave to the left. Push the rock slab aside and exit to the outside.

HADES

There is another entrance to Hades in the second quadrant.

HERCULES (exact location not shown on the map; located in Hades)

Talk to Hercules in the Elyssian Fields. You will need to talk to him again (see Theseus).

JOUSTING (Jason and Perseus)

Jason and Perseus are jousting at the far right of the Elysian Fields. Take a staff from either of them. You will need the staff to defeat the Chimaera.

IN THE DARK (exact location not shown on the map; located in Hades)

Follow the path behind Hercules. Eat the carrot you took from the peddler woman. This will enable you to see in the dark (alternatively, you can use the candle you acquired from Daedalus on the Island of Crete).

ORPHEUS

After navigating the caverns, you will encounter Orpheus. Take his lyre. You will use the lyre to get past the dragon who guards the Golden Fleece and past Cerberus in Hades. Exit by clicking above Orpheus at the cavern entrance.

THESEUS

There is a cavern entrance above Orpheus. You will find Theseus seated on a bench. You can try to pull him free, but you're going to need help. Walk back and talk to Hercules, and he will return with you to pull Theseus free. Talk to Theseus again and he will give you a hint on how to get past Cerberus.

CERBERUS (three-headed dog)

Just beyond Theseus you will find Cerberus blocking your way. Play the lyre you took from Orpheus, and Cerberus will fall asleep. Walk past him to the Treasury of Hades.

TREASURY OF HADES (ATM - exact location not shown on the map; located in Hades)

Click on the red button, then select Pluto. Take the gem.

LEAVING HADES

Just beyond the ATM is a rock slab which must be moved to the left. The entrance/exit to Hades is marked by a four-way intersection. To exit Hades, walk between the two rocks which mark the path at the bottom of the screen.

GRAEAE

The Gray Sisters are in a cave at the far left of the second quadrant. Talk to the Graeae. After their discourse, take the eyeball when they are passing it back and forth (you must do this in the close-up view). You will now be offered your choice of a bow or club. The club is used to win the clubbing match in the Corynetes Arena. You can use the bow to shoot the obnoxious dragon in the Atlas scene or to practice your archery with Chiron the Centaur. You can come back and take the other object after visiting the clubbing area, Atlas and the obnoxious dragon or Chiron the Centaur.

CLUBBING (Corynetes Arena)

Enter the Corynetes Arena and talk to the barker. You can accept the challenge from Periphetes by taking the barker's club or by using the club you acquired from the Graeae. Strike blows by clicking the hand cursor on Periphetes. You will need to use the club from the Graeae to win. You will be awarded a fabulous lump of lead. You will need the lead to conquer the Chimaera.

CLASHING ROCKS (+25)

You will find a rocky beach to the right of the Mycenae Chariot stop. If you walk to the right, you will see the Argo. To get past the Clashing Rocks, take the hardtack out of the barrel on the dock. Climb on the boat. Throw the hardtack (biscuit) at the Clashing Rocks (select the hardtack out of your inventory then click the hardtack between the rocks). Set the ship sailing after the bird makes the rocks crash together (use the hand icon on the sail or place the walk icon between the Clashing Rocks). You will pass safely between the rocks.

SIREN

When you encounter the Siren, put the beeswax you acquired from the beehive near the pool in your ears and take the tiller. Look at the Siren (click the eye icon on the Siren) as the ship goes by her. Note the order in which she plays the notes: 2, 1, 3, 4. You will need to remember the order of the notes to get past the dragon guarding the Golden Fleece. Take the beeswax out of your ears.

THE BEACHFRONT TAVERNA

Talk to the bartender and take the wine. You will need the wine to get past the Cyclops.

GOLDEN FLEECE (+50)

After talking to King Aeëtes, follow the path to the Golden Fleece. To get past the fire-breathing dragon you will need to play the lyre you took from Orpheus in Hades (second quadrant). Play the notes in this order: 2, 1, 3, 4 (you learned the order of the notes from the Siren). After the dragon is asleep, grab the Fleece. A new path is revealed behind the Fleece. This path leads to the third quadrant.

TANTALUS

If you take on the Golden Fleece dragon without the lyre or play the wrong notes you will meet Tantalus in Hades. Talk to him. There is a gem to your left, pick it up. Follow the path to your right to exit. Use the sledgehammer you acquired in Hades (first quadrant) on the stalagmite. Exit the cave to the right.

CYCLOPS

You will come across the Cyclops blocking your path. Give the Cyclops the wine you bought at the Beachfront Taverna. He will fall asleep. Use the shortcut past him whenever you want to.

TEMPLE

The temple is to the left of the Naiad's pool. You will need to offer the fat-covered bone that you get from Hermes at Medusa's lair. You will also need to purify yourself by jumping into the pool with the Naiad again. Once you are purified you can enter the temple. Walk toward the frieze. Pick the leftmost Goddess, Athena. Talk to Athena and she will give you a shield. You will need the shield to defeat Medusa. Leave the temple.

MYCENAE CHARIOT

For two gems you can buy a ticket for a chariot ride.

THE THIRD QUADRANT

Just beyond the Corynetes Arena or the Golden Fleece lies the passage to the third quadrant.

MT. PELION CHARIOT or HESPERIDES CHARIOT

For two gems you can buy a ticket for a chariot ride.

CHIRON THE CENTAUR

You will meet Chiron the Centaur adjacent to the Mt. Pelion Chariot stop. Give him the golden apple that you got from Dionysus. Take the bow out of your inventory (from the Graeae). Chiron will then train you to use the bow and arrow. You only have to hit one animal, then you can walk away. You need this training to defeat the obnoxious dragon (near Atlas).

MEDUSA (+25, +25)

The Gorgon Medusa resides to the right and straight ahead of the Mt. Pelion Chariot stop. Walk to the right. Ignore the spoken cautions. Medusa will turn you to stone when you look at her. You need to do this at least once to get the fat-covered bone from Hermes. The fat-covered bone is the offering you will need to get into Athena's temple. To conquer Medusa you will need: the pair of winged sandals from Hermes' room on Mt. Olympus, the sword from beneath the boulder, the shield from Athena's temple, and the helmet of invisibility from the Naiad. Take the shield out of your inventory and use the eye icon to reflect upon it. Before you approach Medusa (by clicking to the right), select the shield and the sword. Then approach the area to the right. You will walk backwards into the battle, using the reflective shield to navigate. To make your escape, select the helmet of invisibility and the winged sandals from your inventory. Now you have Medusa's head in your inventory. You will need her head to pass Caeneus.

THE GLOW

A mountain pass is nestled between the Market and the Mt. Pelion Chariot stop. If you look to the left, you will see something glowing. Use the winged sandals from Hermes to fly up onto the ridge. Take the golden bridle. You will use this to tame Pegasus. Fly back to the path.

ORCHARD (and Dionysus)

When you reach the tree, pick the red apple. Dionysus will bestow the Midas Touch on you and your apple will be turned to gold. You need to present the golden apple to Chiron the Centaur for archery lessons. Midas will blast a path through the hillside for you to pass through.

OLYMPUS (and Hermes)

Climb Mount Olympus. Walk through the doorway into Hermes' bedroom. You must use the walk icon carefully to avoid bumping into the bed. Once you have walked around the periphery of the bed you can take the flying sandals from the pillar on the right. You will need the sandals to obtain the golden bridle and to flee from Medusa. Walk carefully around the bed when you leave. From the terrace, climb over the balcony and down the mountain.

ATLAS (and the obnoxious dragon) (+50)

Atlas is to the right of the clearing where you will find Pegasus. Use the bow from the Graeae and shoot at the obnoxious dragon. You must have practiced your archery skills with Chiron the Centaur to complete this task. You cannot get maximum points without defeating this dragon.

PEGASUS

Once you have defeated Medusa, Pegasus will appear in the clearing near Pan and Dionysus. Put the bridle you acquired at the glow on Pegasus. You will ride Pegasus to defeat the Chimaera.

ISLAND

When you come across the boat on the beach, use the oars from the warehouse to row the boat to the island. Pick up the reeds and string. You will use the reeds and strings to make pipes for Pan in a later scene. Return to the beach.

PAN

Pan will be standing at the side of the road. Make sure you have already spoken to the peddler woman at the fallen pillar and gathered the reeds and string from Circe's Island. Place the reeds on the ground, then use your sword to cut them. Tie them together with the string. Give the pipes to Pan. Pan will clear away the fallen pillar. Take the pipes from Pan.

ARGUS

Talk to Argus. Play the pipes from Pan and Argus will fall asleep. Walk past him.

CAENEUS

Talk to Caeneus. Use Medusa's head to get past Caeneus.

HERA

If you have not gone to the bull-leaping school then Hera will send you to the island of Crete. If you have completed the bull-leaping school, Hera will give you a key. This allows you to exit through the door immediately behind her (to the left). The arch to your right leads to King Minos. To return to Knossos, walk straight ahead toward the view (to Hera's left) and talk to King Minos.

AT SEA

After meeting King Minos through the arch near Hera, he will take you aboard his ship. Jump in the water to recover the ring he throws. Swim in the following directions: north, north, east, north, east, east, south, south, east. Amphrite, the mermaid, will give you the key and a crown.

LABYRINTH (and the Minotaur) (+50)

King Minos will force you into the Labyrinth. Walk straight ahead until you reach the large stylized bull horn statue and then turn left into the adjacent doorway. Walk through the door that is directly ahead of you and then walk to your right when you enter the next chamber. You will find the Minotaur in this large room. You will now use your bull-leaping skills. Click on the Minotaur to get him charging, then click on him again so you can leap over him. When you have succeeded, punch the Minotaur on his snout a few times, then on his body and then give him another punch on the nose.

To exit: walk to the left, walk up, then take a right towards the bull-horn statue. Continue left to the exit; or you can use the ball of thread (clew) that Ariadne gave you.

THE FOURTH QUADRANT

Swimming out to the King Minos' ship will bring you to the island of Crete, palace of Knossos, the fourth quadrant of the map.

ARRIVAL

Talk to King Minos when you arrive on the island. Leave the arrival hall and walk left. Take the wooden shafts of the ceremonial axe in the room immediately following the arrival hall. The shafts will become the frame for your wings. Go through the doorway on your left. Pet the bird and pick up the feathers. The feathers will be used on the sticks you acquired to make wings. Proceed to Daedalus' workshop on your right.

DAEDALUS

Daedalus will be working on his wings. Take the candle on the shelf at the back of the workshop. You will need the candle to put together your wings or to guide you through the dark in Hades.

BULL-LEAPING (+25)

Across from Daedalus' room is the bull-leaping arena. To the right is the entryway. When you are prompted to enter a password, type "IO". The doorway will open. Watch the bull-leaping, then try it for yourself. You will need to practice. First click the hand cursor on the bull, then click again on the bull when it charges. When you successfully leap over the bull, you will win the bonus points. Practice some more, then leave by walking to your left. You will need this experience to jump over the Minotaur at the end of the game.

EXPLORING KNOSSOS (THRONE ROOM, GARDEN, DIONE, TERRACE)

THE THRONE ROOM

The throne room is to the left of the bull-leaping plaza. When you are inside this room, pick up both vases. You will use the vases to carry water to put out the fire.

GARDEN

Just to the right of the throne is the garden. Talk to Princess Ariadne. Tell her "I NEED HELP." When she asks for the magic word, tell her "PLEASE". Take the ball of thread. You will use it as a clew in the Labyrinth.

DOOR (Fire)

By entering the door to the right of the garden you will inadvertently start a fire. Go back into the garden and fetch water using one of the vases. If the first vase leaks, use the other vase. When the fire is out, pick up the ember. Exiting to the left leads to Dione. You will use the ember to heat up the wax to assemble your wings.

DIONE

Give her the tiara you acquired in her room in the castle.

TERRACE (Escaping Knossos)

There is a terrace just outside of Dione's room. You need to assemble wings to escape Knossos. Put the sticks, feathers, candle and ember on the ground. Make the wings by clicking the hand icon on the objects on the ground. Select the wings from your inventory and you will fly back to the beach in the second quadrant.

AEËTES

ARIADNE

BULL

AEGEUS

ATHENA

BULL LEAPER

AMPHITRITE

ATLAS

CAENEUS

ARGUS

BARTENDER

CATCHER

CERBERUS

CHIRON

DIONYSUS

CHARIOT DRAGON

CYCLOPS

DRAGON-SEED MAN

CHARIOTEER

DAEDALUS

EURYDICE

CHARON

DIONE

ONE OF THE GRAEAE

GUARD

HERMES

JASON

HERA

HUSBAND

LADON

HERA
AS OLD WOMAN
AT THE RIVER

HYDRA

MEDUSA

HERCULES

IOLAUS

MERCHANT

MINOS

ORPHEUS

PEGASUS

MINOTAUR

OUR

PERIPHETES

NAIAD

PAN

PERSEUS

ORACLE

PEDDLER

PROW

SAILOR

SHEPHERD

TANTALUS

SCIRON

SIREN

THESEUS

SHADE

SISYPHUS

YOUNG WOMAN AT THE RIVER

SHADE

SNAKE PRIESTESS

ZEUS

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WRATH OF THE GODS
FOLLOW-UP SESSION

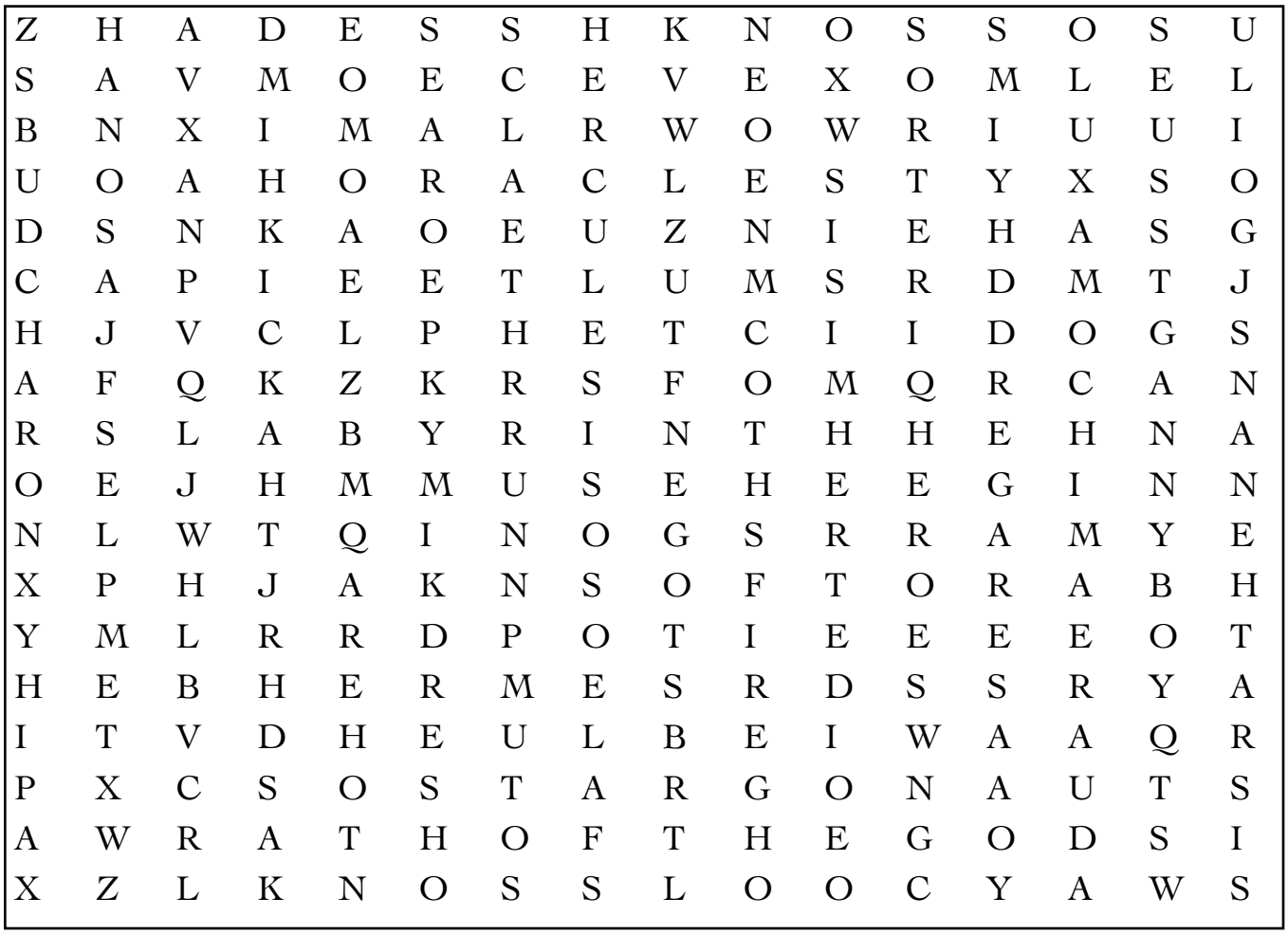
Who did you meet?

Where did you go?

What puzzles and challenges did you encounter?

How did you meet the challenges? Where did you get the information to solve the puzzles?

What mythological stories did the puzzles come from?



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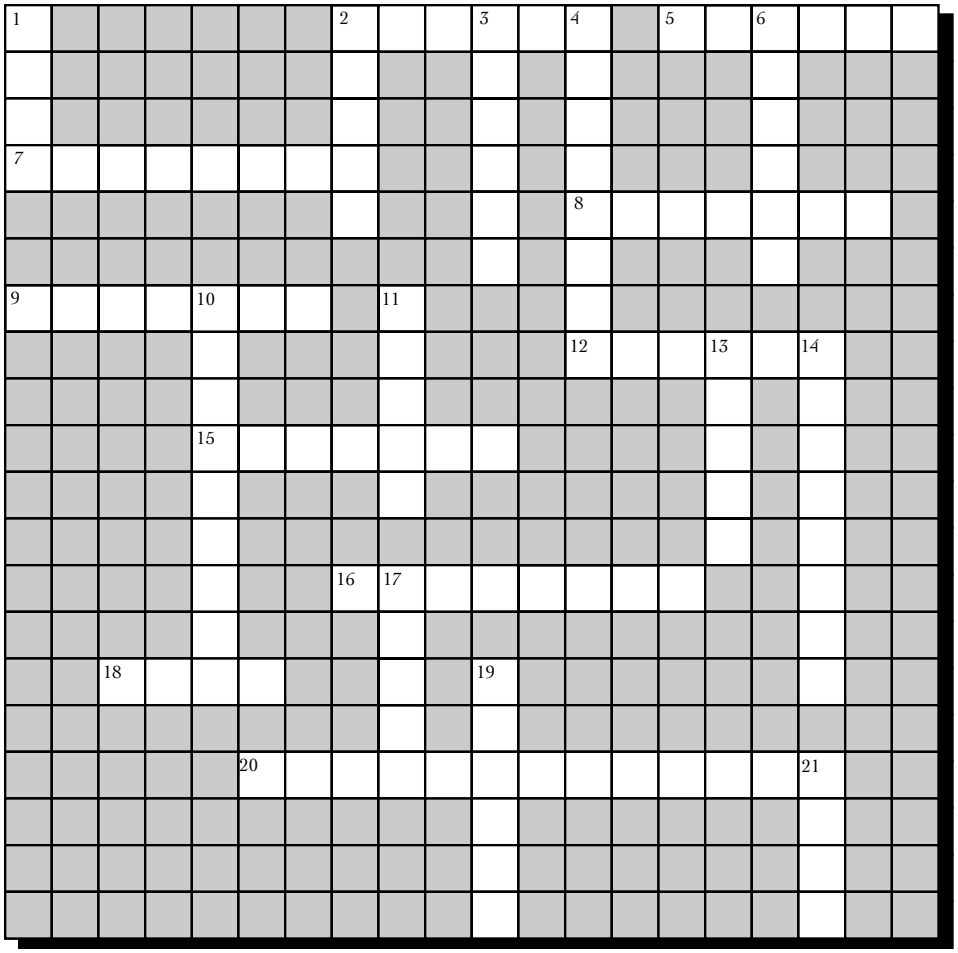
SNAKE PRIESTESS
ARGONAUT
JASON
HADES
ATHENA
LABYRINTH
KNOSSOS
HERMES
HERA
ORACLE
HEROES
WRATH OF THE GODS
CHARON
MIDAS
HERCULES
MINOS
STYX
CHIMAERA

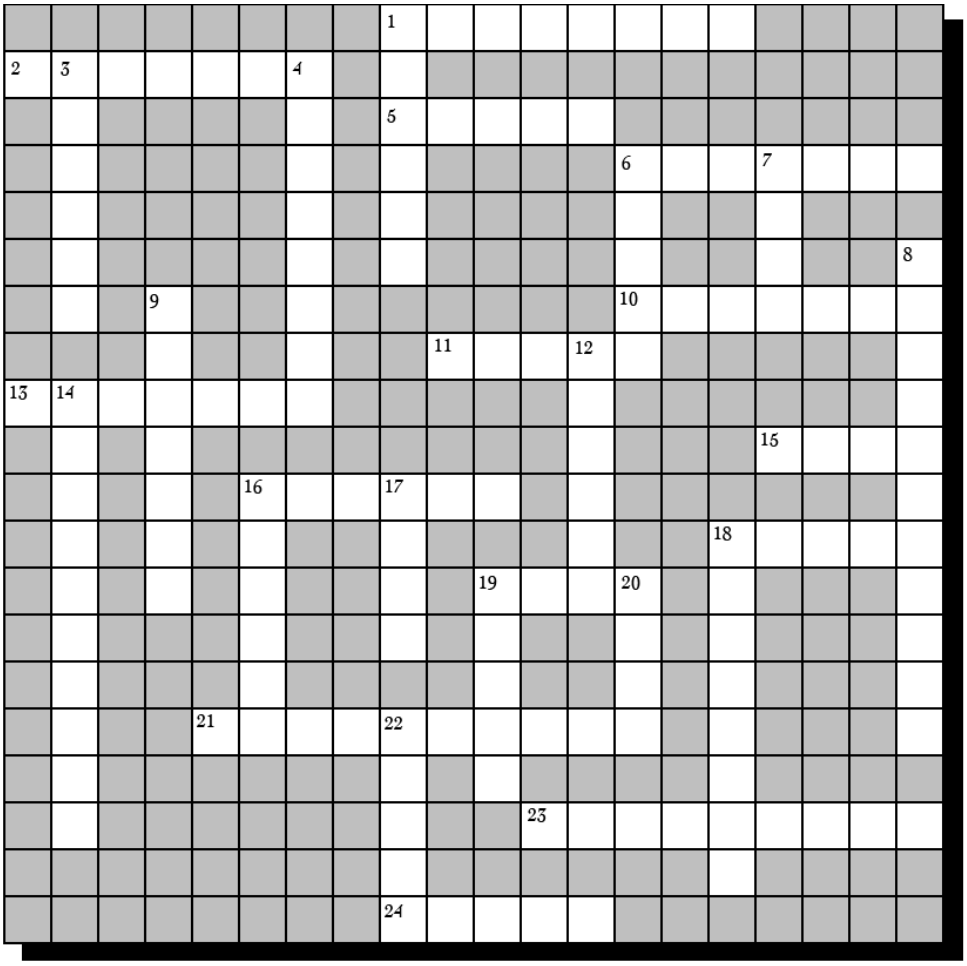


Down:

1. Kingdom in the land of the Phoenicians
2. Daughter of Leda and Zeus, most beautiful woman in the world
3. Culture characterized by unique artwork and architecture
4. Man condemned to roll a rock uphill for eternity
6. King of Colchis, father of Medea
10. Youth who fell in love with his own reflection
11. King of Crete who fed the Minotaur human sacrifices
13. Dragon, guardian of the garden of the Hesperides
14. Greatest warrior of Greece
17. Titan who carried the sky on his shoulders
19. Spokeperson for the divine
21. River in the underworld

Across:

2. Messenger of the gods
5. Son of Daedalus who flew too near the sun
7. Wife of Orpheus whose rescue from the underworld was thwarted
8. Son of Zeus and Danae, slayer of the Gorgon Medusa
9. Kingdom ruled by King Minos
12. Monster at the straights of Messina
15. One-eyed Giants
16. Man condemned to stand for eternity in a receding pool
18. God of thunder, mightiest of the Olympians.
19. Goddess of marriage, wife of Zeus
20. Land of the dead heroes.



Down:

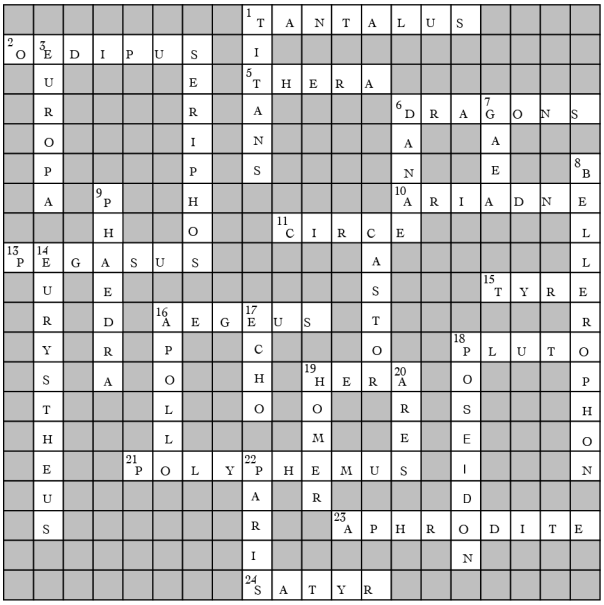
1. Man condemned to stand for eternity in a receding pool
3. Princess courted by Zeus disguised as a Bull
4. Island where Perseus was raised
6. Mother of Perseus
7. Mother Earth
8. Youth who rode Pegasus and slew the Chimaera
9. Wife of Theseus
12. Twin brother of Pollux
14. King of Mycenae who sentenced Heracles to perform 12 labors
16. God of light music and reason
17. Nymph who fell in love with Narcissus
18. God of the Sea
19. Poet who wrote the Iliad and the Odyssey
20. God of War
22. Prince who stole Helen of Troy

Across:

1. Twelve children of Gaea and Uranus
2. King of Thebes who unknowingly killed his father and married his mother
5. Volcanic island known today as Santorini
6. Fire-breathing monsters in many myths
10. Princess of Crete who helped Theseus to escape the labyrinth
11. Sorceress who turned men into beasts
13. Winged horse that sprang from Medusa's neck
15. Kingdom in the land of the Phoenicians
16. King of Athens, father of Theseus
18. Roman name for Hades
19. Goddess of marriage, wife of Zeus
21. Cyclops who was tricked by Odysseus
23. Goddess of love and beauty
24. Goat-legged spirits of forests and hills.

The Greek Alphabet

Αα	Ββ	Γγ	Δδ	Εε	Ζζ
alpha	*beta*	*gamma*	*delta*	*epsilon*	*zeta*
Ηη	Θθ	Ιι	Κκ	Λλ	Μμ
eta	*theta*	*iota*	*kappa*	*lambda*	*mu*
Νν	Ξξ	Οο	Ππ	Ρρ	Σσ
nu	*xi*	*omicron*	*pi*	*rho*	*sigma*
Ττ	Υυ	Φφ	Χχ	Ψψ	Ωω
tau	*upsilon*	*phi*	*khi*	*psi*	*omega*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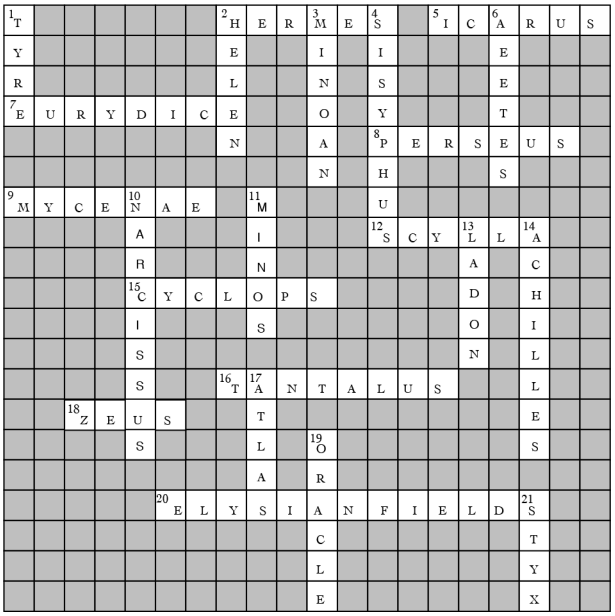
2 O 3 E D I P U S I
U E 5 T H E R A
R R A 6 D R A 7 G O N S
O I N A A
P P S N E 8 B
A 9 P H 10 A R I A D N E
H O 11 C I R C E L
13 P 14 E G A S U S A L
U E S 15 T Y R E
R D 16 A E G 17 E U S T R
Y R P C O 18 P L U T O
S A O H 19 H E R 20 A O P
T L O O R S H
H L M E E O
E 21 P O L Y 22 P H E M U S I N
U A R D
S R 23 A P H R O D I T E
I N
24 S A T Y R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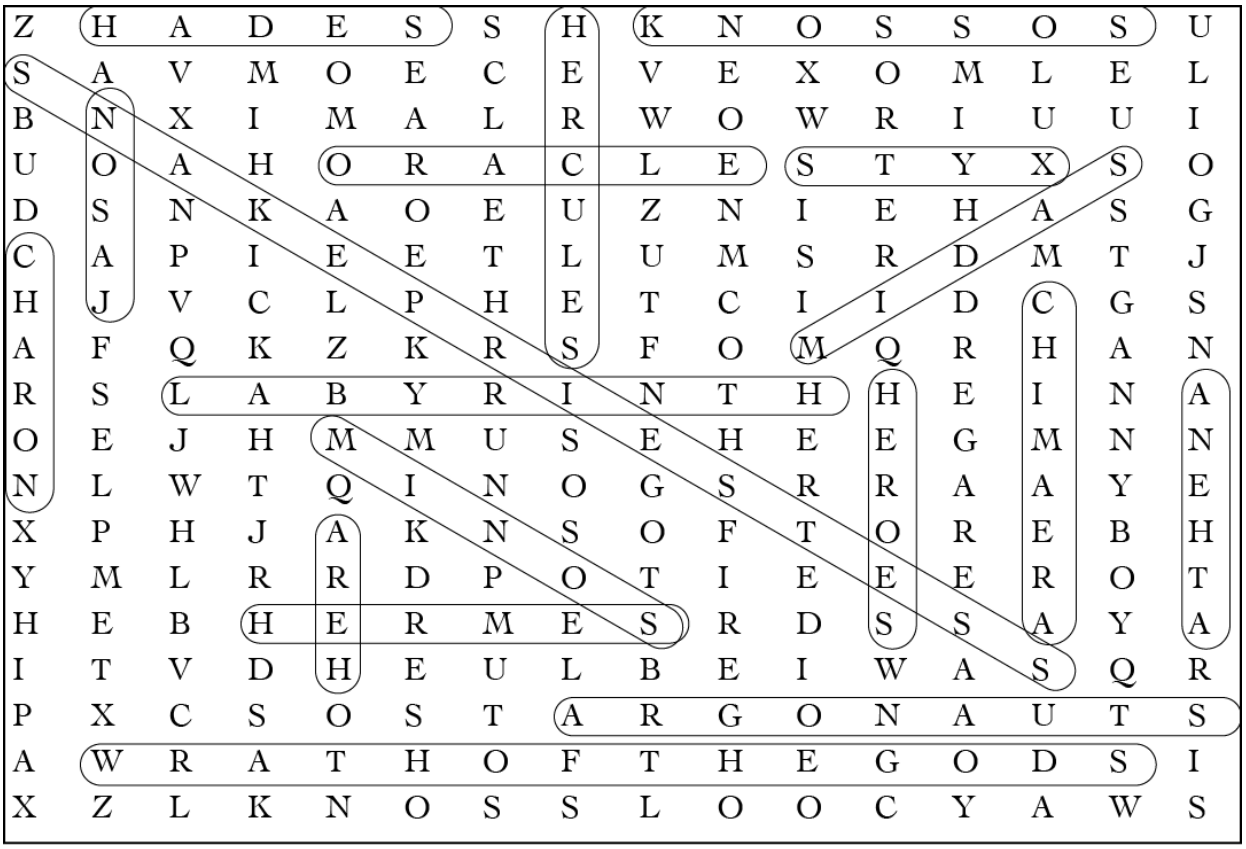
Y E I I E
R L N S E
7 E U R Y D I C E O Y T
N A 8 P E R S E U S
N H S
9 M Y C E 10 N A E 11 M U
A I 12 S C Y 13 L L 14 A
R N A C
15 C Y C L O P S D H
I S O I
S N L
S 16 T 17 A N T A L U S L
18 Z E U S T E
S L 19 O S
A R
20 E L Y S I A N F I E L D 21 S
C T
L Y
E X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S A V M O E C E V E X O M L E L
B N X I M A L R W O W R I U U I
U O A H O R A C L E S T Y X S O
D S N K A O E U Z N I E H A S G
C A P I E E T L U M S R D M T J
H J V C L P H E T C I I D C G S
A F Q K Z K R S F O M Q R H A N
R S L A B Y R I N T H H E I N A
O E J H M M U S E H E E G M N N
N L W T Q I N O G S R R A A Y E
X P H J A K N S O F T O R E B H
Y M L R R D P O T I E E E R O T
H E B H E R M E S R D S S A Y A
I T V D H E U L B E I W A S Q R
P X C S O S T A R G O N A U T S
A W R A T H O F T H E G O D S I
X Z L K N O S S L O O C Y A W S